

Andréhn-Schiptjenko

STOCKHOLM PARIS

Andréhn-Schiptjenko at Art Basel Paris

22 – 26 October 2025

Booth G2, South-East Gallery, First Floor

At Art Basel Paris, we look forward to welcoming you to our booth G2 (South-East Gallery, First Floor), where we are delighted to premier new works by Cornelia Baltes, Linder, Sally von Rosen, Theresa Traore Dahlberg and Gunnel Wählstrand.

Cornelia Baltes (b. 1978, Germany)

Cornelia Baltes' minimal compositions, sometimes accompanied by larger murals, balance playfulness with subtle detail, where seemingly spontaneous brushstrokes are in fact meticulously applied with highly pigmented paint. Working with both airbrush and paintbrush, her paintings and installations oscillate between abstraction and figuration, where gestural lines of corporeal elements such as facial features, hands and feet, are painted over solid fields or gradations of bright colour. Grounded in a lexicon of imagery that conjure the viewer's personal memories, experiences and associations, Baltes' paintings morph into a different narrative for each of us. At the fair, Baltes will present nine new paintings arranged in a grid formation.

In spring 2025, Baltes had a major solo exhibition at Fuhrwerkswaage in Cologne and an extensive monograph on Baltes was released last year by DVC books.

Alongside Art Basel Paris, Baltes is also presenting *The Sun Stumbles In*, her first solo exhibition in Paris at our gallery.

Linder (b. 1954, UK)

A radical force since the 1970s, Linder's razor-sharp photomontages dissect glamour, gender, and sexuality with a mix of rage and anarchic joy. Working with a surgeon's scalpel, she seamlessly fuses disparate photographic elements - pornography, interior design, and fashion - into hybrid bodies that continue to challenge societal norms.

At Art Basel Paris, Linder will premiere *Balafres de Guerre*, a new series of photomontages composed from antique medical manuals. This series responds to global conflicts and the injuries and illnesses that they generate as well as to the pre-dada rise of spirit photography in the late nineteenth century. The *Balafres de Guerre* are composed of illustrations of dermatological conditions layered onto pastel-toned posters of early 20th-century French theatre actresses, creating a provocative tension between beauty and pathology.

Linder's critically acclaimed retrospective *Danger Came Smiling* is currently touring multiple institutions across the UK after having been premiered at the Hayward Gallery in London earlier this year. It is accompanied by an extensive monograph, and marks her third retrospective, following Musée d'Art

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Moderne de la Ville de Paris (2012) and Kettle's Yard (2020). Linder's continued institutional recognition affirms the canonical status her photomontages hold today.

Sally von Rosen (b. 1994, Sweden)

Based in Berlin and rapidly gaining international attention, Sally von Rosen's sculptural and performance-based practice is pushing the boundaries of materiality and emotion. By treating material as a conduit for emotional transfer rather than as a passive entity, her work challenges the conventional subject-object divide, fostering an intimate, almost visceral, dialogue between viewer and sculpture as the latter takes on hybrid, almost otherworldly forms - both alluring and unsettling. In a manner reminiscent of Linder's practice, von Rosen employs cutting and separation as fundamental techniques. These sensuous, fragmented forms evoke a powerful sense of longing and the desire for connection, themes that resonate throughout her practice.

We are pleased to present von Rosen's most recent work, *Motherform* (2025), a two-meter-high bronze figure caught in metamorphosis, suspended between the human and the animal. Its hybrid anatomy, featuring branch-like arms, a secondary torso emerging from the shoulders, and a visceral mutation visible beneath the skin, draws on both evolutionary speculation and mythological archetypes.

Von Rosen's work has recently been showcased at institutions such as Kunsthalle Recklinghausen (DE), Kunsthall Aarhus (DK), Schinkel Pavillon (DE), and Kunstfort bij Vijfhuizen (NL). This year, von Rosen has presented works at Bonniers Konsthall (SE), Wehrmuehle (DE), and Kunstmuseum Den Haag (NL), and Elephant Magazine named her one of the artists to watch in 2025.

Theresa Traore Dahlberg (b.1983, Sweden)

Theresa Traore Dahlberg's artistic practice often takes its cue from the material itself. Working with glass, metal, video, photography and installations, she examines the origins of discarded objects both as physical materials and as vessels for histories, ideas, and cultural significance. Her work often reflects her experience of being anchored in two socio-political cultures – Sweden and Burkina Faso – both in the materials used and the narratives which it reflects upon.

For Art Basel Paris, Traore Dahlberg will present a series of glass works and bronze sculptures. Her sculptures, created in collaboration with contemporary casters in Burkina Faso from locally sourced, recast bronze materials, are inspired by Science Fiction, Futurism and African folktales. The bronze is not merely a medium but a vessel for layered narratives – of origins, transformation and cultural identity.

This summer, Traore Dahlberg participated in the 2025 Helsinki Biennial with a large-scale installation at Vallisaari Island and sculptures at HAM Helsinki Art Museum. She also presented a critically acclaimed solo-exhibition at Carl Eldhs Ateljémuseum in Stockholm. Earlier this year, the city of Gothenburg, Sweden, announced a major public commission by Traore Dahlberg and the artist Afrang Nordlöf Malekian, *The River Organ* (Älvsorgeln), to be inaugurated in 2029.

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Gunnel Wåhlstrand (b. 1974, Sweden)

Since her debut in 2005 Gunnel Wåhlstrand has with her emotionally charged, hyper-realistic paintings come to occupy a singular position within Swedish contemporary art history. Her narrative is deeply personal and psychologically charged in an almost Bergman-esque way and she masters ink wash painting – a highly complex technique demanding extraordinary precision and control, allowing no alteration or erasure - to perfection. The ink wash technique allows Wåhlstrand to immerse herself in an image to truly see it and to approach it physically and psychologically.

Throughout the around 50 works that constitute her entire œuvre Wåhlstrand has consistently painted images of people and places intimately connected to her own life. This is still the case with her most recent work *Reeds (Vass)*, that will be shown at Art Basel Paris. The work however also represents a new turn, where this large-scale landscape detail has been influenced by Gerhard Richter's *Abstrakte Bild* (1977) and it how transcends the distinction between abstraction and realism, painting and photography.

Wåhlstrand's work can be found in important private and institutional collections around the world and has been documented in several monographs. Her most recent institutional solo exhibitions were at the Turku Art Museum, Finland (June-September 2025) and Prins Eugens Waldemarsudde in Stockholm (2024-2025), accompanied by a monograph. Other notable institutional exhibitions include the Gothenburg Museum of Art (2019), the Museum Boijmans Van Beuningen in Rotterdam (2017), as well as at Magasin III - Museum & Foundation for Contemporary Art in Stockholm (2017).

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