

Art Basel Paris

October 20 – 25, 2026
Booth B24

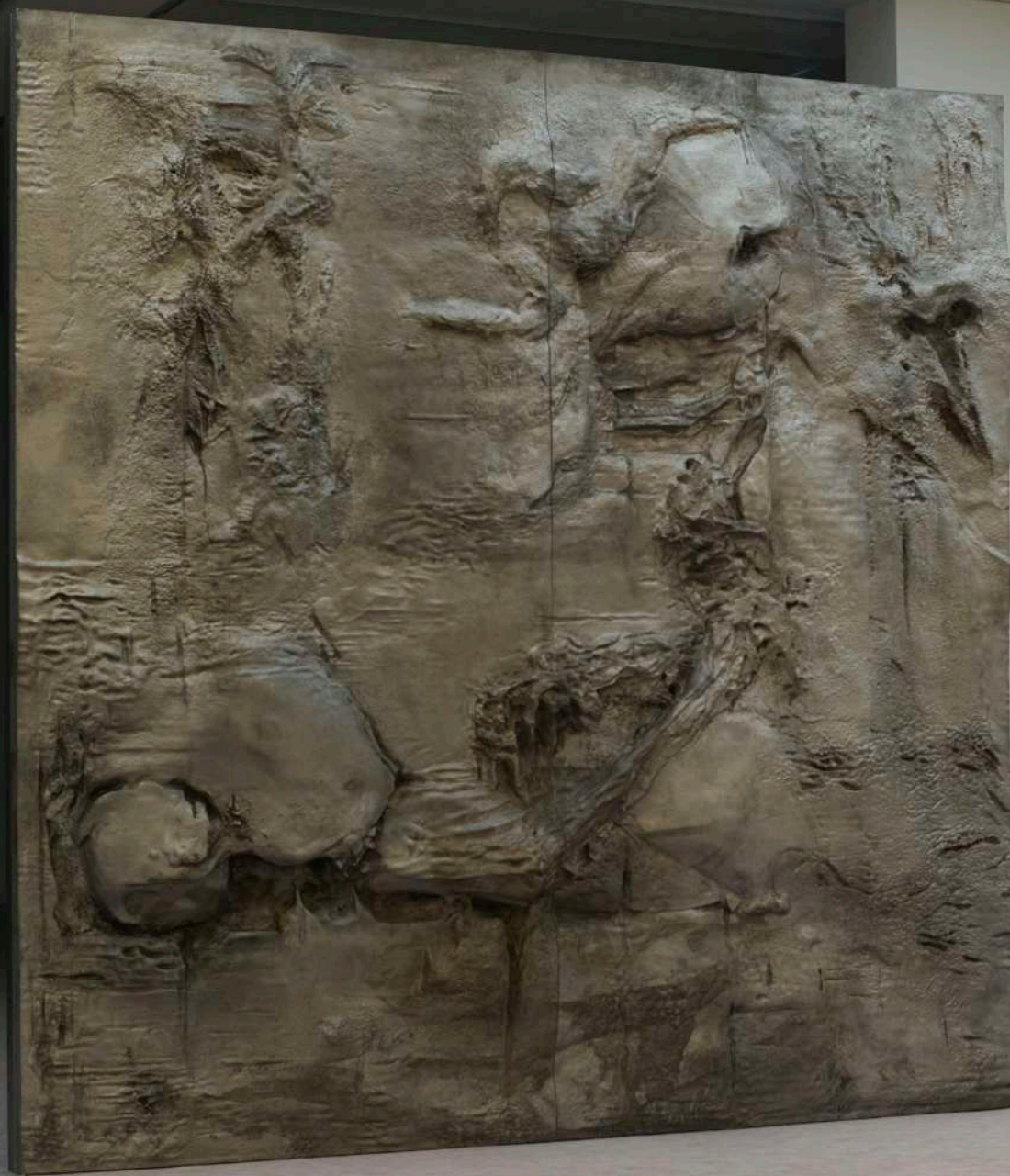
Abraham Cruzvillegas
Roberto Cuoghi
David Douard
Mimosa Echard
Wade Guyton
Fabrice Gygi
Mona Hatoum
Thomas Hirschhorn
Pierre Huyghe
Udomsak Krisanamis
Liza Lacroix

Nick Mauss
Jean-Luc Moulène
Gabriel Orozco
Seth Price
Carol Rama
Clément Rodzielski
Anri Sala
Reena Spaulings
Wolfgang Tillmans
Rirkrit Tiravanija
Oscar Tuazon





Pierre Huyghe



Pierre Huyghe
Adversary, 2026

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

Edition of 3 + 2AP

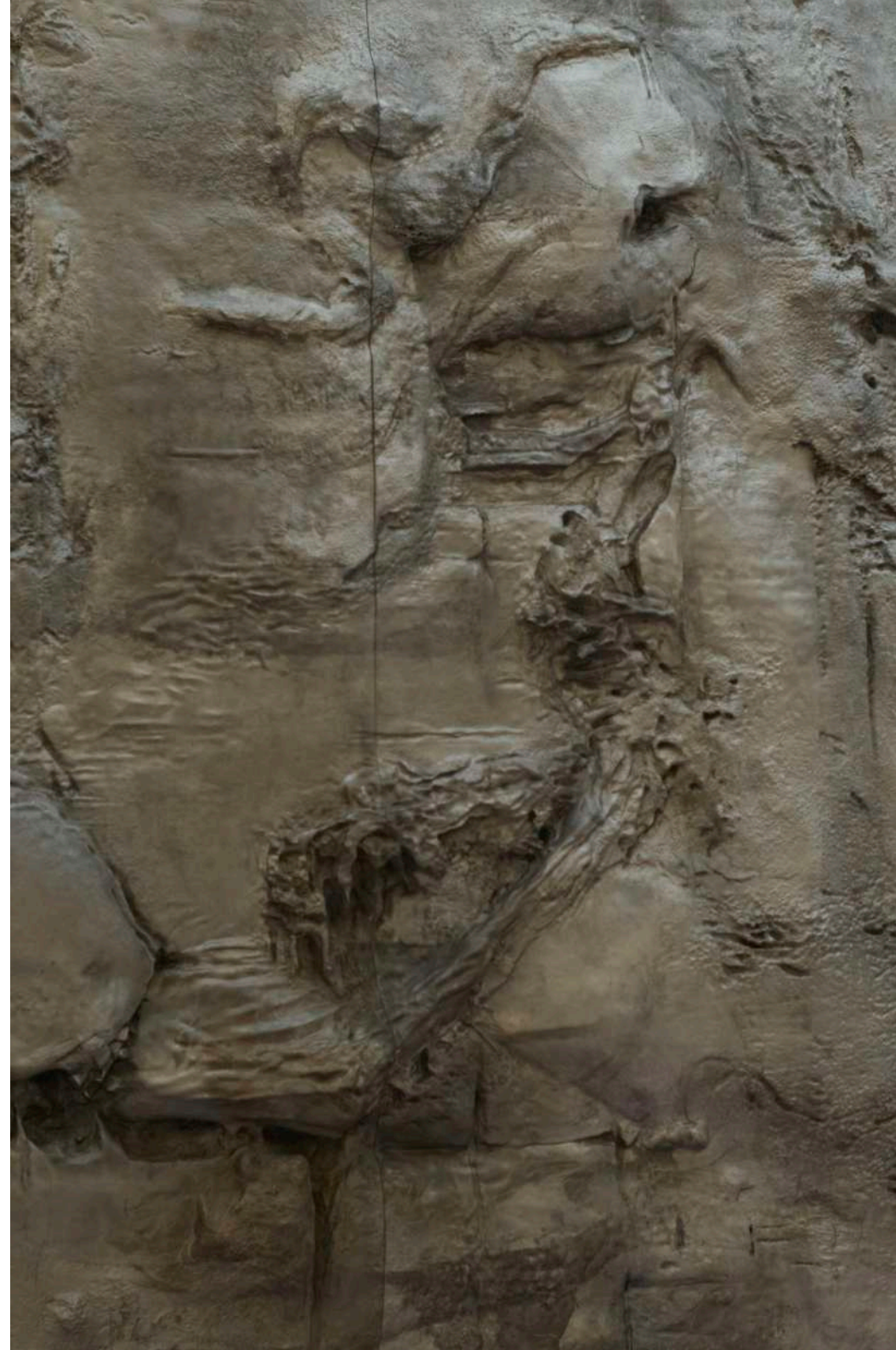


Pierre Huyghe, exhibition view, Fondation Beyeler, Riehen, Switzerland (2026)

Pierre Huyghe
Adversary, 2026

Adversary (2026) presents itself as a threshold—both an image and a point of access to what lies beyond. With this work, Pierre Huyghe continues his exploration of mental images, co-produced by humans and machines, here materialized in the form of a bas-relief. The aluminum casting process, a method of molding and fixation, anchors this image within a stable and enduring form.

