

An abstract artwork featuring a complex composition of organic, flowing shapes in a vibrant color palette. The colors include bright pink, magenta, orange, teal, lime green, and deep purple. The shapes are layered and textured, with some areas appearing more saturated than others. The overall effect is one of dynamic energy and visual richness.

CANADA

Art Basel
June 18-21, 2026
Messe Basel
Booth N2

CANADA



Art Basel
June 18–21, 2026
Messe Basel
Booth N2

For the 2026 edition of Art Basel,
CANADA is pleased to present a selection of works by:

Katherine Bernhardt
Katherine Bradford
Samara Golden
Nancy Haynes
Xylor Jane
Sadie Laska
RJ Messineo
Lee Mary Manning
Ken D. Resseger
Hasani Sahlehe
Rachel Eulena Williams



Katherine Bernhardt, *Strawberry Smoothie*, 2025, Acrylic paint and spray paint on canvas, 25.25 × 31.25 × 2 inches (64.14 × 79.38 × 5.08 cm) (framed), \$30,000



Katherine Bernhardt, *Strawberry Smoothie*, 2025



Katherine Bernhardt, *Shibuya*, 2025, Acrylic on canvas, 24 × 30 inches (60.96 × 76.20 cm), \$30,000



Katherine Bernhardt, *Shibuya*, 2025



Katherine Bernhardt, *Blender*, 2026, Acrylic paint and spray paint on canvas, 48 × 60 inches (121.92 × 152.40 cm), \$100,000



Katherine Bernhardt, *Blender*, 2026



Katherine Bernhardt in her St. Louis studio. Photo by Marquale Ashley.

Katherine Bernhardt (b. 1975, St. Louis, MO) lives and works in St. Louis. Through her index of images, from childhood sticker books to a ketchup bottle seen during travel, Bernhardt chronicles her life and the broader culture, synthesizing her visual material with hard-won ease.

Her influences span from Henri Matisse and the Pattern and Decoration movement to Peter Doig and Chris Ofili. She is an artists' artist, admired by many contemporary peers working today as a singular voice in painting. In a palette that ranges from restrained to vivid Day-Glo, Bernhardt paints the canvases face up on her studio floor, employing spray paint, puddles of thinned-out acrylic, and utilitarian brushwork to emphasize aspects of her motifs. Bernhardt's process is improvisational and loose, at times inviting accident and chance into the works, as well as asserting an equal relationship between artist and material.



Katherine Bradford, *Ocean Swimmers Three*, 2026, Acrylic on canvas, 40 × 30 inches (101.60 × 76.20 cm), \$50,000



Katherine Bradford, *Ocean Swimmers Three*, 2026



Katherine Bradford, *Holiday at the Beach*, 2026, Acrylic on canvas, 40 × 30 inches (101.60 × 76.20 cm), \$50,000



Katherine Bradford, *Holiday at the Beach*, 2026



Katherine Bradford. Image courtesy of artist.

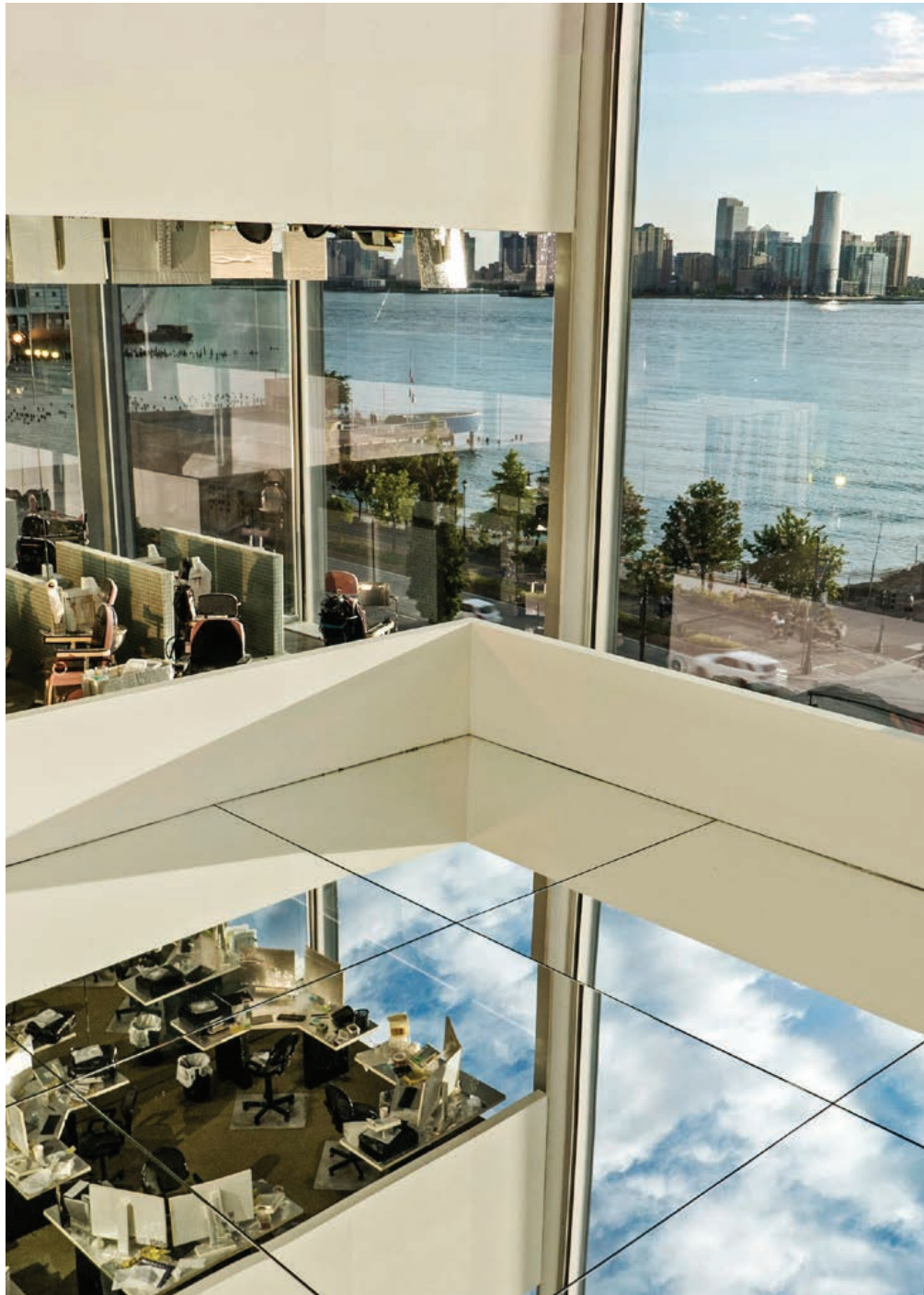
Katherine Bradford (b. 1942, New York) paints vibrant canvases that place characters, including mothers, superheroes, and swimmers, in abstract fields of saturated and sumptuous color.

