

BORTOLAMI

Art Basel Miami Beach 2026
Booth B7

Carla Accardi
Daniel Buren
Jake Grewal
David Hartt
Naotaka Hiro
Ann Veronica Janssens
Rebecca Morris
Seung Ah Paik
Claudio Parmiggiani
Nathlie Provosty
Marina Rheingantz
Emily Sundblad

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New York, NY 10013

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BORTOLAMI



Emily Sundblad
Friday the 13th, 2026
Oil and pastel on linen
61 x 56 in (155 x 142.5 cm)



David Hartt
The Garden (Rosa hybrida & Wisteria sinensis / Tivoli, Italy / May 19, 2022), 2026
Tapestry mounted to linen, wood stretcher, aluminum frame
Framed: 82 ¾ x 56 ½ x 2 ½ in (210 x 143.5 x 6.5 cm)



Jake Grewal
Across The Great Water II, 2024-5
Oil on canvas
82 ¾ x 78 ¾ in (210 x 200 cm)



Naotaka Hiro
Untitled (Cliff), 2026
Acrylic, graphite, grease pencil, crayon on wood
40 x 42 x 2 in (101.5 x 107 x 5 cm)



Naotaka Hiro
Untitled (Inverted V), 2026
Acrylic, graphite, grease pencil, crayon on wood
40 x 42 x 2 in (101.5 x 107 x 5 cm)



Seung Ah Paik
Self Configuration: Verona Green Earth 6, 2026
Pigment, rabbit skin size and charcoal on calico
78 ¾ x 102 ½ in (200 x 260 cm)



Ann Veronica Janssens
Magic Mirror CL9E166, 2021
Dichroic laminated glass consisting of crash glass, float glass and gelatin filters
82 ⅝ x 41 ⅜ x ¾ in (210 x 105 x 1.8 cm)



Ann Veronica Janssens
32 Lilas Blocks (608/3), 2025
Cast glass
15 ¾ x 19 x 19 in (40 x 48 x 48 cm)



Rebecca Morris
Untitled (#07-26), 2026
Oil and spray paint on canvas
84 x 90 in (214 x 228.5 cm)



Claudio Parmiggiani
Untitled, 2017
Smoke and soot on board
39 ⅜ x 59 in (100 x 150cm)

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Nathlie Provosty
Present me with a single Curl of her Electric Hair, 2026
Oil on linen
96 x 78 in (244 x 198 cm)



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Transient Luminous Event, 2026
Oil on linen
36 x 23 in (91.5 x 58.5 cm)



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Oil on linen on Dibond
9 x 6 ½ in (23 x 16.5 cm)



Daniel Buren
Dipinto su tessuto a righe in cui le due bande bianche centrali sono completamente ricoperta da vernice acrilica bianca, 2023
Acrylic paint on canvas
83 x 63 ¾ in (211 x 162 cm)



Carla Accardi
Verdearancio n. 2, 1964
Casein on canvas
38 ¼ x 56 in (97 x 142cm)



Marina Rheingantz
Chinchero, 2024
Oil on canvas
11 ¾ x 9 ½ in (30 x 24 cm)



Marina Rheingantz
Tempera, 2024
Oil on canvas
7 ⅛ x 9 ½ in (18 x 24 cm)



Emily Sundblad, *Friday the 13th*, 2026
Oil and pastel on linen, 61 x 56 in (155 x 142.5 cm)
$45,000



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Emily Sundblad (b. 1977, Dalsjöfors, Sweden, based in New York) works across painting, performance, and music, as well as being the co-founder of Reena Spaulings Fine Art.

In Sundblad's paintings, happiness is wildly inclusive of subject matter and impulse. Dreams, costumes, writing, animals, and fixtures of daily life offer a multiplicity of motifs, as one scene happens upon the next in their disorienting joy of displacement.

Sundblad has exhibited throughout European and U.S. galleries. Selected group exhibitions include Centraal Museum, Utrecht, Netherlands; Museion, Bolzano, Italy; Kunst Halle Sankt Gallen, Switzerland; Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno, Italy; MUMOK, Vienna; Gladstone Gallery, New York; Bundeskunsthalle, Bonn; The Kitchen, New York; Hoffmann Mahler Wallenberg, Nice; Marian Goodman Gallery, London; Off Vendome, Düsseldorf; Fiorucci Art Trust, Stromboli; and the 2014 Whitney Biennial, New York, among others.

Sundblad will present a new theatrical production with Ken Okiishi at New Theater Hollywood in February 2027.





David Hartt, *The Garden (Rosa hybrida & Wisteria sinensis / Tivoli, Italy / May 19, 2022)*, 2026
Tapestry mounted to linen, wood stretcher, aluminum frame, Framed: 82 ¾ x 56 ½ x 2 ½ in (210 x 143.5 x 6.5 cm), Edition 1 of 3 + 1 AP
$75,000



David Hartt (b. 1967 in Montréal; based in Philadelphia) is a multidisciplinary artist who explores how historic ideas and ideals persist or transform over time. His research often transcends fields of art history, anthropology, and botany. Recent works have examined biodiversity and the migration of landscapes as it relates to the social and cultural histories of human diasporas.

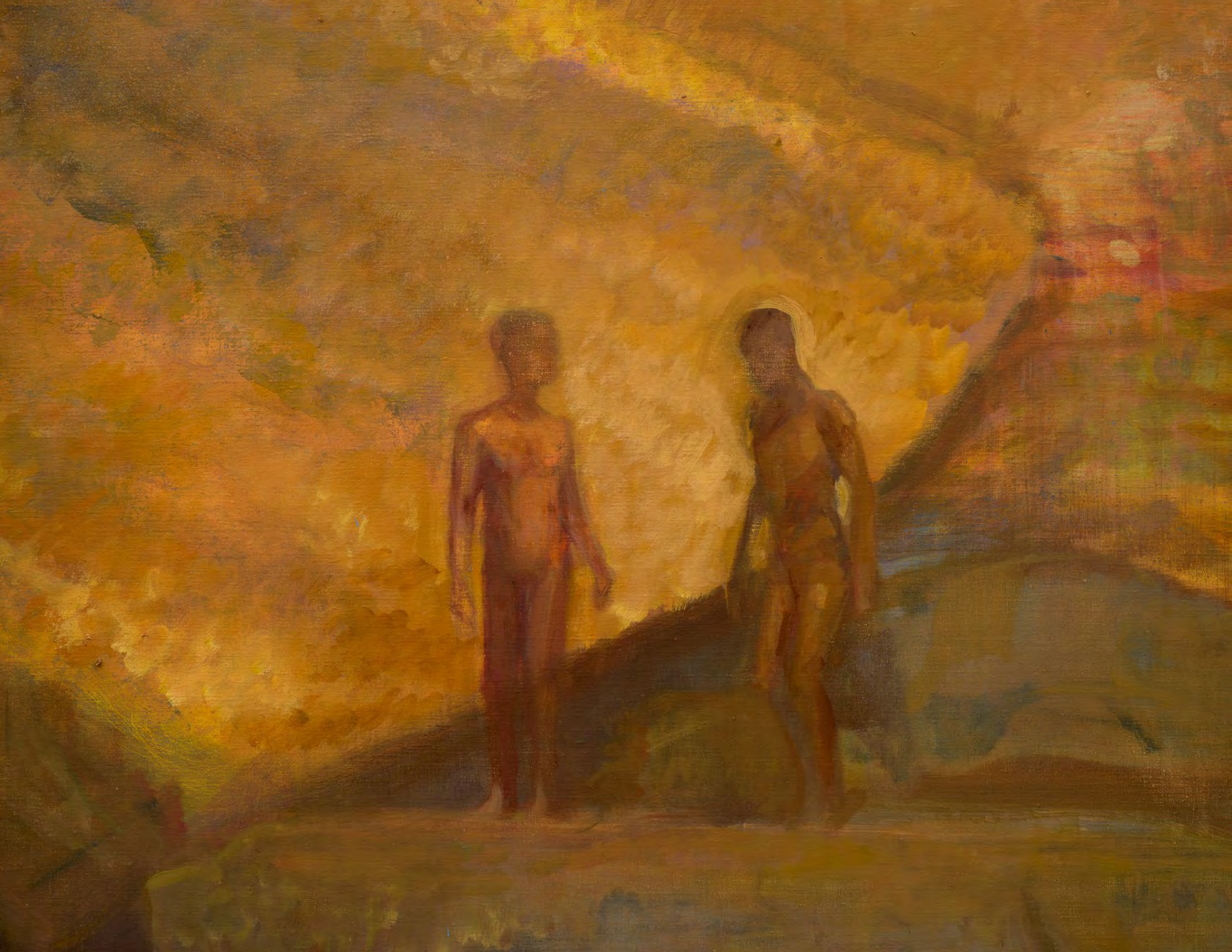
Hartt's solo exhibition, Peripheries, is on view at the Metropolitan Museum of Art in New York through February 7, 2027. Other recent solo exhibitions include The Art Institute of Chicago; Georg Kolbe Museum, Berlin; The Hammer Museum, Los Angeles; the Glass House, New Canaan, Connecticut; the Graham Foundation, Chicago; and the Olana State Historic Site, Hudson, New York, among others.

