

BORTOLAMI

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Art Basel 2026  
Booth K6

Seung Ah Paik  
Virginia Overton  
Rebecca Morris  
David Hartt  
Emily Sundblad  
Claudio Parmiggiani  
Nathlie Provosty  
Philip Pearlstein  
Marina Rheingantz  
Enzo Shalom



Seung Ah Paik, *Self Configuration: Naphthol Red 1*, 2026

Pigment, rabbit skin size, and charcoal on calico

Overall: 78 3/4 x 94 1/2 in (200 x 240 cm); Each Panel: 78 3/4 x 47 1/4 in (200 x 120 cm)

\$65,000



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Seung Ah Paik (b. 1979 Seoul, based in Pittsburgh) studied Oriental painting at Seoul National University and Fashion Design at Central Saint Martin's before earning her Master of Fine Art in Painting from Goldsmiths in London. This year, Bortolami was pleased to announce Paik's representation.

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

Her work is the subject of a solo exhibition on view now at the Rubell Museum in Miami through fall 2026. Additional selected solo exhibitions include Gratin, New York; Roy Gallery, Seoul; Saatchi Gallery, London; Hus Gallery, London; Jubilee Gallery, Nagoya, Japan; Luborimov-Easton, London; and Noam Gallery, Seoul. Her work is in the collections of the Rubell Museum, Miami and Woods Art Institute, Wentorf bei Hamburg, Germany. Recent acquisitions will enter institutional collections via promised gifts.





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Virginia Overton, *Untitled (V)*, 2025  
Bronze, Diameter: 47 1/4 in (120 cm); Height: 4 3/8 in (11 cm)  
\$75,000



Virginia Overton's sculpture *Untitled (V)* contrasts two highly distinct qualities of bronze. The green, oxidized bronze originates from a large decommissioned public sculpture by the late Swiss artist Erwin Rehmann (b. 1921, d. 2020). Rehmann's family donated the material to the Kunstgiesserei St. Gallen, Switzerland, where Overton was given the opportunity to transform it into a new work. The surrounding bronze base is also reclaimed material that Overton sourced on-site at the Kunstgiesserei.

Overton cut and arranged sections of Rehmann's weathered, sand-cast bronze into a herringbone parquet pattern that fits precisely within the large polished bronze ring; preserving the material's highly textured, oxidized surface. While composed entirely of bronze, Overton's sculpture highlights the versatility of the material and the distinct qualities revealed through markedly different casting processes.



Top left: Erwin Rehmann's public sculpture in situ.

Bottom left: Overton cutting fragments of Rehmann's decommissioned sculpture at Kunstgiesserei St.Gallen.



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Virginia Overton (b. 1971, Nashville, Tennessee; based in New York and the Berkshires, Massachusetts) creates sculptures and installations by repurposing materials drawn from industrial, agricultural, and architectural contexts. Through decisive interventions, Overton recontextualizes these ordinary objects to reveal their intrinsic properties, shaped by repeated handling and the traces of their prior use. She is interested in the way materials behave in relation to one another – how they balance, stack, align, hold weight – often in direct response to the spaces in which they are found or installed.

Recent solo exhibitions include those at Kunstmuseum Winterthur, Switzerland; Frist Art Museum, Nashville; Goldsmiths Centre, London; Socrates Sculpture Park, New York; University of Memphis Fogelman Galleries, Tennessee; MoCA Tucson, Arizona; the Whitney Museum, New York; The Aldrich Museum, Connecticut; MOCA North Miami; the Westphalian Art Association, Münster; Kunsthalle Bern, Switzerland. Recent group exhibitions include the 2022 Venice Biennale; Front Triennial, Cleveland; MCA, Detroit and ICA, Philadelphia.

Overton has installed recent permanent public art installations at the Delta Terminal of the LaGuardia Airport in Queens, New York; The Refinery Building at Domino, Brooklyn, New York; and Hypermaremma, Italy. Overton's work is in the collections of The Whitney Museum, New York; MoMA, New York; MOCA Tucson, Arizona; Speed Art Museum, Louisville; University Hospitals, Cleveland; MAMCO Genève, Switzerland; Kunst Museum Bern, Switzerland; Kunsthau Zürich, Switzerland; The San Antonio Museum of Art, San Antonio and Kunst Museum Winterthur, Switzerland.

