

M E N N O U R

# ART BASEL

ETEL ADNAN  
MOHAMMAD ALFARAJ  
NEÏL BELOUFA  
MOHAMED BOUROUISSA  
DANIEL BUREN  
MIRIAM CAHN  
HUGUETTE CALAND  
ALEXANDER CALDER  
EUGÈNE CARRIÈRE  
GASTON CHAISSAC  
JEAN DEGOTTEX  
JEAN DUBUFFET  
SIDIVAL FILA  
CLAIRE FONTAINE  
ALBERTO GIACOMETTI  
DHEWADI HADJAB

PETRIT HALILAJ  
SIMON HANTAÏ  
CAMILLE HENROT  
ANISH KAPOOR  
IDRIS KHAN  
ALICJA KWADE  
BERTRAND LAVIER  
LEE UFAN  
MATTHEW LUTZ-KINOY  
RENÉ MAGRITTE  
JOAN MITCHELL  
FRANÇOIS MORELLET  
ADAM PENDLETON  
PABLO PICASSO  
GERMAINE RICHIER  
UGO RONDINONE

MESSE BASEL - BOOTH C5  
19 - 22 JUIN 2025  
JUNE 19 - 22, 2025





## SIMON HANTAÏ

Born in 1922 - Died in 2008

“In the foldings, as my work progressed, white – the unpainted – became increasingly present; in the end, it was almost the only active element.” – Simon Hantaï

Through his folding technique, Simon Hantaï established himself as an innovative figure in abstract art, transforming the traditional canvas into a site of experimentation. Born in Hungary, he developed his artistic career in France, where he became deeply embedded in the Parisian art scene – thanks in large part to Jean Fournier. In this fertile environment of artists, Hantaï was able to draw inspiration from a broad range of European and American avant-garde painters.

The encounter with Jean Fournier marked a decisive turning point in Hantaï’s career. Their friendship, built on mutual respect and admiration, was the cornerstone of each man’s success for more than fifty years. Simon Hantaï passed on his admiration for American Abstract Expressionism to Jean Fournier, who in turn devoted his time, resources, and energy to supporting Hantaï – alongside American artists Joan Mitchell and Jean Paul Riopelle – during times of uncertainty.

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SIMON HANTAÏ

*M.m. 25*

1965

Huile sur toile

Oil on canvas

Signé, titré et daté en bas à droite

Signed, titled and dated lower right

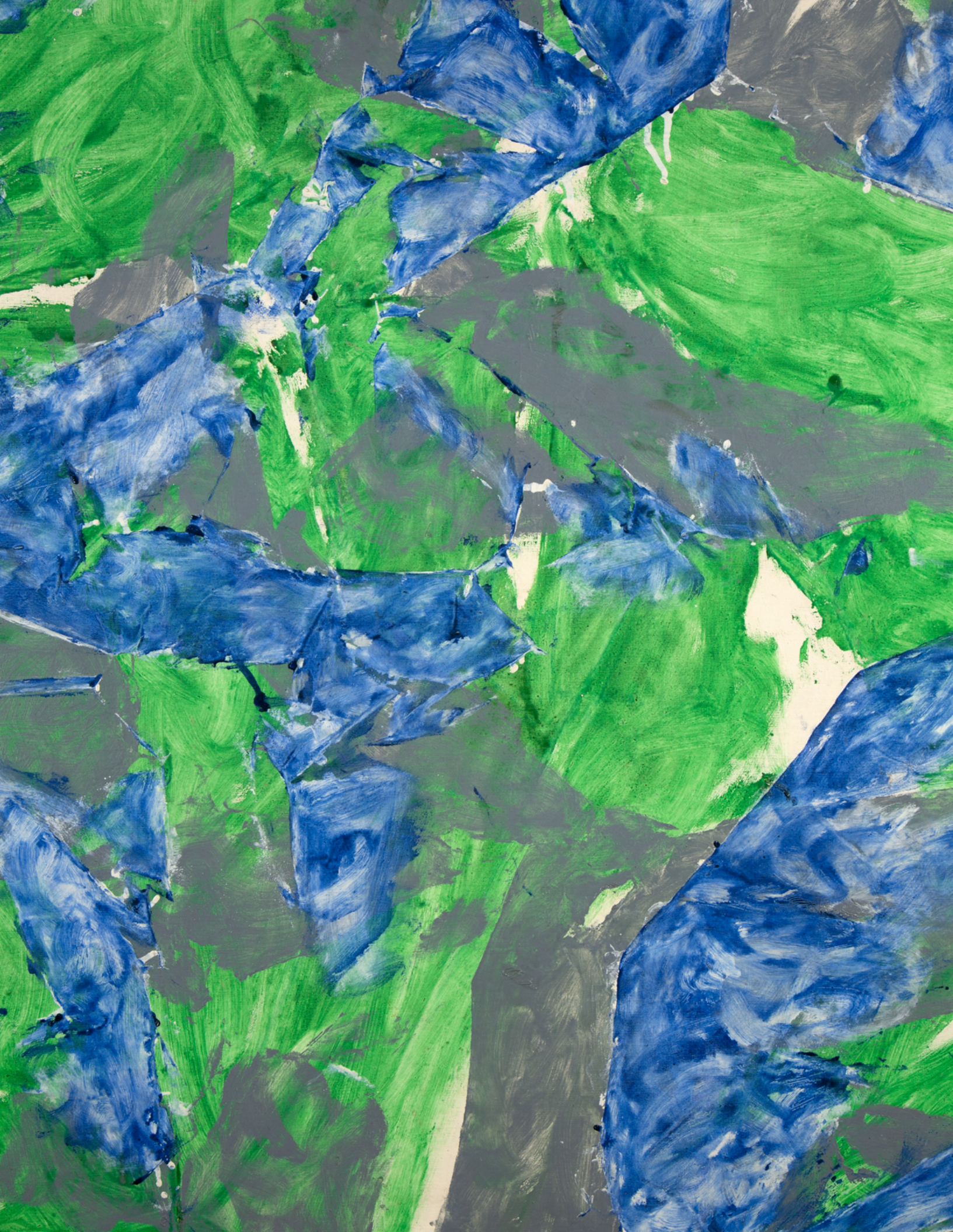
237 x 206 cm

(93 5/16 x 81 1/8 in.)

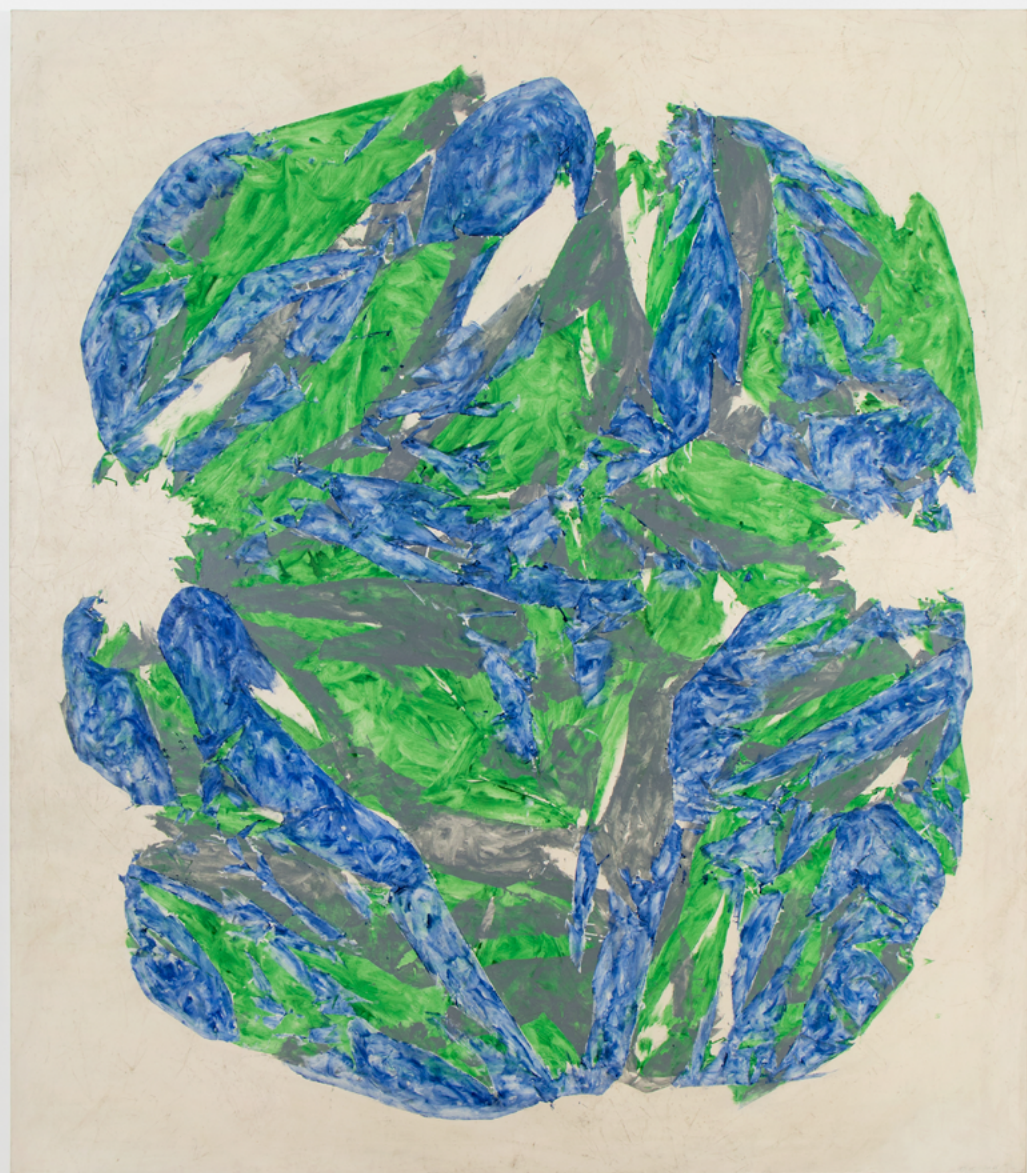
(Inv n° SH2)

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## ANISH KAPOOR

Born in 1954

“Artists don’t make objects. We are in pursuit of mythology.” – Anish Kapoor

Anish Kapoor is one of the most influential sculptors of his generation, renowned for his audacious sculptures in form, meaning, and construction. He has reoriented the language of Minimalism, placing formal research at the service of meaning. Concave and convex mirrors are emblematic pieces by Kapoor. They reflect and distort the viewer, who is drawn into the composition of the work. The artist plays with concepts of depth and perception, fortifying the relationship between human beings and their environment, and producing powerful illusionary effects. Kamel Mennour and Anish Kapoor have been working together since 2011. “For many years, I’ve worked with concave mirror forms of all kinds, and concavity induces or invites interiority. The concave mirror as a painting, if you like, first of all turns the world upside down, but its space is in front of you, and it physically affects your body – it gives you vertigo, making you wonder, ‘Where is the object?’ And that’s what I’m particularly interested in.” Referring to the great masters of monochromatic painting – from Malevich to Barnett Newman and Ellsworth Kelly – Kapoor eliminates the distinction between two and three dimensions, between perception and experience. He plays with contrasts: between surface and depth, spirit and matter, inside and outside – so many dualities in which the energy of transformation resides.