His work is in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; the Studio Museum in Harlem, New York; Jewish Museum, New York; J. Paul Getty Museum, Los Angeles; Art Institute of Chicago; Museum of Contemporary Art, Chicago; the National Gallery of Canada, Ottawa; and the Stedelijk Museum, Amsterdam, among others.





Jake Grewal, *Across The Great Water II*, 2024-5
Oil on canvas, 82 ¾ x 78 ¾ in (210 x 200 cm)
$85,000



Jake Grewal (b. 1994, London, based in London) depicts dream-like scenes unmoored from any specific time or place. They serve as spaces of desire and projection, where the artist's exploration of self opens out into narratives surrounding the fractious relationship between human and nature and the search for an idealized place of queer communion.

Selected exhibitions include: Jake Grewal: Under The Same Sky, Studio Voltaire, London, England; Jake Grewal: Some days I feel more alive, Pallant House Gallery, Chichester, England; Dissolving Realms, curated by Katy Hessel, Kasmin Gallery, New York; Drawing Room Biennial 2021, Drawing Room, London); Deity, Arusha Gallery, Edinburgh, Scotland; Everyday is Sunday, UTA Artists Space, California; No Time Like The Present, Public Gallery, London, ; The Drawing Year, Open Studios 2019, London; The Drawing Year End of Year Exhibition 2019, Royal Drawing School, London; Best of the Drawing Year 18-19, Christie's, London; Full English, Platform Southwark, London.



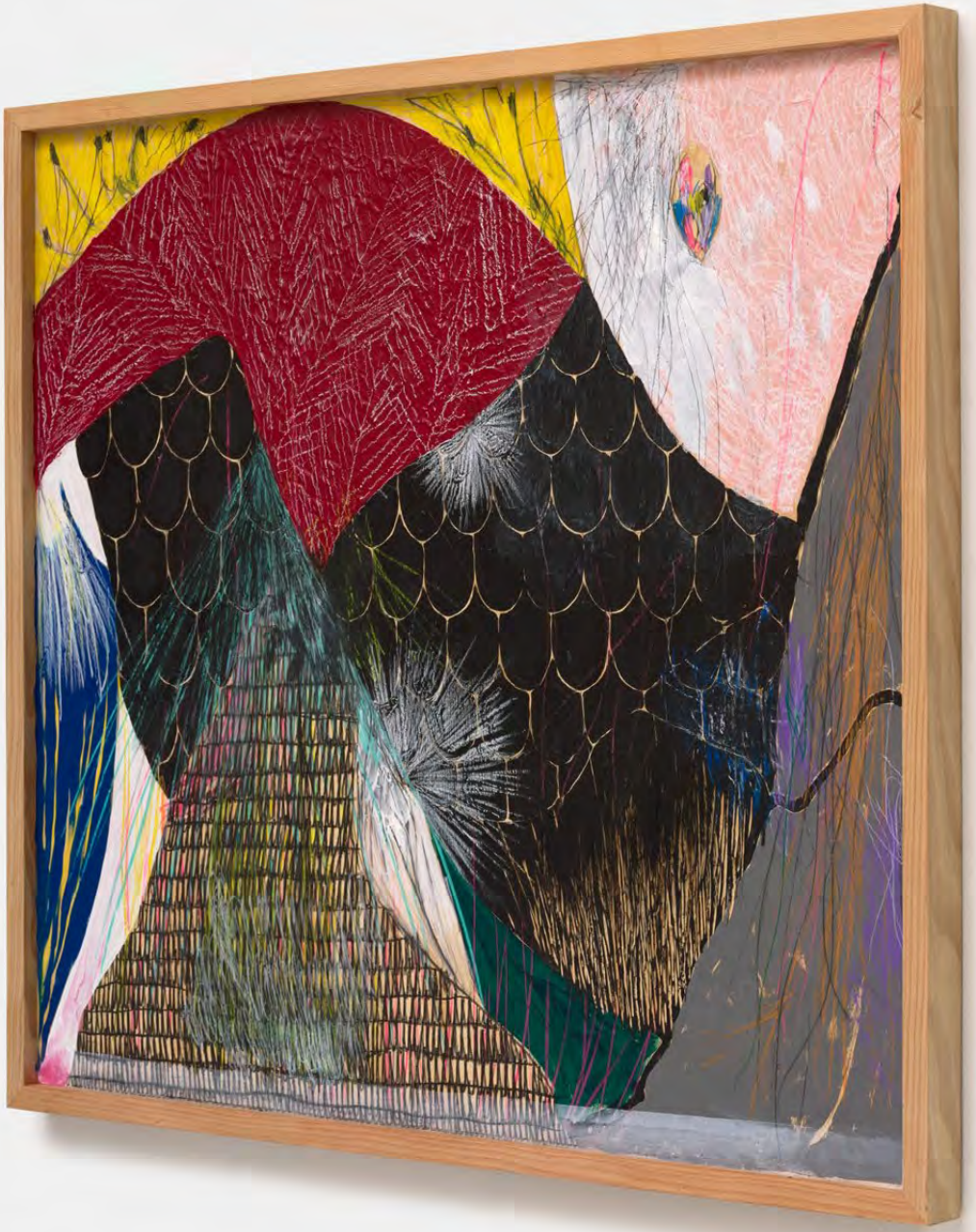


Naotaka Hiro, *Untitled (Cliff)*, 2026
Acrylic, graphite, grease pencil, crayon on wood, 40 x 42 x 2 in (101.5 x 107 x 5 cm)
$40,000





Naotaka Hiro, *Untitled (Inverted V)*, 2026
Acrylic, graphite, grease pencil, crayon on wood, 40 x 42 x 2 in (101.5 x 107 x 5 cm)
$40,000