Her buoyant, luminous compositions feature dreamy and otherworldly settings such as outer space or the open sea. Bradford creates these galactic depths by laying down layer after layer of acrylic paint, rubbing or scraping it away—techniques that create texture. Her surfaces therefore appear to glow — “many thin layers of paint [are] inflected [with] small glints of light,” as Bradford has described it.

Bradford’s subjects, which include isolated houses in addition to people in their underwear, often appear vulnerable and exposed. When describing her draw to the nighttime ocean as subject, Bradford explained that it had “everything a painter might need: endless mystery and lack of boundaries, hidden stories and dramatic light.” Steeped in narrative ambiguity, her canvases evoke a certain moody affect. Her figures appear somewhat awkward with economical faces and bodies. Interested in plunging the depths of “who we are, how we fit in...how [we] look and [are] with one another,” as the artist put it, she uses strategies of abstraction and androgyny to explore ideas of self and identity. Bradford’s paintings embrace unknowing, allowing the viewer to feel their way through painted expanses both fantastical and entirely familiar.



Samara Golden, *Thin sliced left (2)*, 2025, Aluminum, wire, acrylic paint, resin, 8.5 × 11.5 × 16 inches (21.59 × 29.21 × 40.64 cm), \$10,000



Samara Golden (b. 1973, Ann Arbor, MI) is known for her immersive environments that transcend linear time and toggle between personal and collective spheres of experience.

Her previous installations—which have been exhibited at MoMA PS1, MOCA Los Angeles, and the Whitney Museum of American Art, among others—have explored the layers of consciousness through three-dimensional constructions, wherein hierarchies of thought, emotions, and experiences are unified into a singular psychological architecture

Samara Golden, *The Meat Grinder's Iron Clothes*, null, 2017. Featured in the 2017 Whitney Biennial at The Whitney Museum of American Art, New York.



Nancy Haynes, *Roland Barthes*, 2018, Oil on linen, 11 × 14 inches (27.94 × 35.56 cm), \$22,000



Nancy Haynes, *Maurice Blanchot*, (Library Series), 2019, Oil on linen, 11 × 14 inches (27.94 × 35.56 cm), \$22,000



Nancy Haynes, born in 1947, Connecticut, lives and works in New York and Colorado. She arrived in New York City in the late 1960s, at a time when Abstract Expressionism was still dominant, and emerging movements such as Minimalism and Conceptual Art were beginning to take shape. Influenced by older artists like Ad Reinhardt, Agnes Martin, and On Kawara, Haynes developed a distinct abstract style focused on the exploration of light as both a conceptual and material force. Literature plays a central role in her practice, informing the conceptual depth and metaphysical exploration in her work. Her work delves into the subtle interplay between light and darkness, presence and absence, often using minimalist compositions to challenge perception and explore the metaphysical qualities of light in space. Over the years, Haynes' practice has evolved through painting, drawing, and sculpture, emphasizing the role of light in shaping form and abstraction.

