GALLERIACONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

ART BASEL MIAMI BEACH PREVIEW 2026

BOOTH E24

DECEMBER 2 - 6

AI WEIWEI
YOAN CAPOTE
LORIS CECCHINI
CARLOS CRUZ-DIEZ
CARLOS GARAICOA
JR
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MICHELANGELO PISTOLETTO
HANK WILLIS THOMAS

AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal).

Ai Weiwei has been called the most influential artist of our time.

After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel.

His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country - torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

His father, the poet Ai Qing, was labeled a “rightist” in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China.

Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the ‘Stars’ group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol.
Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing’s East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China.

He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine

Hall at Tate Modern with 100 million porcelain sunflower seeds.

In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey 'Human Flow' took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, 'Human Flow' follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

In 2021 the artist’s memoir “1000 Years of Joys and Sorrows” was published.

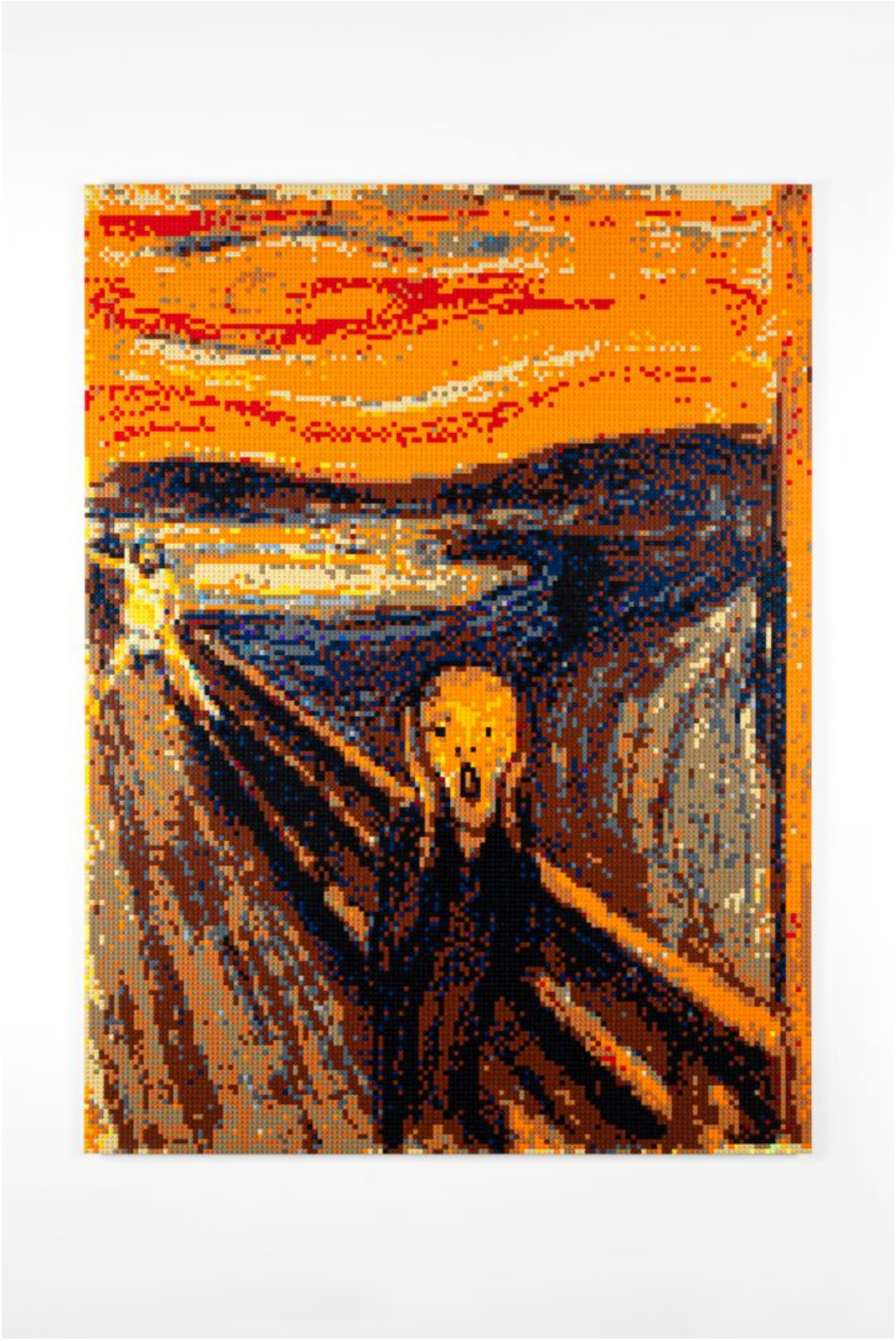
In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



White Chandelier
2022
Murano glass, steel
230 x ø 145 cm
90.55 x 57.08 in
€ 500.000
(plus tax, if applicable)

