



Art | Basel
Basel

GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

INFO@GALLERIAMININI.IT

JUNE 16 – 21, 2026
MESSE BASEL

BOOTH S5



Art|Basel Basel

ENZO MARI

SHEILA HICKS

DAVID MALJKOVIĆ

HARIS EPAMINONDA

ETTORE SPALLETTI

FRANCESCA WOODMAN

LANDON METZ

PAUL P.

FORMAFANTASMA

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BOOTH S5

ENZO MARI

b. 1932, Novara, IT

d. 2020, Milan, IT

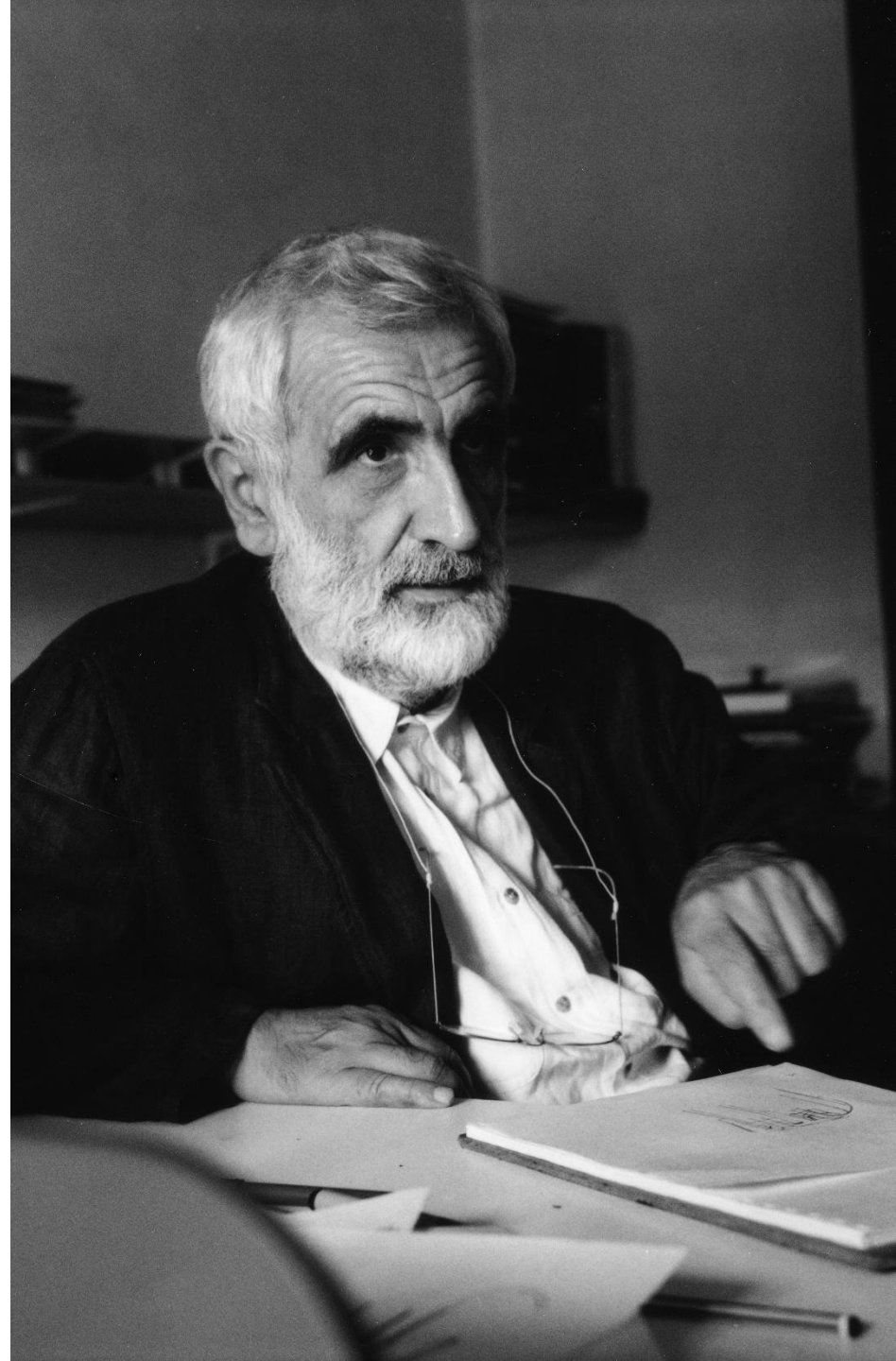
Born on April 27th, 1932, Enzo Mari attended the Brera academy in Milan and, since a very young age, worked in the field of Programmed Art to devote himself, from 1956 onwards, to industrial design, also experimenting with new materials. In the art field, he has promoted the international movement New Trends. In the sixties he revolutionized the concept of design through objects useful for the so-called common people, until now excluded from a sector considered elitist. Thus were born creations that do not feel the wear and tear of time, free from fashions, whose meaning lies not only in the constant and long research work, but in the quality of the forms. His objects often arise from an intuition, e.g. *Putrella*, 1958, with its elementariness as well as extremely dense potential for internal cross-references and evocative strength. Mari has always looked at the needs of the human being outside the constraints of the market. He has articulated in his work the inventions of an artist and those of a designer and theorist, author of fifteen didactic and political books.

His works are present in the collections of the Centre d'Art Santa Mònica in Barcelona, the Gallery of Modern Art in Rome, the Gallery of Modern Art in Zagreb, the Kaiser Wilhelm Museum in Krefeld, the Musée des Arts décoratifs of the Louvre in Paris, the Museum of Modern Art in New York, the Triennale Design Museum in Milan and other public and private collections.

He taught in several Italian universities, in Vienna and Berlin.

He was awarded with the Compasso d'Oro, the oldest and most prestigious industrial design award in the world, five times: the first in 1967 for individual design researches, the last in 2011 for his career.

