TANYA
BONAKDAR
GALLERY

Art Basel Miami Beach

December 2 - 6, 2026

Miami Beach Convention Center

Booth #G25

TANYA BONAKDAR GALLERY

UTA BARTH

MATH BASS

MONICA BONVICINI

SANDRA CINTO

NATHALIE DJURBERG & HANS BERG

OLAFUR ELIASSON

RODRIGO HERNÁNDEZ

LAURA LIMA

RITA LUNDQVIST

MARK MANDERS

YUKO MOHRI

ERNESTO NETO

LISA OPPENHEIM

AMALIA PICA

DANA POWELL

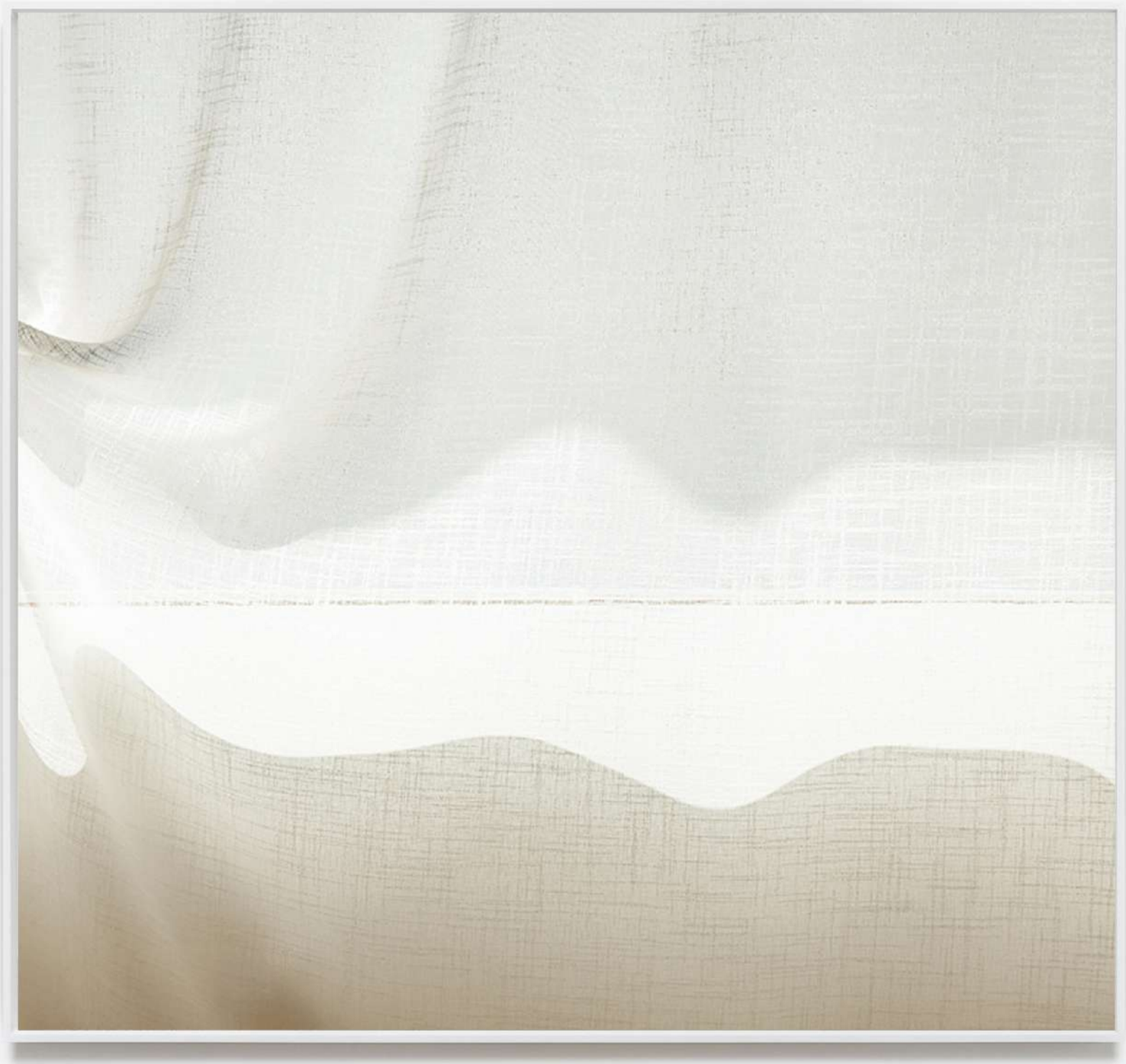
ANALIA SABAN

TOMÁS SARACENO

THOMAS SCHEIBITZ

SANDRA VÁSQUEZ DE LA HORRA

LISA WILLIAMSON



For almost three decades, Uta Barth has made visual perception the subject of her work. Barth's *Deep Blue Day* series explores notions of the atmospheric and ephemeral through light as it shifts over time. Here, Barth overtly manipulates her surroundings by drawing the folds of her living room curtains in order to shape shifting rays of sunlight over the course of an afternoon. While photography is always about light and exposure, this work is a beautiful example of Barth's engagement with light, where she uses it in an almost sculptural or performative way.

UTA BARTH
Deep Blue Day (Untitled 12.3)
2012
Inkjet print face-mounted against matte acrylic, framed in painted aluminum frame
37 5/8 x 40 3/8 inches; 95.6 x 102.5 cm (framed)
Edition of 6; 2 APs
(TBG 13971)
$34,000





Over the past decade, Math Bass has developed a lexicon of symbols—letters, bodily forms, architectural fragments, animals, bones—arranged in a variety of scores, each symbol an empty space of meaning, filled in by the context in which it finds itself. Repetition of these symbols, rather than codifying them into one solid signification, exposes the difference at the heart of each iteration; there is always a gap in meaning, something unnamable left out of and left over in the viewer's reading—a jouissance. It is this gap in the symbolic where Lee Edelman states queerness lies—not as an easily categorized liberal identity but as a process of unmaking and undoing that leaves (gendered) subjectivity as we know it in question. That these symbols are familiar only heightens our unsettling; the negative space of these compositions, a major player in Bass's practice, adds further to the gap.

MATH BASS
Mars
2026
Oil on linen
40 x 38 inches;
101.6 x 96.5 cm
(TBG 27449)
$32,000





For over three decades, Monica Bonvicini's multifaceted practice has confronted issues of institutional critique and the politics of space in relation to gender and power. *Excite Me (celeste)* continues her long-standing exploration of literature and poetry, drawing on passages that resonate with her personally. These typographical works use a complex technique of layered lacquer that simulates a wet surface, mirrored as to implicate the viewer within its sentiment.

MONICA BONVICINI
Excite Me (celeste)
2026
2 components lacquer, mirror, aluminum
59 1/8 x 39 3/8 x 3/4 inches;
150 x 100 x 1.9 cm
(TBG 27232)
€60,000

