

GALLERIA CONTINUA
SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

**AT
ART BASEL
2026**

JUNE 18–21
BOOTH N13

ADEL ABDESSEMED

AI WEIWEI

JUAN ARAUJO

DANIEL BUREN

LORIS CECCHINI

CHEN ZHEN

BERLINDE DE BRUYCKERE

LEANDRO ERLICH

CARLOS GARAICOA

ANTONY GORMLEY

JR

ANISH KAPOOR

JULIO LE PARC

MICHELANGELO PISTOLETTO

ARCANGELO SASSOLINO

PASCALE MARTHINE TAYOU

HANK WILLIS THOMAS

ADEL ABDESSEMED

Born in Constantine, Algeria in 1971, he lives and works in Paris, France.

Adel Abdessemed embraces a wide variety of media, including drawing, sculpture, performance, video and installation. His work often deals with the themes of war, violence and religion and is characterised by brutal imagery that attempts to depict the inherent violence of the contemporary world.

Memory, trauma, conflagration, intoxication, and lucidity: French artist of Berber origin, Adel Abdessemed has been building a committed and incandescent body of work for more than thirty years, which has quickly found an echo on the international scene.

He fled Algeria after the beginning of the 1992 civil war, taking with him the memory of the war and the range of atrocities. "I've experienced very directly the violence that I talk about. Even today, the wounds remain open and the questions unanswered: the arson, the rapes, the unpunished murders." As the writer Kamel Daoud says about Adel Abdessemed: "You have to come from a country of origin like Adel's, with still alive terrible symbols, capable of real life and death, to understand that the artist's indignation is a necessity, rather than an aesthetic."

Once in France, he studied at the École nationale supérieure des Beaux-Arts in Lyon. Steeped in classical culture, literature and poetry, and with a passion for music, Abdessemed has appropriated various media and languages to make art the place where a society exposes its violence and fragility. Kounellis asserts that his vehemence is a bulwark against conformism and the uniformity of the bien-pensance.

It is this need to mix all forms of cultural expression that has led him to collaborate with writers and poets such as Hélène Cixous, Julia Kristeva, Christophe Ono-dit-Biot, Adonis, with whom he has published several joint works, but also architects such as Jean Nouvel and Jean Michel Wilmotte.

In the eighteenth century, Lessing made the cry the unrepresentable in art and the taboo of all visual arts. Through his work, Abdessemed has turned art into an organ of collective cry: an exercise in freedom, an exhortation to free ourselves once and for all from our barbarism.

Since Abdessemed's first solo exhibition in 2001, he has had others at: PS1/MoMA, New York; MIT List Visual Arts Center, Cambridge, MA, USA; CNAC - Le Magasin (Centre National d'Art Contemporain), Grenoble, France; Parasol unit, London; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Centre Pompidou, Paris (Adel Abdessemed Je suis innocent, 2012); CAC, Málaga, Spain; Montreal Museum of Fine Arts, Canada (Adel Abdessemed: Conflict, 2017); Otchi Tchiornie at MAC's, Grand-Hornu, Belgium; L'Antidote at MAC, Musée d'Art Contemporain, Lyon, France .

Adel Abdessemed's work has been shown at the Venice Biennale three times (2003, 2009, 2015), as well as at the Biennial of Istanbul (2017), Havana (2009), Gwangju (2008), Lyon (2007) and São Paulo (2006). In 2017 he participated in the Triennale di Milano The Restless Earth and the Oku-Noto Triennale in Japan.

In 2020 the artist exhibited at the Fondation Louis Vuitton, Paris as part of the group show Crossing Views, and in March 2022 he inaugurated "An Imperial Message", a major solo show over five floors at Rockbund Museum, Shanghai.



NATURE MORTE

2023-2024
charcoal and pastel on paper
220 x 270 cm
86.6 x 106.3 in
unique work

ADEL ABDESSEMED



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.

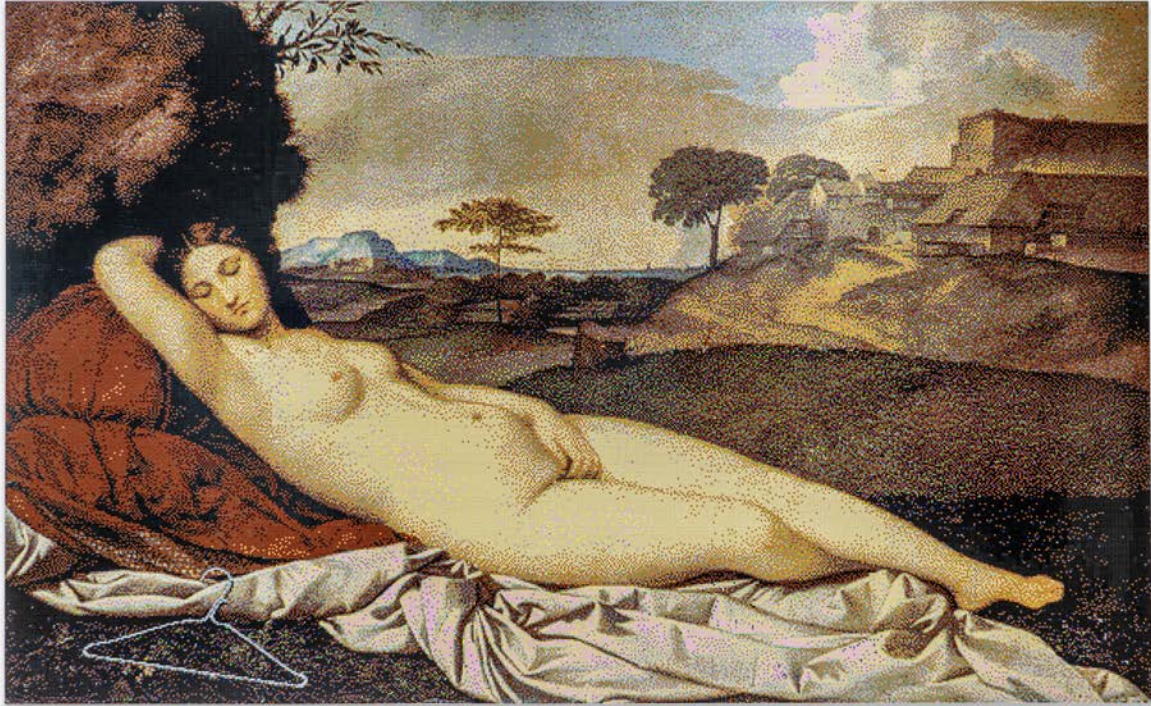
In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

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.