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ANISH KAPOOR  
*Oriental Blue and Black Mist satin*  
2019

Aluminium et peinture  
Aluminium and paint  
220 x 220 x 47 cm  
(86 5/8 x 86 5/8 x 18 1/2 in.)  
(Inv n° AK268)

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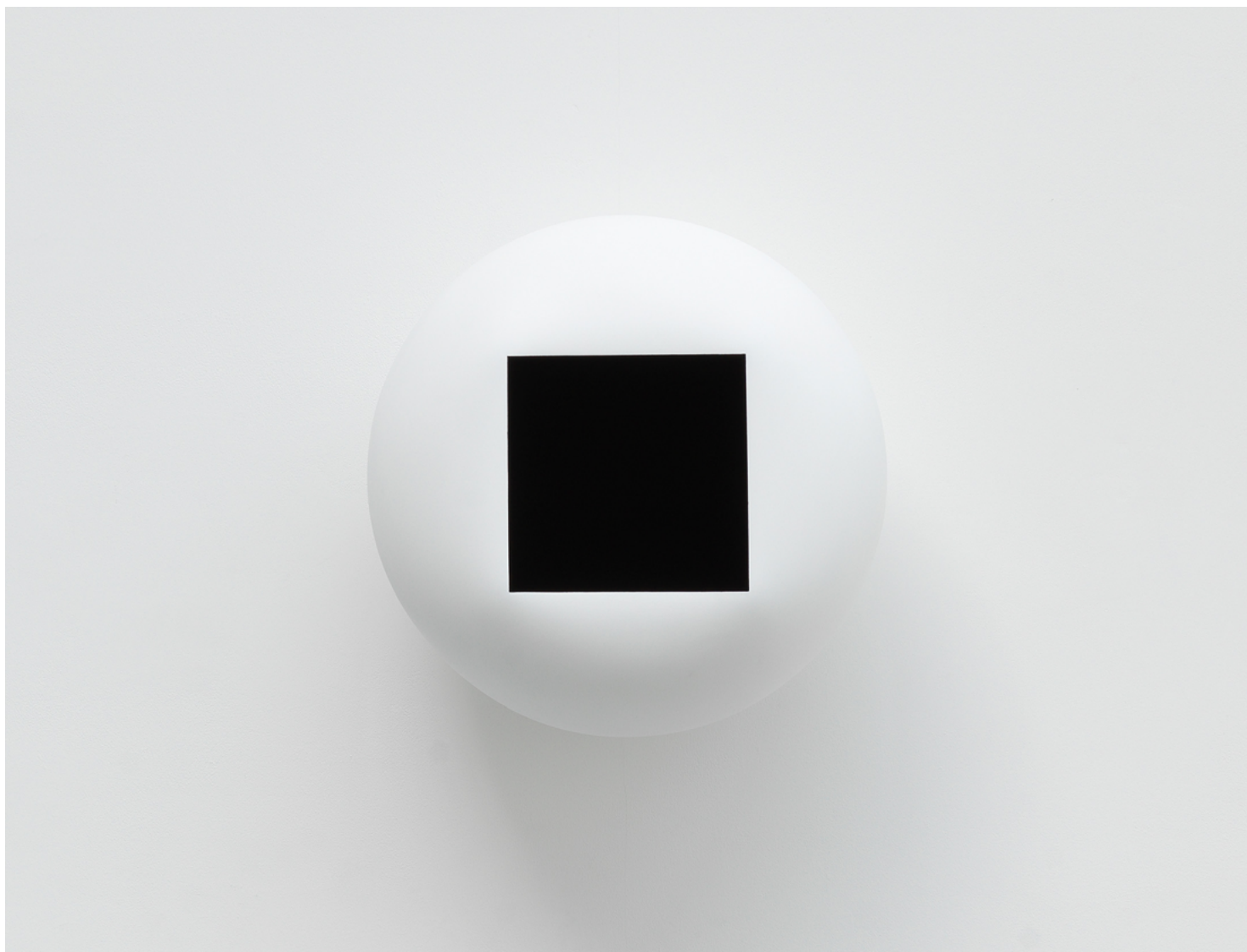








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ANISH KAPOOR

*Untitled*

2025

Fibre de verre, peinture

Fibreglass, paint

60 x 60 x 35 cm

(23 5/8 x 23 5/8 x 13 3/4 in.)

(Inv n° AK288)

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## ADAM PENDLETON

Born in 1984

Adam Pendleton, a central figure in contemporary American painting, redefines the medium through process and abstraction. Upending linear compositional logic, his paintings result from a distilled layering of gesture, fragment, and form that mirrors the cacophony of contemporary experience. Each work comes to life through expressionistic flourishes, stark contrasts, and subtle uses of material, tone, and finish – alongside a precision reminiscent of Minimalist and Conceptual art. Generative and poetic, his paintings create fluid spaces for seeing, thinking, and feeling.

Pendleton is currently the subject of an exhibition at the Hirshhorn Museum, further extending his compelling visual language. Following his landmark exhibition *Who Is Queen?* (2021–2022), 35 works from the show entered the collection of the Museum of Modern Art, underscoring the lasting impact of his practice. His process begins on paper, layering paint, spray paint, ink, and watercolor, and integrating text and geometric forms via stenciling. These are then photographed and combined through screen printing, blurring the lines between painting, drawing, and photography – manifesting his belief in painting as a powerful “visual and conceptual force.”



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ADAM PENDLETON  
*Black Dada (A/A)*  
2024

Encre de sérigraphie et gesso noir sur toile, deux parties  
Silkscreen ink and black gesso on canvas, two parts  
Ensemble / Overall:  
243,8 x 193 cm  
(96 x 76 in.)  
(Inv n° ADP7)

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## ALBERTO GIACOMETTI

Born in 1901 - Died in 1966

Drawing occupies a central place in the work of Giacometti, who is better known for his sculptures and paintings. Yet, at the end of his life, he wrote that “only drawing counts.” Indeed, the practice of drawing is both the foundation and the very essence of all his work, as well as an autonomous field of investigation and expression.

From his training in drawing at the Académie de la Grande Chaumière in Paris in the 1920s — where he learned to draw from a live model — until the end of his life, Giacometti continually returned to the same subjects: apples, his studio, landscapes, or, as here, a seated nude. He favored two poses that became characteristic of his entire body of work: the nude figure standing with arms at the sides, or seated on a chair or stool in the center of his studio. This subject also recurs in most of his paintings.

Drawing was a daily practice, and the artist worked relentlessly at it, pursuing the same questions that preoccupied him as a painter and sculptor. The nervous strokes that run across the sheet seem to follow the back-and-forth of his gaze between subject and paper, as he attempted to capture in space the living presence of the being before him.

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ALBERTO GIACOMETTI

*Figurine*

c. 1956

Bronze

23,5 cm

(9 1/4 in.)

Fondu en 1981 par Susse Fondeur

Inscrit A. Giacometti, avec la marque de fonderie Susse Fondeur Paris et numéroté 7/8 ;  
estampillé avec la marque de fonderie « Susse Fondeur Paris Cire Perdue » (à l'intérieur)

Cast in 1981 by Susse Fondeur

Inscribed A. Giacometti, and numbered 7/8 on the base,  
and with the foundry mark Susse Fondeur Paris inside  
(Inv n° GI34)

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**ALBERTO GIACOMETTI**

*D'après Cézanne : Portrait de Madame Cézanne*

c. 1934

Stylo et encre sur papier

Pen and ink on paper

Signé au crayon

Signed in pencil

22,5 x 14 cm

(8 7/8 x 5 1/2 in.)

Encadré / Framed:

45 x 36 cm

(17 3/4 x 14 1/8 in.)

(Inv n° GI38)

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## DHEWADI HADJAB

Born in 1992

Surprising and disconcerting, the paintings of Dhewadi Hadjab possess an intriguing beauty. Photography and pictorial practice lie at the heart of his work. Each of the artist's canvases begins with photographs of models whom he places in positions of extreme discomfort, constraint, or even danger. It is through the meticulous execution of the painted surface and the development of a powerful realism that he accentuates the smallest bodily details, imbuing them with a strong sculptural intensity. These vibrant, intense, and singular paintings — suspended between gravity and grace — offer an invitation to transcend the sensitive and embrace the fragility of uncertainty.

A graduate of the École supérieure des Beaux-Arts d'Alger, the École Nationale Supérieure d'Art de Bourges, and the Beaux-Arts de Paris, Hadjab has received several international awards, including the Prix des Amis des Beaux-Arts "Prix du Portrait Bertrand de Demandolx-Dedons" in 2020. In 2021, he was the recipient of the Rubis Mécénat production grant. In 2024, he participated in the "Le Jour des Peintres" event at the Musée d'Orsay. That same year, at the invitation of the Church of Saint-Eustache, Dhewadi Hadjab created two monumental paintings, which are now permanently installed in the church.

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DHEWADI HADJAB

*Sans titre*

2025

Huile sur toile

Oil on canvas

200 x 160 cm

(78 3/4 x 63 in.)

(Inv n° DWH61)

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Alexander Calder with *21 feuilles blanches* (1953), Paris, 1954 Photograph by Agnès Varda © Agnès Varda

## ALEXANDER CALDER

Born in 1898 - Died in 1976

Alexander Calder's *Untitled (Maquette for the set of Eppur si Muove)* joyfully places performance and sculpture in conversation. Nine arms extend outward from a wire axis, coalescing into colorful, organic forms at each end. The oscillating arms, sensitive to currents in the air, shift to reveal a host of compositional possibilities. The extremities of each branch sport vibrant sheets of metal, appearing in red, black, or a combination of the two. These forms intermingle with the surrounding environment, creating ever-changing modes of viewing. The term "mobiles," coined by Marcel Duchamp, describes these moving works that embody Calder's sculptural dynamism.

For Calder, sculpture was a means of capturing movement, not stillness. The present work celebrates his enduring interest in motion and performance. As part of a collaboration with director and choreographer Joseph Lazzini, Calder created this mobile for the set of *Eppur si Muove* ("And Yet It Moves"), performed at the Marseille Opera. The maquette was gifted to Lazzini and remained in his personal collection until 2002. Calder also partnered with other artists — including composer Erik Satie and dancer Martha Graham — weaving his sculptural practice into the broader context of the performing arts.

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ALEXANDER CALDER

*Untitled (Maquette for Eppur si Muove)*

1965

Tôle métallique, fil de fer et peinture

Incisé du monogramme de l'artiste 'CA' (sur l'élément de la queue)

Metal sheet, wire and paint

Incised with the artist's monogram 'CA' (on the tail element)

34,3 x 38,7 cm

(13 1/2 x 15 1/4 in.)

(Inv n° ACA2)

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## LEE UFAN

Born in 1936

“The brush is created between the body and the canvas. The brush is not the extension of the hand. It begins where the hand ends. Between the brush and the hand, there is, as well as between the canvas and the brush, a distance equal to the one between the stars.”

— Lee Ufan, *Un art de la rencontre*, Actes Sud, 2019

“Lee Ufan’s art is universal, it reaches far beyond our contemporary time. It is characterised by a stylistic autonomy that while imbued with modernity, it eschews the imperious gesture and the dictatorship of the ego that have often accompanied it. This art of slowness and silence aims to situate itself in our relationship to the world, in dialogue with nature, the elements, the body. (...) His two faces, painting and sculpture, have in common a language of emptiness, a formal economy that only makes the impact of the painted trace on the blank space of the canvas and of natural stone placed on a sheet of steel all the more intense. (...) With the most recent series, entitled *Dialogue* and *Response*, a subtle multicoloured aspect is introduced to the formerly grey brush stroke but this in no way compromises on the absolute concentration that the application of these successive layers of colour requires”.

— Alfred Pacquement, extract from *Lee Ufan : Response*, exhibition at Mennour, Paris 2022



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LEE UFAN

*Response*

2025

Acrylique sur toile

Acrylic on canvas

Signé et daté sur la tranche; titré, daté et signé au dos

Signed and dated on the side; titled, dated and signed on the back

162 x 130 cm

(63 3/4 x 51 1/8 in.)

(Inv n° LU378)

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LEE UFAN

*Untitled*

2011

Aquarelle sur papier

Watercolor on paper

Signé et daté en bas à droite

Signed and dated lower right

76,5 x 57 cm

(30 1/8 x 22 7/16 in.)

(Inv n° LU375)

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LEE UFAN

*Dialogue*

2012

Huile et pigments minéraux sur toile

Oil and mineral pigment on canvas

Titré, daté et signé au dos

Titled, dated and signed on the back

162 x 130,5 cm

(63 3/4 x 51 3/8 in.)

(Inv n° LU377)

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## DANIEL BUREN

Born in 1938 in Boulogne-Billancourt.

He lives and works *in situ*.

“In the autumn of 1965, while I was buying supplies for my work in the famous Marché Saint-Pierre in Paris, I found a roll of striped linen of the kind that is generally used for cushions and mattresses. It was thin, very light cotton, and looked like the awnings that are used to cover the terrasses of the cafés and restaurants in Paris and the world over. This material looked exactly like what I had been trying to do formally with painting for more than a year—though with less success. I bought a few meters and immediately started working with it. The stripes became a model, a sign that later I called my visual tool. This sequence of stripes in alternating white and color with a particular width—8.7 cm—is nothing but the stable element that I’ve used without exception since 1965. But that doesn’t mean that I’ll use it forever. Everything else in my work—from the ideas to the materials themselves (wood, linen, paper, glass, etc.)—is constantly changing, depending on what I’m aiming at, on the time and the place. So I use this dimension of 8.7 cm because it was the width of the stripes I found on that first linen fabric. I don’t know why this dimension is used the world over, but it never creates an optical illusion and 8.7 cm is supposed to be the approximate distance between the eyes of an apparently normal human being. I like it, but not because of this scientific explanation. And I keep using this dimension because it means I can measure any space or surface that I mark with this measure without recourse to any tool other than my eyes.”