Huyghe employs an approach that he also develops in the *Mind's Eye* series: the extraction and materialization of mental images. Whereas *Mind's Eye* presents these images in evolving forms composed of aggregates of synthetic and biological materials undergoing transformation, *Adversary* condenses this principle into a single image, fixed within a lasting structure. It operates as an interface between perception, imagination, and reality.





Wade Guyton



Wade Guyton
Untitled, 2026

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



Wade Guyton
Untitled, 2026

Since the early 2000s, Wade Guyton has turned the domestic inkjet printer into a painterly and sculptural instrument. Among his recurring motifs is the tubular steel frame of a Breuer chair, found on an East Village street in 2001, then unbent and stretched into his *Untitled Action Sculpture* series, one of which is now in the collection of the Whitney Museum of American Art.

In *Untitled*, 2026 the chair returns as an image, part of the ongoing evolution of the chair paintings first shown at Le Consortium, Dijon, and MAMCO, Geneva, in 2016. Its slender, silvery line traces a broken path across a field of saturated red and deep black, set against a surface of flaking, weathered paint. Neither object nor picture, the chair holds a quiet tension between design emblem and a trace of the artist's gesture.

Jean-Luc Moulène





Jean-Luc Moulène
Sans titre, Le Buisson, 2026

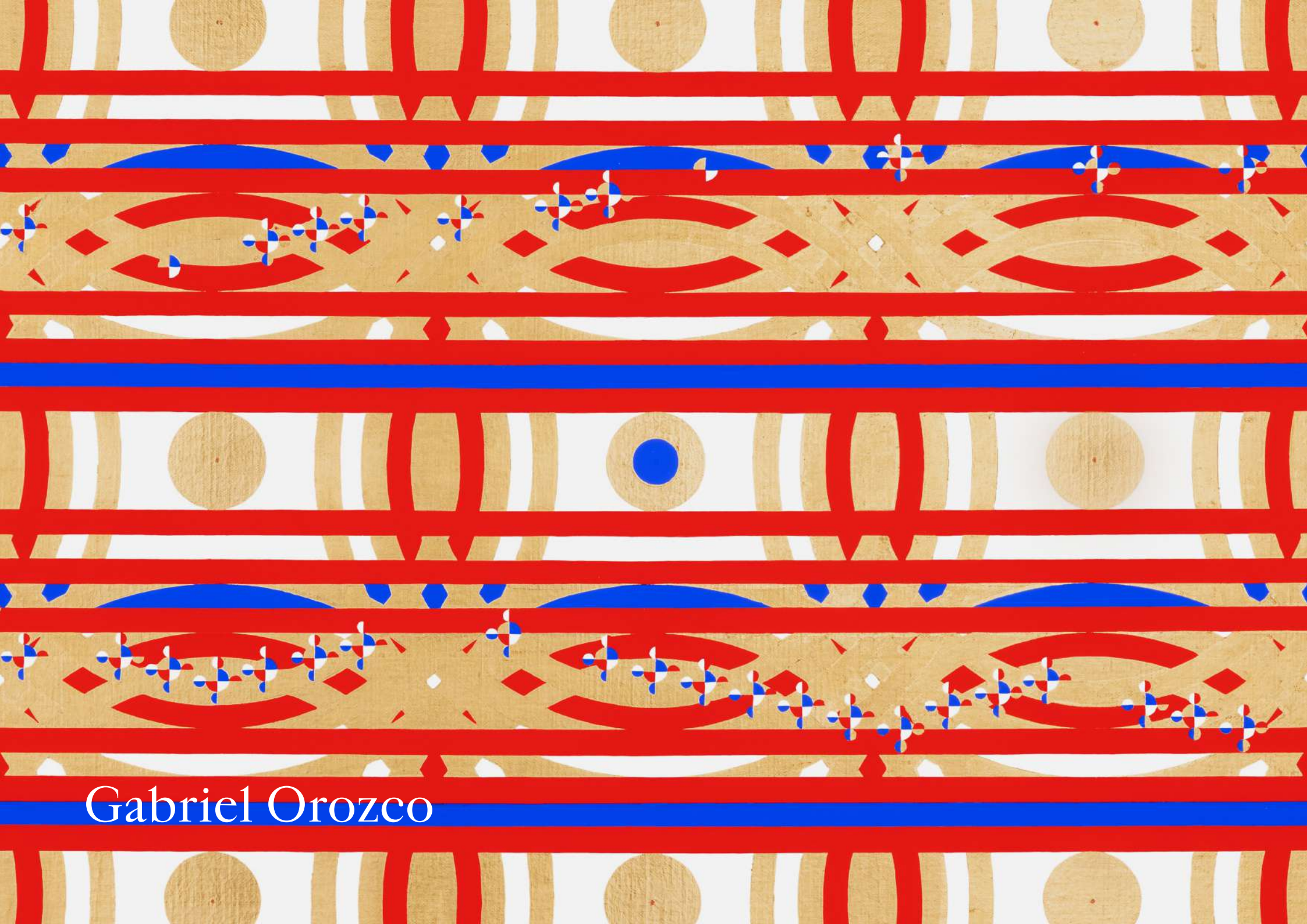
Concrete, glass (CIRVA, Marseille)
approx. 170 × 60 × 40 cm — 66 ¹⁵/₁₆ × 23 ⁵/₈ × 15 ³/₄ in.



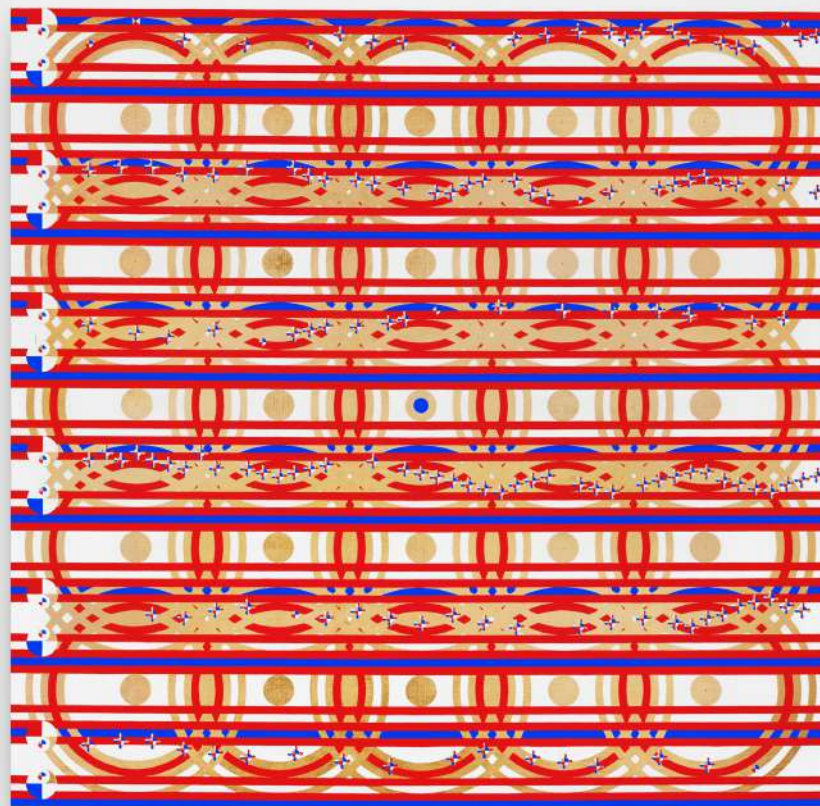
Jean-Luc Moulène
Sans titre, Le Buisson, 2026

The knot has long been Moulène's protocol of construction: borrowed from knot theory, it describes complexity through a figure with neither inside nor outside, resisting our binary habits of thought. Glass is one of the two materials, with bronze, in which Jean-Luc Moulène first gave the knot a sensible body: historically, they were blown in Marseille and were in fact shown at Modern Art Oxford in 2012 alongside cast bronze ones, in the same exhibition that presented his film *The Three Graces*.

For this particular work, the glass knot was produced during Jean-Luc Moulène's 2026 residency at CIRVA, Marseille. The garden sculpture, with its fixed place in narratives of identity and heritage, is made of concrete and unsettled rather than restored. What emerges is a grafted figure, where abstraction meets figuration, and logic, imagination and embodiment are rearranged.



Gabriel Orozco



Gabriel Orozco
10 de Abril 2025, Tokio (Blue Ball), 2025

Tempera and gold leaf on canvas
120 × 120 cm — 47 ¼ × 47 ¼ in.

