

Six Standout Works by Women at Art Basel Paris 2024

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With [Frieze Week in London](#) done and dusted, [Art Basel Paris](#) beckons. The fair returns to the recently renovated Grand Palais for its third edition, running from 18 to 20 October 2024.

Before the opening, Ocula Advisors Simon Fisher, Eva Fuchs, and Rory Mitchell highlight six remarkable works by women artists to seek out. Among them are [Andrea Bowers](#)' chandelier sculpture inspired by sycamores at Capitain Petzel, [Brisa Noronha](#)'s harmonious still life at [Luisa Strina](#), and [Portia Zvavahera](#)'s painting of sinister silhouettes at [David Zwirner](#).



Wanda Pimentel, *Untitled, from the Involvement Series* (1968). Vinyl on canvas. 100 x 80 cm. Courtesy Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro.

Wanda Pimentel's *Untitled, from the Involvement Series* at Fortes D'Aloia & Gabriel

Wanda Pimentel's *Untitled, from the Involvement Series* (1968) captures the sense of confinement in urban Brazil in the 1960s, notably addressing the impact of rising consumerism and patriarchal systems on women. The series, characterised by its use of hard-edged interiors, household items, and fragmented figures, has also been read as commentary about living under the country's former military regime.

The vinyl-on-canvas painting reveals parts of a ghostly figure. Her legs and toes are rendered against a domestic space where staircases criss-cross and sharp corners jut out. Above this scene, a saw and stretched-out tape measure add to the unsettling mood.

The body parts throughout suggest a female presence and a hidden sexuality that energises the room.

With limited exhibitions in Europe compared to her extensive presence in Brazil, Pimentel's showing with Fortes D'Aloia & Gabriel is one to make time for.



Andrea Bowers, *Chandeliers of Interconnectedness (Behind Naming Before Speaking Beneath Words, Quote by Susan Griffin)* (2023). Steel, neon, and fused glass. 136 x 100 x 88 cm. © Andrea Bowers. Courtesy the artist and Capitain Petzel, Berlin. Photo: Gunter Lepkowski.

Andrea Bowers' Chandeliers of Interconnectedness (Behind Naming Before Speaking Beneath Words, Quote by Susan Griffin) at Capitain Petzel

Andrea Bowers, whose work is known for addressing environmental, immigration, and women's rights issues, will showcase two hanging sculptures with Capitain Petzel.

Among them, *Chandeliers of Interconnectedness (Behind Naming Before Speaking Beneath Words, Quote by Susan Griffin)* (2023) features a tangle of glowing green and grey sycamore leaves made of steel, non-toxic neon, and recycled glass. A line from playwright and radical feminist philosopher Susan Griffin's poetry winds down one branch.

Drawing from her activism and commitment to protecting forests, Bowers' work urges viewers to reflect on the impact of development on ecological systems.

Her showing in Paris coincides with her solo show, *Recognize Yourself as Land and Water*, at Vielmetter Los Angeles, which runs until 2 November 2024.



Brisa Noronha, *Untitled* (2024). Oil on linen. 25.6 x 22.8 x 0.75 cm. Courtesy the artist and Luisa Strina, São Paulo. Photo: Edouard Fraipont.

Brisa Noronha's *Untitled* at Luisa Strina

Brisa Noronha's oil-on-linen paintings channel the quiet charm of Giorgio Morandi's still lifes.

In *Untitled* (2024), the Brazilian artist presents a tranquil table setting with simple subjects. Through soft hues of blush, pearl grey, and rust, she creates subtle tonal shifts that lend certain objects transparency while imbuing others with depth.

The magic of Noronha's work lies in its arrangement: the interaction between seemingly similar objects—vases, tableware, and utensils, each carefully spaced—creates an intriguing tension. In this work, for instance, a delicate yellow line connects a slender vase to a minute bowl.



