

Art Basel

June 16 — June 21, 2025

Basel, Switzerland

BOOTH R9



MONICA BONVICINI
Happiness
2026
2 Components lacquer, mirror, aluminum
59 x 39 3/8 inches; 150 x 100 cm
(TBG 27096)
€60,000

For over three decades, Monica Bonvicini's multifaceted practice has confronted issues of institutional critique and the politics of space in relation to gender and power. *Happiness* continues her long-standing exploration of literature and poetry, drawing on passages that resonate with her personally. In this case, the text implies the human urge for something ultimate — love, connection, or fulfillment. These typographical works use a complex technique of layered lacquer that simulates a wet surface, mirrored as to implicate the viewer within its sentiment.

A person wearing a dark hoodie is standing in the background, partially obscured by large, white, 3D-style text. The text is set against a solid teal background. The overall composition is a motivational or philosophical statement.

Happiness
is no
Ready-made



SANDRA CINTO



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

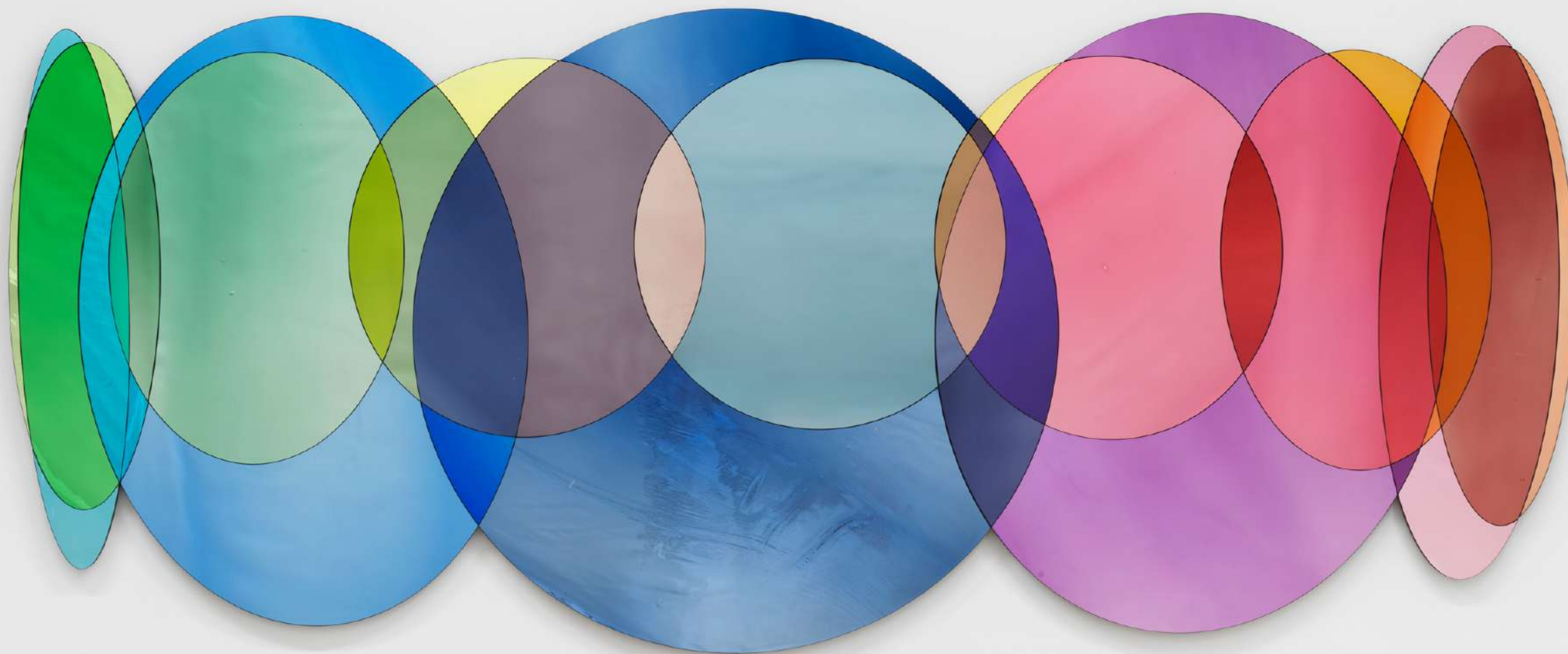
SANDRA CINTO
Between two infinities
2026

Acrylic on canvas
78 3/4 x 47 1/4 inches; 200 x 130 cm
(TBG 27099)
\$90,000





OLAFUR ELIASSON



OLAFUR ELIASSON

Late sunlight colour cycle

2026

Silvered coloured glass (shades of green, blue, purple, turquoise, yellow, orange, pink, red), composite board, aluminium