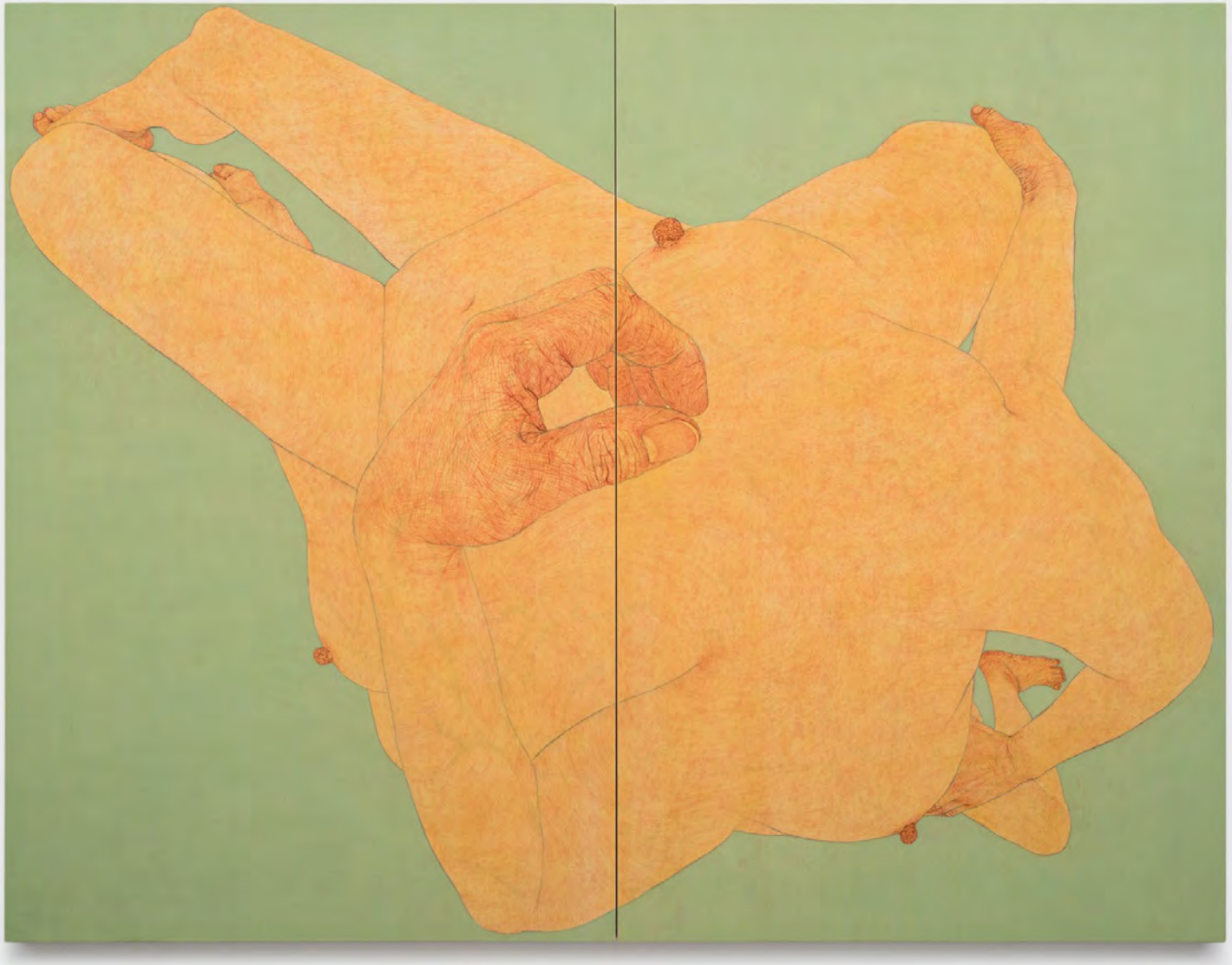
Naotaka Hiro (b. 1972, Osaka, Japan; based in Los Angeles, California) explores the limits and unknowability of his own body through painting, drawing, sculpture, and video. His work charts the tensions between subjectivity and objectivity as he works on his surfaces from above and below, inside and outside.

Recent exhibitions include *Things Fall Apart*, the 4th Toronto Biennial of Art; Museum of Modern Art, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; the Hammer Museum, Los Angeles; Aspen Art Museum; The Warehouse, Dallas; Mori Art Museum, Tokyo; National Museum of Art, Osaka; and Centre d'Art Contemporain, La Ferme du Buisson, France.

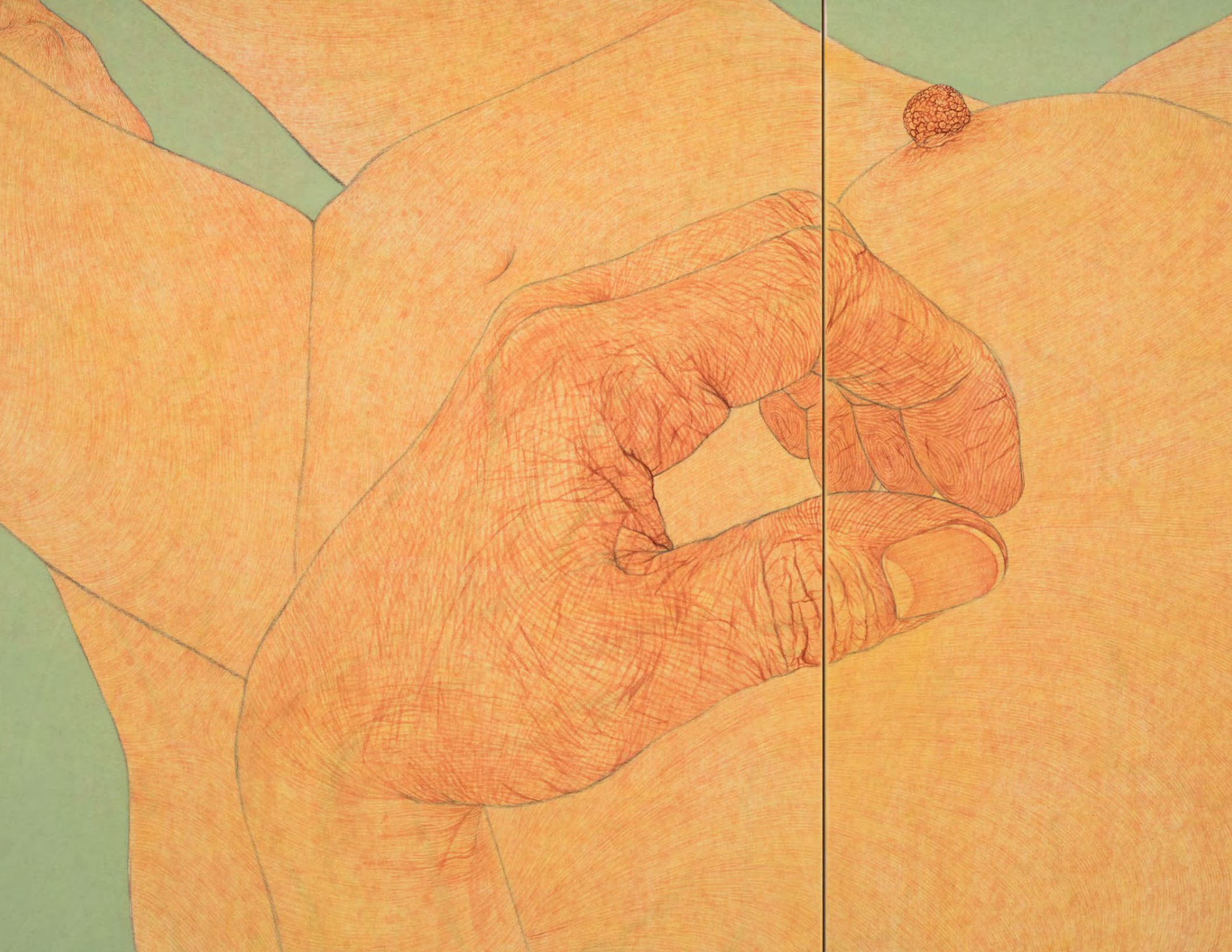
Public and institutional collections include the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Santa Barbara Museum of Art, CA; Minneapolis Institute of Art, MN; National Museum of Art, Osaka, Japan; and Sammlung Goetz, Munich; among others.

