

ART BASEL

June 16 - 21, 2026

Booth K19

Roberto Cuoghi

David Douard

Mimosa Echard

Dominique Gonzalez-Foerster

Wade Guyton

Fabrice Gygi

Thomas Hirschhorn

Pierre Huyghe

Jutta Koether

Udomsak Krisanamis

Liza Lacroix

Jean-Luc Moulène

Kabinett Sector

Nick Mauss

Melik Ohanian

Gabriel Orozco

Lydia Ourahmane

Seth Price

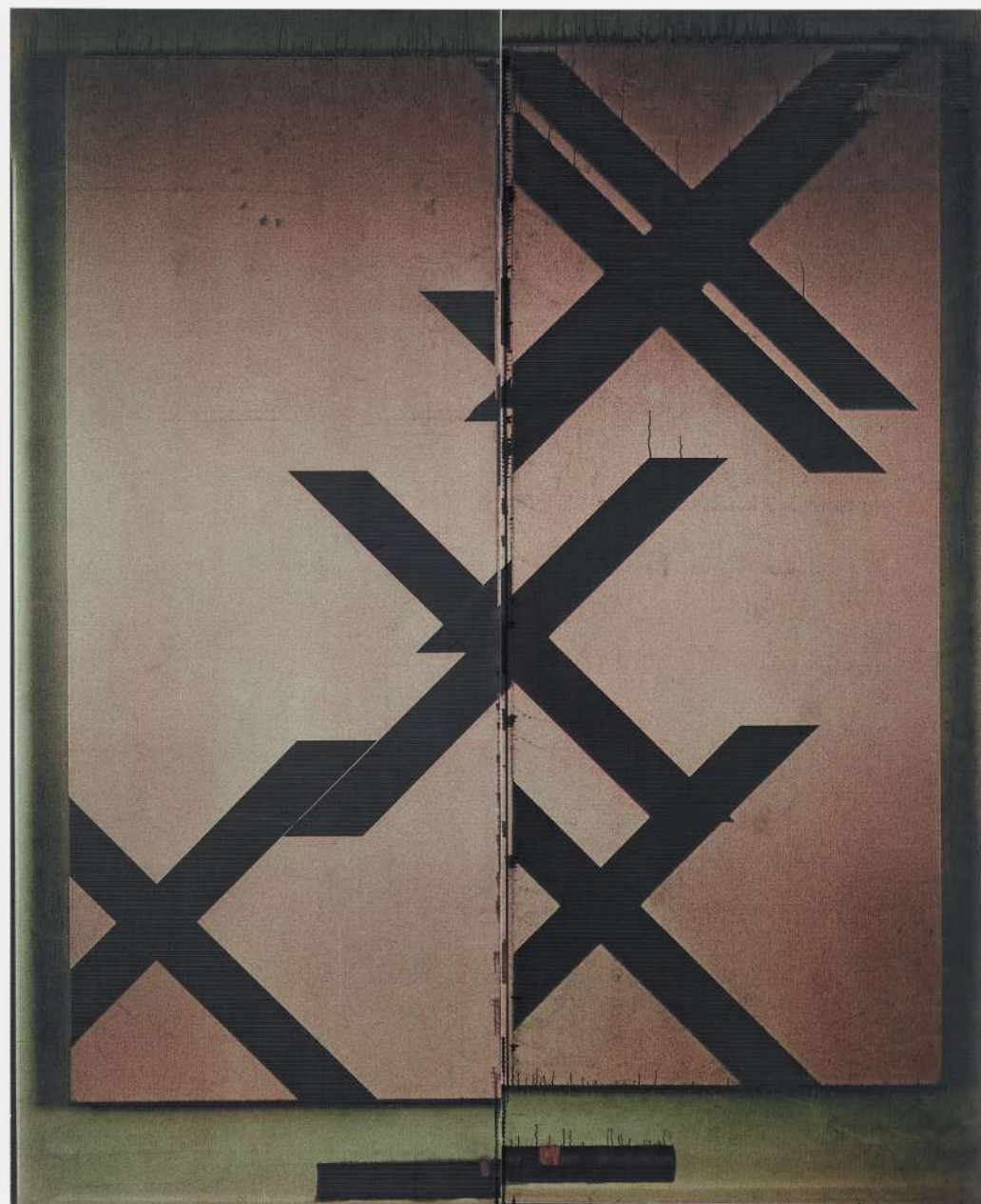
Clément Rodzielski