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Rebecca Morris, *Untitled (#04-26)*, 2026  
Oil and spray paint on canvas, 86 x 88 in (219 x 224 cm)  
\$120,000



## BORTOLAMI

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

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

Her work can be found in the collection of the Whitney Museum, New York; Hirshhorn Museum, Washington, DC; Hammer Museum, Los Angeles; MoCA, Los Angeles; MCA San Diego; The Art Institute of Chicago; MCA Chicago; Sammlung Goetz, Munich, Germany; Bonnefanten Museum, Maastricht, Netherlands; and DePaul Art Museum, Chicago.





David Hartt, *The Garden (Acanthus mollis, Urtica dioica & Oenanthe javanica / Rome, Italy / May 17, 2022)*, 2022

Tapestry mounted to linen, wood stretcher, and aluminum frame, 84 1/4 x 56 in (214 x 142 cm)

Edition 3 of 3 + 1 AP

\$75,000



## BORTOLAMI

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David Hartt (b. 1967 in Montréal, based in Philadelphia) is an interdisciplinary artist who explores how historic ideas and ideals persist or transform over time. His research often transcends fields of art history, anthropology and even botany. Recent works have examined ecology, biodiversity and the plant diaspora as they relate to the social and cultural histories of human diasporas.

His dense, highly textured tapestries, woven in Belgium and reproduced from his own photographic images, are mounted to linen and framed in aluminum. The tapestry to be exhibited at Art Basel is an edition of a work commissioned by the Cincinnati Art Museum which is now in their permanent collection. The imagery depicts three plant species (Bear's breeches, stinging nettle, and Java water dropwort), the former native to the Mediterranean and the latter a species native to East Asia. In context. Hartt draws attention to the physical parameters of the flora and the social meanings assigned to them. Hartt is an Associate Professor in the Department of Fine Arts at the University of Pennsylvania.

Recent solo exhibitions include The Art Institute of Chicago; Georg Kolbe Museum, Berlin; The Hammer Museum, Los Angeles; the Glass House, New Canaan, Connecticut; the Graham Foundation, Chicago; and the Olana State Historic Site, Hudson, New York, among others. His work is in the permanent collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; the Studio Museum in Harlem, New York; Jewish Museum, New York; J. Paul Getty Museum, Los Angeles; Art Institute of Chicago; Museum of Contemporary Art, Chicago; the National Gallery of Canada, Ottawa; and the Stedelijk Museum, Amsterdam, among others.





Emily Sundblad, *Fortes Fortuna Iuvat*, 2026  
Oil and pastel on linen, 47 1/4 x 78 3/4 in (120 x 200 cm)  
Sold



## BORTOLAMI

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Emily Sundblad (b. 1977, Dalsjöfors, Sweden, based in New York) is a painter, gallerist, and musician. Her trajectory as an artist is emblematic of the downtown decadence that ran from the ART CLUB2000 to Bernadette Corporation's runway critiques of the neoliberal art market. She moved to New York from Sweden in 1998 to study at Parsons while forging a theatrical and subversive persona in New York nightlife. She founded Reena Spaulings Fine Art with John Kelsey in 2004, which straddled the lines between parody, post-conceptualism, critical theory, cynicism, gaiety, and queer fashion – an early aughts re-vision of both irony, authorship, and theatrics.

Recent solo and two-person exhibitions include Bortolami, New York; Emanuela Campoli, Paris; House of Gaga, Guadalajara; Weiss Falk, Zürich; Galerie Hussenot, Paris and House of Gaga, Los Angeles; Bortolami, New York; Weiss Falk, Basel; Campoli Presti, Paris and Galerie Neu, Berlin; House of Gaga, Mexico City and Campoli Presti, London with Reena Spaulings; Matthew Marks, Los Angeles with Reena Spaulings; and Xavier Hufkens, Brussels.