What Enzo Mari does is to move in the direction of roots: those of form, of the ties between human beings, of what is needed by expression. It means swimming upstream, from complexity to simplicity, in the direction of the origins of exchanges between human beings, of objects built for the sake of survival, of the first models of intelligence. Beauty is not one of his problems, because amidst his certainties what figures is that beauty will emerge spontaneously, once the primary (substantial) level has been attained"





ENZO MARI

STRUTTURA 728B, 1963

Anodized aluminum

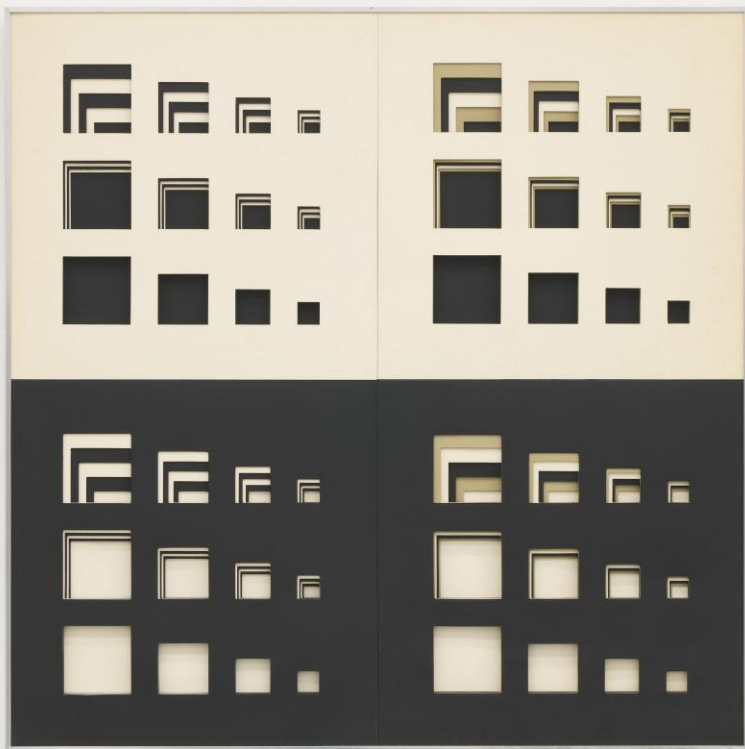
130,5 × 40,5 × 12,5 cm



ENZO MARI

STRUTTURA 251, 1956
Tempera on cardboard
24,5×46,4×8,8 cm



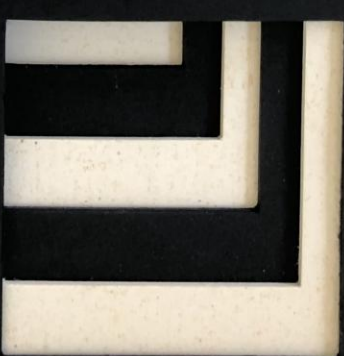
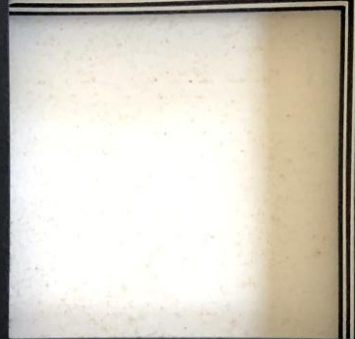


ENZO MARI

STRUTTURA 1219 B, 1976

Black die-cut cardboard

66×66 cm



SHEILA HICKS

b. 1934, Hastings, USA
lives and works in Paris, FR

Sheila Hicks graduated with a BFA and MFA from Yale University. She was one of just three women to receive a bachelor of fine arts degree from the School of Art in 1957.

Hicks participated in the 57th Venice Biennale, curated by Christine Macel (2017); the 20th Biennale of Sydney (2016); Glasgow International (2016); Weaving & We, Hangzhou Triennial of Fiber Art (2016); Whitney Biennial (2014); and São Paulo Biennial (2012). The artist has been awarded the US State Department Medal of Arts in Washington DC, 2023 and the Legion de Honneur from France in 2022. Previous distinctions include an Honorary Degree from Yale University in 2019 and an Honorary Doctorate at École des Beaux Arts, Paris.

Recent solo presentations include the major retrospective at Centre Pompidou Malaga, Malaga (2023), LOK by Kunstmuseum of St. Gallen (2023), The Hepworth Wakefield (2022), MAK Museum of Applied Arts, Wien (2020), The Bass Museum of Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museo Chileno de arte Precolombino, Santiago (2019), Centre Pompidou, Paris (2018), Museo Amparo, Puebla (2017), Hayward Gallery, London (2015). Hicks has created monumental site-specific works for the Ford Foundation Headquarters and Federal Courthouse in New York; The Duke Endowment in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advanced Study in Princeton, New Jersey. Hicks has also produced installations for the Grande Rotonde at the Palais de Tokyo in Paris (2014-15) and as part of the outdoor exhibition Voyage d'hiver in the gardens of the Palace of Versailles (2017).

Hicks' work is featured in a number of prominent collections including Tate Gallery, London; Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The National Gallery, Washington D.C; Art Institute of Chicago; Pérez Art Museum, Miami; The Jewish Museum, New York; and the Joslyn Art Museum, Omaha, Nebraska.