José María Sicilia

Wolfgang Tillmans

Rirkrit Tiravanija

Haegue Yang



Wade Guyton
Untitled, 2026

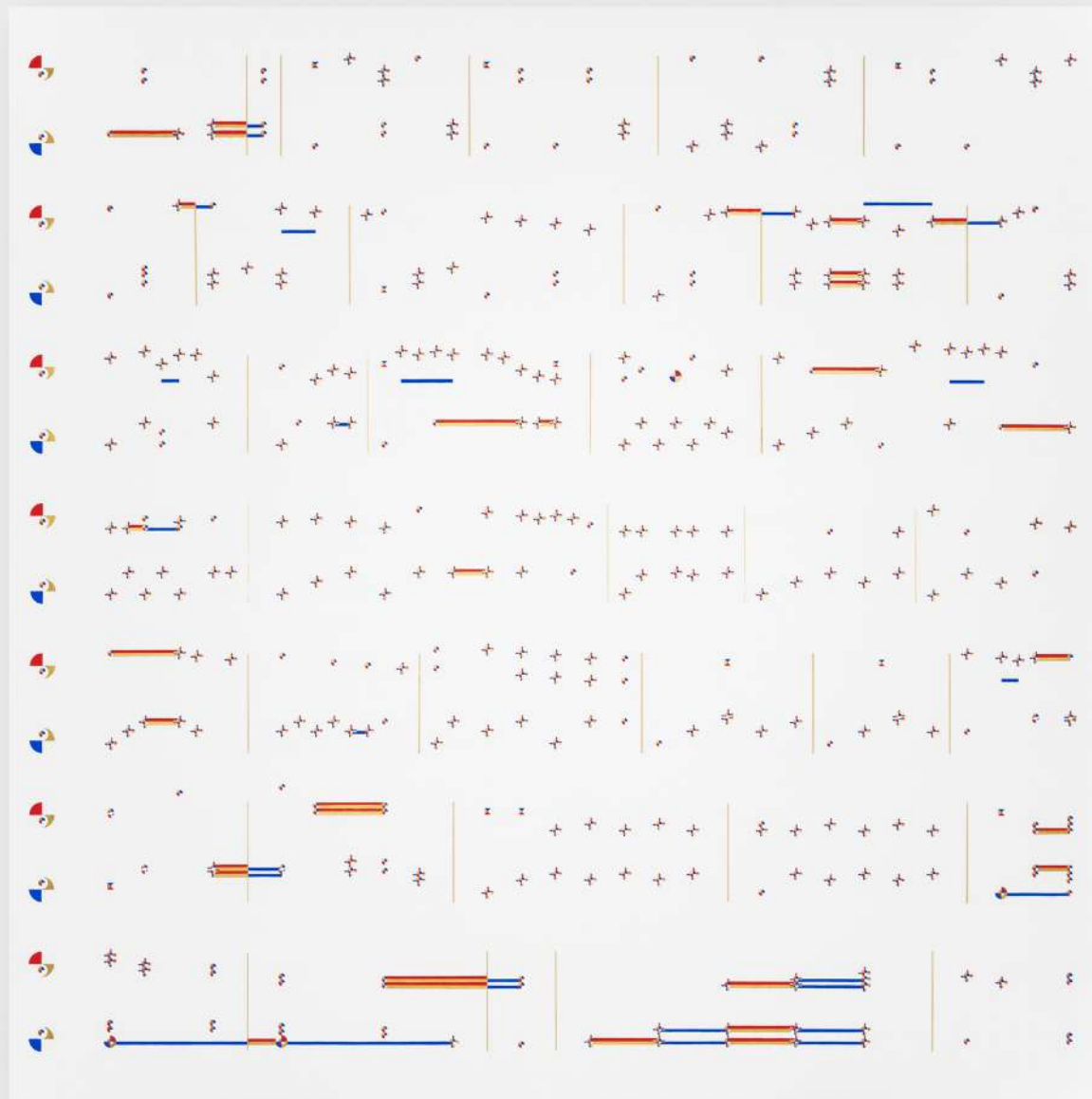
Epson UltraChrome PRO inkjet on linen
213.4 × 175.3 cm — 84 × 69 in.



Nick Mauss
Stanza in reverse, 2026

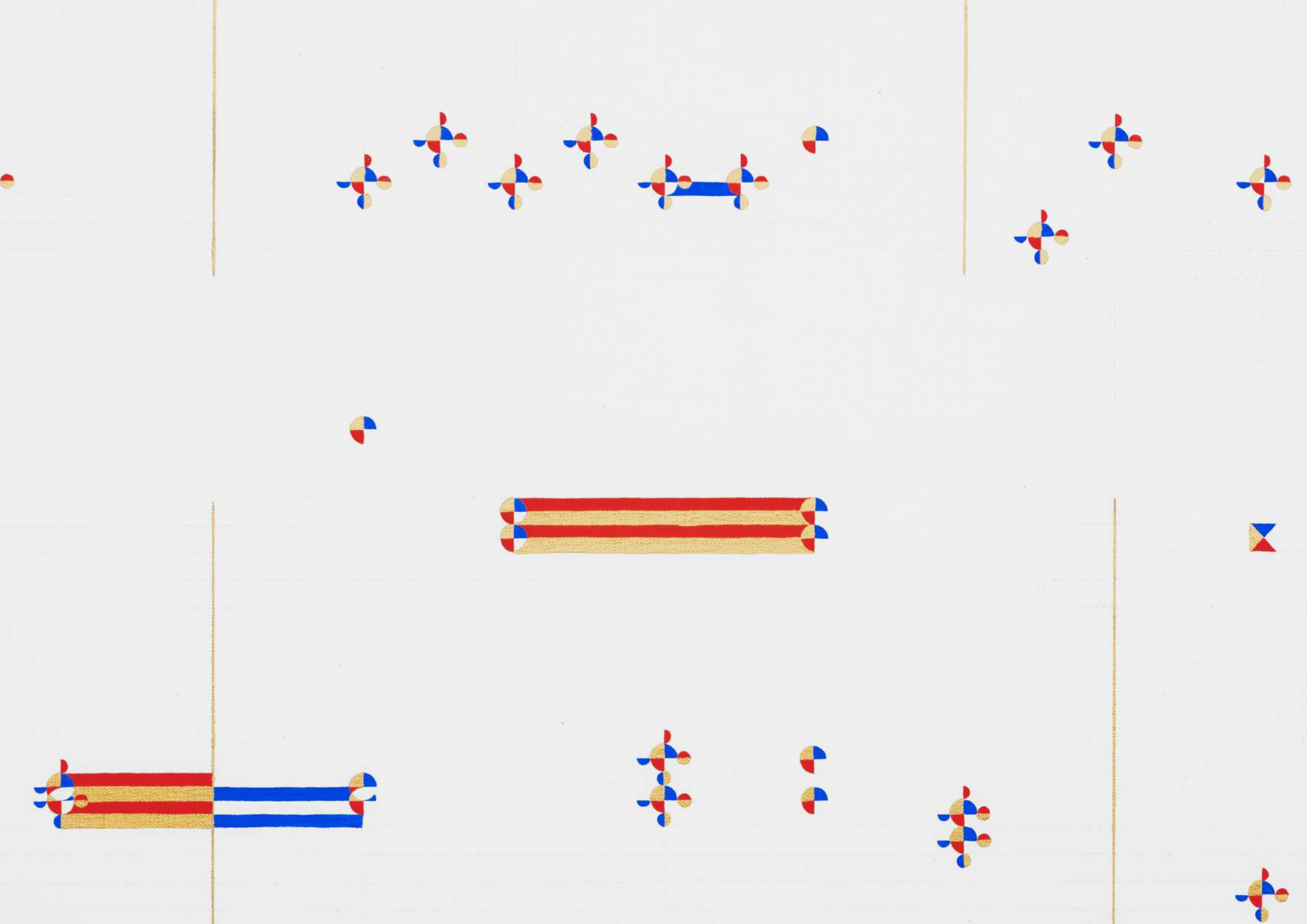
Reverse-painted glass, mirrored
219 × 265 x 3 cm — 86 1/4 × 104 5/16 x 1 3/16 in.