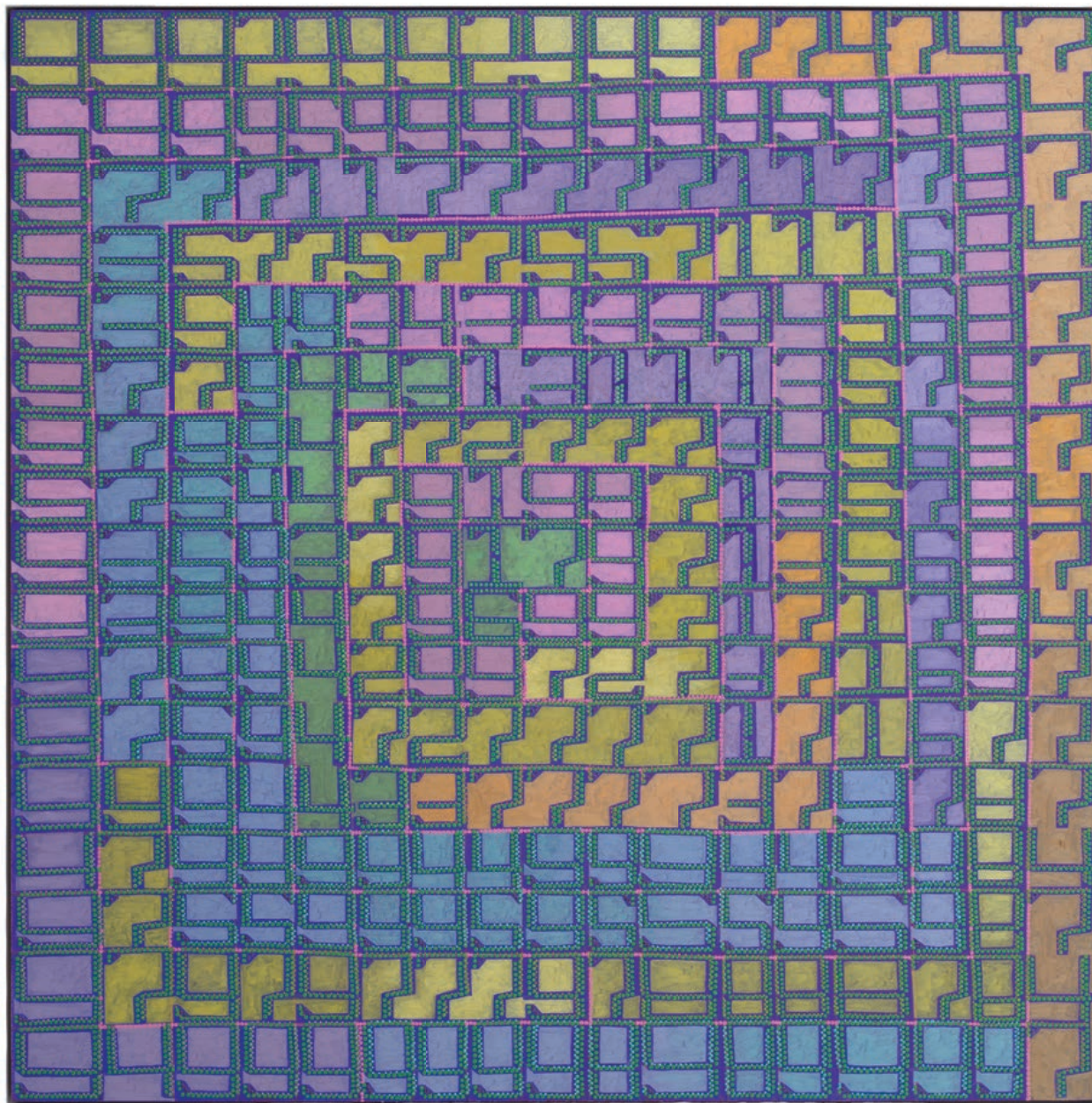
Nancy Haynes is included in major American and European museums and private collections. The list is extensive and includes paintings at the Metropolitan Museum of Art and the Brooklyn Museum in New York, the Museum of Fine Arts, Houston, the Bonnefantenmuseum in Maastricht, the Gemeentemuseum in Den Haag, and others. Works on paper are, to name just a few, at the collection of the MoMA and the Whitney Museum of American Art in New York, at the Harvard Art Museum in Cambridge, and the National Gallery of Art in Washington.