SHEILA HICKS
DREAM MAPPING, 2025
Linen
120x100 cm, 20 elements





SHEILA HICKS
ATTEMPT EN ESCAPE, 2025
Linen
65x100x60 cm

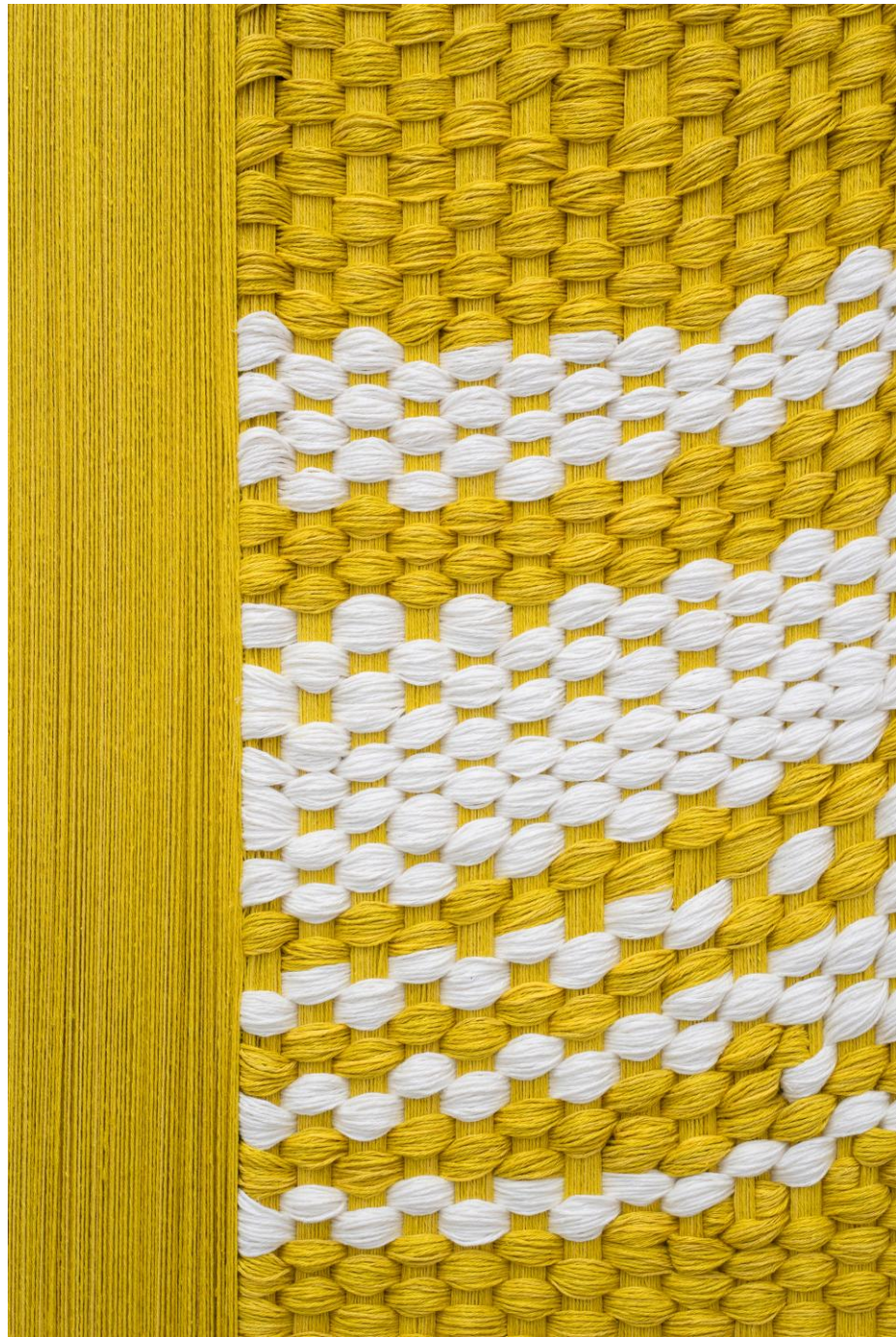
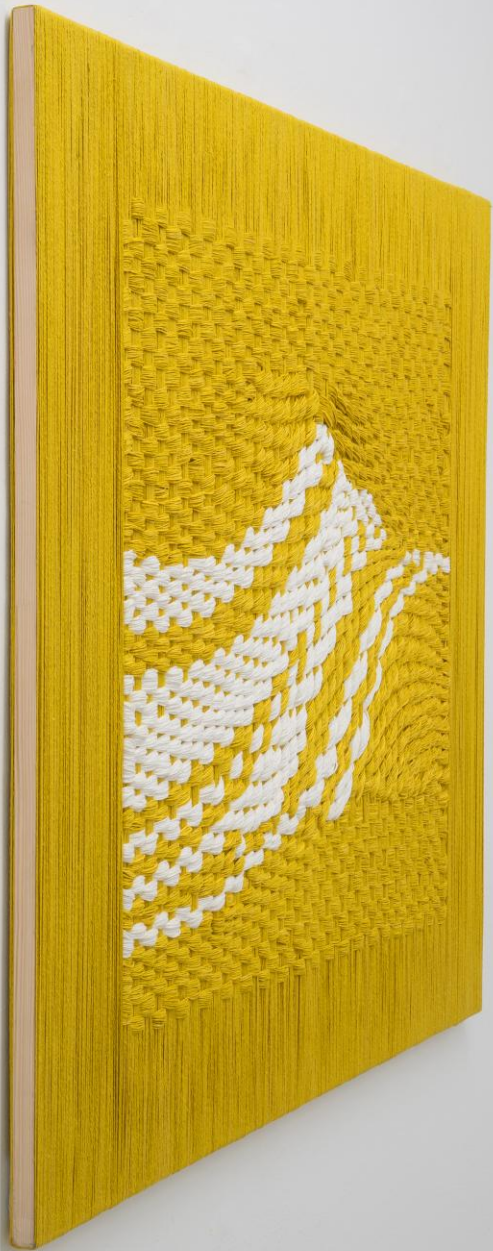




SHEILA HICKS

MY ECHO SURROUNDS YOU, 2025

Linen, wooden frame
120x120 cm





DAVID MALJKOVIĆ

b. 1973, Rijeka, HR
lives and works in Zagreb, HR

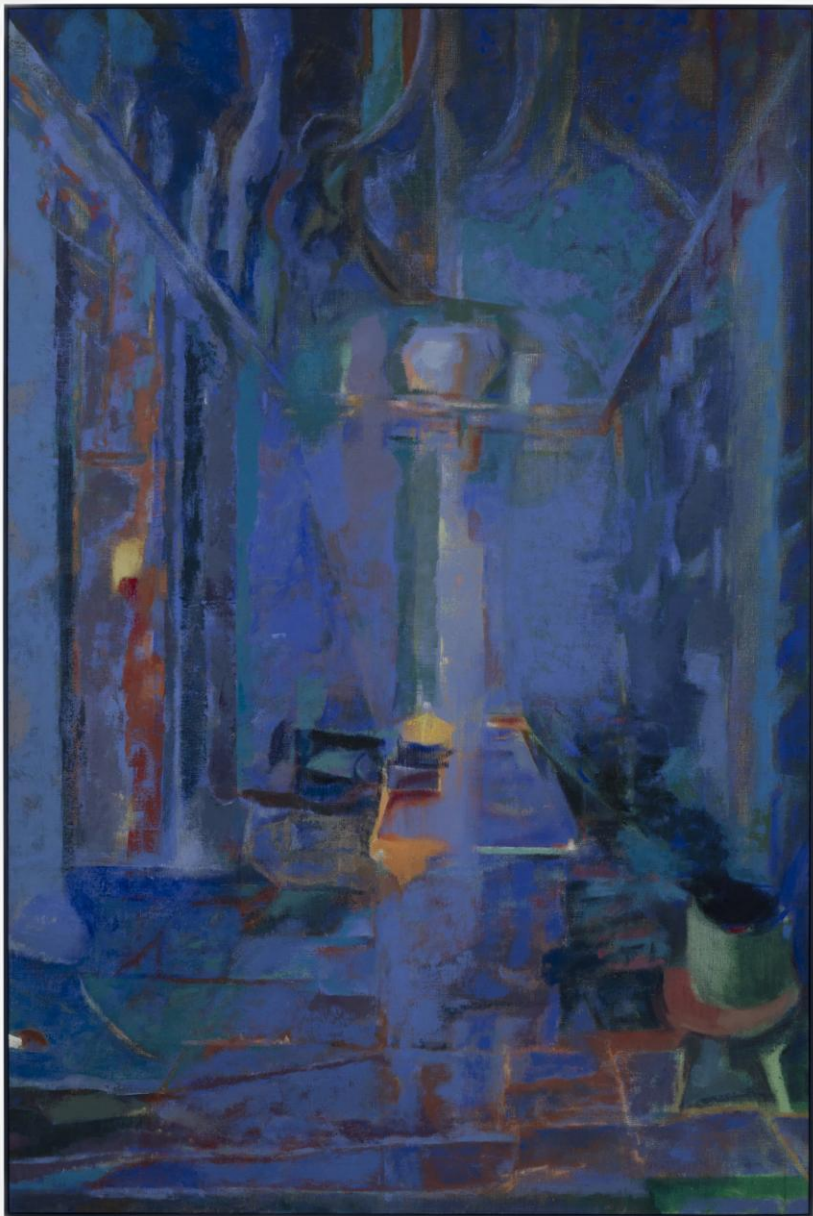
David Maljković is a Croatian artist known for his use of painting, sculpture, collage, film and installation. He is one of the most widely exhibited artists from the former Yugoslav region.