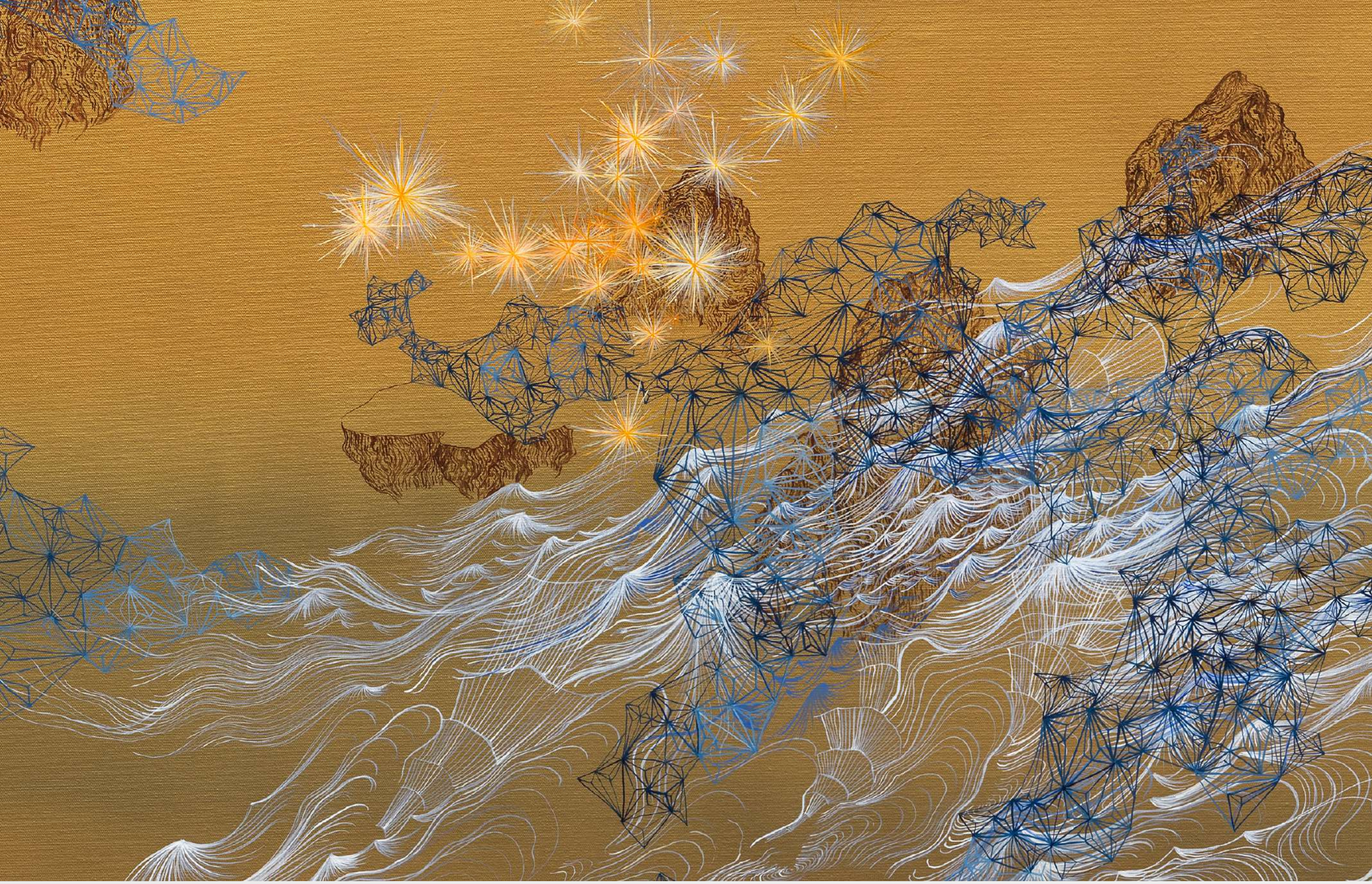

Excite
Me

MONICA BONVICINI





SANDRA CINTO
Rectangular Landscape II
2026
Acrylic on canvas
43 1/4 x 59 inches; 110 x 150 cm
(TBG 27405)
$70,000



Sandra Cinto’s fine brush draws intricate navy mountains and blue clouds onto a gradient gold background. These delicate motifs appear across her works, populating her lyrical worlds. Cinto’s seemingly weightless environments hover gently between fantasy and reality, creating a luminous plane where anything is possible.

The artist’s solo exhibition is on view at Tanya Bonakdar Gallery, New York through December 18, 2026.





Olafur ELIASSON
Space for your inner dance
2026
Silvered coloured glass (Shades of blue, turquoise, green, yellow, orange, pink and purple), composite board, aluminium
39 3/8 x 96 1/2 inches; 100 x 245 cm
(TBG 27180)
€250,000





A single horizontal array of overlapping ellipses and circles unfurls across the wall. The progression moves from flattened, elongated ellipses at either end towards near-perfect circles at the centre, evoking the illusion of a series of discs balanced vertically on their edges and floating in space in a three-dimensional ring. The mechanism behind this illusion rests on a simple visual ambiguity: depending on the context, ellipses may appear to be circles viewed in perspective. The ring of twelve circles, each a different colour, progresses through the full spectrum of visible light. The appearance of transparency – the sense that one can see the far side of the ring through the large circle in the foreground – is simulated by introducing shapes of intermediary hues wherever the discs overlap. The backs of the glass are silvered, so that they reflect the viewer and their surroundings in the distinctive shades of each pane. The handblown panes of glass exhibit natural ripples and bubbles that distort the reflections subtly and contribute to an overall feeling of luminosity and movement. The artist's work is currently on view at Hamburger Bahnhof, Berlin through June 27, 2027.





OLAFUR ELIASSON
Five spheres for fantasy
2026
Partially silvered glass spheres, paint (red, orange, yellow, green, magenta, blue, purple, black), driftwood
11 7/8 x 39 3/8 x 6 5/8 inches; 30 x 100 x 17 cm
Edition of 3, 1 AP
(TBG 27141)
€125,000



Arranged in a row on a driftwood shelf, five glass spheres present a progression of colours, from cyan on the left to red on the right. As the viewer moves in relation to the work, they see the colours within the spheres shift into their adjacent tones and then disappear. This effect is achieved by covering the back third of each sphere with a coat of translucent paint and a layer of reflective silvering. The hues change in response to viewers' movements because the paint is applied to the spheres as a segmented gradient that fades from one colour to the next, with each sphere displaying a slightly different range of tones.

When viewed from the front, the spheres are permeated by the bright colours of the painted layers. The reflective concave interiors act as parabolic mirrors, producing inverted images of the viewers and their surroundings, images that disappear when the spheres are approached from an angle and the clarity of the glass re-emerges.

To make the shelf, the driftwood has been planed on two sides and left raw on the bottom. Salvaged from the coast of northern Iceland, the wood bears traces of its long journey through the Arctic. Eliasson considers his glass sphere works, which he has been developing since 2013, to be optical devices that conjure new ways of seeing and inspire viewers to move about the space in reaction to the changing colours and reflections.









Sonic sunlight is an extension of Olafur Eliasson's long interest in color, transparency, and layering, as the artist uses compositions of circles to create a sense of movement and depth through space and time.

Arrayed in three leaning stacks upon a driftwood shelf, colorful panes of hand-blown glass overlap to create a variety of hues, while circular cutouts allow surprising tones to shine through the layers.

OLAFUR ELIASSON
Sonic sunlight
2026
Coloured glass (pink fade, purple fade, yellow, blue fade), silver, driftwood
42 3/4 x 32 3/4 x 5 1/2 inches;
108.5 x 83 x 13.7 cm
(TBG 27430)
€95,000





RODRIGO HERNÁNDEZ
Reconocimiento
2026
Hand hammered brass
37 3/8 x 37 3/8 inches; 95 x 95 cm
(TBG 27375)
€16,500

Rodrigo Hernández's *Reconocimiento* is a hand-hammered brass sculpture that captures artist's dream-like imagery and conveys the intimacy of the moment depicted. While the luminous surface appears etched and carved, in reality, brass sheets have been layered and attached with fasteners to create a subtly sculpted plane.

Hernández's fantastical visual lexicon is rooted in a wide and distinctive range of sources: from Mexican pre-Columbian art to Japanese prints, from European modernism to science and literature. Simmering with the emotional power of subconscious memory, the artist's works are suffused with the attraction of the unknown.







RODRIGO HERNÁNDEZ
Fleeting glimpses of the landscape
2026
Hand hammered brass
37 3/8 x 17 3/4 inches; 95 x 45 cm
(TBG 27373)
€12,500







LAURA LIMA
Balé Literal; Mini Disco Voador #6
2025
Aluminum, stainless steel,
tempered glass, ceramics and stone
108 x 12 x 11 inches;
274.3 x 30.5 x 27.9 cm
(TBG 26271)
$38,000





For thirty years, Lima has developed an idiosyncratic and entirely unique philosophical language. With a tendency towards the absurd and the sensational, she allows the audience to lose themselves in this potential for change. Laura Lima's *Balé Literal* is an exhibition in motion — objects and artworks are 'dancers' animated by a pulley system in a choreography of the absurd. Using wire, colored glass, cutlery, string and cords, Lima puts forward an ecstatic dialectical gambit.





An exquisitely rendered group of new oil paintings on panel pull the viewer into Rita Lundqvist's enigmatic world of stillness and silence. With relentless consistency, the intimately scaled compositions feature a familiar vocabulary of figures and objects that appear engaged in mysterious activities. In Lundqvist's work, the focus is always composition and color, with flattened forms and a subdued palette, imbuing them with a sense of sublimity. The spare scenes and scale of the works leave space for quiet contemplation.

