# Art Basel
# Miami Beach

2026

Esther Schipper

VIP Days December 2 – 3
Public Days December 4 – 6

# Artists on View

Simon Fujiwara
Ugo Rondinone
Philippe Parreno
Ryan Gander
Camille Henrot
Anicka Yi
Teresa Solar Abboud
Rosa Barba
Tomasz Kręcicki

Saâdane Afif
Ceal Floyer
Jenny Brosinski
Etienne Chambaud
Norbert Bisky
Sarah Buckner
Daniel Steegmann Mangrané
Sojourner Truth Parsons

# SIMON FUJIWARA

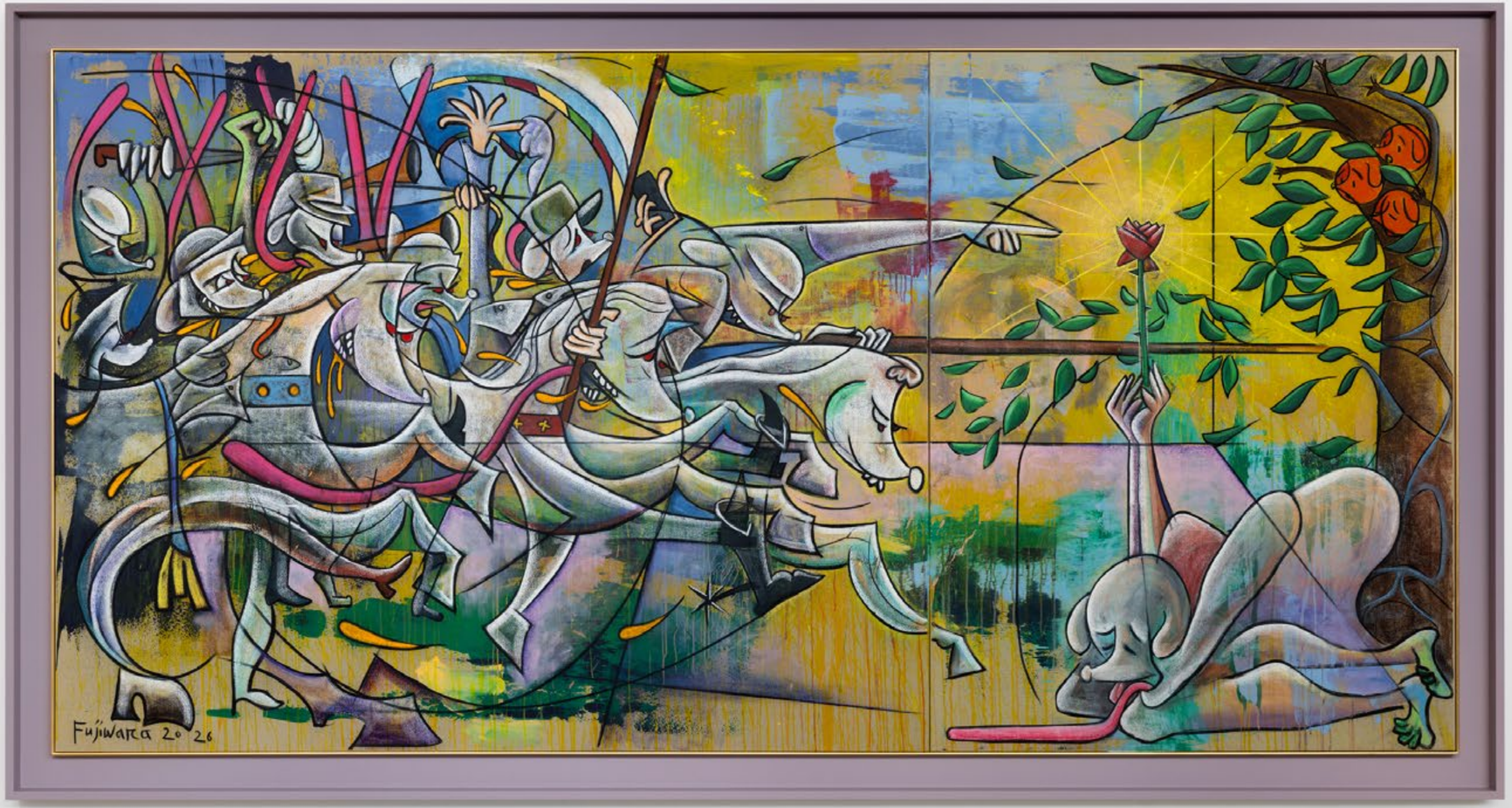
Artist Profile

Artist Page

Please click the artwork to open a high-resolution image




Simon Fujiwara is a British-Japanese artist, born in 1982 in London, living and working in Berlin.



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2026

Detail



Reference image: *The Battle of San Romano*,
Paolo Uccello (1397- 1475)

Simon Fujiwara's painting belongs to the artist's series of works recreating iconic art works by famous, historically significant artists through the perspective of his cartoon figure *Who the Bær*.

Executed in acrylic, charcoal, and pastel on canvas, Fujiwara's large-scale work draws on *The Battle of San Romano* by the Florentine painter Paolo Uccello (1397- 1475) but dramatically re-imagines its subject. While Fujiwara has re-cast all character in the shape of his cartoon figure *Who*, he has also replaced the scene on the right side of the Renaissance composition.

Uccello's painting, one of the artist's best known, is one of three produced between 1435-1455 depicting a battle between Florence and Siena that took place in 1432. The first panel, on which Fujiwara draws, shows the Florentine commander on a white horse, backed by only 20 soldiers, surprising the Sienese



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during an attack at San Romano. The rhythm of splintered spears, strewn bodies, and colorful heraldic armor leads the viewer through a display of violence and chaos, its formal language and style keeping any empathy at bay.

In Fujiwara's work, however, the entourage of soldiers is facing not their enemies but a single crouching figure holding up a red rose in a dramatic gesture. The single rose becomes a symbolic presence, its bearer kneeling in a state of anxious exhaustion. From the trees, a group of further red bulbs in the form of three *Who*'s look onto the scene from vines in lament.

The work is related to Fujiwara's past depictions of iconic anti-war paintings by Pablo Picasso, *Guernica* from 1937, and *The Massacre in Korea* from 1951. While those works were produced by Picasso as statements against the barbarity and terror of war, Uccello's *The Battle of San Romano* is considered one of the first painterly depictions of battle in an overtly heroic manner. Fujiwara's change to the composition undercuts the heroisms associated with the genre.

Simon Fujiwara
*No More War For Who?*, 2026
Acrylic, charcoal and pastel on canvas
Unframed: 200 x 400 cm | 78 3/4 x 157 1/2 in
Framed: 227 x 427,6 x 7,8 cm | 89 3/8 x 168 3/8 x 3 1/8 in
SF 656

EUR 195,000.00 excl. tax

# Selected Exhibition




Simon Fujiwara
*A Whole New World*
Mudam Luxembourg
2026

# Selected Exhibition

With Simon Fujiwara
*Picasso for Asia — A Conversation*
M+, Hong Kong
2025



# UGO RONDINONE

Artist Profile

Artist Page

Ugo Rondinone was born in 1964 in Brunnen, Switzerland. He studied at the Hochschule für Angewandte Kunst, Vienna. The artist currently lives and works in New York.





Detail

Ugo Rondinone
*the sun at 3 pm*, 2018
Gilded bronze
Sculpture: ø 225 cm | 88 5/8 in
Base: 13,6 x 47,1 x 23,7 cm |
5 3/8 x 18 1/2 x 9 3/8 in
Edition of 3
UR 803

USD 290,000.00 excl. tax

Ugo Rondinone's *Sun* sculptures consist of bronze cast from encircling tree branches gilded with gold leaf. Evoking the celestial body, Rondinone's Sun sculptures express a positive energy that the artist associates with the sun. The artist began this body of work in 2016 with the installation of a sun sculpture in the gardens of the Palace of Versailles. The sublime forces of time and nature are a recurring motif within Rondinone's practice.

His work often evokes the tensions between the immediate present and the inconceivable eventual. His interest in what he calls "primitive materials" such as the bronze and the reference to tree branches in the case of his *Sun* sculptures, stems from contemplation, stillness and inaction. The over-life size scale of many of his pieces, gives his work a monumental air that suggests a connection both to archaic pre-historic objects and to the wonder of the childhood imagination.

Selected Exhibition



Ugo Rondinone
*the sun*
Château De Versailles, Versailles
2017

Selected Exhibition



Ugo Rondinone
*the sun and the moon*
Storm King Art Center,
New Windsor, New York
2023

# PHILIPPE PARRENO

Artist Profile

Artist Page

Philippe Parreno studied at École des Beaux-Arts in Grenoble, and Institut des hautes études en arts plastiques at Palais de Tokyo, Paris. He lives and works in Paris, France.



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2026



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2026

Video Link

A new development in Philippe Parreno's signature Marquee series, this work is composed of opalescent Plexiglas, neons, LED lights and a DMX player. Conceived in the manner of a bas-relief, the Marquee’s flat planes shift into perspectival depth, producing an optical illusion. Spherical protrustions in the Plexiglas mimic light bulbs, intensifying this effect, while neon and LED lights embedded beneath the surface flicker in sequences choreographed by the artist.

Departing in construction from earlier Marquees, this work houses its technology compactly within its Plexiglas body, and is programmed with eight individual light sequences, which can be wirelessly controlled by the viewer via an iPad. The speed and light intensity can likewise be adjusted on the iPad. The work’s construction is also lighter than that of previous Marquees and does not require wall reinforcement for installation, nor does it require a control room for its technology.




Each of Parreno’s Marquees is unique, distinguised by its form, light effects and construction. Since 2006, the artist has combined near-obsolete light sources such as incandescent bulbs and neon tubes with modern acrylics that are milled, shaped, and formed using advanced fabrication techniques.

Marquees first appeared in the early twentieth century as illuminated canopies above the entrances of American cinemas and theaters, announcing film titles and actors’ names. Parreno strips his Marquees of text entirely, allowing their meaning to shift according to context and the viewer’s imagination, introducing an event yet to be imagined.

The artist created his first Marquee on the occasion of the exhibition Interior Cartoons at Esther Schipper, Berlin, in 2006. Parreno’s largest Marquee to date was installed in the Turbine Hall at Tate Modern, London, as part of the artist’s 2016 Hyundai Commission, Anywhen.

Philippe Parreno
Marquee, 2026
Opalescent Plexiglas, LED lights, neons, DMX player, dimmers
83,4 x 160,2 x 27,5 cm | 32 7/8 x 63 1/8 x 10 7/8 in
PP 475

EUR 220,000.00 excl. tax

# Selected Exhibition



Philippe Parreno
*Voices*
Leeum Museum of Art, Seoul
2024

# Concurrent Exhibition



## Philippe Parreno
## Esther Schipper, Paris
## October 20 – November 21, 2026

# RYAN GANDER

Artist Profile

Artist Page

Ryan Gander was born in 1976 in Chester, England. He received his First Class Degree, BA (Hons) in Interactive Art at Manchester Metropolitan University and was a Post-Graduate Fine Art Participant at Jan van Eyck Academie Maastricht and Rijksakademie van Beeldende Kunsten in Amsterdam. The artist lives and works between Suffolk and London.

Detail





Video Link

An animatronic squirrel partially emerges from a hole in the gallery wall that was seemingly made to house a dislodged Ethernet socket. From inside the cavity, the squirrel delivers an emotional speech about a friend, the little toad. The speech is part sad, angry, defiant, and hopeful. The voice belongs to Gander's daughter. To her, the toad's cognitive bandwidth represents humanity's future.

The 12-minute speech champions illogical play, diverse neurological styles, and different understandings of time while identifying conventional cognition as an innate human deficit.

Detail



The work is unusual in its candor and subjective content. It relates to the artist's youngest son, who has been diagnosed with autism, and questions our assumptions about behavioral and cognitive conventions.

Characteristic of Gander’s practice, the work combines a technologically sophisticated animatronic squirrel in a setting that suggests happenstance: an opened socket with cables hanging out.

Ryan Gander
*Ebbs and flows and swells and recoils*, 2026
Synthetic animatronic squirrel, audio
Opening: 8 x 8 cm | 3 1/8 x 3 1/8 in
Unit containing squirrel: 20 x 57 x 11 cm | 7 7/8 x 22 1/2 x 4 3/8 in
Edition of 3
RG 523

GBP 175,000.00 excl. tax

Selected Exhibition



With Ryan Gander
*New Humans: Memories of the Future*
New Museum, New York
2026

# Upcoming Exhibition



Ryan Gander
*Joy / The structure of feeling /*
*Be with me always, take any form*
Esther Schipper, Seoul
November 21, 2026 – January 16, 2027

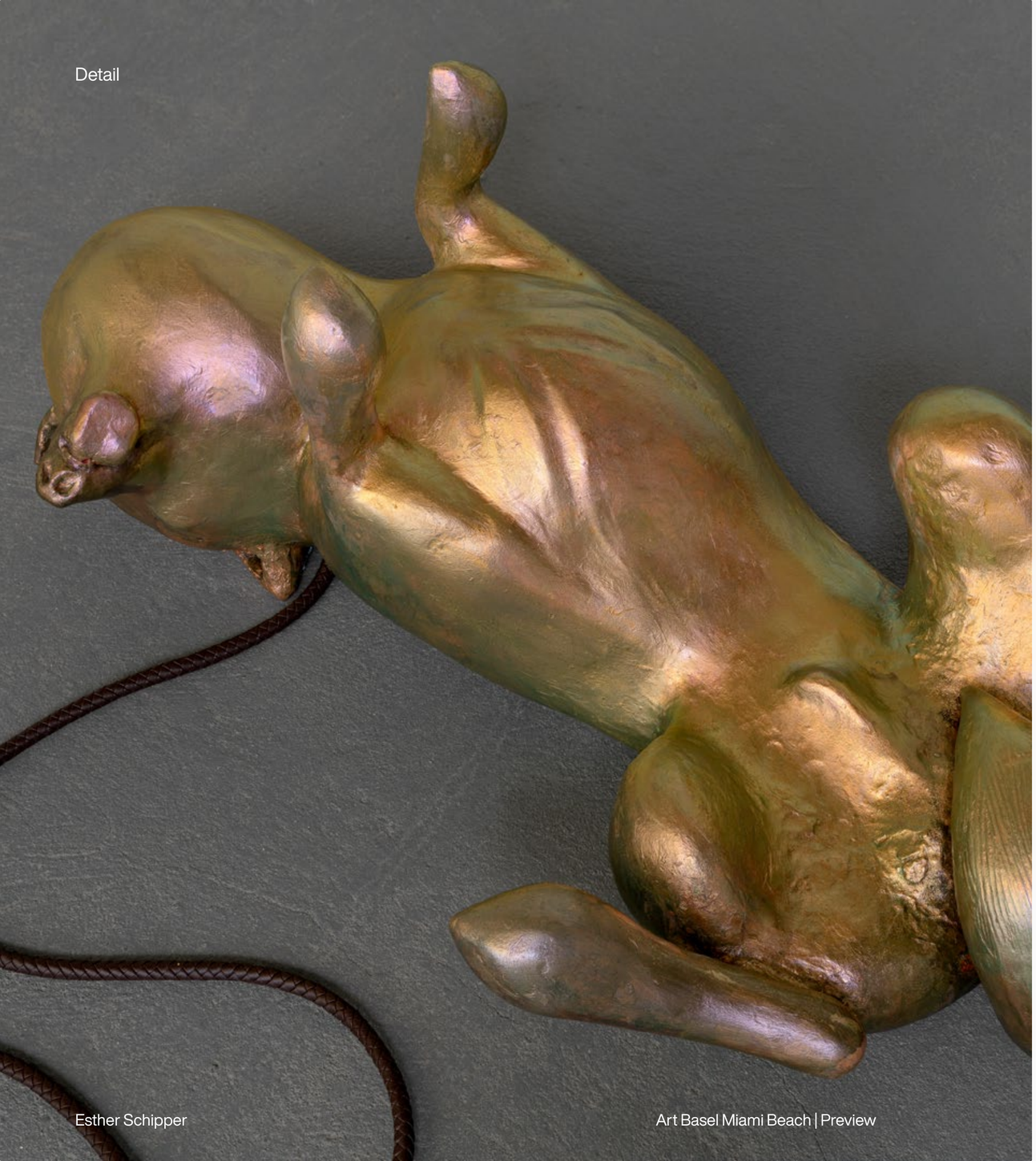
# CAMILLE HENROT

Artist Profile

Artist Page



Camille Henrot was born in 1978 in Paris, France. She currently lives and works in New York.



Detail

Camille Henrot
*Inigo*, 2026
Gypsum, acrylic resin, leather leash
31,8 x 73,7 x 41,9 cm | 12 5/8 x 29 1/8 x 16 1/2 in
CHE 041

EUR 75,000.00 excl. tax

Camille Henrot's dog sculptures present a playful reflection on the nature of attachment in everyday life. The series points to the ambivalence between care and dependency: who takes care of whom? This ongoing series is inspired by Henrot's experience of walking her dog on New York's Upper West Side, where one frequently encounters large groups of very different dogs tied outside buildings, waiting for their walker. While some wait in a disciplined manner, others appear melancholy or pull at their leads in an attempt to break free. Henrot has created over a dozen dogs in various materials, including papier-mâché, wax, aluminium and wood. Each sculpture suggests a specific breed and personality.



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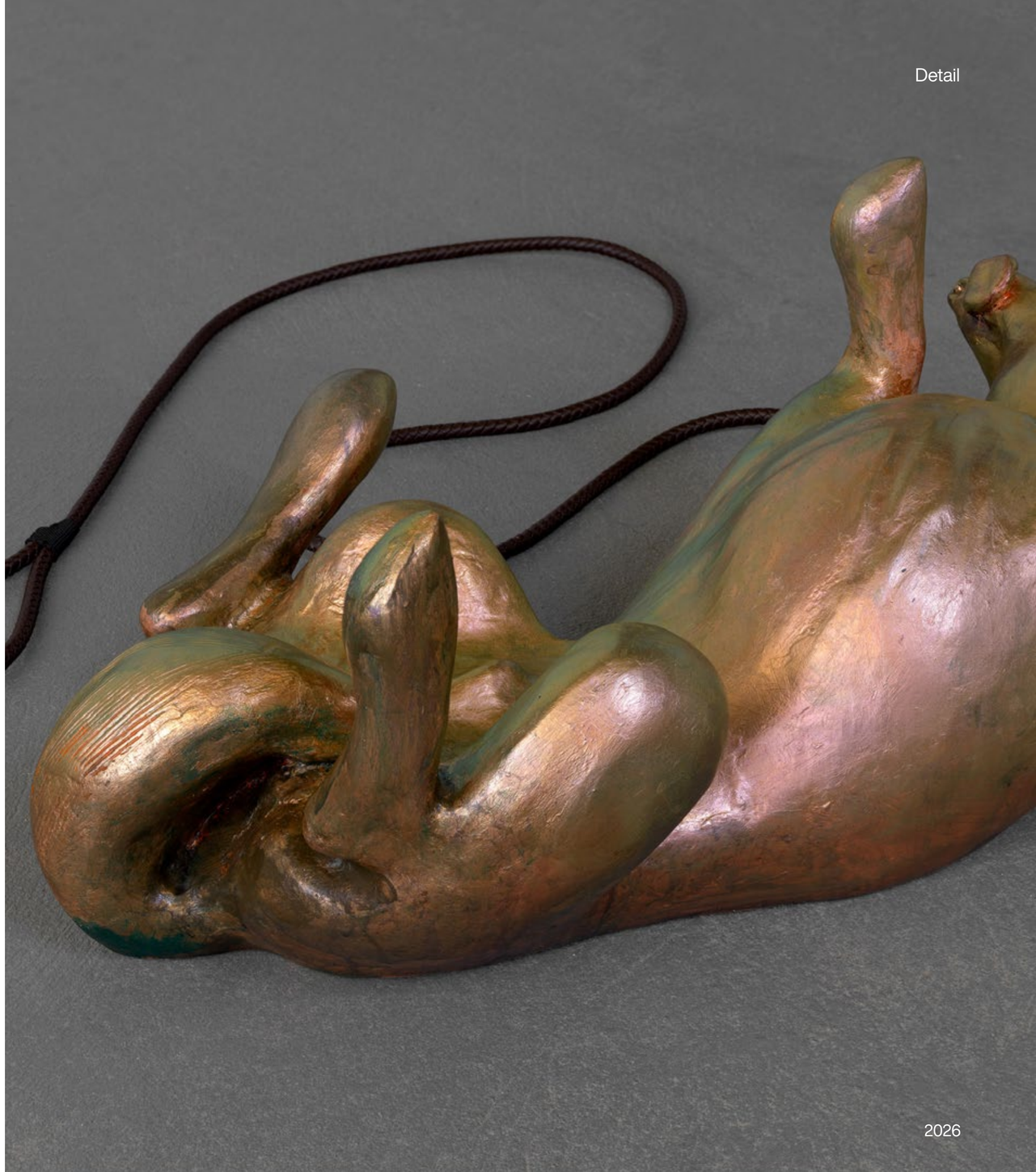

Detail

2026

Camille Henrot
*Dos and Don'ts - Every Person His Due Title*, 2026
Acrylic, ink, collage and digital print on canvas
Unframed: 100 x 70 x 4.5 cm | 39 3/8 x 27 1/2 x 1 3/4 in
Framed: 103 x 73,7 x 9 cm | 40 1/2 x 28 3/4 x 3 1/2 in
CHE 047

EUR 95,000.00 excl. tax

Camille Henrot's *Dos and Don'ts* is an ongoing series of paintings begun in 2021. The works combine painting, collage, digital printing and, in some cases, three-dimensional printed elements. Henrot developed the series after encountering etiquette books while sorting through her mother's belongings during the early months of the pandemic. The etiquette books provide fragments of text and imagery for the paintings. Henrot combines these materials with family photographs, screenshots, computer error messages, medical documents, playlists and other images drawn from everyday life. The titles reproduce or adapt phrases from the etiquette literature.

The series belongs to Henrot's wider multidisciplinary practice, which includes painting, sculpture, installation, film and works on paper. Her work has incorporated materials from a range of sources, including photographs, books, archival documents, internet images and other forms of found material. She has also worked with personal and autobiographical material, as well as references drawn from popular culture and literature.



Please click the artwork to download
a high-resolution image



Detail

# Concurrent Exhibition




Camille Henrot
*Dogs*
Central Park, 5th Ave, New York
September 9, 2026 – August 29, 2027

# Selected Exhibition




Camille Henrot
*Don't*
The Perimeter, London
2026

# Selected Exhibition



Camille Henrot
*Paper Planes*
Copenhagen Contemporary
2026

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2026

# ANICKA YI

Artist Profile

Artist Page



Anicka Yi was born in 1971 in Seoul, South Korea. She lives and works in New York City, USA.




*ÚK¥* bespeaks the artist's generative exploration of algorithmic variety. Based on a pattern that is abstracted from all the combined photographic imagery that is fed into the algorithm that generates its composition, the work is both figurative and abstract.