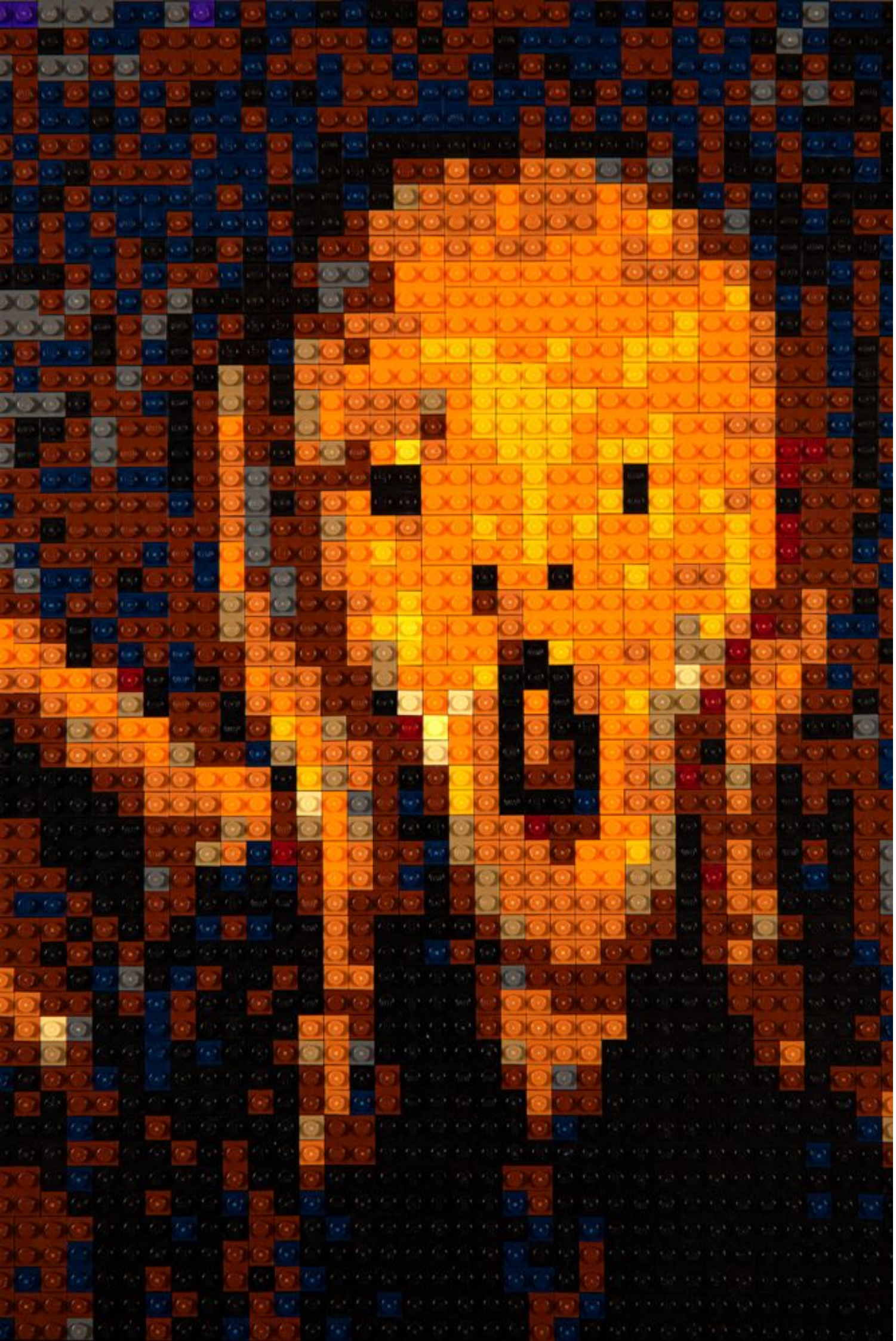
AI WEIWEI





AI WEIWEI

Scream
2020
Toy bricks(LEGO)
115 x 152 cm
45.28 x 59.84 in
€ 250.000
(plus tax, if applicable)



YOAN CAPOTE

Yoan Capote was born in Pinar del Río, Cuba, in 1977. He graduated from the National School of Art in 1995 and from the Higher Institute of Art in Havana in 2001. He currently lives and works between Havana and Madrid.

He has received distinctions such as the John Simon Guggenheim Foundation Fellowship (2006), the Pollock-Krasner Foundation Award (2006) and the Vermont Study Center Fellowship (2002). During the 7th Havana Biennial (2000), he received the UNESCO Prize, together with the DUPP artists' collective. His work was part of the group exhibition at the Cuban Pavilion of the 54th Venice Biennale (2011), as well as the Gwangju Biennale (2018), Chengdu Biennale (2021) and Biennale of Sydney (2022). A large-scale painting was exhibited in Art Basel Unlimited, 2022.

His work focuses on the examination of behaviors and psychological states (personal or collective), from the most intangible to the most visceral. His work reflects on shared or thematic conflicts where the identity of the individual subject, sometimes ceases to be important in order to be subordinated to a more global and collective reflection. He is interested in themes such as emigration, resistance, manipulation, stress, alienation, all of which are common experiences of contemporary human beings, regardless of their differences in context. Yoan Capote has achieved a recognizable personal stamp with his well-known paintings done with hooks, from the Island series, which illustrates some of these issues.

His most important exhibitions include: Ruido Blanco, Galleria Continua, San Gimignano, Italy (2025); Ouro branco, Territorio, Pavilhões da Mitra, Lisboa, Portugal (2025), Espinario, Galleria Continua, Paris, France (2024); This far and further, Museum Voorlinden, The Netherlands (2023); Escala Humana, an exhibition with the Italian master Michelangelo Pistoletto; Galleria Continua, Havana (2022); Elegy, Galleria Continua, Rome (2022); Mirador Circular, Galleria Continua, Havana (2020); La Brèche, Galleria Continua, Paris, France; Landlors Color, Cranbrook Art Museum, Michigan, USA (2019); Sujeto Omitido, Galleria Continua, San Gimignano, Italy (2019); How the lights get in, Herbert F. Johnson Museum of Art Cornell University, Ithaca, USA (2019); Baggage Claims, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, USA (2019); Ola Cuba, Gare Saint Sauveur, Lille, France (2018); Cuban Art, traveling exhibition co-organized by the Mid-America Arts Alliance with the Center for Cuban Studies (NYC) (2018); Cuba mi amor, Galleria Continua, Les Moulins, France (2017); Art x Cuba, Ludwig Forum für Internationale Kunst, Aachen, Germany (2017);

Overseas, Center for Contemporary Art Halle 14, Leipzig, Germany (2017); Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, organized by Pacific Standard Time: LA/LA and The Getty. Museum of Latin American Art (MOLAA), Long Beach, CA, USA (2017); On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection, Pérez Art Museum Miami, Florida, USA (2017); Adios Utopia: Dreams and Deceptions in Cuban Art, 1950-2015, traveling exhibition at the Houston Museum of Fine Arts, Hirshhorn Museum, Washington, D.C. and The Walker Art Center, Minneapolis, Minnesota (2017); Cuba Libre, Ludwig Museum, Koblenz (2016).