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Claudio Parmiggiani, *Untitled*, 2017  
Smoke and soot on wood, 94 1/2 x 44 7/8 in (240 x 114 cm)  
\$150,000



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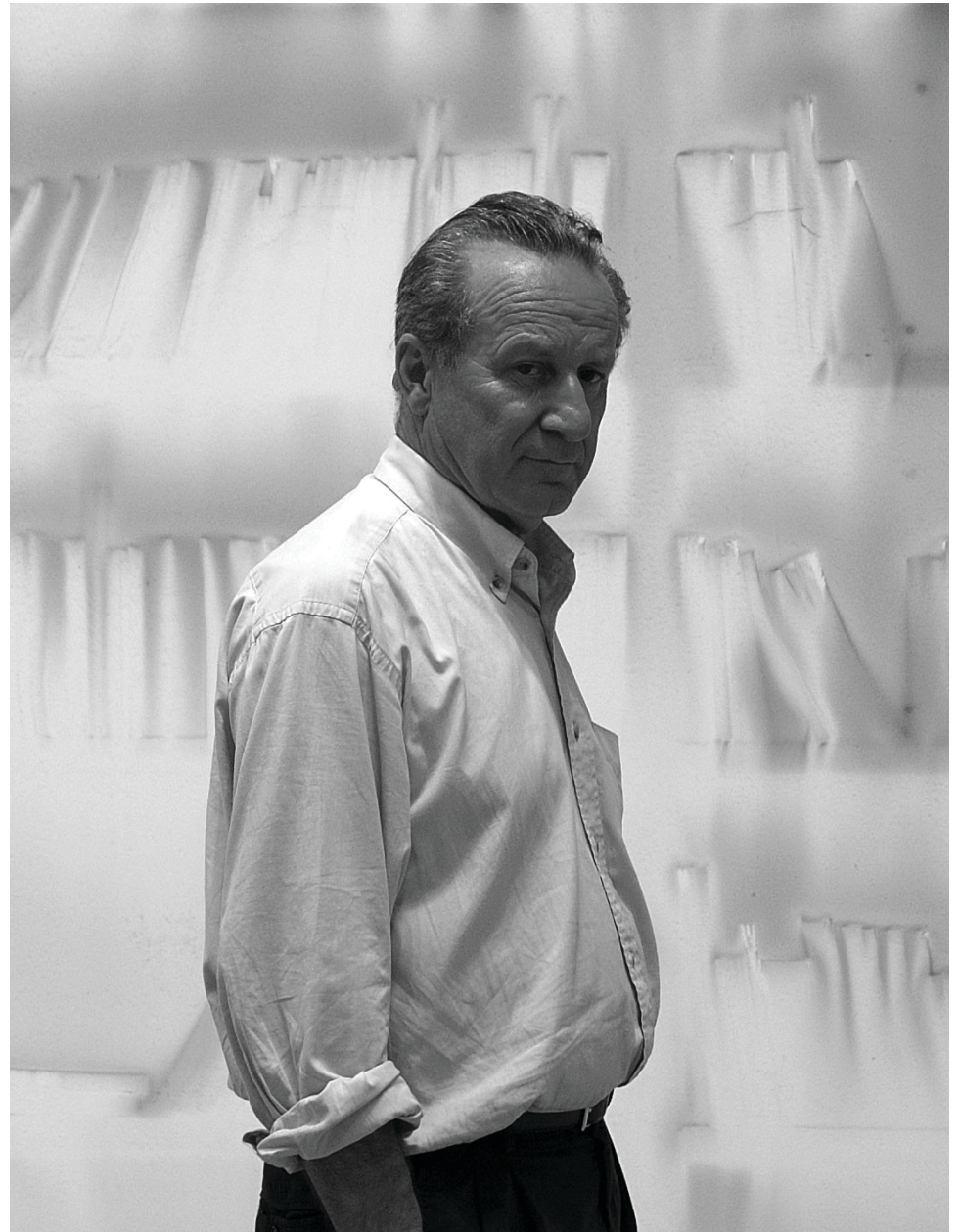
## BORTOLAMI