Rita Lundqvist's solo exhibition is on view at Tanya Bonakdar Gallery, New York through December 18, 2026.

RITA LUNDQVIST
Two Birds/Två fåglar
2026
Oil on panel
19 x 19 inches; 48 x 48 cm
(TBG 27347)
$18,000



RITA LUNDQVIST
Three Moons/Tre månar
2026
Oil on panel
20 7/8 x 20 7/8 inches;
53 x 53 cm
(TBG 27344)
$20,000







MARK MANDERS
Fragmented Painting
2022
Painted bronze, painted canvas, wood
16 3/4 x 20 1/2 x 18 7/8 inches; 42.5 x 52 x 48 cm
Edition of 3, 1 AP
(TBG 24345)
€110,000



Remarkable in execution and detail, *Fragmented Painting* is produced through an intimate logic that has now become signature to Manders' practice. Rendered in cast bronze, the sculptural portrait appears to be soft clay mid-way through the process of becoming a sculpture. In casting the sculpture in bronze, the artist freezes a very specific moment in time, highlighting the fragility of every moment that passes. The manipulation of material generates a sense of puzzlement and awe, masterfully creating a sense of timelessness - while the sculpture seems to be just made, it is at the same time enigmatically atemporal. Mark Manders' work is currently on view at the Fondazione Palazzo Strozzi, Florence, Italy through January 24, 2027.



YUKO MOHRI
Decomposition
2026
Vintage table, 3 LED lights
illuminated by fruits
23 x 34 x 13 inches;
60 x 85 x 33 cm (approximate)
(TBG 27256)
€22,000

VIDEO
PW: yuko2026



In Yuko Mohri's *Decomposition* series, she inserts electrodes into fruit to measure their internal moisture levels and converts changes in resistance into light.

The work translates minuscule changes occurring inside fruit into flickering lights, conveying the life of fruit that continues to emerge and evolve even after its connection to the soil or tree trunk has been severed. Hinting at the history of still-life painting, Mohri's work questions the relation between stillness and liveliness, revealing that what might seem without life is actually full of it. As the fruits dry over time, the fruits' resistance grows, and consequently the lights flicker.

Yuko Mohri's work is currently on view in her solo exhibitions at The Bass Museum of Art, Miami and The Barbican Centre: The Curve, London.



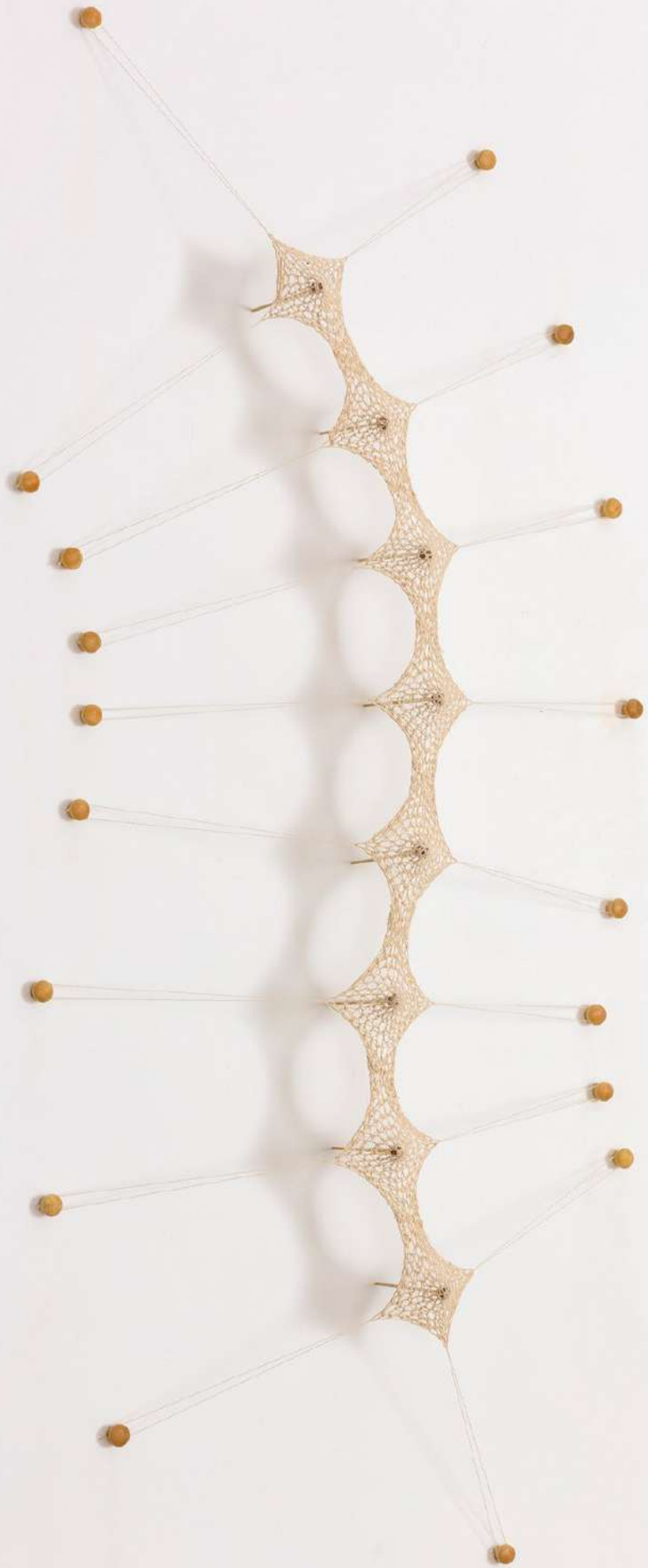


YUKO MOHRI
Composition of Decomposition
2025-2026
Acrylic paint, crayons, pen, pencils on speaker cover canvas
43 1/4 x 77 3/4 x 1 1/2 inches; 109.9 x 197.5 x 3.8 cm (overall)
43 1/4 x 15 1/2 x 1 1/2 inches; 109.9 x 39.4 x 3.8 cm (each panel)
(TBG 26849)
€28,000

Yuko Mohri's *Composition of Decomposition* painting series extends the artist's interest in systems and organic processes. Abstracted forms become a visual trace of an environment, revealing how matter behaves when the artist allows chance, atmosphere, and time to shape the image.







This work demonstrates Neto's use of crochet as a formal and symbolic element, transforming a small-scale artisanal craft into a large-scale sculptural action. The slow, collective activity is precisely planned yet organic, verging on ritualistic, as yet another powerful expression of Neto's enduring artistic inquiry. Here, a dynamic pattern emerges from an intricately crocheted web, traversing both two and three dimensional planes through the use of bamboo trusses.

