Figurines & Statuettes
by HOBO international & Salon 75

Basel Social Club - Room 1. B. 9
14. June – 20. June 2026

For this year's Basel Social Club, HOBO International & Salon 75 - curated by Cyril Tyrone Hübscher and Theodor Nymark - brings together thirteen artists across generations, practices, and premises, that all consider the figurine as a form to inspect.

The figurine and the statuette occupy a strong and layered position in art history and contemporary culture: workers' monuments, office art in the vein of Jeff Koons, Renoir's ballet dancers, the Oscar statuette, Labubus, busts, and the mannequin (from the Flemish for "little man"). Questions of figuration, craftsmanship, commerce, identity, and power are all becoming actors participating in this little theater unfolding on the big stage. Like employees and colleagues, they occupy a single black oval podium, which borrows its form from the conference tables found in office boardrooms and other places of power.

The exhibition *Figurines & Statuettes* includes artworks by *Lorin Brockhaus, Elizabeth Englander, Leonard Fendler-Moser, Gina Fischli, Manuel Graf, Bella Henri, Oscar Kargruber, Tarik Kentouche, Günther Möbius, Eva Noeske, Phung-Tien Phan, Clara Schmidt, and Peter Wächtler.*

Figurines & Statuettes

Lorin Brockhaus

Lorin Brockhaus, born 1996 in Freiburg im Breisgau (DE), works as an artist and musician living in Basel (CH). He studied painting in Leipzig and Vienna. His practice revolves around pictorial objects, material effects, color, and impersonal narratives; keeping works in a jitter before events have to become real and fixed to the timeline.





Elizabeth Englander

Elizabeth Englander (b.1988, Boston, MA) lives and works in New York, NY. She received her BFA from The Rhode Island School of Design in 2011 and her MFA from Hunter College in 2019. She renders figurative sculptures in idiosyncratic material choices that stem from rigorous art historical research. She dives deep into studies of icons throughout history and expressively reconstructs their forms using ephemera from everyday life. Englander's remodelings of icons—like a Diana archer composed of her late mother's often reused ribbons, or a wire-mesh body of crucified Christ with skin stitched painstakingly from old bathing suits, or Hindu/Buddhist yoginis built out of dismembered wooden Nutcrackers and old furniture—attempt dialogues between disparate histories, mediated through sculptural poses related to suffering, growth, sexuality, enlightenment, and renewal.

Recent solo exhibitions include Englander's first institutional exhibition at the Aldrich Contemporary Art Museum, Ridgefield, CT (2024):a. SQUIRE, London (2026; Theta, New York (2025; House of Gaga, Guadalajara (2023), Liste Art Fair Basel, solo presentation with Theta (2023); Theta, New York (2022); Smart Objects, Los Angeles (2021); From the Desk of Lucy Bull, Los Angeles (2019). Selected Group exhibitions have been held at: By Art Matters, Hangzhou, CN (2024); Company Gallery, New York (2024); Bel Ami, Los Angeles (2024); White Columns, New York (2023); Lomex, New York, (2022); What Pipeline, Detroit (2022); Theta, New York (2021); Smart Objects, Los Angeles (2021); Night Gallery, Los Angeles (2021); Safe Gallery, Brooklyn (2019); and Muzeum Ikon, Warsaw, PL (2018).


Elizabeth Englander
Eminem Buddhism, Volume 3
EXIT





Leonard Fendler-Moser

Leonard Fendler-Moser (b. 1995, Lörrach, Germany) lives and works in Vienna and studies at the University of Applied Arts Vienna. He works with drawing, painting, sculpture, and installation. The small sculptures shown here emerge from found objects, everyday materials, newspaper, paint, and scraps that accumulate in the studio. Objects that already carry their own histories encounter traces of other works: failed or unfinished drawings, paint remnants, packaging, and chance finds. What is left behind is not discarded but returns in transformed constellations. The working process moves between concentration and loss of control, between meditation, trance, and play. Music is an important tool in this process. Many decisions arise intuitively, through improvisation and direct engagement with the materials themselves.

The works do not develop according to a fixed plan. Instead, they grow out of encounters between different elements. Found objects, paint, remnants, and traces of various experiences combine into provisional constellations. Things originating from different contexts form a shared cosmos for a moment. Where something begins and where it ends remains open.

Exhibitions include Do one-legged ducks swim in circles? at Cittipunkt e. V., Berlin, 2025, CRISIS OF EMPATHY curated by Sven Gex, Äschenplatz, Basel, 2025 and DRANO at Kunstverein Zink, Vienna, 2023





Gina Fischli

Gina Fischli (b. 1989, Zurich) lives and works in Zurich, Switzerland. She received her MFA from the Royal Academy of Art, London in 2018 and her BFA from the University of Fine Arts Hamburg in 2015. She has had previous solo exhibitions at Neuer Essener Kunstverein, Essen; 303 Gallery; Forde, Geneva. Her work has been included in group exhibitions at Chapter NY, New York; Aspen Art Museum, Aspen; Sculpture Garden, Geneva Biennale, Parc des Eaux-Vives, Geneva; Fri Art, Fribourg; Kunstverein Harburger Bahnhof, Hamburg; Royal Academy, London; Cork Street, London; Swiss Institute, New York; Kim? Contemporary Art Center, Riga; among others.