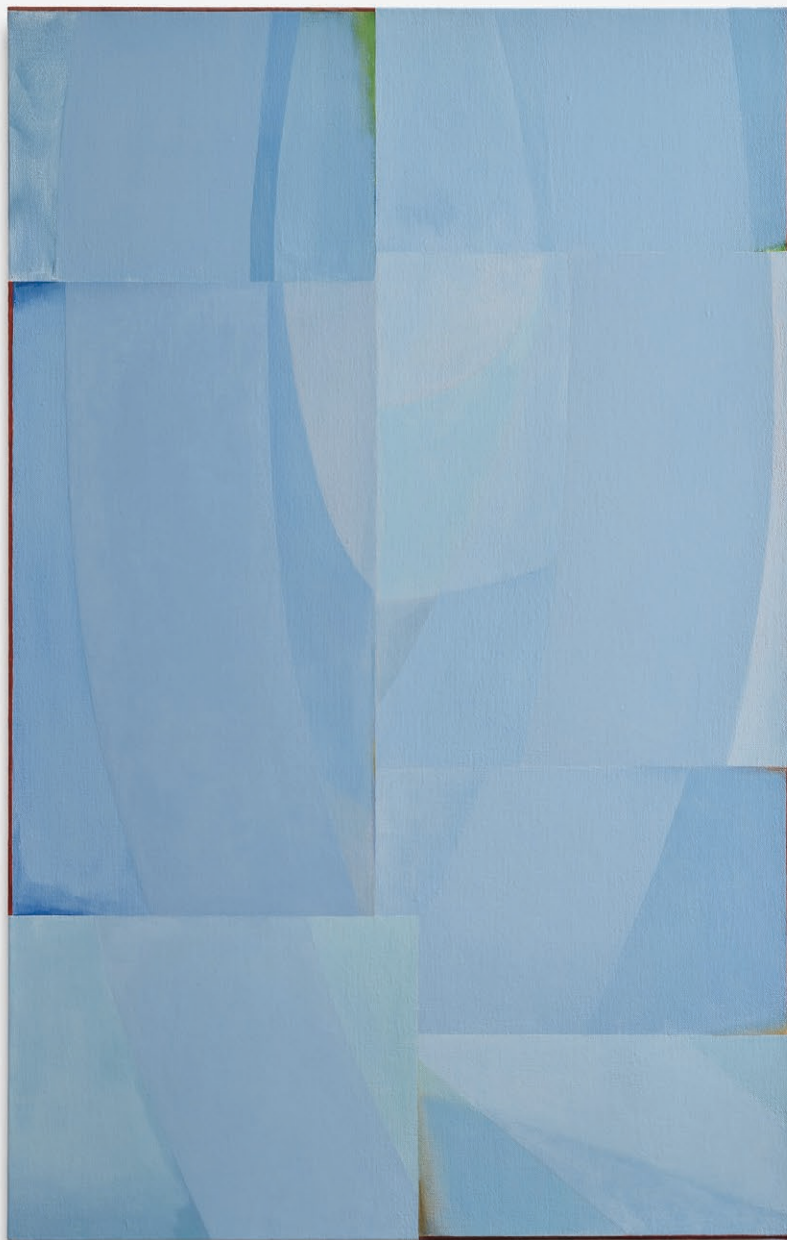
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Claudio Parmiggiani (b. 1943, Luzzara, Italy; based in Parma, Italy) began his art career as an assistant to the famed painter Giorgio Morandi. Once associated with the Arte Povera movement, Parmiggiani has since been recognized for sculpture, installation and for his “delocazione” (or de-located) artworks made with smoke and soot, a process originated in 1970.

Parmiggiani’s work is currently featured in *Still Lives: Picasso, Morandi, Parmiggiani* at Fondazione Bevilacqua La Masa in Venice, Italy, through July 25, 2026. Solo museum exhibitions have been held at the Estrorick Collection, London; The Frist Museum, Nashville; Villa Medici, Roma, Italy; Ex Oratorio di San Lupo, Bergamo, Italy; Chiesa San Fedele, Milan, Italy; Palais des Beaux Arts - BOZAR, Brussels, Belgium; Palazzo del Governatore, Parma, Italy; The Musée des Beaux-arts de Nantes, Nantes, France; The Grand Palais, Paris; Galleria d’Arte Moderna di Bologna, Italy; Museum of Art, Tel-Aviv, and Musée Fabre, Montpellier, France.