Gabriel Orozco
20 de Enero 2017, Nueva York (Wounded Cricket), 2025

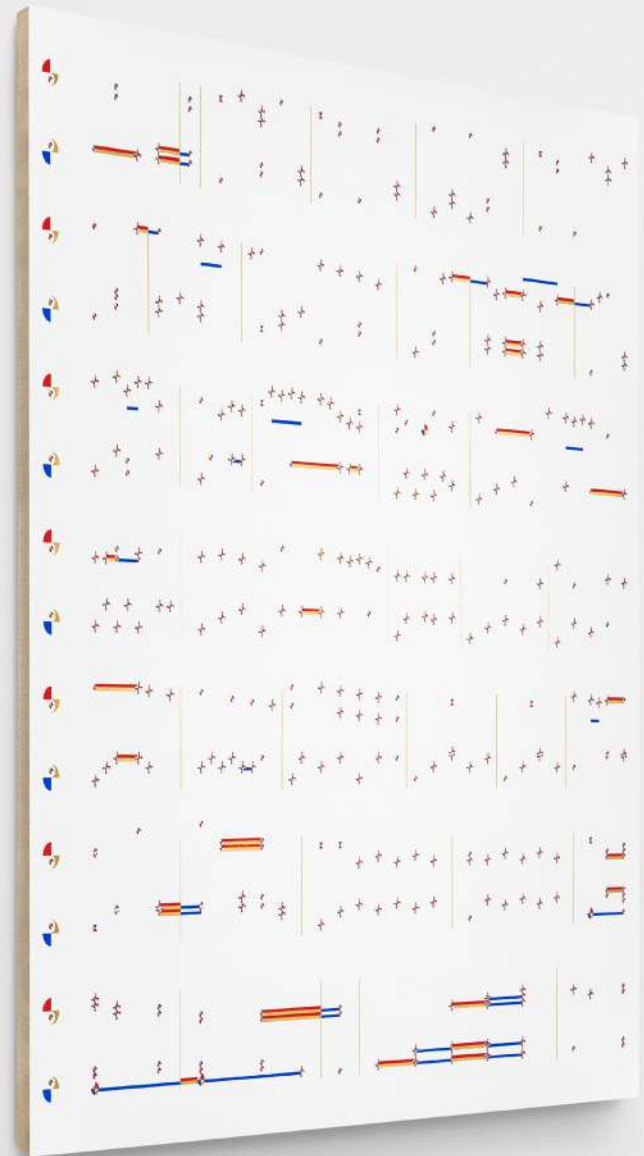
Tempera and gold leaf on canvas
200×200 cm — 78 3/4×78 3/4 in.



This body of work extends Gabriel Orozco's exploration of rhythm and abstraction through a process in which music becomes structure. The *Partituras* evolve from improvisation to recording, transcription, drawing, and finally painting. Each work is titled with the place, date, and time of the piano improvisation from which it originated, embedding every composition with a precise yet intimate coordinates system.

For Orozco, the musical score operates less as a theme than as a method: a framework through which sound can be translated into form, colour, and spatial rhythm. Although he does not read or write music, improvisation on the piano becomes the starting point for each work. These brief recordings are transcribed into musical notation, then transformed into diagrams and paintings through a coded system of red, white, blue, and gold.

[Listen](#)





Pierre Huyghe
Dance for Radium, 2014

7 photographs
60.5 × 43 × 3.5 cm — 23 13/16 × 16 15/16 × 1 3/8 in. framed



Loïe Fuller, la «Danse Serpentine», circa 1900

This series of photographs documents a performance that took place at the Artist's Institute in New York on February 20, 2014, during Pierre Huyghe's solo exhibition. For the occasion, Huyghe conceived *Dance for Radium*, a phosphorescent costume developed in reference to the dress originally created by Loïe Fuller in 1904.

Worn by curator Jenny Jaskey, the dress was activated through a performance of Radium Dance, a work by Fuller that was never documented and survives only through written testimony. Fuller's original costume was developed in Marie Curie's laboratory and incorporated phosphorescent salts, allowing her figure to glow in the dark.





Pierre Huyghe
Adversary, 2026

Aluminum cast
350 × 350 × 7 cm — 137 13/16 x 137 13/16 x 2 3/4 in.

Exhibition view, Fondation Beyeler, Basel, Switzerland (2026)



Seth Price
Repossessed Audi/Bronze Custom Job, 2009

High impact polystyrene with rope and synthetic enamel
243.8× 123.2 cm — 96× 48 1/2 in.



Exhibition view, MAMbo — Museo d'Arte Moderna di Bologna, Bologna, Italy (2009)

Since the early 2000s, Seth Price has been interested in vacuum forming, a process where plastic is heated and stretched over a mold. By using a technique usually linked to industrial packaging, he creates distorted and unexpected shapes. From 2006, he began adding ropes arranged in different configurations into the process, which led to the *Knot Paintings* series, where paint slowly became a key element.

In 2009, he produced a limited series in collaboration with an automotive body specialist known for restoring damaged European luxury cars. These works use monochrome enamel paints taken from high-end automotive color catalogs, applied to rope-based vacuum-formed structures. Each piece is defined by a single color—sometimes unique within the series—ranging from gold, silver, and bronze to different shades of gray. As the heated polyester is formed, small cracks appear on the surface, giving the works the appearance of artificial skin. The rope structures suggest shapes of heads and limbs, while also creating an abstract sense of movement that can be read in human terms.

In later *Knot Paintings* from 2010 and 2011, Price continued to explore different ways of applying paint and organizing the ropes. Each work brings new formal experiments, mixing elements of drawing and printmaking, cutting into the surface, and testing new painting methods. Painting becomes a meeting point for different media and cultural references.





Seth Price
Untitled (Pandemic), 2020

Charcoal and ink on paper
74.9 × 109.9 × 4.3 cm — 29 1/2 × 43 1/4 × 1 11/16 in.



Wolfgang Tillmans
Sternwarte Remscheid, 2024

inkjet print mounted on Dibond, in artist's frame
212 × 145 × 6 cm — 83 7/16 × 57 1/16 × 2 3/8 in.



Mimosa Echard
Faces 8, 2025

Canvas, aluminum stretcher, shower curtain,
oxidised aluminum foil, acrylic varnish
70×70×3.8 cm — 27 9/16×27 9/16×1 1/2 in.





Mimosa Echard
Faces 3, 2025

Plexiglas, depilatory wax, urine, epoxy
resin, wrapping paper
70×70×3.8 cm — 27 9/16×27 9/16×1 1/2 in.





Rirkrit Tiravanija

untitled 2026 (new york times, april 18-19, 2026), 2026

Gouache, silver leaf, and newspaper on canvas
102 × 140 × 3 cm — 40 3/16 × 55 1/8 × 1 3/16 in.



Liza Lacroix
I really am very tired, 2026

Oil on canvas
195× 130 cm — 76 3/4× 51 3/16 in.