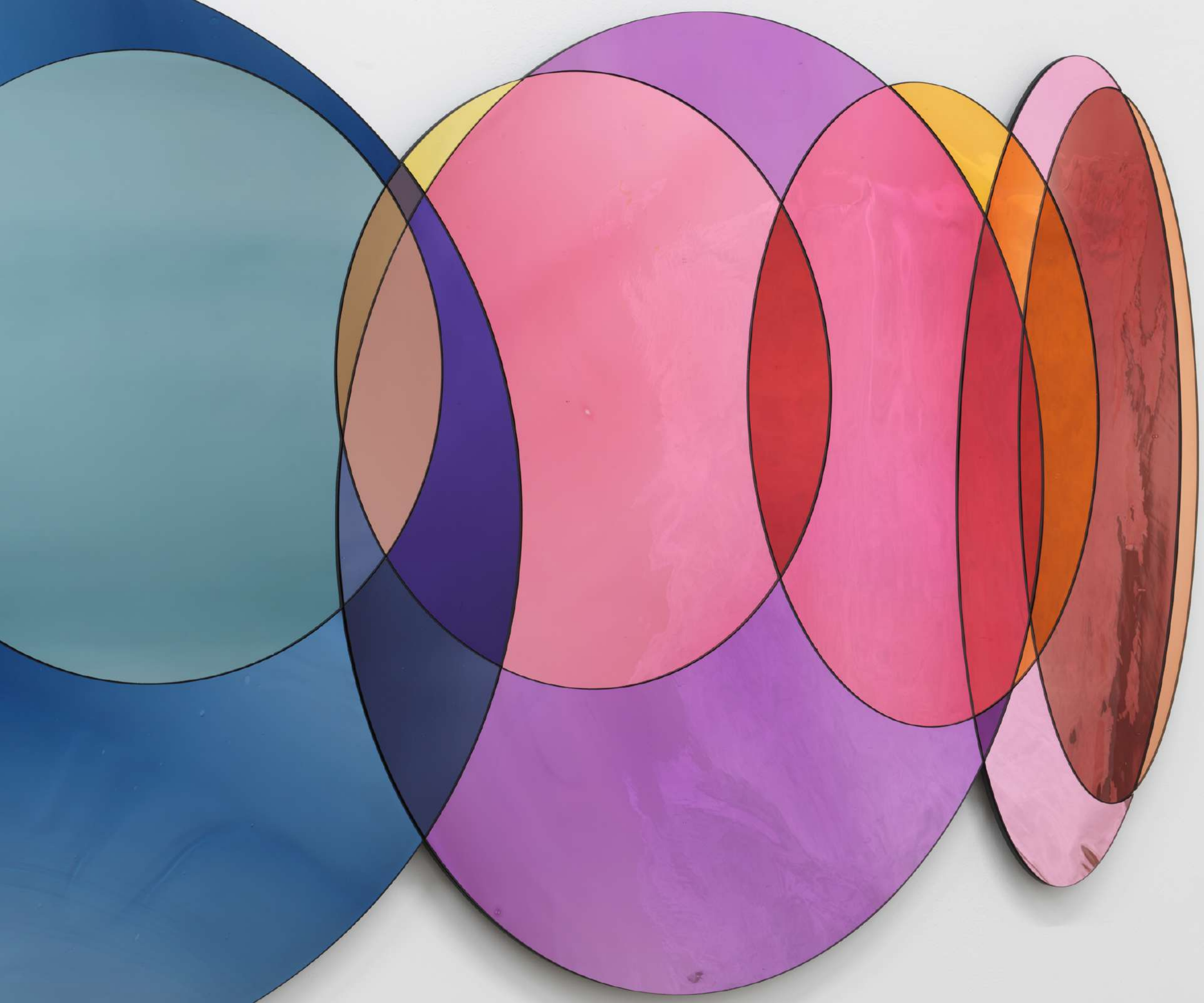
39 3/8 x 95 5/8 x 1 3/8 inches; 100 x 243 x 3.5 cm

(TBG 27054)