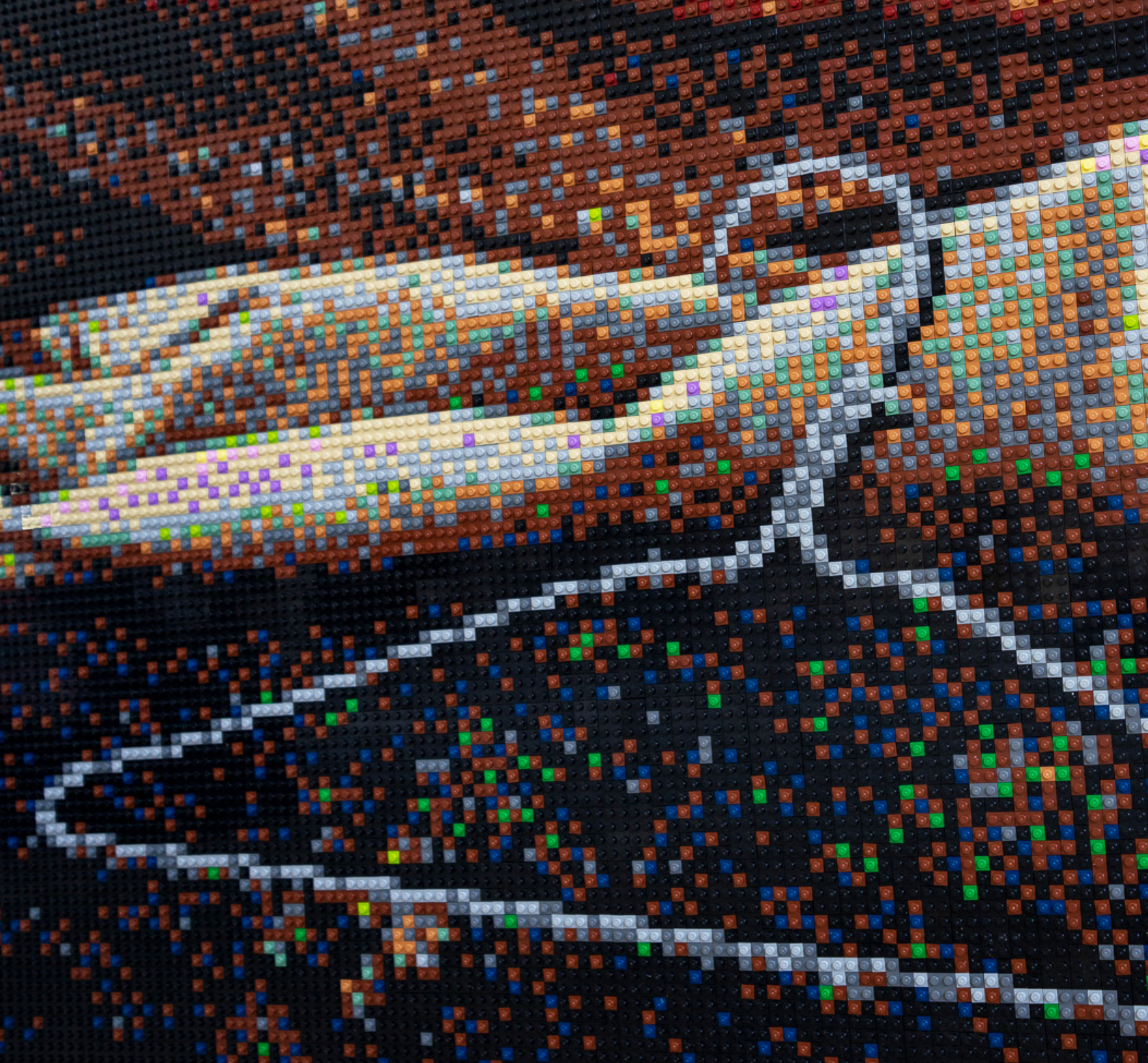
In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



SLEEPING VENUS WITH COAT HANGER

2022
toy bricks (LEGO)
308 x 500,5 cm
121.6 x 197.04 in
Ed. 1 + 1 AP

AI WEIWEI



AI WEIWEI

SLEEPING VENUS WITH COAT HANGER

In a distinctly Duchampian gesture, Ai Weiwei's *Sleeping Venus (After Giorgione)* alters the readymade object of the LEGO brick into the form of Giorgione's Renaissance masterpiece *The Sleeping Venus*.

Thus, *Venus*, a symbol of Renaissance beauty, classical proportions and canonical art history, collides with a symbol of modern commercialism and mass-production as she is rendered in 14 different colours of LEGO.

The presence of the coat hanger is an explicit reference and refers to recent current events. The metal coat hanger is the most commonly used tool for clandestine abortions. On June 24, 2022 the US Supreme Court abolished a historic piece of legislation with which, in 1973, the same Court had legalized abortion in the USA. This means that now, individual States are free to apply their own laws to the matter. "The Constitution does not confer the right to abortion", reads the sentence.

JUAN ARAUJO

Juan Araujo was born in 1971 in Caracas, Venezuela. He lives and works in Lisboa, Portugal.

The research of the Venezuelan painter investigates the history of Western culture and the history of art through a hyper-realistic reproduction of images found in books, magazines, photographs and online. However, the artist's work doesn't just make reference, it focuses on history, images and their indelible permanence over time, through different methods of replication, adaptation and dissemination.

Araujo has exhibited widely internationally including solo presentations at PEER, London, UK (2019); Inhotim Center for Contemporary Art, Belo Horizonte, Brazil (2013) and Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain (2008).

His work has also featured in numerous group exhibitions and biennials including Healing and Repairing, Bienal de arte contemporânea de Coimbra, Coimbra, Portugal (2017); Roberto Burle Marx: Brazilian Modernist, Jewish Museum, New York, USA (2016); United States of Latin America, Museum of Contemporary Art, Detroit, Michigan, USA (2015); The insides are on the outside, curated by Hans-Ulrich Obrist, Casa de Vidrio, Sao Paulo, Brazil (2013); the Aichi Triennial, Nagoya, Japan (2010), Museu de Arte Moderna de São Paulo, São Paulo (2009); the Sharjah Biennial, United Arab Emirates (2009); the Mercosul Biennial, Porto Alegre, Brazil (2007); the São Paulo Biennial (2006); the San Diego Museum of Art (2005) and the American National Society, New York (2005). Araujo was included in the group exhibition Galerie de l'Epoque at Stephen Friedman Gallery, London, and also in the Twentieth Anniversary Exhibition, London, England (2015).

His work is found in public collections including Tate, London, UK; Museum of Modern Art of New York, New York, USA; Jumex Collection, Mexico City, Mexico; Inhotim Center for Contemporary Art, Belo Horizonte, Brazil; Galería de Arte Nacional, Caracas, Venezuela; Museu de Arte Contemporâneo de Caracas, Caracas, Venezuela; Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain; Museo de Bellas Artes, Caracas, Venezuela; Art Now International Collection, San Francisco, USA; Fundación Mercantil, Caracas, Venezuela; Cisneros Collection, Caracas, Venezuela; Berezdivin Collection, San Juan, Puerto Rico.



