

GALERIE
CHANTAL CROUSEL

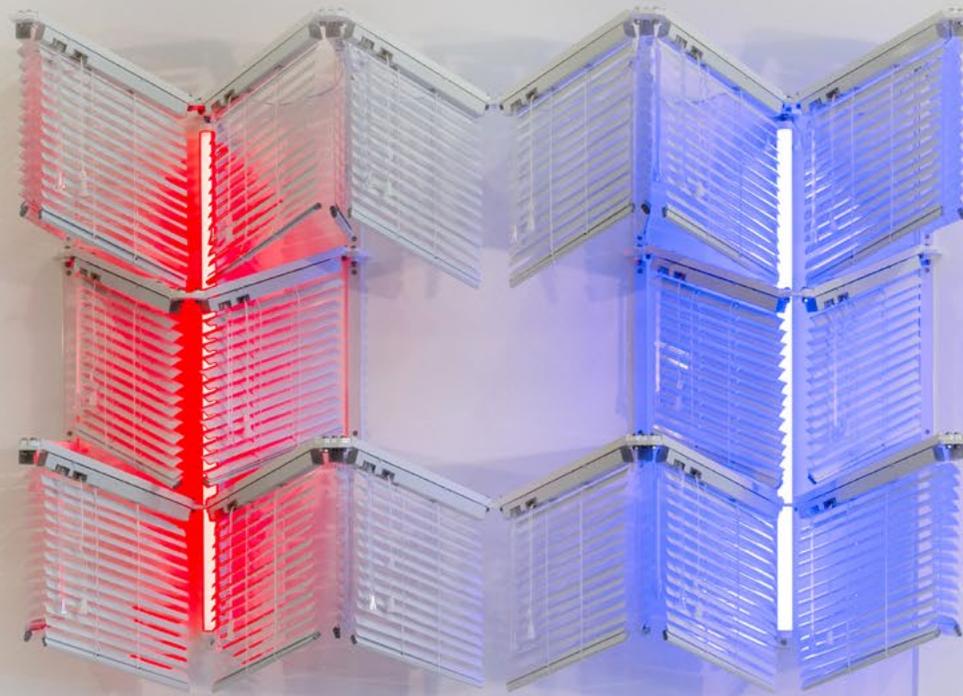
ART021 Shanghai

November 13 — 16, 2025

Booth C02

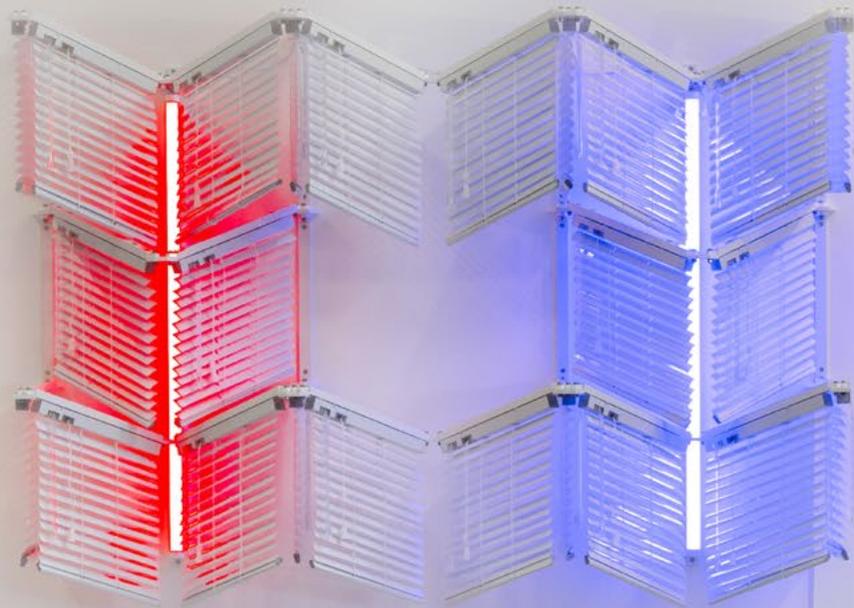
Leidy Churchman | 莱迪·邱奇曼
Roberto Cuoghi | 罗伯托·库奥奇
David Douard | 大卫·杜阿尔
Mimosa Echard | 米莫萨·埃查尔德
Mona Hatoum | 莫娜·哈透姆
Yuki Kimura | 木村友纪
Udomsak Krisanamis | 吴东萨克·克瑞沙纳米思
Nick Mauss | 尼克·毛斯
Gabriel Orozco | 加布里埃尔·奥罗斯科
Seth Price | 赛斯·普莱斯
Clément Rodzielski | 克莱门特·罗杰斯基
Wolfgang Tillmans | 沃尔夫冈·提尔曼斯
Haegue Yang | 梁慧圭