Hiro will present a solo exhibition at the Arts Club of Chicago in May 2027.





Seung Ah Paik, *Self Configuration: Verona Green Earth 6*, 2026
Pigment, rabbit skin size and charcoal on calico
Overall: 78 ¾ x 102 ½ in (200 x 260 cm), Each panel: 78 ¾ x 51 ¼ in (200 x 130 cm)
$75,000



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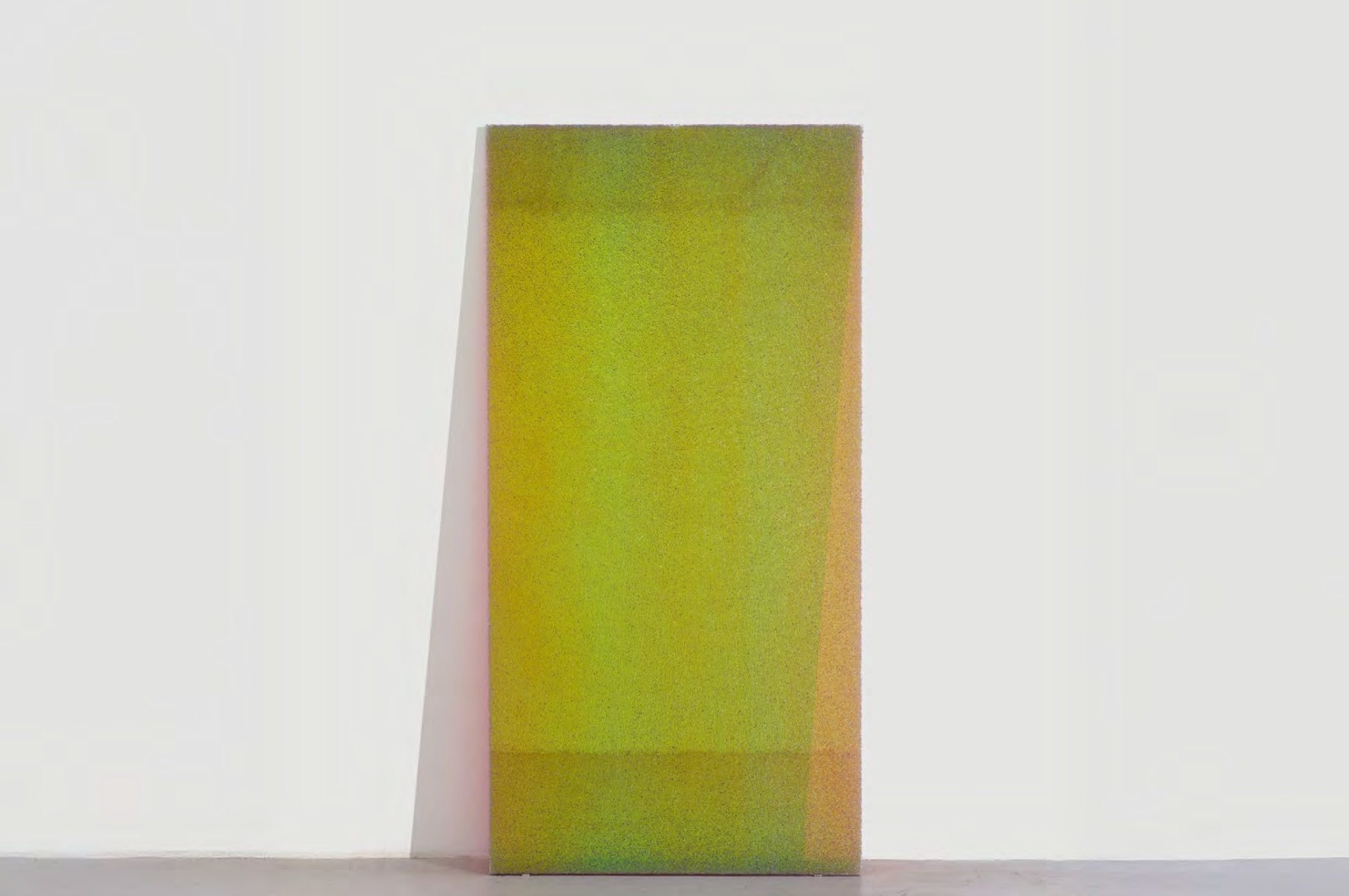
Seung Ah Paik (b. 1979 Seoul, based in Pittsburgh) paints with pigment bound with rabbit skin glue on a thin, smooth cotton substrate called calico. The painting surfaces are thin, delicate and crystalline in structure and she treats her own body with incredible detail and honesty, never hesitating to document her own wrinkles, veins, and callouses. Her approach to painting is influenced by ideas dating back to the Joseon Dynasty (1392–1897) in Korea, specifically that portraits capture the true character of their sitter through the meticulous depiction of their skin, and in turn their lived experience. In her large-scale *Self Configuration* paintings, Paik also incorporates elements of the "floating perspective" traditionally found in East Asian landscape painting, reconstructing her body from an array of disjointed perspectives into one composite image, eroding the distinction between artist and artwork as well as humanity and the natural world.

Selected exhibitions include Rubell Museum, Miami and Washington, D.C.; Gratin, New York; Roy Gallery, Seoul; Saatchi Gallery, London. Paik's work is in the collection of Kistefos Museum, Jevnaker, Norway; the Rennie Collection, Vancouver; Rubell Museum, Miami & Washington, D.C.; and Woods Art Institute, Wentorf bei Hamburg, Germany.