PINTURA DE UNA FOTOGRAFIA DE GHIRRI PARA MENCIONAR A MORANDI III

JUAN ARAUJO

2026
oil on canvas
27 x 35 cm
10.6 x 13.8 in
unique work



DANIEL BUREN

Born in Boulogne-Billancourt (Paris) in 1938, Daniel Buren lives and works in situ.

In the mid 60's, Buren began to create paintings that radically questioned and explored the economy of the media used in his work and the relationship between background (support medium) and form (painting).

In 1965, when he was painting pictures that combined rounded forms and stripes varying in sizes and colours, he chose to use an industrial fabric with fixed vertical 8,7 cm-wide stripes alternating white with another colour. Beginning from this extremely simple and banal visual register, Buren further impoverished it by repeating it systematically to reach the grade of zero painting. This reflection will cause the observer's attention to shift from the work to the physical and social environment within which the artist intervenes.

Eventually, he abandoned his studio in 1967, to favour work in situ, starting from the street, then the gallery, the museum, the landscape or the architecture.

His "visual tool" is based on the use of alternating stripes, which let him reveal the significant details of the site where he is working, by employing them in specific, and at times complex, structures lying somewhere between painting, sculpture and architecture.

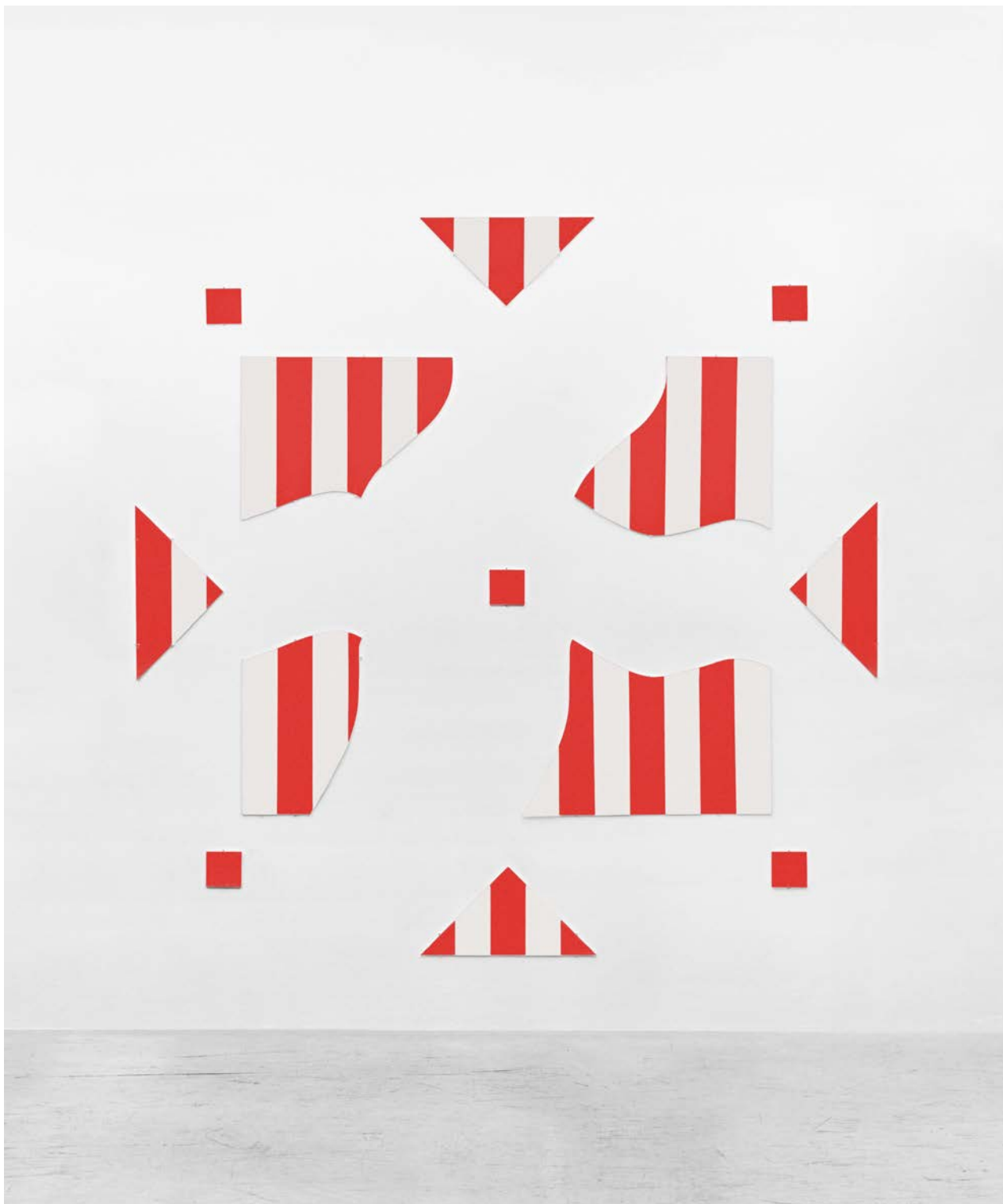
His in-situ works play with points of view, spaces, colours, light, movement, the surrounding environment, angles or projections, acquiring their decorative force by radically transforming the sites.

Incisive, critical and engaged, Buren's work is in a continual state of development and diversification, and never fails to stimulate comment, admiration and disagreement. In 1986, he realized his most controversial public commission, today classified as a "historical monument" Les Deux Plateaux (The Two Plateaus), for the Courtyard of Honour of the Royal Palace in Paris. In the same year, he represented France at the Venice Biennale, where he was awarded the Golden Lion for Best Pavilion.

Buren is one of the most active and acclaimed artists on the international art scene today, and his work has been shown in leading galleries and museums, and in a wide range of sites around the world.

In 2007, Daniel Buren received the Praemium Imperiale, awarded by the Emperor of Japan, a recognition which is widely regarded as the "Nobel Prize" for the Visual Arts.