Since the mid-1990s, his work often explored themes related to time and the relationship between past and present through abstract structures and digital effects, relating in particular to the heritage of the (South-) Eastern European avant-garde and its relevance for today. While different media and genres as often been used together, as in his video installation *Out of Projection* where he employs two projections to show both science fiction and documentary, painting has become an open field which the artist used to transfer his experience with this particular medium into other artistic media. It was inscribed into the pictoriality of his objects, video works, and spatial installations. Lately, painting no longer acts as a mediator but as a speaking voice. According to the artist himself he gauges "the idea of painting as a guardian of time and the painter's position as its witness" on several levels by interweaving the past and the present. In this acting upon the complexity of time and space, the question arises as to the artist's own positioning and what materiality of time we witness. Questions that are highly relevant, not least also because of the turning point in history that we are currently witnessing.

Born in 1973 in Rijeka, Croatia, he studied philosophy at the University of Rijeka and fine art at the University of Zagreb, before attending the Rijksakademie in Amsterdam.

Since then, he has presented his work at number of exhibitions at major institutions around that world, including the Palais de Tokyo (Paris), Kunsthalle Basel, Van Abbemuseum (Eindhoven), Museo Reina Sofía (Madrid), MoMA PS1 (New York), and Secession (Wien). He has participated in numerous biennials, including those in Venice, São Paulo, Berlin, Gwangju, and Istanbul. His works are part of major museum collections, including the Centre Pompidou, Tate, MoMA, and the Stedelijk Museum.





DAVID MALJKOVIĆ
IL VENTINOVESIMO, 2025
oil on canvas
195x130 cm





DAVID MALJKOVIĆ

IL VENTINOVESIMO, 2025

oil on canvas

113x145 cm

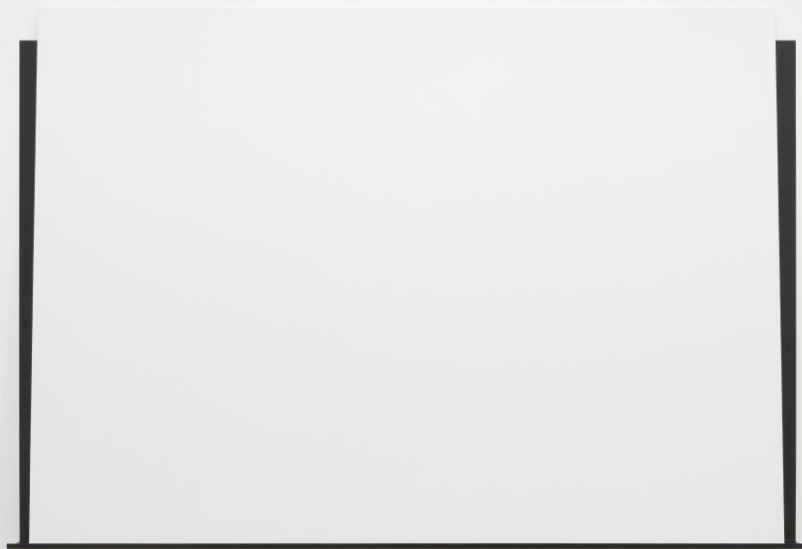


HARIS EPAMINONDA

b. 1980, Nicosia, CY
Lives and works in Berlin, DE

Haris Epaminonda often uses existing materials such as photographs sourced from books and found objects, sculpture, text and collage, assembled and combined with structures and supports she has designed herself. Her installations conjure up visual puzzles that suggest a multitude of meanings. Her language often tends to abstraction, evoking mysterious atmospheres that defy precise classification. Many of her shows surprise the viewer with the fragmentary way that scattered, rhythmic units are reassembled into something only at the end of the exhibition. Everything is on the borders, at the edges, hidden in the corners, suspended ... until, as one proceeds, the space redefines and reshapes itself, like the syllables of a phrase being gradually revealed.





HARIS EPAMINONDA

UNTITLED #03 c/i, 2024

White pastellone on wooden panel with black powdercoated metal shelf
120x175x10 cm





HARIS EPAMINONDA

UNTITLED #13 C/1, 2024

White and grey pastellone on three wooden panels
65x65 cm





HARIS EPAMINONDA

UNTITLED #02 c/i, 2024

Two silver boxes with felt lining and two found dice
8x11x12 cm



ETTORE SPALLETTI

b. 1940, Cappelle sul Tavo, Pescara, IT
d. 2019, Spoltore, Pescara, IT

Spalletti's formal vocabulary has always melded and balanced painting and sculpture, form and color, interior and exterior space.

Ettore Spalletti was born in Cappelle sul Tavo (Pescara) in 1940. He died in 2019. He began his career when Arte Povera was revolutionizing visual culture in Italy and beyond. Spalletti developed a singular, solitary voice and a resultant body of work that exceeds any movement that circumscribes an artist to regional or ideological boundaries. Spalletti's formal vocabulary has always melded and balanced painting and sculpture, form and color, interior and exterior space. Each work is the result of a meditative but rigorous process of applying a layer of color at the same time of each day, to capture a specific tone that recalls an hour, a season, and the weather.