10 RUE CHARLOT, PARIS
+33 1 42 77 38 87 | CROUSEL.COM



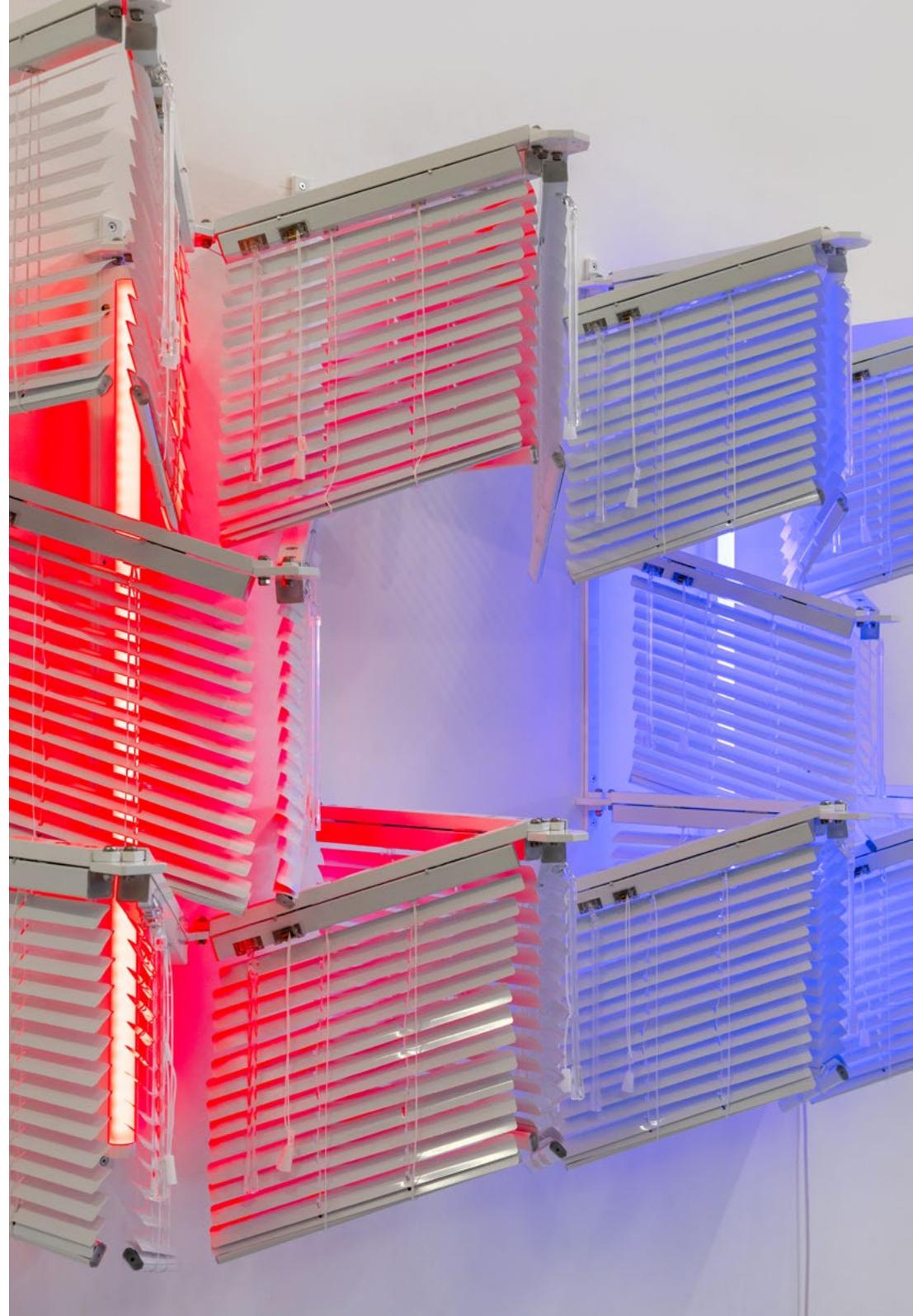
Haegue Yang | 梁慧圭
A Matter of Fact (from Dan) - Punched Square |
事实 (来自丹) — 猛击成方, 2024

Aluminum venetian blinds, powder-coated aluminum and stainless steel hanging structure, powder-coated stainless steel wall rails, steel wire rope, LED tubes, cable | 铝制百叶窗、涂粉铝及不锈钢吊挂结构、涂粉不锈钢壁轨、钢绳、LED、电缆
144 × 162 × 40 cm — 56 11/16 × 63 3/4 × 15 3/4 in.



As industrial and domestic objects, the blinds are a hybrid material, both common and personal. Drawn to their ambiguity as well as their formal structure of slats that can be opened and closed, Haegue Yang's blind installations evoke the permeable boundaries between inside and outside, private and public. Far from their original function as objects, the blinds no longer cover windows and hide the inside of the home; they now obscure walls, making the "home" disappear under their developing force.

作为工业制品与家居器物，百叶窗是一种介于公共性与私密性之间的混合材质。梁慧圭被这种材质的暧昧性及其开合式结构所吸引，其百叶窗装置作品巧妙唤起了内外空间、私域与公域之间可渗透的边界。这些百叶窗已完全脱离其原始功能，不再用于遮蔽窗户或隐藏家居内部；如今它们以蔓延之势覆盖墙面，使“家”的意象在其扩张力之下逐渐消隐。





Haegue Yang | 梁慧圭

Iron-Oxide Lapping-Swaying Soul Scissors - Mesmerizing Mesh #244 |

氧化铁研磨之摇摆灵魂剪刀—恍惚网 #244, 2024

Hanji, washi on alu-dibond, framed | 韩纸、和纸裱于铝塑复合板上，装框
62 × 62 cm — 24 7/16 × 24 7/16 in.



Mesmerizing Mesh (since 2021) builds its central idea onto spiritual orientations such as shamanism. While Yang's research has been extensive, her production deliberately circles around the materiality of paper. Hanji or similar mulberry paper can be found in various artistic as well as ritualistic traditions in places like Korea, Japan, and China. For her initial production of *Mesmerizing Mesh*, Yang has focused on motifs and objects in shamanism, Shinto, and folk rituals used to create objects reserved for purifying, healing, and exorcizing rites.

《恍惚网》（2021年持续创作至今）的核心概念构建于萨满信仰等精神导向体系。尽管梁慧圭的研究视野宏阔，其创作却始终刻意围绕纸张的物性展开。在韩国、日本与中国等地，韩纸或类似桑皮纸广泛存在于艺术创作与仪式传统中。在该系列的初期创作中，艺术家聚焦于萨满教、神道教及民间仪轨中的符号与法器，这些物件专用于净秽、疗愈与驱邪等仪式。