— Daniel Buren, Interview with Phyllis Rosenzweig, 1988



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DANIEL BUREN

*Peinture acrylique blanche sur tissu rayé gris et blanc*

Avril 1967

Peinture acrylique blanche sur tissu à rayures blanches et grises,  
alternées et verticales de 8.7 cm de large chacune  
White acrylic paint on grey and white striped fabric,  
alternating and vertical, each stripe 8.7 cm wide

110 x 78,3 cm  
(43 1/4 x 30 7/8 in.)  
(Inv n° DB332)

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## HUGUETTE CALAND

Born in 1931 - Died in 2019

Huguette Caland was first and foremost a painter: in the Parisian art salons she was confronted with artists from all over the world, first at Salon de Mai, then from 1974, in Réalités Nouvelles and Grands et jeunes d'aujourd'hui. In 1980, Waddah Faris, her friend and gallerist in Lebanon – the Contact Gallery – had just settled in Paris and gave her her first solo exhibition. Signing the preface of the exhibition catalogue, the art critic Raoul-Jean Moulin, creator of MAC VAL, showed unfailing support to the artist, collected her works and published her first monograph in 1986.

From 1978, Caland collaborated with Pierre Cardin who, amazed by the original kaftans she was wearing, proposed that she creates “in total freedom a collection of kaftans [...] using Islamic art at its best level”, a haute couture collection presented in Espace Pierre Cardin in 1979. Caland also frequented the Parisian literary milieu thanks to the poet Venus Khoury-Ghata who introduced her to Alain Bosquet, instigator with Juliette Darle of wall poems, an adventure in which Caland immersed herself. She also tried experimental cinema then, after a stay in the U.S. in 1981-1982, she practiced sculpture with her companion, Romanian sculptor George Apostu. In Limousin, she painted “Granite” and “Limousin”, almost never shown in France.



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HUGUETTE CALAND

*Granite I*

1985

Huile sur toile de lin

Oil on linen

Signé et daté, au dos en bas à gauche : "H. Caland, 1985"

signed and dated, on the back, lower left : "H. Caland, 1985"

49,5 x 148,6 cm

(19 1/2 x 58 1/2 in.)

(Inv n° HC3)

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## ALICJA KWADE

Born in 1979

Born in 1979 in Katowice, Poland, Alicja Kwade lives and works in Berlin. Her work investigates and challenges universally accepted notions of space, time, science, and philosophy by deconstructing frames of perception. Kwade's multifaceted practice spans sculpture, public installation, works on paper, video, and photography. In 2019, she was commissioned to create a monumental installation for the Metropolitan Museum of Art in New York.

Alicja Kwade seamlessly combines raw material with everyday objects. In "Stella Sella", the artist unites a bronze cast of a wooden rocking chair bearing a boulder of equal scale. The rocking chair, typically associated with relaxation, is rendered motionless due to the weighty stone affixed to it, appearing as though it has descended from the celestial realm, challenging the chair's inherent ability to sway. This transformation draws a parallel to the enduring myth of Sisyphus, who was condemned to endlessly push a large boulder up a hill, only to have it roll back down each time. Consequently, Alicja Kwade's "Stella Sella" transcends the ordinary and inspires profound contemplation on our human experience.

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ALICJA KWADE

*Stella Sella*

2024

Bronze patiné, pierre

Patinated bronze, stone

125 x 57 x 98 cm

(49 1/4 x 22 1/2 x 38 5/8 in.)

Unique

(Inv n° ALK544)

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ALICJA KWADE

*From light to dark in 3 months VIII (91 days/2184 hours)*  
2025

Aiguilles d'horloge en laiton sur carton

Brass watch hands on cardboard

Encadré / Framed :

151 x 151 x 5,5 cm

(59 1/2 x 59 1/2 x 2 1/8 in.)

Unique

(Inv n° ALK636)

ART BASEL 2025







## A.R. PENCK

Born in 1939 - Died in 2017

Completely cut off from developments in Western art — from the abstractions of Jackson Pollock, the existential figures and graffiti of Jean Dubuffet, or the archaic signs and symbols of Louis Soutter, with whose work Penck's has often been compared — A.R. Penck was able to create a wholly original world of imagery and language, one that would soon become his trademark (I. Pfeiffer, Max Hollstein, in exh. cat. *A.R. Penck: Retrospective*, Schirn Kunsthalle, 2007, p. 35).

Penck's aim was — and remains — to objectivize art: to systematize and de-emotionalize it, to bring it closer to reality. Drawing initial inspiration from visual systems such as tribal art and hieroglyphics, Penck developed a complex vocabulary of signs and symbols intended to be universally understood — a tool for analyzing the relationship between the individual and society.

The stickman, a primitive figure with arms raised toward the sky, began to appear in Penck's visual language from 1961 onward. This figure — often seen as Penck's alter ego — is typically surrounded by threats: wild animals, chaos, the archaic struggle and conflict, both internal and external. His raised arms are a gesture to the viewer, simultaneously expressing active engagement and a sense of hopeless resignation.



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A.R. PENCK  
*Untitled (was ist das)*  
c. 1968 - 1969

Huile sur toile  
Oil on canvas  
94 x 95 cm  
(37 1/16 x 37 3/8 in.)  
(Inv n° ARP1)

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damm

noch vor dem Stichtumziehen









## IDRIS KHAN

Born in 1978

Idris Khan bases each work on a text, poem, or musical piece, which he re-transcribes onto an aluminum panel by striking it with oil paint on a stamp, thereby creating a rhythmic impression. He rarely reveals the original source material to the public; the written words or musical notes thus remain imperceptible. For Khan, this is a way of erasing the language or music and transforming it into abstraction—into something seen rather than read. Language becomes pattern, allowing us to encounter it not through comprehension, but through a return to unknowing, where only visual and emotional perception remain.

A captivating quality of Khan's compositions is the way they simultaneously convey and capture the fleeting movement of thought and process—the way they remain still, yet shimmer with unsettled energy. His works are shapeshifters, arriving in one form or medium only to recall their past and future lives as another: photographs of paintings, pages from books, words or music notes stamped and layered until they dissolve into paint. Each stroke is a gesture shaped by its own context and circumstance; a life, his works suggest, is made up of moments just as a book is made of words, or a symphony of notes.

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IDRIS KHAN

*On reflection*

2025

Encre à base d'huile sur gesso, sur aluminium

Oil based ink on gesso, on aluminum

Non encadré / Unframed:

300 x 140 x 2 cm

(118 1/8 x 55 1/8 x 3/4 in.)

Encadré / Framed:

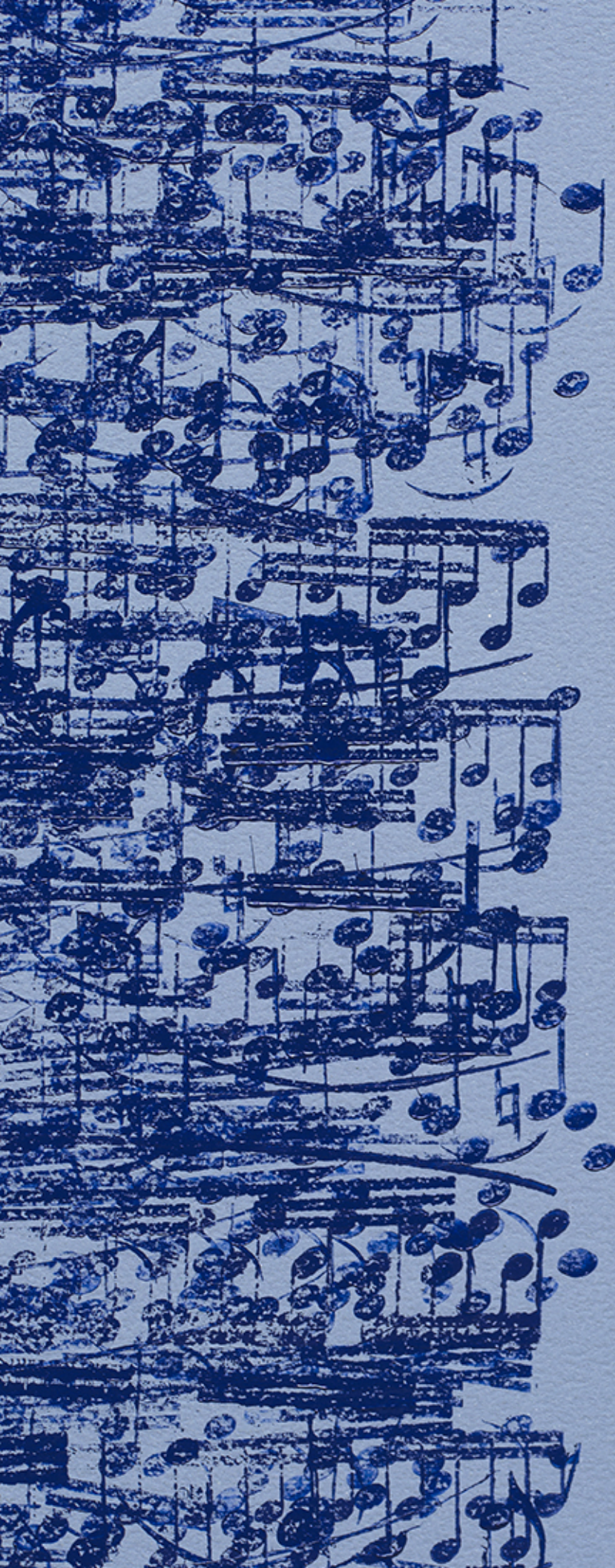
302 x 142 x 5 cm

(118 7/8 x 55 7/8 x 2 in.)

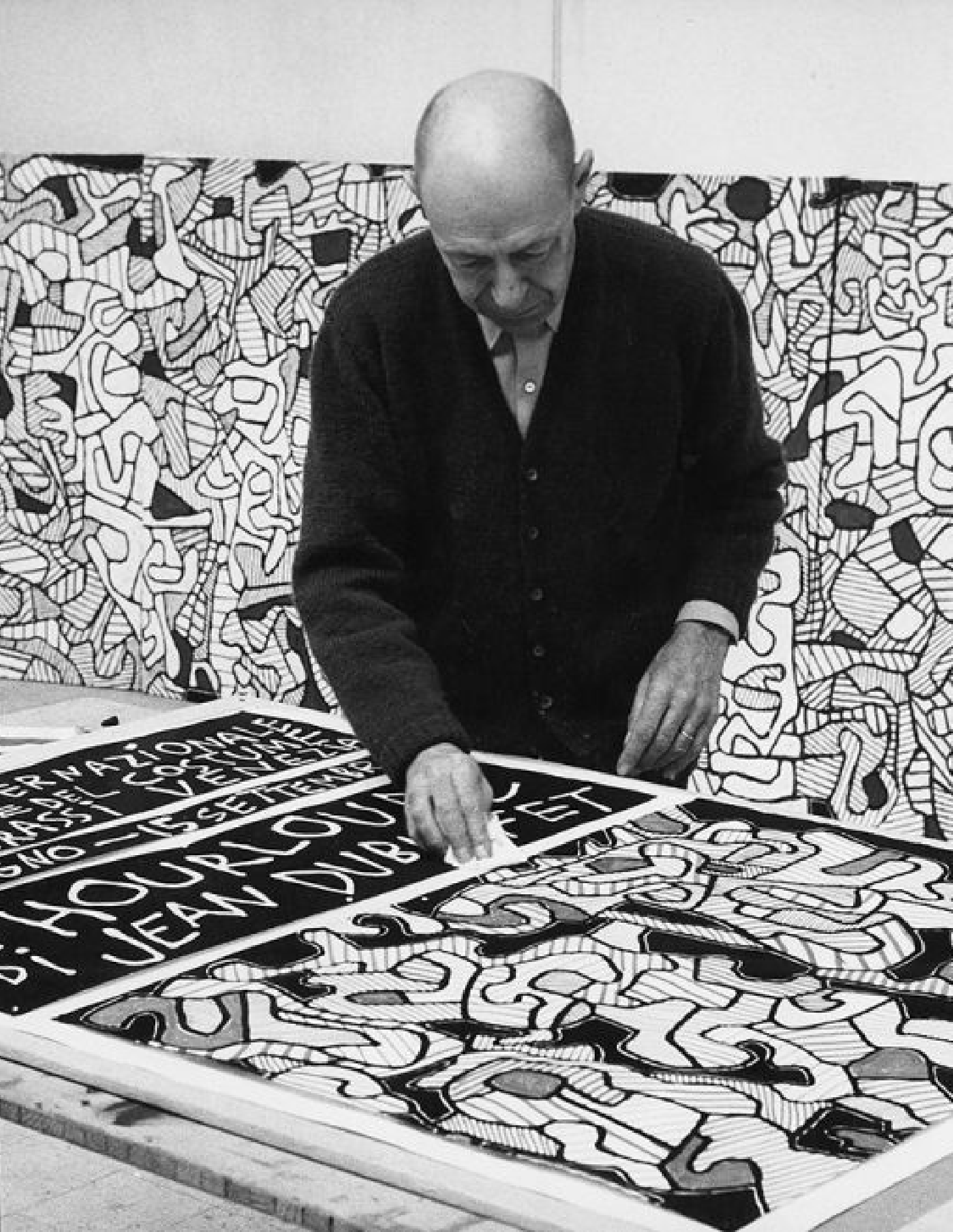
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## JEAN DUBUFFET

Born in 1901 – Died in 1985

Created in 1963, *Exploits and Glories* belongs to the very first works in the L'Hourloupe series, which Jean Dubuffet began in 1962 and continued to develop for over a decade. This major cycle marks a decisive turning point in his practice: he abandoned the thick, earthy textures of his early work in favor of a distinctive graphic language dominated by interlocking forms outlined in black. This piece already displays the graphic vocabulary that would define the cycle's fame: thick black interwoven lines, flat areas of red, blue, and white, a lack of perspective, and a joyful confusion of planes.