Borne by a process the artist calls "self-cannibalization," the work is a product of Yi's experimentation with machine learning. During this process, she employed several machine learning models at once. Each of these models started from the original "Anicka Yi" model, but then evolved in new directions by mixing in a profusion of novel imagery from algae, bacteria, and fungi, tissues and cells, flora and fauna, machines and electronics, paint strokes and fluid media, geological formations, and landscapes (aquatic, terrestrial, and cosmic).

Please click the artwork to download
a high-resolution image



Each new machine learning algorithm created by Yi functions as a layer of “paint” and generates unique imagery, from brush strokes and washes of color, to blood cells and fish eggs, scratched and ruptured skin, clumps of algae, polyps and crustaceans, and the undulations of a deep ocean floor. Drawing from this abundant pool of unique imagery, Yi digitally collages the visuals to create an illusion of depth, layering foreground, middle ground, and background to synthesize the final digital painting.

The sculptural facet of the painting is made by milling the acrylic surface. The painting has an almost holographic effect, its appearance shifts slightly as one moves. Photography cannot properly document this effect.

The titles of Yi's painting series are encrypted using a custom cryptographic key developed by Anicka Yi Studio. The decrypted titles can be shared verbally, but they should not be printed or published publicly.

Anicka Yi
*ÚK¥*, 2025
UV-cured ink on acrylic topology,
aluminum artist's frame
135,9 x 204,5 x 3,8 cm | 53 1/2 x 80 1/2 x 1 1/2 in
AYI 115

USD 225,000.00 excl. tax

Selected Exhibition



With Anicka Yi
*New Humans: Memories of the Future*
New Museum, New York
2026

Selected Exhibition



Anicka Yi
*Karmic Debt*
The Museum of Fine Arts, Houston
2025

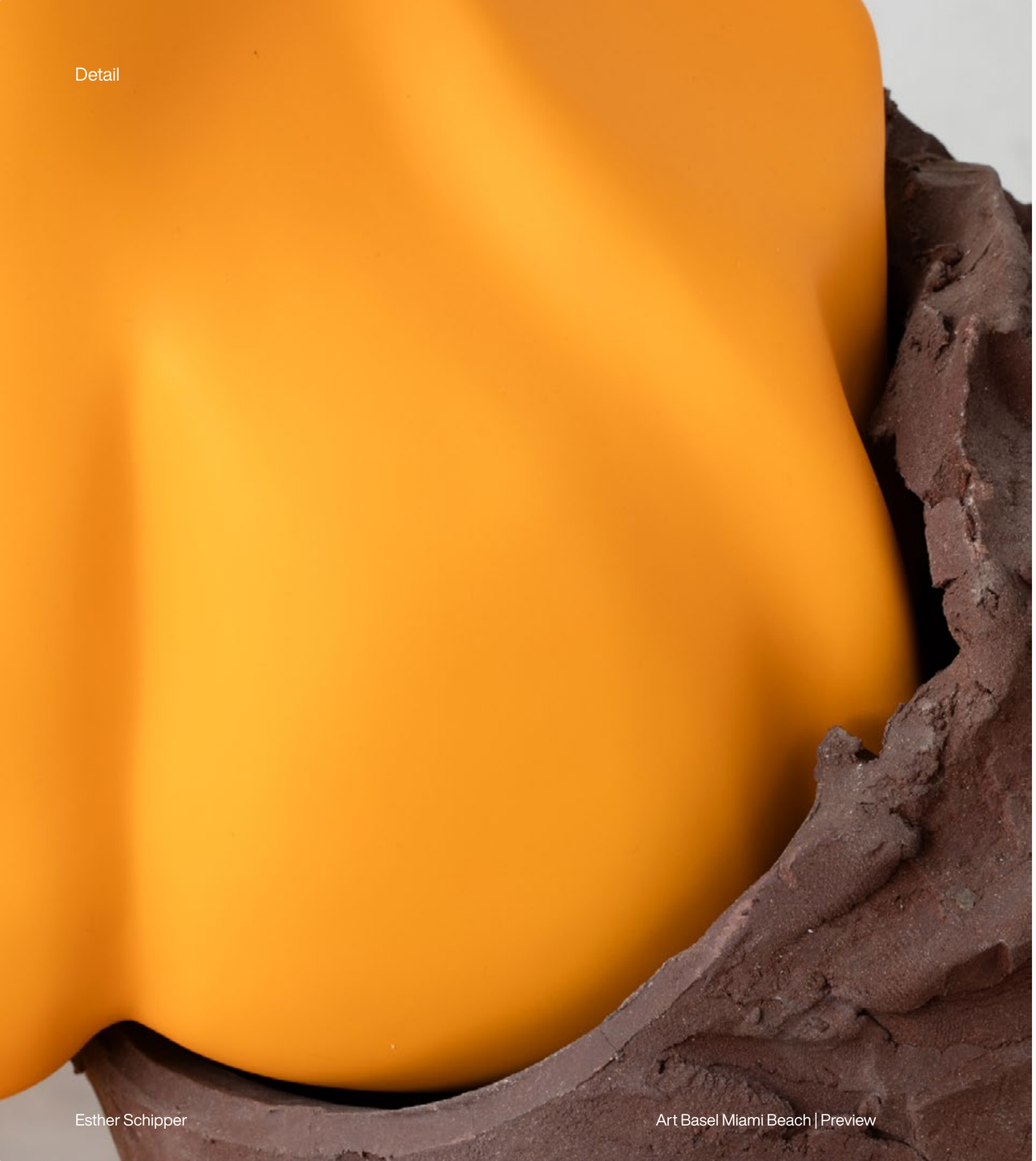
# TERESA SOLAR ABBOUD

Artist Profile

Artist Page

Teresa Solar Abboud was born in 1985 in Madrid. The artist holds a BFA from Universidad Complutense de Madrid and graduated with an MA in Cultural Studies from Universidad Europea de Madrid in 2009. She currently lives and works in Madrid.





Detail

Teresa Solar Abboud
*Tunnel Boring Machine*, 2026
High temperature clay, metal,
foam, resin, acrylic paint, varnish
202 x 49 x 86 cm | 79 1/2 x 19 1/4 x 33 7/8 in
TSA 001

EUR 75,000.00 excl. tax

Teresa Solar Abboud large sculpture *Tunnel Boring Machine* consists of two elongated orange shapes extending vertically from a dark red-brown clay base that is fixed on a metal plinth. The plinth is filled with an angular object whose texture and color is reminiscent of concrete. The orange parts of the sculpture appear to organically grow out of the clay base, giving them an anatomical appearance while at the same time evoking mechanical objects.

Solar Abboud, who started her career as a video artist, began the series titled *Tunnel Boring Machine*s from her fascination with scenography and its flat and constructed environments. Her series grew from the idea of combining the physical solidity of sculpture with the ephemeral quality of scenography and its transformational power. The sculptures are constructed using a labor-intensive technique that flattens their surfaces. Their forms are then painted and camouflaged through the use of intense color and an ultra-matte finish. Rather than catching light, they absorb it. The result is something paradoxical: sculptures that deny their own volume and seem to hover between the virtual and the real.

Detail





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Selected Exhibition



Teresa Solar Abboud
*Self-Portrait as a Pregnant Woman*
Kunstverein Hannover
2026

# Selected Exhibition



Teresa Solar Abboud
*Bird Dream Machine*
Fondazione Sandretto Re Rebaudengo, Torino
2025

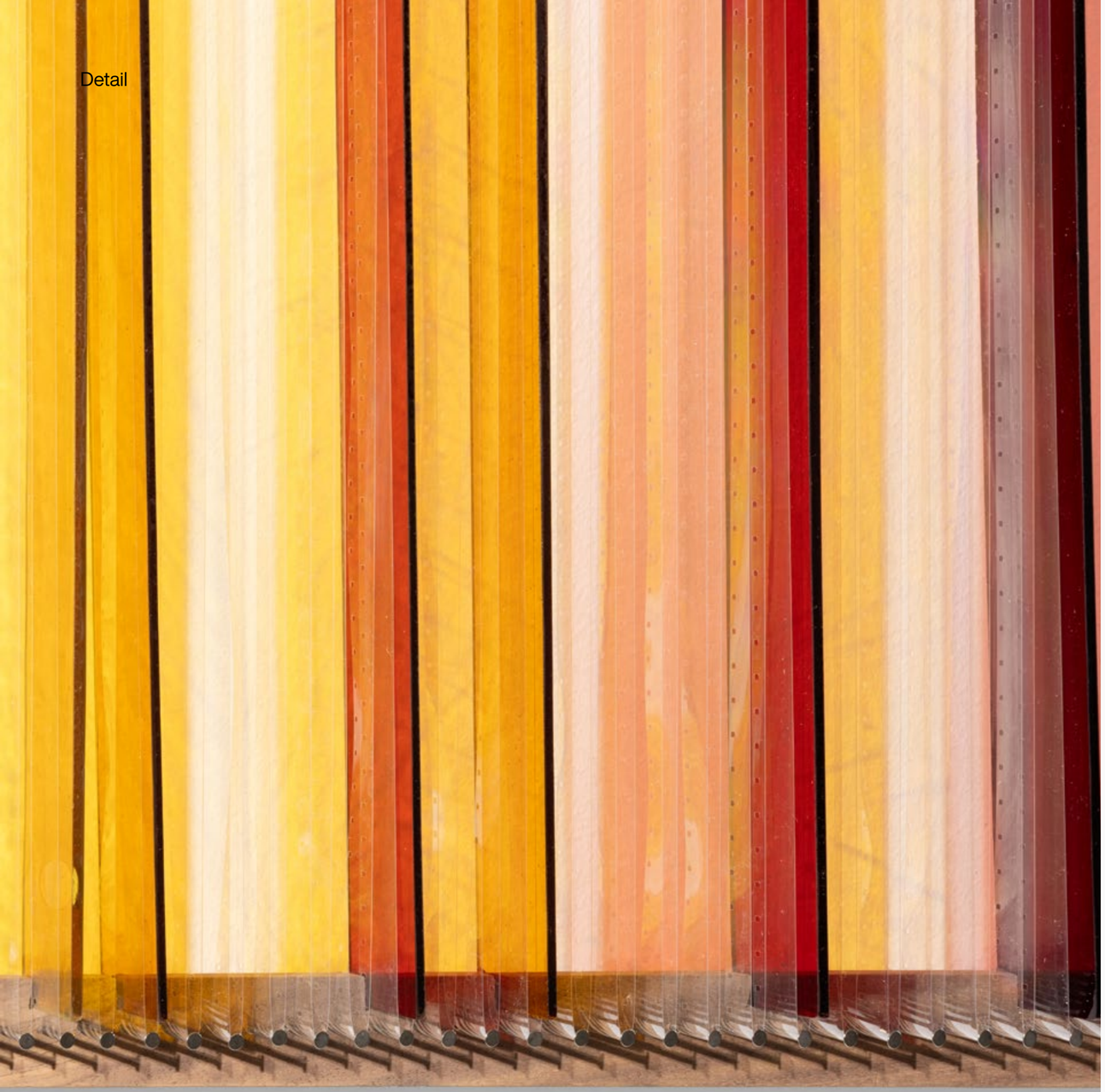
# ROSA BARBA

Artist Profile

Artist Page

Rosa Barba was born in Italy. The artist currently lives and works in Berlin. She studied at the Academy of Media Arts Cologne followed by a fellowship at the Rijksakademie van Beeldende Kunsten, Amsterdam; and has completed her PhD at the Malmö Faculty of Fine and Performing Arts, Lund University in 2018.





Detail

Rosa Barba
*Weavers - Phonetic Similarities*, 2026
16 mm film, glass, nails and walnut frame
90,8 x 78,3 x 6,7 cm | 35 3/4 x 30 7/8 x 2 5/8 in
RBA 160

EUR 70,000.00 excl. tax

Rosa Barba's *Weavers - Phonetic Similarities* is made from 16 mm film and glass panels: around nails fixed in a walnut frame, strips of film are looped, creating a pattern of vertical lines. In between this regular rhythm, differently colored glass panels are placed. Each Weaver is unique.

The glass used in the work, highlights Rosa Barba‘s interest in astronomy, as well as her engagement within the medium of film through a sculptural approach. Indeed, these glass color filters are traditionally used for both the observation of celestial bodies and the making of films.

While the process alludes to the ancient tradition of producing cloth, *Weavers* also evoke Barba's filmic works which are characterized by an artful editing—interweaving—of still and moving pictures, of complex issues and beautiful imagery. The artist's exhibitions are also often assembled as a larger choreography of works in an orchestrated visual and auditory dialogue. The ornamental pattern of the film stock then suggest all these instances of weaving in Rosa Barba's practice.





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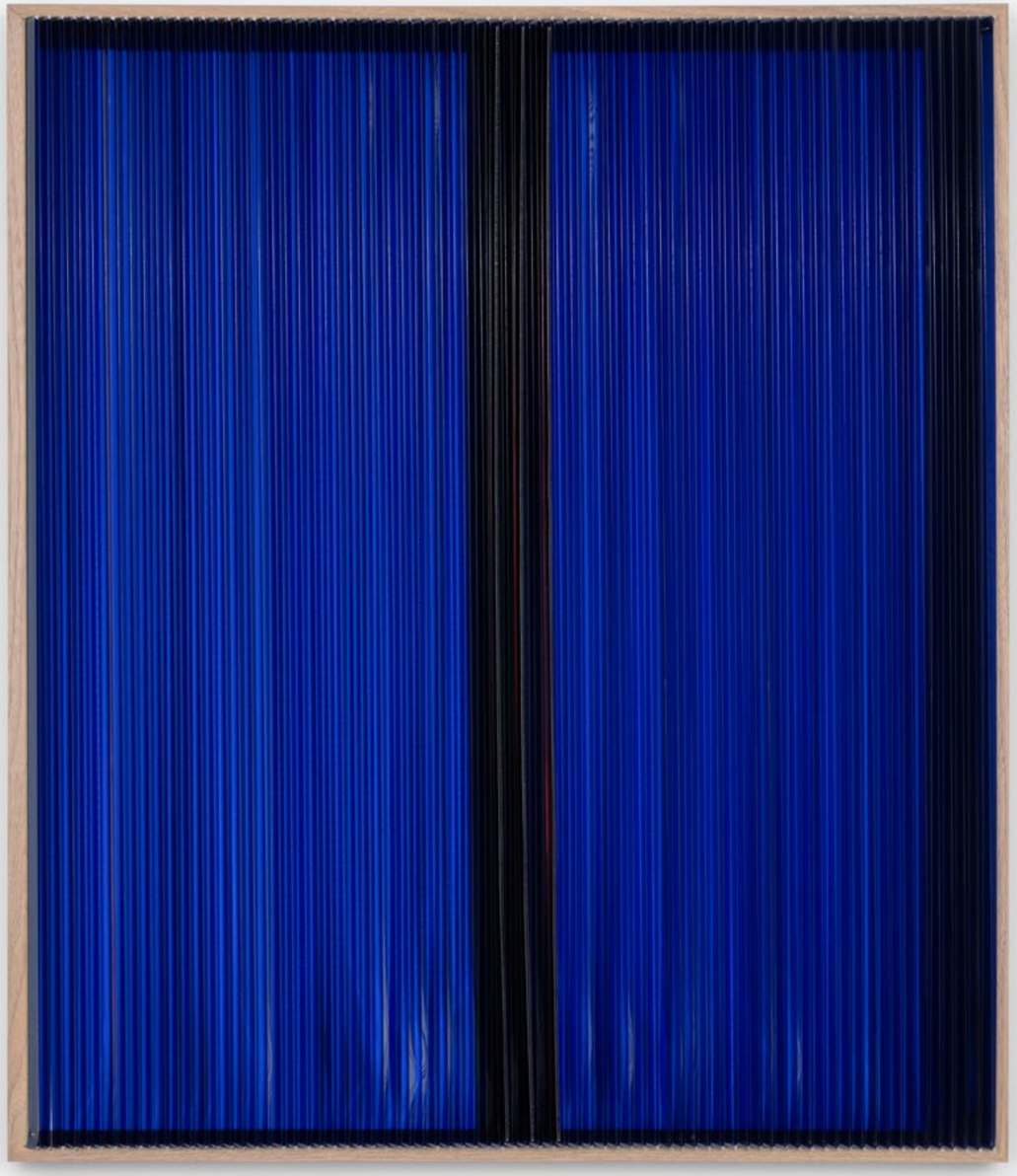
Rosa Barba
*Weavers - Phonetic Similarities*, 2026
16 mm film, glass, nails and walnut frame
90,8 x 78,3 x 6,7 cm | 35 3/4 x 30 7/8 x 2 5/8 in
RBA 160

EUR 70,000.00 excl. tax



Rosa Barba
*Weavers - Phonetic Similarities*, 2026
16 mm film, glass, nails and walnut frame
90,8 x 78,3 x 6,7 cm | 35 3/4 x 30 7/8 x 2 5/8 in
RBA 163

EUR 70,000.00 excl. tax



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Detail

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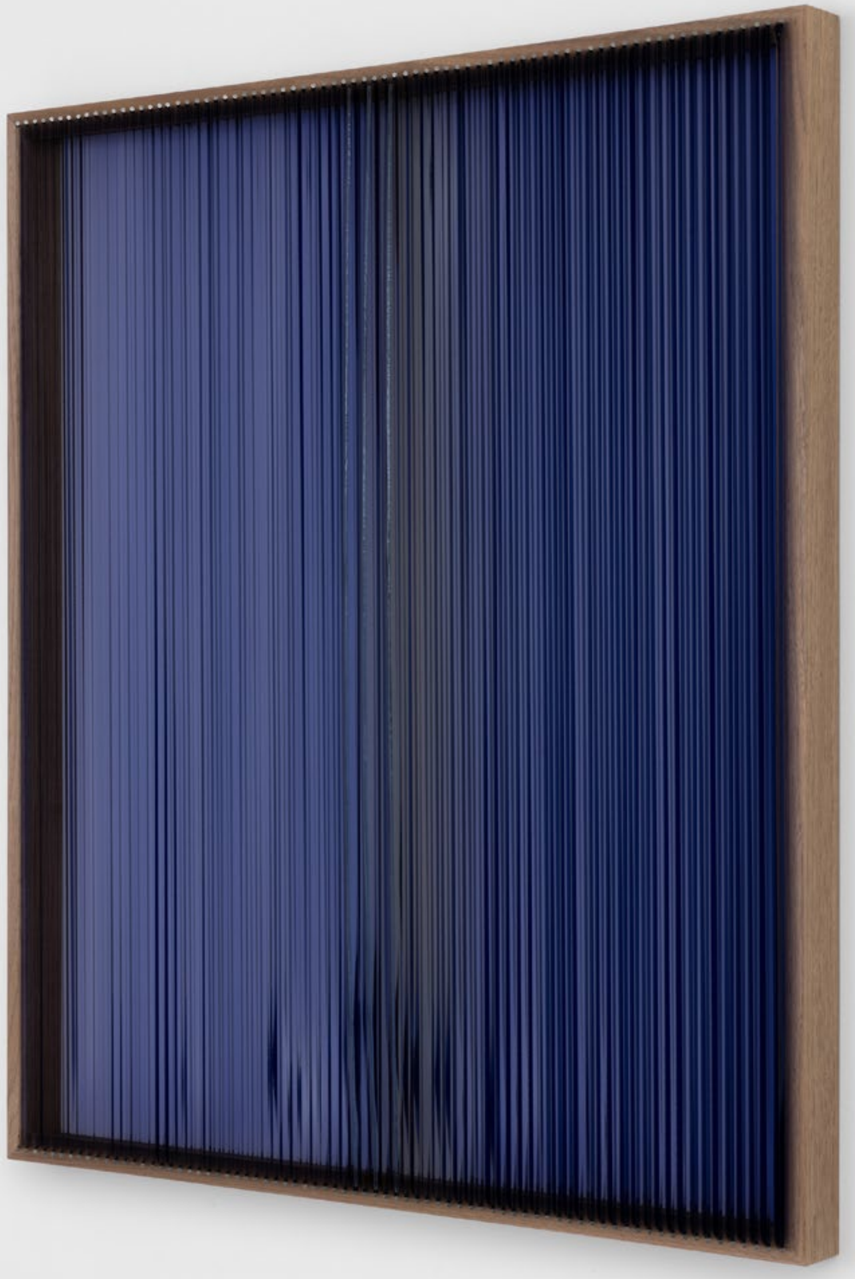

# Selected Exhibition



Rosa Barba
*Zurich Art Prize 2026*
Haus Konstruktiv Zürich
2026

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2026

Selected Exhibition



Rosa Barba
*The Ocean of One's Pause*
Museum of Modern Art, New York
2025

# TOMASZ KRĘCICKI

Artist Profile

Artist Page



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a high-resolution image

Tomasz Kręcicki, born 1990 in Żary. Lives and works in Kraków.

Detail






Tomasz Kręcicki
*Plant set*, 2026
Oil on canvas
140 x 230 cm | 55 1/8 x 90 1/2 in
TK 129

EUR 35,000.00 excl. tax

The work is from a group of paintings depicting potted plants. The motifs suggest a past and present, as well as a human presence: Someone cared for them, they may be gifts from friends or family. Represented in various states, they speak of care, neglect, resignation but also resilience.

In a twist characteristic of Kręcicki's fondness for incorporating subtle touches of humor, the artist also makes strategic use of cinematic tropes, such as the melodramatic fiery sky silhouetting the plants (reminiscent of the closing shots of Classic Westerns).

Kręcicki uses the subject to demonstrate his extensive knowledge of and admiration for painters who have represented plants in domestic settings, both the historical genre of vanitas still-lifes and more specifically 20th century and modern depictions as metaphors or symbolic representations.

# Selected Exhibition



Tomasz Kręcicki
*Move*
Esther Schipper, Berlin
2025

# Selected Exhibition



Tomasz Kręcicki
*Light as A Feather*
Longlati Foundation, Shanghai
2024

# Selected Press




Lampoon Magazine #34
*Hygienic or Erotic?*
*Tomasz Kręcicki*
*paints a hole in a sock*
2026

# SAÂDANE AFIF

Artist Profile

Artist Page

Saâdane Afif was born in 1970 in Vendôme, France. Afif received a Master of Fine Arts at the École des Beaux-Arts in Bourges in 1995. The artist lives and works in Berlin.






The sculpture consists of a vintage vacuum cleaner displayed within a Plexiglas vitrine illuminated from below by custom-made LED replicas of neon tubes. Marked by dust, scratches, and visible signs of wear, the machine bears the traces of time and use.

A recurring aspect of Saâdane Afif's practice is his engagement with historically significant artworks and artistic legacies. Afif revisits canonical works through processes of translation, reinterpretation and displacement, exploring how meaning shifts across time, contexts, and authorship. In *The Old*, this approach takes the form of a direct dialogue with Jeff Koons' *The New* (1979–1987). While Koons presented pristine, newly manufactured vacuum cleaners in illuminated vitrines as icons of purity, consumer desire, and technological progress, Afif revisits the same models decades later in their aged and worn condition. Installed in carefully reconstructed versions of Koons' original displays, Afif transforms objects that once embodied ideals of perfection and consumer desire into witnesses of time, use and obsolescence.