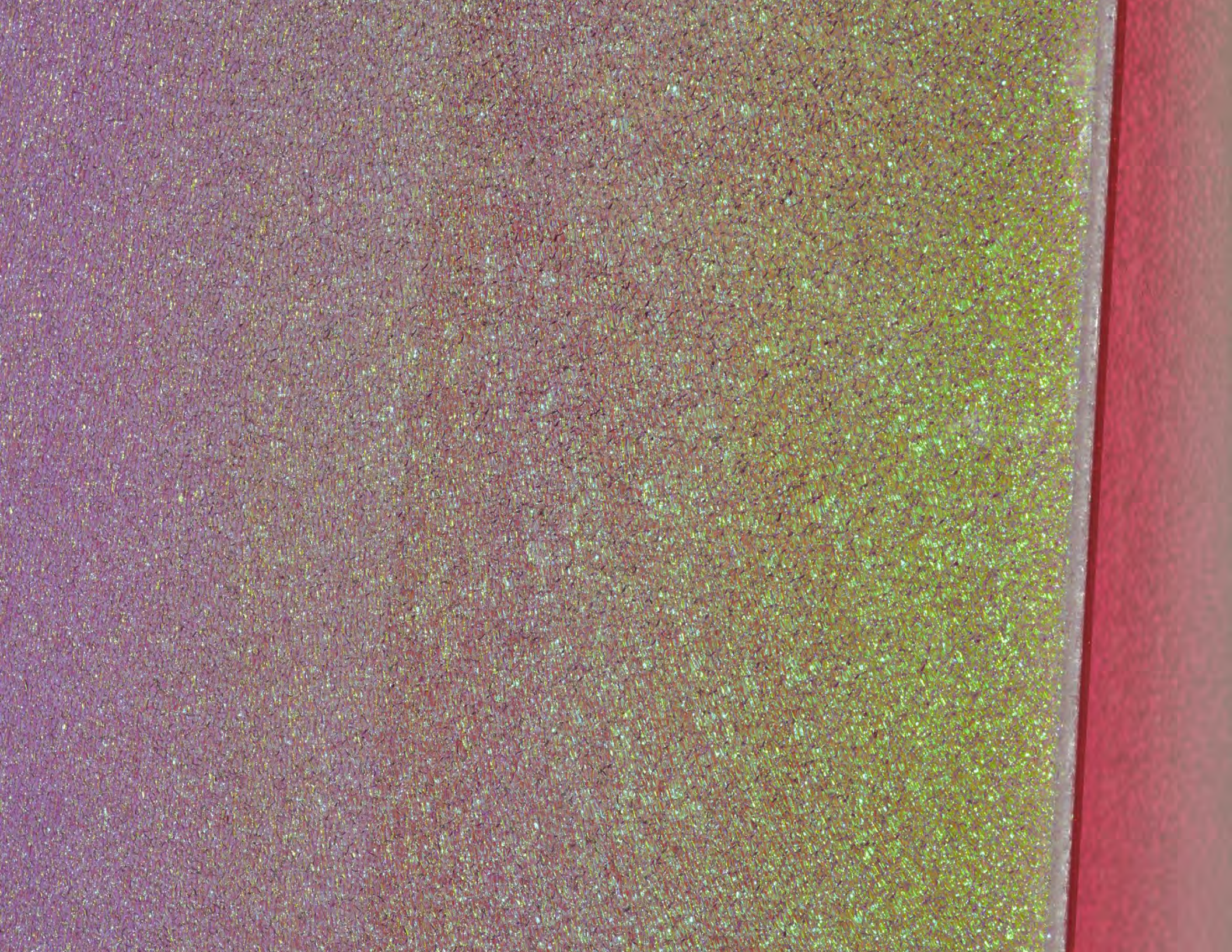
Bortolami will present a solo booth with Paik at EXPO Chicago in April 2027.





Ann Veronica Janssens, *Magic Mirror CL9E166*, 2021
Dichroic laminated glass consisting of crash glass, float glass and gelatin filters, 82 5/8 x 41 3/8 x 3/4 in (210 x 105 x 1.8 cm)
Edition of 1 + 1 AP
$120,000







Ann Veronica Janssens, *32 Lilas Blocks (608/3)*, 2025
Cast glass, Approx. 15 3/4 x 19 x 19 in (40 x 48 x 48 cm)
Edition of 3 + 2AP
$85,000

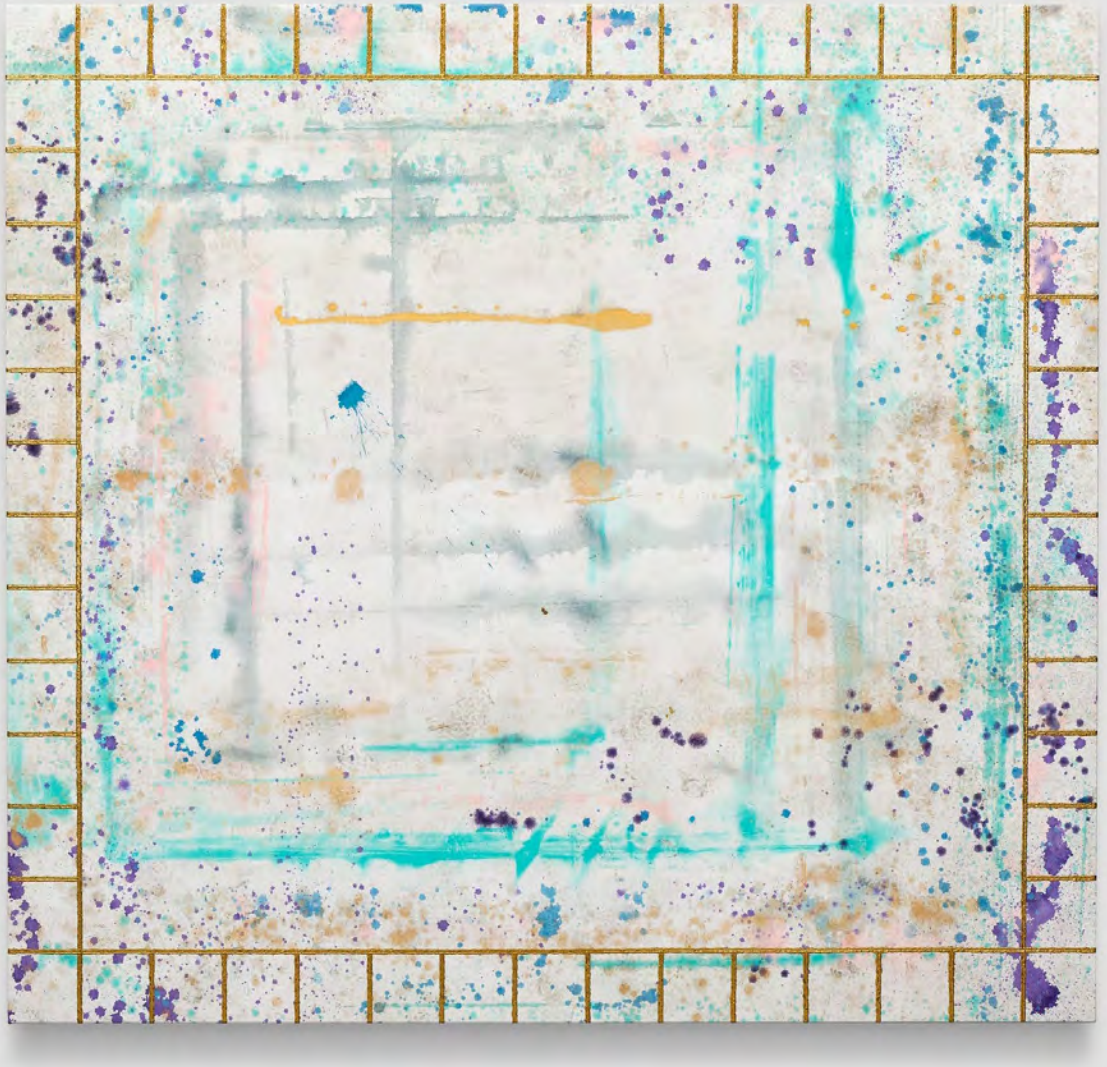


Ann Veronica Janssens (b. 1956, Folkestone, UK; lives and works in Brussels, Belgium) endeavors to enable viewers to perceive light as a material through intimate sculptural environments. The artist's luminous works create gradient zones that oscillate between light and shadow, opacity and transparency, engaging her ongoing scientific and architectural inquiries.

Janssens' work has been the subject of numerous solo exhibitions at institutions including Pirelli HangarBicocca, Milan; Panthéon, Paris; Louisiana Museum of Modern Art, Humlebaek, Denmark; Baltimore Museum of Art, Baltimore; Nasher Sculpture Center, Dallas; Museum of Contemporary Art, Helsinki, Finland; and Kunsthalle Bern, Bern, Switzerland. Her work is included in public collections such as the Nasher Sculpture Center, Dallas; Musée d'art Modern, Brussels, Belgium; Centre Pompidou, Paris; and Louisiana Museum of Modern Art, Humlebaek, Denmark.