In this painting, the viewer is confronted with a teeming universe, where every fragment seems both autonomous and connected to a shifting whole. The title, *Exploits and Glories*, carries Dubuffet's characteristic irony: it evokes grand heroic tales, even as the composition denies any readable narrative or identifiable figure. Here, "glory" lies in the line itself, in the organized chaos, in thought set in motion, and in architectural forms.

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JEAN DUBUFFET  
*Exploits et gloires*  
1963

Huile sur toile  
Oil on canvas

Signé et daté en bas à droite "J. Dubuffet 63"  
Signed and dated lower right "J. Dubuffet 63"

Daté, titré et signé au verso "12/2/63 / Exploits et gloires / J. Dubuffet"  
Dated, titled and signed on verso "12/2/63 / Exploits et gloires / J. Dubuffet"

73 x 92 cm  
(28 3/4 x 36 1/4 in.)  
(Inv n° JDT10)

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## CAMILLE HENROT

Born in 1978

Camille Henrot is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice encompassing drawing, painting, sculpture, installation, and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help, and the banality of everyday life, Henrot's work captures the complexity of living as both private individuals and global citizens in an increasingly connected and overstimulated world.

The bronze sculpture "Minutiae of the Day" is part of a corpus imagined by Camille Henrot, in dialogue with Estelle Hoy's texts, for the exhibition "Jus d'Orange" at Fondazione ICA Milano in 2023. The corpus was inspired by the circumstance of a friend of Hoy's, who cultivated an orange grove on the ruins of a destroyed house. Inspired by this transformative shift from failure to hope, Henrot explored the formal potential of one colour to evoke an array of emotional states.



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CAMILLE HENROT  
*Minutiae of the Day*  
2023

Bronze  
75 x 65 x 60 cm  
(29 1/2 x 25 9/16 x 23 5/8 in.)  
Edition 1 of 5 + 2AP  
(Inv n° CH2583)

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CAMILLE HENROT  
*The Third Child*  
2022

Aquarelle, encre et acrylique sur papier  
Watercolor ink and acrylic on paper  
Encadré / Framed:  
76 x 56 cm  
(29 7/8 x 22 in.)  
(Inv n° CH2626)

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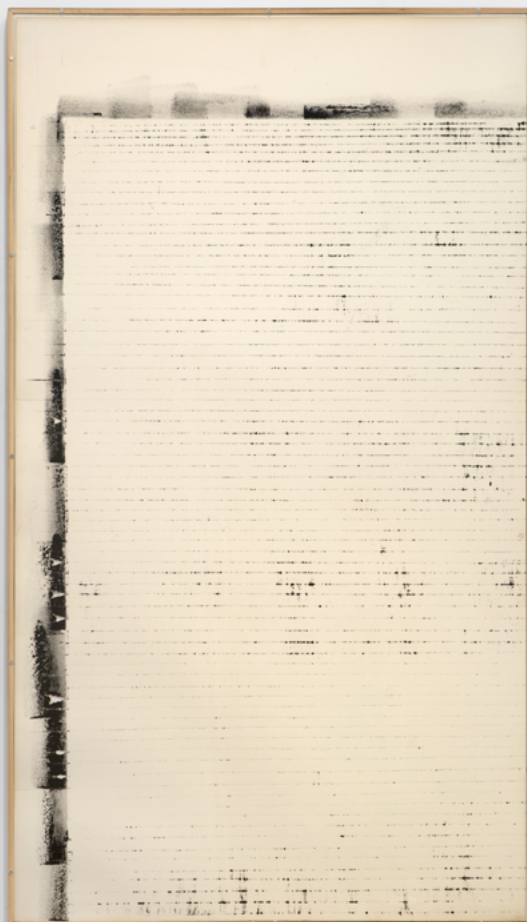
## JEAN DEGOTTEX

Born in 1918 - Died in 1988

At the beginning of the 1970s, Degottex brought painting itself into question. He abandoned paintbrushes and began an investigation into pictorial practice in which he extolled the material parameters of the medium. He reinvented his techniques by developing new gestures that no longer pertained to painting but rather to the canvas as a two-dimensional surface. He tore, cut, folded, and unfolded pieces of paper that he glued onto the canvas. The first torn paper appeared in 1969, and the first papier-pleins in 1974-1975. In this series of papier-pleins, Degottex attempts to reveal the texture of the material by making incisions and tearing away regularly spaced, oblique strips. The first horizontal papier-pleins are transitional works that relate back to the lines of writing in the preceding series. The vellum paper was glued onto the surface and then torn off using wooden sticks.

“At first, to the tearing I add active interventions like laceration, atomisation, and pulverisation of the paper surface, scoring and marking the strip before gluing it on [...], tracing the edge of the strips before ungluing them, etc., and in this process a number of themes emerge: the tracing-traversing of the midline, the excavation and overflowing of the paper edge, the tracing and limitation of the frame that is depicted there, the imprint of flat boxes, the double screen—paper overlaid and open, etc.” — Jean Degottex

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JEAN DEGOTTES

*Report-marges I*

1978

Technique mixte sur papier Velin Arche

Mixed media on Wove paper Arche

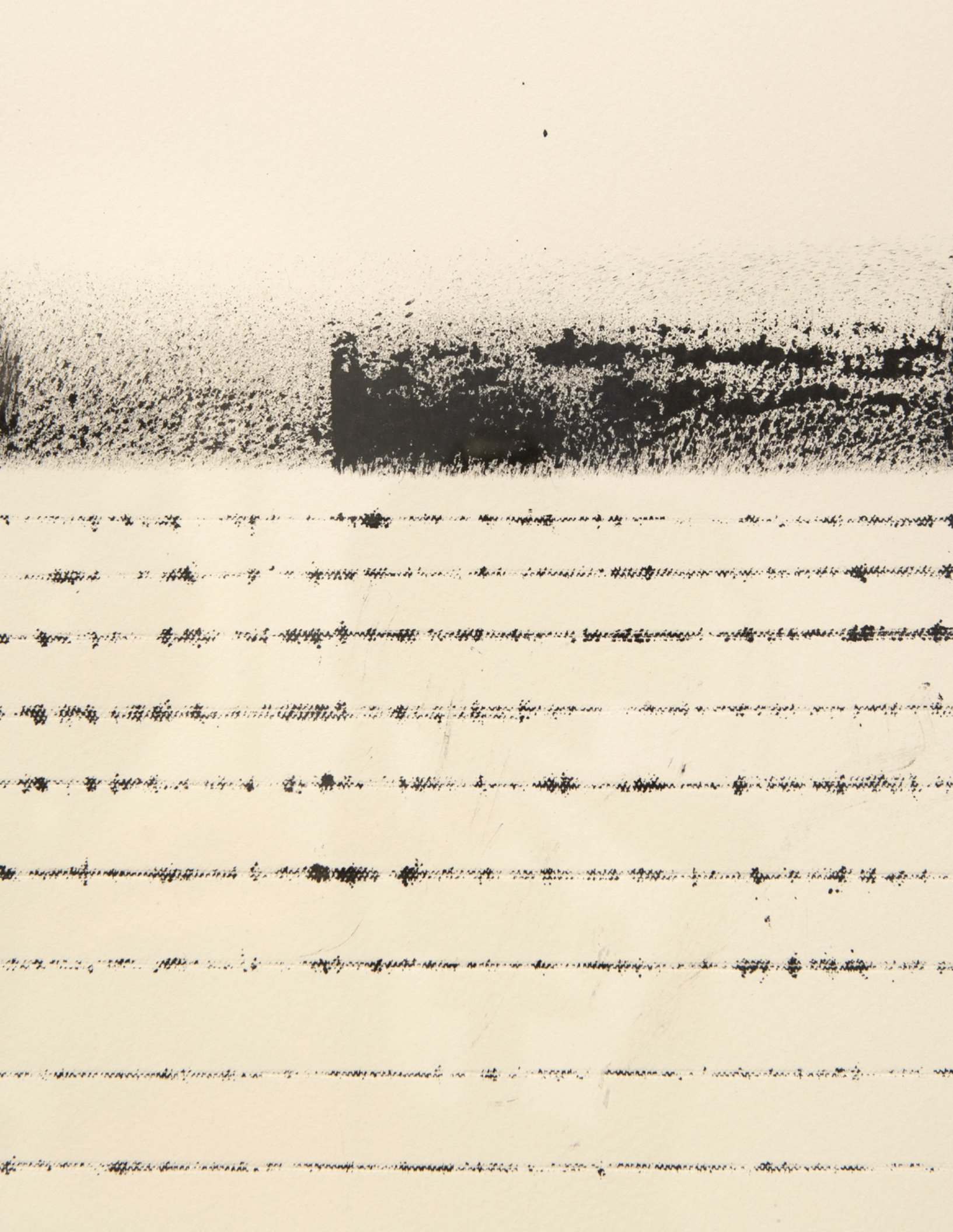
170 x 95 cm

(66 15/16 x 37 3/8 in.)

(Inv n° JDX40)

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## RENÉ MAGRITTE

Born in 1898 – Died in 1967

At the turn of 1928–1929, Magritte developed a series of paintings exploring the tension between words and images, culminating in one of his most famous works: *La Trahison des images*, which features a painted pipe above a caption stating, “This is not a pipe.” With this painting, Magritte invites the viewer to become aware of the arbitrariness of the pictorial sign: the image does not convey what the word names, and the word is not the image it describes. The work thus illustrates the artist’s conviction: “The visible is not reality, and the word is only one image among others.”

*Le Cahier d’écolier* is emblematic of Magritte’s graphic and conceptual explorations at the end of the 1920s, when painting became a poetic laboratory for questioning the subtle—and paradoxical—relationship between representation, language, and reality. In this surrealist composition—whose title is merely one arbitrary indication among others, since “The titles of paintings are not explanations and the paintings are not illustrations of the titles”—Magritte places a plant on a wooden tabletop, one branch of which ends in a puddle or comic strip speech bubble bearing the word “canon,” as if addressing the viewer directly.



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RENÉ MAGRITTE  
*Le Cahier d'Écolier*  
1929

Huile sur toile marouflée sur carton

Oil on canvas mounted on board

Signé en bas à gauche

Signed lower left

22 x 12 cm

(8 5/8 x 4 3/4 in.)

Encadré / Framed:

33,97 x 24,13 x 4,45 cm

(13 3/8 x 9 1/2 x 1 3/4 in.)

(Inv n° RMA3)

ART BASEL 2025



*canon*











## CLAIRE FONTAINE

Founded in 2004

Her name is inspired by Duchamp's iconic ready-made, the urinal entitled *Fontaine*, and a famous brand of French notebooks (Clairefontaine); it defines a space where the biographies of the artist are not directly connected to their artworks, allowing their research to become a space of freedom and desubjectivization. The use of appropriation and hijacking in her work stems from the same intention: not highlighting the excellence of the artist's unique singularity but activating the forms and the forces within visual culture and underlining their political content. Claire Fontaine works in video, sculpture, painting, and writing.

The 60th Venice Biennale in 2024 was entitled "Foreigners Everywhere" after a seminal series of works by Claire Fontaine. Adriano Pedrosa, the curator of the biennale, took inspiration from the artist's ongoing series of neons, declaring in the press conference: "The backdrop for the work is a world rife with multifarious crises and challenges around the movement and existence of people across countries, nations, territories, and borders, which reflect the perils and pitfalls of language, translation, nationality, expressing differences and disparities conditioned by identity, race, gender, sexuality, freedom, and human development."

M E N N O U R



FOREIGNERS EVERYWHERE

CLAIRE FONTAINE

*Foreigners Everywhere (English)*

2005

Néon blanc, verre 8mm, peint au dos, cadre, transformateur électronique et câbles

White neon, 8mm glass, back-painted, framework, electronic transformer, cables

11 x 215 x 5 cm

(4 3/8 x 84 5/8 x 2 in.)