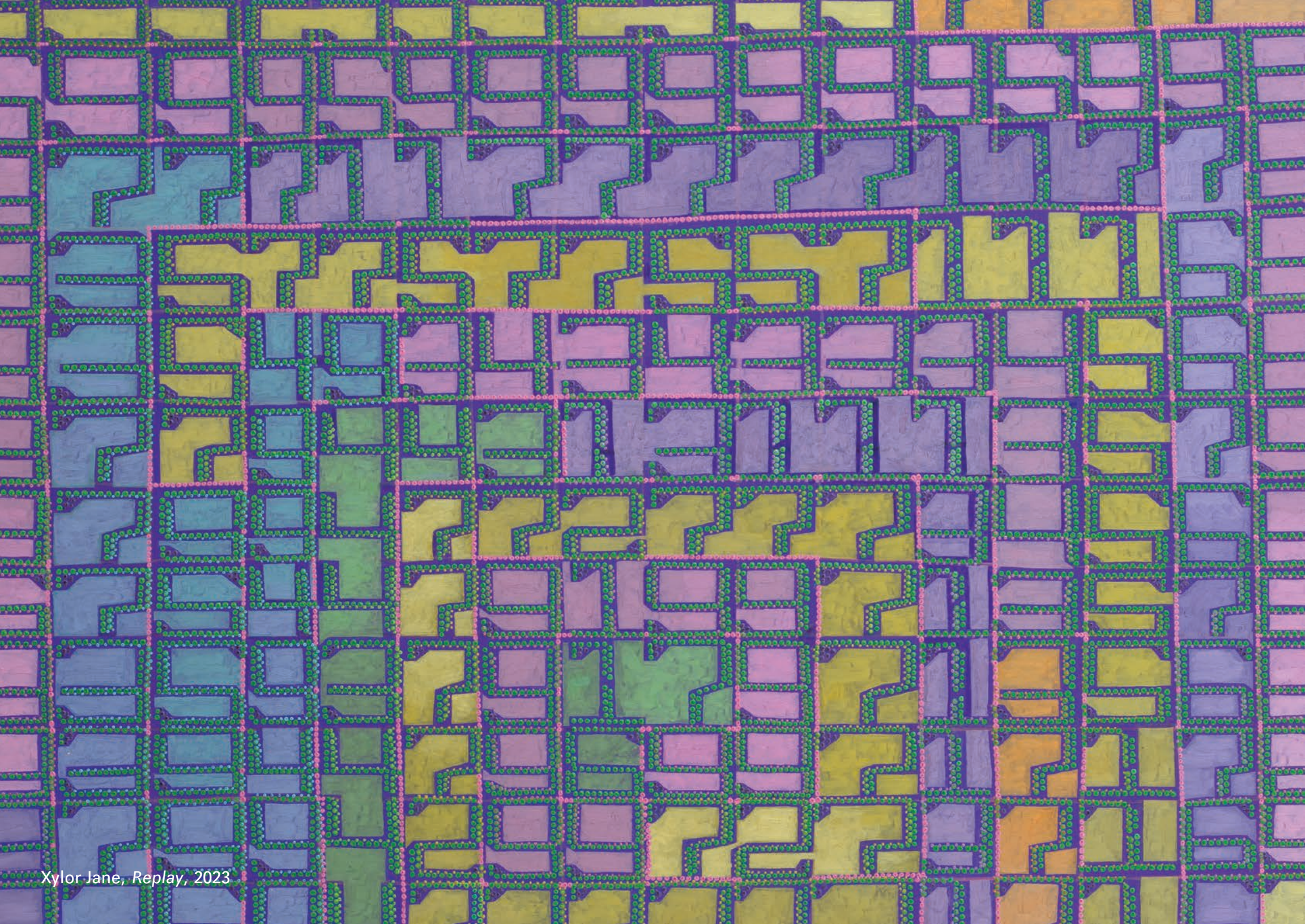
Xylor Jane, *Sierpinski Construction*, 2024, Oil, ink and graphite on panel, 24.5 × 24.5 × 1.5 inches (62.23 × 62.23 × 3.81 cm) (framed), \$40,000