His work is included in several collections, among them: Voorlinden Museum, Daros Latin America AG Collection, Zurich, Switzerland; National Museum of Fine Arts, Havana; Museum of Fine Arts, Boston, USA; Museum of Fine Arts, Houston, USA; Museum of Fine Arts, Montreal, Canada; Perez Art Museum, Florida, USA; Farber Collection, Miami, USA; Peabody Essex Museum, Massachusetts, USA; North Carolina Museum of Art, Raleigh, USA; Arizona State University Art Museum, Tempe, USA; Beelden aan Zee Museum, The Hague, Netherlands; The Alfond Collection of Contemporary Art, Winter Park, USA; Pizzuti Collection, Columbus, Ohio, USA; Ella Fontanels-Cisneros Collection, Miami, USA; Steven Cohen Collection, Connecticut, USA; among others.

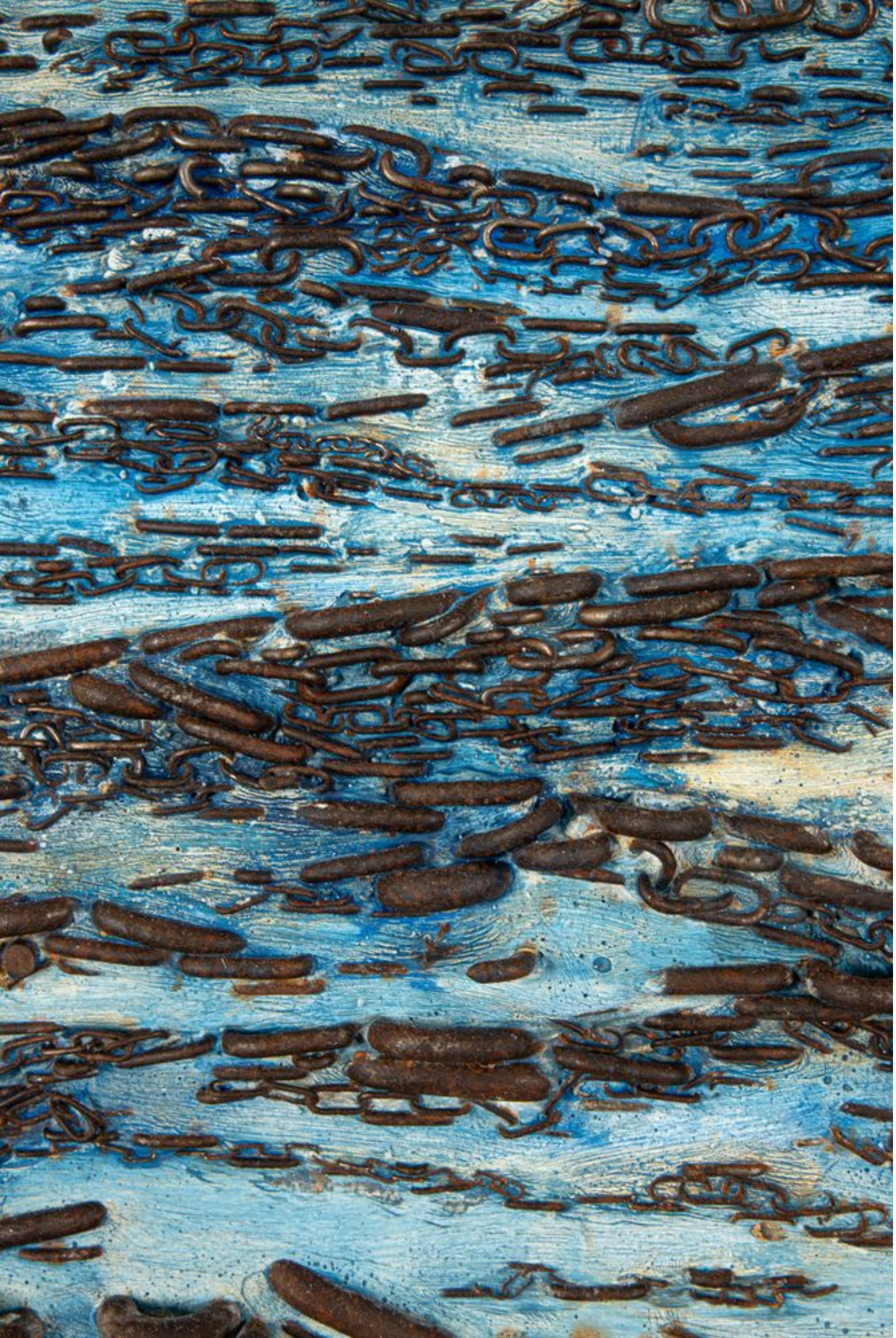


Preludio (revelación) **YOAN CAPOTE**
2026
broken steel chains, plaster and oil on jute mounted over wooden panel
70 x 100 x 11 cm
27.5 6 x 39.37 x 4.33 in
USD 80.000
(plus tax, if applicable)





Preludio (nuestro día) **YOAN CAPOTE**
2026
broken steel chains, plaster and oil on jute mounted over wooden panel
100 x 150 x 11 cm
39.37 x 59.06 x 4.33 in
USD 105.000
(plus tax, if applicable)



LORIS CECCHINI

Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage, he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Palais de Tokyo in Paris, Palazzo Ducale, Genua, Musée d'Art Moderne de Saint- Étienne Métropole, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museu Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato, Fondazione Arnaldo Pomodoro in Milan and Ca'Rezzonico in Venice.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51th and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the 1st Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