Manuel Graf

Manuel Graf (b. 1978 Bühl, Germany.) studied at the Kunstakademie Düsseldorf. His practice centers on video and film, with a particular focus on the nature of time, representation, and the legitimacy of models, both architectural and conceptual. Using 3D animation and architectural rendering, his cinematic works construct connections between disparate cultural and territorial zones, including investigations into Islamic architectural typologies such as the four-iwan mosque structure.

His work has been shown at Kunstmuseum Stuttgart, Museum Abteiberg, Kunstverein Nürnberg, Augarten Contemporary Wien, Établissement d'en face, Brussels, Kunsthaus Baselland, LCCA Riga, and De Hallen Haarlem, among others. Most recently he was included in TWODO Collection: 2000–2024 at NAK Neuer Aachener Kunstverein (2025). Represented by Johann König, Berlin, and Van Horn, Düsseldorf.







Bella Henri

Bella Henri (b. 1934, Vaduz, Liechtenstein; d. 2002) was an artist working across collage, found objects, painting, and ceramics, whose practice developed largely outside institutional channels over six decades. Following a vestibular illness in her teens, she relocated to Slovenia, where she studied philosophy and later engineering, encountering Eastern philosophical ideas about process and impermanence that would inform her work for years to come. In the mid sixties she joined the Poljanski Artist Association for Experimental Art, working alongside other local artists, musicians and writers and developing shows in their space in Ljubljana. After years working in the association she had established her own practice, and throughout the 1970s taught art and participated in exhibitions across the Alpine and Slovenian region.

Henri never sought the recognition her work might have warranted. Guided by spiritual convictions that placed little value on public visibility, she chose a quiet and modest life in the countryside. A decisive shift came in the late 1990s, when she abandoned the handmade in favour of found objects already worn by use and time. It remains the clearest expression of a practice defined, across six decades, by attentiveness to the spiritual agency in household objects. The estate of Bella Henri is represented by Hobo International.

Oscar Kargruber

Oscar Kargruber (b.1999, Hebertshausen, Germany) trained at the Städtische Berufs- und Meisterschule für das Holzbildhauerhandwerk in Munich (2016–2021), subsequently studied at the Staatliche Akademie der Bildenden Künste Karlsruhe (2021–2022), and has been enrolled at the Hochschule für bildende Künste, Städelschule, Frankfurt am Main since 2022. His work moves between sculpture, painting, drawing, and installation. Rooted in traditional woodcarving, his practice maintains an ongoing interest in the human figure, the ways different societies have represented the body, and how visual languages reflect social, cultural, and political contexts.

He often begins with drawing, starting from intuitive moments that gradually develop into figures, objects, and narratives oscillating between the familiar and the unsettling. He is interested in direct and non-idealised forms of representation, and in the role of craftsmanship, materiality, surfaces, ornament, and small details in shaping a work's atmosphere. Traditional artistic techniques remain central to his practice, partly because of their ability to appear both timeless and strangely out of place within a contemporary art context. While working on individual objects, he often thinks of them as parts of larger installations that function as a kind of worldbuilding, with figures and objects acting as elements within an imagined environment. Through combining visual languages from different historical periods he creates moments of temporal ambiguity, where objects resist clear categorisation and could belong equally to a distant past or an imagined future. Painting often functions less as an image in itself and more as a spatial or atmospheric framework, tending to become abstracted landscapes in which the sculptural works are imagined to exist.

Recent exhibitions include "first date" at Lodovico Corsini, Brussels (2026), "and this is us" at Frankfurter Kunstverein, Frankfurt am Main (2025), a duo presentation at Constellations Galleries with Leszek Knaflewski across Piktogram and Neue Alte Brücke, Warsaw (2025), and the solo exhibition "Lobby" at Neue Alte Brücke, Frankfurt am Main (2025). He is a scholar of the Studienstiftung des deutschen Volkes since 2024.





Tarik Kentouche

Tarik Kentouche (b. 1994) is a Berlin based artist and curator. His work explores the ideologies that shape our perceptions of everyday life and questions the expectations placed on the artist as producer of objects, culture and civilisation. It stands as a self-reflexive inquiry into the process of artistic production, examining notions of authorship, value and the artist's presence within the artwork itself. He co-founded the Art Space Scherben in Berlin and is curating shows internationally since 2021.

In the Civilians series Kentouche transforms used children' s toys – discovered in thrift stores and online marketplaces – into artistic source material. Each stuffed animal carries traces of the thoughts, games and emotions of the child who once owned it. The artist imagines and captures a poignant moment in time when each toy embodied a deeply personal and intimate bond between child and companion.

Kentouche studied art at HBK Braunschweig, Germany (2014–2017), ArtCenter College of Design, Los Angeles, USA (2017–2018), Academy of Fine Art Vienna, Austria (2018–2022), and the School of the Art Institute of Chicago, USA (2021–2024). He has recently been Artist in Resident at pIAR in Kumasi, Ghana in January and February 2026 and his latest solo show has been at Weatherproof Chicago, USA in September 2025.