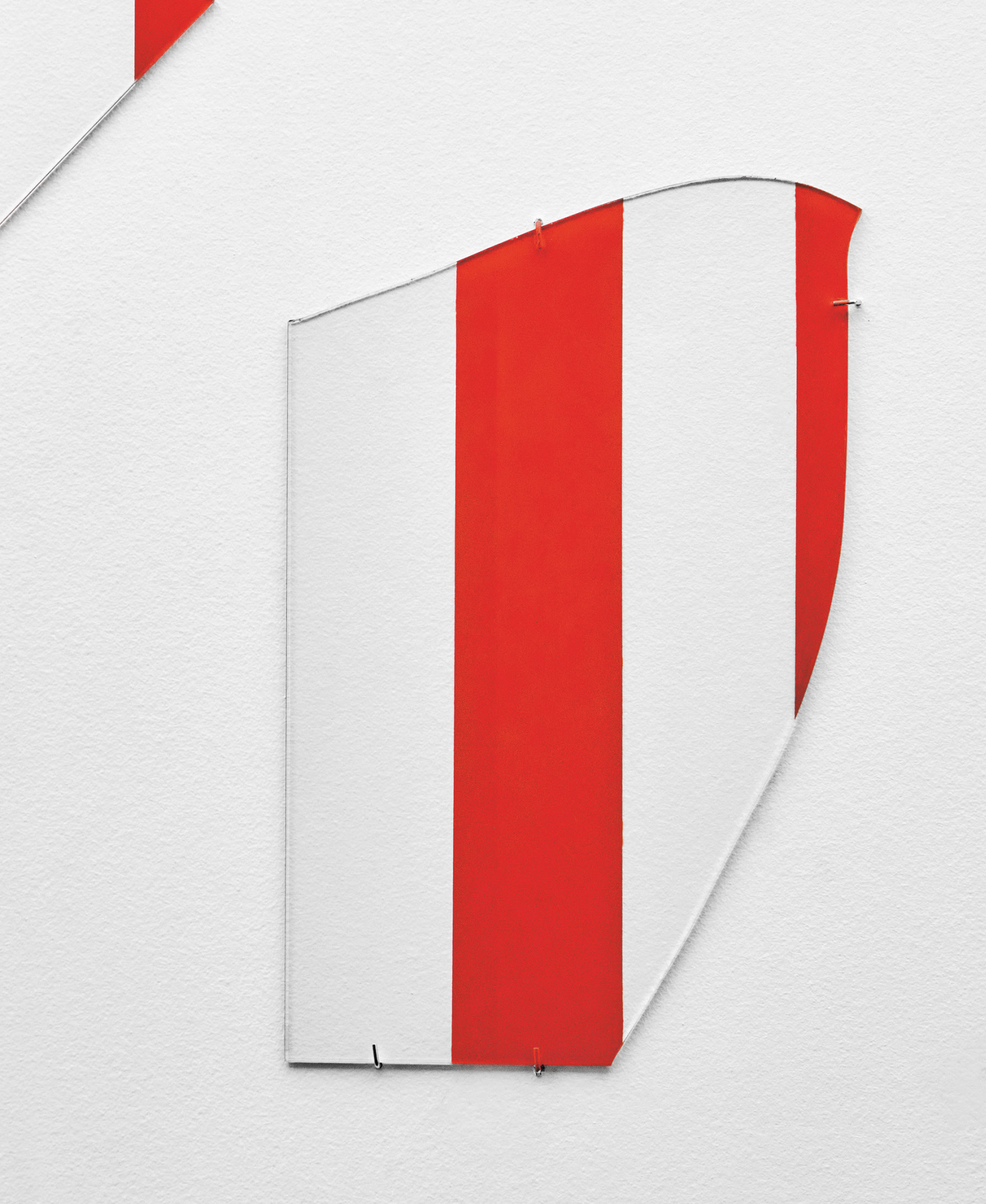
Among his recent solo shows: Fare Disfare Rifare, lavori in situ e situati, Fondazione Pistoia Musei - Palazzo Buontalenti, 7th March - 27th July (2025); De cualquier manera, trabajos in situ, Museo de Arte Italiano, Lima (2019), Like Child's Play, Carriageworks, Sydney, Australia (2018); Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014, Kunstsammlungen, Chemnitz, Germany (2018); Daniel Buren - Del medio círculo al círculo completo: un recorrido de color, Obras in situ, MAMBO - Museo de Arte Moderno de Bogotá (2017), Proyecciones/Retroproyecciones. Trabajos in situ, Centre Pompidou Malaga, Spain (2017); L'Observatoire de la Lumière, travail in situ, Fondation Vuitton, Paris (2016); Daniel Buren. A Fresco, Bozar, Bruxelles (2016); Axer / Désaxer, work in situ, Madre, Naples, Italy (2015); Daniel Buren - Zwei Werke für Recklinghausen, Festspielhaus und Kunsthalle, Recklinghausen, Germany (2015); De un patio a otro: laberinto, trabajos in situ, Hospicio Cabañas, Guadalajara, Mexico (2014); Catch as Catch Can: works in situ, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2014). In the same year he signed the scenography of the ballet Daphnis et Chloé, by Ravel/Millepied at the Opéra Bastille, Paris.



ÉCLATS : PEINTURE SUR/SOUS VERRES, TRAVAIL SITUÉ, PARIS, 2025

DANIEL BUREN

2025
painted glass
182,7 x 182,7 cm
71.92 x 71.92 in
unique work



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 Ca' Rezzonico in Venice, Palais de Tokyo in Paris, Musée d'Art Moderne de Saint- Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo 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 and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the 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, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

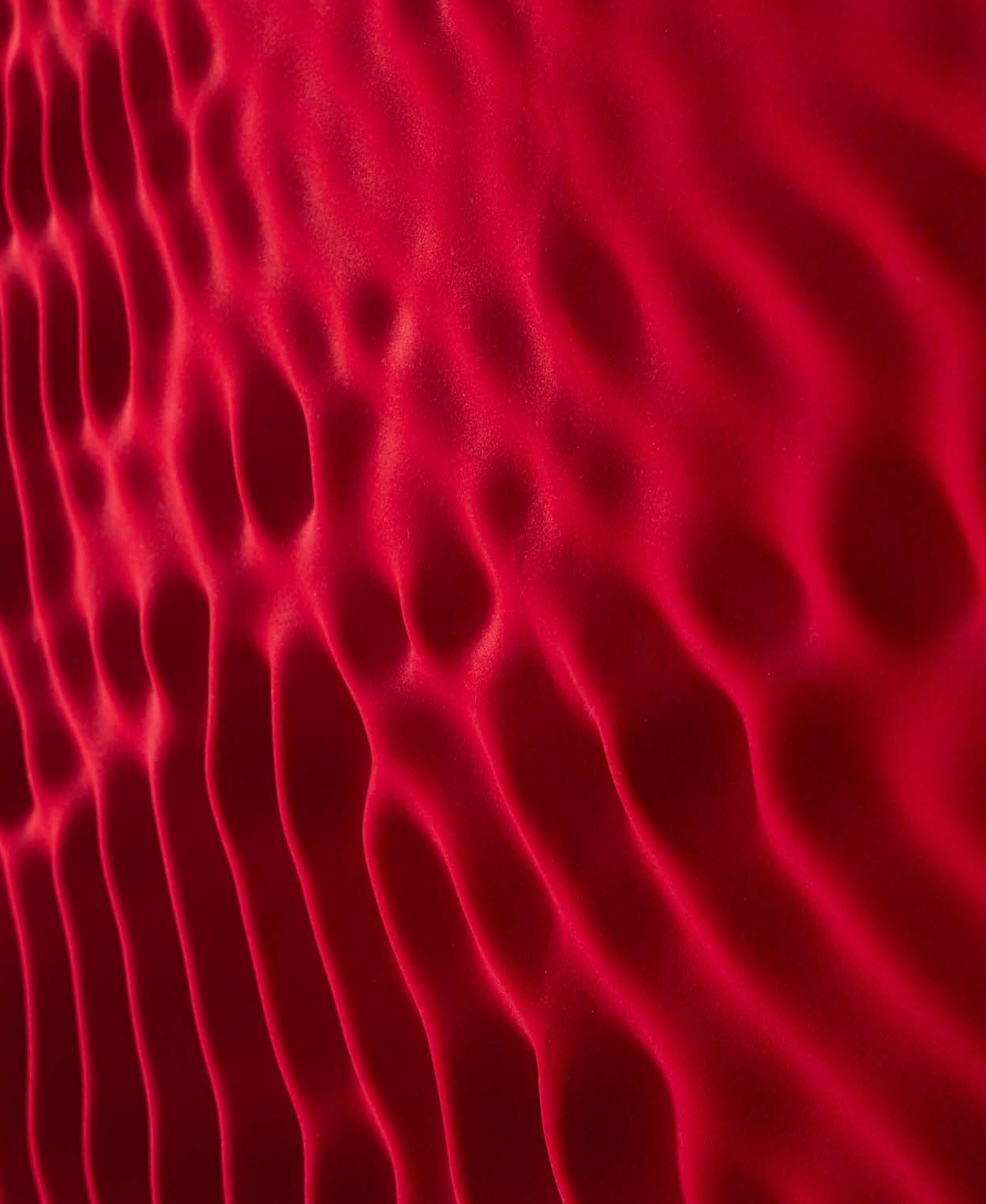
He has created various permanent and site- specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