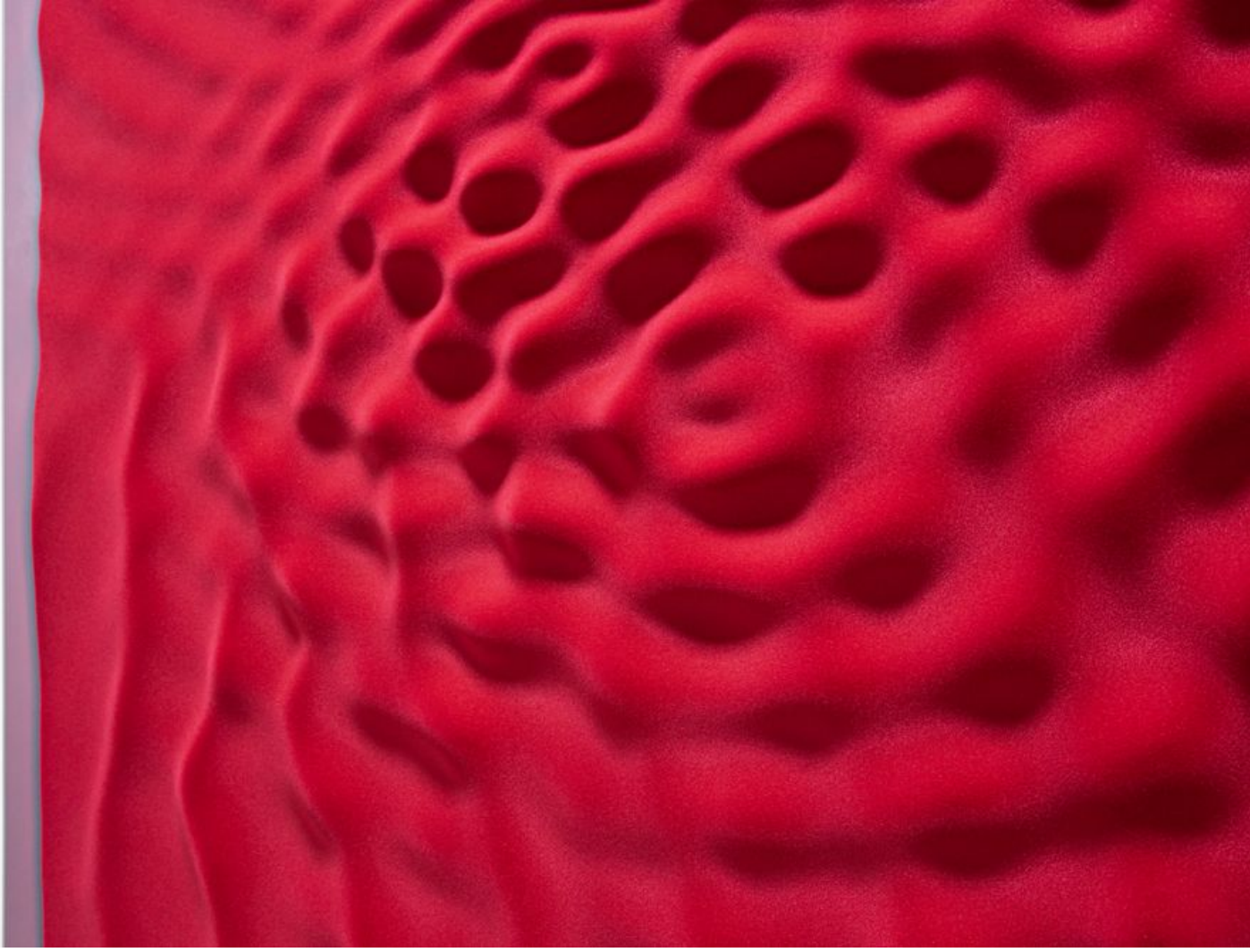
Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Power Station of Art in Shanghai, the Deutsche Bank Kunsthalle in Berlin and others.

He has created various permanent and site-specific installations, particularly at Villa Celle in Pistoia, two large public artworks for Prato City council, both in Italy and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Quai Jobez, Morez - Hauts de Bienne, France, at the Shinsegae Hanam Starfield in Seoul, at the Cornell Tech Building in New York and recently at Parco della Luce, Milan, at the headquarters of Roma Tre University in Rome, at Palazzo delQuirinale, and at the GNAMC, National Gallery of Modern and Contemporary Art in Rome.



Corpuscules (Crampel)
2025
cast polyester resin, acrylic resin, nylon fiber, aluminum frame
150 x 200 x 6 cm
59.06 x 78.75 x 2.37
€ 49.000
(plus tax, if applicable)

LORIS CECCHINI



CARLOS CRUZ-DIEZ

Carlos Cruz-Diez (1923-2019) is one of the main protagonists of contemporary art. His research and his writings make him the last great thinker of the 20th century in the realm of color. His work has revealed a new understanding of chromatic phenomena in art, expanding its perceptual universe considerably.