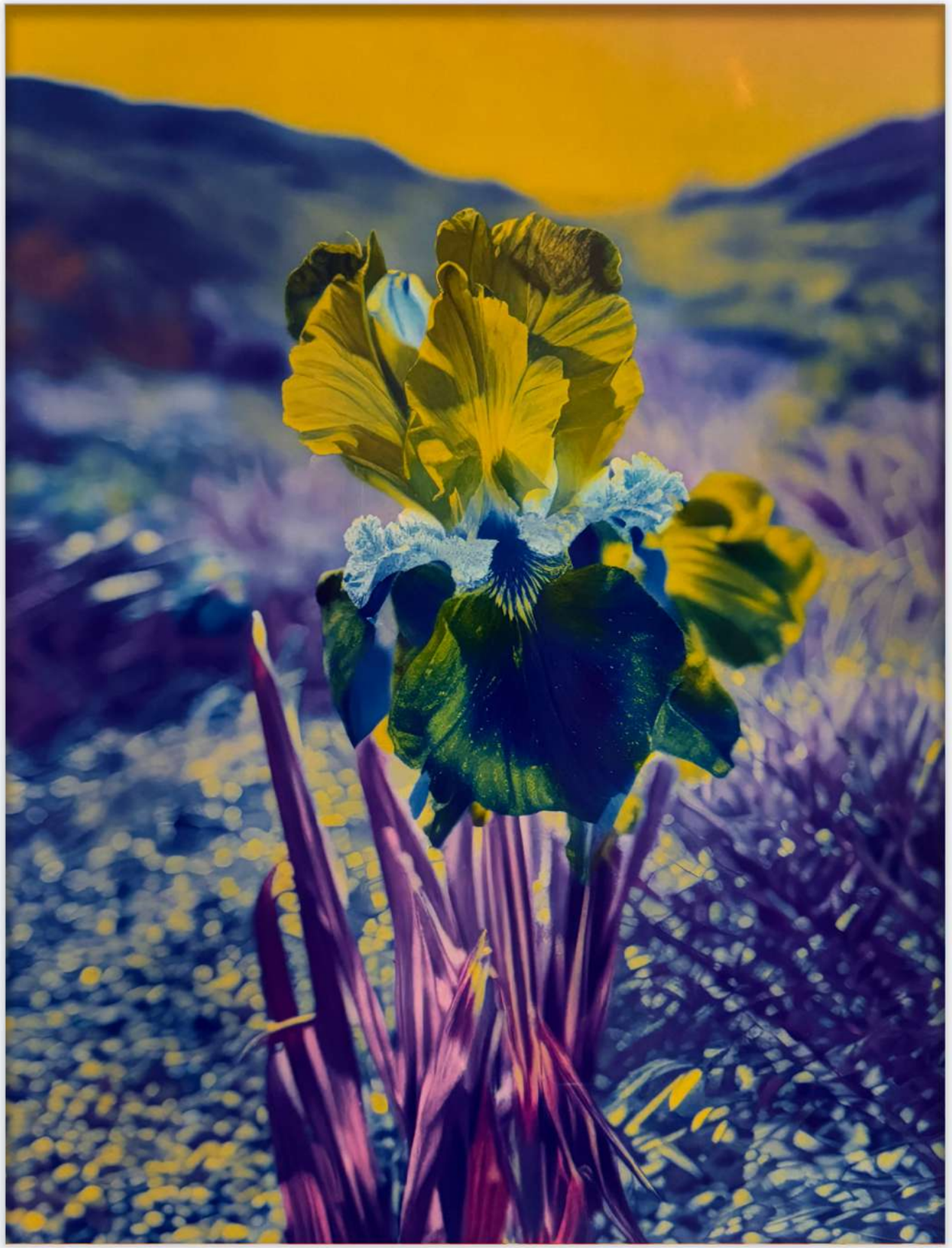
Ernesto Neto's work is currently on view at the Centro Cultural Veras, Florianópolis, Brazil through April 10, 2027.

ERNESTO NETO
InsePá 8
2026
Cotton string crochet, bamboo and wood
86 5/8 x 39 3/8 x 7 7/8 inches; 220 x 100 x 20 cm
(TBG 27230)
$70,000









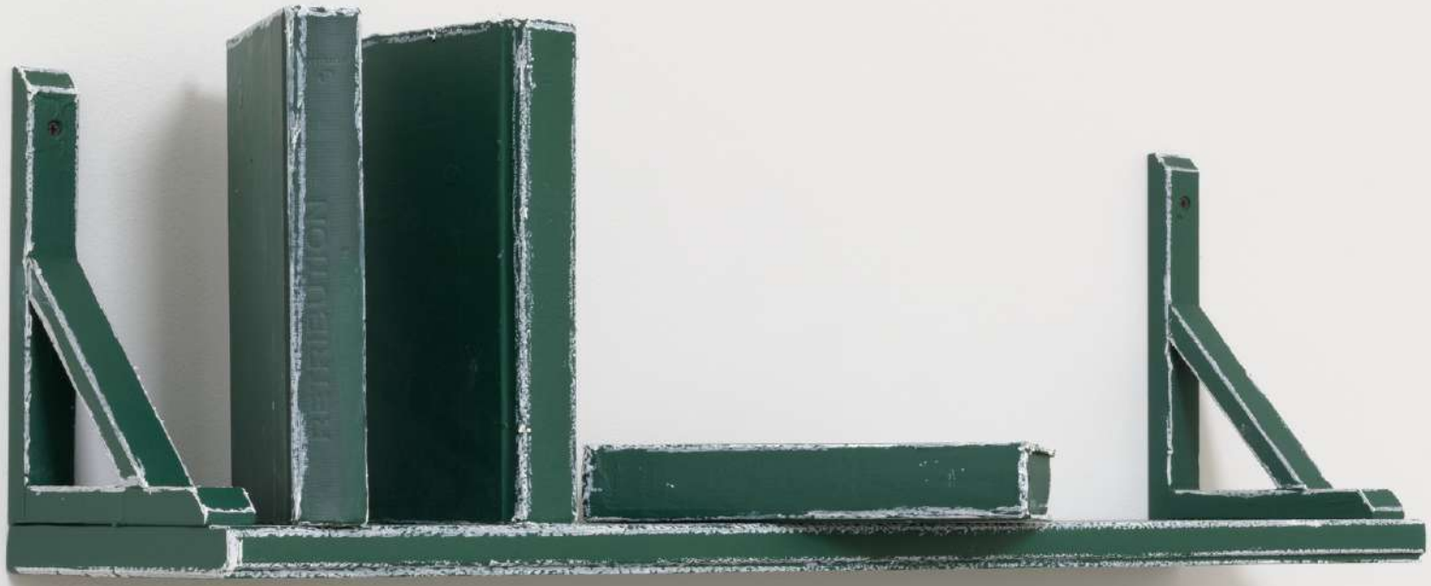
In this series, Lisa Oppenheim explores the legacy of Edward Steichen (1879-1973), well-known for his photographic innovations and experimental approaches to flower-breeding. In 1910, botanist Fernand Denis created and named an iris hybrid "Mons. Steichen" after him, though no images or specimens survive.

Steichen pioneered dye transfer printing in the 1930s, experimenting with unconventional color combinations to create vibrant, almost psychedelic images. In his spirit, Oppenheim used AI to generate hypothetical crosses between the parent iris species (Chameiris Alba and Iberica). She then produced analog prints of the AI-generated images using the labor-intensive and almost entirely outmoded dye transfer process. Using nonstandard colors, she created diverse interpretations of the lost "Mons. Steichen" hybrid that explore the concept of both genetic and photographic verisimilitude.

Lisa Oppenheim's work is currently on view at the University of Maryland, Baltimore, MD through December 18, 2026.

LISA OPPENHEIM
Madamm Steichen, Version XIII
2026
Dye Transfer Print
19 1/2 x 15 inches; 49.5 x 38.1 cm (unframed)
(TBG 27086)
$12,000







In this series, Pica transforms everyday objects into chalkboards. In *Aula Grande,* Spanish for large classroom, Pica examines the role school plays in imparting a common visual language in our cultural imaginary, and how this way of seeing and thinking accompanies us through the rest of our lives.

Amalia Pica's solo exhibition, *Lecturas Posibles*, is on view at the Bass Museum of Art, Miami Beach through February 7, 2027.

AMALIA PICA
Aula grande (en partes) #5
2024
Found objects, plaster, chalkboard paint, oil stick
25 3/5 x 44 1/2 x 12 inches; 65 x 113 x 30.5 cm
(TBG 25363)
£8,000





AMALIA PICA
Daisy Chain #26
2026
Pencil and watercolour on wood
16 1/2 x 26 x 1 inches; 41.6 x 66 x 2.2 cm
(TBG 27400)
£10,500







Amalia Pica's *Daisy Chain* paintings come out of a collaborative installation made on site at Cample Line in Scotland, where Pica invited schoolchildren, visitors, and community members to make real daisy chains together. Those chains were dried, pressed, and installed as a 50-meter collective artwork. The result was a fragile-but-resilient artwork that brought people together through a small, joyful act. The 'socially constructed sculpture' brings together Pica's interests in memory, material culture, collective action and forms of common knowledge. Something as temporary and childlike as a daisy chain becomes, in Pica's hands, a model for how people build relationships and culture together. The daisy chain itself becomes a metaphor for how knowledge, traditions, and social bonds are passed between people.