Edition 5/5 + 2 AP

(Inv n° CFO163)

ART BASEL 2025





## MIRIAM CAHN

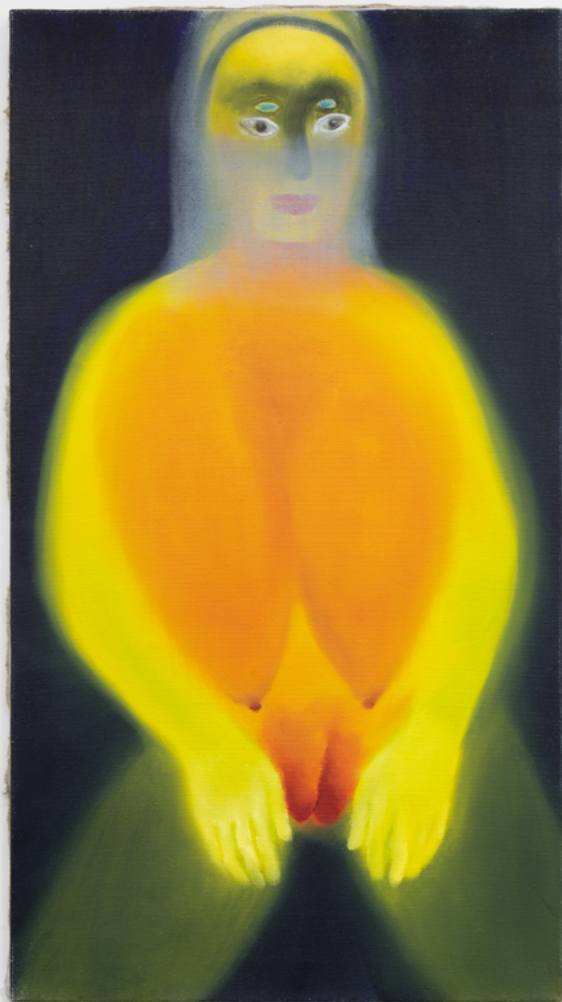
Born in 1949

Intimate and haunting, *Klassische Haltung Männer zugeordnet (bl.-arb.)* is an outstanding example of Miriam Cahn's singular oeuvre. Executed in 2006, the title translates from German as "Classic posture assigned to men (bl.-arb.)." Imbued with quiet emotion, Cahn's diaphanous, ambiguous figures appear both foreign and familiar. With nuanced sensitivity, she transforms golden hues into figurative forms, highlighting genitals, breasts, and eyes—suggesting fragility and fecundity. Alluring and disquieting, Cahn's sitter has no edges—she is boundless. The soft-edged subject is defined only by the diffusive aura surrounding her, mediating motif, figure, and nonfigurative space. A veiled woman, rendered in glowing vermillion, sits idle yet confronts the viewer with swollen appendages in a full-frontal masculine stance—unapologetic and matter-of-fact.

In the 1990s, Cahn began using oil paint, once avoided as a masculine medium. Oil brought vibrant colors. Her nudes, often placed in abstract spaces, recall children's drawings, outsider art, and cartoons, evoking discomfort. Since the 1970s, Cahn's work has challenged norms and traditional gender roles. Vivacious and daunting, this work exemplifies her pioneering inquiry into painting's progressive potential.



MENNOUR



MIRIAM CAHN

*Klassische Haltung Männer zugeordnet (bl.-arb.)*

2006

Huile sur toile

Oil on canvas

Signé, titré et daté sur le châssis

Signed, titled and dated on the stretcher

110,2 x 61,5 cm

(43 3/8 x 24 1/4 in.)

(Inv n° MC1)

ART BASEL 2025













## PETRIT HALILAJ

Born in 1986

The story of Petrit Halilaj's life, marked by uprooting and trauma, mirrors that of his country, Kosovo, which was born almost simultaneously with him, and is unquestionably ingrained in his work. However, if his art demonstrates a great sensitivity when it comes to his background, cultural identity and bereavement, it never assumes a pitiful, hopeless aspect but rather looks towards the light.

The miniature "Abetare" emerge from his current exhibition at the Institut Giacometti in Paris. Responding to Alberto Giacometti's shifts in size and scale, Halilaj re-imagines his "Abetare" forms on an intimate scale, initiating a new, parallel trajectory for his "Abetare" work.

MENNOUR



**PETRIT HALILAJ**  
*Abetare (Two Cats)*  
2025

Bronze, patine  
Bronze, patina  
approx. 17,2 x 3 x 3 cm  
(6 3/4 x 11/8 x 11/8 in.)  
(Inv n° PH474)

ART BASEL 2025



MENNOUR



PETRÎT HALILAJ  
*Abetare (Eye)*  
2025

Bronze, patine  
Bronze, patina  
approx. 18,8 x 3 x 3 cm  
(7 3/8 x 1 1/8 x 1 1/8 in.)  
(Inv n° PH482)

ART BASEL 2025





## DAVID HOCKNEY

Born in 1937

Born in Bradford, England, in 1937, David Hockney is a leading figure in contemporary painting, which he has revolutionised through his use of photography and digital art, notably with the iPad. His works, often associated with Pop, are filled with vivid colours and form bold compositions with a singular use of perspective.

Executed in February 1971, this exceptional preparatory study by David Hockney was made for the commission of the famous portrait of Sir David Webster, called 'with tulips', which hit the headlines in 2020 when it was presented at Christie's in London. The Royal Opera House Covent Garden, of which Sir David Webster was General Administrator from 1945 to 1970, wanted a commemorative portrait to mark the retirement of this key figure in the world of British culture, after an exceptional twenty-five-year tenure. David Hockney, an opera enthusiast who has designed sets for Glyndebourne, the Metropolitan Opera in New York and the Royal Opera House itself, was approached by the artist in late 1970, when he opened an exhibition of his recent drawings at the Kasmin Gallery, following a major exhibition of his paintings, prints and drawings (1960-1970) at the Whitechapel Gallery, which then travelled around Europe: Hockney was initially reluctant to paint for a commission, preferring to choose his own models, but eventually accepted the idea.

MENNOUR



**DAVID HOCKNEY**  
*Sir David Webster*  
1971

Crayon de couleur, pastel et graphite sur papier  
Coloured pencil, pastel and graphite on paper

Signé, titré et daté en bas à droite  
Signed, titled and dated lower right

43,2 x 35,5 cm  
(17 x 14 in.)

Encadré / Framed:  
48 x 55,5 cm  
(26 x 21 in.)  
(Inv n° DHO1)

ART BASEL 2025











## EUGÈNE CARRIÈRE

Born in 1849 - Died in 1906

“It looks like a painting by Eugène Carrière [...] He was the one I liked best when I first came to Paris. At the time I was painting in a vaguely Cubist style, but what I really wanted was to paint like Carrière, in shades of monochrome. It seemed more real to me. Except that there were ideas going round that held me back : And now here I am, thirty years on, finally able to try.”

– Alberto Giacometti in *Isaku Yanaihara, Avec Giacometti*, Paris, Allia, 2014

This unclassifiable painter, engraver, and draughtsman— a contemporary of Gustave Moreau, Odilon Redon, and Paul Gauguin, among others, he quickly surrounded himself with the most influential figures of the artistic and literary world of his time, including Roger Marx, Jean Dolent, Alphonse Daudet, Edmond de Goncourt, Gabriel Séailles, and Paul Verlaine. His friendship with Auguste Rodin left a mark on his work, which drew its inspiration from tangible reality in a way similar to Rodin’s. The journalist and art critic Gustave Geffroy wrote in 1906, “For him, as for his masters, painting, which is surface work, gives the feeling of volume and weight. [...] Each one of Carrière’s portraits houses the solid and mechanical beauty of a skeleton.”

MENNOUR



EUGÈNE CARRIÈRE

*Personnage assis dans un intérieur*  
vers 1883-1886

Huile sur panneau

Oil on board

34,3 x 32,5 cm

(13 1/2 x 12 13/16 in.)

(Inv n° ECA64)

ART BASEL 2025

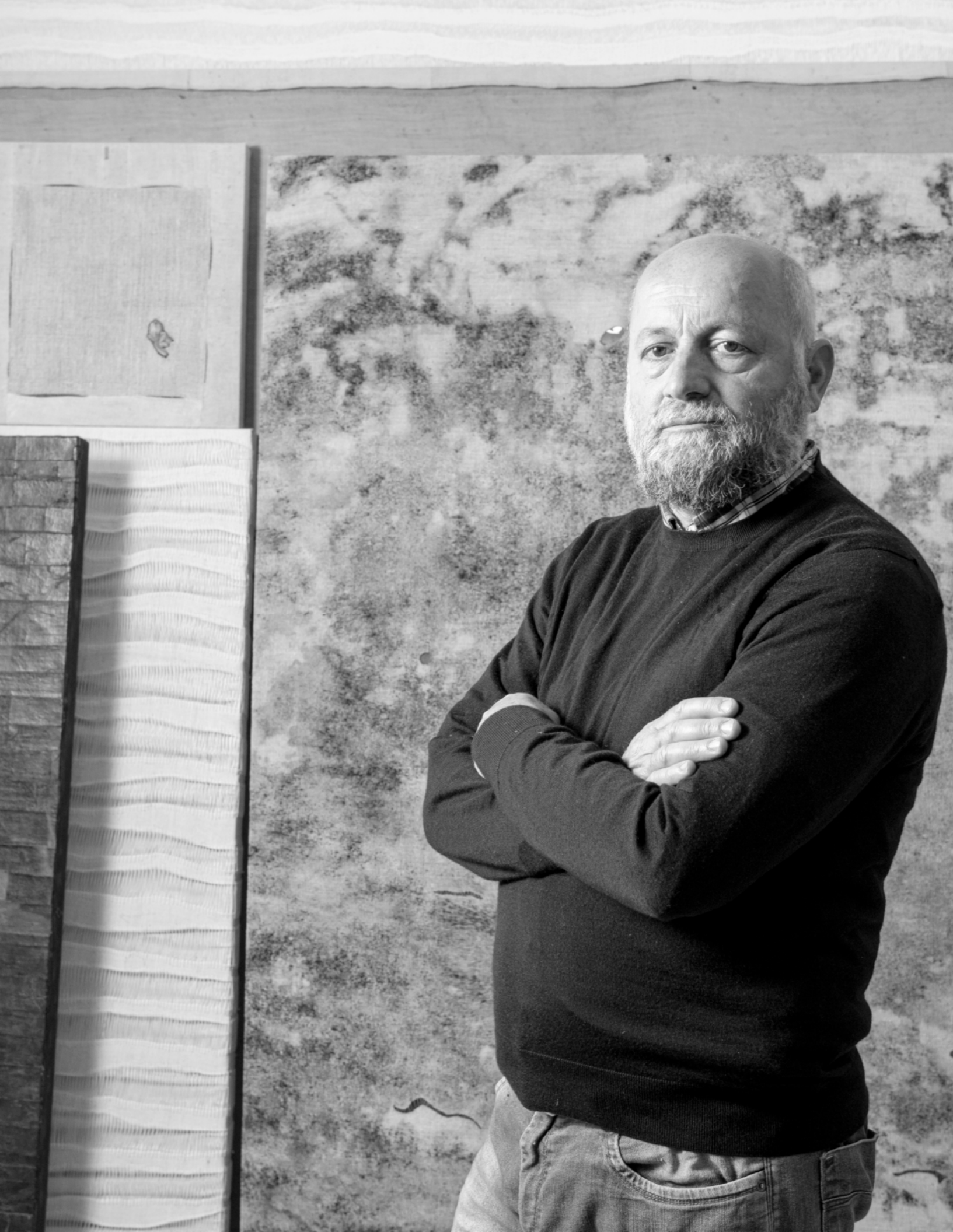












## SIDIVAL FILA

Born in 1962

Pieces of fabric set aside, abandoned, made shiny by the patina of time, and kept in storerooms are given new life in the hands of Sidival Fila who, through a meticulous process of sewing, magnifies the accidents that are printed on the surface of the canvases. Between Arte Povera and Informal Art, Fila's practice maps out its poetic and personal path in the wake of all those paintings without paint that operated outside the limits of the canvas. The artist invents, mends, arranges, places in tension pieces derived from both liturgical garments and precious fabrics as well as ordinary bedsheets.

Born in 1962, in Paraná, Brazil, Sidival Fila is a Franciscan friar minor, artist and President of the philanthropic foundation that carries his name. He lives and works at the Convent of the Franciscan friars of San Bonaventura al Palatino, in Rome.



MENNOUR



**SIDIVAL FILA**  
*Metafora Avorio 13*  
2025

Lin ancien cousu sur toile, sur châssis  
Antic linen sewn on canvas, on stretcher  
178 x 214 cm  
(70 1/8 x 84 1/4 in.)  
(Inv n° SDV109)

ART BASEL 2025







## GERMAINE RICHIER

Born in 1902 - Died in 1959

A prominent figure in modern sculpture, Germaine Richier stands out for her unique way of exploring human nature in its relationship to time and the living world. The first woman to exhibit at the Musée d'Art Moderne de Paris in 1956, she was also the only woman artist included in the 1959 exhibition “New Images of Man” at MoMA, alongside major figures of modernity such as Giacometti, Bacon, Pollock, and de Kooning.