€250,000

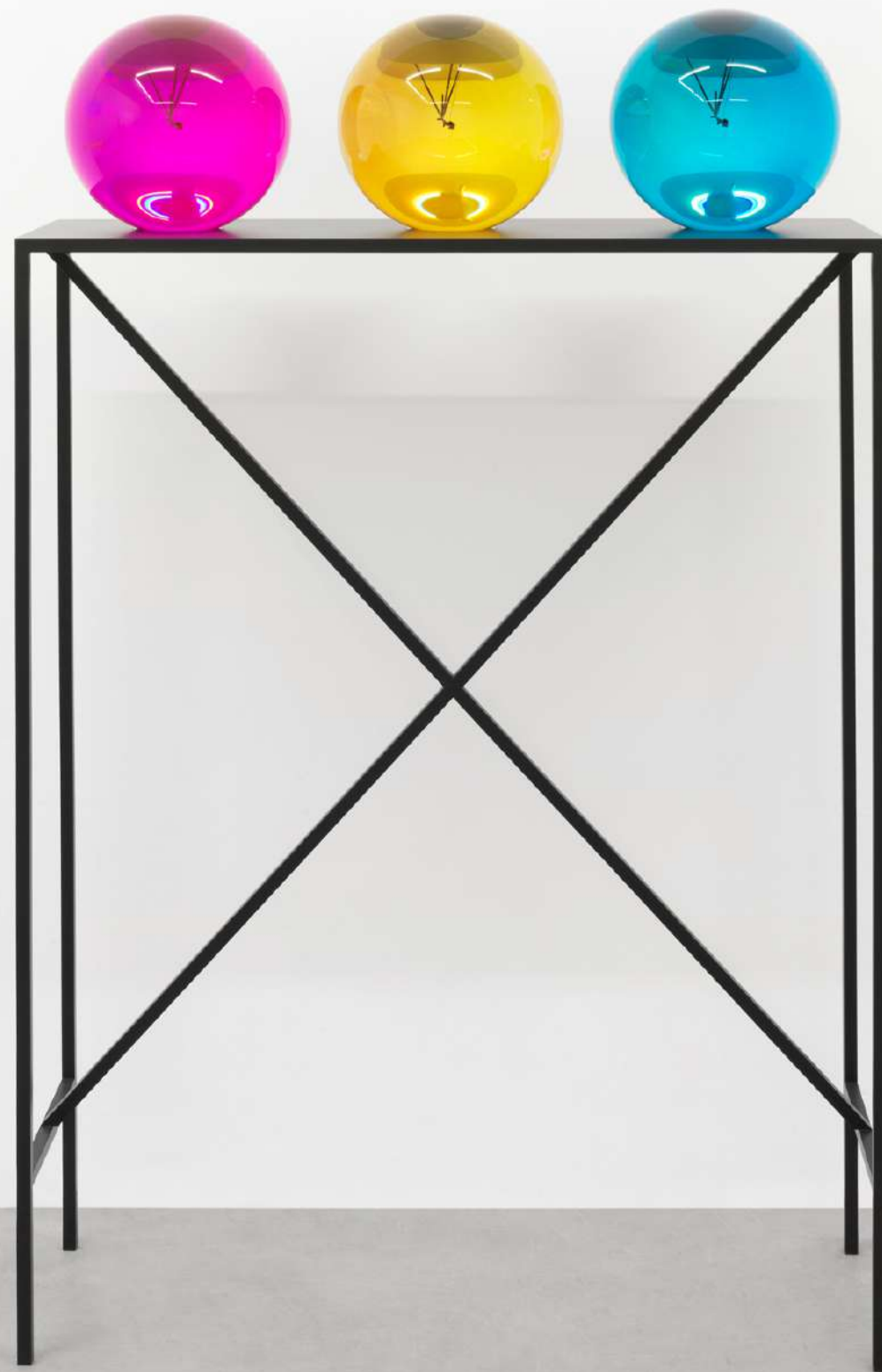
Overlapping ellipses, made from silvered, hand-blown glass, extend across the wall in a single horizontal row. Exploiting the visual ambiguity of the ellipse, the work graphically presents different points in the motion of a circular disk as it rotates around an elliptical orbit, like a celestial body moving through space. Where the ellipses overlap, the panes are slightly different hues, conjuring the illusion of overlapping transparent discs and shallow three-dimensionality. The silvering of the glass panes turns each into a mirror that reflects the viewer and their surroundings in the pane's respective color. Irregularities in the hand-blown material – such as ripples, bubbles, and subtle distortions – lend the work a tactile, fluid quality.

Eliasson's upcoming exhibition titled *Your curious journey* opens June 9, 2026 at the Museum of Contemporary Art and Design, Manila, Philippines.





OLAFUR ELIASSON



OLAFUR ELIASSON

A thought about now, in three changing colours

2025

Partially silvered glass spheres,
paint (cyan, magenta, yellow, black) stainless steel

Overall dimensions: 57 7/8 x 35 5/8 x 12 1/4 inches;

146.8 x 90.6 x 31 cm

(TBG 26873)

€175,000

Three glass spheres, arranged in a row on a steel shelf, change in appearance as the viewer approaches. Each sphere appears to be pink, yellow, or blue, or a combination of these colors as the tone shifts gradually depending on the angle of view, slipping between these possibilities in response to the viewer's slightest movement.