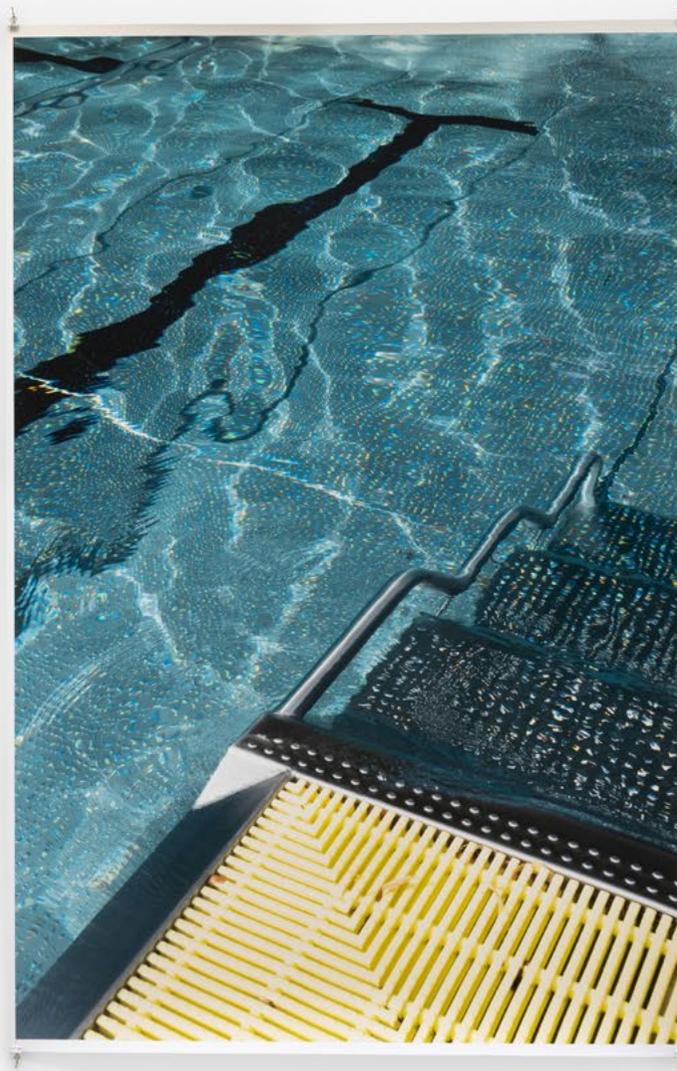


Wolfgang Tillmans | 沃尔夫冈·提尔曼斯
shorts on bannister | 栏杆上的短裤, 2016

Inkjet print mounted on aluminum, in artist's frame | 喷墨打印并裱于铝板上, 艺术家特定装裱

80,1 × 104,8 × 3,3 cm — 315 3/8 × 412 5/8 × 13 in.



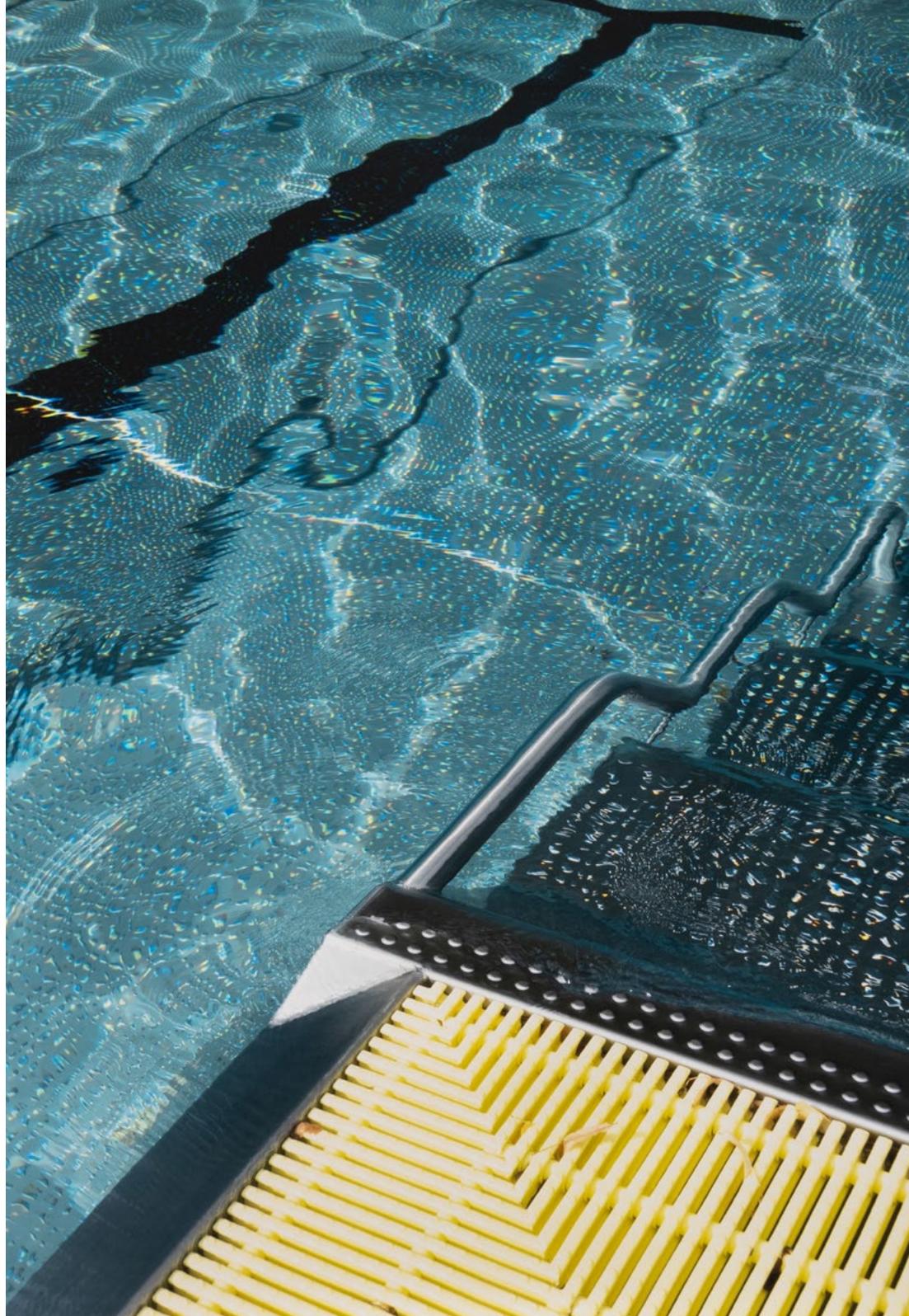


Wolfgang Tillmans | 沃尔夫冈·提尔曼斯
Prinzenbad, detail | 王子泳池, 局部, 2024

Unframed inkjet print on paper, clips | 无框纸上喷墨打印, 夹子
207 × 138 cm — 81 1/2 × 54 5/16 in.

Throughout his career Wolfgang Tillmans explores traditional genres such as still life with a constant interest in the limits of visibility by pairing intimacy and playfulness with social critique. *Prinzenbad* was taken in an outdoor public swimming pool in Kreuzberg, Berlin close to the artist's home and studio. This swimming pool is an important place of gathering for the multicultural community of that neighborhood.