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Detail

By reversing Koons' premise, Afif invites reflection on the passage of time, the inevitability of decay, and the impossibility of preserving objects—or ideas—in a permanent state of perfection. *The Old* also suggests that artworks themselves remain alive only through continual reinterpretation and renewed encounters.

Collaboration is central to Afif's practice. For this series, he commissioned twelve "lyrics"—poetic texts by artists, writers, and musicians—which accompany the sculptures. The complete set of lyrics is included with each work from The Old series.

Saâdane Afif
*Old Shop-Vac Wet / Dry*, 2026
Vacuum cleaner, acrylic, dust and LED lights
Overall: 90 x 56 x 56 cm | 35 3/8 x 22 x 22 in
SAF 018

EUR 65,000.00 excl. tax

# Selected Exhibition



Saâdane Afif
*Five Preludes*
Hamburger Bahnhof, Berlin
2025

# CEAL FLOYER

Artist Profile

Artist Page

Ceal Floyer was born in 1968 and passed away in 2025.

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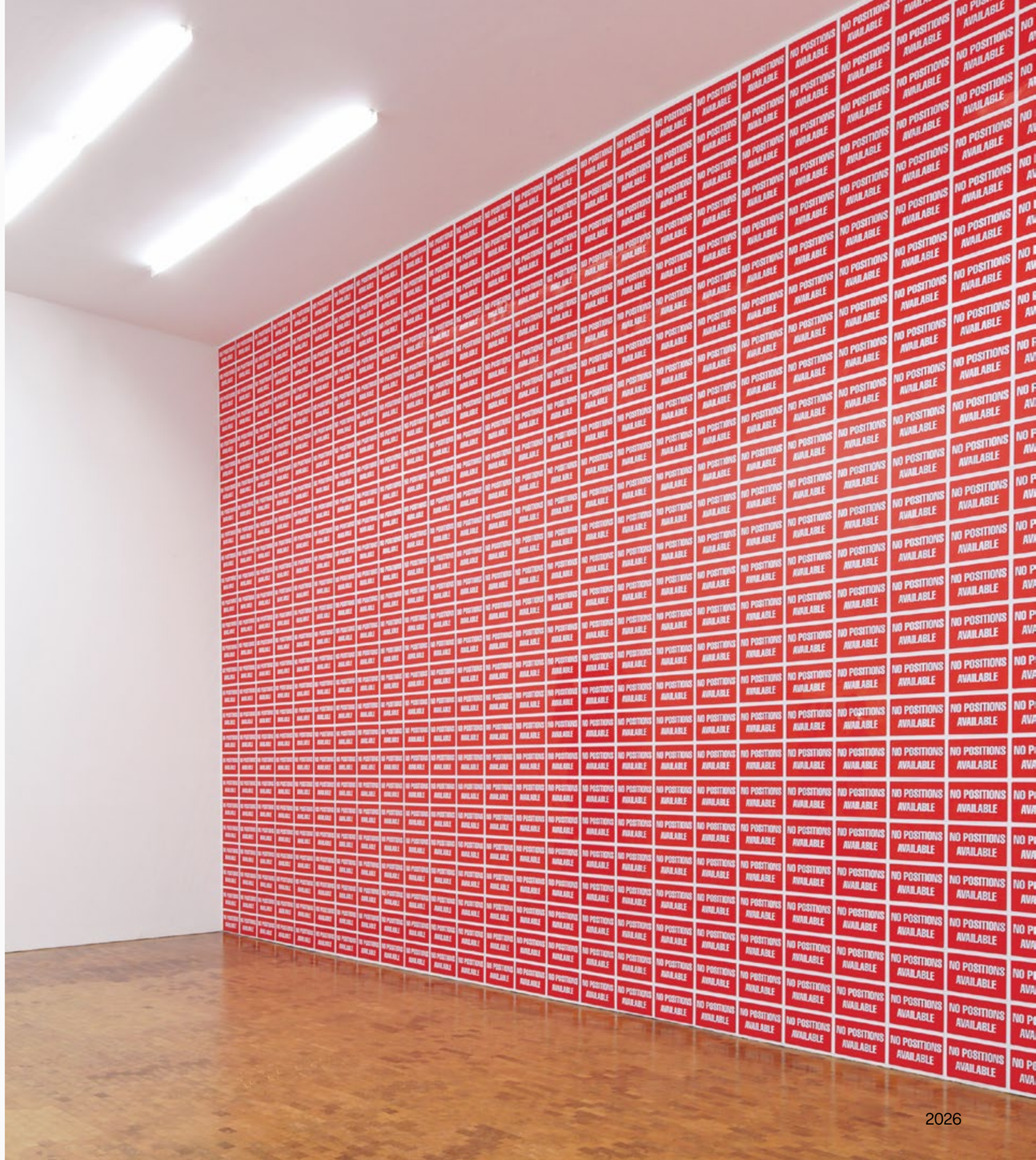





Detail

Ceal Floyer
*No Positions Available*, 2007
Installation, signs on wall
Installation dimensions variable,
each sign 20 x 30 cm | 7 7/8 x 11 3/4 in
Edition of 3
CF 127

EUR 55,000.00 excl. tax

*No Positions Available* is a site-specific installation using signs usually employed in shop windows to indicate the status of employment opportunities: on one side they read "No Position Available", on the other "Help Wanted." Only the side with "No Position Available" is visible to the viewer. The signs are crammed to fill one wall with the smallest possible distance between them, thus rendering the sign's meaning literal in relation to space, as almost the entirety of the surface is covered. The number of signs depends on the size of the wall.

Ceal Floyer's work often uses everyday but generally overlooked objects or images to introduce de-familiarizing and somewhat startling moments into the spectator's experience of a space. Slight alterations to found objects that are usually familiar from everyday experiences (a hairbrush, the sign for an emergency exit, or the projection of an image of a nail, for instance) create often surprising interventions that heighten the awareness of our surroundings.

Selected Exhibition




Ceal Floyer
*Unfinished*
Palazzo Diedo Berggruen
Arts & Culture, Venice
2026

# JENNY BROSINSKI

Artist Profile

Artist Page

Jenny Brosinski was born in Celle, Germany. In 2012 Brosinski completed her Meisterschüler studies at the Weißensee Academy of Art Berlin. She was shortlisted for the Berlin Art Prize in 2014 and in 2024 nominated for the Hans-Purrmann Prize of the City of Speyer. Brosinski currently lives and works in Berlin and Blankensee.





Detail

Executed in oil, oil stick, pencil and canvas on canvas, Jenny Brosinski's *clown (nach Paul Klee)* features a dense, circular tangle of red marks in the lower-left area, extending across several rectangular pieces of canvas attached to the surface. In the upper half of the largely exposed, unprimed canvas, a compact blue passage and an area of pale rose-tinted white are overlaid with heavy black strokes.

Association served as a starting point for this painting, as well as an understanding of how the clown figure has been depicted throughout art history. The artist feels ambivalent towards the clown, and clowns can be ambivalent themselves: between apparent cheerfulness and profound melancholy, existential fragility and personal reflection, masquerade and jest that are able to conceal a sense of loneliness or underlying threat.

Please click the artwork to download
a high-resolution image



Jenny Brosinski
*clown (nach Paul Klee)*, 2026
Oil, oil stick, pencil, canvas and glue on canvas
Unframed: 183 x 168 cm | 72 x 66 1/8 in
Framed: 186,2 x 171,2 x 5,5 cm | 73 1/4 x 67 3/8 in
JB 500

EUR 36,000.00 excl. tax

# Selected Exhibition



Jenny Brosinski
*Funny Bone*
Kunstverein Oldenburg
2024

# Concurrent Exhibition



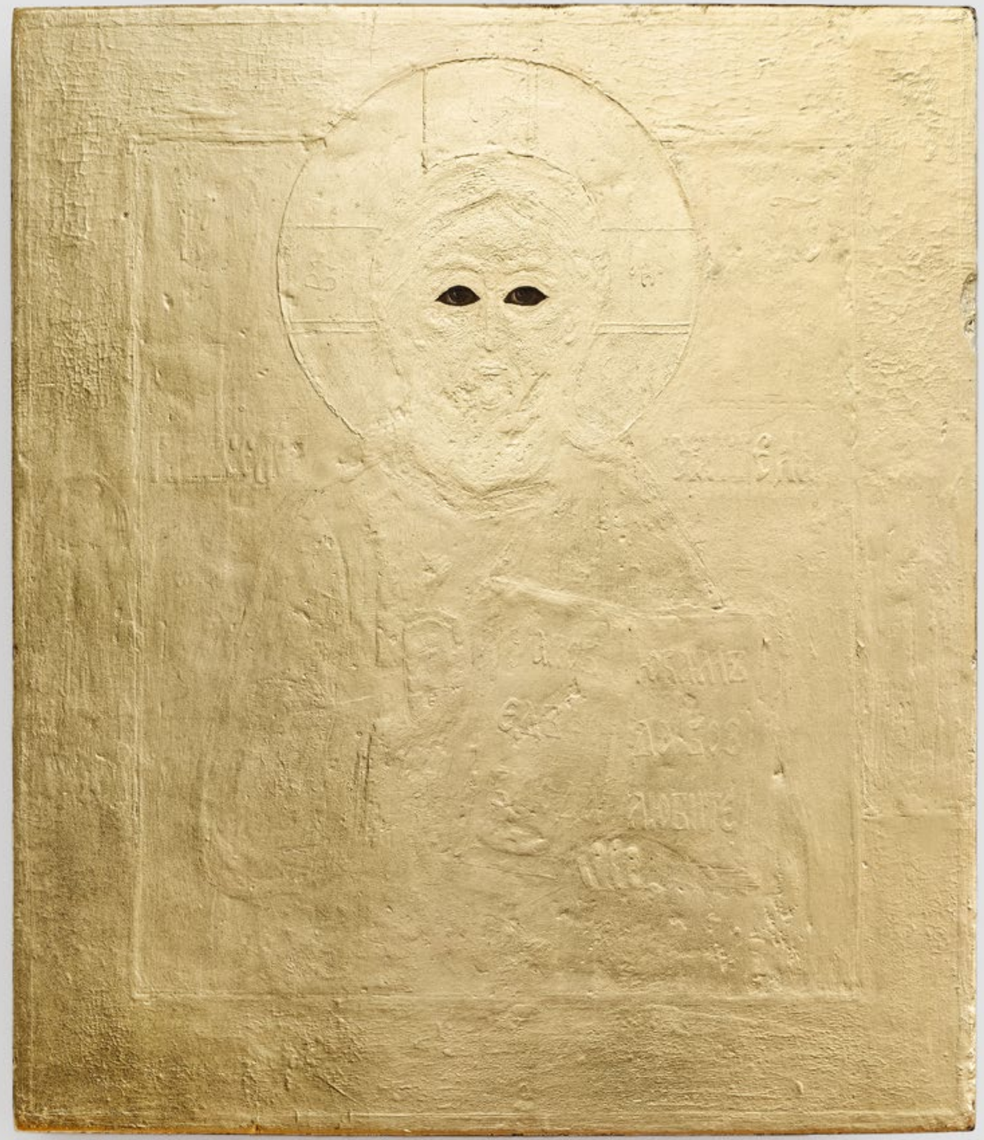
Jenny Brosinski
*Make A Wish*
Esther Schipper, Berlin
November 6 – December 19, 2026

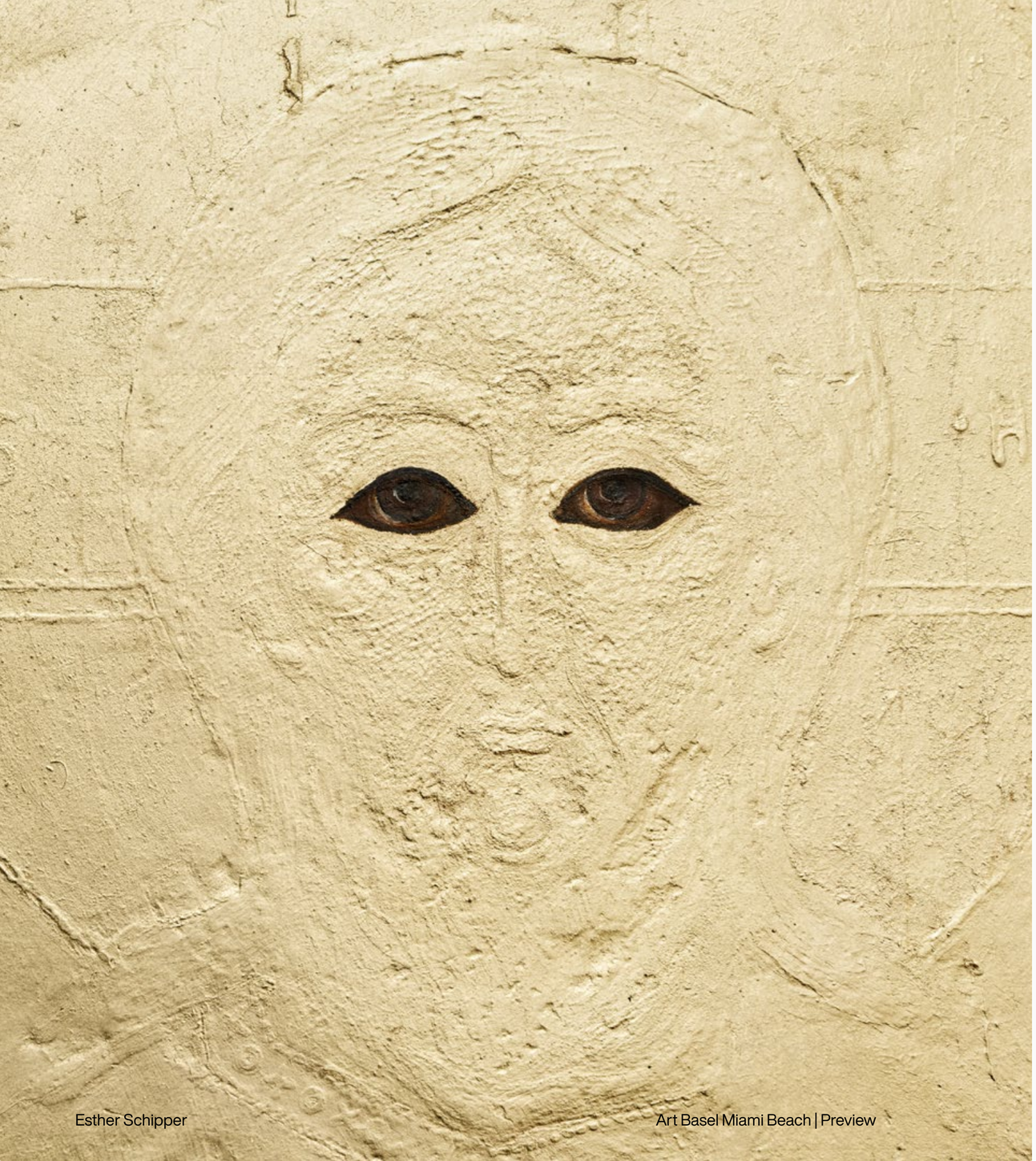
# ETIENNE CHAMBAUD

Artist Profile

Artist Page

Etienne Chambaud was born 1980 in Mulhouse, France. The artist lives and works in Paris.





Etienne Chambaud
*Uncreature*, 2026
Gold leaf on found icon
35,7 x 30,8 x 5,3 cm | 14 x 12 1/8 x 2 1/8 in
EC 343

EUR 19,500.00 excl. tax

Quiet gazes appear to issue forth from Etienne Chambaud's series *Uncreatures*. The historical icons, panel paintings of religious figures represented against a golden background—the symbol of divine light—have been modified and the figures, except for their eyes, covered entirely with gold leaf. The chromatic difference between recently applied and original gilding, perhaps paradoxically, makes visible the outline of the hidden figure. Their gaze acts as a spatial marker, emanating from the expanse in a certain direction, but also a temporal one, as if the observer were encountering not just a representation but its spectral presence.

The artist's interest in icons stems from their singular status among images: produced within a religious context, icons are made by human producers but considered divine. They represent a divine presence which is considered eternal, that is it existed before the image was made. Paradoxically, it is considered a divine creation, even as it was produced by human artist. By covering the figures with gold leaf, Chambaud redacts this presence of the divine again, keeping the work in a tension of presence and absence. He creates an absence.



Esther Schipper

Art Basel Miami Beach | Preview

2026

Please click the artwork to open
a high-resolution image



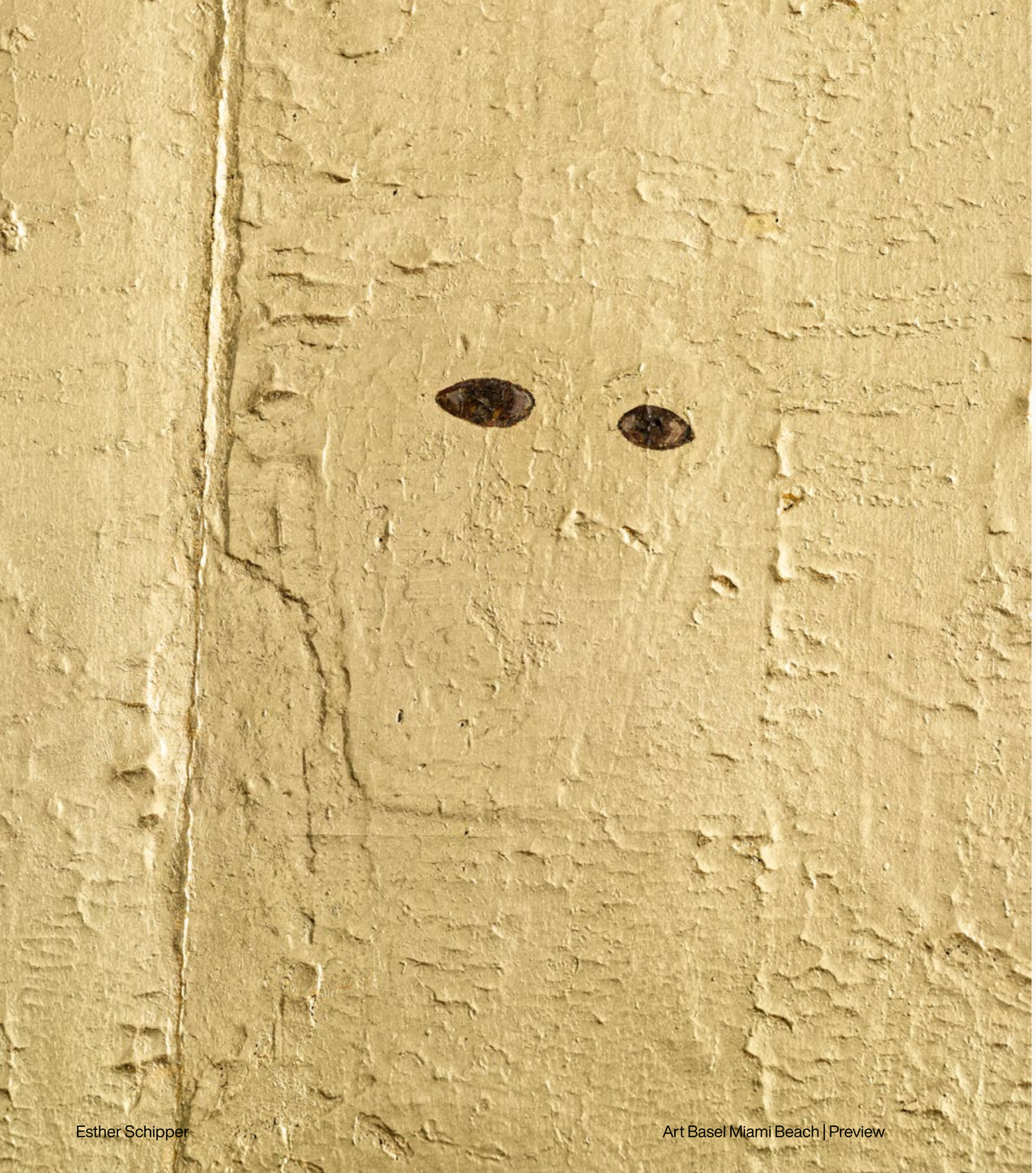
Etienne Chambaud
*Uncreature*, 2026
Gold leaf on found icon
35,7 x 30,8 x 5,3 cm | 14 x 12 1/8 x 2 1/8 in
EC 343

EUR 19,500.00 excl. tax



Etienne Chambaud
*Uncreature*, 2026
Gold leaf on found icon
39 x 30,8 x 3,9 cm | 15 3/8 x 12 1/8 x 1 1/2 in
EC 344

EUR 20,000.00 excl. tax





Esther Schipper

Art Basel Miami Beach | Preview

2026

# Selected Exhibition



With Etienne Chambaud
*Icônes*
Punta della Dogana
Pinault Collection, Venice
2023

# NORBERT BISKY

Artist Profile

Artist Page

Norbert Bisky was born 1970 in Leipzig, Germany. He studied painting at the Berlin University of the Arts in the class of Georg Baselitz. Furthermore, Bisky spent an academic year during his studies at the faculty of fine arts of the Universidad Complutense in Madrid and he joined the class of Jim Dine in the Salzburg Summer Academy. He lives and works in Berlin and Andalusia.






Norbert Bisky’s *MVP*, executed in oil on canvas, organizes three scenes within a fractured, poster-like field. A young man in profile occupies the foreground in a bright orange hooded sweatshirt displaying the letters MVP across its front. The acronym is commonly used in sports and popular culture and stands for “most valuable player.”

Originally intended to award the top-performing player of a team it is, especially online, widely used today to describe any person exceptionally helpful or important in a given situation.

Bisky's figures—painted in bright and seductive colors yet fragmented, falling, untethered—have always been a symbol of the precarious nature of man in totalitarian societies and under capitalism. The state of the city, and society at large, is represented by a heady mix of quotations from urban life. The streets are alive in these paintings but also in a feverish dream of change, upheaval, and decay.