OLAFUR ELIASSON



OLAFUR ELIASSON

Your transformative slowness

2026

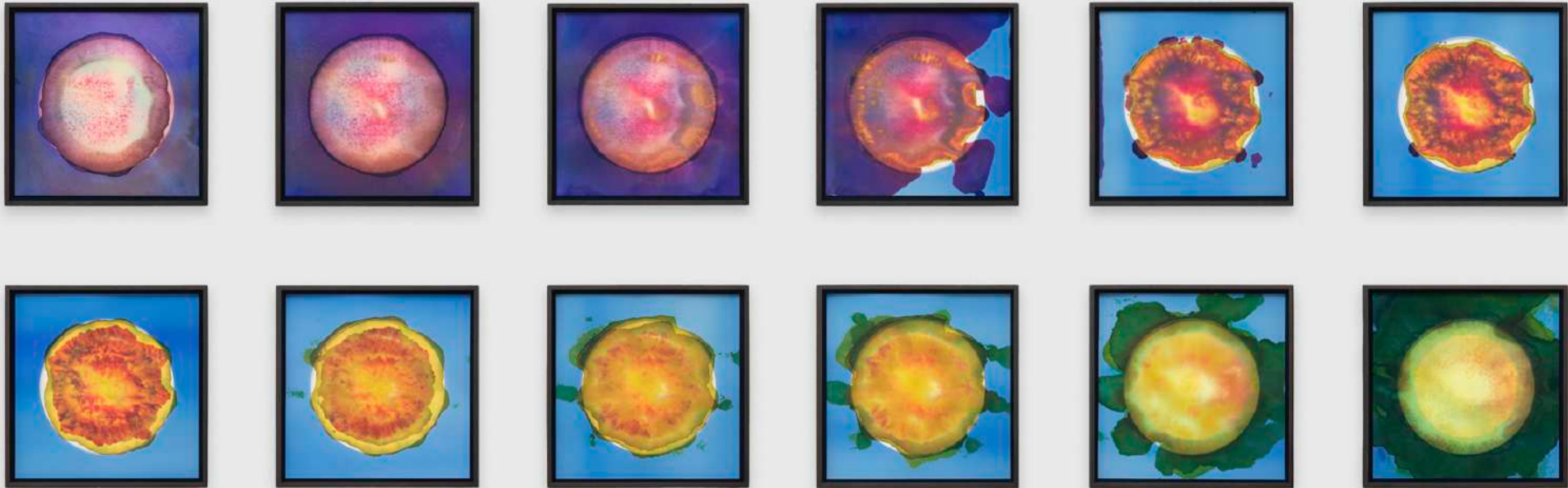
Alcohol ink on paper, coloured glass (blue), set of 12

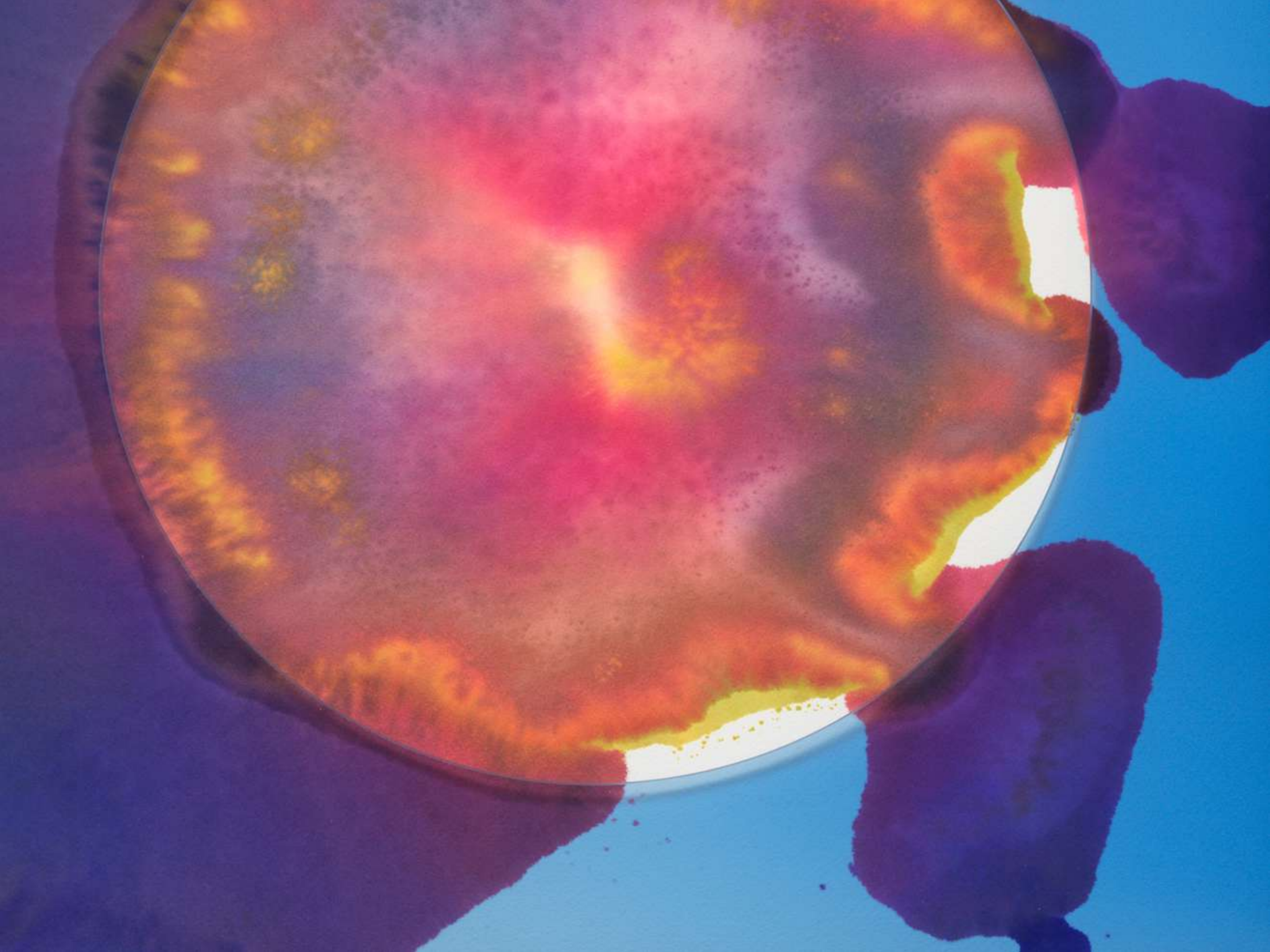
40 3/4 x 126 1/8 x 2 inches; 103.5 x 320.5 x 5 cm (overall)