Spalletti has been the subject of major international exhibitions over the last 40 years, most recently at the Nouveau Musée National d Monaco, Monaco, France (2019); Palazzo Cini, Venice (2015) and a retrospective simultaneously presented at three Italian institutions: MADRE – Museo d'Arte Contemporanea Donnaregina, Naples, GAM – Galleria Civica d'Arte Moderna e Contemporanea, Turin, and MAXXI – Museo Nazionale delle Arti del XXI Secolo, Rome (all 2014). Other notable solo exhibitions include GNAM – Galleria Nazionale d'Arte Moderna, Rome (2010); Académie de France, Villa Medici, Rome (2006); the Henry Moore Institute, Leeds (2005); Castello di Rivoli - Museo d'Arte Contemporanea, Rivoli, Turin (2004); Fundación la Caixa, Madrid (2000); Musée d'Art Moderne et Contemporain, Strasbourg (1998); MUHKA – Museum van Hedendaagse Kunst, Antwerp (1995); and Museum Folkwang, Essen (1982).

Spalletti has participated in the Venice Biennale (1982, 1993, 1995 and 1997) and documenta VII (1982), documenta IX (1992). In 2010, Spalletti was the recipient of the Terna Prize for Contemporary Art. His major commission works include the chapel at Villa Serena, Pescara, Italy in collaboration with the architect Patrizia Leonelli and La salle des départs at Hôpital Raymond-Poincaré, Garches, France.





ETTORE SPALLETTI

SENZA TITOLO (CAPPELLE SUL TAVO)

1982

Impasto of paint on a wooden support

85×90×90 cm



Installation view

FRANCESCA WOODMAN

b. 1958, Denver, USA
d. 1981, New York, USA

I want my pictures to have a certain timeless, personal but allegorical quality like they do in say ingres [sic] history paintings, but I like the rough edge that photography gives a nude.

—Francesca Woodman

Over a career that spanned less than a decade, Francesca Woodman (1958–1981) created a body of work that has proven uniquely influential on contemporary photography. She explored self-revelation and theatricality, questioning her medium's capacity to invest representation with narrative and allegorical elements. Frequently taking herself as a subject, Woodman also pictured other models, both female and male. Woodman was drawn to the symbolic aspects of the female nude, the timeless and entropic qualities of dilapidated interiors, and natural settings. She regularly placed mirrors, vitrines, and other objects within her tableaux, positioning them in relation to figures to suggest metamorphosis and paradox.

Born in Boulder, Colorado, to artists George and Betty Woodman, Woodman grew up in Colorado and near Florence, Italy, and attended high school in Massachusetts and Colorado. She made her first mature work, *Self-portrait at 13*, in 1972, in which she obscures her face while foregrounding the camera's cable release.

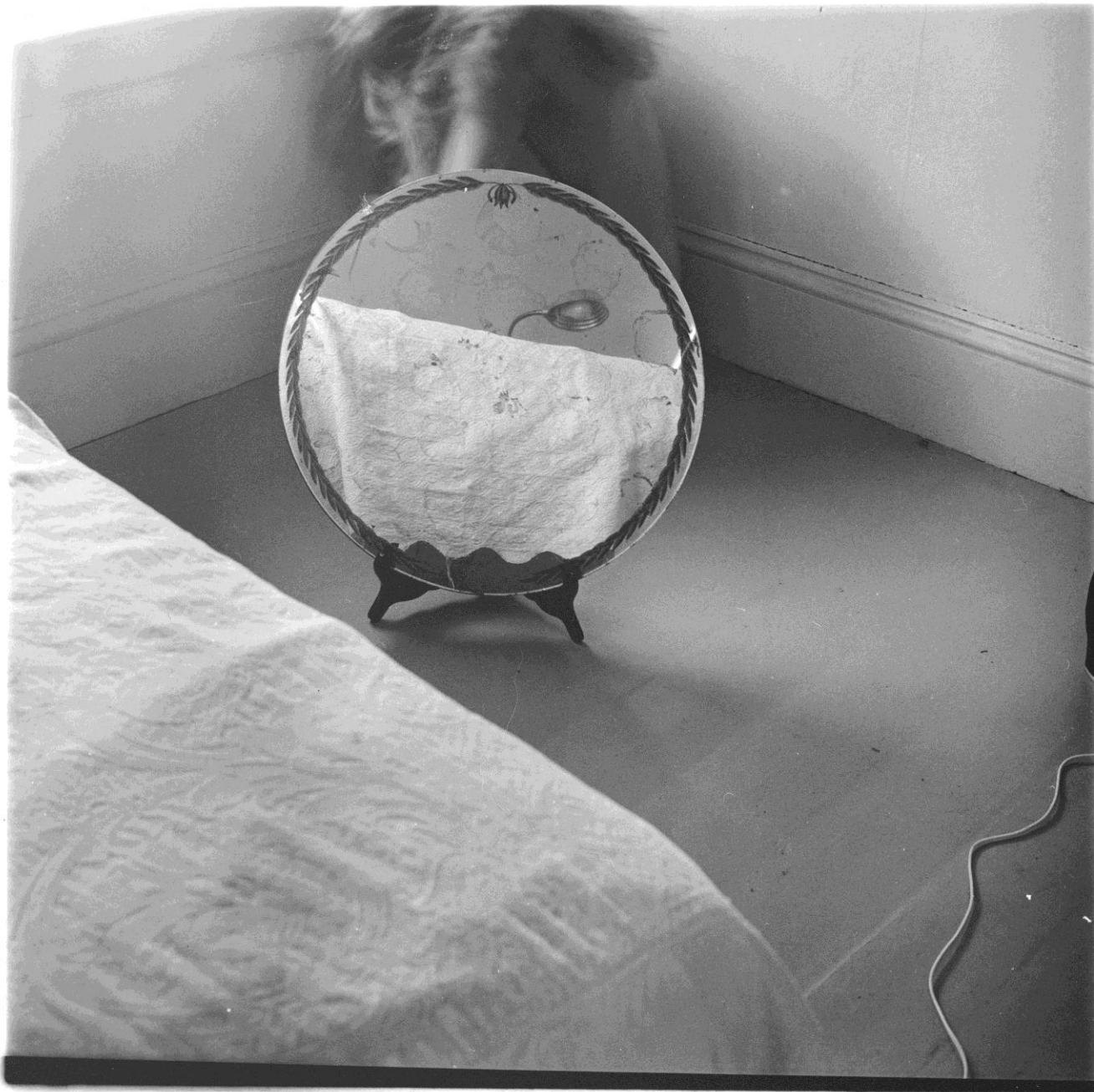
Much of Woodman's oeuvre dates from her years at Rhode Island School of Design (RISD) in Providence, which she attended from 1975 to 1978, spending time in 1977–78 in Rome through RISD's honors program. While in Rome, Woodman had a solo exhibition in 1978 at Libreria Maldoror, a bookstore and gallery she frequented that championed avant-garde art and literature, and she was included in a group exhibition at Galleria Ugo Ferranti the same year.