5 Chome 4-1 Ginza, Tokyo, Janssens' solo exhibition at Le Forum—Fondation d'entreprise Hermès, Tokyo, is on view through January 2027.





Rebecca Morris, *Untitled (#07-26)*, 2026
Oil and spray paint on canvas, 84 x 90 in (214 x 228.5 cm)
$120,000



Rebecca Morris (b. 1969, Honolulu, Hawaii; based in Los Angeles) is known for her inventive approach to composition, color, and gesture. Working primarily with thin, matte washes of color juxtaposed with shimmering, metallic impasto, Morris' practice demonstrates a rigorous commitment to experimentation, combining seemingly disparate patterns and motifs to generate new outcomes and possibilities.

Morris was recently the subject of a solo exhibition, curated by Jamillah James, which traveled from ICA Los Angeles to MCA Chicago. Other significant solo exhibitions of Morris' work have been held at the Blaffer Art Museum, Houston; Bonnefanten Museum, Maastricht, Netherlands; and The Renaissance Society, Chicago. Her work has been included in group exhibitions at Mu.Zee, Belgium; Wexner Center for the Arts, Columbus, Ohio; Made in L.A. at the Hammer Museum, Los Angeles and The Whitney Biennial, New York.

Her work can be found in the collections of the Whitney Museum, New York; Hirshhorn Museum, Washington, DC; Hammer Museum, Los Angeles; MoCA, Los Angeles; MCA San Diego; The Art Institute of Chicago; MCA Chicago; Carnegie Museum of Art, Pittsburgh, Pennsylvania; Speed Art Museum, Louisville, Kentucky; Sammlung Goetz, Munich, Germany; Bonnefanten Museum, Maastricht, Netherlands; and DePaul Art Museum, Chicago, among others. Morris has received awards and fellowships from the Joan Mitchell Foundation, John Simon Guggenheim Memorial Foundation, Louis Comfort Tiffany Foundation, California Community Foundation Fellowship for Visual Art, and Art Matters Inc., among others.



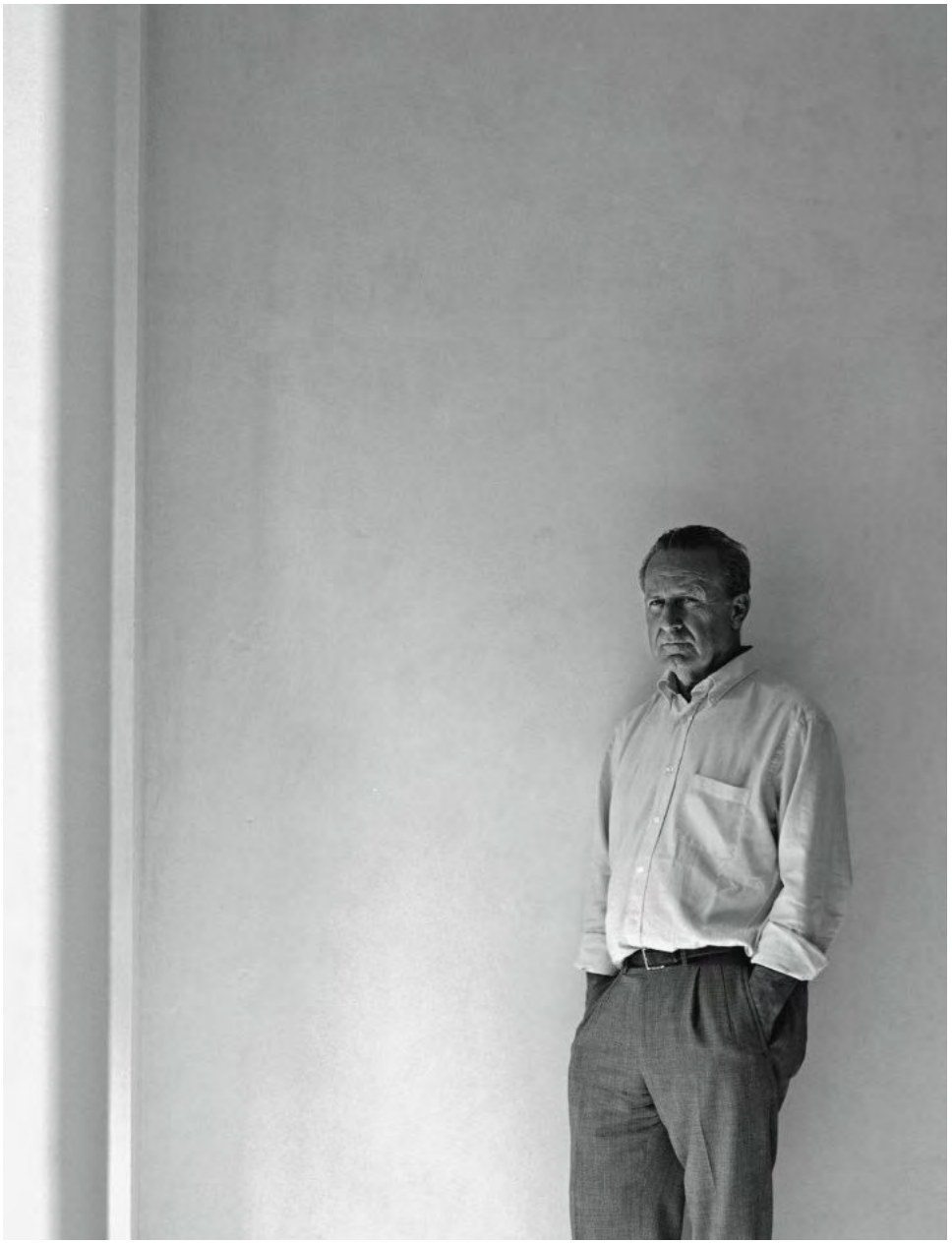


Claudio Parmiggiani, *Untitled*, 2017
Smoke and soot on board, 39 ⅜ x 59 in (100 x 150cm)
$120,000

Claudio Parmiggiani (b. 1943, Luzzara, Italy; lives in Parma, Italy) is a pioneering Italian artist whose meditative artworks have explored themes of memory, absence and the record for half a century. Begun in 1970, his most distinct and celebrated series entitled delocazione (or “displacements’) are compositions in smoke and soot—ghostly negative imprints of familiar objects, like books and bottles, and butterflies.

Parmiggiani’s work has been shown six times at the Biennale di Venezia, Venice, Italy (1972, 1982, 1984, 1986, 1995 and 2015). Solo museum exhibitions have been held at the Estorick Collection, London (2025); Frist Museum, Nashville (2019); Accademia di Francia Villa Medici, Roma, Italy (2015); Palais des Beaux Arts - BOZAR, Brussels, Belgium (2013); The Musée des Beaux-arts de Nantes, Nantes, France (2007); The Grand Palais, Paris, France (2005); and Galleria d’Arte Moderna di Bologna, Bologna (2003).

His work is part of the collections of Centre Pompidou, Paris,; Stedelijk Museum, Amsterdam, The Netherlands; Museo de Bellas Artes of Havana, Havana, Cuba; The National Gallery of Iceland, Reykjavík, Iceland; Mamco - Musée d’Art Moderne et Contemporain, Geneva, Switzerland; Fondation Cartier pour l’art contemporain, Paris; Francois Pinault Foundation, Venice and Museo del Novecento, Milan among many others.