19 x 19 x 2 inches; 48 x 48 x 5 cm (framed)

(TBG 27061)

€175,000







OLAFUR ELIASSON



OLAFUR ELIASSON

Two halves completed

2026

Coloured glass (pink, yellow, light yellow, light turquoise, light blue), silver, driftwood

42 x 63 3/8 x 5 3/8 inches; 106.5 x 161 x 13.5 cm

(TBG 27144)

€150,000



OLAFUR ELIASSON

The amorphous pigment at the centre of this painting is the result of a pool of ink and water being applied to the untreated canvas and left to spread out and seep into the material over time. The liquid expands in unpredictable ways, leaving a nebulous mark that registers the structure of the fabric and the viscosity of the liquid. Another layer is added once the previous one has dried to create a brilliant blot that reflects the unfolding of time. Rather than being sculpted by the artist's decisions and the movements of his hand, the painting reflects the agency of chance and the time it took for the work to unfold.

OLAFUR ELIASSON

New sunlight

2026

Alcohol ink on canvas

37 3/8 inches; 95 cm (diameter)

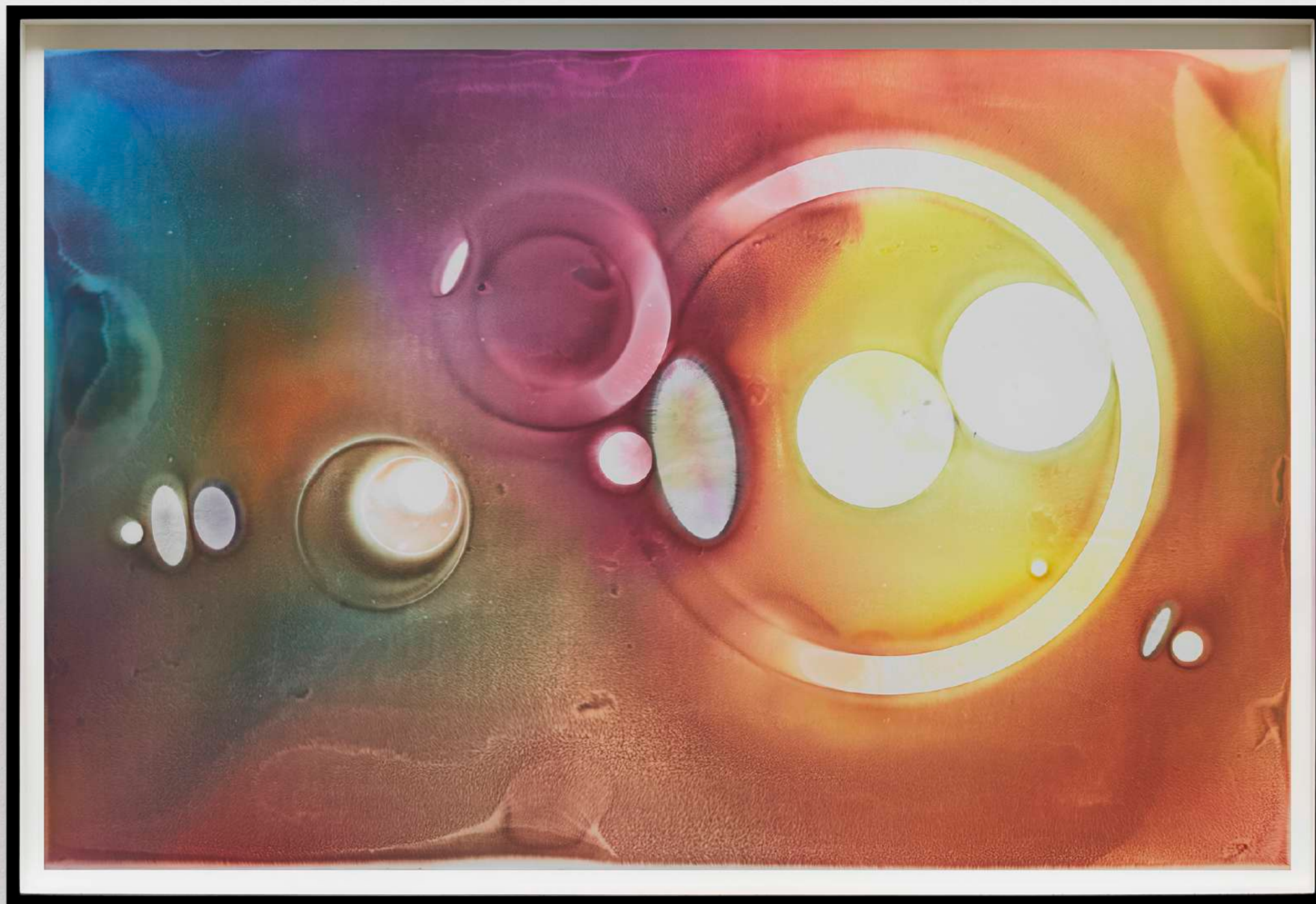
(TBG 27077)