With *Le Sablier I*, Germaine Richier presents a work that is both symbolic and emblematic of her post-World War II practice, in which the human figure is distilled into an almost totemic form. Created in 1954, this first version of the work (there are three variations) reflects the formal austerity and dynamic tensions that characterize her work during this period. The piece depicts a couple whose bodies, reduced to their essential forms, seem to merge in an embrace. From this union emerges a central space, shaped like an hourglass, set on a base engraved with a dial—an evocation of the passage of time and the fragility of existence. Her “threaded” sculptures, so characteristic of Richier’s style, give material presence to the geometric structure of the living and open a voided space for the viewer. These works are based on a sensitive interplay between interior and exterior, solid and void. The taut metal wires stretched between the figures’ extremities seem to guide the gaze and suggest a drawing in space.



MENNOUR



GERMAINE RICHIER

*Le Sablier I*

1946

Bronze patiné foncé

Bronze with dark patina

Signé et numéroté 6/8 sur le socle

Signed and numbered 6/8 on the base

Portant la marque de la fonderie "L.THINOT.FONDEUR.PARIS"

Stamped with the foundry mark "L.THINOT.FONDEUR.PARIS"

20,5 x 17 x 17 cm

(8 1/16 x 6 11/16 x 6 11/16 in.)

Edition 6/8 + 4 AP

(Inv n° GRI2)

ART BASEL 2025











## TADASHI KAWAMATA

Born in 1953

Working on the permanent tension between the powerful force of landscape and our both vulnerable and destructive civilisation, Tadashi Kawamata mentions that the human need for permanence in spite of the forces of nature has ecologically fatal consequences. The artist has always worked on architecture, and more particularly on community spaces such as favelas, slums or shelters. In 1987, for documenta 8, he smothered the ruins of a bombed church in Kassel with lengths of timber, ivy-like, as if to counteract the effects of time. In 1991, in Ottawa and Houston, he built structures he called Favelas: “The idea comes from São Paulo and Rio de Janeiro. I was in residence close to the favela area; the police came and destroyed everything. After a week they started to rebuild... I found in this nomadic situation, this time cycle, a great influence.” He did this again in Kassel the following year, this time called People’s Garden. These favelas gesture toward the idea of community, which is present in all of the artist’s projects.

With the *Tree huts plans*, the models remain as the only material evidence, as seen at the Centre Pompidou or in Tremblay. Huts occur suddenly in urban space and make everyone rediscover and question it. Impermanence contributes to the reflection on the social context and human relationships.

MENNOUR



TADASHI KAWAMATA

*Tree hut plan n°86*

2025

Maquette en bois, peinture et tôle  
Wooden model, paint and metal sheet

100 x 76 x 8 cm

(39 3/8 x 29 7/8 x 3 1/8 in.)

(Inv n° TK1144)

ART BASEL 2025









## JOAN MITCHELL

Born in 1925 – Died in 1992

*"I carry my landscapes around with me,"* Mitchell used to say, insisting that her work came from and was about nature, not about herself. Inspired by the watery reflections of the Seine valley where she settled, following in Claude Monet's footsteps, Joan Mitchell even became associated with the trend towards abstract impressionism, echoing the late work of the Giverny master and his *Nymphéas* in particular.

Radiating powerful beauty, this triptych is a prime example of Joan Mitchell's absolute mastery of her medium. Energetic yet meditative, vigorous yet lyrical, this work captures the essence of being within nature and translates it into a sublime abstract symphony of color, gesture, and texture. Always a highly physical painter, Mitchell's confident painterly gestures sweep across the compact trio of canvases. The paint has been applied in a variety of ways, ranging from fluid, broad strokes to weighty impasto dabs, giving the work a vital sense of movement. With her colors, gestures, rhythms, and materials, the artist conveyed what she called "feelings," a way of translating both the feelings, memories, and landscapes she carried with her from her childhood by Lake Michigan to her terrace in Vétheuil. Going beyond the expectations of abstract painting, she expanded its capacity to embody what resists words.

MENNOUR



JOAN MITCHELL

*Untitled*

c. 1965

Huile sur toile (triptyque)

Oil on canvas (triptych)

Signé et dédié au dos sur le châssis « Pour Jean Fournier With Love, Joan Mitchell »

Signed and dedicated on the back on the stretcher: 'Pour Jean Fournier With Love, Joan Mitchell'

22 x 44,5 cm

(8 5/8 x 17 1/2 in. )

Encadré / Framed:

56 x 79 cm

(22 x 31 in.)

(Inv n° JM13)

ART BASEL 2025















## FRANÇOIS MORELLET

Born in 1926 – Died in 2016

François Morellet is one of the founding fathers of minimalism in France. Since the 1950s when he worked for the family business, he experienced the aesthetics of the geometry of the Alhambra in Grenada and the work of Max Bill and Piet Mondrian, always remaining fascinated by the collections of the Musée de l'Homme. From then on, he developed increasingly abstract work based on geometry. Here, he applied the precepts of concrete art.

The *Geometree* series represents a late but emblematic variation on the founding principles of François Morellet's artistic approach, a major figure in geometric abstraction and concrete art in France. From the 1950s onward, Morellet sought to remove all subjective expressiveness from the artistic act, favoring instead rigorous systems based on mathematical rules, compositional grids, and the use of controlled chance. With the *Geometree* series—of which this work is a perfect example—the artist subjects tree branches, naturally organic and irregular, to a geometric logic. The title itself, a contraction of “geometry” and “tree,” immediately signals this tension between natural form and abstraction. Each piece in the series results from the application of a combinatorial protocol: straight, angular segments arranged according to repeated modules and predetermined rules of organization.



MENNOUR



FRANÇOIS MORELLET  
*L'étoile à une branche n°1*  
2003

Acrylique sur contreplaqué, branche d'arbre  
Acrylic on plywood, tree branch  
80 x 95 cm  
(31 1/2 x 37 3/8 in.)  
(Inv n° FM406)













## MATTHEW LUTZ-KINOY

Born in 1984

Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across Matthew Lutz-Kinoy's practice are the result of many collaborative ventures. Where his ceramics are influenced by working with artists in Europe and Brazil, his large-scale paintings often installed like backdrops, tapestries, wall panels or suspended ceilings assert matters of pleasure, colour, intimacy, motion, as fundamental. Lutz-Kinoy's work looks through a history of representation from the rococo to orientalism to abstract expressionism; challenging what constitutes the inside and the outside of the arts, the social and the self.

Born in 1984 in New York, Matthew Lutz-Kinoy lives and works in Paris. His most recent shows include: "Filling Station", The Kitchen, New York and Dia, Beacon, USA (2023); "Link Room Project", Cranford Collection, London (2022); "Soap Bubbles", Art Basel Parours, Basel, Switzerland (2022); "Window to the Clouds", Museum Frieder Burda - Salon Berlin (2021); "Les Flammes - L'Âge de la Céramique", Musée d'Art Moderne de Paris (2021); Geneva Sculpture Biennial (2020); Sharjah Biennial 14(2019); "Eckhaus Latta: Possessed", Whitney Museum of American Art, New York.

MENNOUR

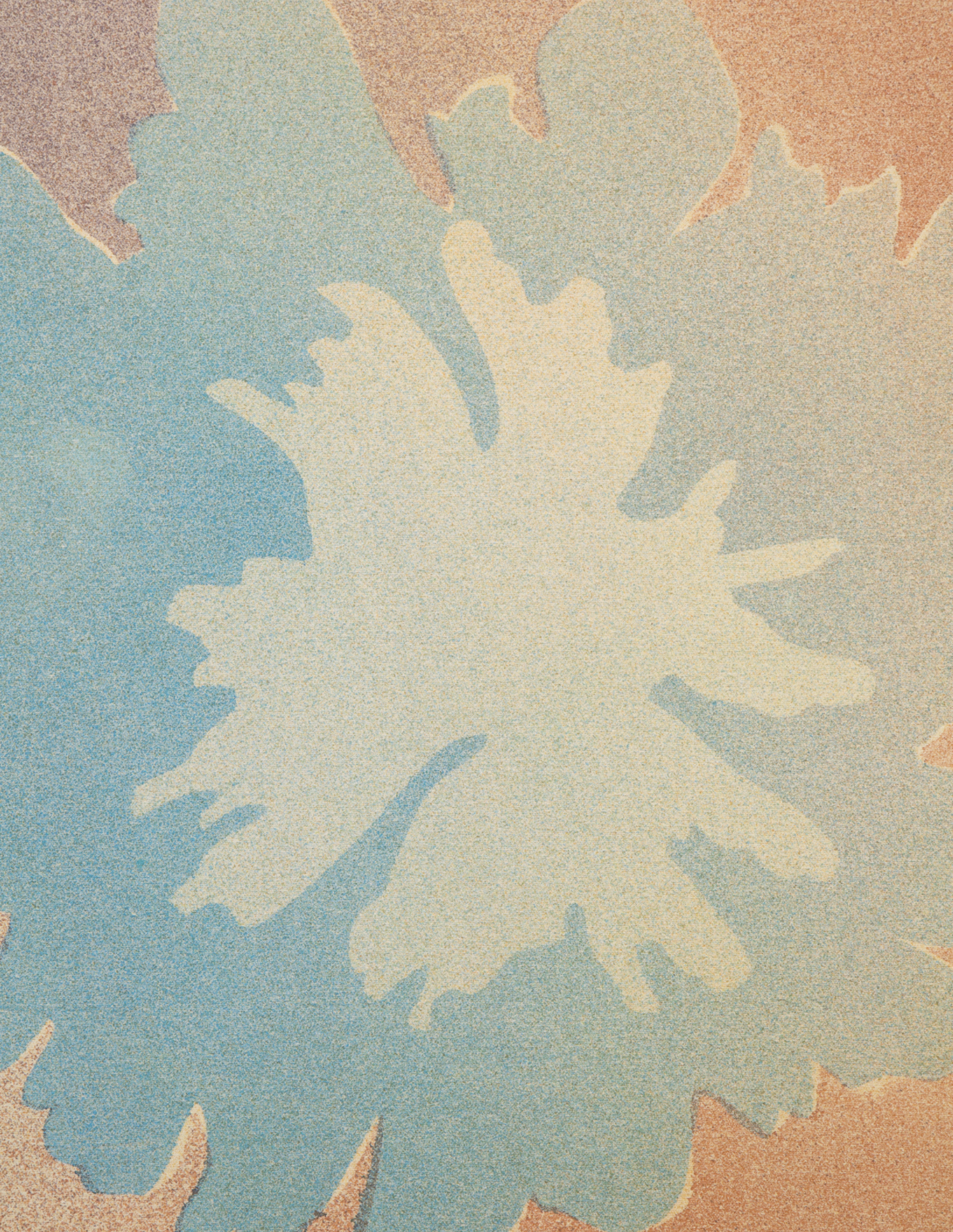


MATTHEW LUTZ-KINOY  
*Salvia Blue Freestyle*  
2025

Acrylique sur toile  
Acrylic on canvas  
190 x 160 cm  
(74 3/4 x 63 in.)  
(Inv n° MLK179)

ART BASEL 2025













## RYAN GANDER

Born in 1976

Ryan Gander has established an international reputation through artworks that materialise in many different forms, ranging from sculpture, apparel and writing to architecture, painting, typefaces, publications and performance. As well as curating exhibitions, he is a committed educator, having taught at international art institutions and universities, and has written and presented television programmes on and about contemporary art and culture for the BBC.

Through associative thought processes that connect the everyday and the esoteric, the overlooked and the commonplace, Gander's work involves a questioning of language and knowledge, as well as a reinvention of both the modes of appearance and the creation of an artwork. His work can be reminiscent of a puzzle, or a network with multiple connections and the fragments of an embedded story. It is ultimately a huge set of hidden clues to be deciphered, encouraging viewers to make their own associations and invent their own narrative in order to unravel the complexities staged by the artist.

In 2017 he was awarded an OBE for services to contemporary arts. In 2019 he was awarded the Hodder Fellowship at Princeton University. In 2022, he was made RA for the category of Sculpture.



MENNOUR



RYAN GANDER

*I be... (lxxiv)*

2025

Miroir ancien, marbre sculpté à froid

Antique mirror, cold cast marble

203 x 116 x 20 cm

(79 7/8 x 45 5/8 x 7 7/8 in.)

(Inv n° RG41)

ART BASEL 2025











## BERTRAND LAVIER

Born in 1949

Since the late 1960s, Bertrand Lavier's œuvre has subverted the traditional categories of artistic classification. Exploring the relationships between painting and sculpture, representation and abstraction, life and art, "[...] one of the most important and elementary principles for [him] is precisely [that he doesn't] want to be the prisoner of any aesthetic" ('Bertrand Lavier depuis 1969', Centre Pompidou, 2012). Moving fluidly from one medium to the next within the controlled space of his exhibitions, he continuously develops and experiments with strategies of translation, transposition, and conversion, ultimately disrupting our familiar ways of perceiving and conceiving art.