Woodman moved to New York in January 1979, and in the summer of 1980 was a fellow at the MacDowell Colony in Peterborough, New Hampshire. In her last year in New York, she began experimenting with new methods, making large-scale blue or sepia diazotypes with a technique conventionally used to create architects' blueprints. The largest and most complex of these diazotypes, *Blueprint for a Temple* (1980), was exhibited at the Alternative Museum, New York, in 1980. The two versions of this work are now in the collections of the Metropolitan Museum of Art, New York, and National Gallery of Australia, Canberra. Her artist's book *Some Disordered Interior Geometries* was produced during her lifetime and published by Synapse Press in 1981. Woodman died in New York City on January 19, 1981.

Woodman's first posthumous exhibition was held in 1986 at the Hunter College Art Gallery, New York, and then traveled nationally. Organized by Ann Gabhart with Rosalind Krauss and Abigail Solomon-Godeau, it was the first of many subsequent solo and group exhibitions, and led to the acquisition of Woodman's photographs by public institutions worldwide.

Today, the Woodman Family Foundation stewards the artist's legacy and that of her parents.





FRANCESCA WOODMAN

UNTITLED, NEW YORK

1979-1980

Gelatine silver estate print

13,2×13,2 cm

Ed. 5/40



FRANCESCA WOODMAN

UNTITLED, NEW YORK
1979-1980

Gelatine silver estate print
13,7×13,7 cm
Ed. 1/40



FRANCESCA WOODMAN

UNTITLED, NEW YORK

1979-1980

Gelatine silver estate print

8,8×8,7 cm

Ed. 7/40

LANDON METZ

b. 1985, Phoenix, USA

lives and works in New York, USA

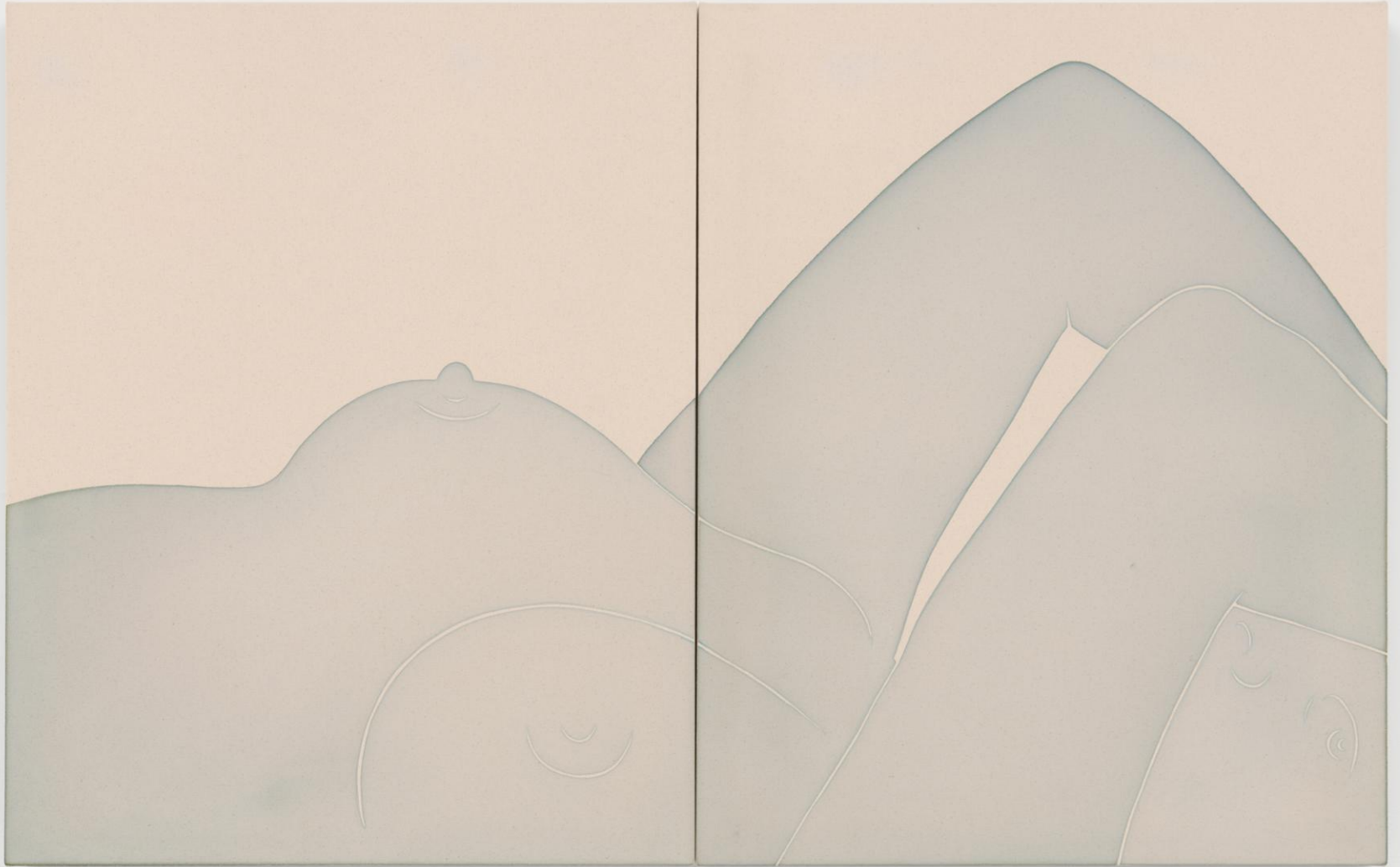
Landon Metz' practice revolves around the activity of painting, yet also incorporates the vocabulary of sculpture, installations as well as performance, by spreading thin washes of dye on raw canvas, the artist achieves varying degrees of coloristic saturations.

Moreover, through the repetition of the same compositional arrangements, often in a sequence and beyond the margin of the canvas, Metz evokes visual dynamism and sense of movement.