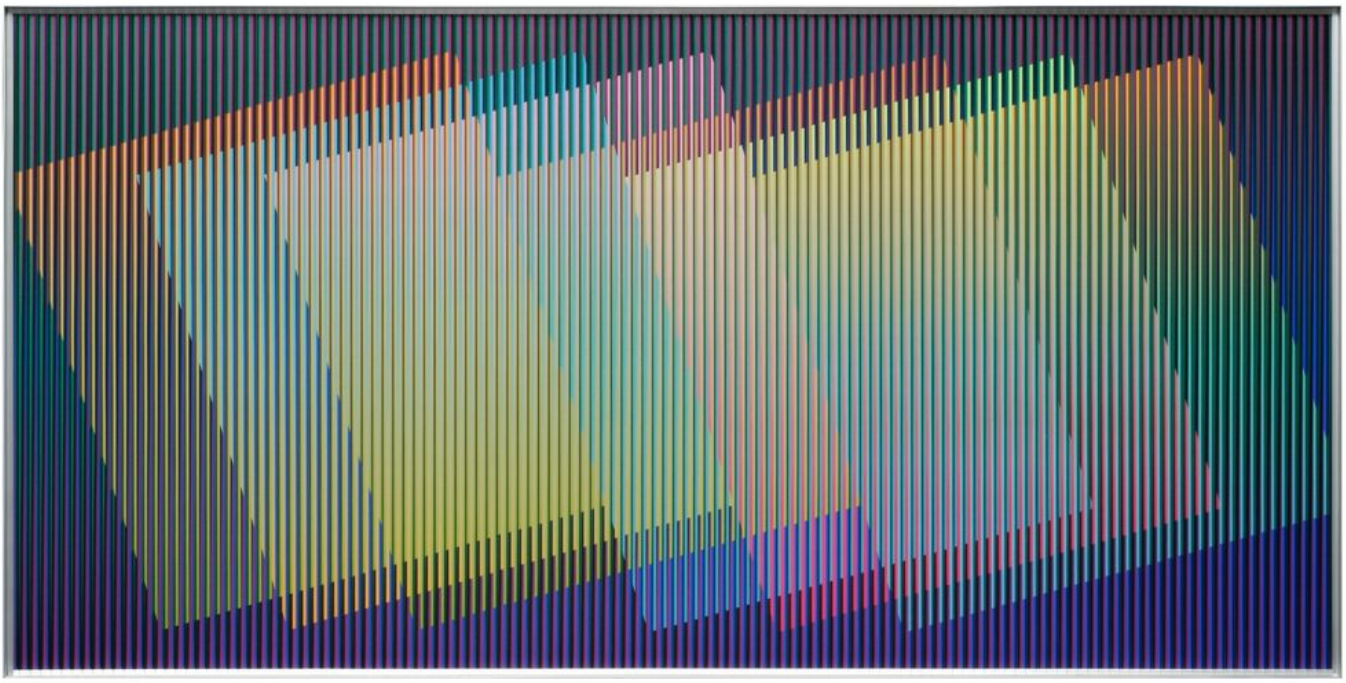
Cruz-Diez proposes color as an autonomous and evolutive reality where the implication of our senses reveals chromatic events as they develop. Events that take place in space and time, without anecdotes or references, stripped of any symbols, past or future, in a continuous present.

Works by Carlos Cruz-Diez encourage a different knowledge relationship where the viewers can discover their capacity to create and destroy color with their own perceptual means while finding an emotional resonance through their personal experience.

Carlos Cruz-Diez describes himself as an artist applying the discipline of a scientist “because the supports that I have managed to structure are a source of surprise and imponderables… In my works, nothing is left to chance; everything is intended, planned, and programmed. Liberty and emotions are only present when choosing colors, a task with only one self-imposed restriction: to be efficient in what I want to say. It is a combination of both rationale and emotion. I don’t get inspired: I reflect.”

Carlos Cruz-Diez’s body of work, based on three conditions of color: subtractive, additive and reflective is developed through eight lines of research: Couleur Additive, Physichromie, Induction Chromatique, Chromointerférence, Transchromie, Chromosaturation, Chromoscope and Couleur à l’Espace. Each of them responding to different behaviors of color.

His works are in the permanent collections of prestigious institutions such as the Museum of Modern Art (MoMA), New York; Tate Modern, London; Musée d’Art Moderne de la Ville de Paris; Centre Pompidou, Paris; Museum of Fine Arts, Houston; Wallraf-Richartz Museum, Cologne; Geffen Contemporary, Museum of Contemporary Art (MOCA), Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Louisiana Museum of Modern Art, Humlebæk.



PHYSICHROMIE 1671
2010
chromography on aluminum, plastic inserts
70 x 140 cm
27.55 x 55.11 in
USD 360.000
(plus tax, if applicable)

CARLOS CRUZ-DIEZ

CARLOS GARAICOA

Carlos Garaicoa, born in Havana (Cuba) in 1967, studied thermodynamics and later painting at the Instituto Superior de Arte de La Habana (1989 - 1994). He currently lives and works between Havana and Madrid. Together with his wife, Mahé Marty, he founded the artist-in-residence project Artista x Artista in Havana.

Garaicoa has developed a dialogue between art and urban space through which he investigates the social structure of our cities in terms of their architecture. He employs a multidisciplinary approach to address cultural and political issues through the study of architecture, urbanism and history.

Among his most recent solo exhibitions are: Toda utopía pasa por la barriga, Centro Atlántico de Arte Moderno (CAAM), Gran Canaria and Es Baluard Museu d'Art Contemporani de Palma, Spain (2024); Ascoltare il volo degli uccelli, Rocca Maggiore, Assisi, Italy (2024); Oratorio, Oratorio San Filippo Neri, Bologna, Italy (2022); Soñamos en la superficie rayada de un cristal, Wellbeing Summit Week, Bilbao, Spain (installation) (2022); Partitura, PEM Peadoby Essex Museum, Salem, USA (2021). Other solo shows have been presented at SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernass Museum, Lund (2019); Parasol Unit Foundation, London (2018); Fondazione Merz, Turin (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Munich (2016); Nasjonalmuseet, Oslo (2015); CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid (2014); Fundación Botín, Santander (2014).

He has participated in major international events including the Cuenca Biennial (2023); the Havana Biennials (1991, 1994, 1997, 2000, 2003, 2009, 2012, 2015); Shanghai (2010); São Paulo (1998, 2004, 2010); Venice (2005, 2009); Johannesburg (1995); Liverpool (2006); and Moscow (2005), as well as the Triennials of Guangzhou (2008), Auckland (2007), San Juan (2004), Yokohama (2001), and Echigo-Tsumari (2012); Documenta 11 and Documenta 14; and PhotoEspaña 12 (2012).

He has recently received the PEM 2021 Award (Peabody Essex Museum, Salem, USA). In 2005 he received the XXXIX International Prize for Contemporary Art - Prince Pierre de Monaco Foundation, and the Katherine S. Marmor Award in Los Angeles.



De la serie Puzzles: Torre Galiano

CARLOS GARAICOA

2023
B/W photograph printed on puzzle, photograph laminated on Dibond, wood, Plexiglas
49,5 x 39,5 x 9,5 cm
19.48 x 15.55 x 3.74 in
€ 19.000
(plus tax, if applicable)



JR

JR, born in France in 1983, is an artist who exhibits freely in the streets, communities and public spaces of the world, catching the attention of people who are not typical museum visitors. His work mixes Art and Action; it tackles themes such as commitment, freedom, community and identity.