沃尔夫冈·提尔曼斯在其创作生涯中，始终以亲密视角与游戏精神结合社会批判的态度，探索静物等传统摄影体裁，持续叩问可见性的边界。《普林岑泳池》摄于柏林克罗伊茨贝格区的一处露天公共泳池，该地点毗邻艺术家的工作室与居所。这座泳池作为社区多元文化聚集的重要场所，承载着在地群体的集体记忆。





Wolfgang Tillmans | 沃尔夫冈·提尔曼斯
Accra still life | 阿克拉静物, 2021

Inkjet print mounted on aluminum, in artist's frame | 不锈钢喷墨打印并裱于铝板上, 艺术家特定装裱
71 × 87,5 × 3,3 cm — 27 15/16 × 34 7/16 × 1 5/16 in.



Gabriel Orozco | 加布里埃尔·奥罗斯科
Suisai LXII | 水彩 LXII, 2019

Watercolour on gold card | 金色卡纸上水彩
63 × 52 × 4,5 cm — 24 4/5 × 20 1/2 × 1 3/4 in.



Gabriel Orozco uses the materials around him to create. In this case, he adopted boards used for Japanese calligraphy. Their gilded surface enhances the properties of the watercolour - Suisai in Japanese. The motion of the raised hand is an appeal. The strict grid and circle structure seem to have disappeared; the geometric system has mutated somehow.

The process is still organic, with a visible trace. However here, the shapes are free and the spots flow, accumulating and spreading. If we see mainly abstract compositions, we sense the presence of flowers, plants, but also landscapes. The watercolour technique enables Gabriel Orozco to discover new shapes, more traditional, more turbulent. They allow him to apprehend painting in a different way, and to focus on both gesture and medium. Playing with the multiple degrees of opacity and transparency.

加布里埃尔·奥罗斯科善于运用周遭材料进行创作。此作品他选用了日本习字画板，其鎏金表面强化了水墨（日语«水彩»）的特性。悬腕运笔的轨迹宛若某种召唤，严密的网格与圆形结构似乎已然消隐，几何体系发生了某种嬗变。

创作过程仍保持着有机特质，留有可见的痕迹。但在此处，形态挣脱束缚，墨点流淌、积聚、蔓延。尽管画面以抽象构成为主，我们仍能感知花卉、植物的存在，乃至山水意象。水墨技法使奥罗斯科得以发掘更传统、更恣意的新形态，让他以另一种方式理解绘画，同时关注笔势与媒介。艺术家游刃于多层次的不透明度与透明度之间，展开一场微妙的对话。



Leidy Churchman | 莱迪·邱奇曼
Poof | 噗, 2024

Oil on linen | 亚麻布上油画
24 × 30,5 cm — 9 1/2 × 12 in.

Leidy Churchman's practice is strongly informed by Tibetan Buddhism and meditation. Their paintings delve into an expansive range of themes, from our connection to nature, the urban landscape, political structures, as well as the flow of visual information in society—while always returning to an exploration of the daily complex emotions we face as we navigate this world.

“Phenomena” suggests galactic worlds, a glance up to the sky. “Poof” reveals Churchman's interest in systems of visual information which are elevated into contemplation. The title ‘Poof’ suggests transformation, vanishing, a fleeting phenomenon, aligning with themes of impermanence, and flux, common in Buddhist thought

莱迪·丘奇曼的艺术创作深受藏传佛教与禅修实践影响。

Ta的绘画涉猎主题极为广阔——从人类与自然的联结、城市景观、政治架构到社会视觉信息的流动，最终总回归对尘世行走中日常复杂情绪的探索。

《现象》令人联想到银河星云与仰望苍穹的刹那；《噗》则显露艺术家对视觉信息系统的关注，将其升华为冥思载体。标题《噗》暗示着转化、消逝与瞬息现象，与佛教思想中常见的无常、流变主题相呼应。





Leidy Churchman | 莱迪·邱奇曼
Phenomena | 现象, 2024

Oil on linen | 亚麻布上油画
41 × 48,5 cm — 16 1/8 × 19 in.



Mimosa Echard | 米莫萨·埃查尔德
Narcisse (lichen de roche) | 水仙(岩生苔藓), 2025

Stainless steel, plastic placemat, anti-radiation fabric,
nail art beads, faux maggots, rock tripe lichen, epoxy resin
| 不锈钢、塑料餐垫、防辐射面料、美甲珠、仿真虫、岩耳地衣、
环氧树脂
50 × 30 × 5 cm — 19 11/16 × 11 13/16 × 1 15/16 in.





Roberto Cuoghi | 罗伯托·库奥奇
P(LXXPs)po, 2022

Oil on canvas | 布上油画
97 × 103 cm — 38 2/8 × 40 4/7 in.



Deliberately mixing artistic genres, styles and subjects, the series *Pepsis* is Cuoghi's attempt to free himself from his own stylistic and artistic assumptions and experiences, his cultural imprint. In this sense, it is the next step for the artist in his continuous effort to challenge his own practice. A thesis that has become a working method, *Pepsis* is the application of a troubling idea that has always gone hand in hand with Cuoghi's mutable work, culminating here in a highly varied and emotionally charged presentation of different series and bodies of work.

Cuoghi has deliberately chosen to think of his work as an exercise in stylization, reproducing the 'already seen' in accordance with reassuring canons that seem to be warning us of a leveled and polished future. *Pepsis* is a Greek word linked to the concept of digestion. It is also the scientific name of a parasitoid wasp that utilizes another insect as a source of nourishment for its young, manipulating its behavior until the death of the host, which in the meantime has been devoured from within by the *Pepsis* larva.

《Pepsis》系列通过刻意融合艺术流派、风格与主题，是罗伯特·库奥奇试图挣脱自身风格定式、艺术经验与文化印记的实践。在此意义上，这标志着艺术家持续自我突破的新阶段——该创作理念已转化为工作方法，将始终萦绕在他变幻创作中的棘手构想付诸实践，最终呈现为情感丰沛且形态多元的系列作品集合。库奥奇有意将创作视为风格化操练，依照那些仿佛在警示扁平化未来的“安心法则”重现“既视感”。Pepsis词源希腊语，与消化概念相关，亦是一种寄生蜂的学名。这种蜂类将其他昆虫作为幼体养料，逐步操控宿主行为直至其死亡——在此期间，宿主会从内部被Pepsis幼虫蚕食殆尽。



Nick Mauss | 尼克·毛斯
Handheld image | 手持图像, 2024

Satin dévoré, glazed stoneware on velvet | 蚕丝缎, 天鹅绒上的釉面石器

Fabric | — 242 × 147 cm — 95 1/4 × 57 7/8 in.