Metz is very aware of every process that leads to a finished work of art. Not a single step or material has been left to coincidence. The unprimed canvas and the dye he uses are carefully selected, based on their organic, pure qualities. Depending on the position in which the artworks are dried, different shades of depth are created: the dye takes several days to dry, during which time the artist would refine shapes, alter opacity and create gradient effects by subtly shifting the canvas' resting position, allowing gravity to influence the creation of form.

The architecture surrounding Landon Metz's artworks plays an important role in his artistic expression and visual language. His work respond to their surroundings and his canvases, often featuring repetitive compositions composed as diptychs or triptychs, can sometimes be installed around corners or in continuous lines throughout the gallery space - creating the impression of an infinitely repeating motif.



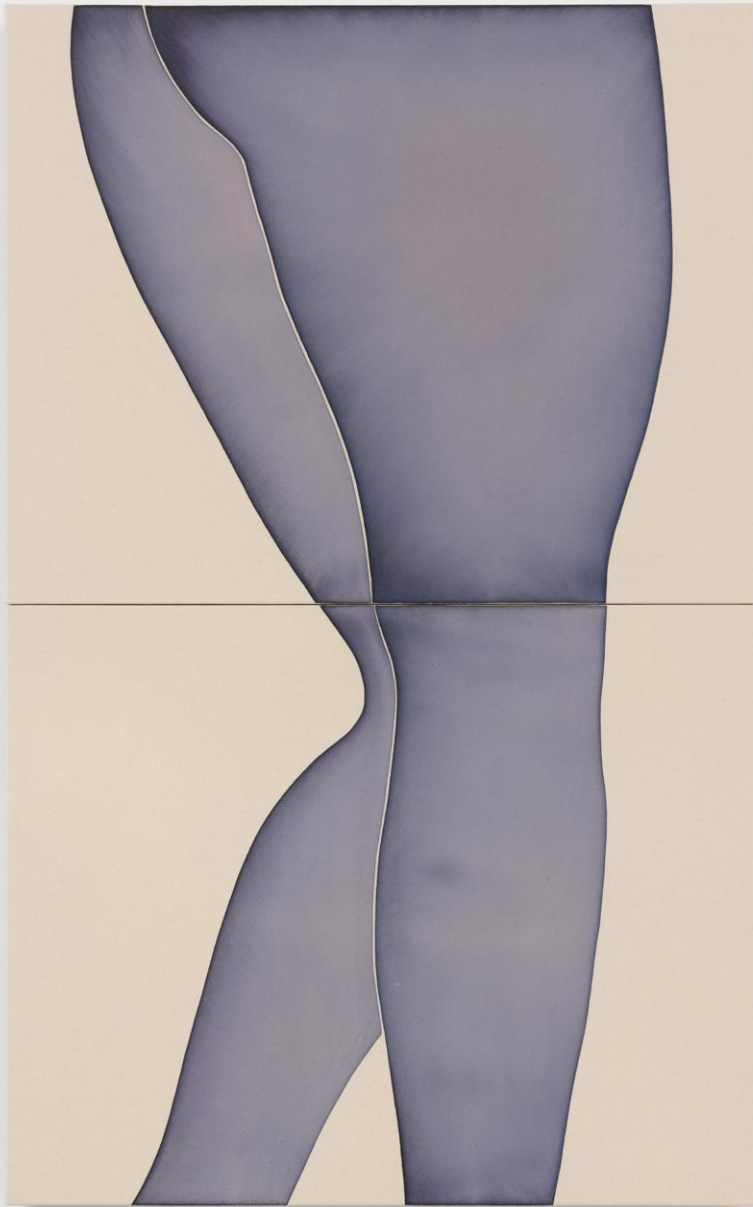


LANDON METZ

UNTITLED, 2026
dye on canvas
100x160 cm

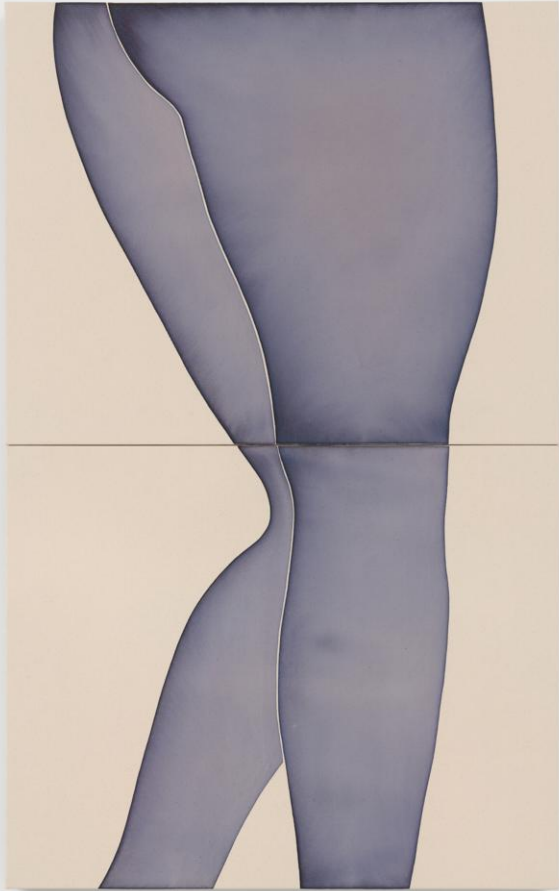


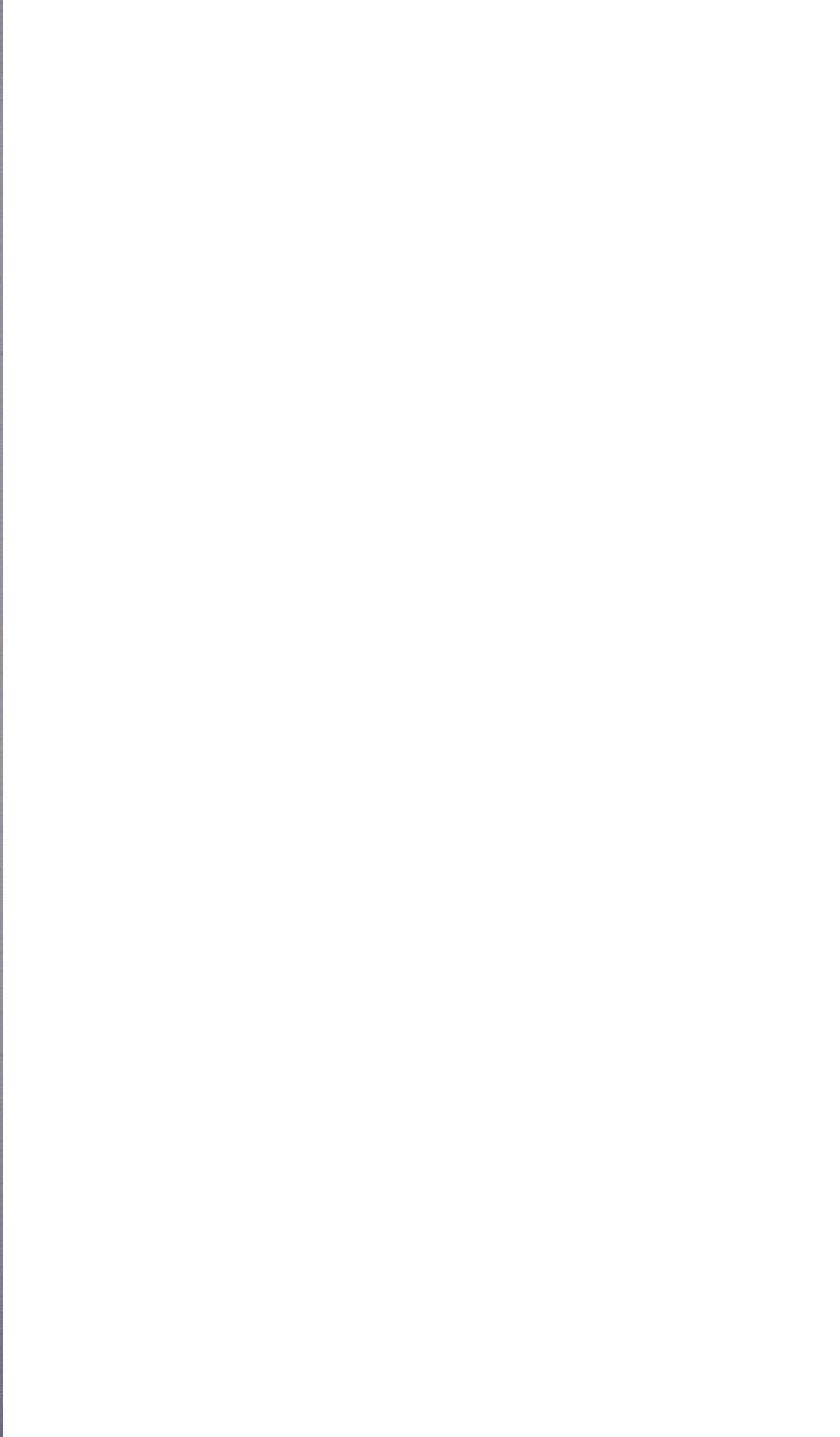




LONDON METZ

UNTITLED, 2026
dye on canvas
160x100 cm





PAUL P.

b. 1977, Canada, CA
lives and in Toronto, CA

Paul P. is contemporary Canadian artist known for his drawings and paintings of young men. Influenced by the works of John Singer Sargent and James Abbott McNeill Whistler, Paul P. creates gothic imagery of bohemian youths and their milieu; in dreamy contexts, they surf, explore archaic landscapes, and sleep with—or simply observe—one another. Paul P.'s work in oil paint and watercolor, as well as his print editions, consistently capture moody, sensual, and tranquil moments. Running the gamut from intimate portraiture to seascapes, motionless buildings, and natural landscapes, the artist's imagery retains a studied quietness and often draws analogies between the human body and its surroundings. Understated color combinations, rich atmospheric compositions, permeating sexual desire, and an undeniably timelessness all mark Paul P.'s work. The artist depicts his subjects—whose images are culled from 1970s gay pornography as well as his own snapshots—with a delicate reverence. *"The figures in my work—anonymous and interchangeable—are caught in the moment of change, when they are successfully removed from their context, freed from degradation,"* he said of his work. *"I am searching for analogies and the touching of hands between the past and the present."* Born in 1977 in Canada, P. earned his BFA from York University, and later worked as a studio assistant for the renowned artist Stephen Andrews. In 2001, he exhibited his first portraits of young men, many of which were inspired by source material from the Canadian Lesbian and Gay Archive. In recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes and their abstraction, and to sculptural works in the form of furniture.