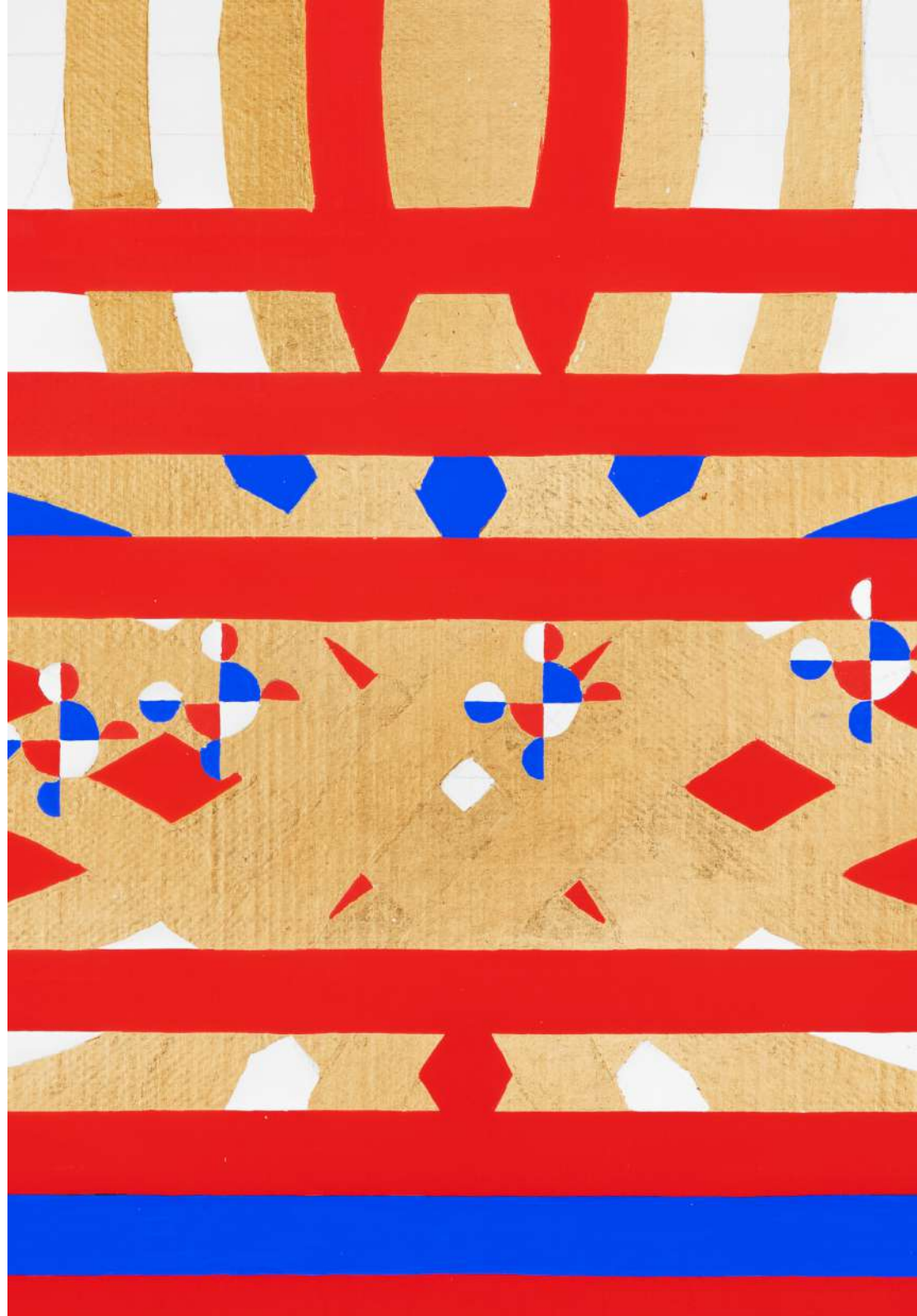
Gabriel Orozco

10 de Abril 2025, Tokio (Blue Ball), 2025

10 de Abril 2025, Tokio (Blue Ball) belongs from a new series of works, entitled *Partituras*, that deepens Orozco's exploration of rhythm and abstraction through a process where music becomes method, structuring each composition. gradually: from improvisation to recording, then drawing, and finally painting. Titled with the location, and date each melody was recorded on the piano, the painting holds a quiet code, where sound is translated into shape and colour.

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 Gabriel Orozco 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.

[Listen](#)





Anri Sala



Anri Sala
Crocefissione con San Domenico Inversa (Fragment 2), 2025

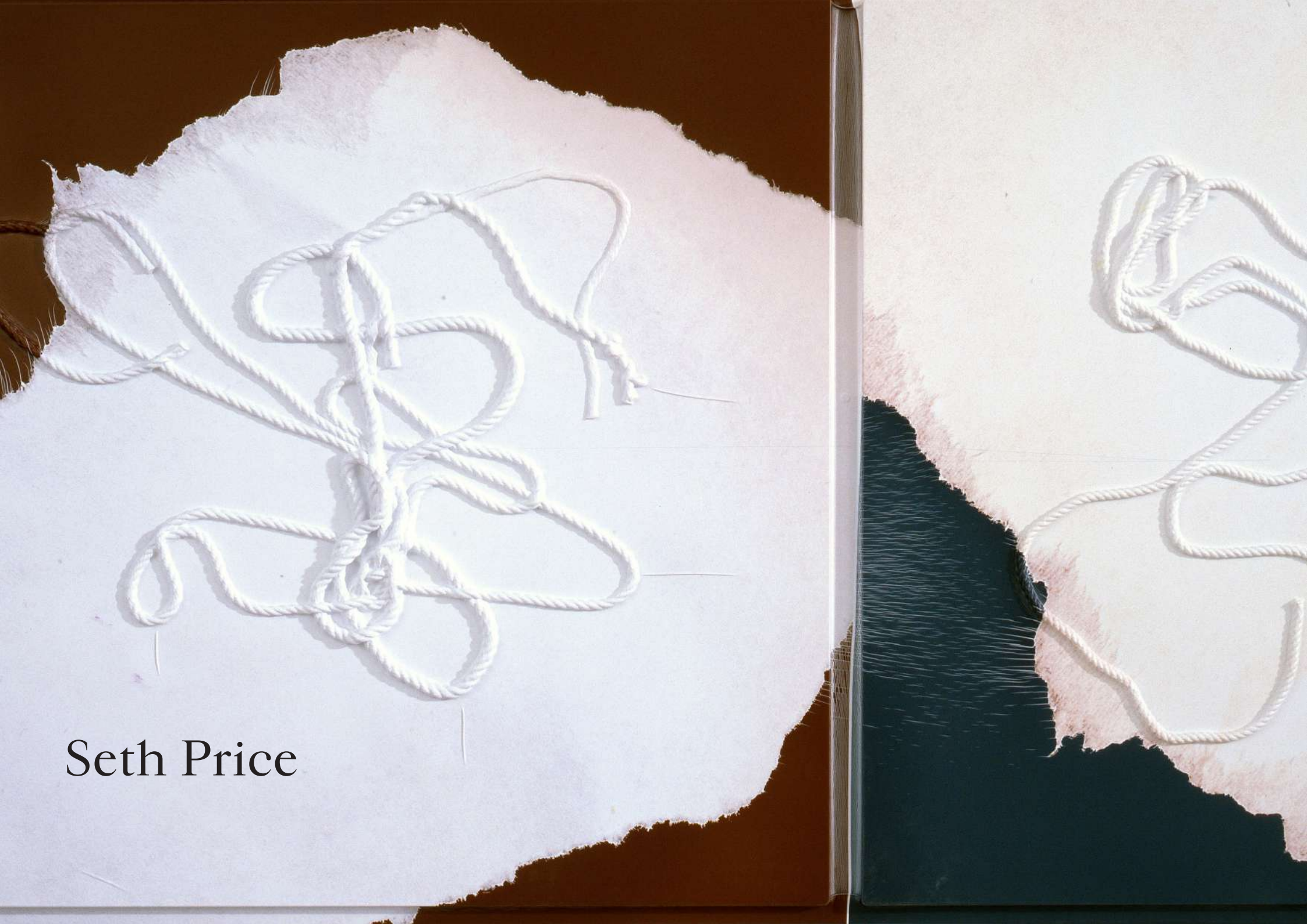
Fresco painting, intonaco on aerolam, Cipollino verde marble
45 × 66 × 4.5 cm — 17 ¹¹/₁₆ × 26 × 1 ³/₄ in.