Parmiggiani’s work has been shown six times at the Biennale di Venezia, Venice, Italy (1972, 1982, 1984, 1986, 1995 and 2015). His work is part of the collections of Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; Museo de Bellas Artes of Havana, Havana, Cuba; The National Gallery of Iceland, Reykjavík; Mamco, Geneva, Switzerland; Fondation Cartier pour l’art contemporain, Paris; Francois Pinault Foundation, Venice, Italy; Museo del Novecento, Milan, Italy; The Montreal Museum of Fine Arts; FRAC - Bourgogne, Dijon, France; MAC, Marseille, France; MAMCS, Strasbourg, France; Pinault Collection, Paris; Villa Medici, Rome; Museo d’Arte Classica, Moderna e Contemporanea, Zola Predosa, Italy; Collezione Maramotti, Reggio Emilia, Italy; GAM, Bologna and Turin, Italy; MUSEION, Bolzano, Italy; MART, Rovereto, Italy; Museo del Novecento, Milan; Colby College Museum of Art, Maine.





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Nathalie Provosty, *They Record Spacetime*, 2026  
Oil on linen, 36 x 23 in (92 x 59 cm)  
\$42,000







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Nathalie Provosty, *Device for Recording the Sentience of Space*, 2026  
Oil on linen, 36 x 23 in (92 x 59 cm)  
\$42,000



## BORTOLAMI

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

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

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





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Philip Pearlstein, *Study for Model with Superman, Nefertiti and Gargoyle*, 1998  
Watercolor, 30 x 22 in (76 x 56 cm); Framed: 32 1/4 x 24 3/4 x 1 3/4 in (82 x 63 x 5 cm)  
\$20,000





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Philip Pearlstein, *Two Models on Wooden Lounge with Swan*, 2013  
Watercolor, 30 1/4 x 22 3/4 in (77 x 58 cm); Framed: 32 1/2 x 24 3/4 x 1 3/4 in (83 x 63 x 5 cm)  
\$20,000



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Philip Pearlstein (b. 1924, Pittsburgh; d. 2022, New York) was a realist painter active for 7 decades in New York City until his recent passing. He has often been cited as the preeminent figurative painter in the U.S., first receiving notoriety in the 1960s when figuration and realism were largely dismissed within contemporary art circles. Pearlstein has been the subject of major exhibitions at institutions such as the Andy Warhol Museum, Pittsburgh; Springfield Art Museum, Missouri; Carnegie Mellon, Pittsburgh; The American Academy in Rome, Italy; Frye Art Museum, Seattle; Brooklyn Museum, New York; and the Milwaukee Art Museum.

Pearlstein's work has been collected by over 70 institutions. His museum collections include MoMA, New York; the Metropolitan Museum of Art, New York; National Gallery of Art, Washington D.C.; Dallas Museum of Art; The Whitney Museum, New York; Tate Britain, London; Nationalgalerie, Berlin; Museum Ludwig, Cologne; The MFA Houston; The MFA Boston; the Art Institute of Chicago; Denver Art Museum; the Hirshhorn Museum, Washington D.C. and many more.





Marina Rheingantz, *Fumaça*, 2026  
Oil on canvas, 71 x 59 in (180 x 150 cm)  
Sold



## BORTOLAMI

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

Recent solo exhibitions include ICA Milano, Italy; Williams College Museum of Art, Massachusetts; FRAC Auvergne, Clermont-Ferrand, France; Nichido Contemporary Art, Tokyo. Selected group exhibitions include Gwangju Biennale, South Korea; Mercosul Biennial, Porto Alegre, Brazil; Museum Voordlinden, Wassenaar, Netherlands; Museum de Fundatie, Zwolle, Netherlands; Kunsthall KAdE, Amersfoort, Netherlands; Museu de Arte do Rio, Rio de Janeiro, Brazil; Museum Dhondt-Dhaenens, Deurle, Belgium.

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





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Enzo Shalom, *Untitled*, 2025  
Oil on linen, 35 x 37 1/2 in (89 x 95 cm)  
\$19,000 | Reserved





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Enzo Shalom, *Untitled*, 2024  
Oil on linen, 35 1/2 x 35 1/2 in (90 x 90 cm)  
\$19,000



## BORTOLAMI

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Enzo Shalom is based in New York.

M.A., Academy of Fine Arts Städelschule, Frankfurt, Germany

B.A., Bard College, Annandale-on-Hudson, New York

Shalom's work is in the permanent collection of the Hessel  
Museum of Art, Annandale-on-Hudson, New York

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