Today, his works are held in the collections of The Museum of Modern Art in New York, the Art Gallery of Ontario in Toronto, and the Brooklyn Museum, among others.





PAUL P.
UNTITLED, 2023
oil on linen
27x22 cm



PAUL P.
UNTITLED, 2022
oil on linen
24x16 cm

FORMAFANTASMA

Formafantasma is a researched-based design studio investigating the ecological, historical, political and social forces shaping the discipline of design today.

Since founding the studio in 2009, Andrea Trimarchi and Simone Farresin have championed the need for value – laden advocacy merged with holistic design thinking. Their aim is to facilitate a deeper understanding of both our natural and built environments and to propose transformative interventions through design and its material, technical, social, and discursive possibilities. Formafantasma's practice embraces a broad spectrum of typologies and methods, from product design through spatial design, strategic planning and design consultancy.

The studio's prescient insight into the challenges facing design, culture, the environment and society has earned them the patronage of an array of international clients such as Lexus, Flos, Fendi, Max Mara, Hermes, Droog, Nodus Rug, J&L Lobmeyr, Cassina, Bitossi, Established and Sons, La Biennale di Venezia, Rijks Museum, Dzek, Ginori, Hem, Maison Matisse, Bulgari, Samsung, Rado, Roll and Hill, Galleria Giustini / Stagetti, La Rinascente, Gallery Libby Sellers among others.

Alongside works for clients, their projects have been presented, published and acquired in the permanent collection of international museums including New York's MoMA and Metropolitan Museum, Art Institute Chicago, London's Victoria and Albert, Paris' Musée National d'Art Moderne, Musée des Arts Décoratifs, CNAP, Fondation Cartier and Centre Pompidou, the Amsterdam's Stedelijk Museum, the Vienna's MAK Museum, Utrecht's Centraal Museum, Mudac Lausanne, North Carolina's Mint Museum of Craft and Design, Rome's Museo Maxxi, Vitra Design Museum, Melbourne's National Gallery of Victoria, Triennale di Milano, LACMA and others.

In March 2020 Serpentine Galleries dedicated a solo exhibition to Formafantasma and their in – depth investigation into the governance of the timber industry.





FORMAFANTASMA

UNTITLED (CABINET 1), 2023
aluminium, cardboard, glass, printed silk
182,6x100x50 cm
Ed. of 4





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