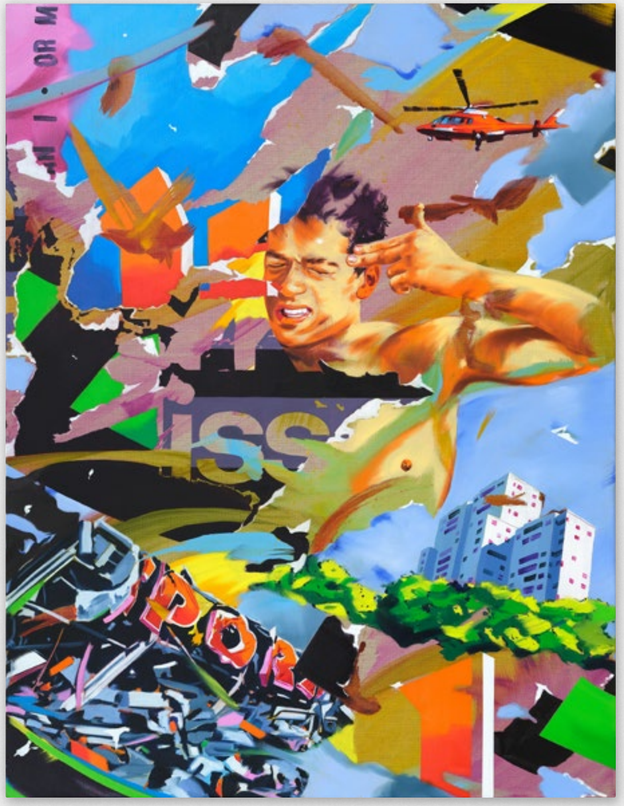
Esther Schipper

Art Basel Miami Beach | Preview

2026

Please click the artwork to open
a high-resolution image





←
Norbert Bisky
*MVP*, 2026
Oil on canvas
150 x 120 cm | 59 x 47 1/4 in
NBI 114

EUR 65,000.00 excl. tax

→
Norbert Bisky
*Oblivion*, 2025
Oil on canvas
170 x 130 cm | 66 7/8 x 51 1/8 in
NBI 035

EUR 72,000.00 excl. tax



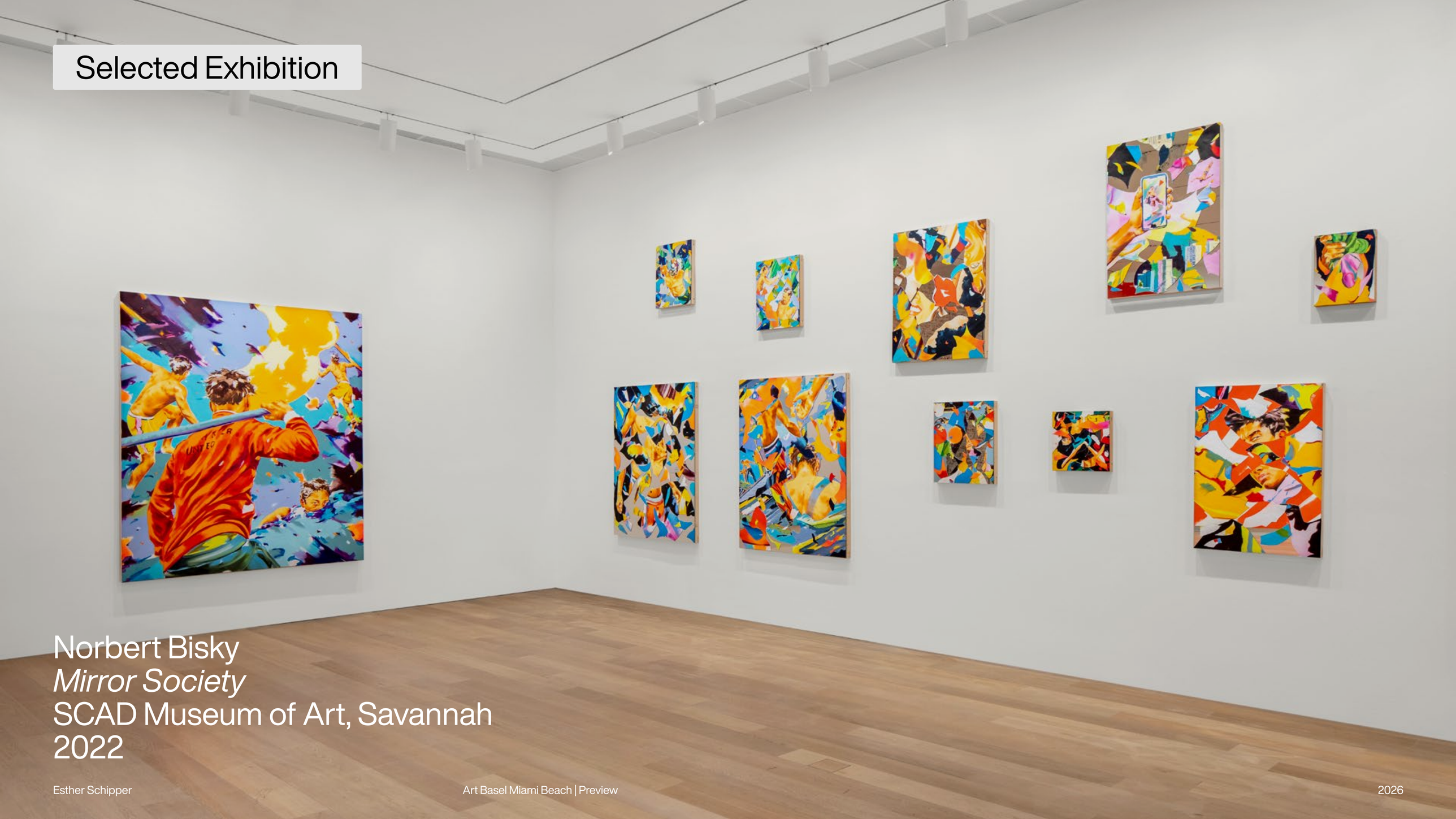
Esther Schipper Art Basel Miami Beach | Preview 2026

# Selected Exhibition



Norbert Bisky
*Polympsest*
Esther Schipper, Berlin
2025

# Selected Exhibition



Norbert Bisky
*Mirror Society*
SCAD Museum of Art, Savannah
2022

# SARAH BUCKNER

Artist Profile

Artist Page

Sarah Buckner was born in 1984 in Frankfurt, Germany. She studied at the Accademia di Belle Arti in Palermo and at the Kunstakademie Düsseldorf. Buckner lives and works in Cologne.






Building on Buckner's exploration of the female form as a symbol of emotional and narrative ambiguity, this oil on linen painting depicts a young girl with cropped blonde hair and a red plaid dress walking alongside an ornate wrought-iron fence. She is looking at a snail that she is holding in her raised left hand. Behind the fence, a shadowy face emerges, half-obscured by the bars and unnoticed by the girl, who is entirely captivated by the small creature in her hand. Pinkish-red hues dissolve into soft greens and ochres around them, leaving the space as a garden, memory or dream deliberately unresolved.

Buckner mixes many of her paints from pure pigments and ground minerals, exploiting their varying opacity and viscosity to create surfaces that are both material and evanescent. Drawing on real-life encounters, dreams, books and films, her image world features figures that feel both open-ended and precisely observed, as if emerging from a fully formed narrative of which viewers can only catch a momentary glimpse.

Please click the artwork to download
a high-resolution image

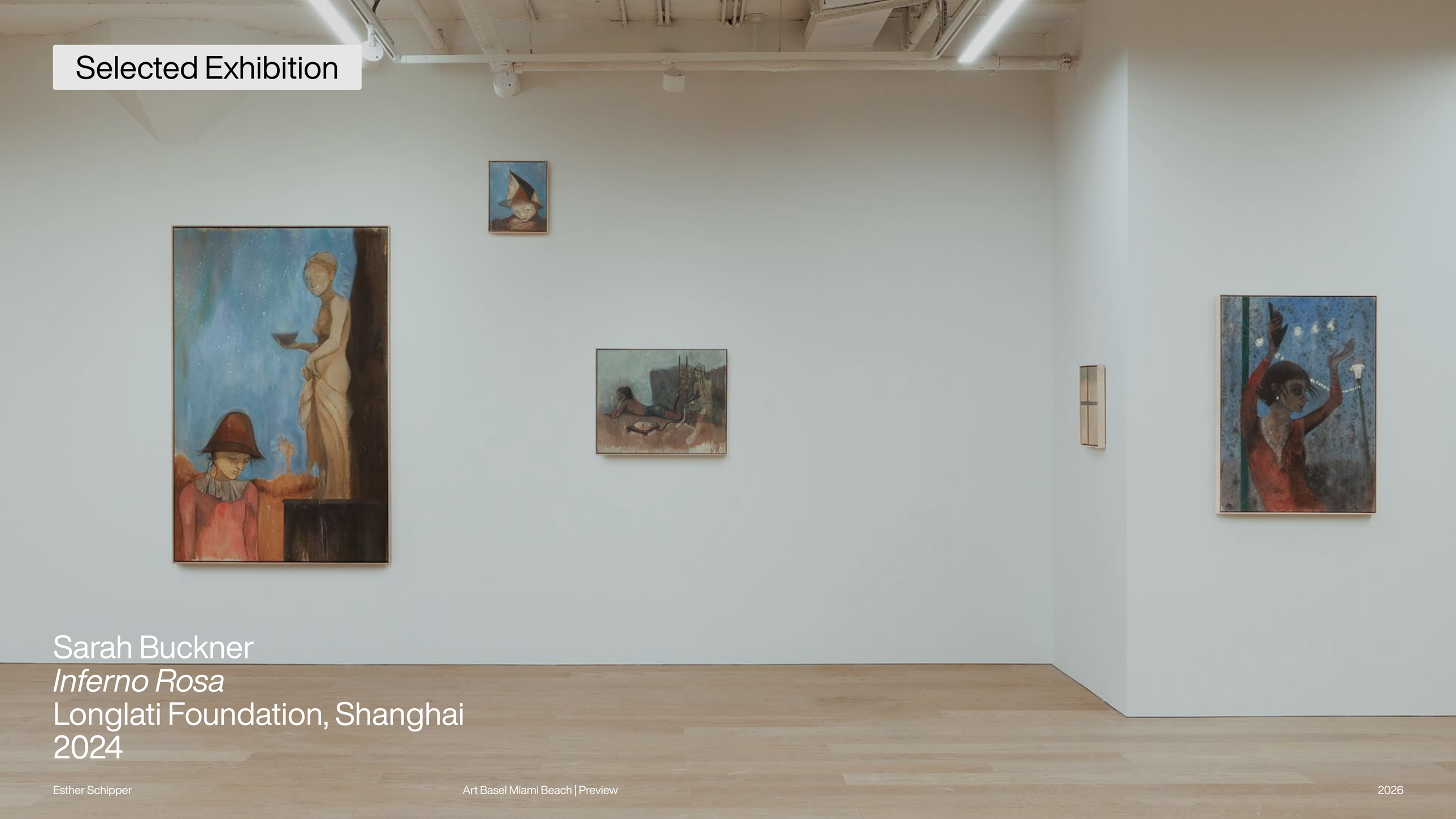


The girl belongs to the recurring cast of female protagonists in her work — condensed references to mythical women, literary characters, and personal acquaintances. The title Upsetter encapsulates this tension: the lurking presence behind the fence and the girl's unwitting composure stage an encounter that remains deliberately unresolved, its emotional register kept open — consistent with a pictorial language that distils narrative into mystery and allows meaning to linger rather than settle.

Sarah Buckner
*Upsetter*, 2026
Oil on linen
Unframed: 145 x 115 cm | 57 1/8 x 45 1/4 in
Framed: 149,2 x 118,8 x 5 cm | 58 3/4 x 46 3/4 x 2 in
SBU 166

EUR 52,500.00 excl. tax

# Selected Exhibition



Sarah Buckner
*Inferno Rosa*
Longlati Foundation, Shanghai
2024

# DANIEL STEEGMANN MANGRANÉ

Artist Profile

Artist Page

Daniel Steegmann Mangrané was born in 1977 in Barcelona, Spain. He studied at the Escola de disseny i art, and the Gris ART School of Photography, both in Barcelona. The artist lives and works in Barcelona.



Detail



Daniel Steegmann Mangrané
*Ramita with gold accents*, 2025
Beech branch and gold pins
54 x 42 x 7 cm | 21 1/4 x 16 1/2 x 2 3/4 in
DSM 438

EUR 22,000.00 excl. tax

Paring three circular golden elements with a small twig, Daniel Steegmann Mangrané's work juxtaposes organic and human-made shapes and materials. Part of a small series of unique works, the position of the three pins, some of which hold up the twig, varies in each iteration. The play between the three differently sized geometric shapes and the undulating lies of the twig creates a subtle, dynamic tension of forms.

Formally, the artist's delicate sculptural works, made of modified organic material or resembling organic objects such as bark, leaves and twigs, explore the emergence and migration of forms between different formal registers in nature, art and architecture. The organic materials are paired with classical geometric shapes associated with human-made forms and, in a broader sense, with human systems of knowledge such as geometry and mathematics.

Daniel Steegmann Mangrané
*Ramita with gold accents*, 2025
Beech branch and gold pins
46 x 43 x 7 cm | 18 1/8 x 16 7/8 x 2 3/4 in
DSM 436

EUR 22,000.00 excl. tax





Detail

Esther Schipper

Art Basel Miami Beach | Preview

2026

Selected Exhibition



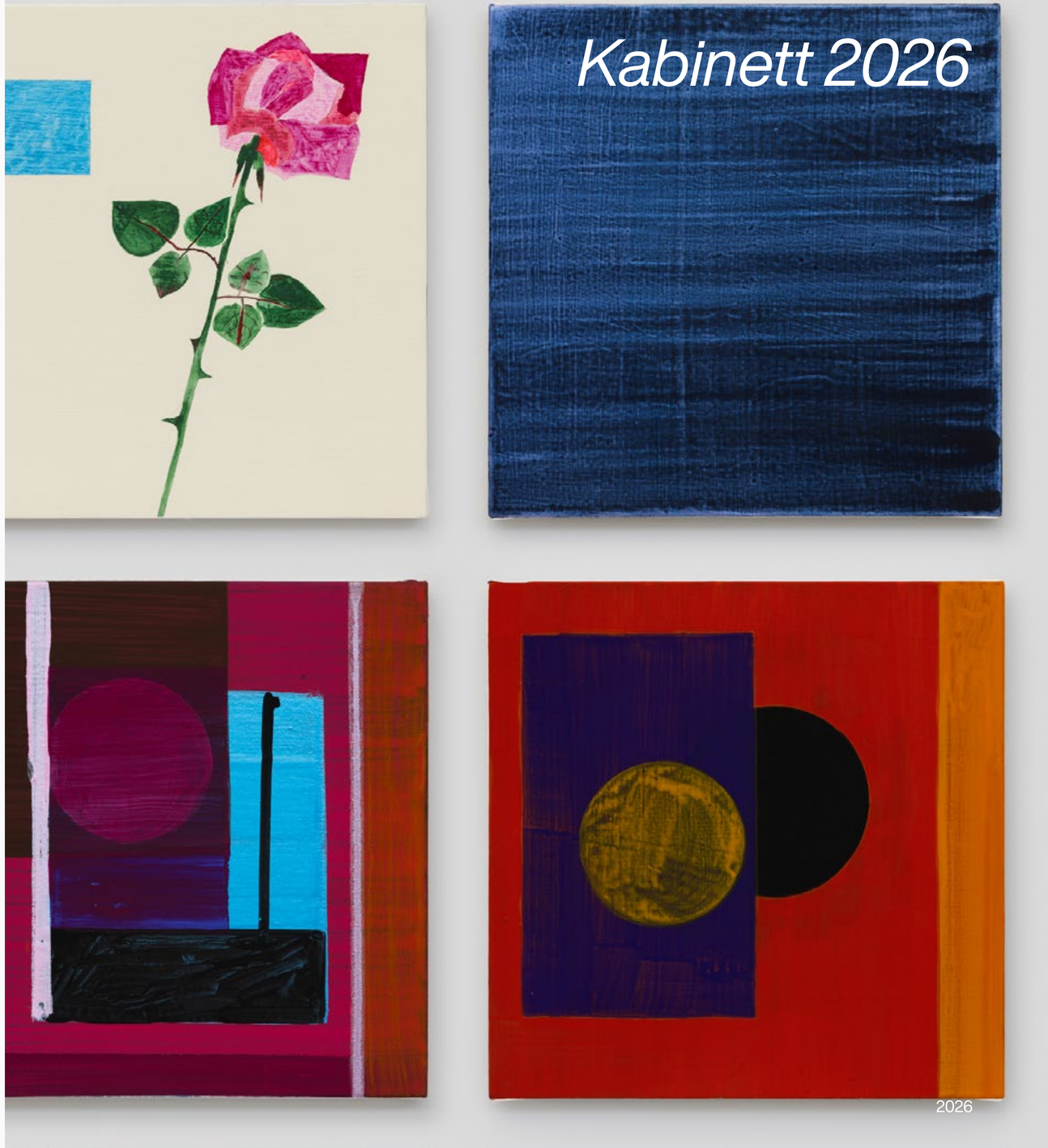
Daniel Steegmann Mangrané
*A Leaf Shapes the Eye*
Museum of Contemporary Art of Barcelona
2023

# SOJOURNER TRUTH PARSONS
## *in real life*

Artist Profile

Dossier

Sojourner Truth Parsons, born in 1984 in Vancouver, Canada, holds a Bachelor of Fine Arts from Nova Scotia College of Art and Design, Halifax, Nova Scotia. The artist lives and works between the southern Catskill Mountains and Brooklyn, New York.



# Dossier: *Kabinett 2026*

Sojourner Truth Parsons's paintings capture the atmospheric temperature of her surroundings – be it neighborhood, studio, or garden – and distill them into emotional essence. As presented here in 'In real life', her small canvases bring near-abstract forms into a sequence that privileges feeling over representation. Oblique references to figures and objects surface within shifting constellations of color, iridescent passages, and fields of thin washes, where the viscosity of the medium remains materially present. The intimacy of their scale draws the viewer into the tension of creation, extending the encounter between painter and canvas. Rather than the awe and foreboding associated with the sublime, the works suggest a form of wonder marked by tenderness and even a latent sense of protectiveness. Each painting functions as a still within the sequence, yet the works are experienced less as a linear progression than as a simultaneity of sensations: reveries of sadness, joy, and beauty.



Click here to open
the *Kabinett 2026* Dossier



*I love you*, 2026
Acrylic on canvas
6 parts
Each: 38 x 38 cm | 15 x 15 in
STP 176

USD 48,000.00 excl. tax



*November*, 2026
Acrylic on canvas
2 parts
Each: 38 x 38 cm | 15 x 15 in
STP 186

USD 22,000.00 excl. tax

*I’ve always said that through the act of painting, I daydream or disassociate into spaces of longing, trying to reconcile intense desire.*

Sojourner Truth Parsons



Studio visit with Sojourner Truth Parsons: A snapshot of her, hanging the new works on trial. 2026

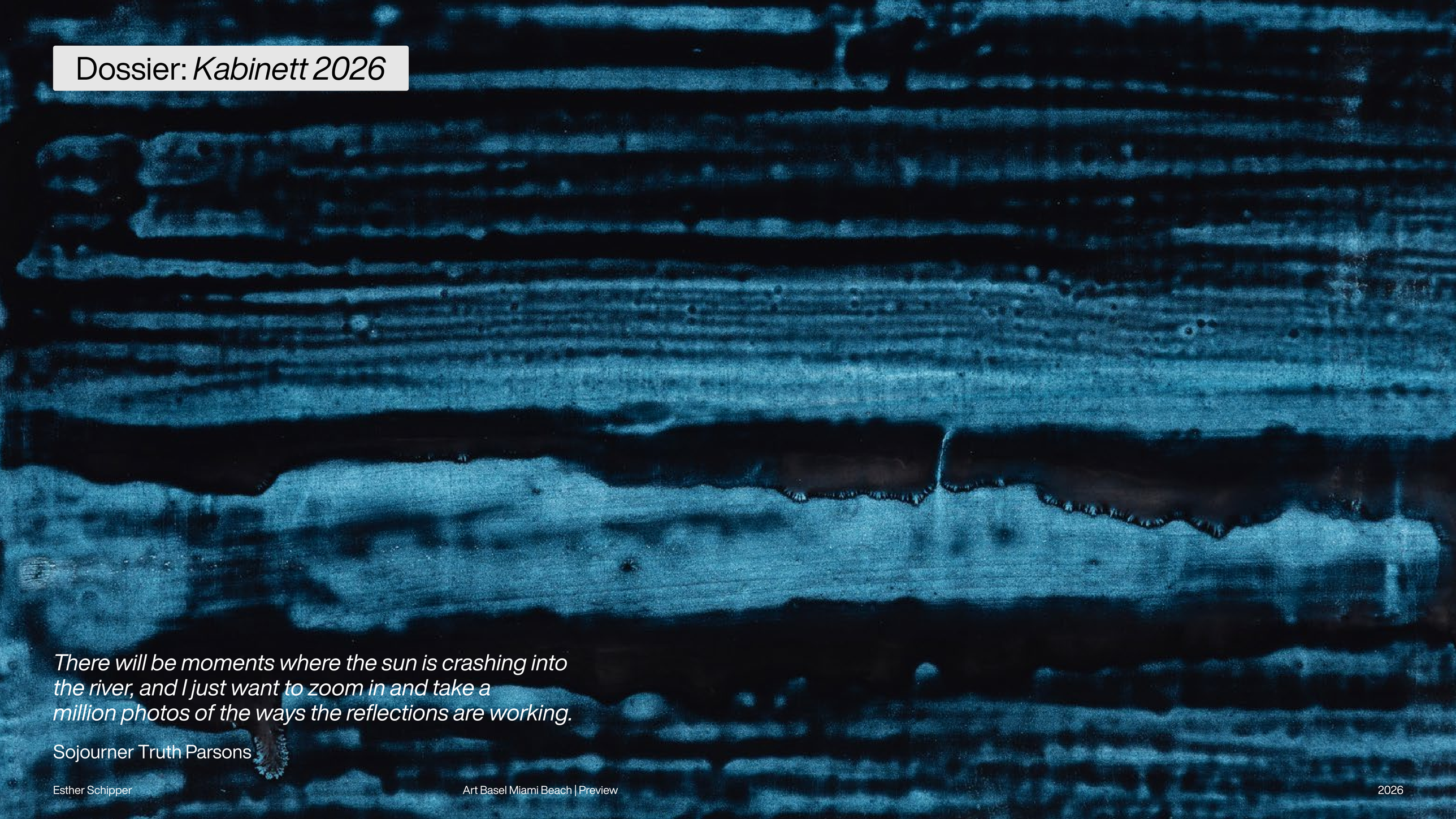
Click here to open
the *Kabinett 2026* Dossier



*My perfect life*, 2026
Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax

# Dossier: *Kabinett 2026*



*There will be moments where the sun is crashing into the river, and I just want to zoom in and take a million photos of the ways the reflections are working.*

Sojourner Truth Parsons

Click here to open
the *Kabinett 2026* Dossier



*October*, 2026
Acrylic on canvas
30 x 30 cm | 11 3/4 x 11 3/4 in
STP 167

USD 12,000.00 excl. tax



*New York far away*, 2026
Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

USD 45,000.00 excl. tax

*My paintings come out of moving between two places: upstate and the city. Coming into the city, I see the windows, the tall buildings, the geometry of the sky. Leaving again, I see gardens, plants, and lily ponds. The blue paintings can be sky or water. They are small and intimate, little glimpses of that experience.*

Sojourner Truth Parsons



Studio visit with Sojourner Truth Parsons: A snapshot of the studio, where the new works are hung on trial. The edges of every canvas are covered in tape. 2026