AEOLIAN LANDFORMS (SABJRA)

2026
cast polyester resin, acrylic resin, nylon fiber, sanded
aluminium frame
200 x 200 x 6 cm
78.74 x 78.74 x 2.36 in
unique work

LORIS CECCHINI



CHEN ZHEN

Born in Shanghai in 1955, Chen Zhen grew up in a French-speaking medical family in the former French Concession area during the Cultural Revolution. At a very young age he became interested in the links between traditional Chinese philosophy and Western culture. He studied at the Shanghai School of Fine Arts and Crafts (1973), where he started teaching in 1976, and later, in 1978, at the Shanghai Drama Institute, where he specialized in set design and became a professor in 1982.

At the age of twenty-five, Chen Zhen was struck by an incurable illness, hemolytic anemia, an experience which gave him vast insight into the value of time and space at a strong analytical level.

On his arrival in France in 1986, where he continued his art studies, Chen Zhen experienced culture shock. He set painting to one side and focused on installation art. He studied in Paris at the Ecole Nationale Supérieure des Beaux-Arts and, in 1989, at the Institut des Hautes Études en Arts Plastiques, where he became assistant professor in 1993. His work then developed according to a transcultural school of thought, a concept that the artist called 'Transexpérience', based on the relationship between Man, consumer society and Nature.

About two years before his death, the artist decided to study traditional Chinese medicine, considering it to involve a way of thinking and behaving very close to his own vision of art. He transformed and distilled this knowledge in his final works dealing with the dialogue between body and spirit, Man and the Universe.

Chen Zhen died on 13 December 2000. His open-minded approach and the quality of his work won him widespread international recognition. His works have been shown around the world, and he has had solo retrospective exhibitions in a number of important museums and institutions: the Serpentine Gallery, London, in 2001; the National Museum of Contemporary Art, Athens and the ICA, Boston, in 2002; the P.S.1 Contemporary Art Center, New York, and the Palais de Tokyo, Paris, in 2003; the Kunsthalle Wien in 2007; MART, Rovereto, in 2008; the Rockbund Art Museum, Shanghai, in 2015, and the Pirelli HangarBicocca, Milan, in 2020.



L'AUTEL N° 15

CHEN ZHEN

1993

Metal, wood, glass, self-adhesive plastic sheet, rice paper, black and white acrylic paint, sand, water, objects

137 x 93,5 x 21,5 cm

53.93 x 36.81 x 8.46 in

unique work



BERLINDE DE BRUYCKERE

Berlinde De Bruyckere was born in Ghent, Belgium in 1964, where she currently lives and works.

Since her first exhibition in the mid-eighties, De Bruyckere's sculptures and drawings have been the subject of numerous exhibitions in major institutions worldwide. These include remarkable solo shows such as *No Life Lost*, Artipelag, Stockholm, Sweden (2024), *Crossing a bridge on fire*, Centro Cultural de Belem, Lisbon, Portugal (2023), *City of Refugee I*, Commanderie de Peyrassol, Flassans sur Isssole, France (2023), *City of Refugee II*, Diocesanum Museum Freising, Freising, Germany (2023), *Berlinde De Bruyckere. PLUNDER/ EKPHRASIS*, MO.CO, Montpellier, France (2022), *Berlinde De Bruyckere, PEL/ Becoming the figure*, Arp Museum, Remagen, Germany (2022), *Berlinde De Bruyckere. Engelenkeel*, Bonnefantenmuseum, Maastricht, The Netherlands (2021), *Aletheia*, Fondazione Sandretto Re Rebaudengo, Torino, Italy (2020), *It almost seemed a lily*, Hof Van Busleyden, Mechelen, Belgium (2019), *Il Mantello* (5x5x5 event for Manifesta 12), Santa Venera Church, Palermo, Sicily (2018), *Berlinde De Bruyckere*, Sara Hilden Art Museum, Tampere, Finland (2018), *Embalmed*, Kunsthall Aarhus, Denmark (2017), *Berlinde de Bruyckere. Suture*, Leopold Museum, Vienna, Austria (2016); *Berlinde De Bruyckere. No Life Lost*, Hauser & Wirth New York (2016); *Berlinde De Bruyckere. Penthesilea*, Mus.e d'Art Moderne et Contemporain, Strasbourg, France (2015); *Berlinde De Bruyckere. The Embalmer*, Kunsthau Bregenz, Bregenz, Austria (2015); *Berlinde De Bruyckere. The Embalmer*, Kunstraum Dornbirn, Dornbirn, Austria (2015); *Berlinde De Bruyckere, Gemeentemuseum Den Haag*, The Hague, Netherlands (2015); *Berlinde De Bruyckere. In the Flesh*, Kunsthau Graz, Graz, Austria (2013); *Philippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst*, De Pont Museum of Contemporary Art, Tilburg, Netherlands (2012) which travelled to *La Maison Rouge - Fondation Antoine de Galbert*, Paris, France (2014); *We are all Flesh*, Australian Centre for Contemporary Art, Melbourne, Australia (2012); *The Wound, Arter*, Istanbul, Turkey (2012); *Mysterium Leib. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini*, which opened at Kunstmuseum Moritzburg, Halle, Germany and travelled to Kunstmuseum Bern, Switzerland (2011); *DHC / ART Foundation for Contemporary Art*, Montreal, Canada (2011); and *'E.n'*, De Pont Foundation for Contemporary Art, Tilburg, Netherlands (2005).

In 2013 De Bruyckere was selected to represent Belgium at the 55th Venice Biennale where she unveiled her monumental work *Kreupelhout - Cripplewood*, a collaboration with Nobel Prize novelist J.M. Coetzee.