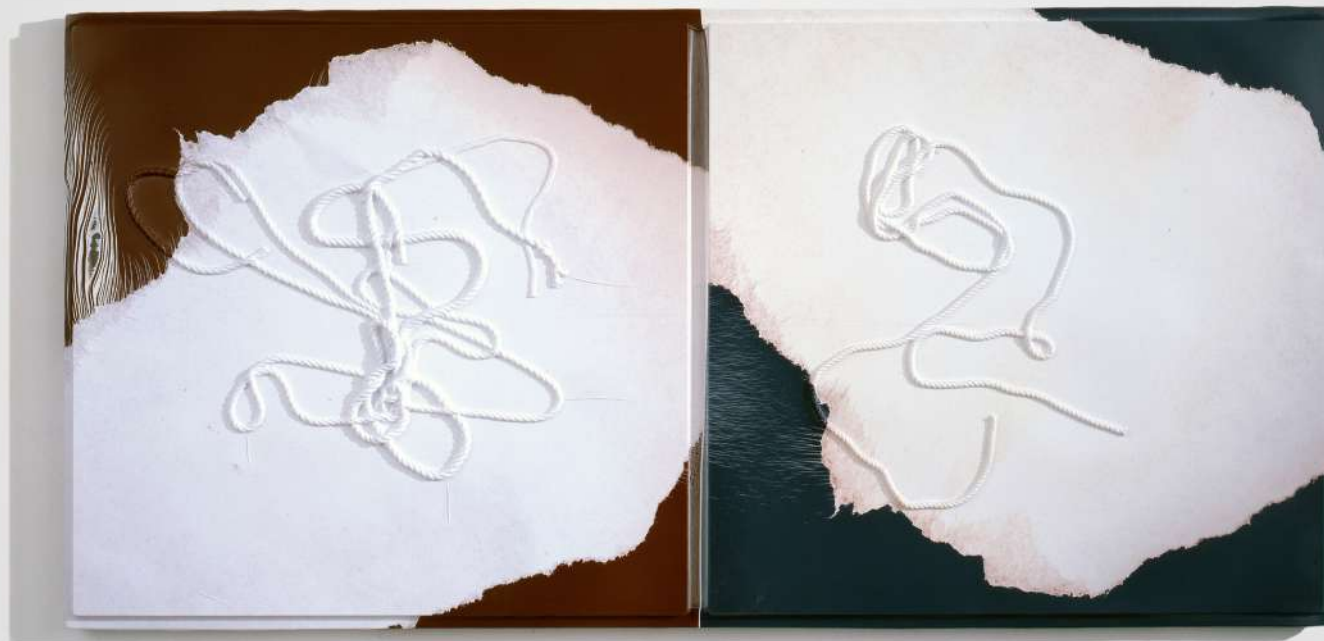
Anri Sala
Crocefissione con San Domenico Inversa
(Fragment 2), 2025

Anri Sala's work *Crocefissione con San Domenico Inversa (Fragment 2)* takes as its starting point Fra Angelico's *The Calvary with Saint Dominic Praying*, a fresco painted for the refectory of the Dominican convent of San Domenico in Fiesole in the second quarter of the fifteenth century. Reframed, the image shifts attention from the cross to the fold. Drawing on Deleuze, the fold opens a dynamic space between surface and depth, accentuated here by undulating fragments of cipollino verde marble.

The image is then reversed: positive becomes negative, dark areas turn luminous, and skin tones turn bluish. The eye is struck by the dissonance between two techniques separated by centuries, fresco and the colour photographic negative, uniting the language of early Renaissance painting with that of modern photographic technology.



Seth Price



Seth Price
Untitled, 2012

Acrylic and Enamel Paint, Tinted Resin, Printed PETG Vacuum-
Formed over Knotted Rope, Printed Foam
121.9 × 243.8 cm — 48 × 96 in.



Seth Price
Untitled, 2012

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 later *Knot Paintings* from 2010 and 2012, 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.



Roberto Cuoghi



Roberto Cuoghi
P(XCVIIIPs)po, 2026

Oil and pastel on paper
65 × 145 × 5 cm — 25 ⁵/₁₆ × 57 ¹/₁₆ × 1 ¹⁵/₁₆ in. framed

Roberto Cuoghi
P(XCVIIIIPs)po, 2026

The work *P(XCVIIIIPs)po* is part of Roberto Cuoghi's *PEPSIS* series. It is based on the image of an alligator with a kitchen knife stuck between its eyes, found in Texas in 2019 and originally published by NBC affiliate KPRC. Roberto Cuoghi's reinterpretation transforms this disturbing source image into a fluid and shifting subject. It is not necessarily important that we recognise what is being depicted. What prevails instead is our visual baggage, permeated by the impulse to recognize an image, even when our perception of it is distorted, conditioned as it is by the urgency to identify it.



TRAVEL LESSONS

Playful pup could save your life

JACKSON, WYO.

By [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

Illustration by [Name]

of Colorado Rapid Avalanche Deployment, an organization that certifies, or "validates," avalanche dogs. "There is no substitute for a well-trained dog and their sense of smell."

Today, the majority of ski resorts in the western United States, where there is higher avalanche risk, have avalanche dog programs, Mr. Keller said.

Most days, Jackson Hole has at least two avalanche dogs on the mountain. They're stationed at different locations, including the summit of 10,450-foot Rendezvous Mountain, which features some of the resort's most challenging terrain.

Avalanches don't frequently occur within the boundaries of the resort, but the dogs can also respond to incidents in out-of-bounds areas nearby, as well as in the backcountry.

Though the dogs aren't deployed often, when they are, they are "worth their weight in gold," Mr. Vire said.

In January 2019, Corey Borg-Mussari, 22, was swept up in an avalanche in Thon, N.M.

"The name of this game is trusting your dog to be able to tell you what's going on under the snow."

An avalanche dog from Thon Ski Valley found him alive. Although he succumbed to his injuries days later, his parents credit the dog for finding him, and they have funded seven avalanche dogs through an outdoor-safety foundation created in his name.

Mr. Borg-Mussari's parents, who live in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's father, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's mother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's grandmother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's grandfather, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-grandmother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-grandfather, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-grandmother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-grandfather, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-great-grandmother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-great-grandfather, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-great-great-grandmother, who lives in Thon, said the dog was "the only one who found him."

Mr. Borg-Mussari's great-great-great-great-grandfather, who lives in Thon, said the dog was "the only one who found him."

FRENCH FASHION DESIGNER WHO SELLS PLEASURE

PAGE 12 | STYLE

TO THE RESCUE PUPPY HEROES IN AVALANCHES

BACK PAGE | TRAVEL



CALIFORNIA NOT EASY ABOUT

PAGE 6 | WORLD

The New York Times

INTERNATIONAL EDITION | THURSDAY, APRIL 9, 2026

Anthropic and a scary A.I. future



Thomas L. Friedman

OPINION

Normally right now I would be writing about the geopolitical implications of the war with Iran, and I am sure I will again soon. But I want to interrupt that thought to highlight a stunning advance in artificial intelligence — one that arrived sooner than expected and that will have equally profound geopolitical implications.

The artificial intelligence company Anthropic announced Tuesday that it was releasing the newest generation of its large language model, dubbed Claude Mythen Preview, but to only a limited consortium of roughly 40 technology companies, including Google, Microsoft, Nvidia, Cisco, Palo Alto Networks, Apple, JPMorgan Chase, Amazon and Microsoft. Some of its competitors are among these partners because this new A.I. model represents a "step change" in performance that has some critically important

positive and negative implications for cybersecurity and global security. The good news is that Anthropic discovered in the process of developing Claude Mythen that the A.I. could not only write software code more easily and with greater complexity than any model currently available, but also as a byproduct of that capability, it could also find vulnerabilities in virtually all of the world's most popular software systems more easily than before.

The bad news is that if this tool falls into the hands of bad actors, they could hack pretty much every major software system in the world, including all those made by the companies in the consortium.

This is not a publicity stunt. In the run-up to this announcement, representatives of leading tech companies have been in private conversation with the Trump administration about the implications for the security of all countries that use these now vulnerable software systems, technologies involved told me.

For good reason, as Anthropic said in its written statement on Tuesday, in just the past month, "Mythen Preview has already found thousands of high-severity bugs in software systems."

The New York Times publishes opinion from a wide range of perspectives in hopes of promoting constructive debate about consequential questions.



Pro-government demonstrators attending a gathering in Tehran on Wednesday after the announcement of a two-week cease-fire in the war with the United States and Israel.

You can't 'just flick a switch'

HOUSTON

Getting oil and gas flowing fully from Mideast energy facilities will take months

BY REBECCA F. ELLIOTT AND IVAN PENN

Reopening the Strait of Hormuz — a central aim for the United States when it agreed to a cease-fire with Iran — would be the first step toward getting more energy flowing through the Persian Gulf.

But only the first step. That is because dozens of refineries, storage facilities, and oil and gas fields in at least nine countries, from Iran to the United Arab Emirates and beyond, have been targeted in strikes. All told, 10 percent or more of the world's oil supply has been turned off.

Restarting those operations will require not only safe passage through the Strait of Hormuz, but also inspecting pumps, replacing bespoke processing equipment and recalling employees and ships that have scattered across the globe.

"It's not a case of you just flick a switch and everything's back up again," said Martin Houston, a longtime oil and



An oil warehouse in Erbil, Iraq, burned after a suspected drone strike last week. Oil and gas facilities in at least nine countries across the Persian Gulf have been targeted.

gas executive who now serves as a board member for several energy companies. The timeline for bringing the Gulf energy system back to some semblance of normal is highly uncertain. For one thing, the war has been paused for only two weeks.

In the cease-fire deal, which President Trump announced on Tuesday

evening, Iran agreed to allow ships to pass through the strait without being attacked. Earlier that day, Mr. Trump said that if the warway remained closed, "a whole civilization will die tonight, never to be brought back again." He has also repeatedly threatened to strike Iranian power plants and other critical infrastructure if Iran does not allow vessels

to pass through the strait — actions that could be considered war crimes. Attacks on energy facilities continue in the days leading up to the cease-fire, including on an oil refinery in Kuwait and petrochemical complexes in Iraq. How much damage has already been done to the region's infrastructure is difficult to know because many countries have shared little information.