Roberto Cuoghi
SS(XIIP)c, 2016

Ceramic
27 × 45 × 14 cm — 10 5/8 × 17 5/7 × 5 1/2 in.





Roberto Cuoghi
P(LXXXIVPs)mm, 2024

Acrylic on canvas
130 × 130 × 5 cm — 51 3/16 × 51 3/16 × 1 15/16 in.



This work is part of *PEPSIS*, a project Cuoghi started in 2020, that questions the problem of stylization as a phenomenon that led human mind to operate primarily through imitation and that affects every aspect of social life, not only artistic practices.

“I paint against my intentions [...] I’m a painter without a mindset. I’ve identified an aspect of things that I call stylization and I’ve turned it onto a way of working. »

PEPSIS is a project of self-denial without expectation to determine any aesthetic consequences. By targeting the notion of authenticity as its main theme, through the project *PEPSIS* Cuoghi presents a series of works that evoke the discomfort of déjà vu.

This work, which is the result of the artist’s imaginative process, is one of a series illustrating characters dressed in similar outfits, referring to the uniforms of chefs. The figures are seated in a theater or cinema and are inspired by a portrait Cuoghi created based on the cover of *The Oracle*, an album by American jazz musician Angel Bat Dawid.





David Douard
Eg_/, 2026

Maple frame, aluminium panel, epoxy resin, screen printing,
color pigments
200 × 150 × 6.5 cm — 78 3/4 × 59 1/16 × 2 9/16 in.





Thomas Hirschhorn
Art-History-Plaque XXV, 2024

Cardboard, prints, marker
220 × 148 × 7 cm — 86 5/8 × 58 1/4 × 2 3/4 in.

WHAT CAN WE LEARN FROM HISTORY OF ART
FOR UNDERSTANDING TODAY'S WORLD?





Thomas Hirschhorn
A.I.-Post, 2026

Cardboard, marker, prints
47× 35.5 cm — 18 1/2× 14 in.



Immaculate Conception of Los Venerables
 Bartolomé Esteban Murillo
 1678
 Oil on canvas
 274 cm x 190 cm
 Museo del Prado

ORIGINAL

COPIE OF MURILLO'S ORIGINAL

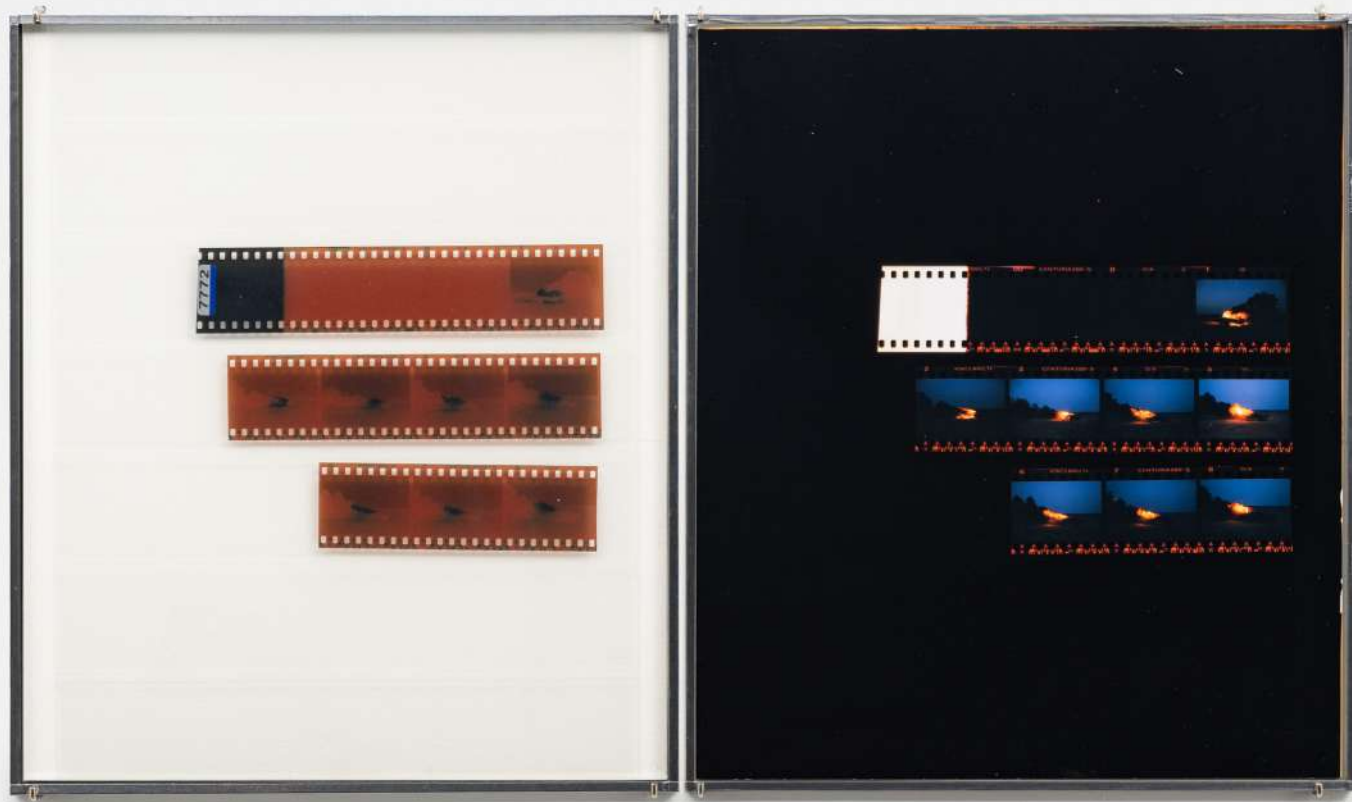


TWO FAILED RESTORATION ATTEMPTS



Thomas Hirschhorn
A.I.-Post, 2026

Cardboard, marker, prints
40.5× 31 cm — 15 15/16× 12 3/16 in.



Lydia Ourahmane
10 Photos (Burning Car) 2016, 2026

Negatives, positive contact sheet, glass, lead
31,4 x 27 x 0,7 cm — 12 3/8 x 10 5/8 x 1/4 in. each.