Recently De Bruyckere has extended her field of activity towards the performing arts as a Scenographer, in close collaboration with photographer Mirjam Devriendt. Projects include: *Mariavespers*, Holland Festival, Amsterdam, Netherlands (2017); *Nicht Schlafen Les Ballets C de la B*, Ruhrtriennale, Bochum, Germany (2016) touring to Sadler's Wells, London, England (2017) and *Penthesilea La Monnaie*, Brussels, Belgium (2015).



NEED VII, 2025

2025
wax, mirror, glass, wood, iron, epoxy
196 x 107 x 41 cm
77.16 x 42.16 x 16.14 in
unique work

BERLINDE DE BRUYCKERE



BERLINDE DE BRUYCKERE

NEED VII, 2025

The Need vitrines are a continuation of a series of works originally conceived for the Basilica di San Giorgio Maggiore during the 60th Venice Biennale in 2024. Inspired by the woodcarvings of the Basilica's main choir - depicting scenes from the life of Saint Benedict of Nursia, notably his extreme act of penitence, throwing himself into thick brambles to overcome carnal temptation and purify his soul - Berlinde De Bruyckere presented sculptural relics inside four vitrines, combining personified branches, flayed skins, and wounded bodies cast in wax. The Need works incorporate yet another

element from the artist's 2024 presentation in the Basilica: the mirror. Both the torn piece of flesh-coloured tree bark, supported by an iron structure in Need VII (2025), and the brittle wax trees - resembling flesh or even human bones - literally held together by a thread and leaning on one another in Need VI (2025), are illuminated by a backdrop of antique mirror panes, allowing the visitor to see the totality of the work at once, and thereby become part of it. The Need vitrines are a simultaneous embodiment of immortalized life and death in their most vivid form, blurring all boundaries between permanence and evanescence.

LEANDRO ERLICH

Leandro Erlich (b. 1973, Argentina) lives and works between Paris, Buenos Aires, and Montevideo. Over the past two decades, his work has been exhibited worldwide and is part of major museum and private collections.

In 2024, he participated in Lacan, l'exposition at the Centre Pompidou-Metz and unveiled The Nature Above at the Forest Festival of the Arts in Okayama, Japan. His solo exhibition Weightless at Kunstmuseum Wolfsburg, featuring new works like Moon and Spaceship, runs until July 2025. His past major solo shows include Liminal (MALBA, Buenos Aires, 2019), The Confines of the Great Void (CAFAM, Beijing, 2019), and a record-breaking touring retrospective in Brazil (CCBB, 2022).

Erlich's career began at 18 with a solo show at Centro Cultural Recoleta in Buenos Aires. After receiving several fellowships, he joined the Core Program in Houston, where he developed his signature Swimming Pool and Living Room. In 2000, he exhibited Rain at the Whitney Biennale and represented Argentina at the 49th Venice Biennale (2001) with Swimming Pool, now in the collections of the 21st Century Museum of Art (Kanazawa) and Voorlinden Museum (Netherlands).

His large-scale public works include La Democracia del Símbolo (Buenos Aires, 2015), Maison Fond (Gare du Nord, Paris, 2015), Bâtiment (Nuit Blanche, Paris, 2004, and later in multiple countries), Ball Game (IOC, Buenos Aires, 2018), and Port of Reflections (MMCA Seoul, 2014). His work La Carte, À l'ombre de la ville is now permanently installed in Bordeaux.

Erlich has received numerous awards, including the Roy Neuberger Exhibition Award (2017) and nominations for the Prix Marcel Duchamp (2006) and UNESCO Award (2001). His work, centered on perception and architectural illusion, is included in collections such as MoMA Buenos Aires, Tate Modern, Centre Pompidou, and MACRO Rome.



THE CLOUD-CRAB

2014
ultra clear glass, ceramic ink, wood, light, vitrine
175 x 91 x 50 cm
68.89 x 35.82 x 19.68 in
Ed. 3 + 1 AP

LEANDRO ERlich



SEAN'S JOURNAL

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, 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 Peabody Essex Museum, Salem, USA (2021). Other solo shows have been presented at SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernas 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.



SIN TÍTULO / UNTITLED (CUATRO ESQUINAS)

2026
pins and thread on a lambda print mounted and laminated on Gator Board
159 x 125.5 x 7 cm
62.6 x 49.4 x 2.8 in
unique work

CARLOS GARAICOA



ANTONY GORMLEY

Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. His work has developed the potential opened up by sculpture since the 1960s through a critical engagement with both his own body and those of others in a way that confronts fundamental questions of where human beings stand in relation to nature and the cosmos. Gormley continually tries to identify the space of art as a place of becoming in which new behaviours, thoughts and feelings can arise.

Gormley's work has been widely exhibited throughout the UK and internationally with exhibitions at Galerie Rudolfinum (2024); Musée Rodin, Paris (2023); TAG Art Museum, Qingdao, (2023); Lehmbruck Museum, Duisburg (2022); Museum Voorlinden, Wassenaar (2022); National Gallery Singapore, Singapore (2021); Schauwerk Sindelfingen, Sindelfingen (2021); Royal Academy of Arts, London (2019); Delos, Greece (2019); Uffizi Gallery, Florence (2019); Philadelphia Museum of Art, Philadelphia (2019); Long Museum, Shanghai (2017); National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Zentrum Paul Klee, Bern (2014); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); Deichtorhallen, Hamburg (2012); The State Hermitage Museum, St. Petersburg (2011); Kunsthaus Bregenz, Austria (2010); Hayward Gallery, London (2007); Malmö Konsthall, Sweden (1993) and Louisiana Museum of Modern Art, Humlebæk, Denmark (1989). Permanent public works include the Angel of the North (Gateshead, England), Another Place (Crosby Beach, England), Inside Australia (Lake Ballard, Western Australia), Exposure (Lelystad, the Netherlands) and Chord (MIT - Massachusetts Institute of Technology, Cambridge, MA, USA)

Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, the Bernhard Heiliger Award for Sculpture in 2007, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an Officer of the British Empire, in 2014 was made a knight in the New Year's Honours list and in 2025 was appointed Companion of Honour for his services to art in the King's Birthday Honours list. He is an Honorary Fellow of the Royal Institute of British Architects, an Honorary Doctor of the University of Cambridge and a Fellow of Trinity and Jesus Colleges, Cambridge. Gormley has been a Royal Academician since 2003.

Antony Gormley was born in London in 1950.



PEER

2025
cast iron
182,9 x 56,4 x 50,5 cm
72 x 22.2 x 19.9 in
unique work

ANTONY GORMLEY



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 Groeninge Museum (The Netherlands) and in 2022 at the Munich Kunsthal.