Günther Möbius

Günther Möbius (b. 1997 in Berlin, Germany) lives and works between Frankfurt and Vienna. He studied at the Kunstakademie Düsseldorf under Christopher Williams and Rita McBride, and graduated in 2024 from the Städelschule, where he was a student of Judith Hopf. Recent exhibitions include Permanent Wall Members at Chamberlin, Zurich; The Real Pinocchio Theory at Shore, Vienna; Secondary Construction at Mink, Frankfurt am Main; and a solo exhibition at Clementin Seedorf, Cologne.

I'm working on a story set in an alternate version of the Weimar Republic. Despite its constitutional framework, the republic was marked by turmoil, poverty, housing crisis, political extremism, but also by utopian ideas and artistic manifestos. In this arena of constant conflict amidst a heterogeneous cluster of parties, factions, alliances, camps, and movements, I am imagining a vernacular architecture movement. The project comprises a sculptural practice and a database novel currently in the works.





Eva Noeske

Eva Noeske's (b. 1992, Itzehoe) works depict figures and objects that undergo a kind of psychological process. Themes such as zoom, instruments, eroticization, and hegemony condense into complex bodies of work that interweave painting and photography.





Phung-Tien Phan

German-Vietnamese artist Phung-Tien Phan (b. 1983 in Essen, DE) explores the constructed nature of identity and the societal roles we inhabit. In both her sculptural practice and her videos, she reflects on the production of the Self under the influence of consumer culture and the tension between aspiration and reality it feeds on.

Often drawing from her own biography, “Phung-Tien Phan” becomes both a character and an authorial entity, only to resonate universally as she broaches themes of motherhood, her diasporic family history, youth, and artistic labour. Phan’s exhibition Kartoffel (2023) at Kunsthalle Basel navigates intergenerational memory, juxtaposing her father’s past with her son’s future and cultural tropes of masculinity. By disrupting linear narratives and fixed identities, Phan creates spaces where the self is both assembled and unravelled—an ongoing negotiation between expectation and resistance. Her works often draw from everyday domestic objects and lo-fi aesthetics that harbour a lightness and visual self-parodying humour. Embracing imperfection and allowing the messy reality of life to infiltrate art, she challenges artistic conventions and embraces open-endedness through continuous slippages and interstice

Recent solo exhibitions include “Kein Charakter” at Schiefe Zähne, Berlin (2025), “Full of debt” at Misako & Rosen, Tokyo (2025), and “doesn’t work” at Project Native Informant, London (2025). Her work has been included in group shows at Francis Irv, New York; Times Museum, Guangzhou; Sentiment, Zurich; TONUS, Paris; Arcadia Missa, London; and Ludwig Forum, Aachen. Further institutional group presentations include “Rushes” at Fluentum, Berlin (2025) and “Burning Down the House: Rethinking Family” at Kunstmuseum St. Gallen, and “Follow the Feeling” at Guangdong Times Museum, Guangzhou (2024).







Clara Schmidt

Clara Schmidt (b. 1999, Copenhagen) lives and works in Copenhagen. She completed her BFA at the Hochschule für bildende Künste Hamburg in 2025, studying under Prof. Simon Denny and Prof. Pia Stadtbäumer. Her practice moves across sculpture, installation, performance, and painting, with a sustained interest in the performing, adorned, and balancing body - in dance, in fashion, and in the everyday choreographies of display. She approaches sculpture the way a dancer approaches a floor: prepared, with a studied nonchalance and the understanding that balance is everything. Her works have been shown, among other places, at FORMA, Copenhagen (2025); AKA Studios and Chess Club, Hamburg (2024, 2025); and in a group exhibition organised by Chess Club, Superstar Hollywood Review, and Gnossienne Gallery in London (2025). Upcoming exhibitions include a group presentation at Basel Social Club, Basel (June 2026).







Peter Wächtler

Peter Wächtler (b. 1979, Hannover, Germany) studied Fine Art at the Bauhaus-Universität Weimar and the Kent Institute of Art and Design, Canterbury, graduating in 2004. His practice spans video, animation, ceramics, sculpture, drawing, and writing, operating through short semi-fictional narratives delivered in a deadpan, stilted register that mixes autobiography, anecdote, and absurdist fiction. His figures are repeatedly caught in tragicomic situations, and his prose, often read aloud or paired with frenetic hand-drawn illustrations, is characteristically laced with the syntactic residue of German-English translation. Recent solo exhibitions include Crackers at Simian, Copenhagen (2024), Avant / Après at Le Consortium, Dijon (2024), and Die Ersten at Galerie Lars Friedrich, Berlin (2024). Earlier institutional presentations include Culturgest, Lisbon; Bergen Kunsthall; Kunsthalle Zürich; Schinkel Pavillon, Berlin; The Power Station, Dallas; and the Museum of Contemporary Art M HKA, Antwerp. Represented by dépendance, Brussels; Reena Spaulings Fine Art, New York; and Galerie Lars Friedrich, Berlin.