This work consists of a mirror covered in a translucent gel, with a brush stroke-like touch. Lavier was careful, however, to leave a paint-free reserve in the margins, in a way that reveals the original support. The objective is to materialise the gap between the visitor's real reflection in the mirror and the new reflection through the pictorial gesture.

MENNOUR

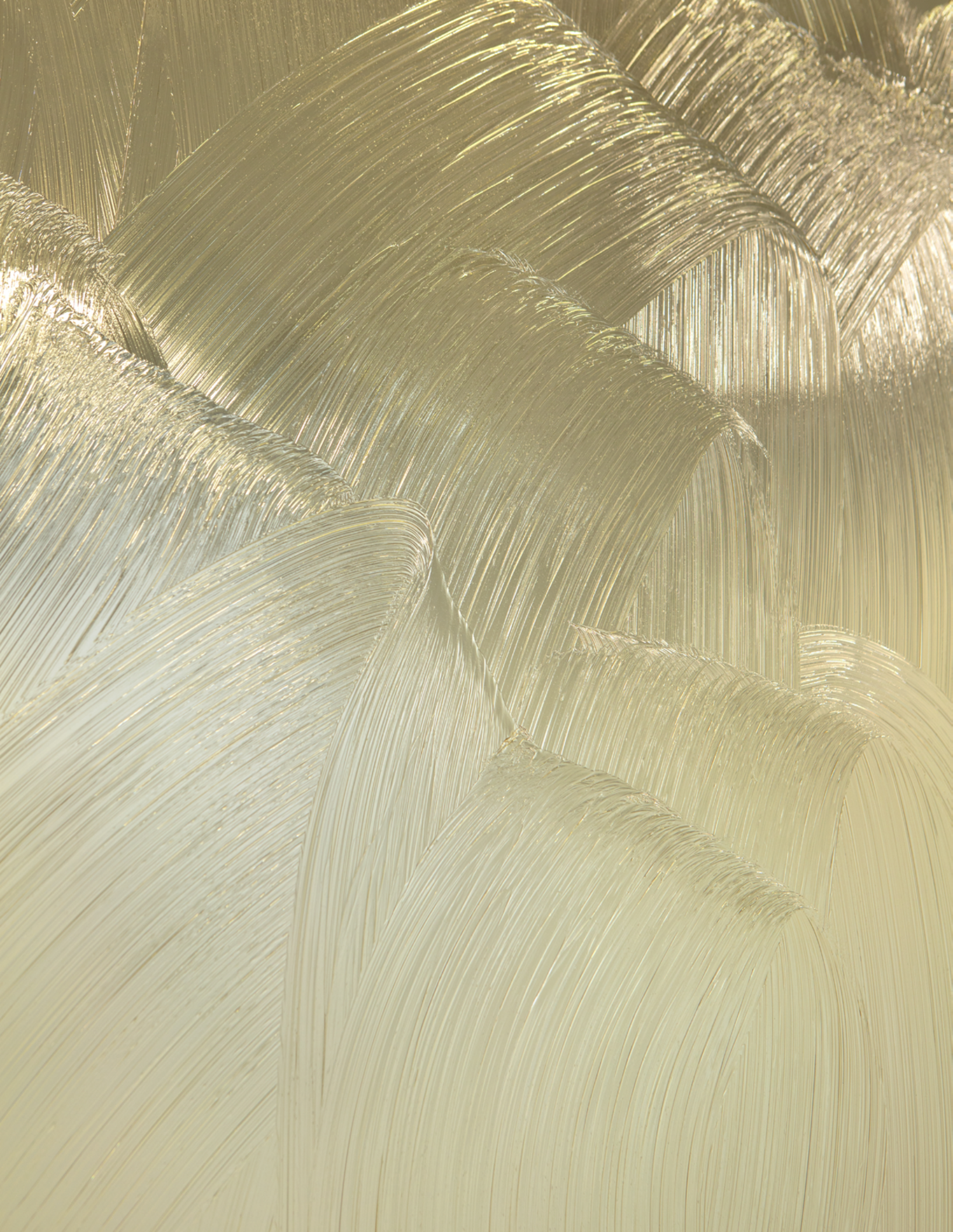


**BERTRAND LAVIER**  
*ASHDOWN*  
2023

Gel acrylique sur dibond  
Acrylic gel on dibond  
143 x 123,5 x 5 cm  
( 56 5/16 x 48 5/8 x 2 in.)  
(Inv n° BL235)

ART BASEL 2025

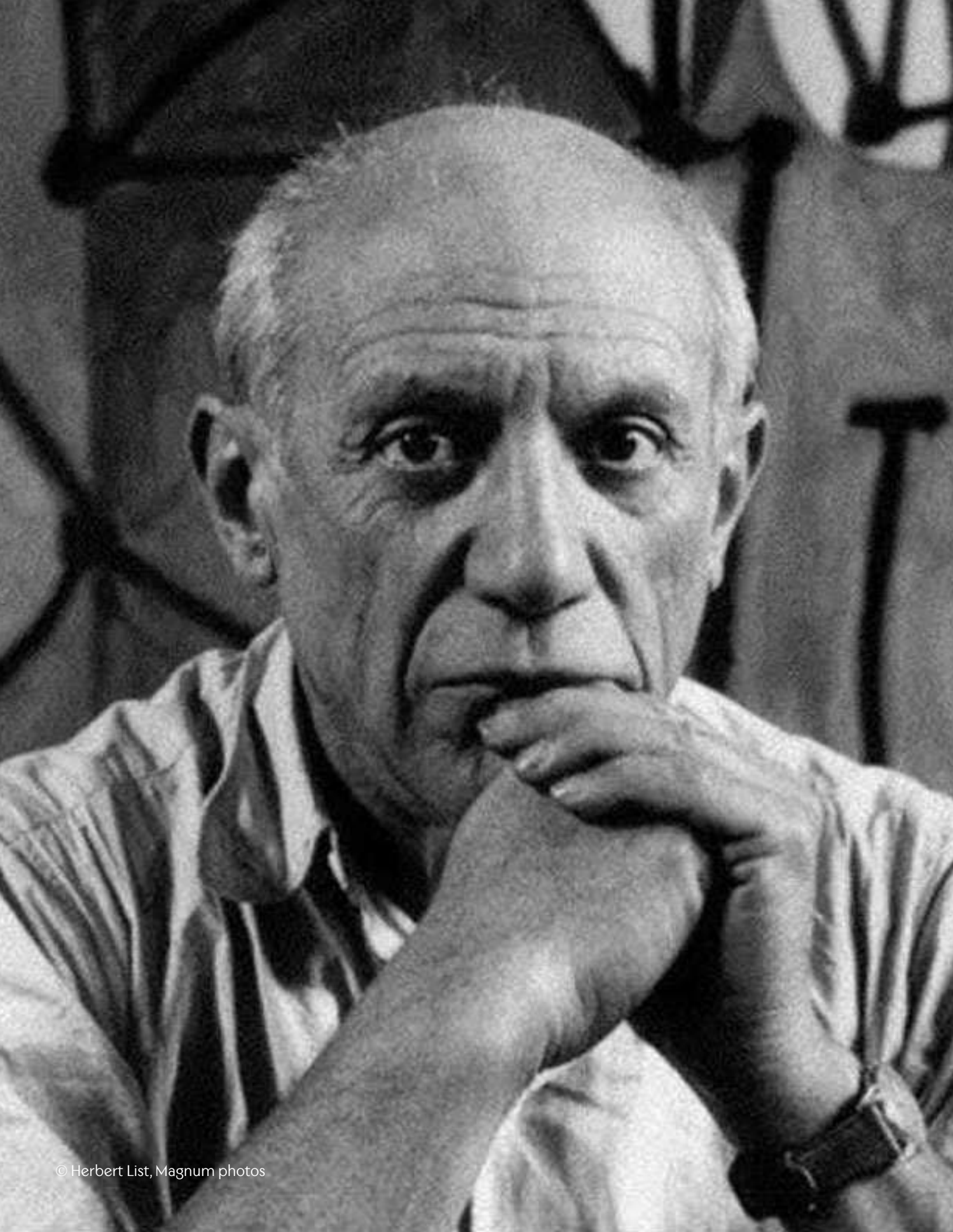












## PABLO PICASSO

Born in 1881 - Died in 1973

Following an operation in 1965, Picasso and his wife Jacqueline left Paris for the south of France and settled in Mougins, near Vallauris, in the Mas Notre-Dame-de-Vie— a house he had acquired a few years earlier. It would become one of his final studios and his last residence. Unlike his previous studios, Jacqueline and Picasso lived in seclusion there, accepting only a few occasional visitors. Many of the artist's friends had passed away, and he entered a rather solitary period focused intensely on creation, which would give rise to his final series: *Les mousquetaires*.

In the spring of 1970, at the age of eighty-eight, Picasso created a series of drawings centered on the musketeer—a whimsical double through whom he could revisit art history, especially the Old Masters: El Greco, Velázquez, Delacroix, Manet, and above all, Rembrandt—as well as the popular literature of Dumas. In this drawing, the foot soldier occupies the left side, identifiable by his feathered hat and thin mustache; opposite him stand two contrasting figures: a youthful nude woman and a hunched old woman with a face seemingly ravaged by age. This unexpected trio encapsulates the painter's late obsessions: eroticism, social comedy, and the passage of time.



MENNOUR



**PABLO PICASSO**  
*Mousquetaire, nu et vieille dame*  
1970

Encre de Chine sur papier  
India ink on paper

Daté "5.4.70.V" en haut à gauche avec le monogramme en bas à droite de Maurice et Jacqueline Bresnu,  
inventorié sous le numéro 134

Dated '5.4.70.V' (upper left) with the Maurice and Jacqueline Bresnu stamp,  
inventoried no. '134' (lower right)

31 x 49 cm  
(12 1/4 x 19 1/4 in.)  
(Inv n° PAP6)

ART BASEL 2025







## ETEL ADNAN

Born in 1925 – Died in 2021

Etel Adnan was born in 1925 in Beirut, Lebanon, and passed away on November 14, 2021, in Paris. A Lebanese-American artist, poet, and essayist, she wrote in both English and French. She began painting in the 1960s, and her work gained international recognition following Documenta 13 in 2012. In 2014, she was invited to the Whitney Biennial in New York, and the Mathaf: Arab Museum of Modern Art in Qatar dedicated a retrospective to her, curated by Hans Ulrich Obrist. Since then, numerous museums and art centers – including those in Bern, Luxembourg, San Francisco, Aspen, Lille, and beyond have hosted exhibitions of her work.

Adnan's artworks are part held in many collections, including the MNAM-Centre Pompidou, Paris; Mathaf, Doha, Qatar; MoMA, New York; M+, Hong Kong; Royal Jordanian Museum, Amman; Museum of Modern Art, Tunis; Sursock Museum, Beirut; Institut du Monde Arabe, Paris; British Museum, London; Tate Gallery, London; World Bank Collection, Washington D.C.; National Museum of Women in the Arts, Washington D.C.; as well as numerous private collections.



MENNOUR



ETEL ADNAN

*Untitled*

2013

Huile sur toile

Oil on canvas

Signé et daté au dos "Adnan 13"

signed and dated "Adnan 13" on the reverse

32 x 41cm

(12 5/8 x 16 in.)

(Inv n° EA1)

ART BASEL 2025













## UGO RONDINONE

Born in 1964

“The basalt sculptures of *nuns + monks* continue to address the duality between the inner self and the natural world. Just as the external world one sees is inseparable from the internal structure of oneself, *nuns + monks* allows such layers of significance to come in and out of focus, prompting the viewer to revel in the pure sensory experience of color, form and mass, while simultaneously engender an altogether contemporary version of the sublime.”

— Ugo Rondinone

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

M E N N O U R



UGO RONDINONE

*achtundzwanzigsterseptemberzweitausendundvierundzwanzig*  
2024

Acrylique sur toile  
Acrylic on canvas  
60 x 120 cm  
(23 5/8 x 47 1/4 in.)  
(Inv n° UR411)

ART BASEL 2025



MENNOUR



UGO RONDINONE  
*green yellow nun*  
2024

Pierre peinte, acier inoxydable, socle  
Painted stone, stainless steel, pedestal

Sculpture :

40 x 21 x 15 cm

(15 11/16 x 8 5/16 x 5 7/8 in.)

Pedestal:

22 x 22 x 22 cm

(8 11/16 x 8 11/16 x 8 11/16 in.)

(Inv n° UR413)

ART BASEL 2025

MENNOUR



UGO RONDINONE

*blue black nun*

2024

Basalte peint, acier inoxydable, socle  
Painted basalt, stainless steel, pedestal

Sculpture:

129,5 x 50,6 x 37,4 cm

(51 x 19 7/8 x 14 3/4 in.)