€45,000





OLAFUR ELIASSON



OLAFUR ELIASSON

The sleeping cosmos

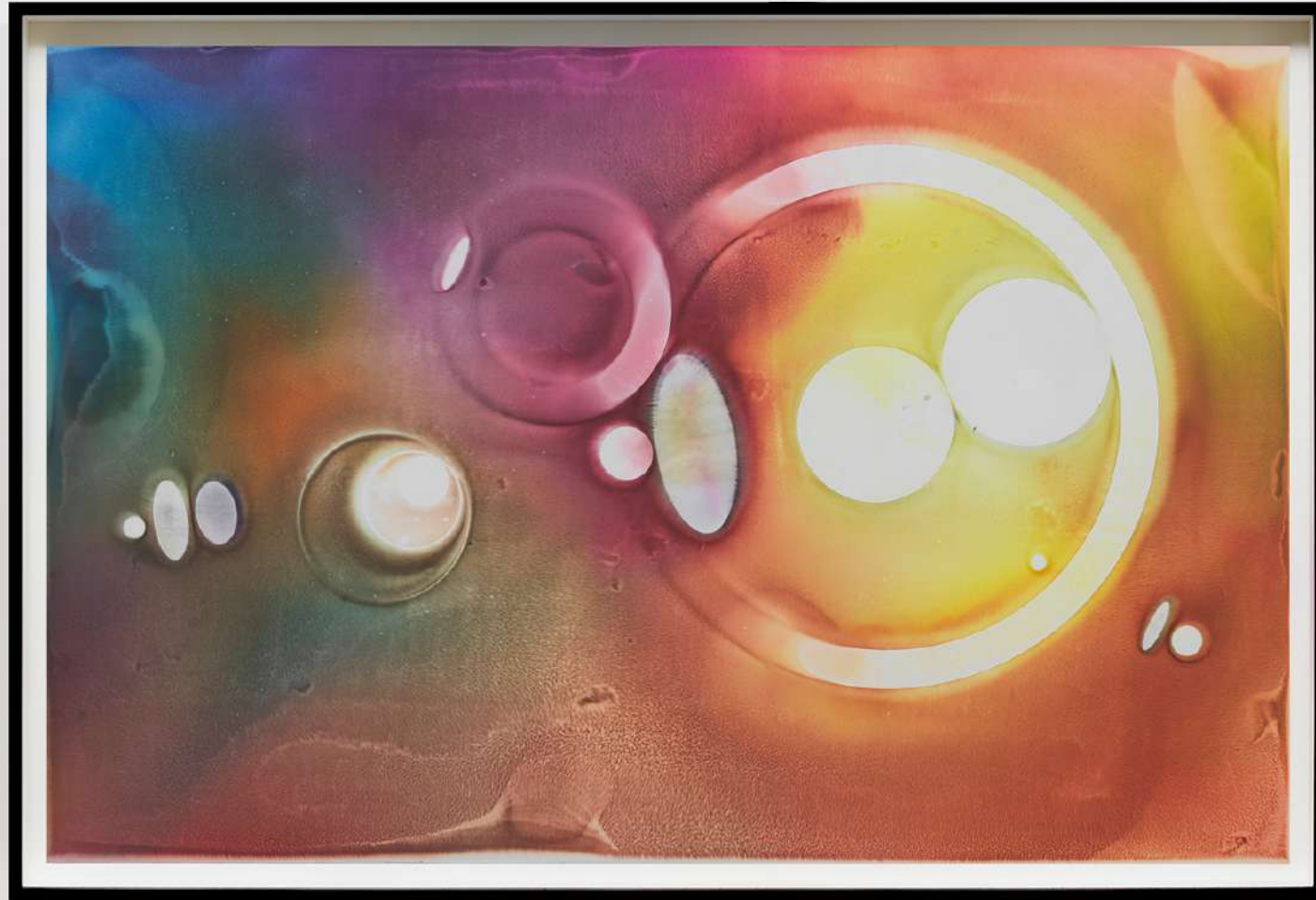
2026

Alcohol ink on paper

61 3/8 x 91 1/2 x 3 1/8 inches; 155.9 x 232.4 x 8 cm (framed)