AMALIA PICA
Paperweight #12
2021
Cast bronze
7 1/4 x 10 x 5 inches; 18.4 x 25.4 x 12.7 cm
Edition of 3; 2 AP
(TBG 23109)
£8,000



Amalia Pica's *Paperweight* series engages in an ongoing investigation of bureaucratic structures and traditional office culture, purposefully using form in a playful manner to explore and counteract the tediousness of everyday work life. While working from home during the global pandemic, Pica was intrigued by the randomness of objects that accumulated as the boundaries between her professional and personal lives blurred. The paperweight sculptures consist of recognizable yet disparate objects such as children's toys, studio supplies, sports equipment, and items collected from nature that have been arranged in dynamic compositions. These encounters among objects seem whimsical or surreal, yet demonstrate how material culture provides an accurate account of real life.

DANA POWELL



Dana Powell's small-scale oil paintings depict moments of transition and anticipation. They take the shape of night drives, full moons, swimming pools, elevator doors, still lifes with fruit, explosions, and peep holes. Unrelated at first look, these subjects prove malleable apparatus in demonstrating the unsettling power of the ordinary, and emotive potential of small shifts in formal painting strategies. Considered austerity is applied to Powell’s tableaus of the everyday, offering a window to the familiar and its undertow.

DANA POWELL
Buck moon
2026
Oil on linen
10 x 8 inches; 25.4 x 20.3 cm
(TBG 27319)
$5,250







DANA POWELL
Passing trees
2026
Oil on linen
5 x 7 inches; 12.7 x 17.8 cm
(TBG 27307)
$4,800







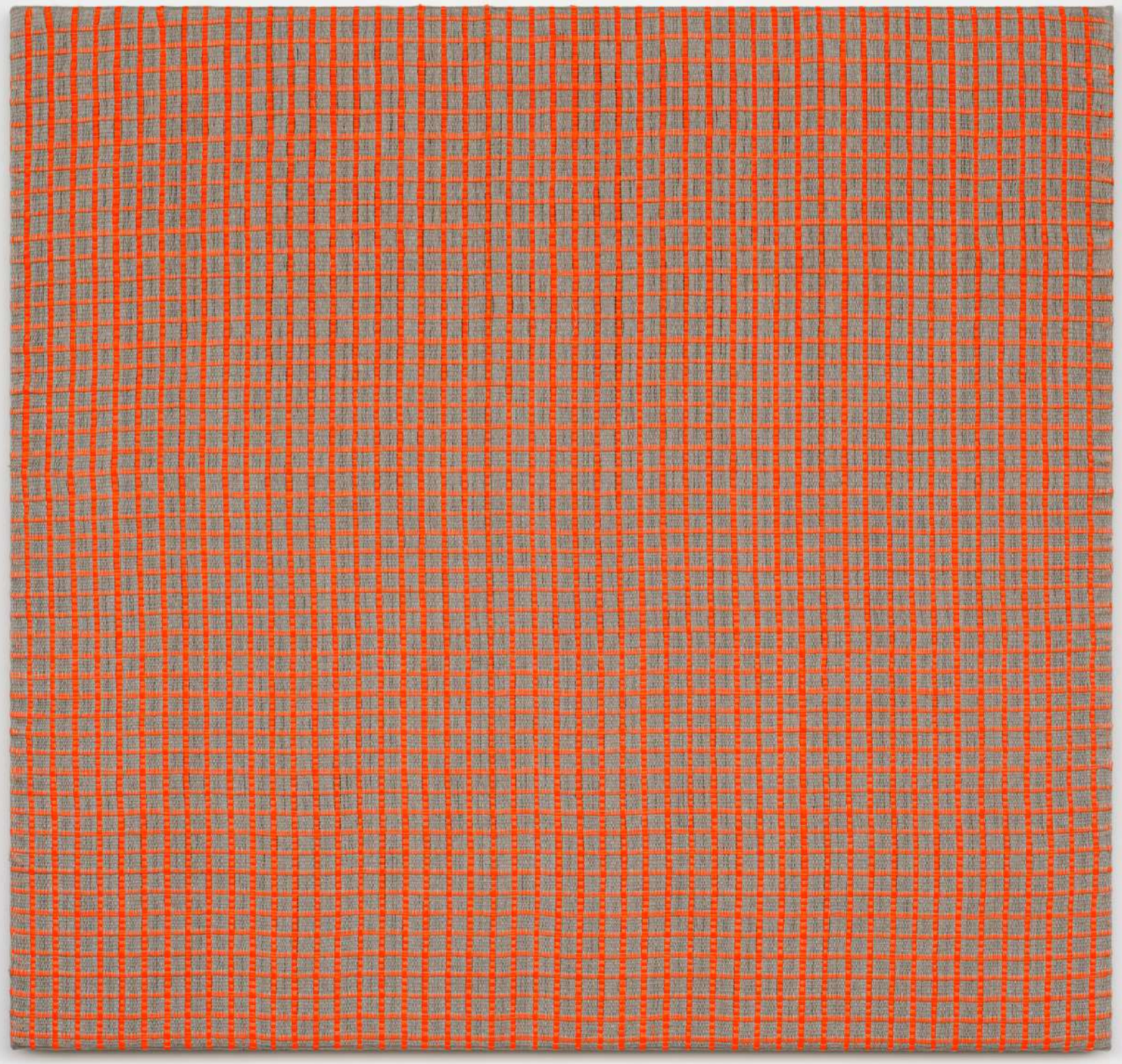
Analia Saban explores the sculptural quality of paint, transforming two dimensional brushstrokes into three dimensional forms. A walnut frame acts as a loom and a framing device, whereby linen threads are woven around the frame's vertical and horizontal axes creating a loose "canvas" in which dried acrylic impasto is embedded. In doing so, Saban challenges the traditions of the medium, separating canvas from paint to create a sculptural-painting hybrid.

Analia Saban's work is currently on view at TANK Shanghai through February 28, 2027. The artist also has a major solo presentation opening at the Los Angeles County Museum of Art, CA on March 14, 2027, which will later travel to the Kemper Art Museum.

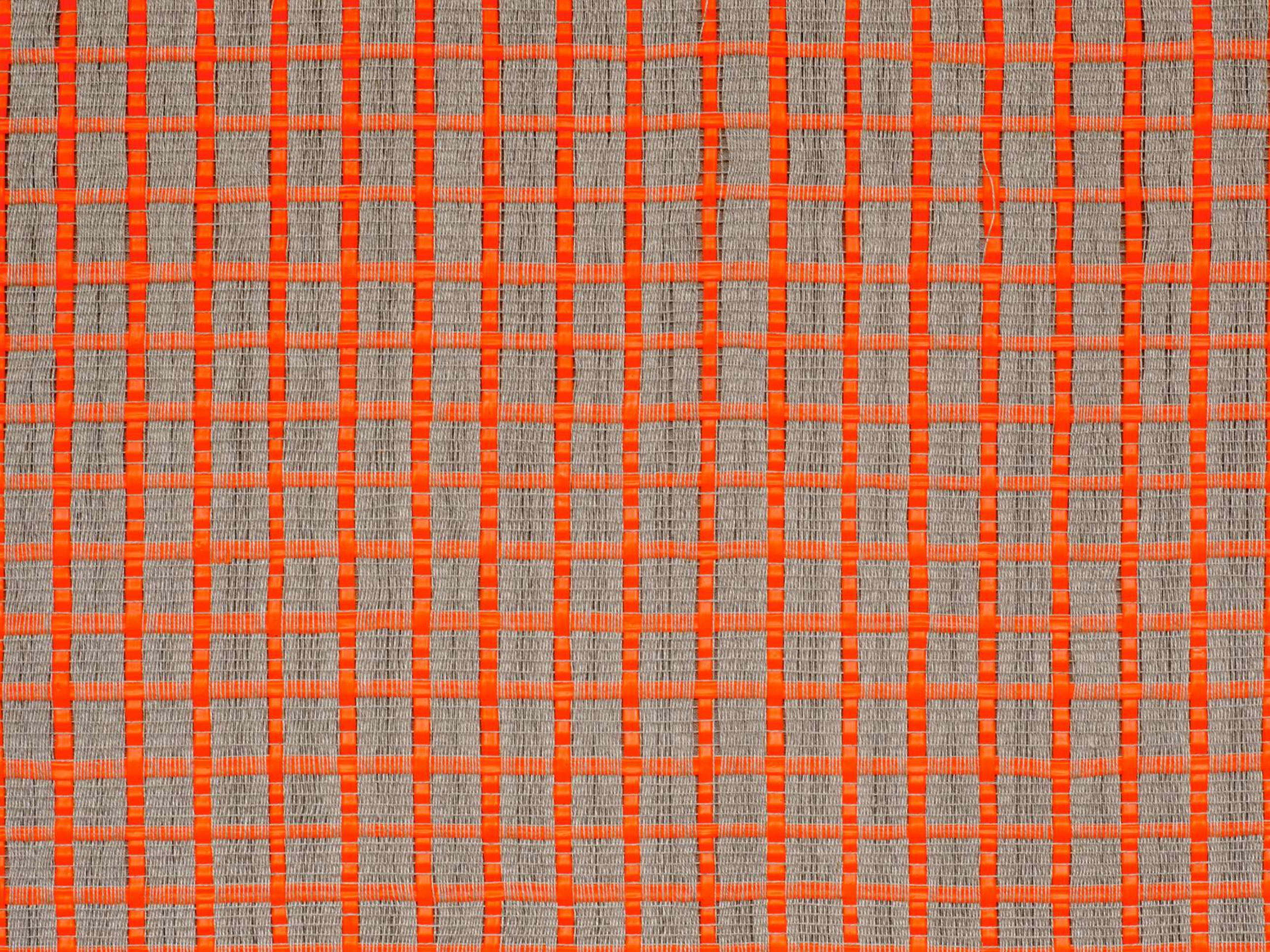
ANALIA SABAN
Core memory
(Cadmium Yellow Medium) #1
2026
Woven acrylic paint through linen on walnut
64 1/8 x 64 1/8 x 1 1/4 inches;
163 x 163 x 3.2 cm
(TBG 27425)
$78,000 + Crate ($1,000)