Nathlie Provosty, *Present me with a single Curl of her Electric Hair*, 2026
Oil on linen, 96 x 78 in (244 x 198 cm)
$85,000





Nathlie Provosty, *Transient Luminous Event*, 2026
Oil on linen, 36 x 23 in (91.5 x 58.5 cm)
$42,000







Nathlie Provosty, *Icon (xlix)*, 2026
Oil on linen on Dibond, 9 x 6 ½ in (23 x 16.5 cm)
$15,000



Nathlie Provosty (b. 1981, Cincinnati, Ohio; based in New York) is known for paintings and drawings which use subtle, highly tactile qualities of oil paint that oscillate visually and conceptually due to the paintings' multi-referential imagery, physical interaction with light and the environment, erotic inferences, and continuous spatial shifts.

Recent solo exhibitions include those at ICA Milano, Italy and Risorgimento Museum, Turin, Italy. Recent group exhibitions include a dual presentation with works by Carol Rama at Collezione Ramo, Milan, Italy and *To Bend the Ear of the Outer World*, curated by Gary Garrels at Gagosian, London, United Kingdom.

Her works are in institutional collections such as MoMA, New York; SFMoMA, San Francisco; MFA Houston; Norton Museum, West Palm Beach; Buffalo AKG Art Museum; Baltimore Museum of Art; Santa Barbara Museum of Art; Farnsworth Art Museum, Rockland, Maine; Rubell Family Collection, Miami; Colby Museum of Art, Maine; Dorsky Museum of Art, New Paltz, New York; Olgiati Collection, Lugano, Switzerland; PART, Palazzi dell'Arte Rimini, Italy.





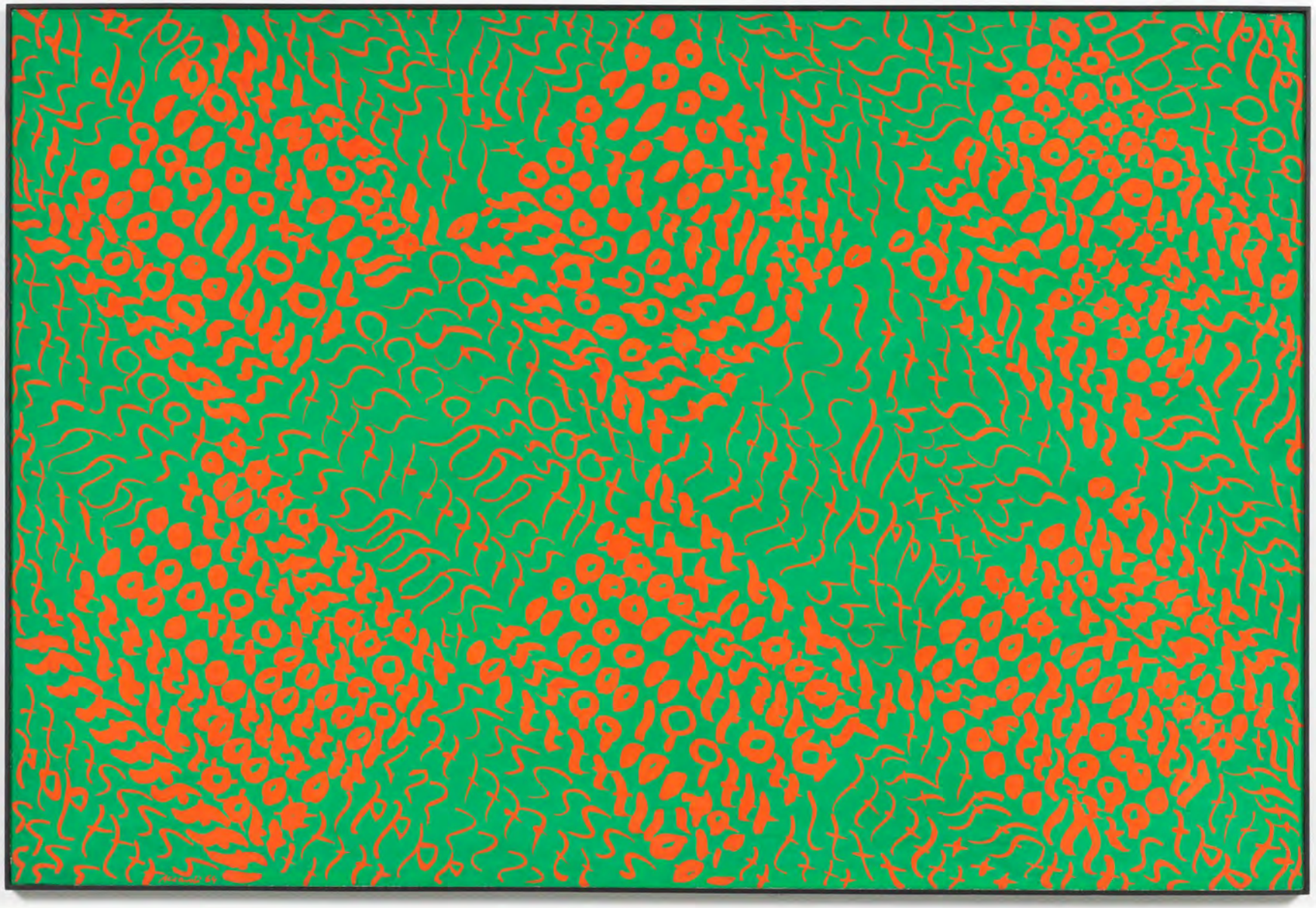
Daniel Buren, *Dipinto su tessuto a righe in cui le due bande bianche centrali sono completamente ricoperta da vernice acrilica bianca,* 2023
Acrylic paint on canvas, 83 x 63 ¾ in (211 × 162 cm)
$180,000