Ceramic | — 62 × 45 × 4 cm — 24 7/16 × 17 11/16 × 1 9/16 in.

The light, voluptuous satin and velvet hanging drapery suggests a delicate, intimate connection to the body. These hangings move with breath. They were made using the *dévoré* process borrowed from couture, which entails a chemical reaction that etch some elements of the fabric according to a pattern, which then appears imprinted, in transparency. Nick Mauss implements what he calls “acts of translation,” like a drawing on paper made of collapsing memories, photographs, and observations that can reappear modified on another material.

这个轻盈饱满的缎面与丝绒垂帘，与人体建立着精微亲密的联结。帘幕会随呼吸微微起伏。艺术家运用高定时装领域的“烧花”（*dévoré*）工艺，通过化学反应按图案蚀刻部分织物，形成半透明的烙印效果。尼克·毛斯实践着他所称的“转译行为”——如同在纸上绘制的草图，凝聚着破碎的记忆、照片与观察，它们经过变形后又能重现于其他材质之上。





David Douard | 大卫·杜阿尔
EYES WIDE OPEN, 2025

Mirror dome, plastic, 3d printed objects, glycerol paint |
镜面穹顶、塑料、3D打印物品、甘油涂料
38 × ø 61 cm — 14 15/16 × ø 24 in.



As if it was spying on us, this half-sphere reflects the visitor, as well as an alien head that's attached to it. This same alien head offers a view that can also be found in other works of David Douard: plants, butterflies, and other imaginary elements laying out of its head. Thanks to its mirror, *EYES WIDE OPEN* offers the viewer a form of introspection, contrasting the real and the rational.

仿佛在窥探我们一般，这个半球体既映照出观者的身影，也反射出附着在其表面的异形头颅。这个异形头颅展现的视角在大卫·杜阿爾的其他作品中亦可寻得：植物、蝴蝶与其他虚幻元素从头颅中蔓生而出。借助镜面反射，《EYES WIDE OPEN》为观者提供了一种自省体验，在真实与理性之间构筑鲜明对比。



David Douard | 大卫·杜阿尔
AWAKE SINCE, 2025

Casted aluminium, glycerol paint, steel, magnets, stickers |
铸铝, 甘油漆, 钢, 磁铁, 贴纸
188 × 62 × 114 cm — 74 × 24 7/16 × 44 7/8 in.





Installation view, *Permanent Hymns*, Galerie Chantal Crousel, Paris, 2025



Seth Price | 赛斯·普莱斯
Endless Empty Walls | 无尽的空墙, 2024

Enamel and acrylic paint, polymers, and UV-print on
aluminum composite |
搪瓷和丙烯酸涂料, 聚合物, 铝复合材料上UV打印
149,7 × 101,3 × 2,5 cm — 58 15/16 × 39 7/8 × 1 in.

In this series I am trying to bring 3D graphics together with painting. I do not think this has been done before, or at least not in a successful way. It turns out to be quite difficult to do well. In these works I have painted and made marks on a surface — either wood, or metal — and then photographed the results, imported it to a 3D program, and built virtual, mirrored objects that reflect the real-world marks in their surfaces. We then print the 3D image on the painting.

I have been working with 3D graphics in a similar way for some years now, but I don't think my point was clear enough. In order to make the point clearly, I am reducing the gestures. The 3D shape must be the minimum, simplest gesture of 3D graphics, which is simply reflection and shadow (without those qualities, you lose the 3 dimensionality). I did not want to create any objects that looked like something real or certain, because then we go into the land of narrative and surrealism and trickery. I am using basic, simple forms: pipes. Similarly, the mark I make — the painting — must be very simple and clear, at least for now. In these cases, I am trying to make the mark almost base, or vulgar (hand-painting, smears, spills, simplicity, hand-lettering) because I need to clearly contrast the hand gesture, which is quick and even apparently unskilled, with the 3D gesture, which holds all of the technical magic and labor and power that we know from the world around us, or above us or beyond us. In this context, the wood looks almost like an effect or a 'skin'. It also helps to ground the piece in materiality, in the natural, as opposed to the imaginary world of images.

— Seth Price

在这个系列中，我尝试将三维影像与绘画相结合。据我所知这种尝试前无古人，或者说从未有人成功实现过。事实证明要做好这件事相当困难。这些作品的创作过程是：我先在木板或金属板表面进行绘画与痕迹创作，拍摄成果后导入三维软件，构建出能反射现实笔触的虚拟镜面物体，最后将三维影像印制于画作之上。

虽然我用类似方法研究三维影像已有些时间了，但始终觉得核心理念不够明晰。为了让观念更尖锐，我正在做减法——三维形态必须保持极简，只保留最基本的反射与阴影特性（失去这些就丧失了立体感）。我无意创造任何具象物体，否则会陷入叙事主义、超现实主义或视觉骗局的陷阱。

目前使用的都是管道这类基础造型。同样，我留下的绘画痕迹也必须极其纯粹——至少现阶段如此。我刻意让笔触显得粗犷甚至俗艳（手绘涂抹、泼洒痕迹、稚拙字体），因为需要让徒手痕迹与三维姿态形成尖锐对比：前者快速甚至看似笨拙，后者则承载着我们的周遭世界中全部的技术魔力、人工雕琢与超验力量。在此语境下，木质肌理几乎如同特效或“皮肤”，它巧妙地将作品锚定在物质性与自然范畴，与虚拟图像世界形成对抗。