# Selected Exhibition



Sojourner Truth Parsons
*Louise*
Contemporary Art Gallery, Vancouver
2025

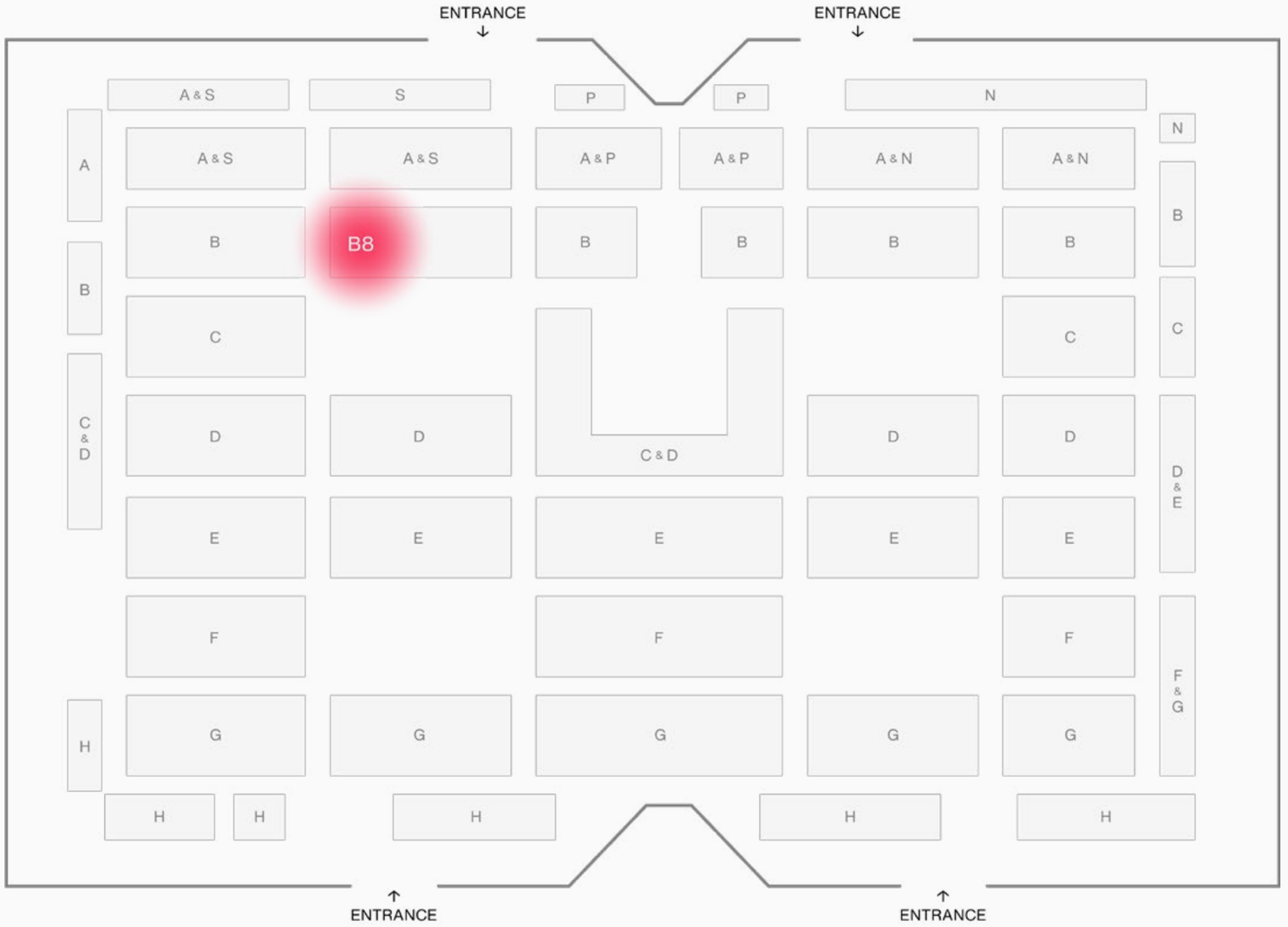
# Selected Exhibition



Sojourner Truth Parsons
*Sooner or later you will call my name*
Esther Schipper, Paris
2026

# Find us here
# Booth B8

Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach, FL 33139



# Concurrent Exhibitions



With JULIUS VON BISMARCK
*Sensing Oceans*

MIT Museum
314 Main Street, Cambridge, MA 02142
September 30, 2026 – February 21, 2027
mitmuseum.mit.edu



CAMILLE HENROT
*Dogs*

Public Art Fund, Doris C. Freedman Plaza,
Central Park, Fifth Avenue at 60th Street
New York, NY 10022
September 9, 2026 – August 29, 2027
publicartfund.org



TUAN ANDREW NGUYEN
*The Light That Shines Through the Universe*

High Line Art, The High Line Plinth
The Spur at 30th Street and 10th Avenue
New York, NY 10001
April 24, 2026 – Spring 2027
thehighline.org



With TUAN ANDREW NGUYEN
*Spirit House*

Museum of Contemporary Art Denver
1485 Delgany Street
Denver, CO 80202
November 20, 2026 – February 28, 2027
mcadenver.org



CELESTE RAPONE
*Atrium Project: Celeste Rapone*

Museum of Contemporary Art Chicago
220 East Chicago Avenue, Chicago, IL 60611
June 27, 2026 – April 11, 2027
mcachicago.org



With ANICKA YI
*The Ten Kings of Hell: Afterlife in Medieval Korea*

The Cleveland Museum of Art, Kelvin and
Eleanor Smith Foundation Exhibition Gallery
11150 East Boulevard,Cleveland, OH 44106
October 17, 2026 – January 23, 2027
clevelandart.org

Esther Schipper

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CONTENT@ESTHERSCHIPPER.COM

# SOJOURNER TRUTH PARSONS
*in real life*

Esther Schipper





Esther Schipper Sojourner Truth *Kabinett 2026* | Art Basel Miami Beach 2026

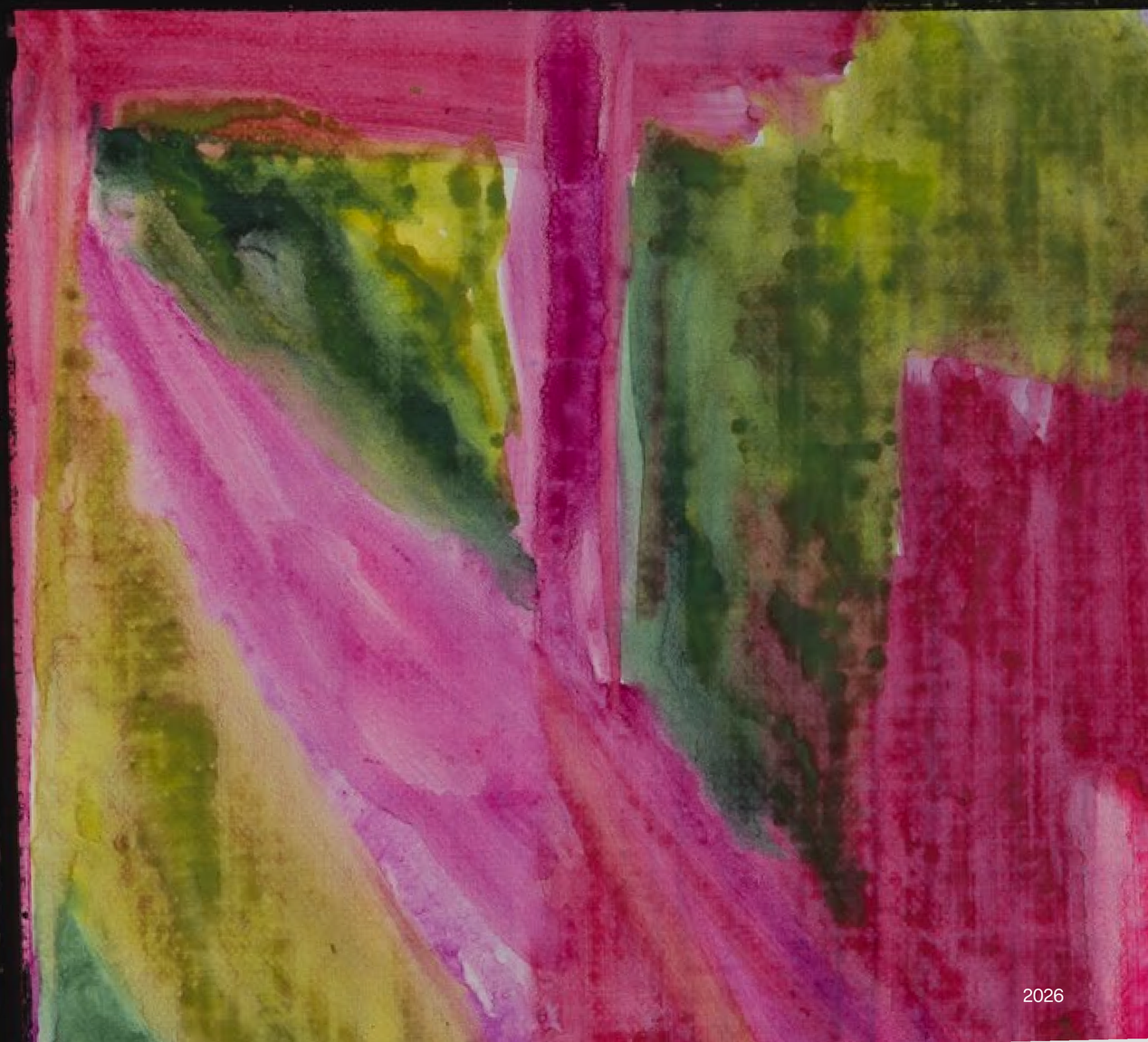
Artist Profile

Artist Page

Sojourner Truth Parsons, born in 1984 in Vancouver, Canada, holds a Bachelor of Fine Arts from Nova Scotia College of Art and Design, Halifax, Nova Scotia. The artist lives and works between the southern Catskill Mountains and Brooklyn, New York.

Sojourner Truth Parsons's paintings capture the atmospheric temperature of her surroundings – be it neighborhood, studio, or garden – and distill them into emotional essence. As presented here in 'In real life', her small canvases bring near-abstract forms into a sequence that privileges feeling over representation. Oblique references to figures and objects surface within shifting constellations of color, iridescent passages, and fields of thin washes, where the viscosity of the medium remains materially present. The intimacy of their scale draws the viewer into the tension of creation, extending the encounter between painter and canvas. Rather than the awe and foreboding associated with the sublime, the works suggest a form of wonder marked by tenderness and even a latent sense of protectiveness. Each painting functions as a still within the sequence, yet the works are experienced less as a linear progression than as a simultaneity of sensations: reveries of sadness, joy, and beauty.

Detail



Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026



Studio visit with Sojourner Truth Parsons:
A snapshot of the studio, where the new works are hung on trial. 2026



Studio visit with Sojourner Truth Parsons:
A snapshot of some working materials. 2026

*I’ve always said that through the act of painting, I daydream or disassociate into spaces of longing, trying to reconcile intense desire.*

Sojourner Truth Parsons



Studio visit with Sojourner Truth Parsons: A snapshot of her, hanging the new works on trial. 2026



Studio visit with Sojourner Truth Parsons:
A snapshot of a detail from her new works. 2026



Detail

Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

*My paintings come out of moving between two places: upstate and the city. Coming into the city, I see the windows, the tall buildings, the geometry of the sky. Leaving again, I see gardens, plants, and lily ponds. The blue paintings can be sky or water. They are small and intimate, little glimpses of that experience.*

Sojourner Truth Parsons



Studio visit with Sojourner Truth Parsons: A snapshot of the studio, where the new works are hung on trial. The edges of every canvas are covered in tape. 2026

Detail













Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026




*I find edges really beautiful. When I'm experiencing the world, I can't help but see everything as an edge, as a color next to a texture next to a flatness. And as a white-passing person of color, that edginess' has been part of the way that I've moved through the world interpersonally, my whole life. On an edge.*

Sojourner Truth Parsons



Detail

Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

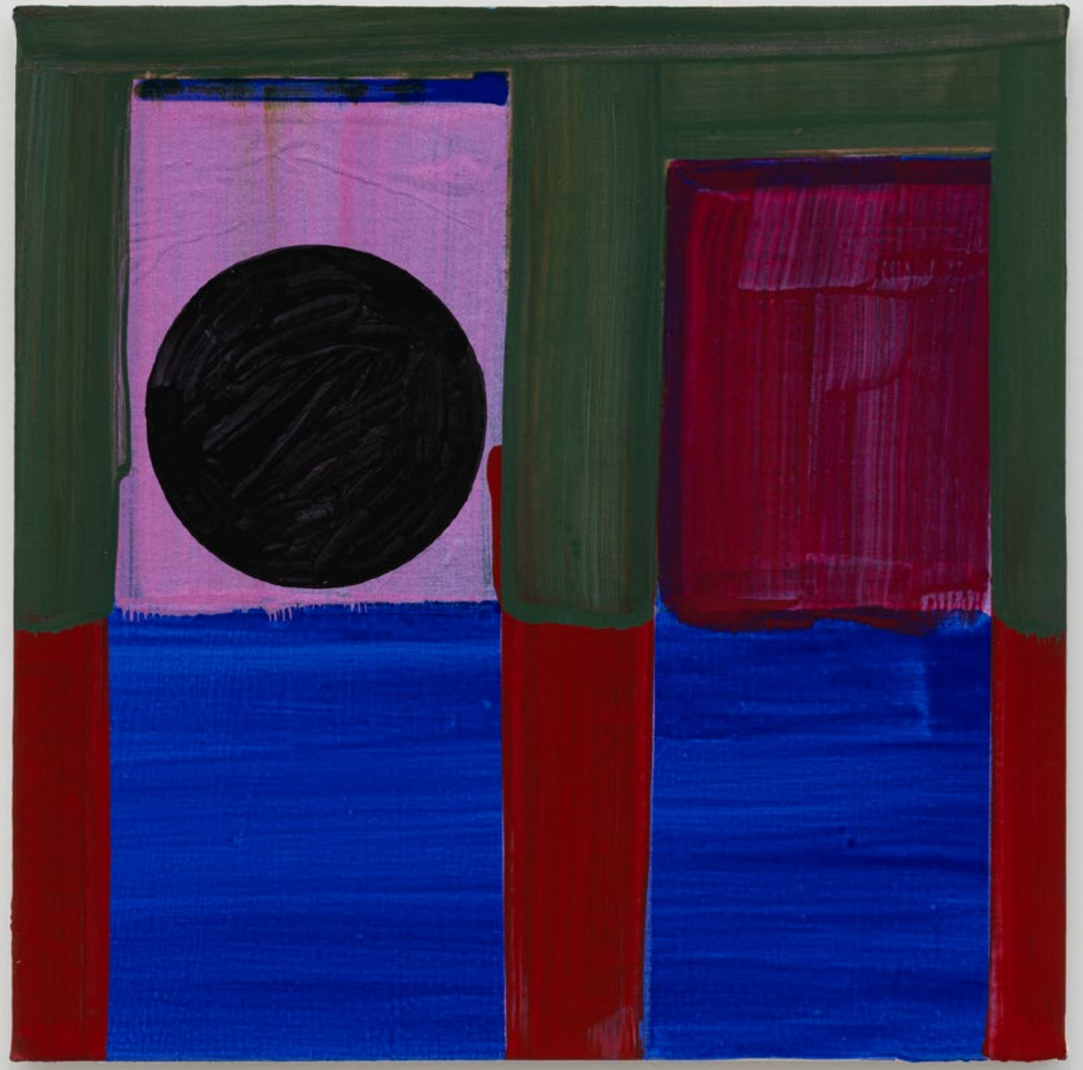
2026

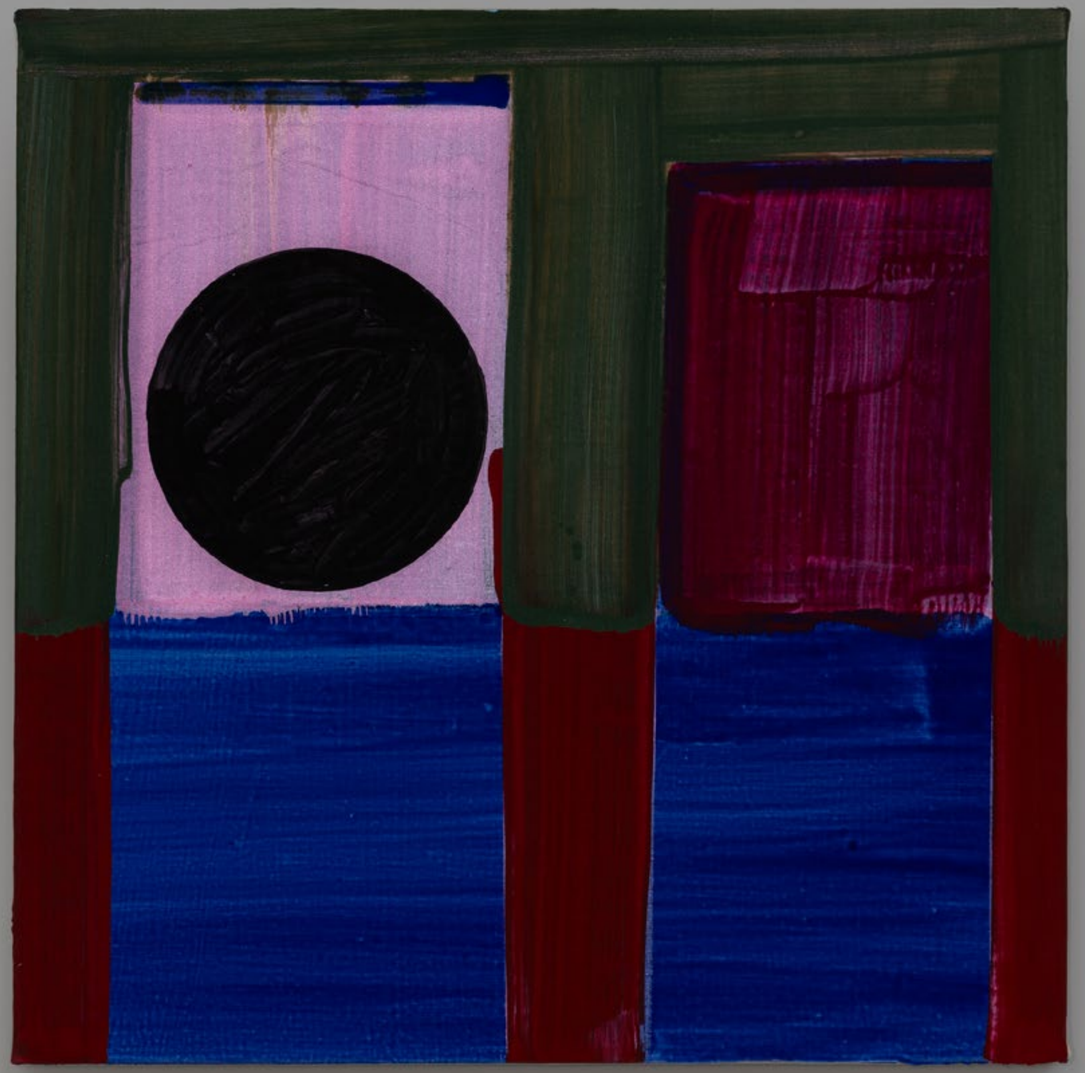
# *I love you*, 2026

Acrylic on canvas
6 parts
Each: 38 x 38 cm | 15 x 15 in
STP 176

USD 48,000.00 excl. tax







Esther Schipper

Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026



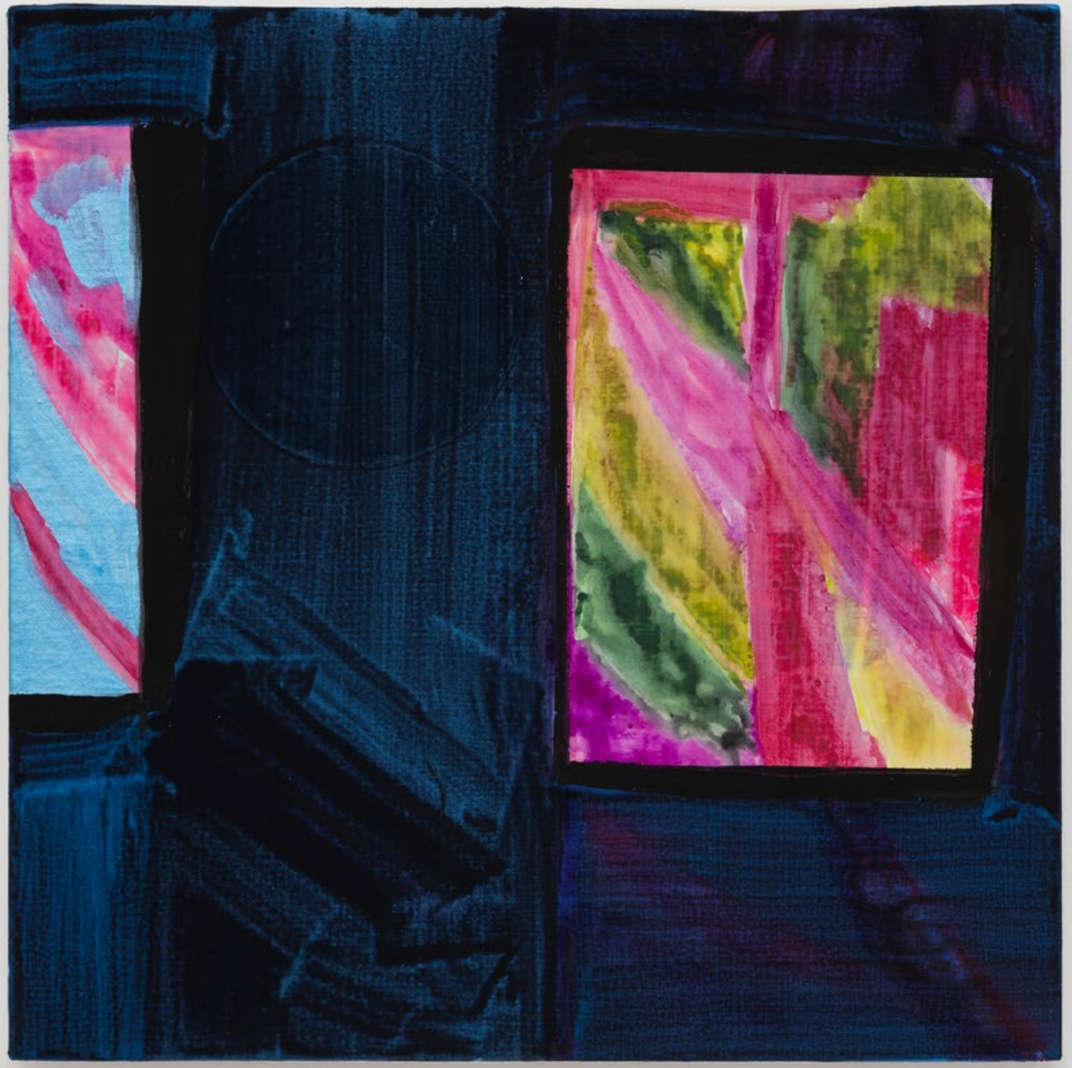


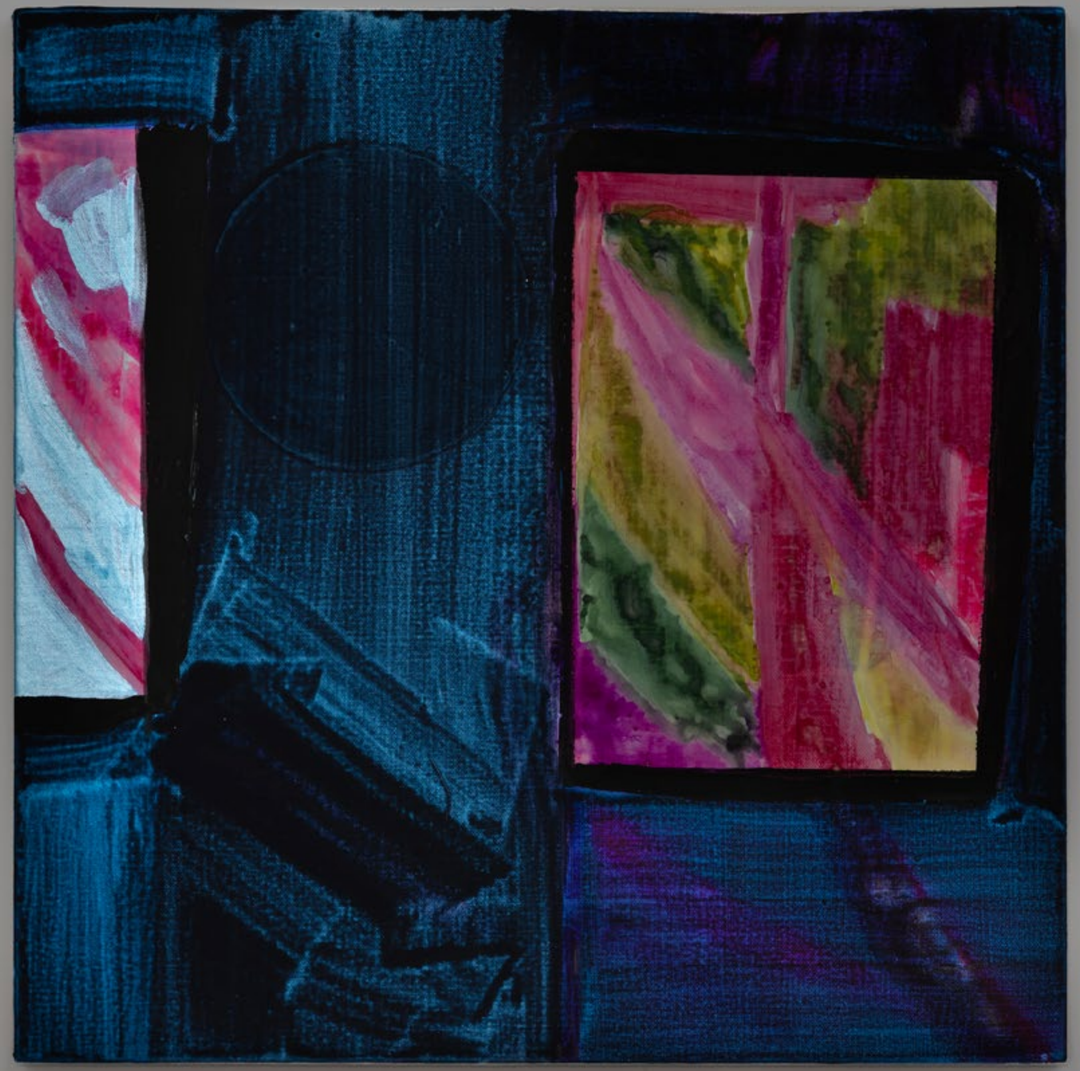
Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026