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Haegue Yang

Fiery Face-Cage Soul Relief - Mesmerizing Mesh #296, 2025

Birch plywood, wood stain, hanji, washi, origami paper on alu-dibond
62× 62 cm — 24 7/16× 24 7/16 in. framed





Melik Ohanian
INTERVAL OF VIEWING, Chronograph #CN2470-07, 2025

Piezo inkjet print, mounted on dibond
139× 94× 5 cm — 54 3/4× 37× 1 15/16 in. framed





Clément Rodzielski
UZTITLED, 2026

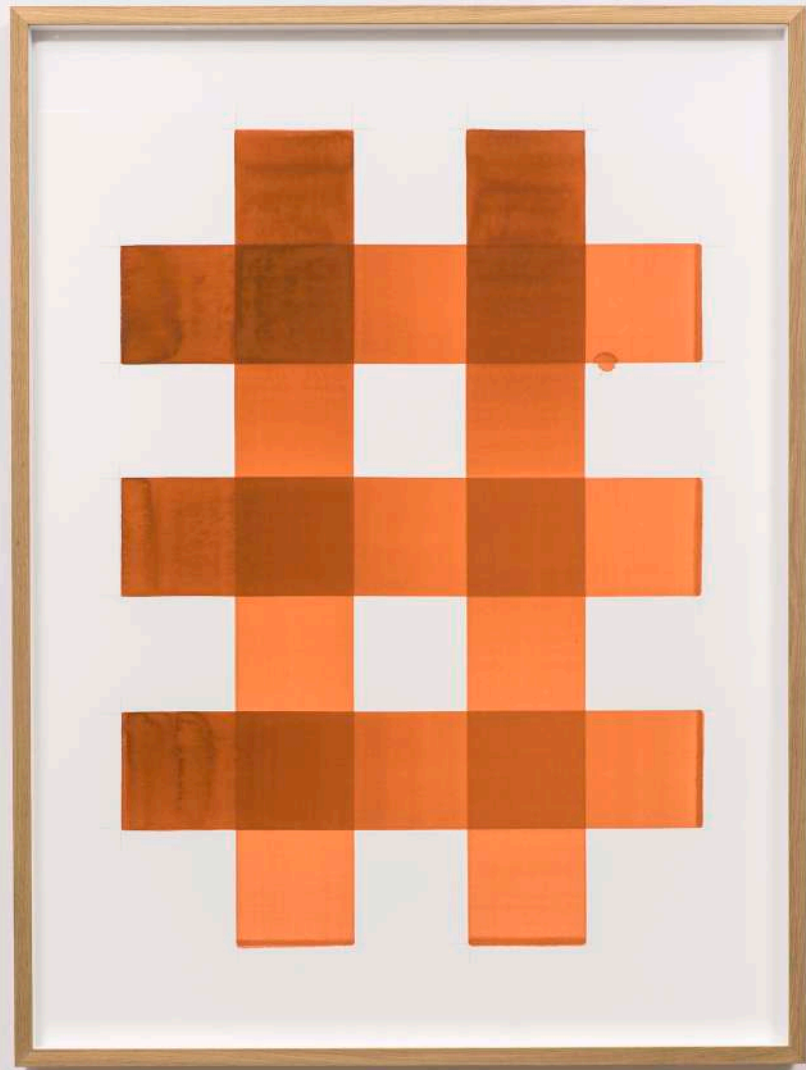
Elastane and acrylic on canvas
190 × 184 cm — 74 13/16 x 72 7/16 in.





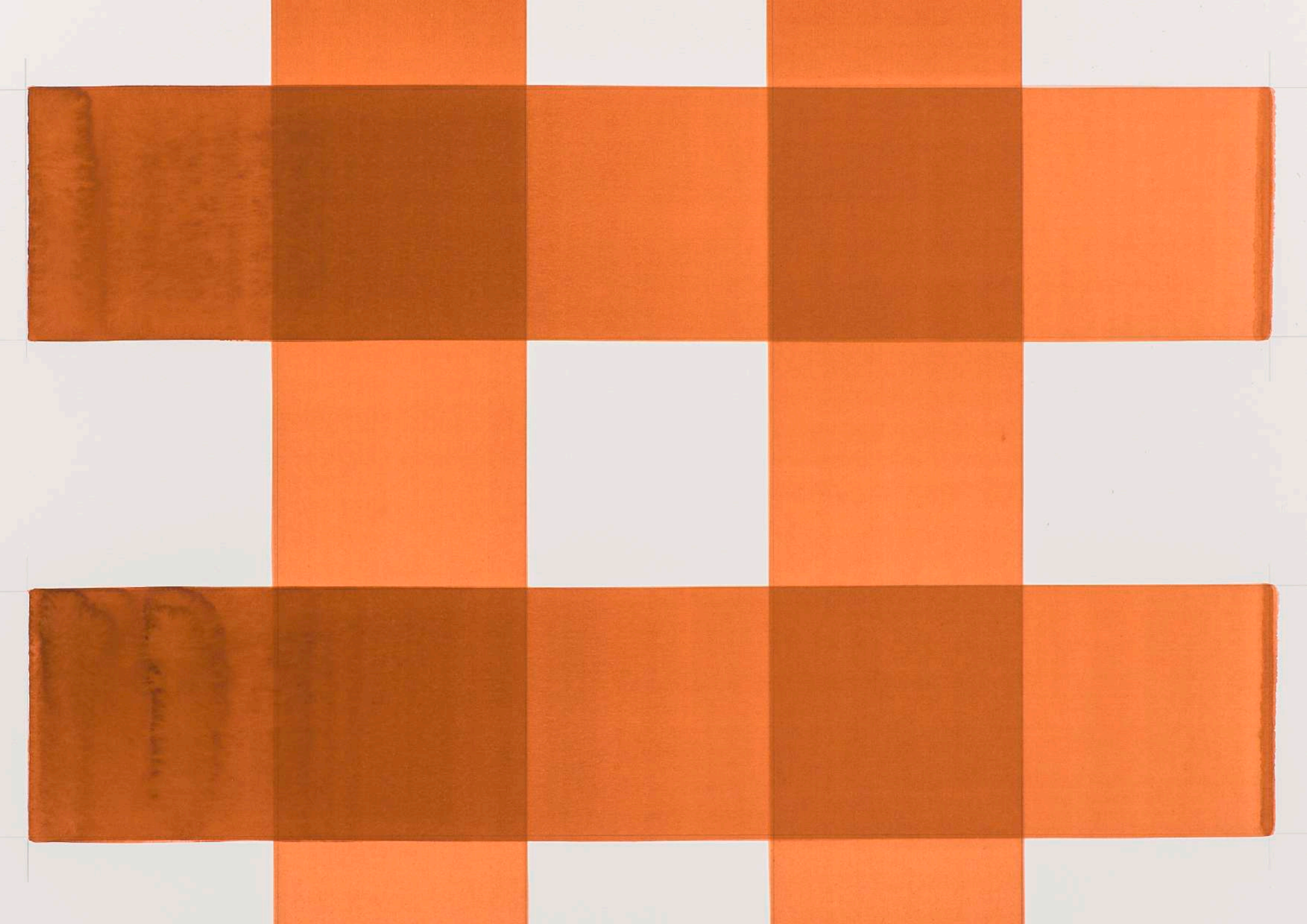
Dominique Gonzalez-Foerster
Home Cinema (Les Feuilles Mortes), 1997