JR’s career as an artist began in 2001 when he found a camera in the Parisian Metro. In 2006, he launched Portrait of a Generation, huge-format portraits of suburban “thugs” from Paris’ notorious banlieues, posted on the walls of bourgeois districts in Paris. In 2007, with his partner Marco Berrebi, he created Face 2 Face, which some consider the biggest illegal photo exhibition ever. JR posted huge portraits of Israelis and Palestinians face to face in eight Palestinian and Israeli cities and on both sides of the security fence/separation barrier. He embarked on a long international trip in 2008 for his project Women Are Heroes underlining the dignity of women who are the target of conflict. In 2011, he won the TED Prize for his phenomenal work done worldwide, after which he created Inside Out, an international participatory art project that encourages people worldwide to get their picture taken and paste it up in their home environment. It’s a global platform for people to share their personal stories and contribute a sense of identity to their communities through their participation in a global art project.

In 2014 he realizes the following projects: a huge installation of Inside Out au Panthéon in Paris, a collaboration with New York City Ballet, Women are Heroes a pasting of a container ship in Le Havre, Unframed on Ellis Island. In 2016 he realizes scaffolding installations at the 2016 Rio Olympic Games, intervenes in the courtyard of the Louvre. In 2017 he received an Academy Award Nominated feature documentary Visages Villages co-directed with the French New Wave director Agnès Varda, realizes a huge photographic installation at the US-Mexico border fence, and the murals The Chronicles of Clichy-Montfermeil (suburbs of Paris). In 2018 it is the turn of the photographic and cinematographic project Guns in America The Chronicles of San Francisco and The Chronicles of New York City. In 2019 JR had solo shows at SFMOMA, San Francisco, and Brooklyn Museum, New York, USA. In 2021 JR: Chronicles is on show at Groeningen Museum (The Netherlands) and in 2022 at the Munich Kunsthalle.

JR's blown-up photographs are pasted on mainly urban surfaces such as the sides of buildings, bridges, rooftops and even trains. Not only do they confront the public audience, they help engage audiences where they least expect it while involving their respective communities

in an artistic action that consolidates their relationship to their immediate surroundings; JR’s art is about asking questions and opening a conversation between people.



La Caverne du Pont Neuf, Esquisse #36 **JR**
2026
charcoal, color print, paper, zinc, 70% anti-reflect & anti-UV glass, walnut frame
87 x 158 x 7 cm
34.3 x 62.2 x 2.8 in
€ 60.000
(plus tax, if applicable)

ANISH KAPOOR

Born in Mumbai, India in 1954, Anish Kapoor is one of the most influential artists of our time. He has lived and worked in London since the mid-seventies, and now divides his time between homes and studios in London and Venice. He has been represented by Galleria Continua since 2003. For the entire length of career, this contemporary artist has been fascinated with the notions of shape and void, perspective, light and the absence thereof. Kapoor, who works across numerous scales with diverse materials such as mirror, stone, wax or PVC, relentlessly explores geometric and biomorphic shapes while demonstrating a singular interest in negative space. “That’s what I am interested in: the void, the moment when this is not a hole, it is a space full of what isn’t there,” he explains.

His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; the Prada Foundation in Milan and the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Serlachius Manor, Mänttä, Finland (2026); Hayward Gallery, London (2026); Palazzo Manfrin, Venice, Italy (2026); Lehmbruck Museum, Duisburg, Germany (2026); Jewish Museum, New York, U.S.A.(2025); Cidade Matarazzo, São Paulo, Brazil (2024); Liverpool Cathedral, U.K (2024); ARKEN, Ishøj, Denmark (2024) Palazzo Strozzi, Florence, Italy (2023), Gallerie dell’Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, UK (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporanea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow, (2015); Gropius Bau, Berlin (2013); Sakip Sabanci Muzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with a major exhibition at the Gallerie dell’Accademia in Venice, Italy.



Mirror
2025
stainless steel
170 x 170 x 28 cm
66.93 x 66.93 x 11.02 in
GBP 800.000
(plus tax, if applicable)

ANISH KAPOOR



Untitled
2020
alabaster
99 x 99 x 50 cm
35.43 x 35.42 x 19.68 in
GBP 950.000
(plus tax, if applicable)

ANISH KAPOOR

JULIO LE PARC

Julio Le Parc (Mendoza, 1928 - Paris, 2026) is a major figure of historical importance within kinetic and contemporary art. In Paris in 1960, he cofounded the influential collective Groupe de Recherche d'Art Visuel (GRAV), along with Horacio Garcia Rossi, Francisco Sobrino, François Morellet, Joël Stein, and Jean-Pierre Vasarely (Yvaral). Le Parc's early paintings were influenced by the constructivist movement known as Arte Concreto Invención, as well as artists such as Piet Mondrian and Victor Vasarely.