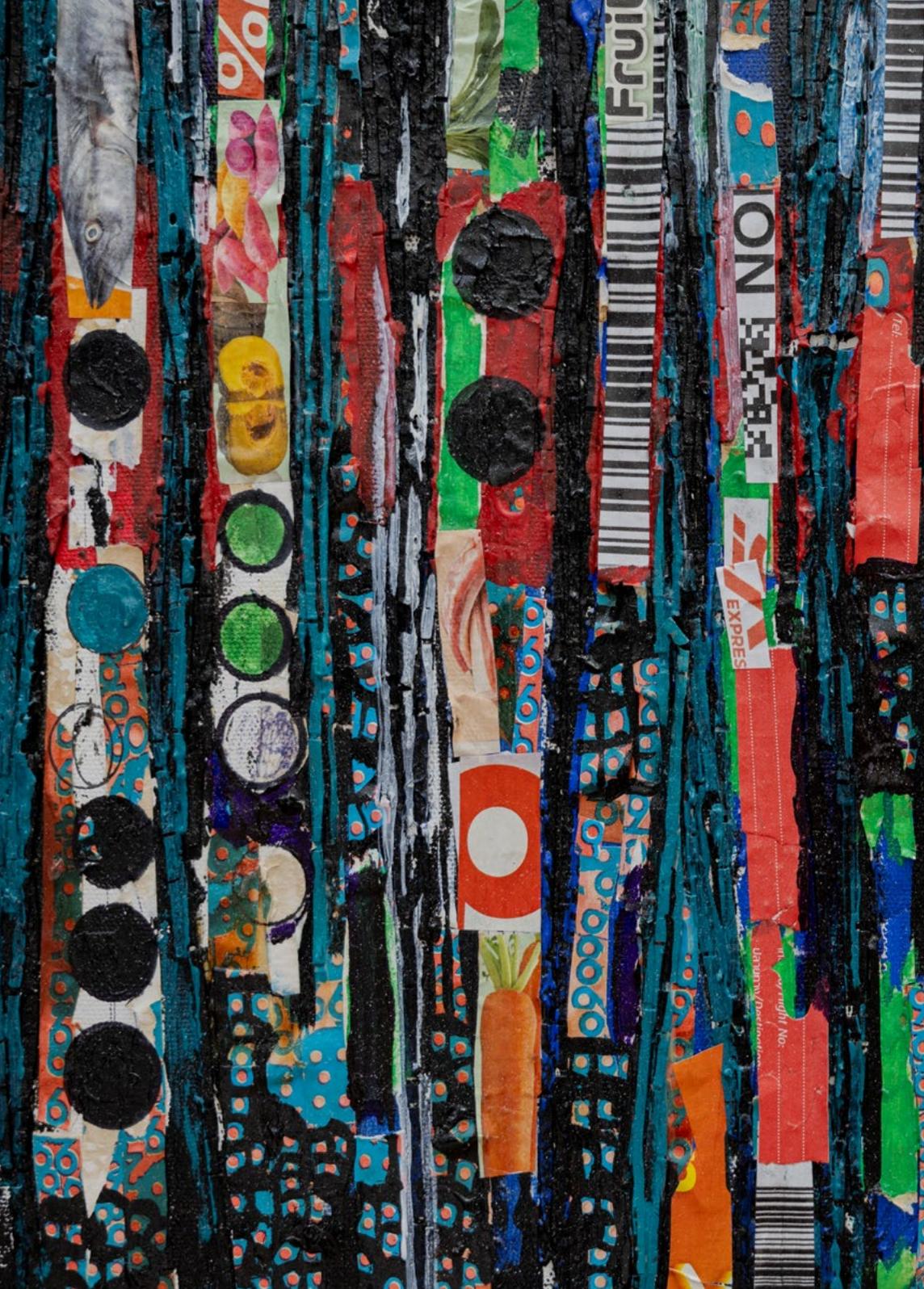
——赛斯·普莱斯





Udomsak Krisanamis | 吴东萨克·
克瑞沙纳米思
Free | 自由, 2024

Acrylic, noodles and mixed media collage on
canvas | 丙烯, 面条和混合媒介在画布上拼贴
60,5 × 45,3 cm — 23 13/16 × 17 13/16 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。从这种方法中衍生出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。克里萨纳米斯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者自由解读的作品。



Yuki Kimura | 木村友紀
Prospektständer Zigzag Holz | Z字形木制展示架, 2015

C-print, stainless steel, aluminum, wood, attaché case |
彩色印刷、不锈钢, 铝, 木材, 附件箱
150,3 × 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，木村运用现成结构——原产德国展会的便携式宣传册架，这种专为陈列手册与传单设计的展架可折叠成公文包形态，凸显了流动性与展示功能。艺术家在展架表面放置了收集而来的失败照片原尺寸小幅印样：那些因长时间曝光或模糊失焦而未能实现原初目的的图像。通过这种静谧的并置，展架化为承载失落与遗忘时刻的容器，在实用性与诗性之间架起桥梁。通过将功能性展示结构转化为沉思场域，木村延续了她一贯的探索：如何在物质世界中交织记忆、复制与偶然的轨迹。