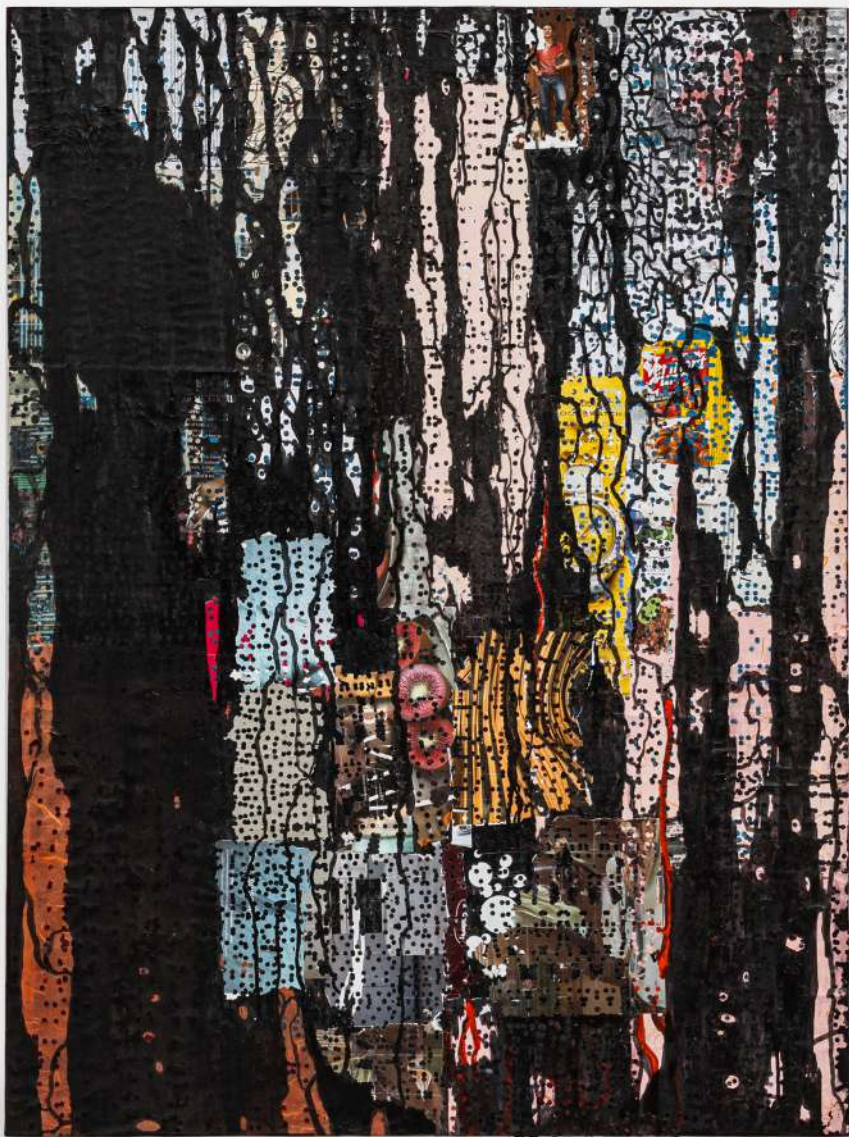
Novajet print in artist's frame
69 × 49 × 4 cm — 27 3/16 × 19 5/16 × 1 9/16 in. framed



Fabrice Gygi
Sans titre, 2018

Watercolor on paper mounted on aluminium, frame
180 × 135 × 6.5 cm — 70 7/8 × 53 1/8 × 2 1/2 in. framed