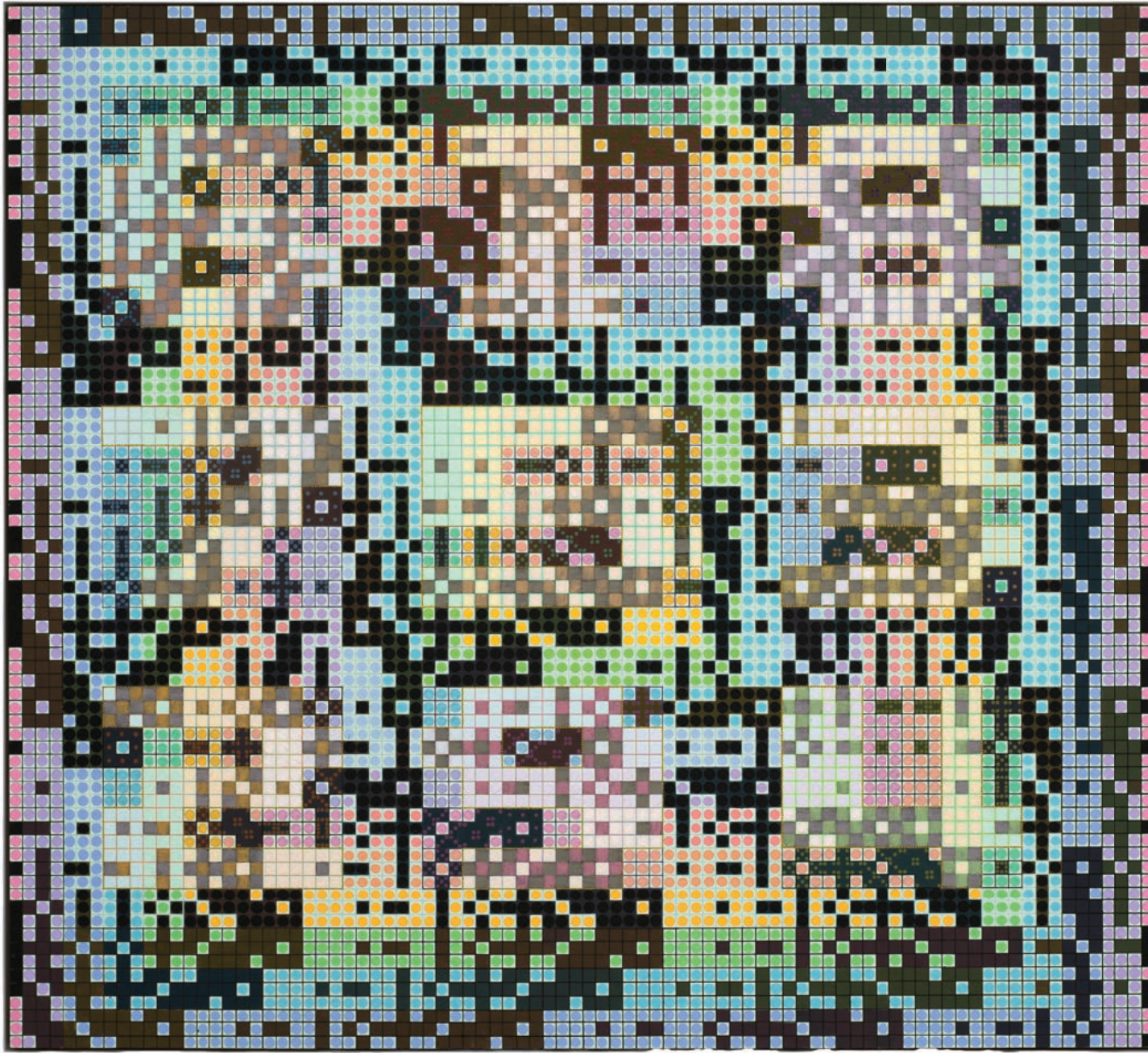


Xylor Jane, *Sierpinski Construction*, 2024



Xylor Jane, *Replay*, 2023, Oil, ink and graphite on panel, 33.5 × 33.5 × 1.5 inches (85.09 × 85.09 × 3.81 cm) (framed), \$55,000