Once companies regain confidence that their ships can transit the narrow waterway that runs between Iran and the Arabian Peninsula, the first order of business is most likely to be shipping the oil and other fuels that count down close to the Strait of Hormuz in storage tanks. Then, as long as hostilities do resume, sectors will be likely to begin within days or weeks, industry analysts and Gulf oil executives say.

But a fuller recovery will be a months-long process, they cautioned. And even then, some infrastructure that has sustained extensive damage is expected to take years to repair.

For consumers, this means that gas prices at the pump — which recently topped \$4 a gallon, on average in the United States — are unlikely to return to their prewar levels any time soon, even though international prices fell considerably late Tuesday. Countries are using up stores of energy. RESTRICTION PAGE 6

IT'S ALL IN THE NOSE. Many ski resorts in the United States started developing avalanche dog programs in the 1980s, a decade in which several avalanche accidents killed and injured skiers. The first avalanche dog program was started in 1984 by Jon Gray, the owner of R/Vahara, a peer-to-peer rental business that has since expanded to include snowmobiles and campers that link to private camping sites.

WATCH OUT FOR THE FEES. Rental options for snowmobiles and campers that link to private camping sites. The fees for these services can be quite high, especially if you are looking for a more luxurious experience. For example, a snowmobile rental with a guide and fuel can cost between \$100 and \$200 per day. Campsite fees can range from \$10 to \$50 per night, depending on the location and amenities. It's important to budget accordingly and to book well in advance to secure the best rates.

As tariffs climb, trade trickery proliferates

As President Trump's China went into effect, however, the U.S. trade policy has become more complex. The new tariffs on Chinese goods have led to a series of retaliatory measures from China, including increased tariffs on U.S. exports. This has created a trade war that has led to increased uncertainty for businesses and consumers alike. Trade trickery, such as the use of loopholes and exemptions, has become a common tactic for companies to avoid paying tariffs. This has led to a complex web of trade regulations that are difficult to navigate. The result is a trade environment that is highly competitive and full of challenges for businesses and consumers alike.



Rirkrit Tiravanija
untitled 2026 (less oil more courage, new york times, april 9, 2026), 2026

Oil and newspaper on canvas
 52.5 × 71 × 2.5 cm — 20 ¹¹/₁₆ × 27 ¹⁵/₁₆ × 1 in.

Rirkrit Tiravanija's *untitled* 2026 (*less oil more courage*, *new york times*, april 9, 2026) revisits 'less oil more courage', the artist's first slogan painting, originally made in 2003 for *Utopia Station* at the Venice Biennale.

[illegible]



Mona Hatoum



Mona Hatoum
Remains (chair) VI, 2020

Wire mesh and wood
84.5 × 41.5 × 41 cm — 33 ¹/₄ × 16 ³/₈ × 16 ¹/₈ in.

Mona Hatoum
Remains (chair) VI, 2020

The work is part of a series that evolved from an installation Hatoum created for the 10th Hiroshima Art Prize exhibition in 2017. This piece of furniture, no longer suggests a refuge or a comforting interior, but points to a situation that is both alarming and disturbing. This burnt and charred shell of a chair, with black charcoal fragments barely held together by a wire armature, appears like a ghostly shadow of the solid object it once was.





Mona Hatoum
Stream (low), 2020

Human hair on toilet paper
27.5 × 37 × 3.5 cm — 10 ¹³/₁₆ × 14 ⁵/₁₆ × 1 ³/₈ in. framed



Heute haben wir



Carol Rama



Carol Rama
Spazio anche più che tempo, 1970

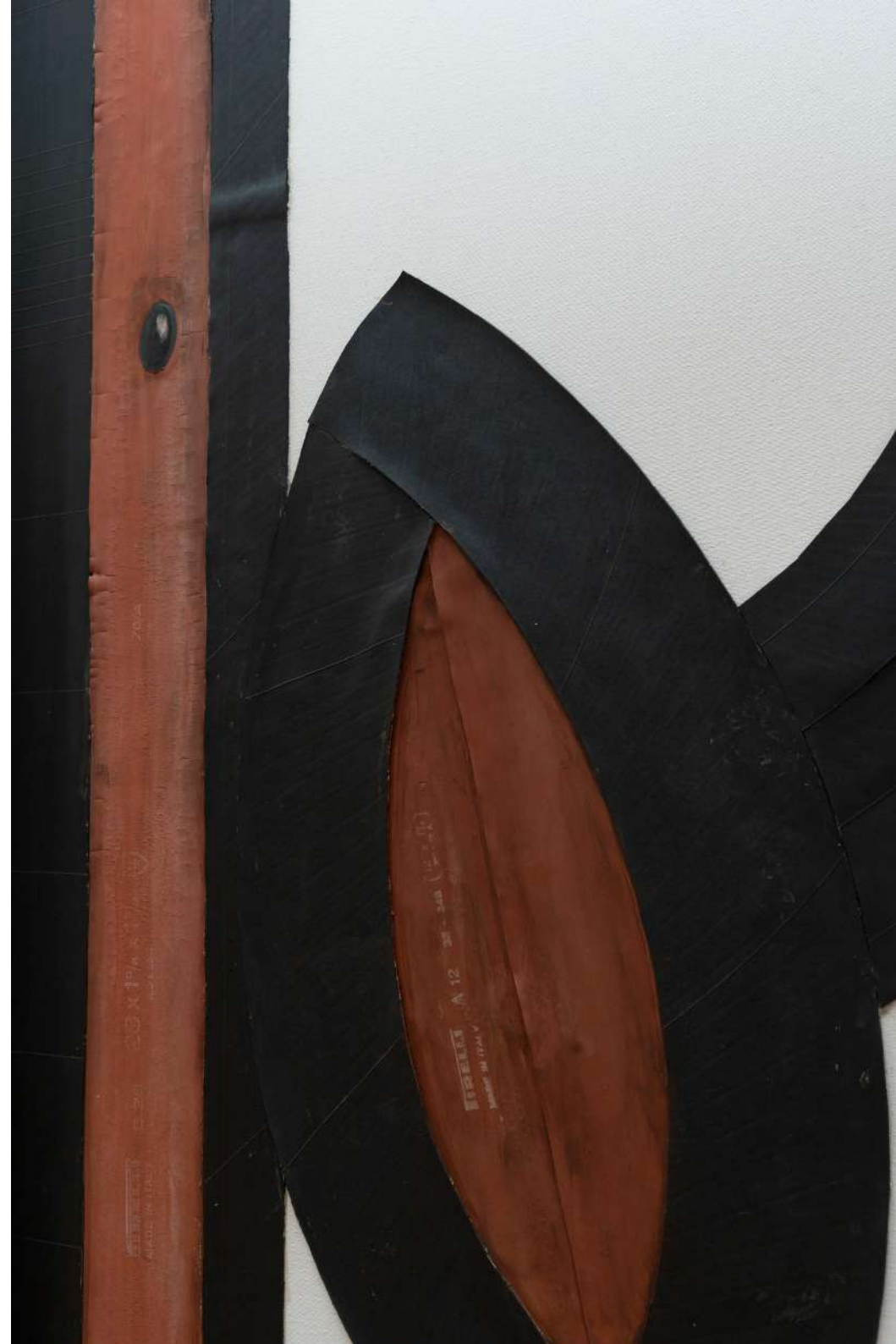
Bicycle inner tubes on canvas
129.7 × 109.3 cm — 51 ¹/₈ × 43 in.

Carol Rama

Spazio anche più che tempo, 1970

Spazio anche più che tempo (1970) belongs to Carol Rama's *Gomme* series, made throughout the 1970s. For these works, the artist used bicycle inner tubes and, at times, truck tyres, cutting them into strips of different sizes and attaching them directly onto the canvas, transforming an everyday industrial material into something intensely physical and sensual.

The *Gomme* works are deeply connected to Rama's autobiographical experience. The inner tubes evoke her father's bicycle factory, which went bankrupt in the 1930s, and the family's subsequent financial hardship. As Rama explained in 1994, the materials she uses in her work are always «materials for use», which can also take on an erotic and bodily dimension.



ART -

- HISTORY

WHY DOES ART-HISTORY MAKE SENSE
IN TODAY'S UNDERSTANDING?

Thomas Hirschhorn





Thomas Hirschhorn
Art-History-Plaque XII, 2024

Cardboard, prints, marker
120 × 119 × 5 cm — 47 ¼ × 46 ⅞ × 1 ⅞ in.

Thomas Hirschhorn
Art-History-Plaque XII, 2024

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.





Wolfgang Tillmans



Wolfgang Tillmans
Nîmes still life, 2018

Inkjet print mounted on Dibond, in artist's frame
211 × 145 × 6 cm — 83 $\frac{1}{6}$ × 57 $\frac{1}{6}$ × 2 $\frac{3}{8}$ in. framed

Edition of 1 + 1 AP



David Douard



David Douard
SPEKT'26 b), 2026

Maple frame, aluminium panel, epoxy resin, screen printing, color pigments
200 × 150 × 6.5 cm — 78 $\frac{3}{4}$ × 59 $\frac{1}{16}$ × 2 $\frac{5}{16}$ in.