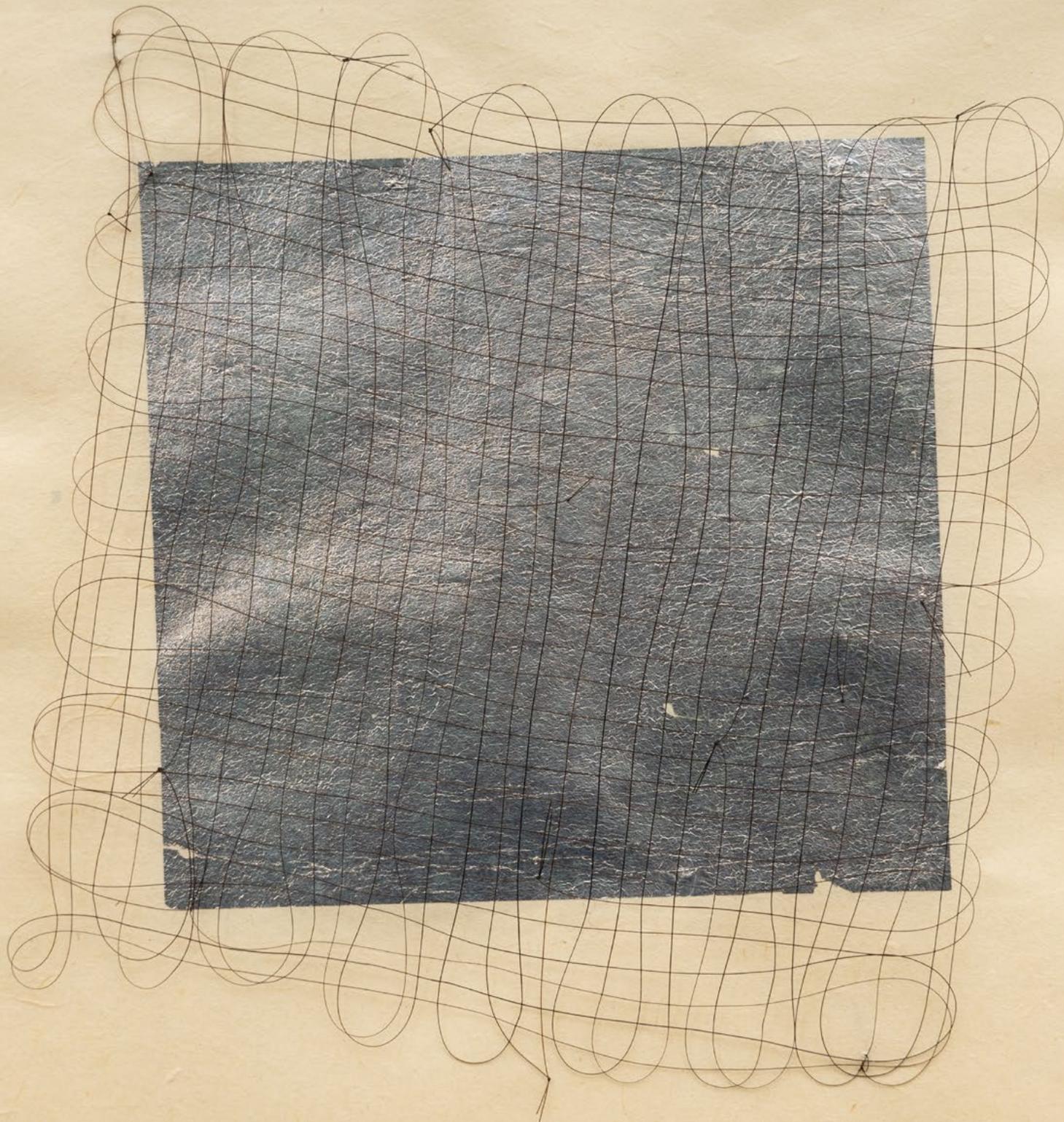






Mona Hatoum | 莫娜·哈透姆
Offering (1) | 给予 (1), 2024

Human hair, hair spray and joss paper | 真人头发、发胶喷雾与祭祀纸
33,3 × 29,4 × 3,5 cm — 13 1/8 × 11 9/16 × 1 3/8 in.





Clément Rodzielski | 克莱门特·罗杰斯基
uztitled, 2025

Elastane on canvas | 帆布上弹性布料
60 × 195 × 2 cm — 23 5/8 × 76 3/4 × 13/16 in.



uztitled, Clément Rodzielski's new series, furthers his ongoing exploration of the medium of painting. In these works, Rodzielski cuts and assembles fragments of Zentai suits, garments borrowed from fetishistic and erotic practices, designed to envelop the body like a second skin and dissolve it into color. Here, the suits are deconstructed: body parts are dismembered, dispersed, and affixed to raw canvas, allowing color to emerge across an untreated surface.

Each composition is then coated with a transparent varnish, applied by brush, a final gesture that reaffirms the work's belonging to the field of painting. The format (previously used in his 2022 exhibition at Galerie Chantal Crousel) evokes a lying figure, once again recalling the presence and latency of the body. The series engages with the notion of the fetish: of fabric, of the body, of color, and ultimately of painting itself. In *uztitled*, the missing "n" subtly disrupts the word, suspending meaning and opening new paths for painting.

在《无题》系列中，克莱门特·罗杰斯基延续着对绘画媒介的持续探索。艺术家裁剪并重组了Zentai连体衣的碎片——这种源自恋物与情色文化的服装如同第二层皮肤包裹身体，将人体消解为纯粹色块。此刻，连体衣被解构：肢体部位被肢解、分散并固定于未处理的画布，让色彩在粗粂表面浮现。每幅作品最终都以笔刷涂覆透明清漆，这一决定性笔触重申了作品的绘画归属。该尺寸（曾出现于其2022年在桑塔画廊的个展）令人联想到平躺的人形，再度唤起身体的在场与潜伏。该系列深入探讨了“恋物”概念：对织物、对身体、对色彩，最终对绘画本身的迷恋。标题中缺失的字母“n”巧妙扰乱词语结构，悬置固有语义的同时，为绘画开辟了新的路径。