ANALIA SABAN
Woven Grid as Warp and Weft, 50 x 50 (Fluorescent Orange)
2026
Woven acrylic paint and linen thread on panel
52 3/4 x 55 5/8 x 2 inches; 134 x 141.3 x 5.1 cm
(TBG 27328)
$68,000 + Crate ($850)









TOMÁS SARACENO
Aeolic Cluster 8.3
2026
Hand blown mirrored glass
3 modules: 6 1/4 x 11 x 11 1/2 inches; 16 x 28 x 29 cm
5 modules: 10 1/4 x 13 7/8 x 11 7/8 inches; 26 x 35 x 30 cm
(TBG 27322)
€55,000 + Crate (€400)





The *Aeolic Cluster* series advances Saraceno's long-standing artistic inquiry *Air-Port-City / Cloud City*, a proposal for airborne habitats as a new, alternative form of urbanism. This work is composed of a number of interconnected modules constructed from mirrored hand-blown glass, a material that, like clouds, exists at the intersection of air, water, and earth. The irregular facets of the sculpture are inspired by the geometry of the Weaire-Phelan structure, found in the way foam and soap bubbles form.

Tomás Saraceno's solo exhibition at the Haus der Kunst, Munich is on view through through February 7, 2027. The artist's work is also on view at the Hamburger Bahnhof, Berlin through June 27, 2027.





TOMÁS SARACENO
Aeolus 39.6 & 43.3
2026
Hand-blown glass
13 1/2 x 13 x 10 1/4 inches; 34 x 33 x 26 cm (part 1)
13 1/2 x 10 3/4 x 9 7/8 inches; 34 x 27 x 25 cm (part 2)
19 5/8 x 32 1/4 x 17 1/8 inches; 50 x 82 x 44 cm (overall)
(TBG 27446)
€45,000 + Crate (€400)

TOMÁS SARACENO







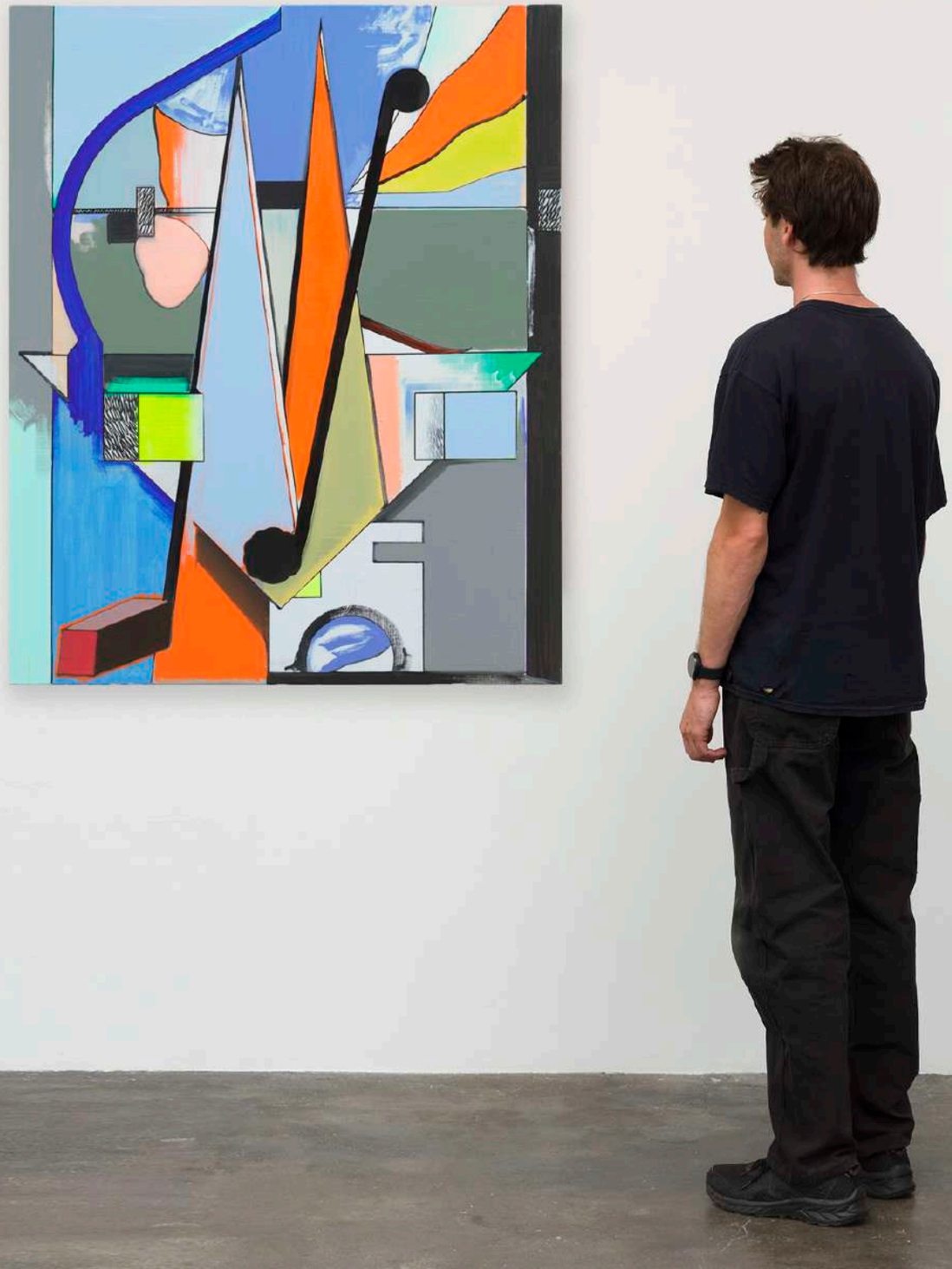
Aeolus stems from Tomás Saraceno's long-standing artistic inquiry, *Cloud* Cities, where clouds perform as vital interlocutors between Earth, Atmosphere, and Sun. Their various morphologies carry with them messages of weather-presents and futures, guiding the fulfillment of our basic needs and shaping the spheres of our social, mental and environmental ecologies. In reflection, reality is revealed: the participant is inextricable from the surrounding environment in both cause and effect, melted, molded and sculpted, affected and affecting the viscous entanglement of the seen and unseen.





Among the leading German artists of his generation, Thomas Scheibitz has developed his own conceptual language that bridges the realms of figuration and abstraction, at times dissolving them entirely. Drawing from classical painting and architecture, the contemporary urban landscape, and popular culture, Scheibitz deconstructs and recombines signs, images, shapes, and architectural fragments in ways that challenge traditional contexts and interpretations. While centrally concerned with principles of classification and systems of order, the artist's paintings, sculptures and works on paper resist traditional categorization.