*I love you*, 2026
Acrylic on canvas
6 parts
Each: 38 x 38 cm | 15 x 15 in
STP 176

USD 48,000.00 excl. tax

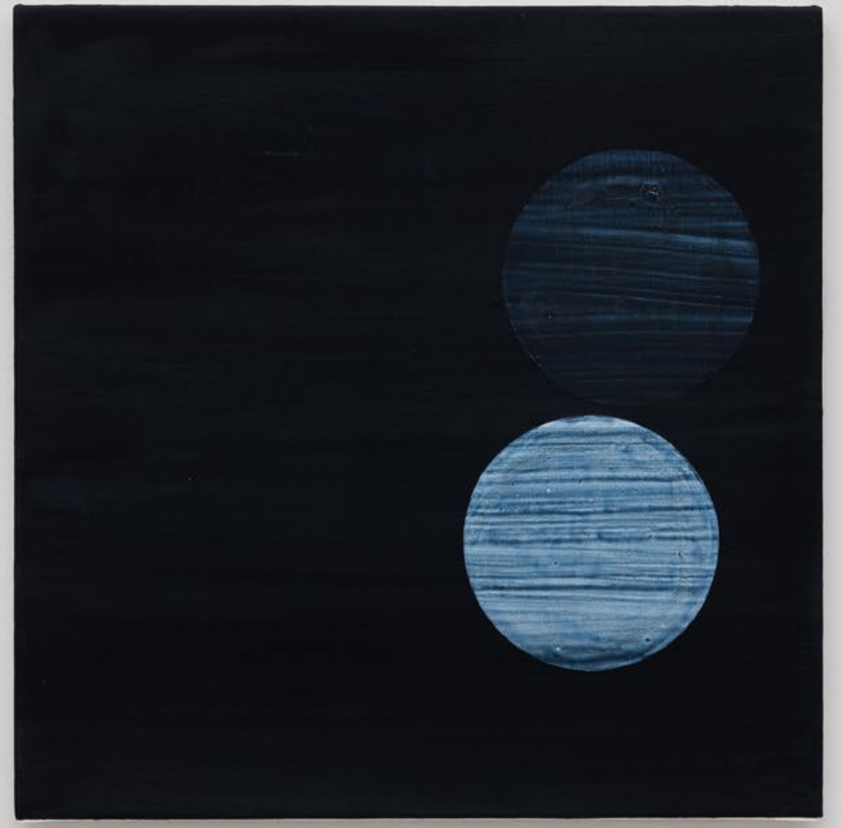


*November*, 2026
Acrylic on canvas
2 parts
Each: 38 x 38 cm | 15 x 15 in
STP 186

USD 22,000.00 excl. tax

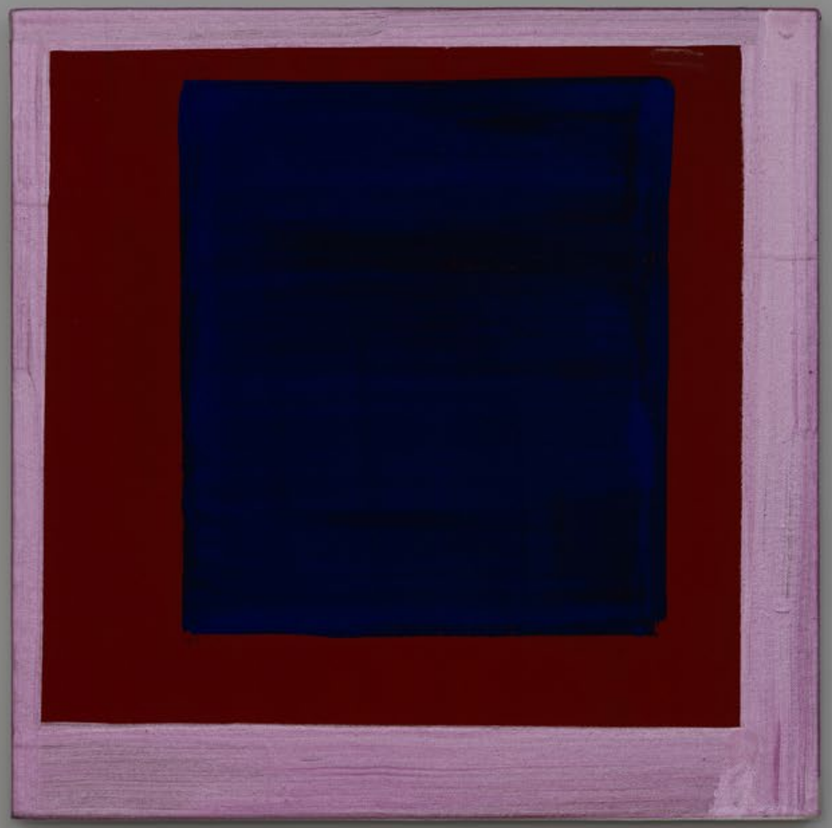
# *November*, 2026

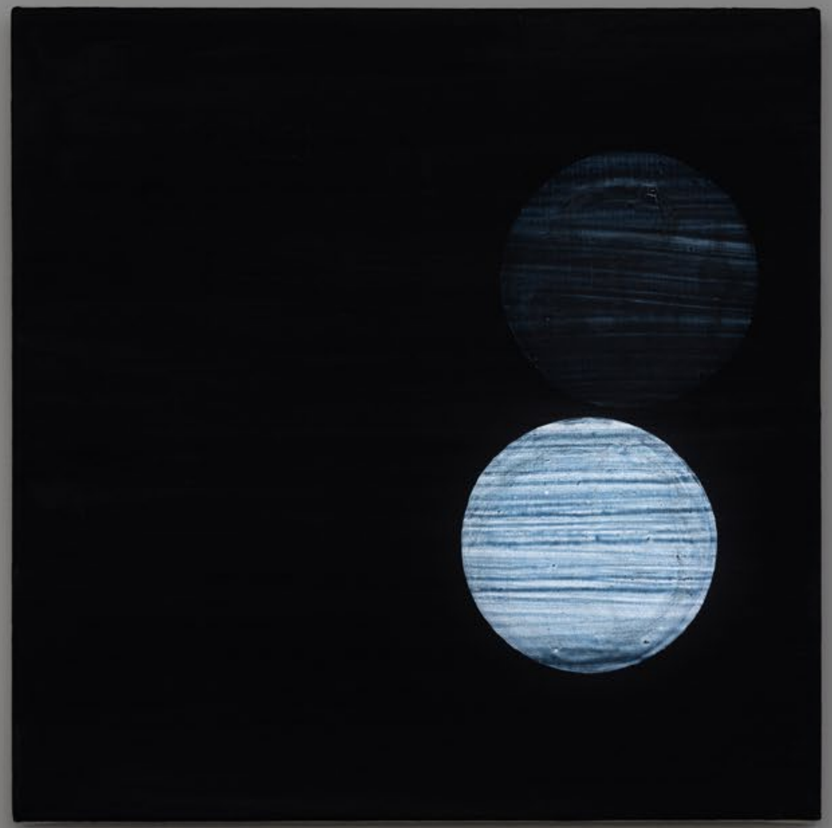




Acrylic on canvas
2 parts
Each: 38 x 38 cm | 15 x 15 in
STP 186

USD 22,000.00 excl. tax

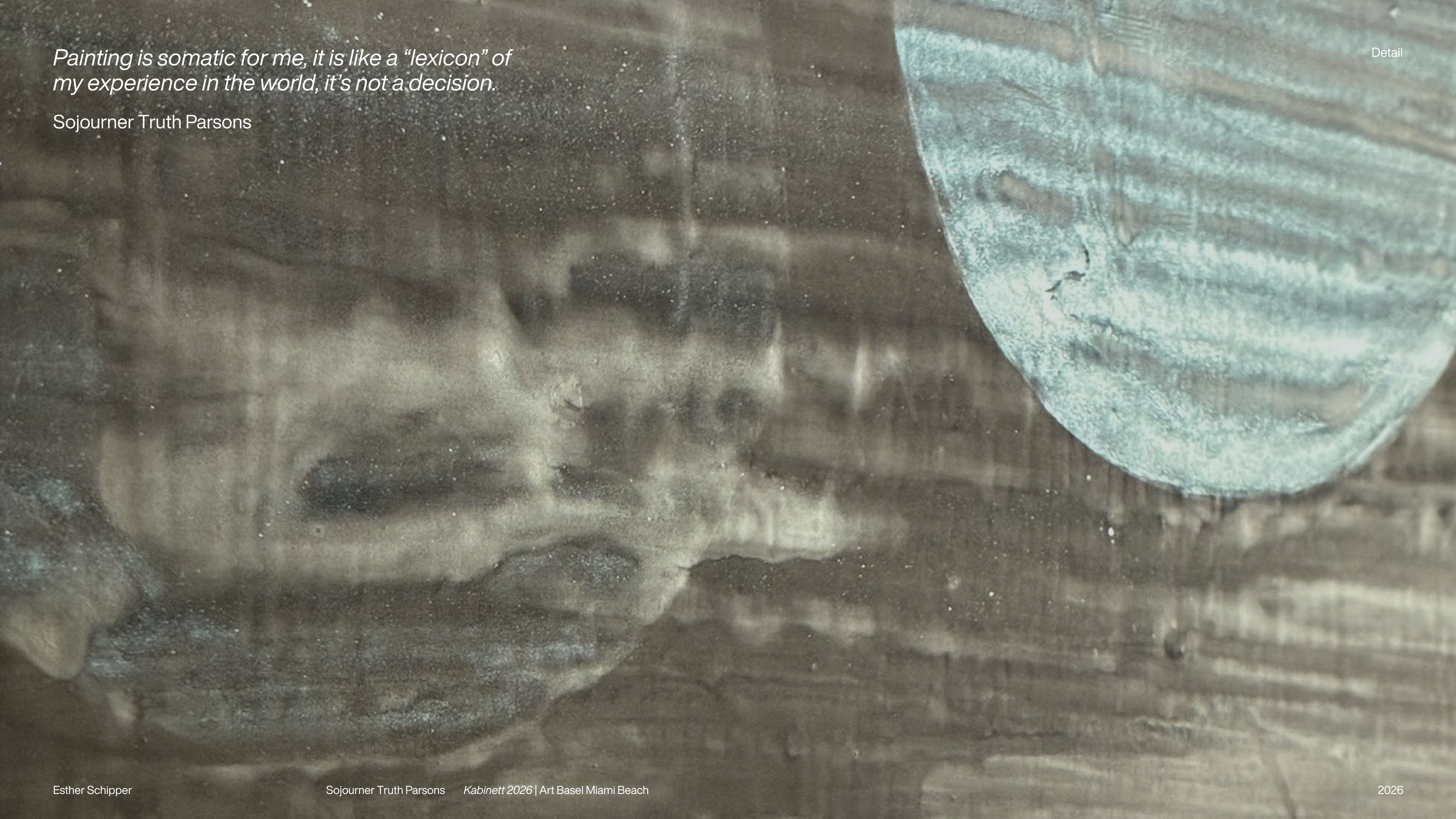




Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026

*Painting is somatic for me, it is like a “lexicon” of my experience in the world, it’s not a decision.*

Sojourner Truth Parsons



Detail



*October*, 2026
Acrylic on canvas
30 x 30 cm | 11 3/4 x 11 3/4 in
STP 167

USD 12,000.00 excl. tax



*New York far away*, 2026
Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

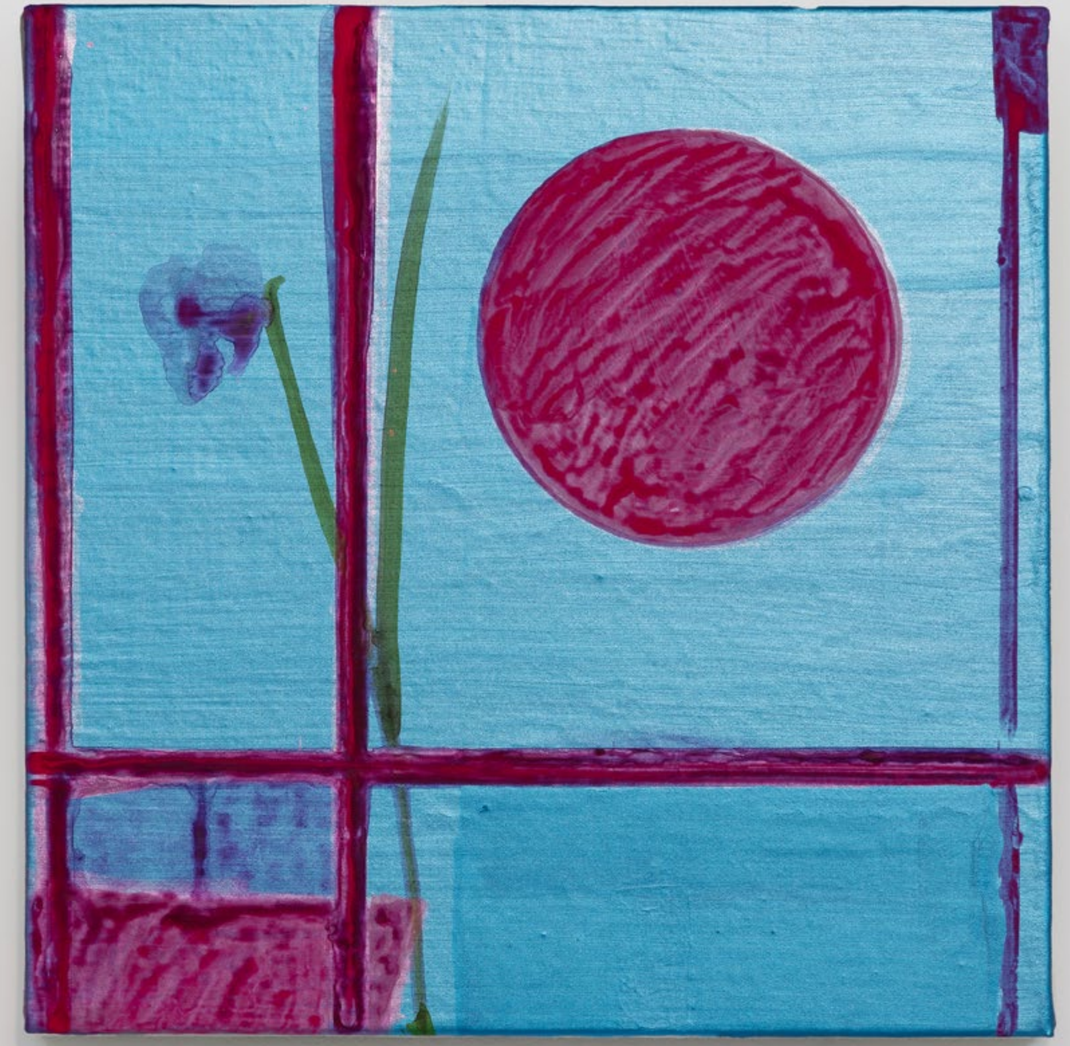
USD 45,000.00 excl. tax

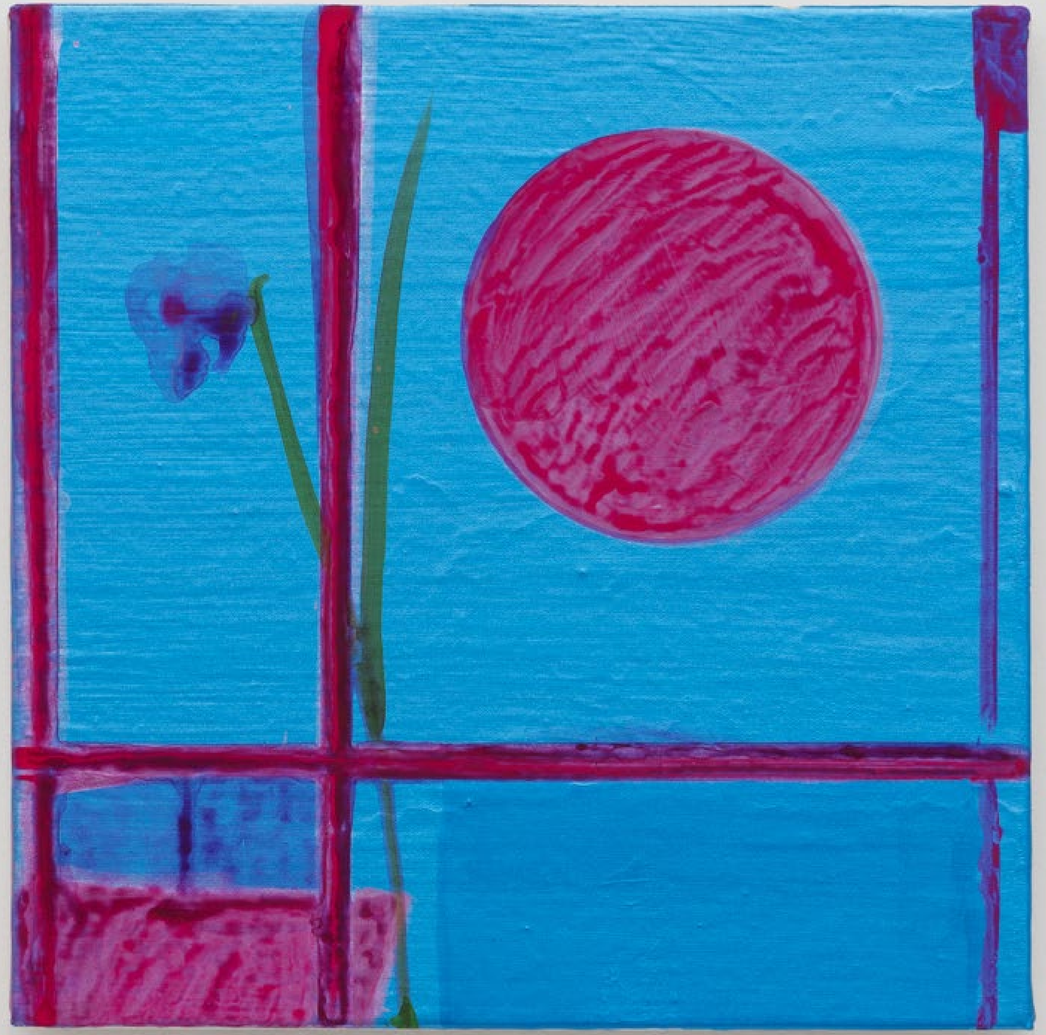
# *October*, 2026

Acrylic on canvas
30 x 30 cm | 11 3/4 x 11 3/4 in
STP 167

USD 12,000.00 excl. tax



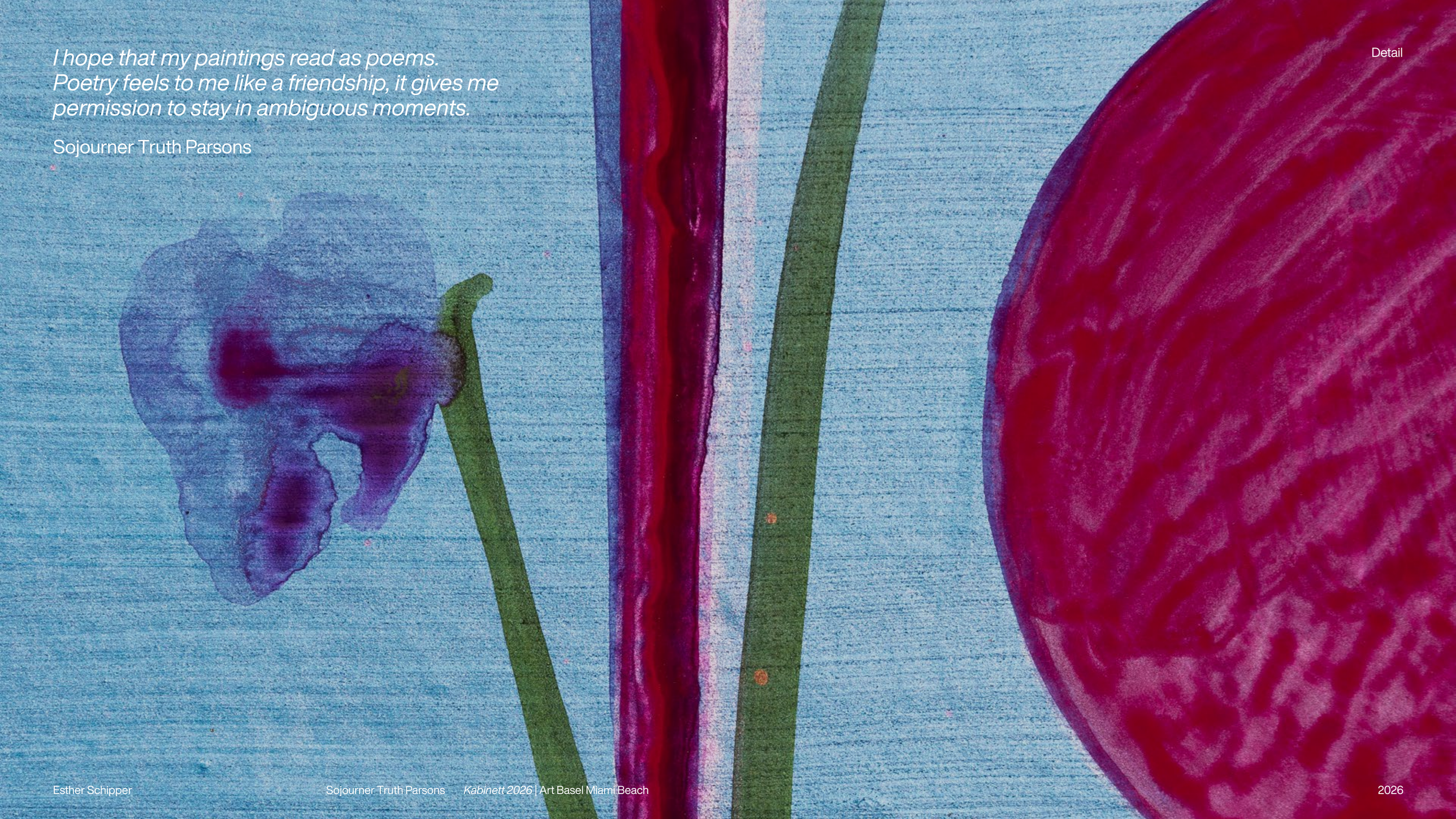




Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026

*I hope that my paintings read as poems. Poetry feels to me like a friendship, it gives me permission to stay in ambiguous moments.*