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 #24

2026
color print on paper, mounted on zinc, charcoal, 70% UV-protective
anti-reflective glass, walnut frame
82.9 x 72 x 7 cm
32.6 x 28.3 x 2.8 in
unique work

JR

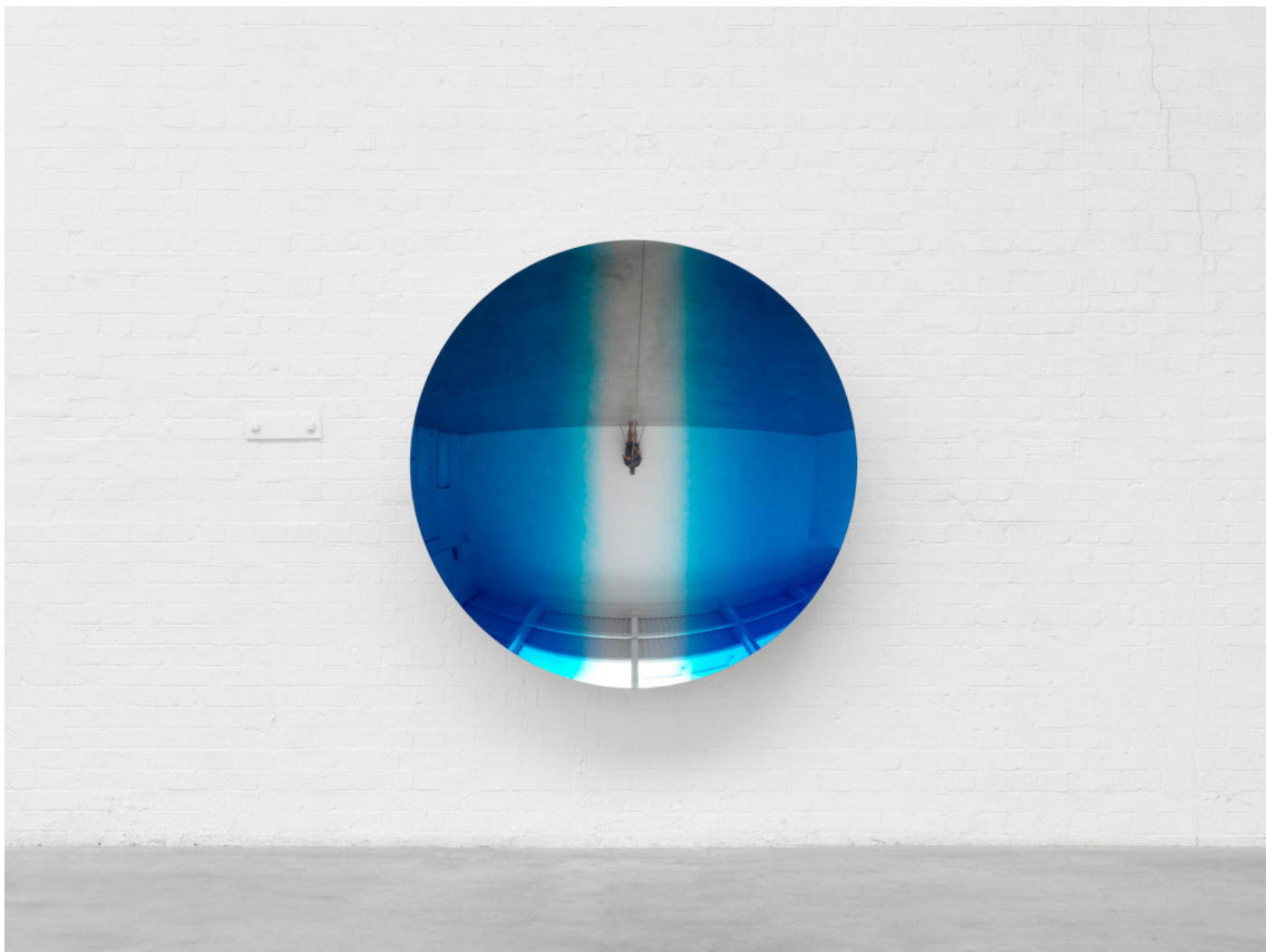


ANISH KAPOOR

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 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 Contemporânea, 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).

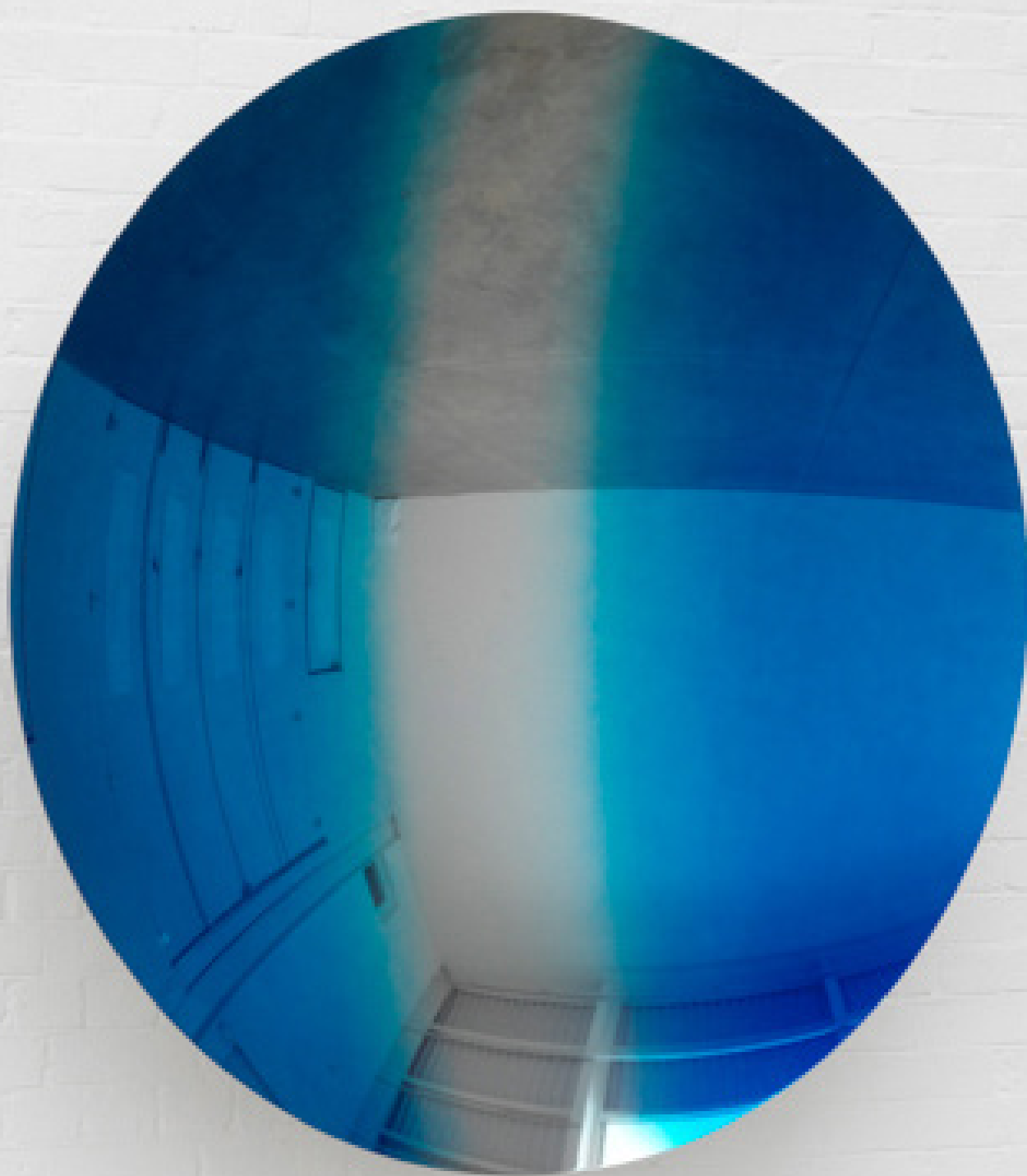
Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with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