THOMAS SCHEIBITZ
Landschaft (No1454)
2026
Oil, vinyl and pigment marker on canvas
53 1/8 x 43 1/4 inches; 135 x 110 cm
(TBG 27433)
€49,000



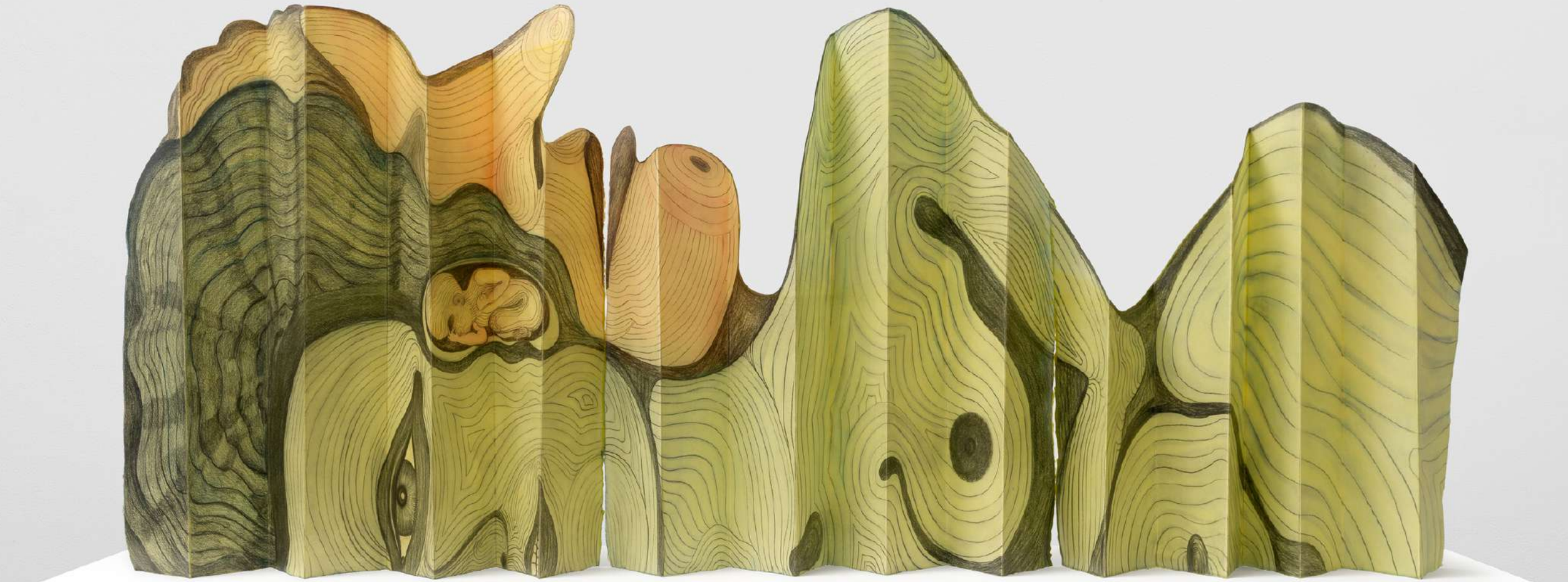




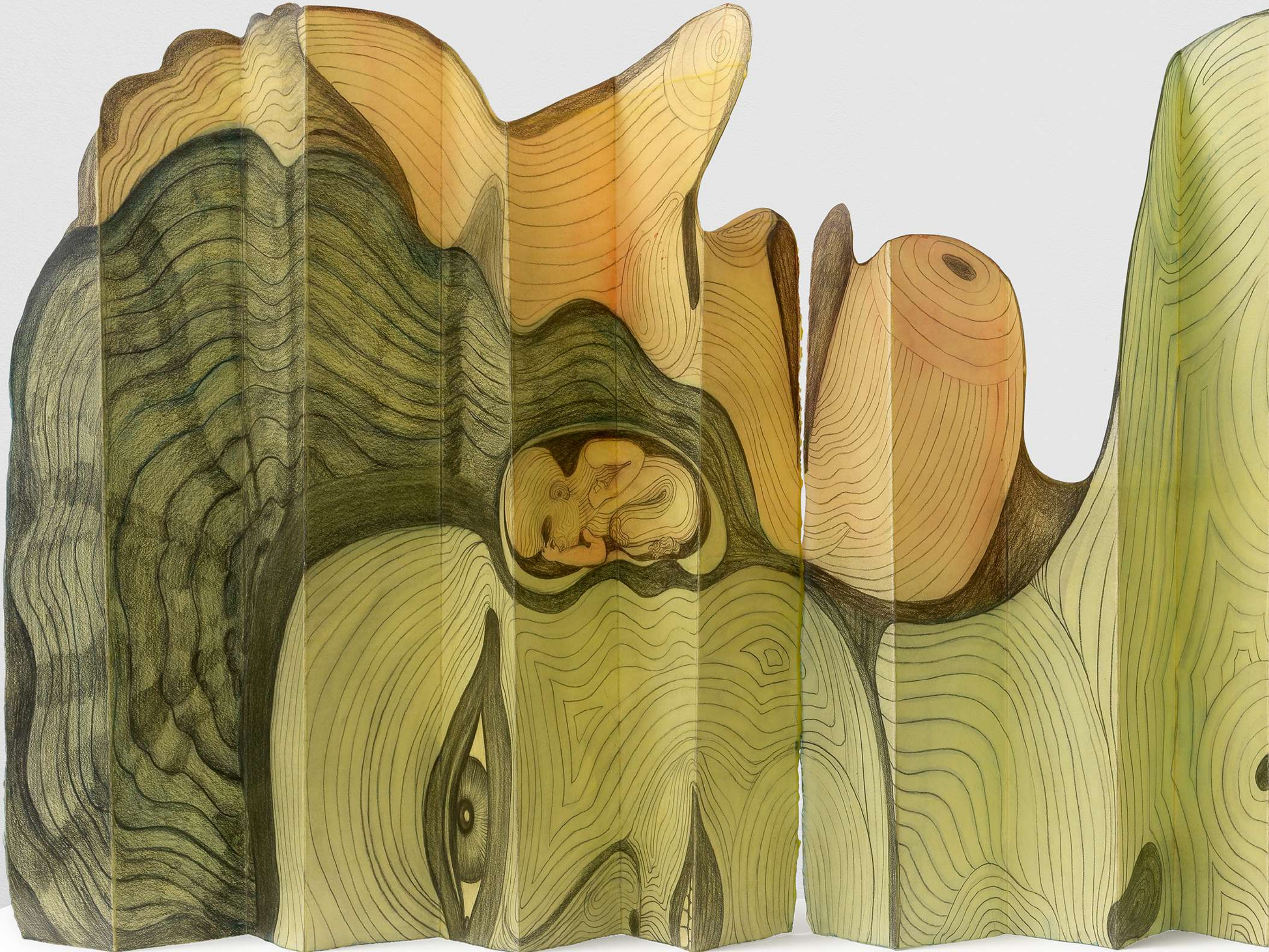
SANDRA VÁSQUEZ DE LA HORRA
Reading the Waves
2026
Graphite, gouache and watercolour on paper, waxed
30 7/8 x 76 x 4 3/4 inches; 78.4 x 193 x 12.1 cm
(TBG 27264)
€67,000

With drawing as the foundation of her artistic practice, Sandra Vásquez de la Horra's multidisciplinary work depicts the interconnectedness of the human body and the natural world. Taking inspiration from spiritual mythologies, folklore, religious iconographies, and Latin American popular imagery, she explores themes of the body, landscape, motherhood, gender, sexuality, and migration. Often dipping her works in beeswax or creating accordion-like paper sculptures, Vásquez de la Horra transforms them into three-dimensional objects, challenging the limits and possibilities of drawing.