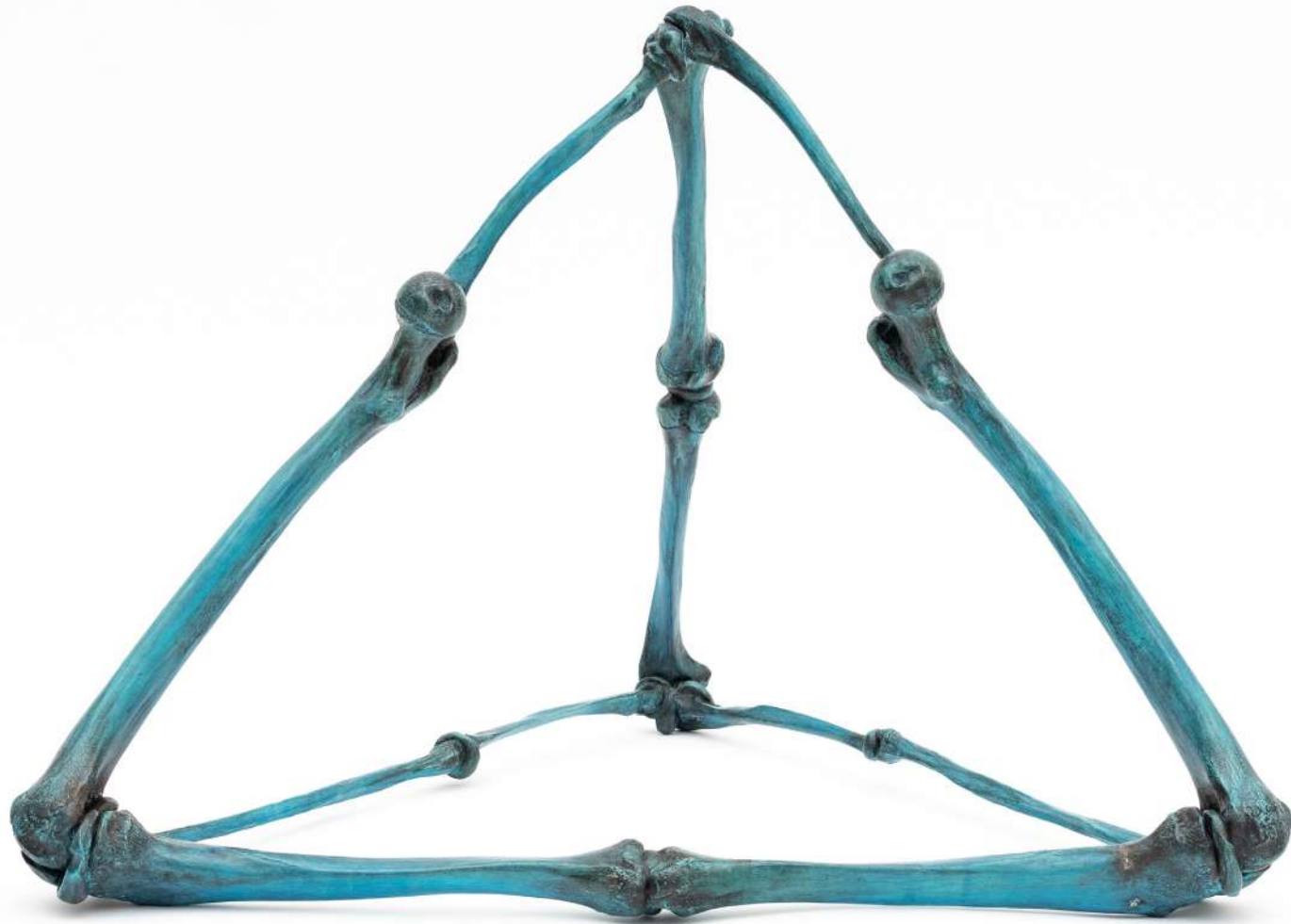
Udomsak Krisanamis
Ice Out, 2025

Painting and collage on cotton twirl
120 x 90 cm — 47 1/4 x 35 7/16 in.

Jean-Luc Moulène Kabinett Sector

Jean-Luc Moulène has long explored the body both as an anatomical structure and as a site shaped by social, political, and economic forces. Across his sculptures and drawings, he examines how bodies are formed, constrained, or transformed by the systems around them.

Each work introduces a subtle shift in perception: a political figure rendered almost grotesque through a cement mask (*Marta*); bones arranged into hollow geometric forms (*Pyramid'os*); a skull paired with a stone of nearly identical weight (*Deux Amis*); the empty interior of a toy cast in concrete (*Contre-Crâne*). *Contre-nuit* completes the picture – blue glass eyes pierced by sharp shards of glass suggest fragmentation and a constellation of suspended gazes.



Jean-Luc Moulène
Pyramid'os, Le Buisson, 2020

Bronze, verdigris patina (Fonderie de Coubertin)
approx. 54 × 77 × 65 cm — 21 1/4 × 30 3/8 × 25 5/8 in.





Jean-Luc Moulène
Deux amis, Le Buisson, 2026

Bone glue, nerve glue, hide glue and flint
approx 13,5 x 20 x 17 cm — 5 5/16 x 7 7/8 x 6 11/16 in.



Jean-Luc Moulène
Contre-nuit, Le Buisson, Février 2026

Flint, glass, glues, epoxy
approx. 16.5 × 22 × 22.5 cm — 6 1/2 × 8 11/16 × 8 7/8 in.





Jean-Luc Moulène
Clavicule, Le Buisson, 2023

Bronze with patina (Fonderie de Coubertin)
7 × 13 × 2.3 cm — 2 3/4 × 5 1/8 × 7/8 in.



Jean-Luc Moulène
Main (tous les os de la), 2023

Bronze with patina (Fonderie de Coubertin)
6 × 8 × 5.5 cm — 2 3/8 × 3 1/8 × 2 3/16 in.





Jean-Luc Moulène
Ma main articulée, Kitakyushu, automne, 2004

Red ink (felt) on ivory paper
47.8 × 39.2 × 3.5 cm — 18 7/8 × 15 3/8 × 1 3/8 in. framed



Jean-Luc Moulène
Le maître apprenti, Août, 2019

Concrete, flint
32× 46× 19 cm — 12 5/8× 18 1/8× 7 1/2 in.



Jean-Luc Moulène
Contre-Crâne, Paris, 2019

Polished concrete, aluminium
16 × 12 × 32 cm — 6 2/7 × 4 5/7 × 12 5/8 in.



Jean-Luc Moulène
Marta, Mexico City, 2017

Synthetic concrete (Rokam)
28 × 25 × 22.5 cm — 11 × 9 7/8 × 8 7/8 in.

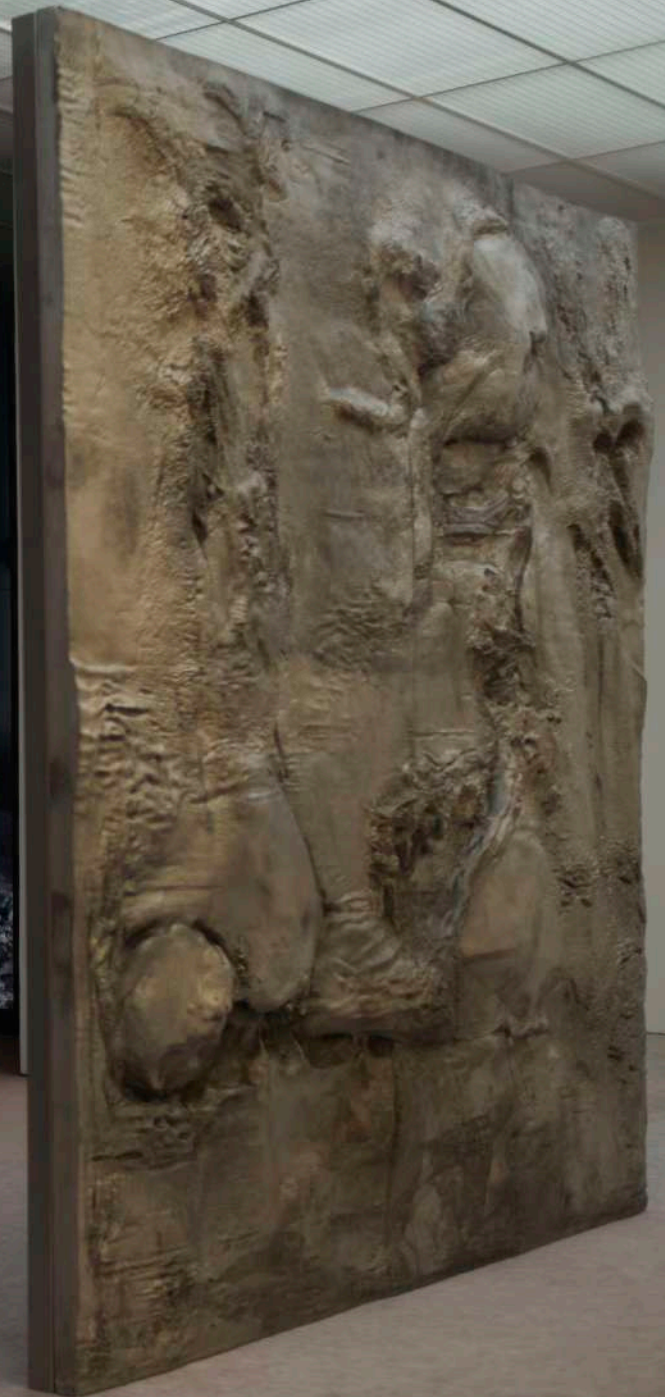


Jean-Luc Moulène
Étude pour Bébu, 2023

Bronze with patina
28 × 18 × 17.6 cm — 11 × 7 1/16 × 6 15/16 in.