(TBG 27156)

€85,000



SHILPA GUPTA



SHILPA GUPTA

Untitled

2021

Polymer resin, wood

72 x 44 x 35 inches; 182.9 x 111.8 x 88.9 cm

Edition of 5, 1 AP

(TBG 23215)

\$120,000



The three figures in this work are a recurring motif in Gupta's work and refer to the Japanese pictorial maxim of the "three wise monkeys" in which Mizaru covers his eyes to "see no evil," Kikazaru covers his ears to "hear no evil," and Iwazaru covers his mouth to "speak no evil." For the various performative, photographic and sculptural works that continue this investigation and critique of the political environment, Gupta stages individuals holding their own or each other's eyes, mouths and ears. This suggests that seemingly mobilized societies can actually produce more fear and myths, and that no real freedom is ensured. Instead of facilitating the free circulation of ideas, "advanced" political and technological systems often generate more cultural clichés, wars, and terror.

Gupta's exhibition *What Still Holds* is currently on view at the Hamburger Bahnhof, Nationalgalerie der Gegenwart, Berlin, Germany through January 3, 2027.



RODRIGO HERNÁNDEZ



RODRIGO HERNÁNDEZ

Kuma (Matsubara-dori)

2026

Oil on wood

13 3/4 x 11 7/8 inches; 35 x 30 cm

(TBG 27153)

\$14,000



Rodrigo Hernández's fantastical visual lexicon is rooted in a wide and distinctive range of sources: from Mexican pre-Columbian art to Japanese prints, from European modernism to science and literature. As in dreams, disparate scenes and sights are interwoven in surreal images, inviting the viewer to imagine new possibilities and uncover mysterious connections. Simmering with the emotional power of subconscious memory, Hernández's works are suffused with the attraction of the unknown. His touchstones of poetry and philosophy frame his work within a broader epistemological and psychological exploration.

RODRIGO HERNÁNDEZ



RODRIGO HERNÁNDEZ

In the woods of Maine

2026

Hand hammered brass

37 3/8 x 37 3/8 inches; 95 x 95 cm

(TBG 27110)

\$20,000



MARK MANDERS



MARK MANDERS
Bonewhite Clay Head
2025-2026
Painted bronze
13 1/2 x 19 1/8 x 13 3/8 inches;
34.2 x 48.7 x 34.1 cm
Edition of 3, 1AP
(TBG 27042)
€110,000



Bonewhite Clay Head is produced through an intimate logic that has now become signature to Mander's practice. Rendered in bronze, the head appears to be made of wet clay and wood—mid way through the process of becoming. In this way, the artist freezes a very specific moment in time, highlighting the fragility of every moment that passes. The manipulation of material and scale generates a sense of puzzlement and awe, masterfully creating a sense of timelessness— while the sculpture seems to be just made, it is at the same time enigmatically atemporal.

Mark Manders's solo exhibition at Tanya Bonakdar Gallery, New York is on view through July 31, 2026. The artist's exhibition *Room with All Existing Words* is also on view at the London Mithraeum, Bloomberg SPACE through July 4, 2026.



MARK MANDERS



MARK MANDERS

Composition with All Existing Words

2005-2026

Painted canvas and wood, rope, offset print on paper, nails

21 5/8 x 20 1.2 x 4 3/8 inches; 55 x 52 x 11 cm

(TBG 27041)

€32,000







ERNESTO NETO



Employing the iconic materials of Ernesto Neto's practice, *Two Colonies Going Somewhere* is a dynamic sculptural installation comprised of individual sacks filled with glass beads.

The landscape articulated by the work plays upon aspects vital to the artist's practice, where elements such as improvisation and chance interconnect with the forces of weight and gravity in order to dictate form. Rooted in traditions including minimalist sculpture and Brazilian Neo-concretism, Neto's work connects the mind and body through the experience of space, using sensory perception to align the physical and the psychological.

Neto's installation *SunForceOceanLife* is currently on view at the Museum of Fine Arts, Houston through September 7, 2026.