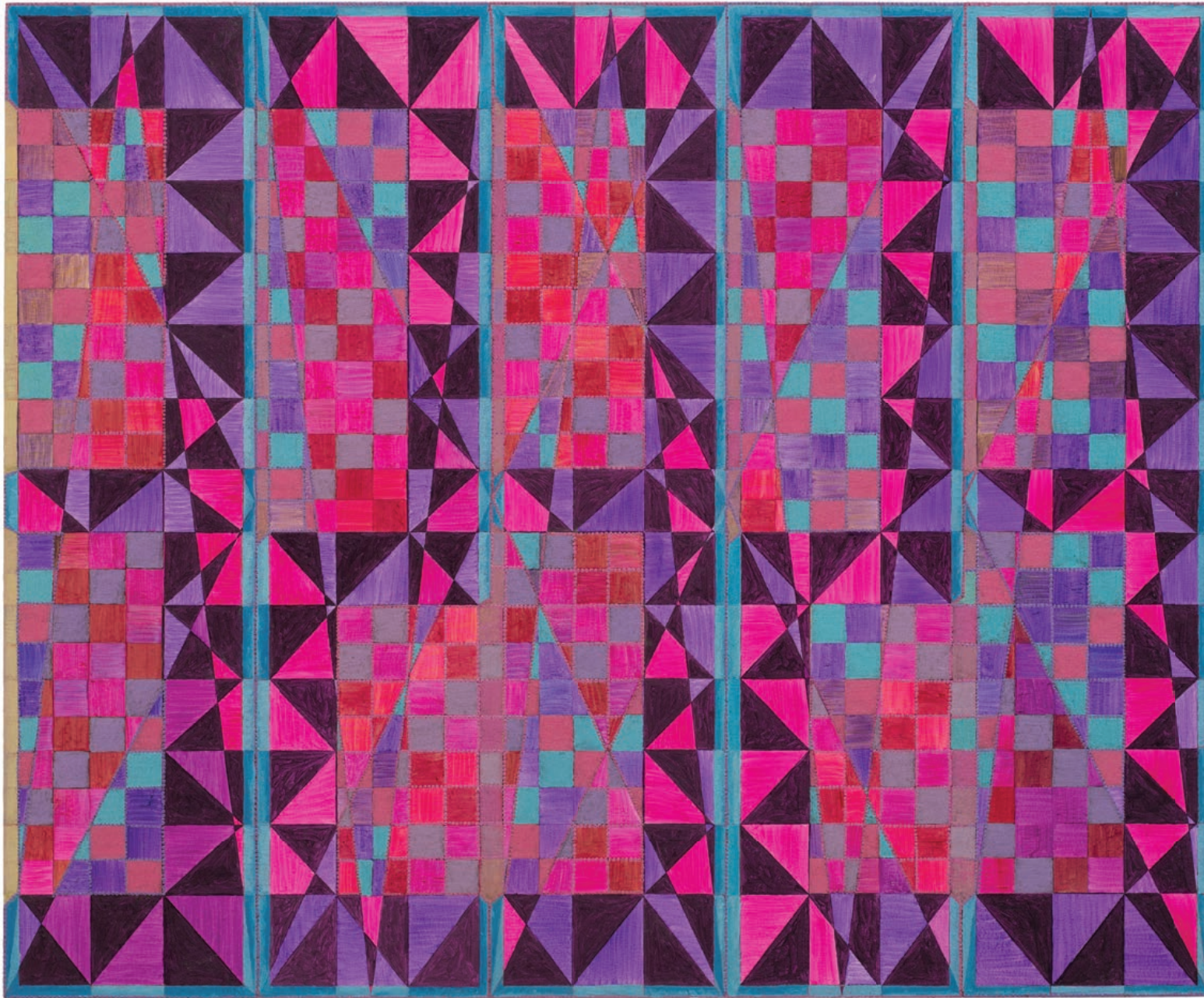




Xylor Jane, *Corner Tour*, 2023, Oil and ink on wood panel, 39.5 × 43.5 × 1.5 inches (100.33 × 110.49 × 3.81 cm) (framed), \$65,000



Xylor Jane, *Corner Tour*, 2023



Xylor Jane, *Days Alive (VHM)*, 2022, Oil and ink on wood panel, 19.5 × 23.5 × 1.5 inches (49.53 × 59.69 × 3.81 cm) (framed), \$38,000



Xylor Jane, *Days Alive* (VHM), 2022



Xylor Jane (b. 1963, Long Beach, CA) attended the now-closed San Francisco Art Institute in the early 1990s. Her work has been exhibited in solo exhibitions at the University Museum of Contemporary Art, Amherst, MA; Santa Monica Museum of Art, Santa Monica, CA; Canada, New York, NY; Konrad Fischer Galerie, Berlin; Parrasch Heijnen, Los Angeles, CA; Campoli Prest, Paris; Almine Rech, Paris; and Four, Dublin; among others. She received her BFA from SFAI in 1993. Jane lives and works in Greenfield, Massachusetts.

Xylor Jane in her Greenfield studio. Photo courtesy of the artist.



Sadie Laska, *Untitled*, 2025, Oil on linen, 16 × 12 inches (40.64 × 30.48 cm), \$3,000



Sadie Laska, Untitled, 2025



Sadie Laska, *Untitled*, 2025, Oil on linen, 16 × 12 inches (40.64 × 30.48 cm), \$3,000



Sadie Laska, Untitled, 2025



Sadie Laska in her Queens studio. Photo by Joe DeNardo.

Working across painting, sculpture, fabric, and printmaking, Sadie Laska (b. 1974, Prince, WV) creates frenetic, brightly colored compositions chock-full of evocative icons and slogans rendered with sardonic flair.

She invokes the absurdity of contemporary life with coded constructions that reference everything from computer icons to time-worn hieroglyphs for death.

These elementary yet esoteric ideograms—including rain clouds, skulls, cowboys, globes, and arrows—are drawn in a doodled, DIY aesthetic and appear in various media including oils on canvas, shaped mdf cut-outs, sewn banners, and monotypes. Ultimately, collage is the underlying principle of her practice and even her painting process takes its cues from a mixed media ethos—squiggles of spray paint and contrasting chunky gestures frequently sit atop the painted field. Utilizing a variety of cast-offs, detritus, and found objects, she shows a disregard for the supposed sanctity of the painting surface.



RJ Messineo, *March & May Braced*, 2026, Oil on canvas, 90 × 60 inches (228.60 × 152.40 cm), \$36,000



RJ Messineo, *March & May Braced*, 2026



RJ Messineo, *Untitled*, 2025, Oil on panel, 17.25 × 13.25 × 2.25 inches (43.82 × 33.66 × 5.72 cm) (framed), \$8,000



RJ Messineo, *Untitled*, 2025



RJ Messineo, *Old Hat*, 2025, Oil on panel, 60 × 40 inches (152.40 × 101.60 cm), \$18,000



RJ Messineo, *Old Hat*, 2025



RJ Messineo (b. 1980, Hartford, CT) expands the possibilities of the traditional flat surfaces of painting by physically cutting into and adding onto impasto surfaces while showcasing a variety of palettes, as well as many different painting tempos and emotional tones.