Exhibitions and Events in Switzerland

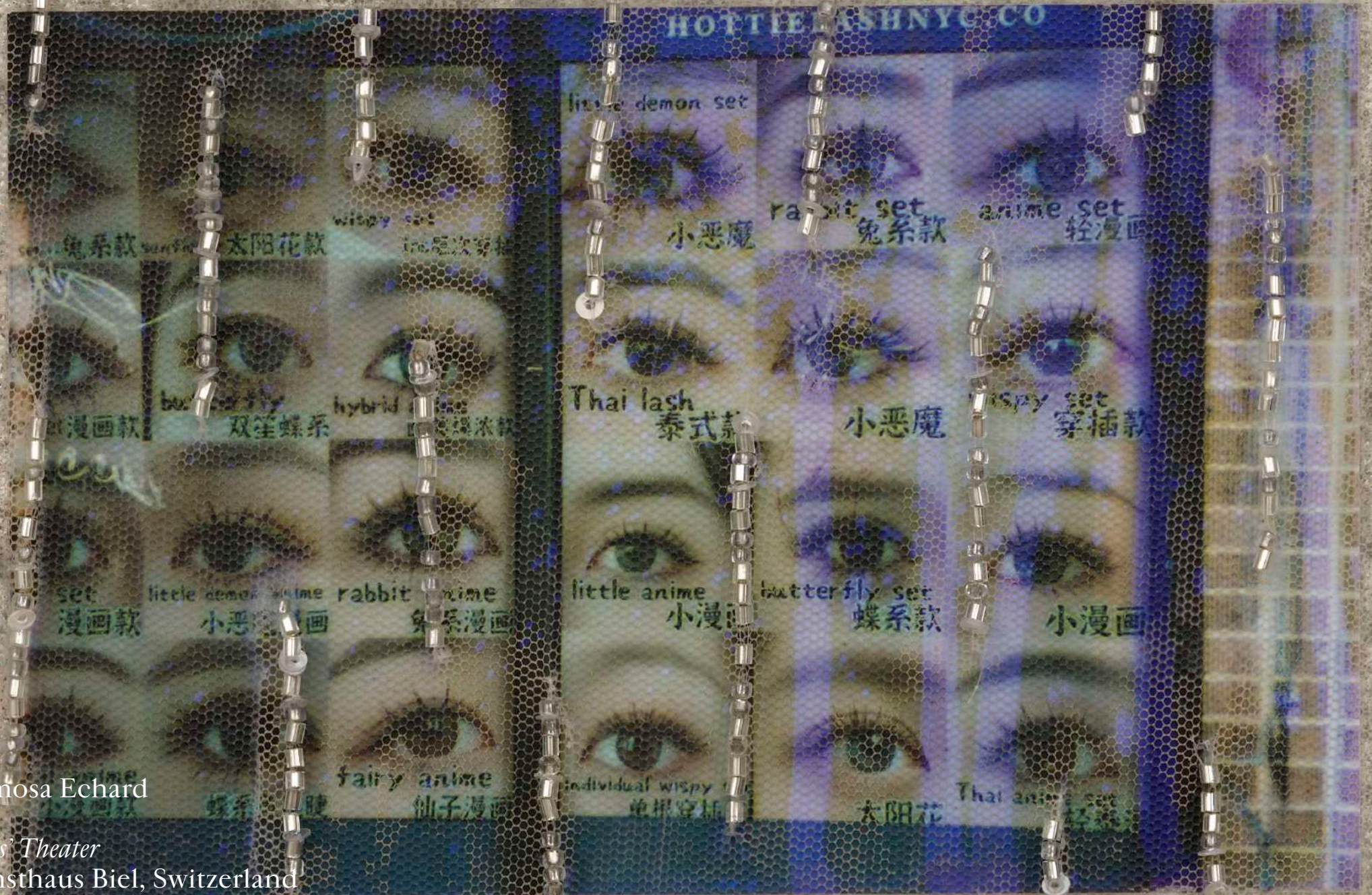


Pierre Huyghe

Solo exhibition

Fondation Beyeler, Basel, Switzerland

May 24 — September 13, 2026



Mimosa Echard

Dolls' Theater

Kunsthau Biel, Switzerland

June 14 — September 6, 2026



Fabrice Gygi
Prix Meret Oppenheim 2026

Halle 1.1 Messe Basel, Switzerland
June 15, 2026 — 4:30pm

The Meret Oppenheim Prize was established in 2001 by the Federal Office of Culture in collaboration with the Federal Art Commission. It honors figures from the worlds of art and architecture whose work promotes Swiss creativity. The awards are accompanied by financial support.

Since the 1990s, firmly rooted in a Geneva scene marked by its alternative culture and community squats, Fabrice Gygi has developed an aesthetic of escape. His sculptures, as well as his watercolors, prints, performances, tattoos, and jewelry, question the mechanisms of authority. Today, having put his installation practice on hold, the artist continues to explore this iconographic interest in the grid through watercolors in which thick, translucent lines intersect.

The award ceremony will take place on June 15 at 4:30 p.m. in Hall 1.1 at Messe Basel, followed by the exhibition, which will run from June 16 to 21, 2026.



Rirkrit Tiravanija *Art Basel Awards 2026*

Spanning the full spectrum of artistic and cultural impact, covering nine categories, the Art Basel Awards seek to support the future of the industry by democratically honoring those who move and make art from vision to reality. The Established Artists category support mid-career artists who have made significant contributions to the art world and continue to evolve their practice.

The medalists will be honored during Art Basel fair, in Switzerland, on June 17, 2026. Museum, Saint Louis.