ORIENTAL FADE TO CLEAR CENTRE

2025
stainless steel, lacquer
160 x 160 x 25,5 cm
62.99 x 62.99 x 10.04 in
unique work

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.



COURBE À PARTIR DE DROITES

1971
acrylic on wood
91 x 43 x 7,5 cm
35.82 x 16.92 x 2.95 in
unique work

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.



COLOR AND LIGHT

2025
black and silver mirror, jute, wood, gilded frame
250 x 180 cm
59.05 x 70.86 in
unique work

MICHELANGELO PISTOLETTO



ARCANGELO SASSOLINO

Arcangelo Sassolino was born in 1967 in Vicenza, Italy, where he currently lives and works. His artistic research emerges from the intersection of art and physics, driven by a constant fascination with mechanics and technology. The notion of “conflict” stands as one of the guiding principles of his practice. Industrial materials placed in opposition, mechanical actions capable of altering their state, and concepts such as limit, tension, unpredictability, fragility, and transience form the structural core of each of his works.

For Sassolino, sculpture is an unforeseen and autonomous act, entirely detached from human will; the focus shifts toward the process that generates it – a point of contact between different materials, forces, and emotions. Playing on the tension between technology and nature, and continuously challenging the idea of boundaries, Sassolino seeks to liberate matter from predetermined form and allow it to become time.

Over the course of thirty-five years, his works have been exhibited in some of the world’s most prestigious public and private institutions, including Palais de Tokyo in Paris, Frankfurter Kunstverein, Peggy Guggenheim Collection in Venice, and MART in Rovereto. He has held major solo exhibitions at international institutions such as the Contemporary Art Museum in St. Louis, MACRO and Villa Medici in Rome. His works have also been presented at Kunstverein Hannover, Grand Palais in Paris, Swiss Institute in New York, Museum Tinguely in Basel, Centro di Cultura Contemporanea Strozzi in Florence, Essl Museum in Vienna, FRAC Champagne-Ardenne in Reims, Fondation Carmignac in Porquerolles, and Dunkers Kulturhus in Helsingborg.

In 2021, he took part in the Venice Architecture Biennale with Antarctic Resolution (17th International Exhibition). In 2022, he created the acclaimed installation Diplomazija astuta for the Malta Pavilion at the 59th Venice Art Biennale – recognized as one of the most significant national pavilion projects of recent years. In 2025, he presented In the End, the Beginning at MONA – Museum of Old and New Art in Hobart (Australia) and was the only Italian artist invited to participate in the Islamic Arts Biennale in Jeddah (Saudi Arabia), where he presented the monumental site-specific work Memory of Becoming.



UNTITLED

2017
concrete and steel
105 x 105 x 16
41.3 x 41.3 x 6.3 in
unique work

ARCANGELO SASSOLINO



PASCALE MARTHINE TAYOU

Born in Nkongsamba, Cameroon in 1966.

Lives and works in Ghent, Belgium and in Yaoundé, Cameroon.

Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) in Kassel and at the Venice Biennale (2005 and 2009) Pascale Marthine Tayou has been known to a broad international public. His work is characterized by its variability, since he confines himself in his artistic work neither to one medium nor to a particular set of issues. While his themes may be various, they all use the artist himself as a person as their point of departure. Already at the very outset of his career, Pascale Marthine Tayou added an "e" to his first and middle name to give them a feminine ending, thus distancing himself ironically from the importance of artistic authorship and male/female ascriptions.

This holds for any reduction to a specific geographical or cultural origin as well. His works not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions. His work is deliberately mobile, elusive of pre-established schema, heterogeneous. It is always closely linked to the idea of travel and of coming into contact with what is other to self, and is so spontaneous that it almost seems casual. The objects, sculptures, installations, drawings and videos produced by Tayou have a recurrent feature in common: they dwell upon an individual moving through the world and exploring the issue of the global village. And it is in this context that Tayou negotiates his African origins and related expectations.



CHALK PALETTE B

2026
chalks, wood, acrylic
160 x 220 cm
62.99 x 86.61 in
unique work

PASCALE MARTHINE TAYOU



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.



EVERYTHING WE SEE HIDES ANOTHER THING

HANK WILLIS THOMAS

2025
Marquina marble
32 x 45 x 25 cm
17.72 x 12.60 x 9.84 in
Ed. 3 unique variations + 1 AP



**ART BASEL
UNLIMITED
2026**

**BOOTH U34
18–21.06**



EVA JOSPIN

Born in Paris in 1975, Eva Jospin is a graduate of the École nationale supérieure des beaux-arts de Paris. A resident at the Villa Medici in Rome in 2017 and elected in 2024 to the Sculpture Section of the Académie des beaux-arts, she has developed a distinctive body of work inspired by Italian Baroque gardens, eighteenth-century rockeries, and artificial grottoes. Her work, drawn, embroidered, carved in cardboard, or sculpted in bronze, has been the subject of numerous major international exhibitions, notably at the Palais de Tokyo in Paris (Inside, 2014), the Hayward Gallery in London (2020), the Palais des Papes in Avignon (Palazzo, 2023), the Orangery of the Château de Versailles (Eva Jospin - Versailles, 2024), and the Museo Fortuny in Venice (Selva, 2024). She has also created several monumental, site-specific installations, including Cénotaphe for the Abbey of Montmajour (2020), as well as permanent works in France and abroad.

In 2025, she was invited by the Pôle Courbet in Ornans to present Chambre d'Écho at the Atelier Courbet. She also presented two exhibitions in Brazil, at the Museum of Oscar Niemeyer in Curitiba and at Casa Bradesco in São Paulo, as part of the France-Brazil Season. Eva Jospin participated in the Bukhara Biennial (Recipes for a Broken Heart) and at the Taipei Biennial (Whispers on the Horizon). Her presentation at the Villa Medici in Rome took place as part of the thirty-ninth edition of Art Club. In 2025, she presented Grottesco at the Grand Palais in Paris, an exhibition devoted to the past ten years of her artistic practice. She is currently showing her work at the SCAD Museum of Art in Savannah, where her first institutional exhibition in the United States will run until early June 2026.