David Douard
SPEKT'26 b), 2026

In this new series, David Douard explores the tension between structure and organicity. Grids, stains, and flows of color intertwine as traces that resist erasure. Inspired by the play of shadows and movement observed in a nocturnal garden, these works evoke the fragile persistence of what comes to life despite imposed structures. Painting becomes a porous space where the urban and the natural merge, where surfaces carry the memory of gestures, disappearances, and renewals.

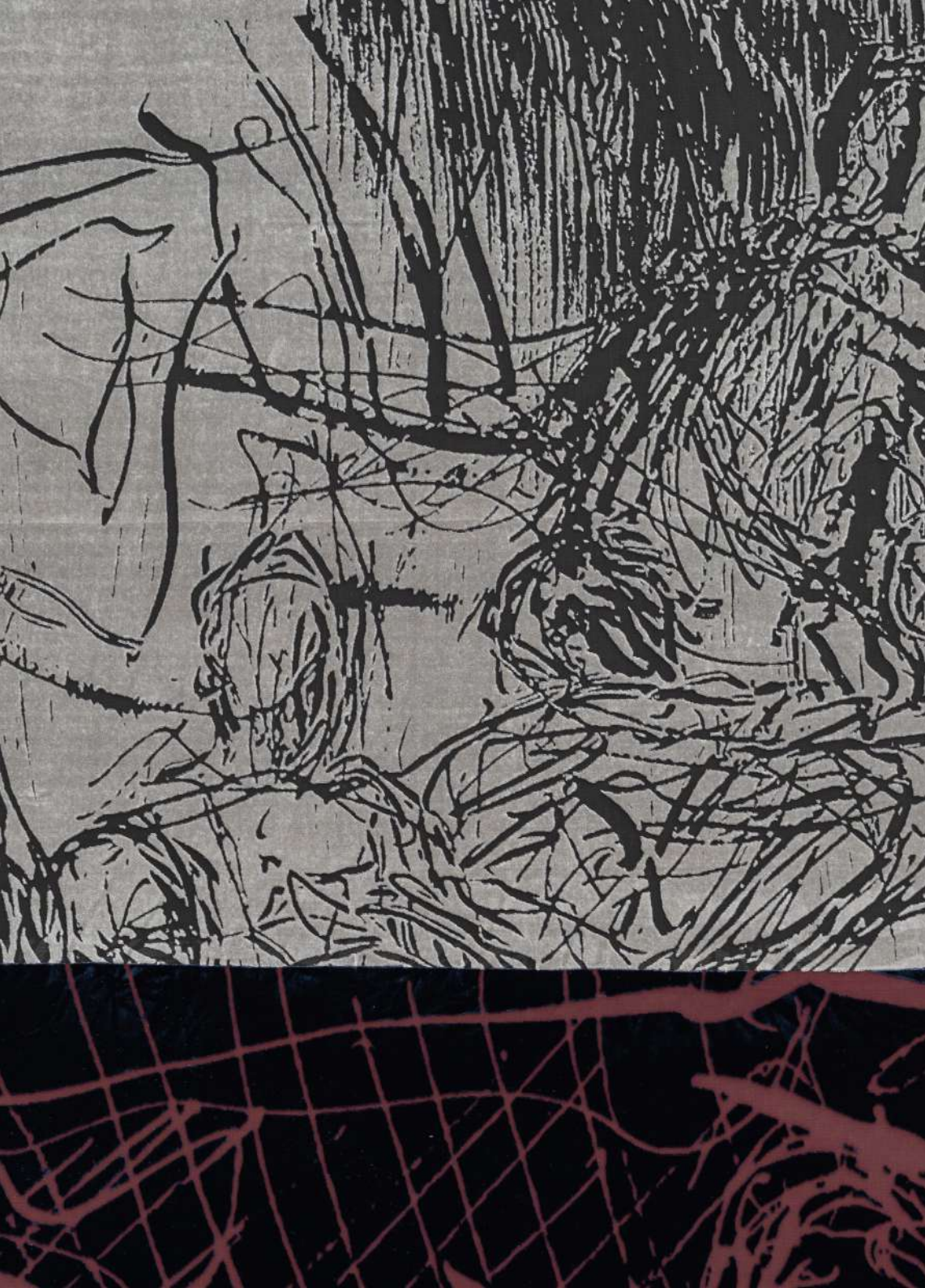


Nick Mauss



Nick Mauss
Once Known, 2026

Etched velvet
230 × 120 cm — 90 $\frac{5}{16}$ × 47 $\frac{1}{4}$ in.



Nick Mauss
Once Known, 2026

For *Once Known*, Nick Mauss uses the *dévoré* process borrowed from couture: a chemical reaction etches away parts of the fabric according to a pattern, leaving the design imprinted in transparency. These are, in the artist's words, «acts of translation»: fading memories, photographs and observations resurface, as drawings, on another material.

Drawn with a rapid, sketch-like line, the drawing places the image in the register of evocation, like a vision caught before it slips away, and mingles references to different periods of art history (Corot, Puvis, Poussin, Ingres, De Kooning, Redon). The artist assembles velvets of different colours, cut and then sewn together. The seam creates a dividing line where these drawings meet and form something new.

Fabrice Gygi





Fabrice Gygi
Guirlande, 2006

Steel, nylon, strings
Variable dimensions

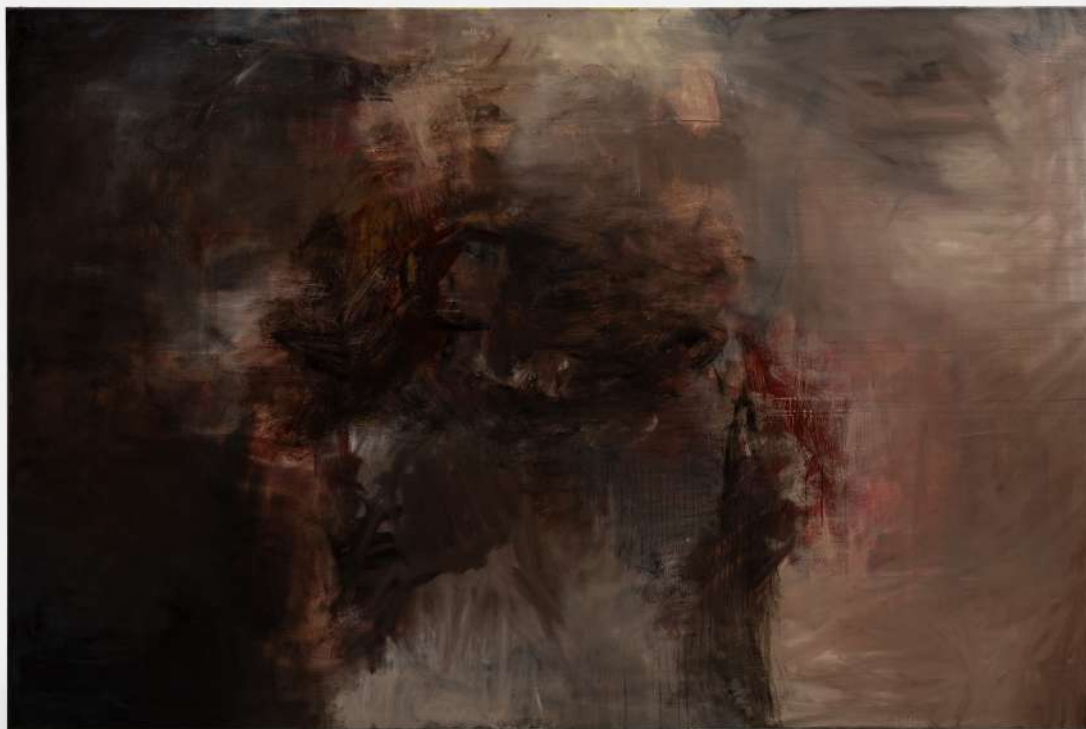
Fabrice Gygi
Guirlande, 2006

Guirlande is part of Fabrice Gygi's artistic research during the 2000s, when he transformed technical materials and functional devices into ambiguous sculptures and installations, exploring questions of control, protection, constraint, and the organization of space.

A suspended sculpture, the work is composed of a black rigging rope, knotted at its upper end, supporting a vertical axis around which thin stainless-steel plates with sharp-edged contours are arranged at irregular intervals. Their accumulation forms an airy structure that evokes at once a geometric garland, a vegetal form, or, more indirectly, a mass of weapons bristling with spikes. Suspended in space, the work appears to float while maintaining a strong vertical presence. The reflections of the stainless steel enhance its light, gleaming appearance, while also emphasizing its potentially sharp and threatening character.