The range of realities in Messineo's faceted materiality is fostered by cutting into the wooden panels, creating possibilities beyond the normal boundaries of painting. The incised holes happen early or later on in the artist's process, but each time the cuts change the meaning and trajectory of the painting. The holes expose colors and forms beneath the painting, and interrupt brushstrokes and the swelling colorful fields.

Messineo in their Greenfield studio. Photo by Marquale Ashley.



Lee Mary Manning, *Twelve Lectures on Bees*, 2024, Chromogenic prints, mat board, artist's frame, 27 × 19 × 1 inches (69.85 × 49.53 × 3.81 cm) (framed), \$10,000



Lee Mary Manning, *Twelve Lectures on Bees*, 2026



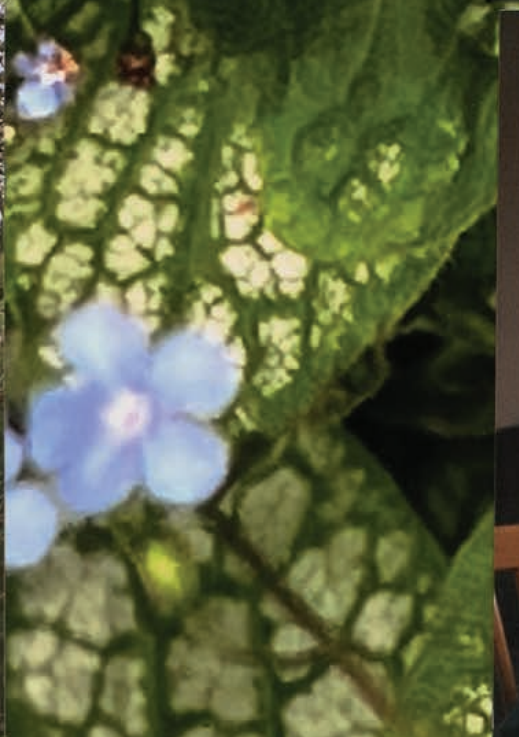
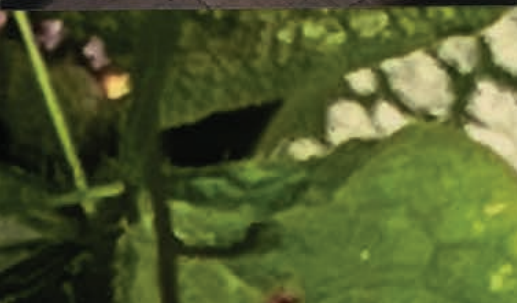
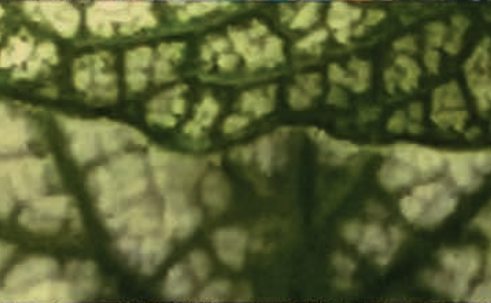
Lee Mary Manning, *Rondeau*, 2025, Chromogenic prints, mat board, artist's frame, 25.625 × 18.375 × 1.25 inches (65.09 × 46.67 × 3.18 cm), \$10,000



Lee Mary Manning, *Rondeau*, 2025



Lee Mary Manning, *Teleidoscope (For LB)*, 2024, Chromogenic prints, mat board, artist's frame, 32.5 × 25.25 × 1.25 inches (82.55 × 64.14 × 3.18 cm) (framed), \$14,000



Lee Mary Manning, *Teleidoscope*, 2024



Lee Mary Manning, *The Unsophisticated Arts (For Mary H., 2024)*, Chromogenic prints, paper, mat board, artist's frame, 25 × 20 × 1 inches (65.41 × 50.80 × 3.81 cm) (framed), \$8,000



Lee Mary Manning, *The Unsophisticated Arts (For Mary H.)*, 2024



Photographer Lee Mary Manning (b. 1972, Alton, Illinois) models a method of close and care-filled looking in carefully arranged juxtapositions of 35mm analog prints.

Taking familiar objects and scenes as their subject matter, Manning's photos picture people, nature, the street, and everything in between.

Conceptualizing "paying attention as a practice of being alive," the artist insists on the importance and meaning of quiet moments and humdrum things that might initially seem unremarkable. For Manning, photography is an exercise in recording and collecting—often prints are paired with saved mementos such as insect parts, a restaurant napkin, or a plastic bag. Sharing this diaristic archive of their lived experience pivots on a sincere relationship of trust with the viewer that they too will be interested in noticing the commonplace. Even as the works function as a record, they don't document the artist's experiences in a particularly legible way. Manning's photos flirt with a kind of poetic illegibility—everyday life, abstracted.