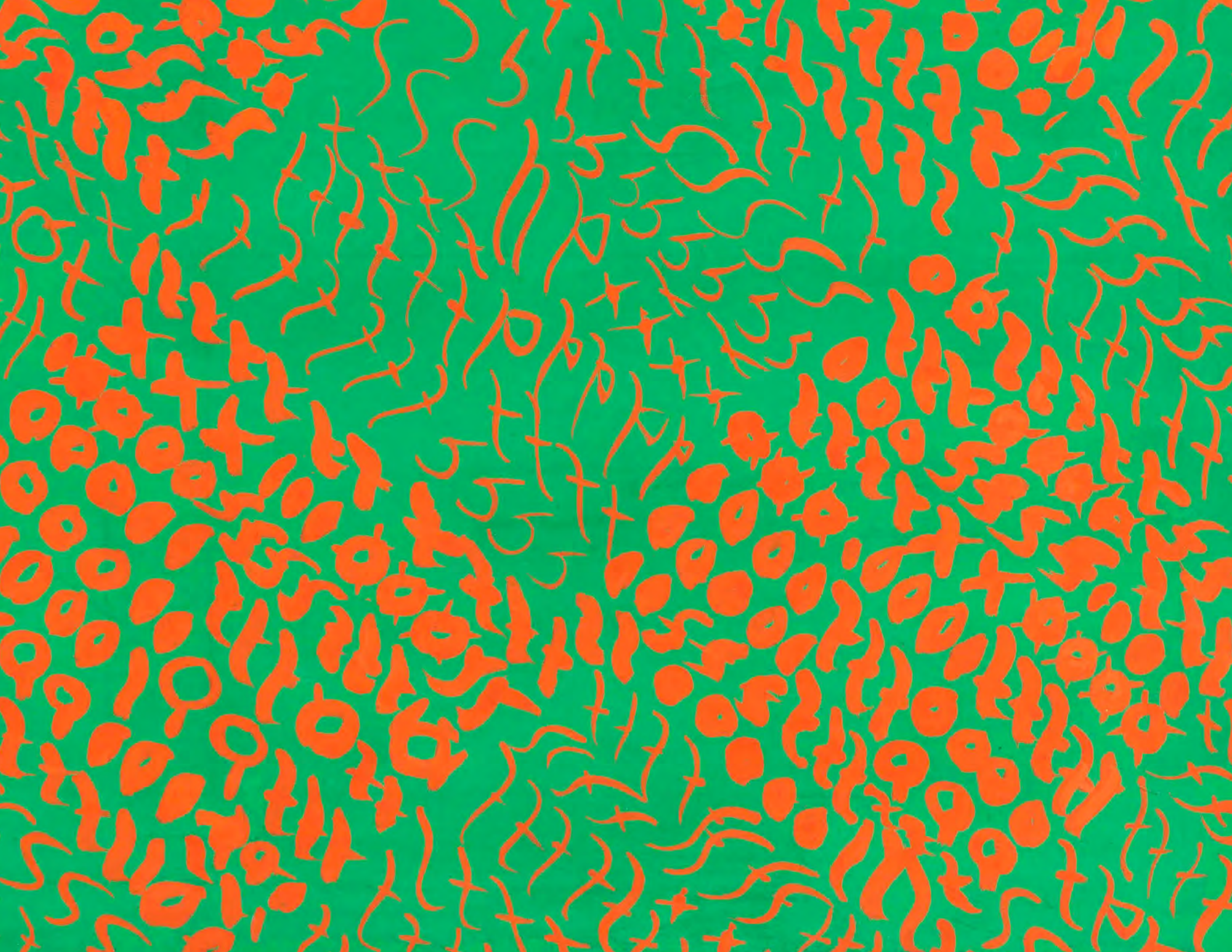
Daniel Buren (b. 1938, France) lives and works in situ. Buren has been the subject of major museum solo exhibitions worldwide. He has exhibited in the Venice Biennale on over 10 occasions and was awarded the Golden Lion prize in 1986. Since the 1960s Daniel has utilized alternating stripes, precisely 8,7 cm wide, on surfaces ranging from small canvases to the exteriors of large museums. For Buren, the stripe is a non-objective “visual tool” whose function is to reveal the characteristics of a site and architecture.

Buren participated in documenta V, VI, and VII. In 2007, he received the Praemium Imperiale for Painting from Japan and was selected to exhibit at MONUMENTA 2012 at the Grand Palais, Paris. Solo exhibitions include Walker Art Center, Minneapolis; Art Institute of Chicago; Fondation Louis Vuitton, Paris; Bozar, Brussels, Stedelijk Museum, Amsterdam; Centre Pompidou, Paris, Metz, and Malaga; Guggenheim, New York and Bilbao, Spain; among countless other institutions. Buren’s work is in the collections of dozens of institutions worldwide. A small selection includes Musée d’Art Modern, Paris; Tate Modern, London; The National Museum of Modern Art, Tokyo; Guggenheim Bilbao, Spain; Moderna Museet, Stockholm; MoMA, New York; SFMoMA, San Francisco; MoCA, Los Angeles; Musée national d’Art moderne (MNAM), Paris; Centre Pompidou, Paris; among others.





Carla Accardi, *Verdearancio n. 2*, 1964
Casein on canvas, 38 ¼ x 56 in (97 x 142cm)
$250,000



Carla Accardi (b. 1924, Trapani, Italy; d. 2014, Rome, Italy) was the subject of a major centenary retrospective at Palazzo delle Esposizioni, Rome, in 2024, and a comprehensive survey at Museo del Novecento, Milan, in 2021. Other recent institutional solo exhibitions include *Gli anni Settanta: I lenzuoli*, Museo Correr, Venice, 2023, and *Carla Accardi à la Maison La Roche*, Paris, 2022.

Past solo exhibitions include *Carla Accardi. Smarrire i fili della voce*, curated by Laura Cherubini, presented in Castelbasso, Turin, Budapest, Thessaloniki, and Athens, 2012–2014; *Carla Accardi*, curated by Danilo Eccher, MACRO – Museo d'Arte Contemporanea di Roma, Rome, 2004; *Carla Accardi*, curated by Laurence Bossé and Hans Ulrich Obrist, Musée d'Art Moderne de la Ville de Paris, Paris, 2002; *Carla Accardi. Triplice tenda*, curated by Carolyn Christov-Bakargiev, P.S.1 Contemporary Art Center, New York, 2001; and *Carla Accardi*, curated by Ida Gianelli and Giorgio Verzotti, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, 1994.

Accardi's work has been featured in numerous prominent group exhibitions, including seven editions of the Venice Biennale (1948, 1964, 1976, 1978, 1988, 1993, and 2022); *Io dico Io – I Say I*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, 2021; *Stop Painting*, Fondazione Prada, Venice, 2021; *Vita Nuova: Nouveaux enjeux de l'art en Italie, 1960–1975*, MAMAC, Nice, 2022; *Italics: Italian Art between Tradition and Revolution 1968–2008*, Palazzo Grassi, Venice, 2008, which traveled to the Museum of Contemporary Art, Chicago, in 2009; and *The Italian Metamorphosis, 1943–1968*, curated by Germano Celant, Solomon R. Guggenheim Museum, New York, 1995, which traveled to Kunstmuseum Wolfsburg in 1995, among others.





Marina Rheingantz, *Chinchero*, 2024
Oil on canvas, 11 ¾ x 9 ½ in (30 x 24 cm)
$27,000





Marina Rheingantz, *Tempera*, 2024
Oil on canvas, 7 ⅛ x 9 ½ in (18 x 24 cm)
$25,000



BORTOLAMI

Marina Rheingantz (b. 1983, Araraquara, Brazil; based in São Paulo, Brazil) is known for textural abstractions, made from memory in her studio, refer back to landscapes, flora and architectural sites in Brazil.

Rheingantz has had solo exhibitions at ICA Milano, Italy; Williams College Museum of Art, Massachusetts; FRAC Auvergne, Clermont-Ferrand, France; Nichido Contemporary Art, Tokyo. Selected group exhibitions include Museum Voordlinden, Wassenaar, Netherlands; Museum de Fundatie, Zwolle, Netherlands; Kunsthal KAdE, Amersfoort, Netherlands; Museu de Arte do Rio, Rio de Janeiro, Brazil; Museum Dhondt-Dhaenens, Deurle, Belgium.

Her institutional collections include The Alfond Collection at Rollins College, Winter Park, Florida; Alkar Contemporary Art Collection, Bilbao, Spain; Carrafiell Art Foundation, Miami; Centre Pompidou, Paris; Centro Cultural São Paul; Comma Foundation, Brussels; Dallas Museum of Art; Green Family Art Foundation, Dallas; He Art Museum, Foshan, China; Inhotim, Brumadinho, Brazil: ICA Miami; Coppel Collection, Mexico City; Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil; Instituto Itaú Cultural, São Paulo, Brazil; Lewben Art Foundation, Vilnius, Lithuania; MACAM, Lisbon; MAM, Rio de Janeiro; MFA, Boston; MoAE, Ningbo, China; Moderna Museet, Stockholm; Museu de Arte Contemporânea de Serralves, Porto, Portugal; Museum Voorlinden, Wassenaar, Netherlands; Nixon Collection, London; Olivia Foundation, Mexico City; Pinacoteca do Estado de São Paulo, Brazil; Pinault Collection, Paris; Rubell Museum, Miami; Stedelijk Museum, Amsterdam, Netherlands; Taguchi Art Collection, Tokyo; Tanoto Family Collection, Singapore; Teng Foundation, Hong Kong; Williams College Museum of Art, Massachusetts.





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