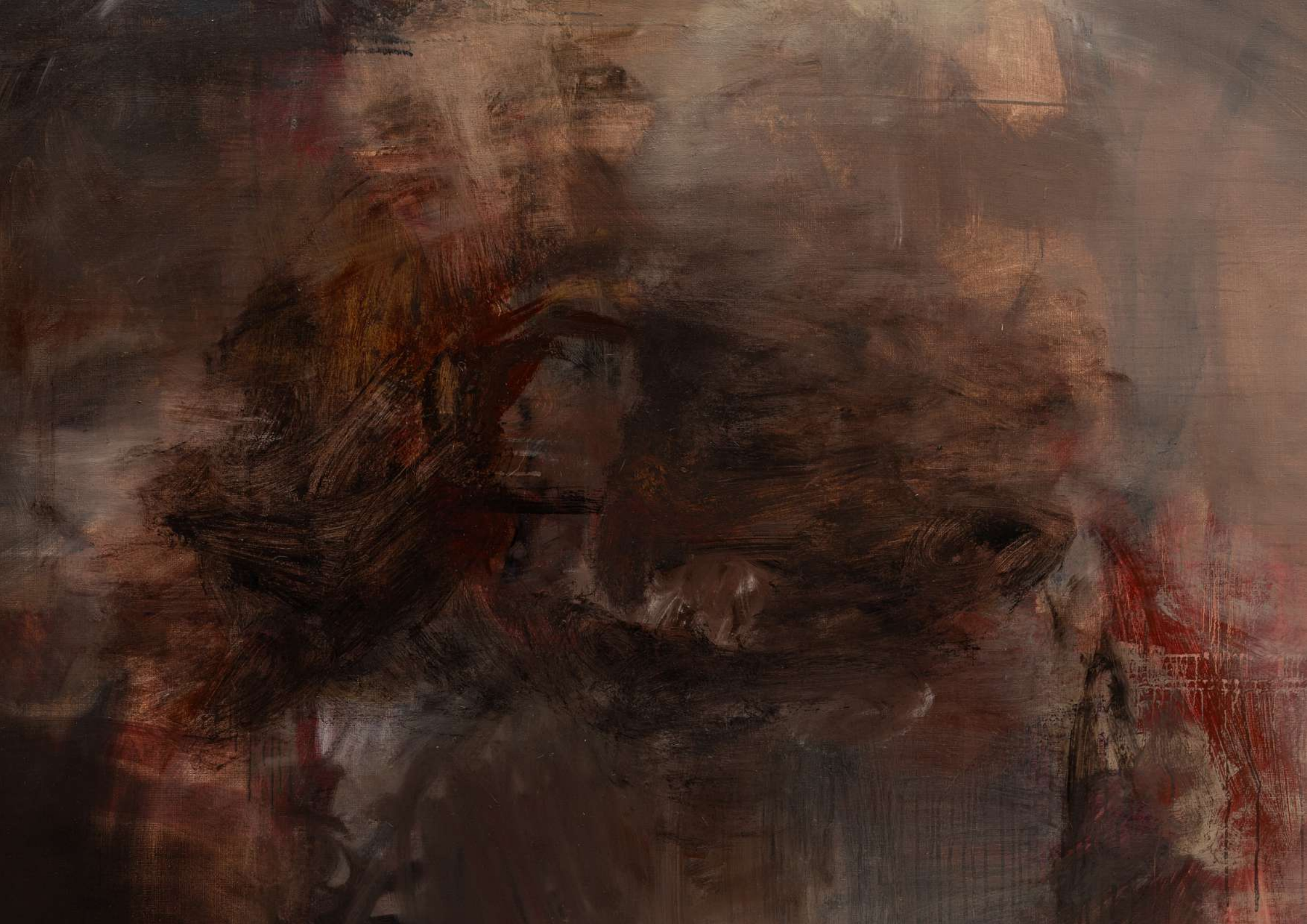


Liza Lacroix



Liza Lacroix
Just stop feeling pain, you're not a baby, 2026

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





Mimosa Echard

This is a highly detailed and layered mixed-media artwork. The composition is dense with various textures and materials. A central, dark, rectangular panel with a mottled, almost topographical texture serves as a focal point. To its left, a vibrant, frayed red fabric strip hangs vertically. Below this, a large, pale yellow flower with a dark brown center is prominently displayed. The background is a complex interplay of muted greens, yellows, and browns, with numerous thin threads, small beads, and delicate fabric scraps scattered throughout. A thin, circular gold-colored ring is visible in the upper right quadrant. The overall effect is one of organic complexity and rich, tactile detail.



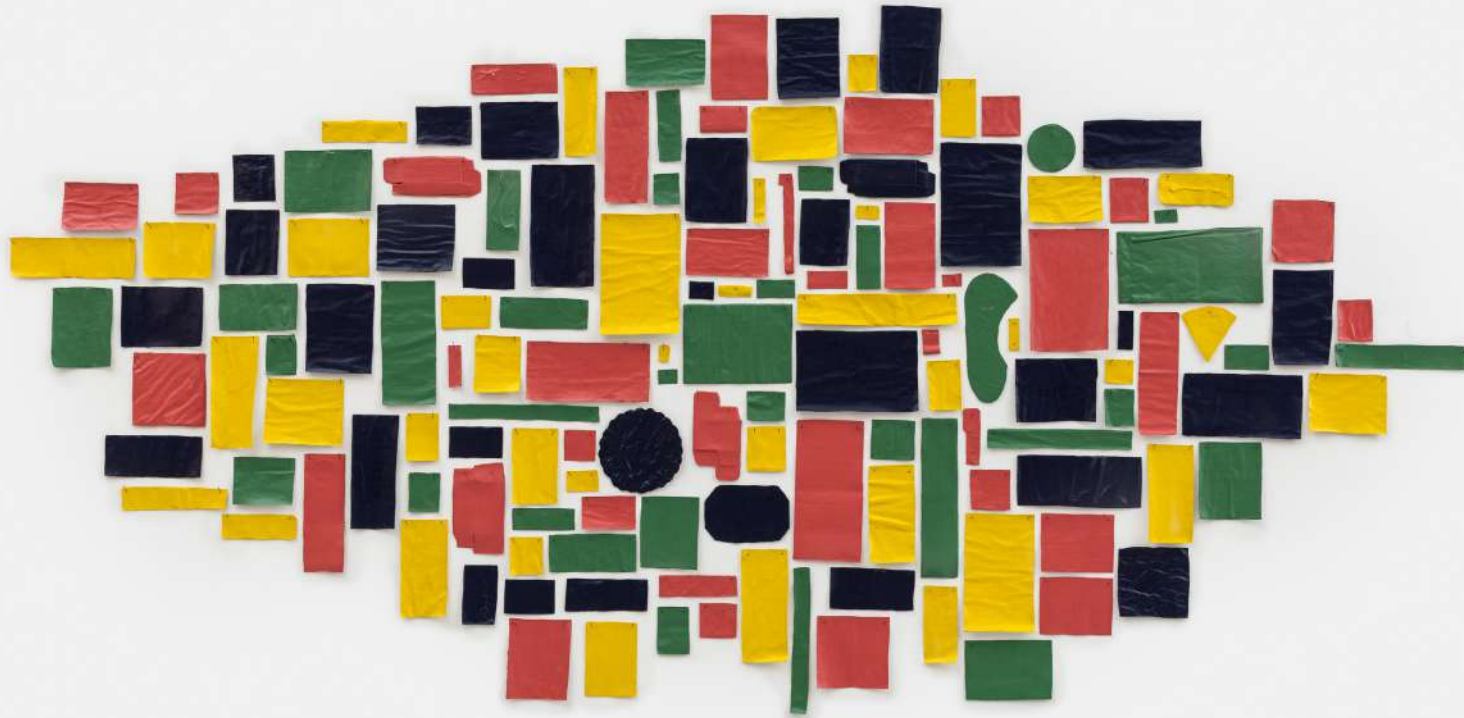
Mimosa Echard
I Care Because You Do, 2026

Canvas, aluminium stretcher, oxidised anti-radiation fabric, acrylic varnish, Lambda color prints, plastic chain, faux flower pistils, pharmaceutical capsules, dried clitoria flowers, copper ring, lace gloves, silk, glass beads, wooden beads, bracelet, faux maggots, mirror, Charmed tokens, feather boa, figurines
190 × 125 cm — 74 ¹³/₁₆ × 49 ³/₁₆ in.



An abstract artwork featuring various rectangular and elongated strips of paper in primary colors: dark blue, red, yellow, and green. The strips are pinned to a white background with small black pins. The arrangement is non-representational, with some strips being long and narrow, while others are more square. The colors are vibrant and the paper has a slightly textured appearance.