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

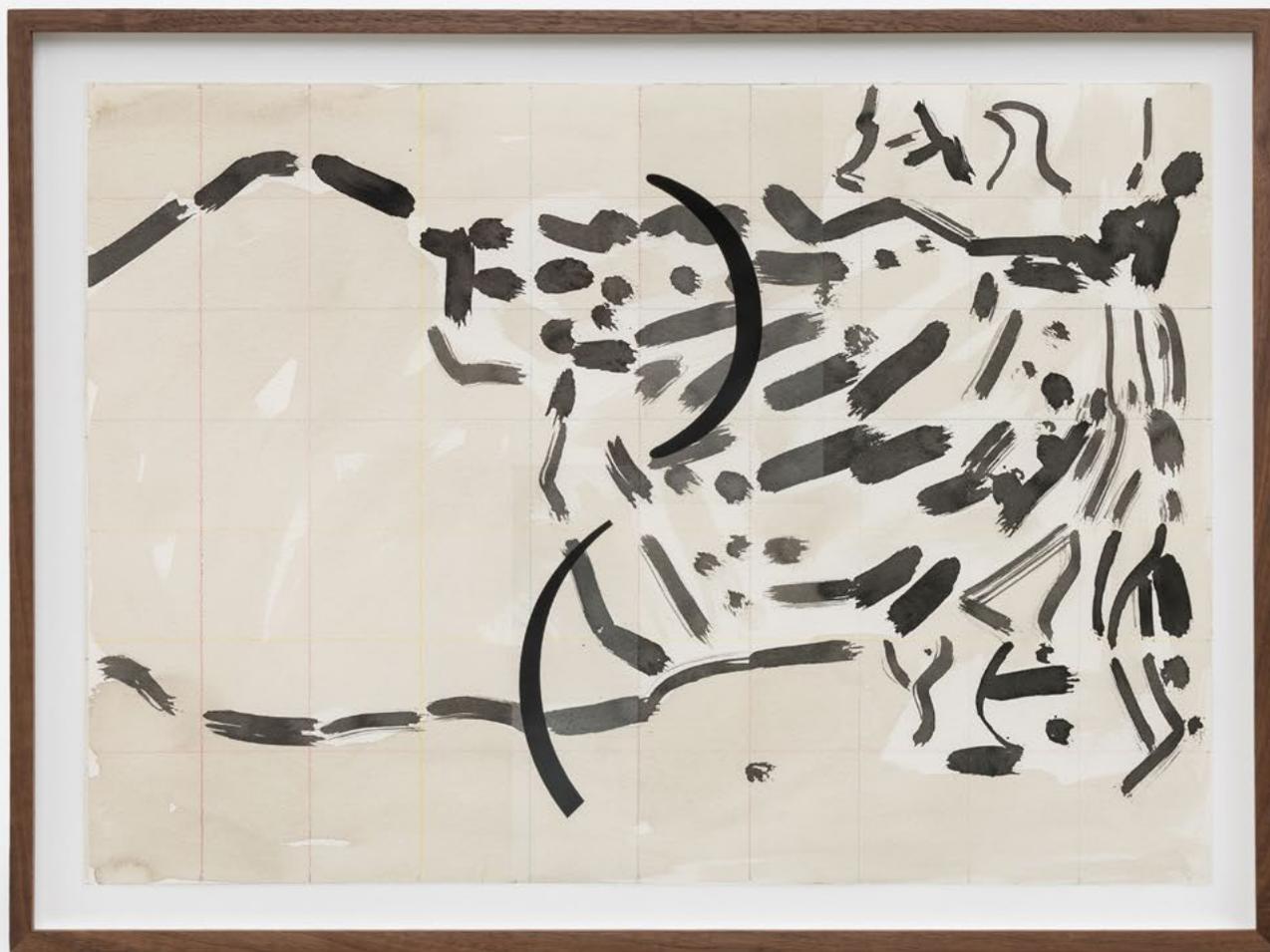
Mixed media on paper | 纸上综合媒介
42,3 × 57,2 × 2,5 cm — 16 5/8 × 22 1/2 × 1 in.

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《意大利变奏》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。







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.





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.





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.





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

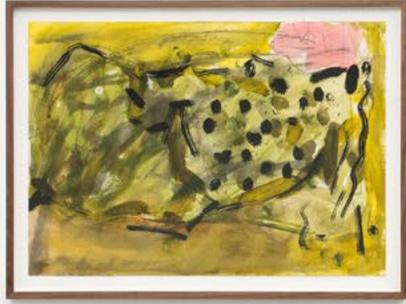
Mixed media on paper | 纸上综合媒介
42,3 × 57,2 × 2,5 cm — 16 5/8 × 22 1/2 × 1 in.





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.



15th Shanghai Biennale
第15届上海双年展

Allora & Calzadilla | 阿洛拉和卡尔萨迪利亚
Rirkrit Tiravanija | 里克力·提拉瓦尼加
Haegue Yang | 梁慧圭



Haegue Yang
Accommodating the Epic Dispersion - On Non-cathartic Volume of Dispersion, 2012

Aluminum Venetian blinds, powdercoated steel frame, perforated metal plates, light bulbs, cable
953 × 957 × 2 560 cm — 375 1/5 × 376 3/4 × 1007 7/8 in.





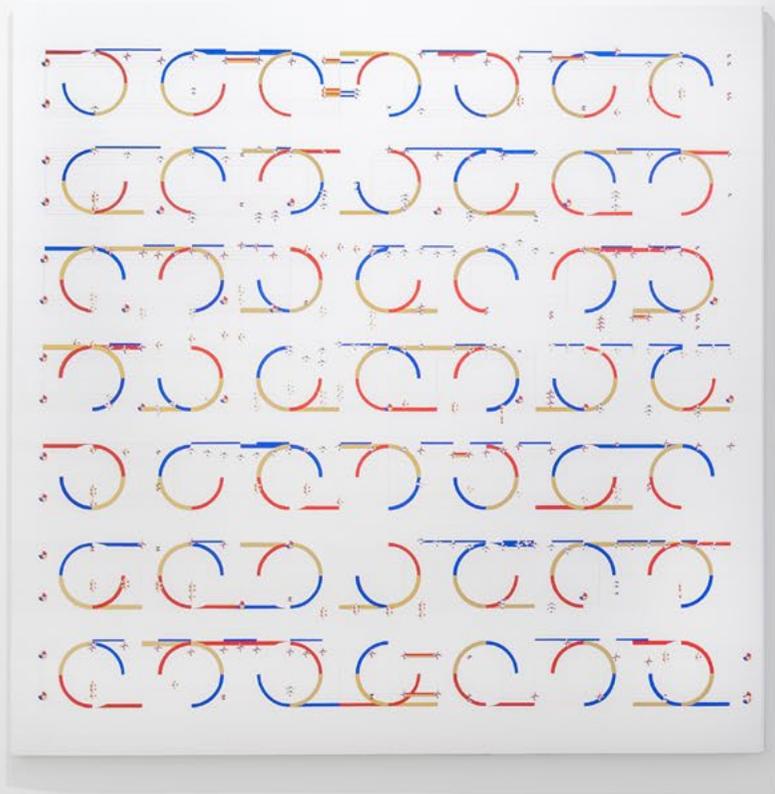
Allora & Calzadilla
Graft (Phantom Tree), 2025





Rirkrit Tiravanija
untitled 1992 (cure), 1992

GALERIE
CHANTAL CROUSEL



On view at the gallery | 画廊当前展览

Gabriel Orozco | 加布里埃尔·奥罗斯

Partituras | 乐谱

October 20 — November 22, 2025

GALERIE
CHANTAL CROUSEL



On view at the gallery | 画廊当前展览

Rirkrit Tiravanija | 里克力·提拉瓦尼加
IN ALIENS WE TRUST | 我们信仰异形
October 20 — November 22, 2025

Upcoming Events

Gallery exhibitions

Allora & Calzadilla

Sensing

November 29, 2025 — January 15, 2026

Fairs

MIRA Art Fair, Paris

November 13 — 16, 2025

Fog Design+Art, San Francisco

January 21 — 25, 2026

Art Basel Qatar, Doha

February 3 — 7, 2026

ARCOmadrid

March 4 — 8, 2026

Art Basel Hong Kong

March 25 — 29, 2026