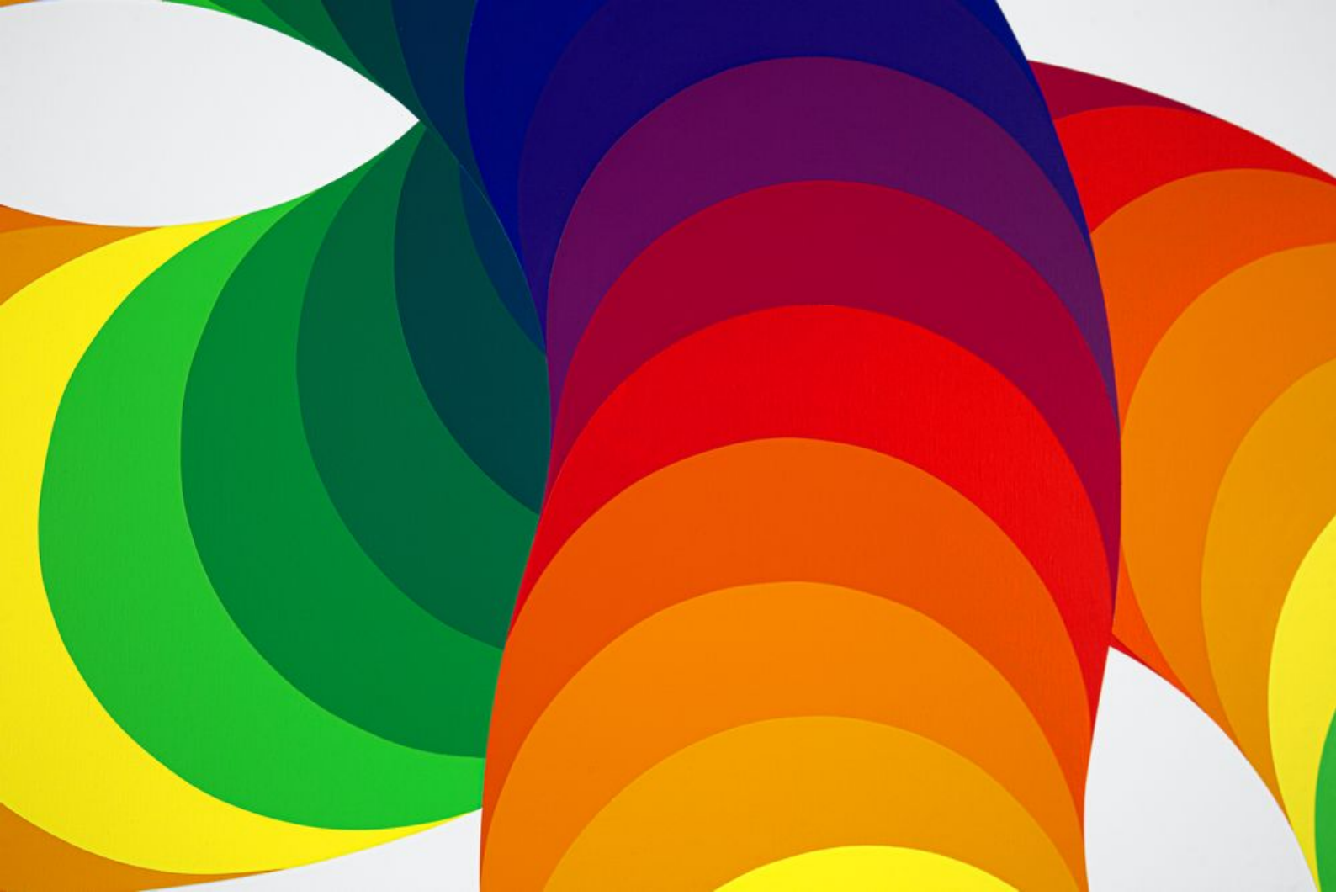
Since 1959, Le Parc has continued on his own independent path, applying rigorous organizing principles to his paintings, whether exploring the use of fourteen scales of colors or white, gray, and black in endless varying yet precise combinations. He has produced paintings that are simultaneously founded on rigorous systems of organization of surface and correlation of forms, as well as vibrant reliefs and immersive installations. He has long been concerned with how art might consider the participation of the public, and his research into perceptual instability as a pioneer of kinetic and op art led to important works involving light and movement. Le Parc is particularly interested in opening up new relationships between the art object and the viewer, whereby the visitor is no longer a passive, dependent observer, but an active participant within a dynamic experience.

In 1966, Julio Le Parc participated in the 33rd Venice Biennale, where he received the prestigious Council of Ministers Award for Best Foreign Painter. A defender of human rights, he fought against dictatorship in Latin America through numerous collective antifascist projects.



Ondes 178
2024
acrylic on canvas
200 x 200 x 3.5 cm
78.74 x 78.74 x 1.38 in
€ 215.000
(plus tax, if applicable)