Abraham Cruzvillegas



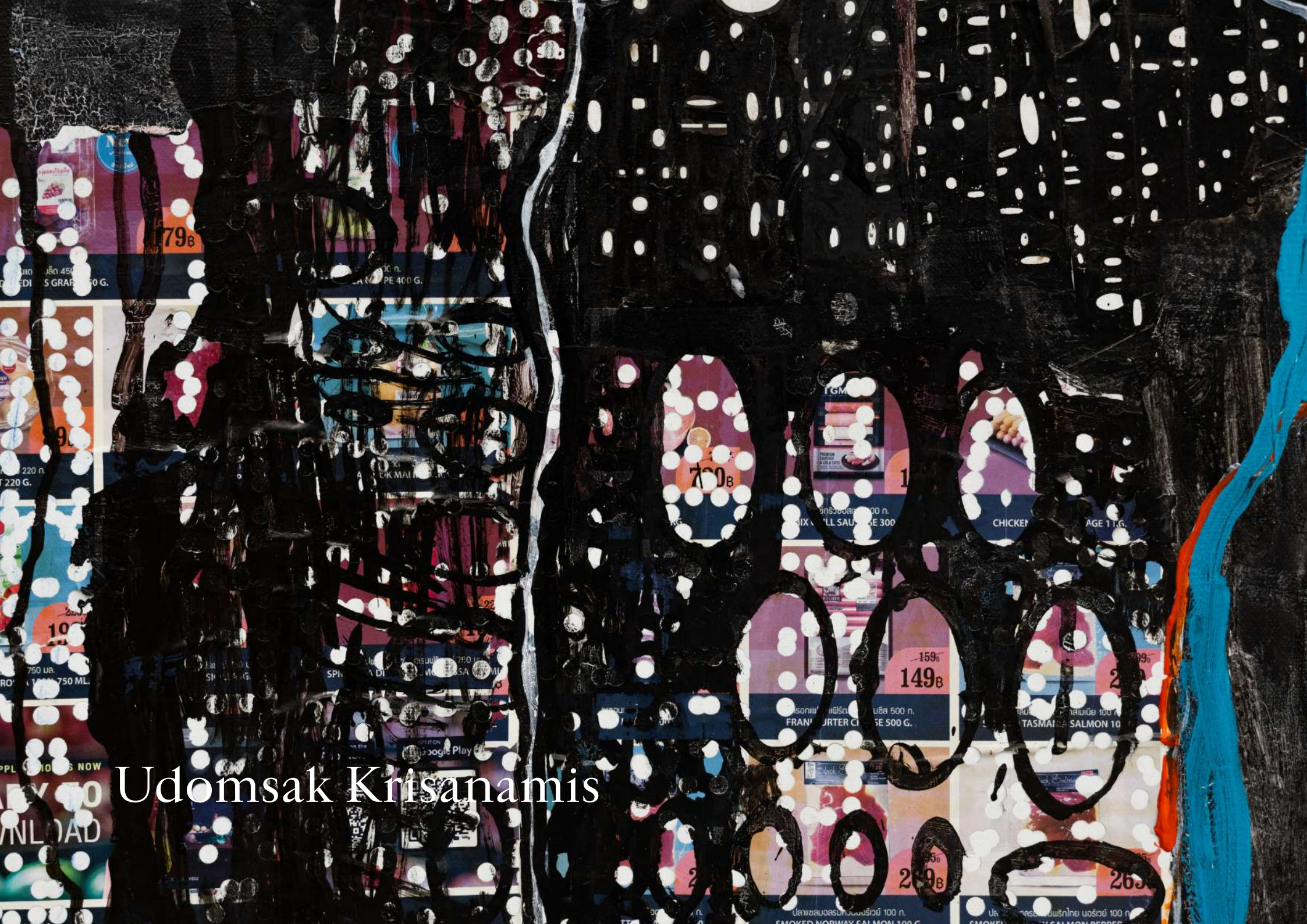
Abraham Cruzvillegas

A gloomy blind self-portrait listening to 'Trilha de Sumé / Culto à Terra / Bailado das Muscarias (Terra)'; by Lula Côrtes and Zé Ramalho, from the album "Paêbirú", reading 'A Mycological Foray-Variations on Mushrooms', by John Cage, chewing a good chunk of chorizo from Toluca, drinking a big sip of refreshing kombucha, checking the watch, ready to watch a match with the adorable DJ and her Dragonness sister, while trying to produce a proper question on intolerance, yet..., 2026

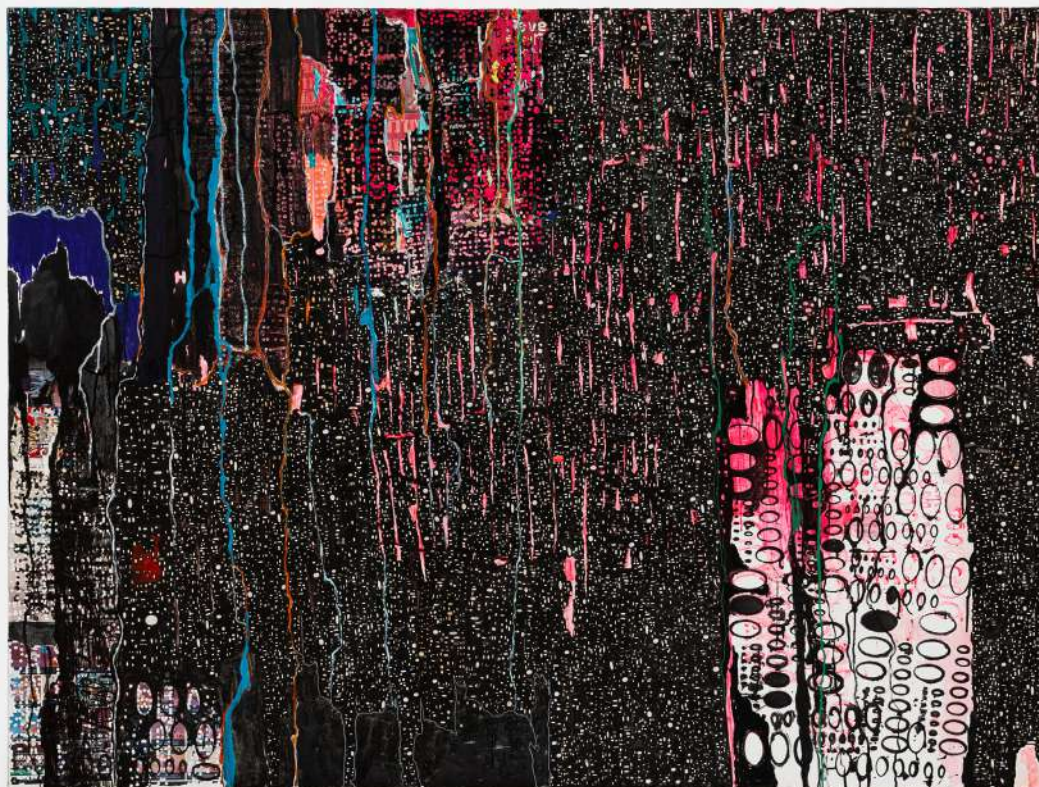
Red, green, blue and yellow acrylic paint on newspaper clippings, cardboard, photographs, drawings, postcards, envelopes, tickets, vouchers, letters, drawings, posters, flyers, cards, recipes, napkins and steel pins on wall, 145 elements

130 × 260 cm — 51 $\frac{3}{16}$ × 102 $\frac{3}{8}$ in.





Udomsak Krisanamis



Udomsak Krisanamis
Anything Goes, 2026

Painting and collage on cotton twirl
150 × 200 × 6 cm — 59 ¹/₆ × 78 ³/₄ × 2 ³/₈ in.



An abstract artwork featuring a textured, light purple background. Several dark purple and black shapes are layered on top. A large, dark purple, rounded rectangular shape is in the upper right. A smaller, dark purple, rectangular shape is in the upper left. A long, dark purple, horizontal shape with a wavy bottom edge spans across the middle. A solid black shape is in the lower left, partially overlapping the dark purple shapes. The text 'Clément Rodzielski' is written in white serif font in the lower left area.

Clément Rodzielski



Clément Rodzielski
UZTITLED, 2026

Elastane and acrylic on canvas
60 × 95 cm — 23 5/8 × 37 3/8 in. each

Clément Rodzielski
UZTITLED, 2026

UZTITLED, Clément Rodzielski's new series, furthers his ongoing exploration of the medium of painting. 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.

The format 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.



The background is a deep, textured blue. Overlaid on this are three concentric white circles. The largest circle is centered near the top, with its bottom edge cut off by the frame. The middle circle is smaller and centered below the first. The smallest circle is at the bottom, appearing as a dark blue semi-circle. The text 'Oscar Tuazon' is written in a white serif font in the lower-left area.

Oscar Tuazon



Oscar Tuazon
Cedar Spring Circle, 2023

Glass, enamel, wood
60 × 60 × 5 cm — 23 ⁵/₈ × 23 ⁵/₈ × 2 in.



Reena Spaulings



Reena Spaulings
Dans la rue (56 LÉONARD), 2017

Acrylic painting on canvas
110 × 71.5 cm — 43 ³/₄ × 28 ¹/₈ in.

GALERIE
CHANTAL CROUSEL

On view at the gallery
during Art Basel Paris

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



Jutta Koether
OEuVreS réCEnteS



Opening on October 19 — 20
10 rue Charlot — 1st floor
from 11am to 8pm



Nick Mauss
In This Time

Opening on October 19 — 20
10 rue Charlot — 2nd floor
from 11am to 8pm



Tarek Atoui
Roberto Cuoghi
Pierre Huyghe
Amy Sillman
Haegue Yang

Opening on October 19 — 20
5 rue Saintonge — Viewing room
from 11am to 8pm