To make their works, Manning uses basic point and shoot film cameras and works largely with mini-lab prints that they can hold and move around next to each other, finding felicitous formal congruences between the images. This sequencing practice began with their website *Unchanging Window*, a pre-Instagram, pre-Tumblr online forum that began in 2006 as a way to share photos and cultural recommendations with friends. Despite their on-line origins, the works resist crisp, digitized image culture. Instead, Manning takes an unprecious approach. The images are never retouched or cropped, occasionally they show the trace of fuzz on the lens or are slightly out of focus, and prints can be covered in fingerprints. While Manning is slow and intentional about looking and choosing what to capture, the physical act of taking the photo is often improvised and on-the-move—and the motion of the body of the photographer is often legible through the blur of the print. Primarily influenced by dance, film, and poetry, Manning often draws from the formal methods of these media. The shaped juxtapositions of their multi-photograph compositions are akin to the rhythmic quality of poetic stanzas or the evocative cuts of experimental film. The works exemplify both photography and looking as acts of care, tenderly drawing our attention to modest but remarkable moments.

Detail, Lee Mary Manning, *Twelve Lectures on Bees*, 2024



Ken D. Resseger, *Atomic Lounge*, 2024, Oil and acrylic on wood, 7 × 9 × 1.375 inches (17.78 × 22.86 × 3.49 cm) (framed), \$6,000



Ken D. Resseger, *Atomic Lounge*, 2024



Ken D. Resseger, *Some Other Time*, 2024, Oil and acrylic on wood, 7 × 9 × 1.375 inches (17.78 × 22.86 × 3.49 cm) (framed), \$6,000



Ken D. Resseger, *Some Other Time*, 2024



Ken D. Resseger, *Clouds IV*, 2026, Oil and acrylic on wood, 7 × 9 × 1.375 inches (17.78 × 22.86 × 3.49 cm) (framed), \$6,000



Ken D. Resseger, *Clouds IV*, 2026



Ken D. Resseger, *Clouds IV*, 2026, Oil and acrylic on wood, 7 × 9 × 1.375 inches (17.78 × 22.86 × 3.49 cm) (framed), \$6,000



Ken D. Resseger, *Clouds IV*, 2026



Ken D. Resseger (b. 1981, Providence, R.I.) holds a B.F.A. from Pratt Institute in NY. Recent exhibitions include *Objet Outta*, CANADA, New York; *The Garden of Earthly Delights*, GRIMM, New York, NY; *Model Vivant*, Jack Siebert Projects, Los Angeles, CA; *Naturalisms*, Galerie Sardine, Paris, France; *Strange Sensation*, FOYER, Los Angeles, CA; *Arcadia and Elsewhere*, James Cohan, New York, NY; and *The Thick Stream*, CANADA, New York, NY.

Ken D. Resseger. Image courtesy of the artist.



Hasani Sahlehe, *4-5 Minutes*, 2026, Acrylic gel and airbrush on canvas, 60 × 48 inches (152.40 × 121.92 cm), \$18,000



Hasani Sahlehe, *4-5 Minutes*, 2026



Hasani Sahlehe. Photo by Lee Mary Manning.

Artist Hasani Sahlehe makes tactile and brightly-hued abstract paintings that foreground the physicality of the painted surface in order to explore the phenomenological impact of color and shape and the nuances of human perception. His large-scale canvases are immersive, not unlike the ineffable sensation of listening to music – a major conceptual touchstone for his practice as well as a key component of his production process. In the studio, Sahlehe channels the emotive quality of music, synesthetically constructing a painted space from the experience of sound. He also pursues the enigmatic work of giving form to memories and feelings – exploring a composition’s potential for communicating otherwise formless ideas and sensations.

In his recent work, Sahlehe applies color to raw canvas using two distinct methods of application. Thick and pourable acrylic gel sits on top of the painting surface like a glossy coating, while paint added with an airbrush penetrates the canvas for a softer effect. Sahlehe exploits the enticing tension between these textures. “I consider how paint functions in myriad material states,” he has explained. Fascinated by the mutability of paint as a medium, Sahlehe embraces the shifts and changes that happen as it dries.

Previous works have depicted symbols with significance in ancient cosmologies such as suns, waterfalls, and rainbows. More recently, Sahlehe draws inspiration from ancient and Indigenous large scale monumental architecture and sites – using these to create his own versions of sacred sites. Using color, texture, scale, and iconography, Sahlehe sets out to make paintings that offer the potential for producing introspective and spiritual space.

Hasani Sahlehe (b. 1991) was born in St. Thomas, Virgin Islands and lives and works in Atlanta, Georgia. His work has been exhibited in solo exhibitions at Atlanta Contemporary, Atlanta, GA; SCAD Museum of Art, Savannah, GA; Adams and Ollman, Portland, OR; MARCH, New York, NY; Tif Sigfrids, Athens, GA; Tops Gallery, Memphis, TN; and Gallery 12.26, Dallas, TX, among others. His work was included in the 2021 Atlanta Biennial at Atlanta Contemporary. He is a recipient of a 2023 Macdowell Fellowship. Sahlehe’s work is in the permanent collections of The High Museum of Art and the Georgia Museum of Art. He received his BFA from Savannah College of Art and Design in 2015.