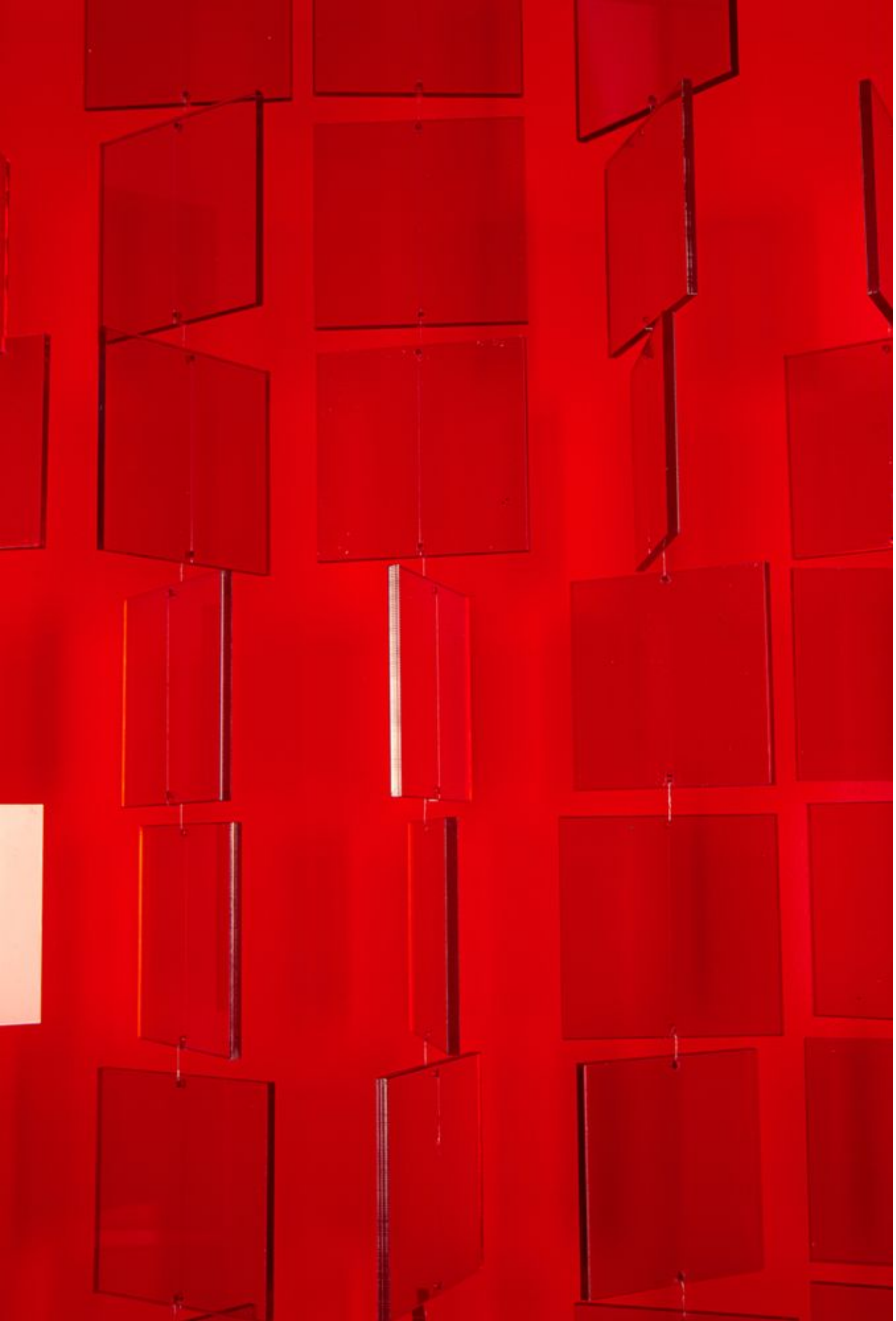
JULIO LE PARC





Mobile - Thème à variation losange rouge sur rouge
2019
wood, acrylic, metal
80 x 80 x 12 cm
31.50 x 31.50 x 4.72 in
€ 110.000
(plus tax, if applicable)

JULIO LE PARC



MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933.

He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work.

In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist.

In 1967 he began to work outside traditional exhibition spaces, with the first instances of that “creative collaboration” he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society. In 1975-76 he presented a cycle of twelve consecutive exhibitions, Le Stanze, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called “time continents”. Others are White Year (1989) and Happy Turtle (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: Division and Multiplication of the Mirror and Art Takes On Religion.

In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of “dark” volumes called Art of Squalor. During the nineties, with Project Art and with the creation in Biella of Cittadellarte - Fondazione Pistoletto and the University of Ideas, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change.

In 2003 he won the Venice Biennale’s Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, Third Paradise. In 2007, in Jerusalem, he received

the Wolf Foundation Prize in the Arts, “for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world.” In 2010 he wrote the essay The Third Paradise, published in Italian, English, French and German.

In 2012 he started promoting the Rebirth-day, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world. In 2013 the Louvre in Paris hosted his personal exhibition Michelangelo Pistoletto, année un - le paradis sur terre. In this same year he received the Praemium Imperiale for painting, in Tokyo.

In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called Rebirth, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto Ominitheism and Demopraxy. Manifesto for a regeneration of society was published. In 2021 the Universario, an exhibition space in which the artist presents his most recent research, was inaugurated at Cittadellarte, and in December 2022 his latest book, La formula della creazione, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.

In February 2025 he was nominated for the Nobel Peace Prize.



Color and light
2025
black and silver mirror, jute, wood, gilded frame
250 x 180 x 10 cm
98.42 x 70.86 x 3.94 in
€ 320.000
(plus tax, if applicable)

MICHELANGELO PISTOLETTO



MICHELANGELO PISTOLETTO

Color and Light
2024
black and silver mirror, jute, wood, gilded frame
180 x 120 x 10 cm
70.86 x 47.24 x 3.94 cm
€ 190.000
(plus tax, if applicable)

HANK WILLIS THOMAS

Hank Willis Thomas (born in 1976, Plainfield, New Jersey, USA) lives and works in Brooklyn, NY as a conceptual artist working primarily with themes related to perspective, identity, commodity, media, and popular culture. His work has been exhibited throughout the United States and abroad, including the International Center of Photography, Guggenheim Museum Bilbao, Musée du quai Branly, Hong Kong Arts Centre, and the Witte de With Center for Contemporary Art.

His collaborative projects include Question Bridge: Black Males; In Search Of The Truth (The Truth Booth); The Writing on the Wall; The Gun Violence Memorial Project; and For Freedoms, an artist-led organization that models and increases creative civic engagement, discourse & direct action.

Thomas was the 2022 U.S. Department of State Medal of Arts honoree from the Office of Art in Embassies, Washington DC. Additionally, he is the recipient of the Gordon Parks Foundation Fellowship (2019), The Guggenheim Fellowship (2018), AIMIA | AGO Photography Prize (2017), the Soros Equality Fellowship (2017), Aperture West Book Prize (2008), Renew Media Arts Fellowship from the Rockefeller Foundation (2007), and the New York Foundation for the Arts Fellowship Award (2006). He is a former member of the Public Design Commission for the City of New York.

Thomas’s public art practice includes permanent artworks around the country, including The Embrace (2023) on the Boston Common in Boston, MA; REACH (2023) made in collaboration with Coby Kennedy, at O’Hare International Airport in Chicago, IL; Duality (2023) at The Underline in Miami, FL; and The Truth is I Love You, at The Austin Public Library, Austin, TX. Additional permanent public artworks include Unity in Downtown Brooklyn, NY; Love Over Rules in San Francisco, CA; and All Power to All People in Opa Locka, FL.

Thomas holds a B.F.A. from New York University, New York, NY (1998) and an M.A./ M.F.A. from the California College of the Arts, San Francisco, CA (2004). He received an honorary doctorate from the CCA in 2024 as well as honorary doctorates from the Maryland Institute of Art, Baltimore, MD and the Institute for Doctoral Studies in the Visual Arts, Portland, ME in 2017.



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