Portia Zvavahera, *Vanegumi ramazana vachawa* (2024). Oil based printing ink and oil bar on linen. 214.5 x 382.8 cm. © Portia Zvavahera. Courtesy Stevenson, Cape Town, and David Zwirner, New York/Los Angeles/Paris/Hong Kong/London.

Portia Zvavahera's *Vanegumi ramazana vachawa* at David Zwirner

Zimbabwean artist Portia Zvavahera's paintings explore the human condition and spiritual revelations that arise from her dreams.

The large-scale painting *Vanegumi ramazana vachawa* (2024), which translates to 'Tens of hundreds will fall', features roughly sketched figures—some with exaggerated limbs and hollow eyes—appearing as ghostly silhouettes against a blood-red background.

A feature of Zvavahera's art is her layering technique, where each textured pattern adds depth and movement to the composition. In this work, traces of white feathers overlay the group of dark figures, enhancing the painting's dreamlike atmosphere.

Zvavahera's presentation at the fair coincides with her first solo exhibition in France, *Imba Yerumbidzo* (House of Praise) at [Fondation Louis Vuitton](#) in Paris (17 October 2024–3 March 2025), as part of the Open Space programme showcasing site-specific projects.



Julie Buffalohead, *The Ash Harvest* (2024). Oil on canvas. 11.8 x 235 x 7.6 cm. Courtesy Jessica Silverman Gallery, San Francisco.

Julie Buffalohead's *The Ash Harvest* at Jessica Silverman Gallery

Julie Buffalohead's large-scale oil-on-canvas painting, *The Ash Harvest* (2024), is sure to turn heads with its intense colours and sombre cast of animal characters.

A member of the Ponca Tribe from northern Nebraska, who were forcibly removed from their land in 1877, the Indigenous artist explores Indian cultural experiences through personal metaphors and narrative, drawing from traditional stories.

In *The Ash Harvest* (2024), anthropomorphic animals—a fox, racoons, rabbits, squirrels, and snakes—congregate around a tree and basket, gathering from the earth around them. Set against a deep magenta ground, this fantastical scene speaks to the interconnectedness of animals, humans, and their environments, while reflecting Buffalohead's exploration of Indigenous identity and the relationship between cultural heritage and nature.

Buffalohead is currently featured in group shows at Albuquerque Museum, New Mexico (*Vivarium, Exploring Intersections of Art, Storytelling, and the Resilience of the Living World*, 22 June 2024–9 February 2025), and Baltimore Museum of Art, Maryland (*Preoccupied: Indigenizing the Museum*, 21 April 2024–16 February 2025). She will open a solo exhibition with Jessica Silverman Gallery in [San Francisco](#) from 9 January to 22 February 2025.



Eileen Agar, *Shellflower* (1968). Acrylic on board. 71.4 x 96.5 x 2.5 cm (framed). Courtesy the estate of the artist and Andrew Kreps Gallery, New York. Photo: Kunning Huang.

Eileen Agar's *Shellflower* at Andrew Kreps Gallery.

Regarded for her brilliance as a colourist, Eileen Agar was one of the most dynamic British artists of the mid-20th century generation.

After a knockout exhibition at Andrew Kreps Gallery in New York earlier this year—her first major solo in the U.S.—Agar's work is now being shown in Paris, alongside pieces by prominent female artists including Hayley Tompkins and Erika Verzutti, among others.

Shellflower (1968) is wonderfully collage-like, with a central flower form showcasing swoops of red and aqua blue, beneath a mechanical blue wheel with spoke-like bars. The layering of small shapes, in various shades of blue with bursts of vivid colour, infuses her scenes with a spirited energy that reflects the artist's unique aesthetic. —[O]

Main image: Andrea Bowers, *Chandeliers of Interconnectedness (Behind Naming Before Speaking Beneath Words, Quote by Susan Griffin)* (2023) (detail). Steel, neon, and fused glass. 136 x 100 x 88 cm. © Andrea Bowers. Courtesy the artist and Captain Petzel, Berlin. Photo: Gunter Lepkowski.

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