Sojourner Truth Parsons



Detail

Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

# *New York far away*, 2026

Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

USD 45,000.00 excl. tax





Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026







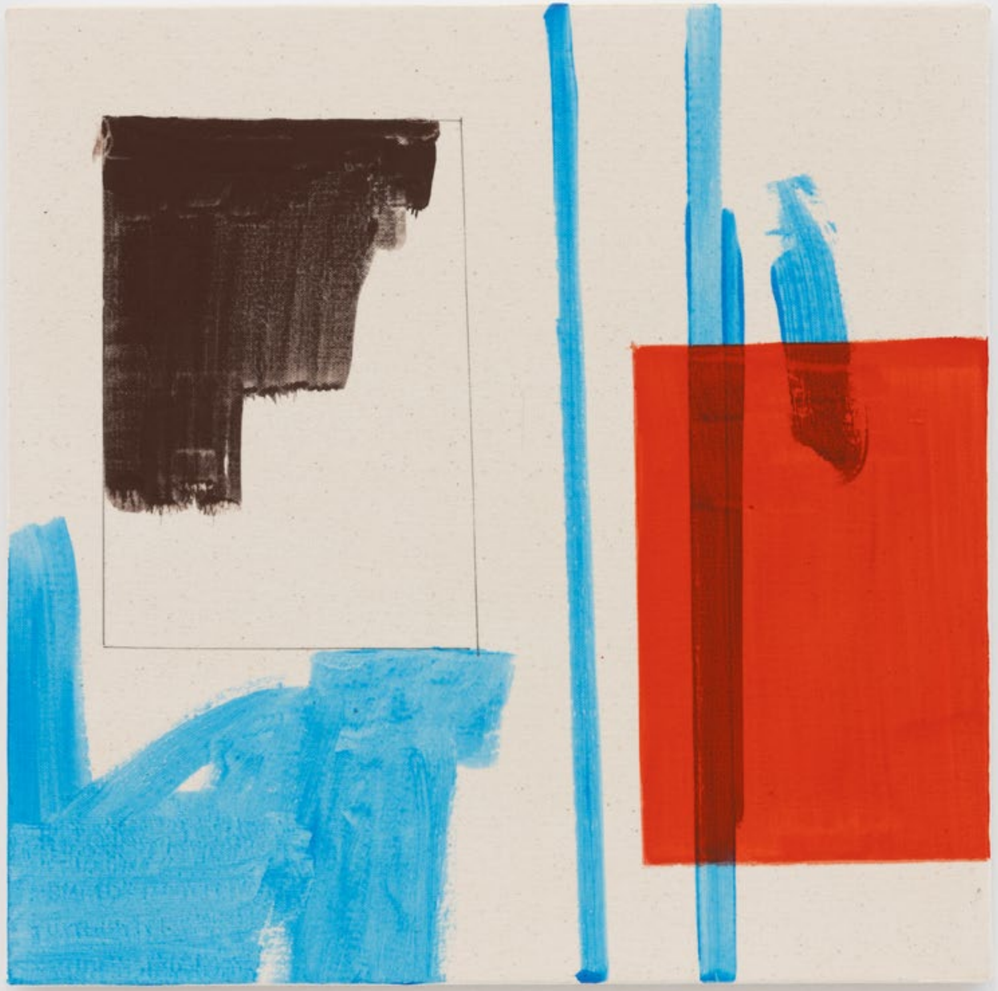
*New York far away*, 2026
Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

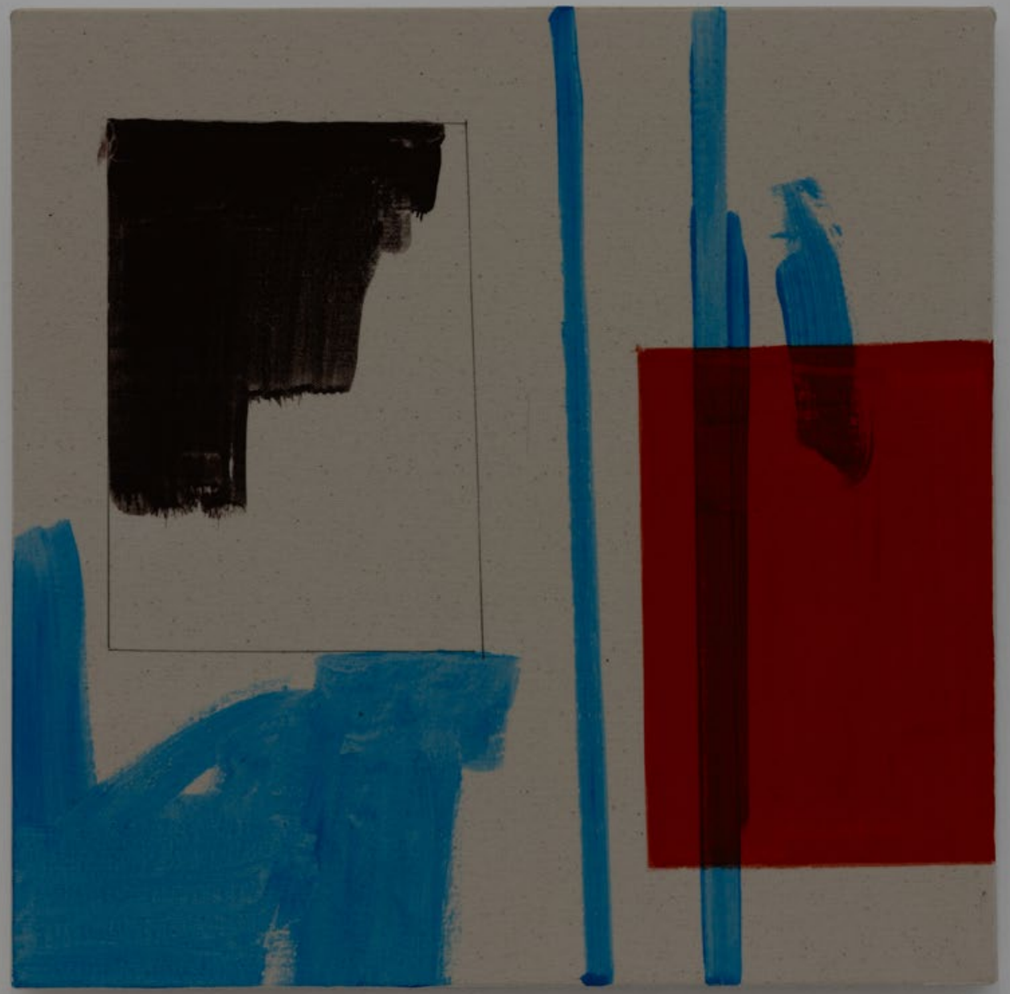
USD 45,000.00 excl. tax

*[...] Painting them is like constantly writing a love letter. They are kind of romantic, coming from a romantic place, and they are all about love.*

Sojourner Truth Parsons

Detail



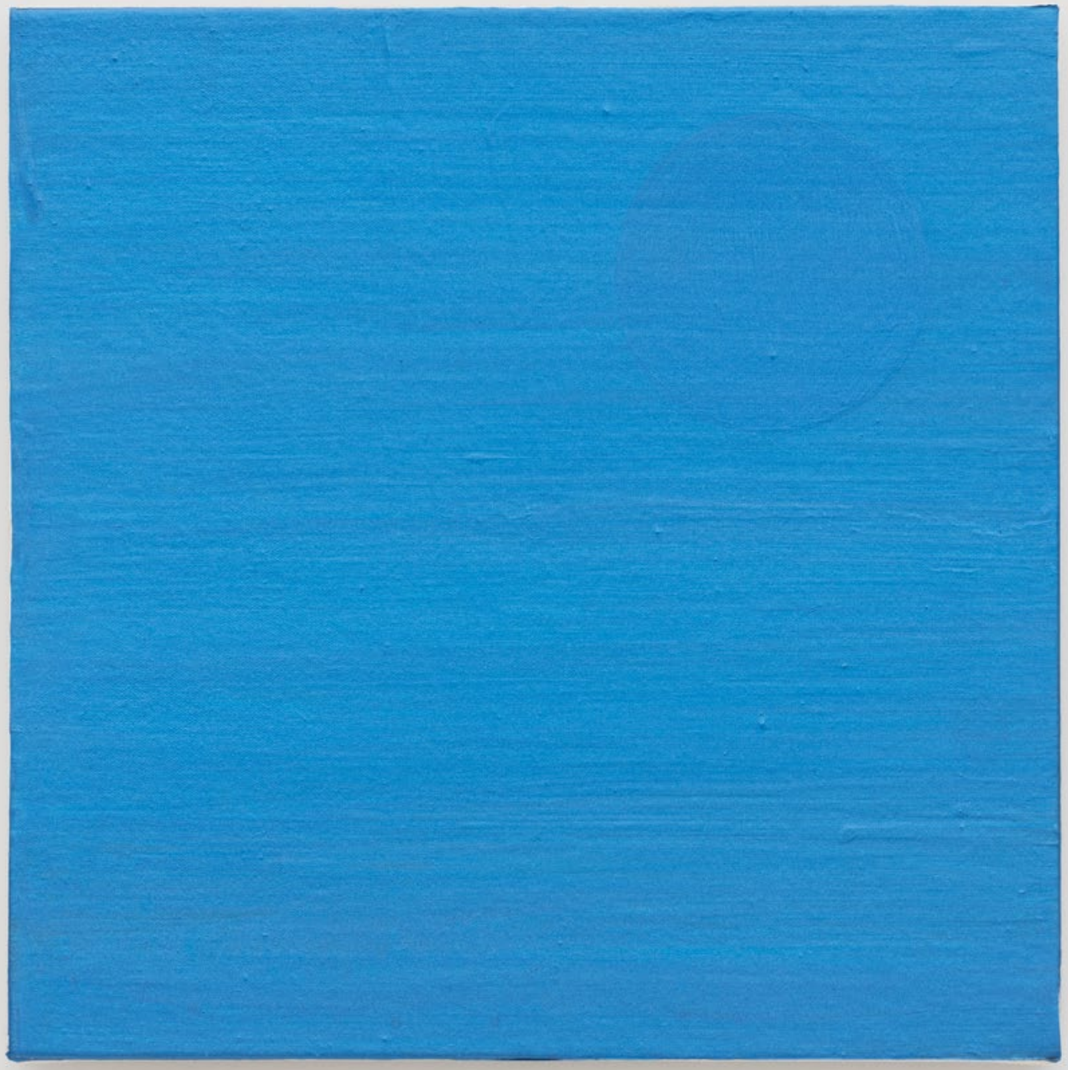


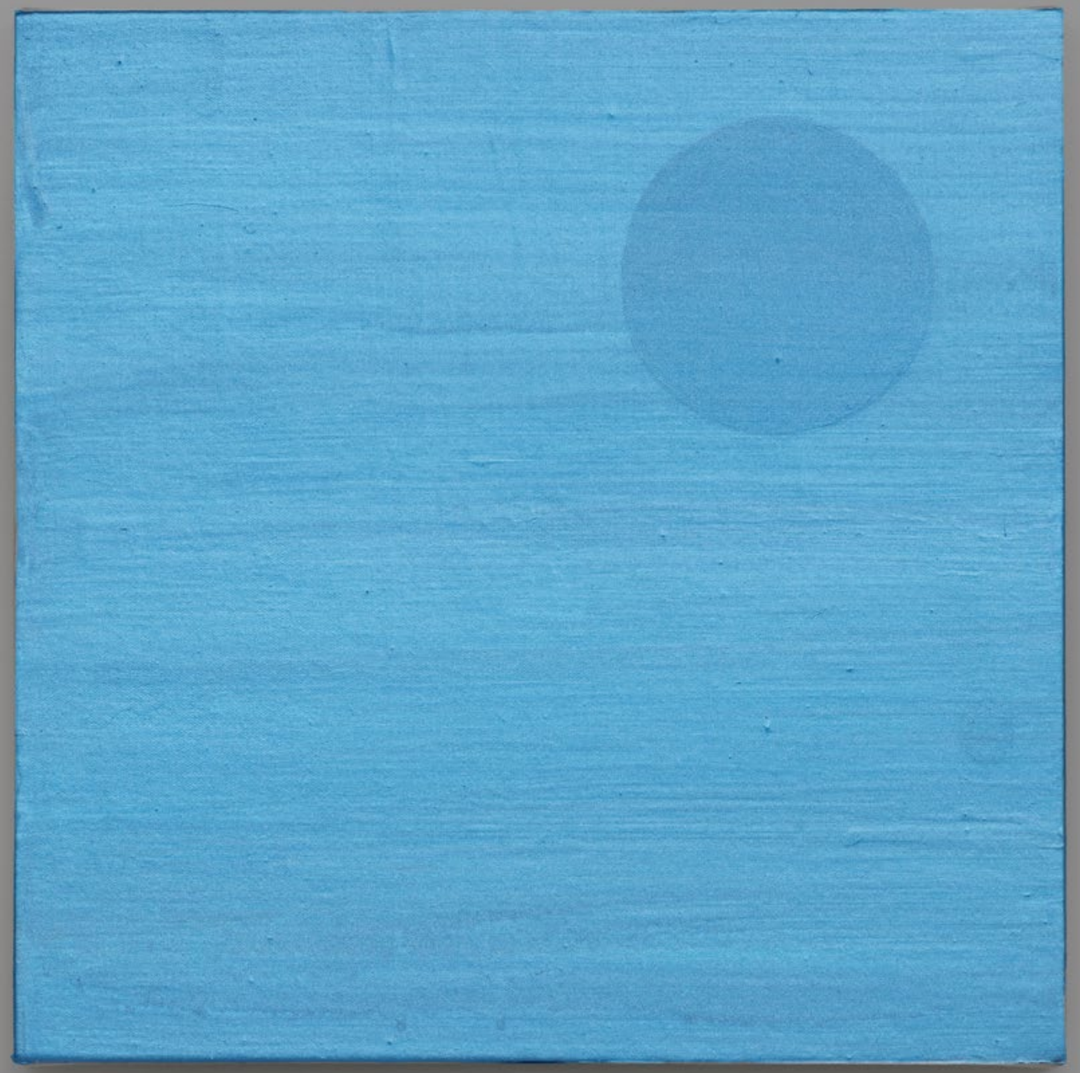
Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

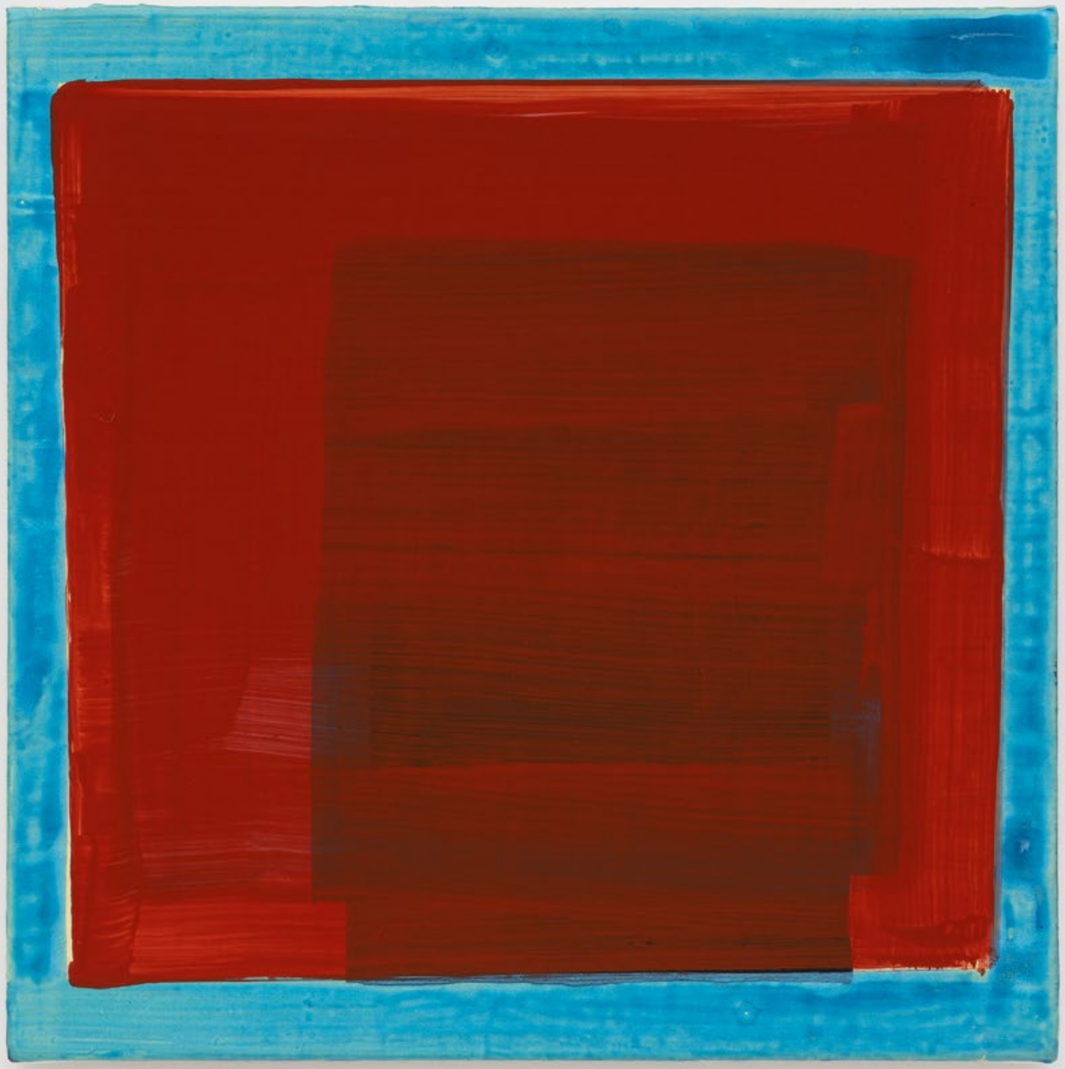


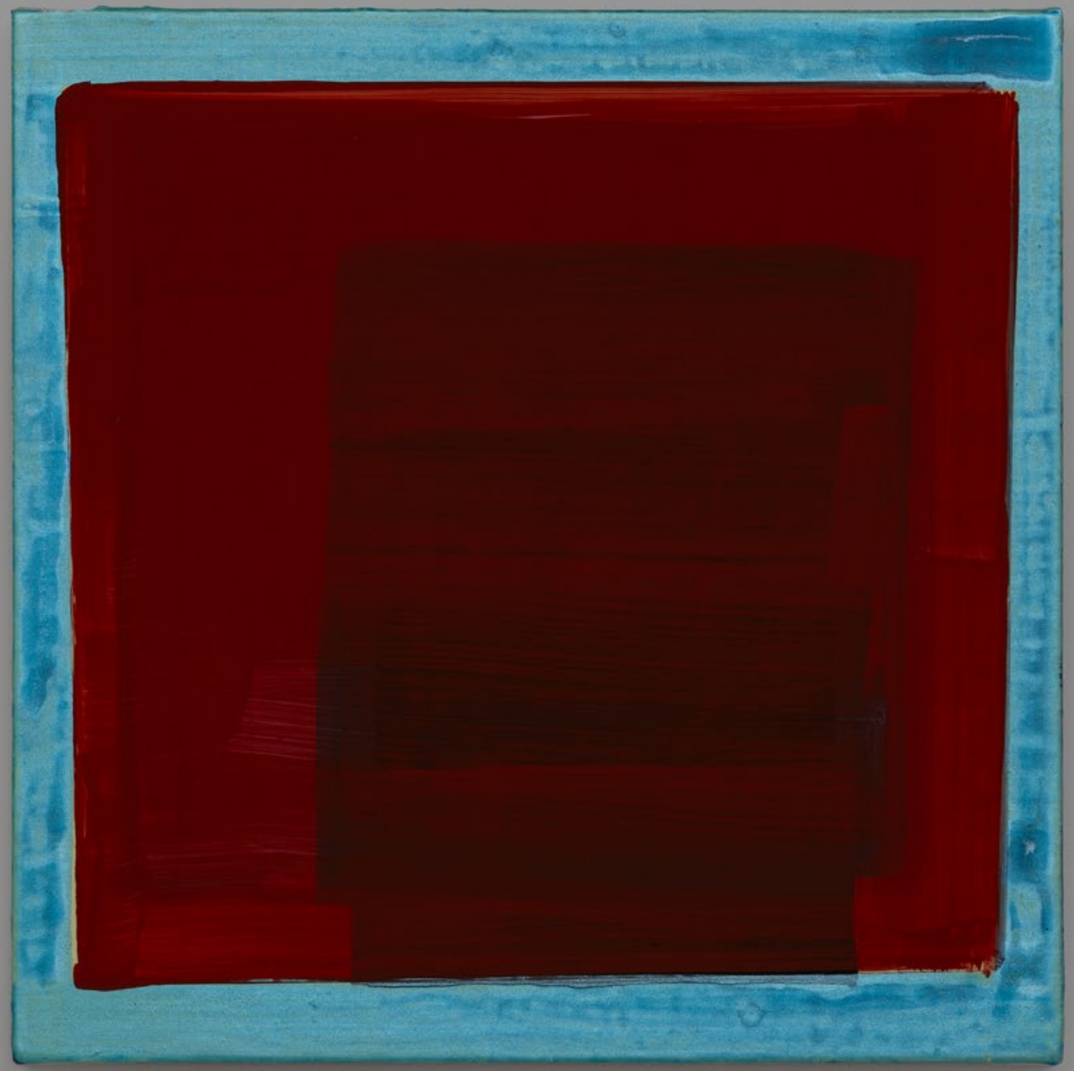




*New York far away*, 2026
Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

USD 45,000.00 excl. tax





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

*Next to each other, they appear somewhat like film stills, frame after frame, glimpses of the perfect day [...] this would be a perfect day.*