Pedestal:

52 x 54 x 54 cm

(20 1/2 x 21 1/4 x 21 1/4 in.)

(Inv n° UR374)

ART BASEL 2025









## MOHAMED BOUROUISSA

Born in 1978

Preceded by a long immersion phase, each of Mohamed Bourouissa's projects builds a new enunciation situation. With a critical take on mass media images, his artworks reintroduce complexity in contemporary society's representations. The subjects of his photographs, sculptures and videos are often people "left behind", at the crossroads of integration and exclusion.

His work has been exhibited in numerous solo exhibitions, at Fondazione MAST, Bologna, Italy (2025); Palais de Tokyo, Paris, France (2024); LaM - Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Lille, France (2023); Goldsmiths Centre for Contemporary Art, London, UK (2021); Kunsthall Charlottenborg, Copenhagen, Denmark (2021); ar/ge kunst, Bolzano, Italy (2020); Schinkel Pavillon, Berlin, Germany (2020); Les Rencontres de la Photographie, Arles, France (2019); Musée d'Art Moderne de la Ville de Paris, Paris, France (2018); Centre Pompidou, Paris, France (2018); Musée National Eugène Delacroix, Paris, France (2017); Barnes Foundation, Philadelphia, PA (2017); Stedelijk Museum, Amsterdam, Netherlands (2016); Savannah College of Arts and Design, Atlanta, GA (2011); Philadelphia Museum of Art, Philadelphia, PA (2011), among others.

M E N N O U R



MOHAMED BOUROUISSA

*HANDS #22*

2025

Tirage photographique sur plexiglas, aluminium, grille en acier

Photographic print on plexiglas, aluminium, steel grid

101 x 61,5 x 11,5 cm

(39 3/4 x 24 1/4 x 4 1/2 in.)

(Inv n° MOB1169)

ART BASEL 2025













## GASTON CHAISSAC

Born in 1910 - Died in 1964

Gaston Chaissac is a singular figure in 20th-century art, often associated with Art Brut, though he always emphasized a personal approach, resisting any attempt to categorize his work. Hailing from a modest background and being self-taught, he developed a prolific body of work that blended painting, drawing, and writing. Among his most iconic creations are the totems – vertical sculptures with a primitive appearance, made from discarded materials.

The totems first appeared in his work during the 1950s, while he was living in Vendée, a rural village that profoundly influenced his art. Made from tree trunks, stakes, tin cans, or metal elements, these upright figures are painted in bright colors, often adorned with naive faces, symbols, and handwritten inscriptions. More than mere sculptures, these totems are true characters – imaginary avatars somewhere between scarecrows, folk saints, and forest spirits. They reflect his inner world, full of humor, spirituality, and fantasy. By transforming forgotten objects into living works, Chaissac reaffirms his belief in an art that is free, popular, and deeply human.



MENNOUR



GASTON CHAÏSSAC

*Totem*

1960-1961

Huile sur panneau de bois

Oil on wood panel

Signé en bas à gauche

Signed lower left

210 x 47 cm

(82 5/8 x 18 1/2 in.)

ART BASEL 2025







## NEÏL BELOUFA

Born in 1985

Neïl Beloufa's practice interrogates contemporary society's issues through various mediums such as film, sculptures and installations. Nominated for the Prix Marcel Duchamp in 2015, the Artes Mundi, Cardiff, UK, and Nam June Paik, Essen, Germany, prizes in 2016. He was awarded the Meurice Prize for Contemporary Art 2013, Audi Talent Awards 2011 and the Agnès B. Studio Collector Award 2010.

His work has been the subject of monographic exhibitions in France and abroad, notably at Hangar Bicocca, Milan, 2021, at Schirn Kunsthalle, Frankfurt, 2018, at K11, Shanghai, 2016; MoMA, Museum of Modern Art, New York, 2016; Schinkel Pavilion, Berlin, 2015; at the Fondation Ricard, Paris, in 2014; at the ICA, Institute of Contemporary Arts, London, 2014; at the Hammer Museum, Los Angeles, 2013; as well as at the Palais de Tokyo, Paris (2012 and 2018), Renaissance Society, Chicago, USA (2024) and Kunsthalle Basel, Switzerland (2024).

Neïl Beloufa also took part in the Biennale of Contemporary Art in Shanghai in 2014, the 55th International Contemporary Art Exhibition of the Venice Biennale in 2013, the Biennial of Contemporary Art in Lyon in 2013, and the 58th International Contemporary Art Exhibition of the Venice Biennale in 2019.



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NEIL BELOUFA

*Jalousing people that don't care about their surroundings*  
2022

MDF, cuir, cuir synthétique, Leds  
MDF, leather, artificial leather, LEDs  
100 x 230 x 9 cm  
(39 3/8 x 90 1/2 x 3 1/2 in.)  
(Inv n° NB137)

ART BASEL 2025







## ZINEB SEDIRA

Born in 1963

Over the past 25 years, Zineb Sedira has developed a sensitive practice centered on migration, storytelling, and challenging official histories. Born in France to an Algerian family and based in London since the mid-1980s, she began by exploring themes of identity and memory through intimate works featuring herself, her mother, and daughter (such as *Mother Tongue*, 2002; *Retelling Histories*, 2003). Her practice soon expanded to broader notions of transit, focusing on charged locations like shipwrecks and scrapyards, and engaging with diverse archives to question dominant narratives. Over time, her work grew to include sculpture, installation, and performance.

Producing art is an act of resistance for the artist Sedira: against forgetting, against hegemonies, and any status quos. This is particularly visible in *Dreams Have No Titles* (2022), the ground-breaking film, set design installations, and performance piece that received a special mention from the jury at the 2022 Venice Biennale, where the artist represented France. For this project, she researched militant cinema co-produced by France, Italy, and Algeria in the wake of the Algerian independence. The resulting piece is a 'film about films', Sedira says – it's a love letter to cinema in which iconic scenes are restaged by the artist and her friends in an act of transformative appropriation.



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**ZINEB SIDERA**

*No Matter What (Dreams Have No Titles)*

2023

Caisson lumineux et ampoules

Lightbox, and lightbulbs

30 x 50 x 12 cm

(11 3/4 x 19 3/4 x 4 3/4 in.)

Edition 1 of 3, + 2AP

(Inv n° ZS770)

ART BASEL 2025

MENNOUR

MOHAMMAD ALFARAJ

ART BASEL PARCOURS 2025

ART BASEL EMERGING ARTIST AWARD 2025





## MOHAMMAD ALFARAJ

Born in 1993

As an artist, film director and writer, he explores the complex relations that connect humans, animals and fantastic creatures together. Sensitive to oral traditions and legends that populate his native country's collective imaginary, AlFaraj draws inspiration from the social practices and architectures, whether urban or rural, of everyday life. Interested in the relationship between form and concepts, he creates multimedia works from fictional and non-fictional sources that draw on contemporary social and environmental issues. He was recently awarded the Art Basel Emerging Artist Award, recognizing his growing influence on the international art scene. This June, Art Jameel in Dubai will present the first institutional solo exhibition of Mohammad Alfaraj, titled 'Seas are sweet, fish tears are salty.'

In his film "The Date Fruit of Knowledge" (2022), presented at Art Basel Parours (Pfister Werkstatt), Mohammad AlFaraj merges storytelling traditions with contemporary narrative techniques to craft a poignant ecological fable. The stop-motion animation follows a bulbul bird—sculpted from a date—on an allegorical journey of overconsumption and redemption. The narrative centers on the bird's quest for a legendary fruit containing all worldly knowledge. Consumed by this pursuit, the bulbul gorges on dates, forbidding other birds from sharing in the bounty.



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MOHAMMAD ALFARAJ  
*The Date Fruit of Knowledge*  
2022

Video couleur  
Color video  
13 min 56 sec (loop)  
Arabic: 00'00 - 08'30  
English: 08'31 - 13'56  
Edition 2 of 3 + 2 AP  
(Inv n° MAF1)

ART BASEL PARCOURS 2025



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MOHAMMAD ALFARAJ

*Untitled*

2022

Photographie couleur

C-print

28 x 21 cm

(11 x 8 1/4 in.)

Encadré / Framed:

29,5 x 22,5 x 2,5 cm

(11 5/8 x 8 7/8 x 1 in.)

Edition 1 of 3 + 2 AP

(Inv n° MAF8)

ART BASEL PARCOURS 2025



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MOHAMMAD ALFARAJ

*Untitled*

2023

Fusain sur papier  
Charcoal on paper  
42 x 29,7 cm  
(16 1/2 x 11 3/4 in.)  
(MAF77)

ART BASEL PARCOURS 2025

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MOHAMMAD ALFARAJ

*Naemma*

2022

Photographie couleur

C-print

21 x 29,5 cm

(8 1/4 x 11 5/8 in.)

Encadré / Framed:

22 x 31 x 2,5 cm

(8 5/8 x 12 1/4 x 1 in.)

Edition 1 of 3 + 2 AP

(Inv n° MAF9)

ART BASEL PARCOURS 2025



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ART BASEL

BOOTH C5

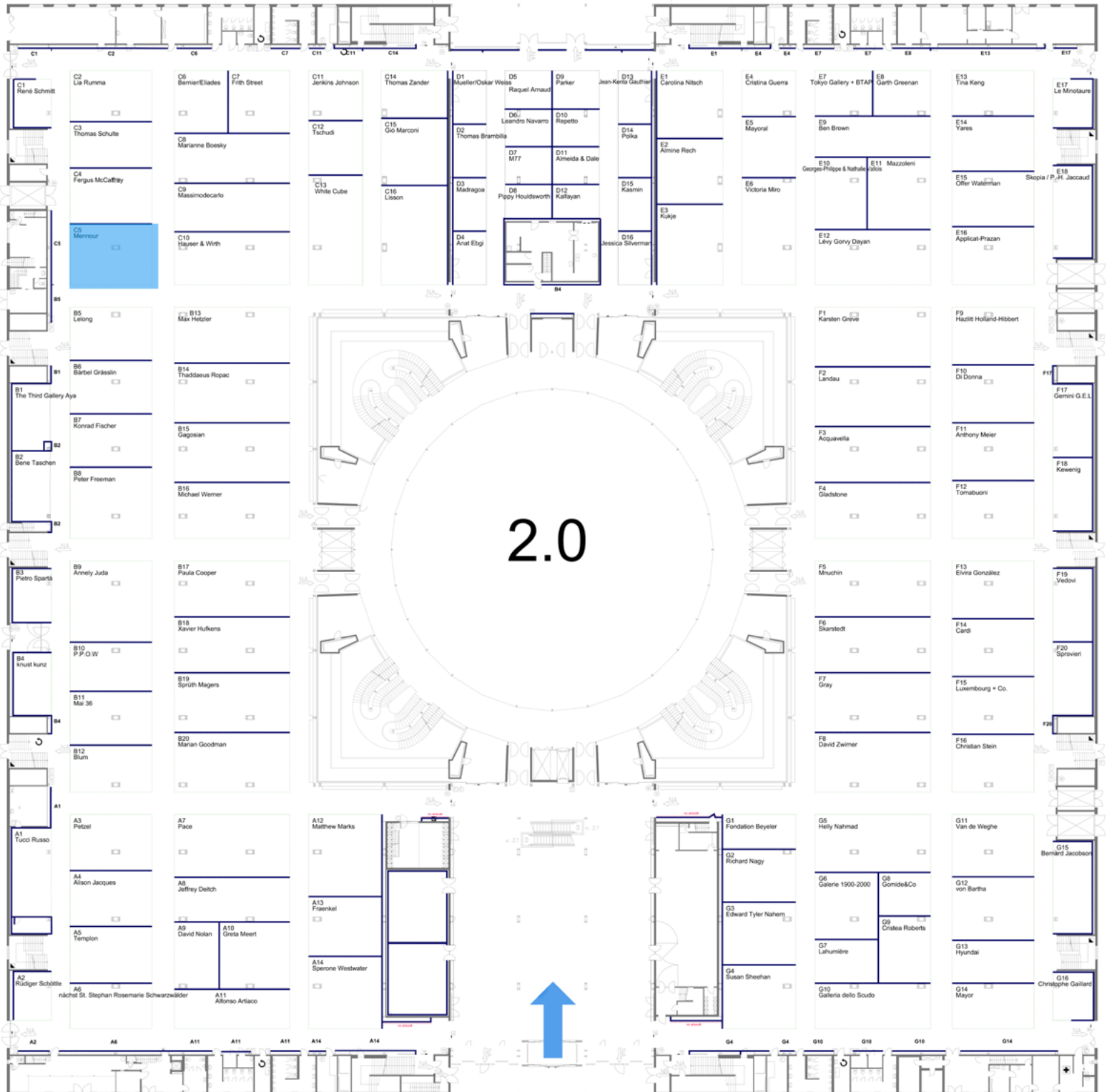
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JUNE 19 - 22, 2025

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ART BASEL 2025