SANDRA VÁSQUEZ DE LA HORRA









SANDRA VÁSQUEZ DE LA HORRA
Olokum de las Profundidades
2026
Graphite, gouache and watercolour on paper, waxed
41 3/4 x 92 1/8 inches; 106 x 234 cm
(TBG 27241)
€52,000

SANDRA VÁSQUEZ DE LA HORRA









Interested in language and its inevitable abstraction, Lisa Williamson leans into the formal considerations of sculpture to create works that are visually precise, physically resonant, and often attune to the spaces in which they are exhibited. The artist's idiosyncratic practice follows a logic that is associative; compressing internal experience into forms that are both tangible and resistant at once. While there is a significant level of reduction and abstraction throughout the artist's work, aspects of architecture, landscape and the figure remain visible throughout.

LISA WILLIAMSON
Workshop
2026
Water-based paint, glass and metallic particles on primed aluminum
60 3/4 x 18 x 11 1/2 inches;
154.3 x 45.7 x 29 cm
(TBG 27434)
$28,000 + Crate ($800)

LISA WILLIAMSON





NATHALIE DJURBERG & HANS BERG
The Mess I've Made (Pink, Purple, Green)
2022
Wood, grout, fabric, acrylic paint,
resin, polymer clay, metal, wire
17 x 13 x 10 inches; 43.2 x 33 x 25.4 cm
(TBG 23841)
€25,000



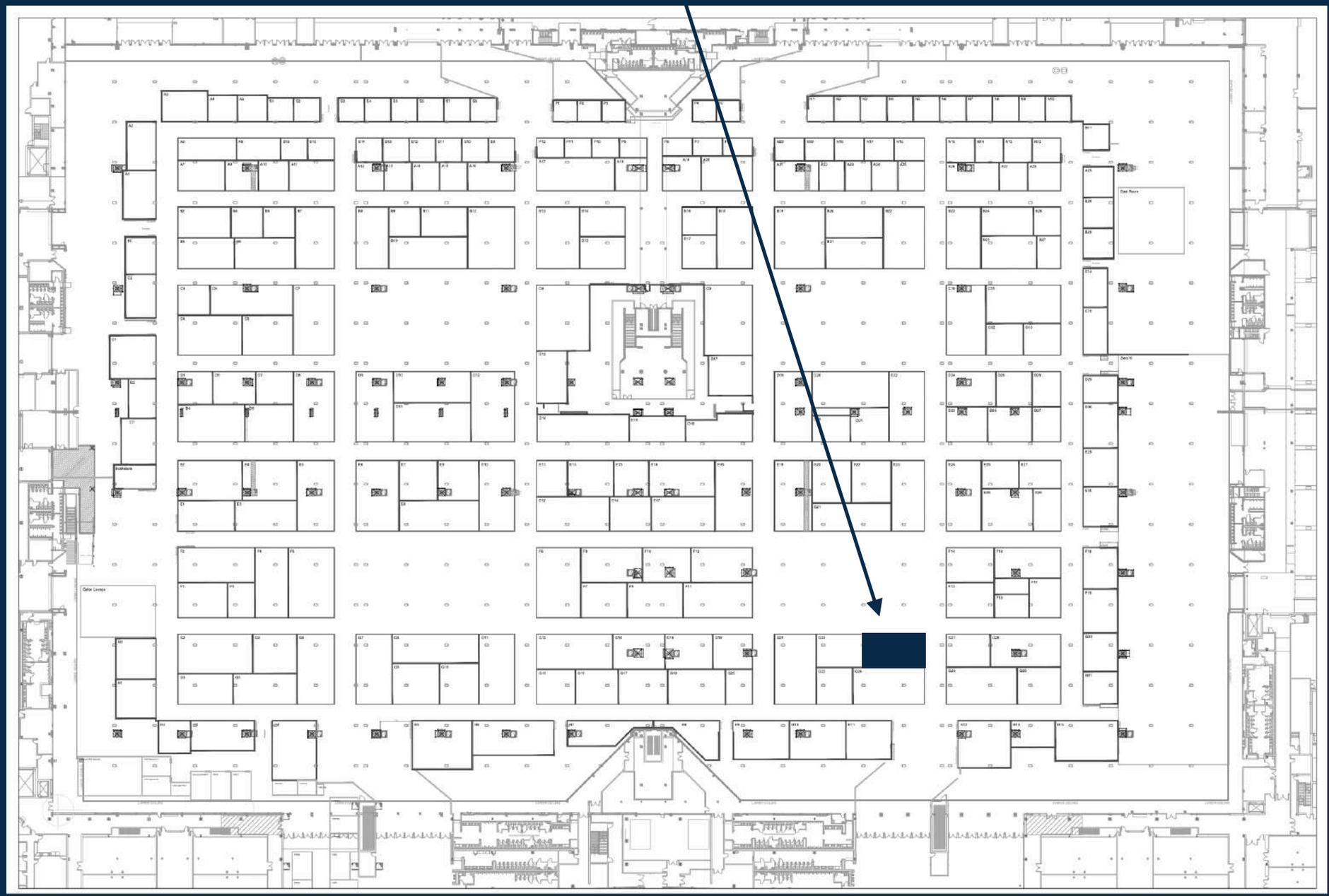
Nathalie Djurberg and Hans Berg's series of sculptural flowers offer a fragile beauty and an untamable, organic logic of their own. Constructed from mixed media – employing modelling clay, paint, fabric and resin – the sculptures recall real species of lilies or orchids, as well as fantastical floral arrangements in other-worldly colors and forms. Flowers recur in Djurberg & Berg's practice due to their abiding interest in the fleeting nature of human emotions and their shared symbolism for human themes of love, joy, desire, sadness and vulnerability. Representing the circle of life, from a shy bud to a beautiful blossom to a withering plant, the flower form has been a constant interest in Djurberg and Berg's practice.

In 2009, the artists created their first major work inspired by flora and fauna, a subversively surreal and immersive Garden of Eden, entitled *The Experiment*, for the 53rd Venice Biennial, for which they were awarded the Silver Lion for best emerging artists.

TANYA BONAKDAR GALLERY

Tanya Bonakdar Gallery

Booth #G25



THE BASS MUSEUM OF ART

YUKO MOHRI



Unviolated Imperfection

September 17, 2026 – April 25, 2027

AMALIA PICA



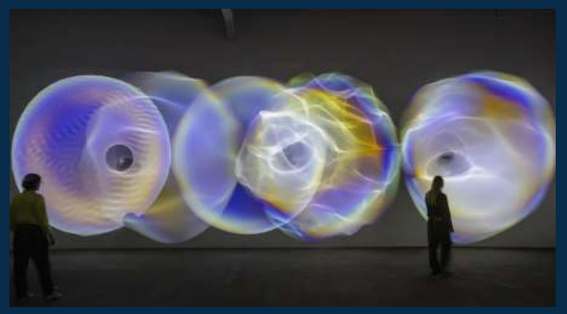
Lecturas Posibles

September 17, 2026 – February 7, 2027

EXHIBITIONS WORLDWIDE



SANDRA CINTO
The Path to Stars
Tanya Bonakdar Gallery, New York
November 5 – December 18, 2026



OLAFUR ELIASSON
Next Door
Hamburger Bahnhof, Berlin
October 9, 2026 – June 27, 2027
(group)



RITA LUNDQVIST
Tanya Bonakdar Gallery, New York
November 5 – December 18, 2026



MARK MANDERS
Broken: The Power of the Fragment in Sculpture
Fondazione Palazzo Strozzi, Florence, Italy
September 25, 2026 –January 24, 2027 (group)



ERNESTO NETO
Ananta Ananda
Centro Cultural Veras, Florianópolis, Brazil
October 17, 2026 – April 10, 2027



LISA OPPENHEIM
Lewis Hine in Maryland, Lisa Oppenheim/Lewis Hine: Spine/Verso
University of Maryland, Baltimore, MD,
August 24 – December 18, 2026 (two-person)



ANALIA SABAN
Art Machine
TANK Shanghai
November 7, 2026 – February 28, 2027

Title, Date, Medium
Los Angeles County Museum of Art, CA
March 14 – July 11, 2027
(traveling to Kemper Art Museum)



TOMÁS SARACENO
Ancestral Futures
Haus der Kunst, Munich
July 17, 2026 – February 7, 2027

Next Door
Hamburger Bahnhof, Berlin
October 9, 2026 – June 27, 2027
(group)

TANYA
BONAKDAR
GALLERY

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