Sojourner Truth Parsons

Detail



Esther Schipper

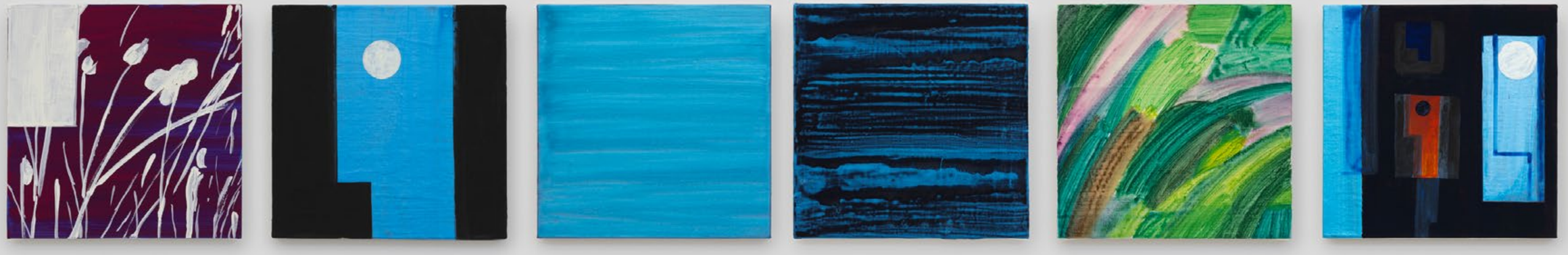
Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach

2026

# *My perfect life*, 2026

Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax





*My perfect life*, 2026
Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax

*Painting is*
*always a window.*

Sojourner Truth Parsons



Detail

Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

Detail









*My perfect life*, 2026
Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





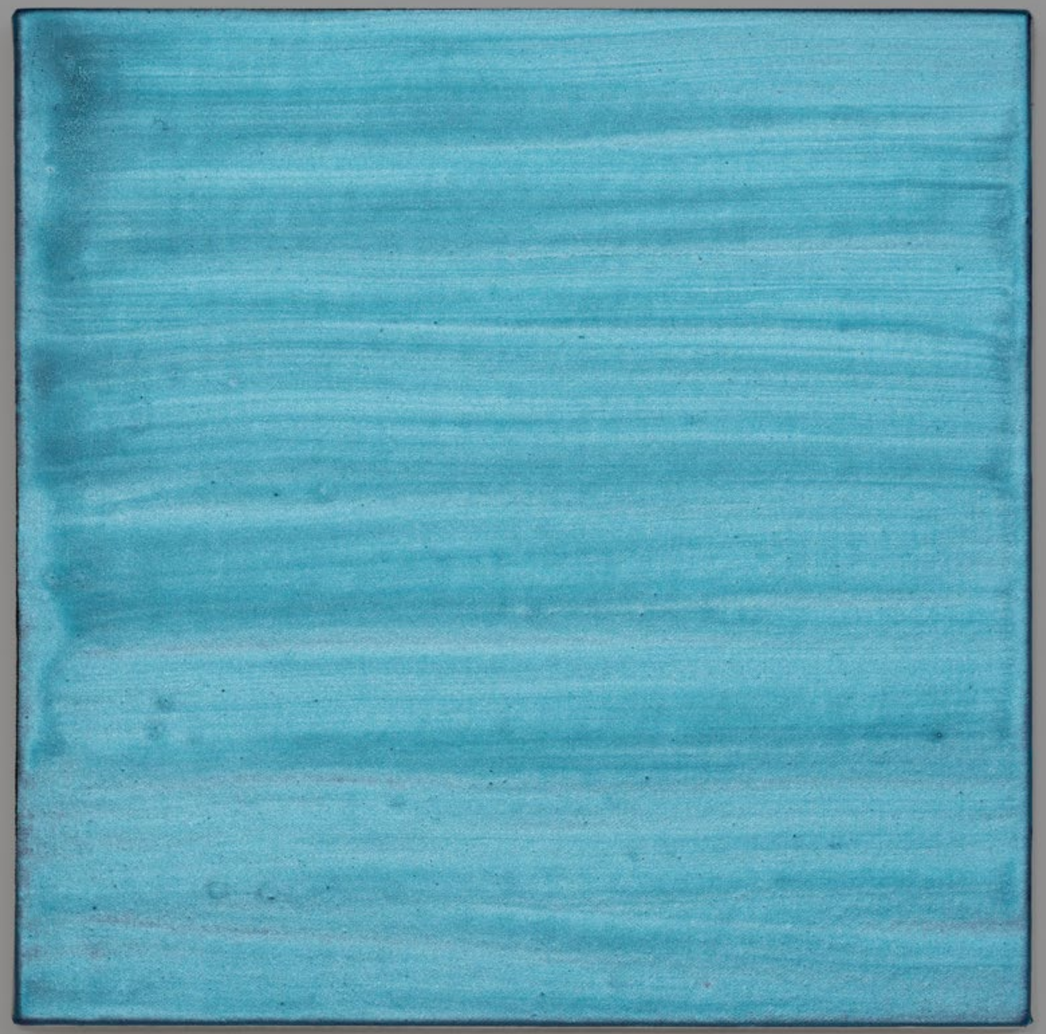
Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper

Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach

2026

Detail



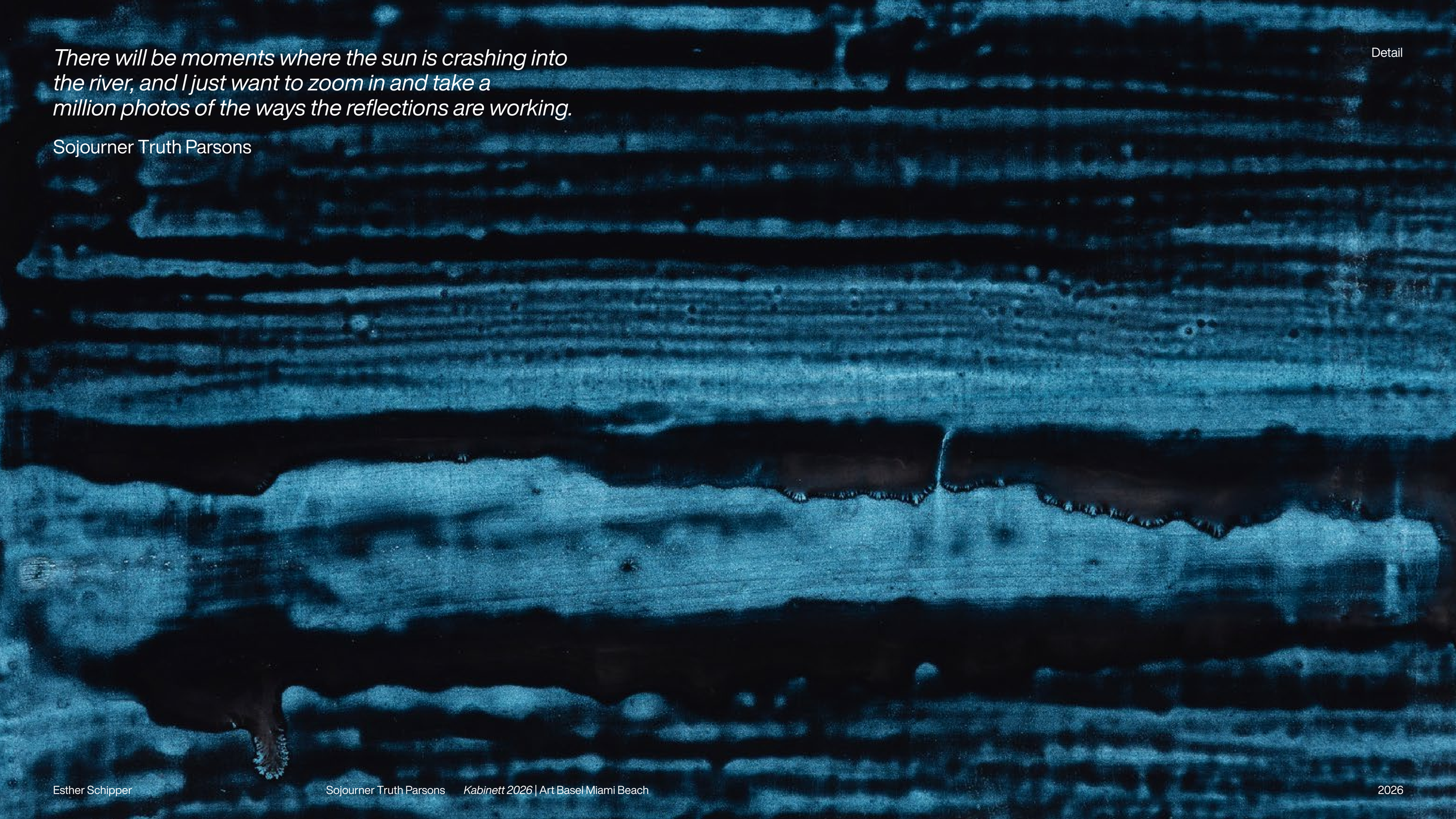
*My perfect life*, 2026
Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax

*There will be moments where the sun is crashing into the river, and I just want to zoom in and take a million photos of the ways the reflections are working.*

Sojourner Truth Parsons

Detail



Esther Schipper

Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach

2026





Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026





Esther Schipper

Sojourner Truth Parsons

*Kabinett 2026* | Art Basel Miami Beach

2026

*Painting is a space where you can explore different senses of desire of who you'd like to be in the world at different times, all at once.*

Sojourner Truth Parsons



Detail

Esther Schipper

Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach

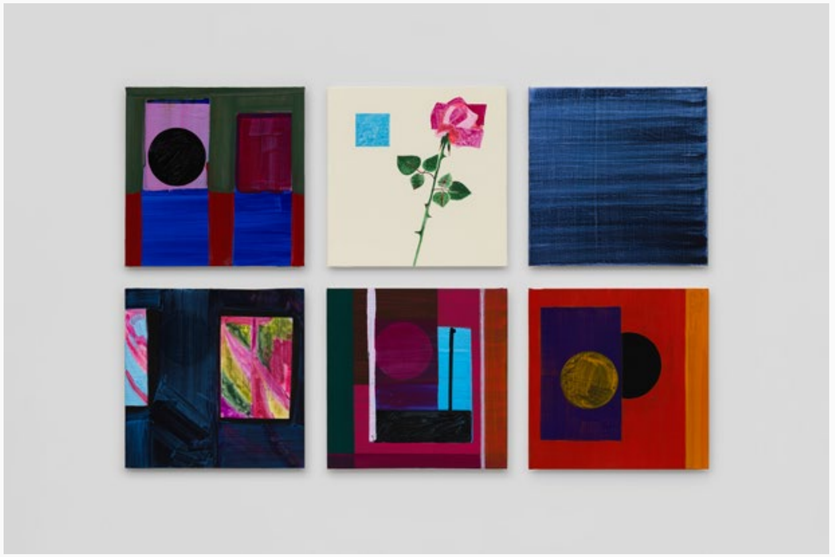
2026





Esther Schipper Sojourner Truth Parsons *Kabinett 2026* | Art Basel Miami Beach 2026

# Overview



*I love you*, 2026
Acrylic on canvas
6 parts
Each: 38 x 38 cm | 15 x 15 in
STP 176

USD 48,000.00 excl. tax



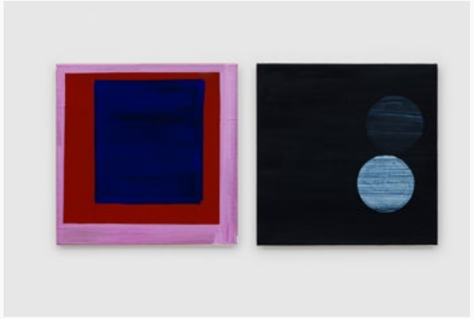
*New York far away*, 2026
Acrylic on canvas
5 parts
Each: 38 x 38 cm | 15 x 15 in
STP 177

USD 45,000.00 excl. tax



*October*, 2026
Acrylic on canvas
30 x 30 cm | 11 3/4 x 11 3/4 in
STP 167

USD 12,000.00 excl. tax



*November*, 2026
Acrylic on canvas
2 parts
Each: 38 x 38 cm | 15 x 15 in
STP 186

USD 22,000.00 excl. tax



*My perfect life*, 2026
Acrylic on canvas
6 parts
Each: 30 x 30 cm | 11 3/4 x 11 3/4 in
STP 150

USD 42,000.00 excl. tax

# Selected Exhibition



Sojourner Truth Parsons
*Louise*
Contemporary Art Gallery, Vancouver
2025

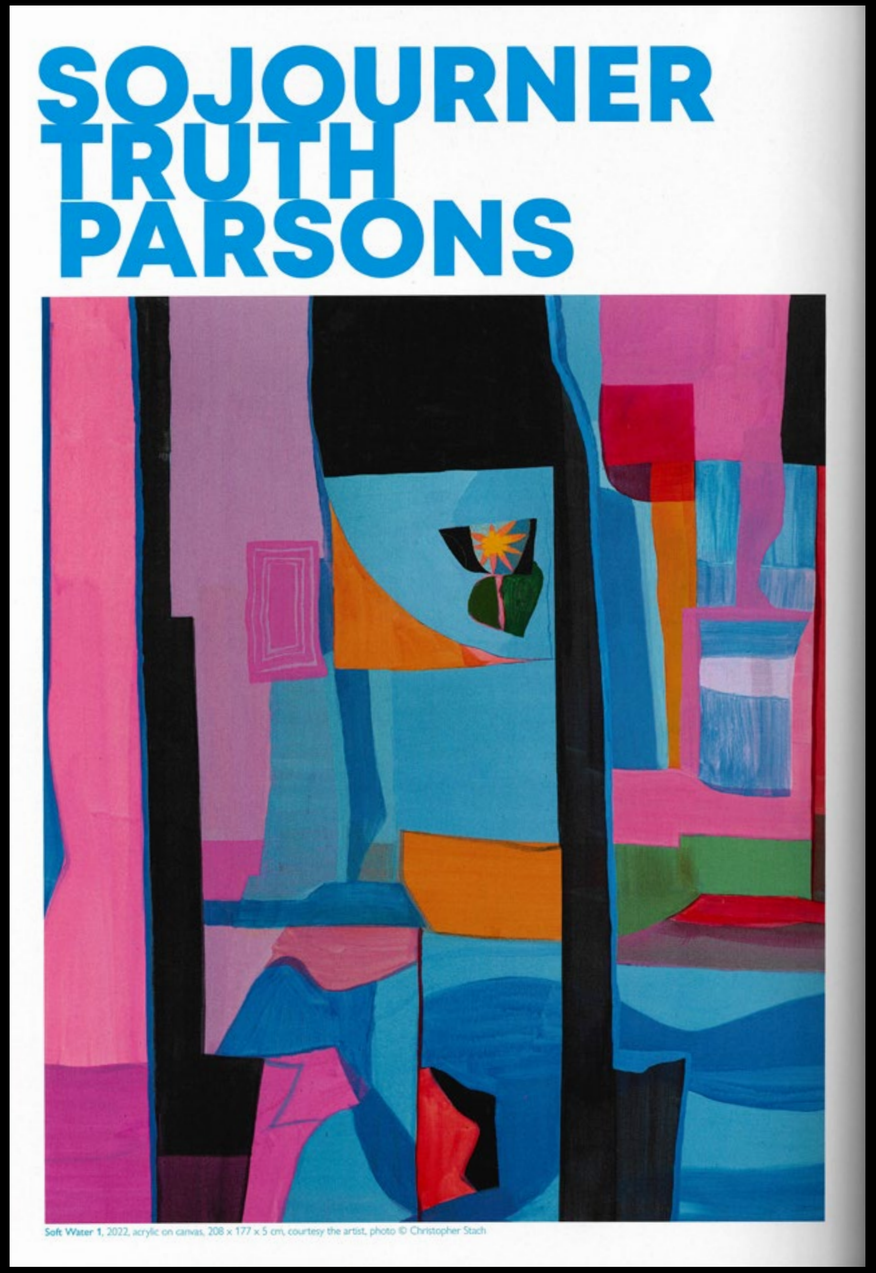
# Selected Exhibition



Sojourner Truth Parsons
*Sooner or later you will call my name*
Esther Schipper, Paris
2026

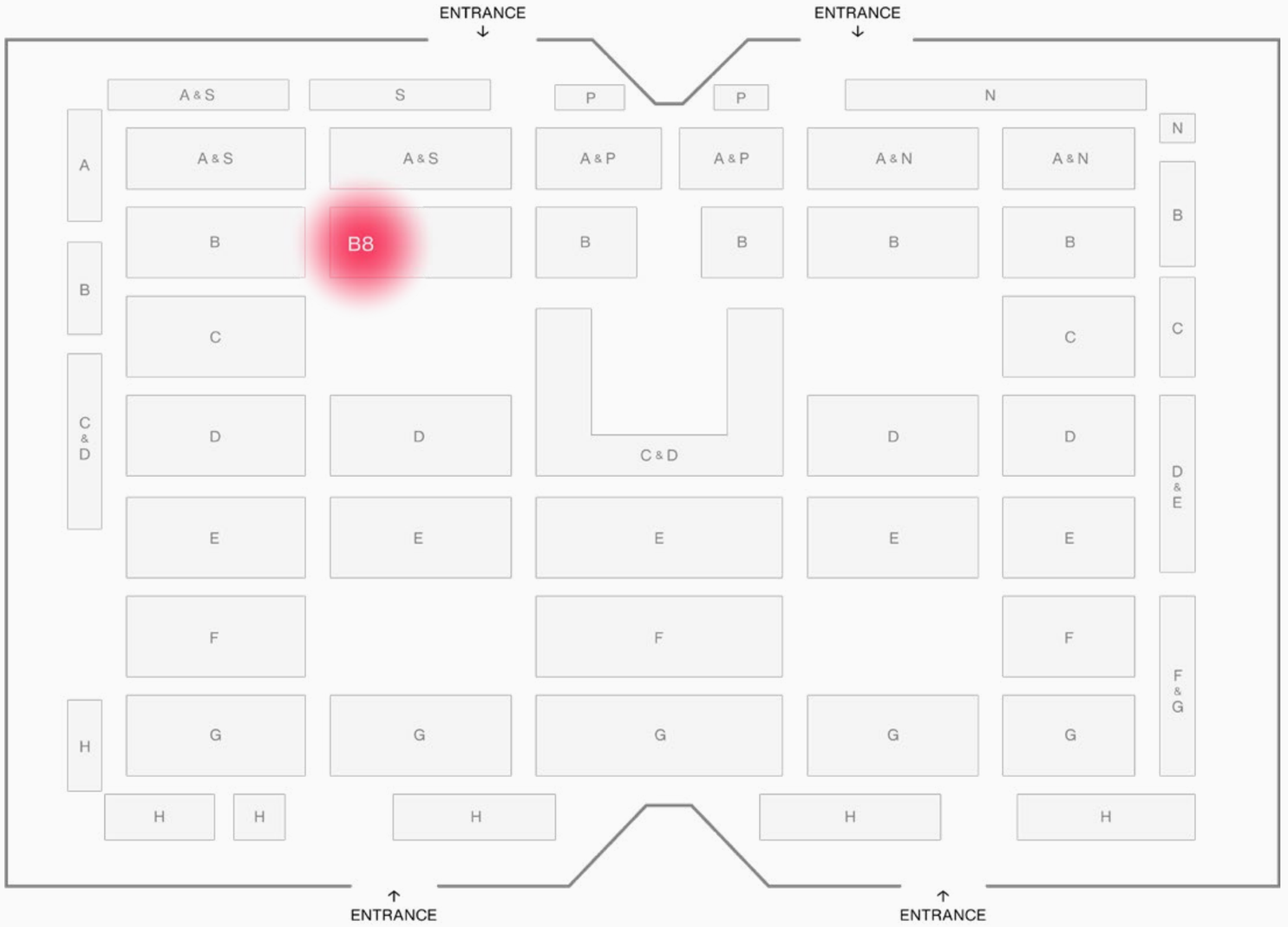
Selected Press

Sojourner Truth Parsons on
*Capturing the Magic of Everyday Life*
King Kong Magazine, Issue 15
2023



# Find us here
# Booth B8

Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach, FL 33139



# Concurrent Exhibitions



With JULIUS VON BISMARCK
*Sensing Oceans*

MIT Museum
314 Main Street, Cambridge, MA 02142
September 30, 2026 – February 21, 2027
mitmuseum.mit.edu



CAMILLE HENROT
*Dogs*

Public Art Fund, Doris C. Freedman Plaza,
Central Park, Fifth Avenue at 60th Street
New York, NY 10022
September 9, 2026 – August 29, 2027
publicartfund.org



TUAN ANDREW NGUYEN
*The Light That Shines Through the Universe*

High Line Art, The High Line Plinth
The Spur at 30th Street and 10th Avenue
New York, NY 10001
April 24, 2026 – Spring 2027
thehighline.org



With TUAN ANDREW NGUYEN
*Spirit House*

Museum of Contemporary Art Denver
1485 Delgany Street
Denver, CO 80202
November 20, 2026 – February 28, 2027
mcadenver.org



CELESTE RAPONE
*Atrium Project: Celeste Rapone*

Museum of Contemporary Art Chicago
220 East Chicago Avenue, Chicago, IL 60611
June 27, 2026 – April 11, 2027
mcachicago.org



With ANICKA YI
*The Ten Kings of Hell: Afterlife in Medieval Korea*

The Cleveland Museum of Art, Kelvin and
Eleanor Smith Foundation Exhibition Gallery
11150 East Boulevard,Cleveland, OH 44106
October 17, 2026 – January 23, 2027
clevelandart.org

Esther Schipper

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