ERNESTO NETO

Two Colonies Going Somewhere

2007

Polyamide textile, glass seed beads in 23 parts

Installation dimensions variable

(TBG 9876)

\$60,000





RIVANE NEUENSCHWANDER



RIVANE NEUENSCHWANDER

Progressões de Fogo / Fire Progression (Gila National Forest)

2026

Rice paper burned with incense

16 3/4 x 20 5/8 inches; 42.5 x 52.5 cm (unframed)

22 5/8 x 19 1/4 x 1 5/8 inches ; 57 1/2 cm x 49 cm x 4 cm (framed)

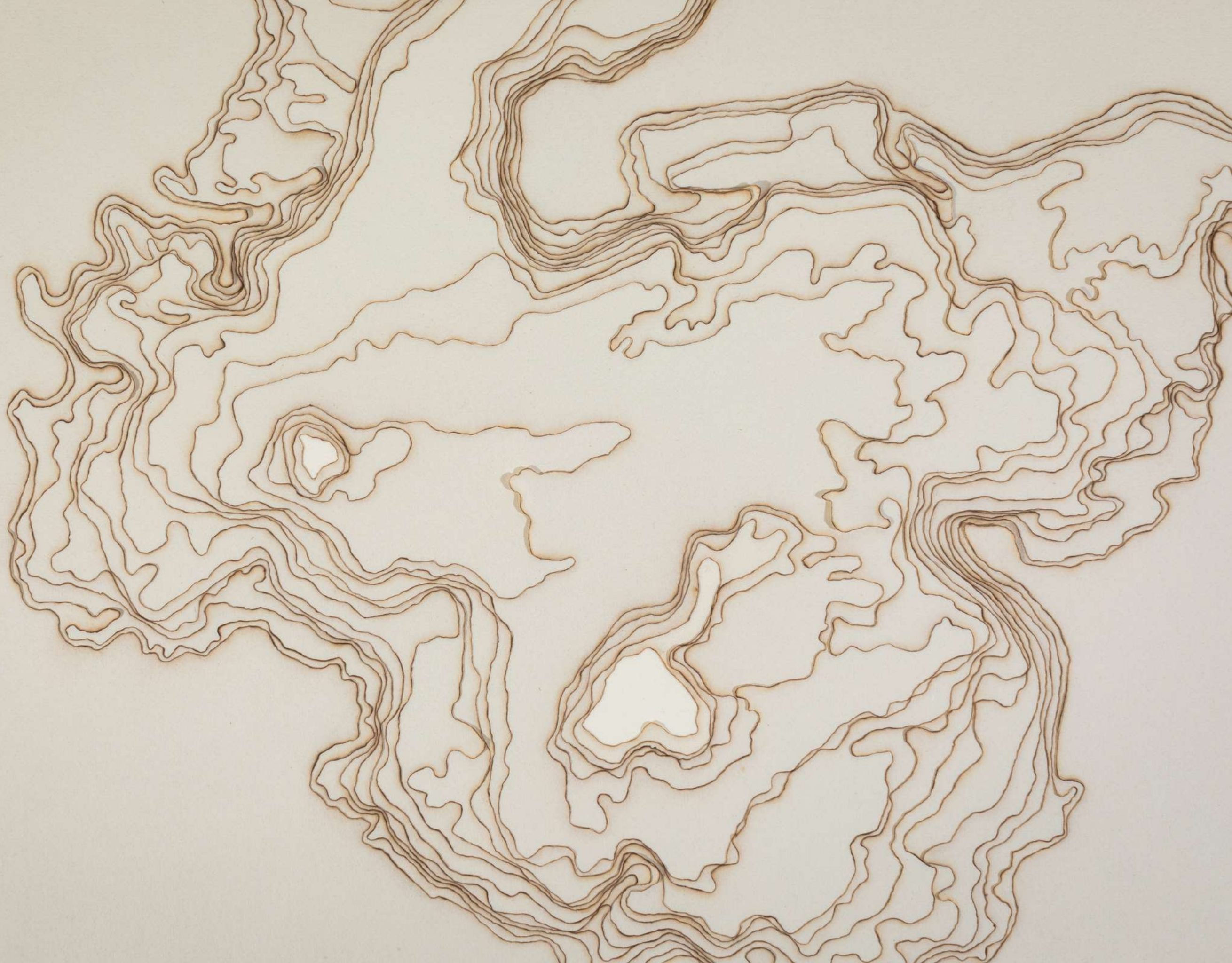
(TBG 26993)

\$30,000



Rivane Neuenschwander's *Fire Progression Maps* are intricate drawings made with incense on rice paper, based on official wildfire progression maps. They trace the temporal expansion of wildfires through a sequence of geospatial perimeters recorded over the course of each fire. The source data is generated through a combination of infrared mapping flights, satellite imagery, and ground observations. Together, these observations are used to delineate the fire perimeter and calculate the affected area, with updates occurring at intervals ranging from 12 to 24 hours. Wildfire progression maps therefore represent the temporal expansion of a fire through successive layers of observation, each layer corresponding to a newly recorded perimeter.

Rivane Neuenschwander's installation work *dream.lab* is currently on view at The Power Plant Contemporary Art Gallery, Toronto through September 6, 2026.



RIVANE NEUENSCHWANDER



RIVANE NEUENSCHWANDER

Progressões de Fogo/ Fire Progression (Eldorado National Forest)

2026

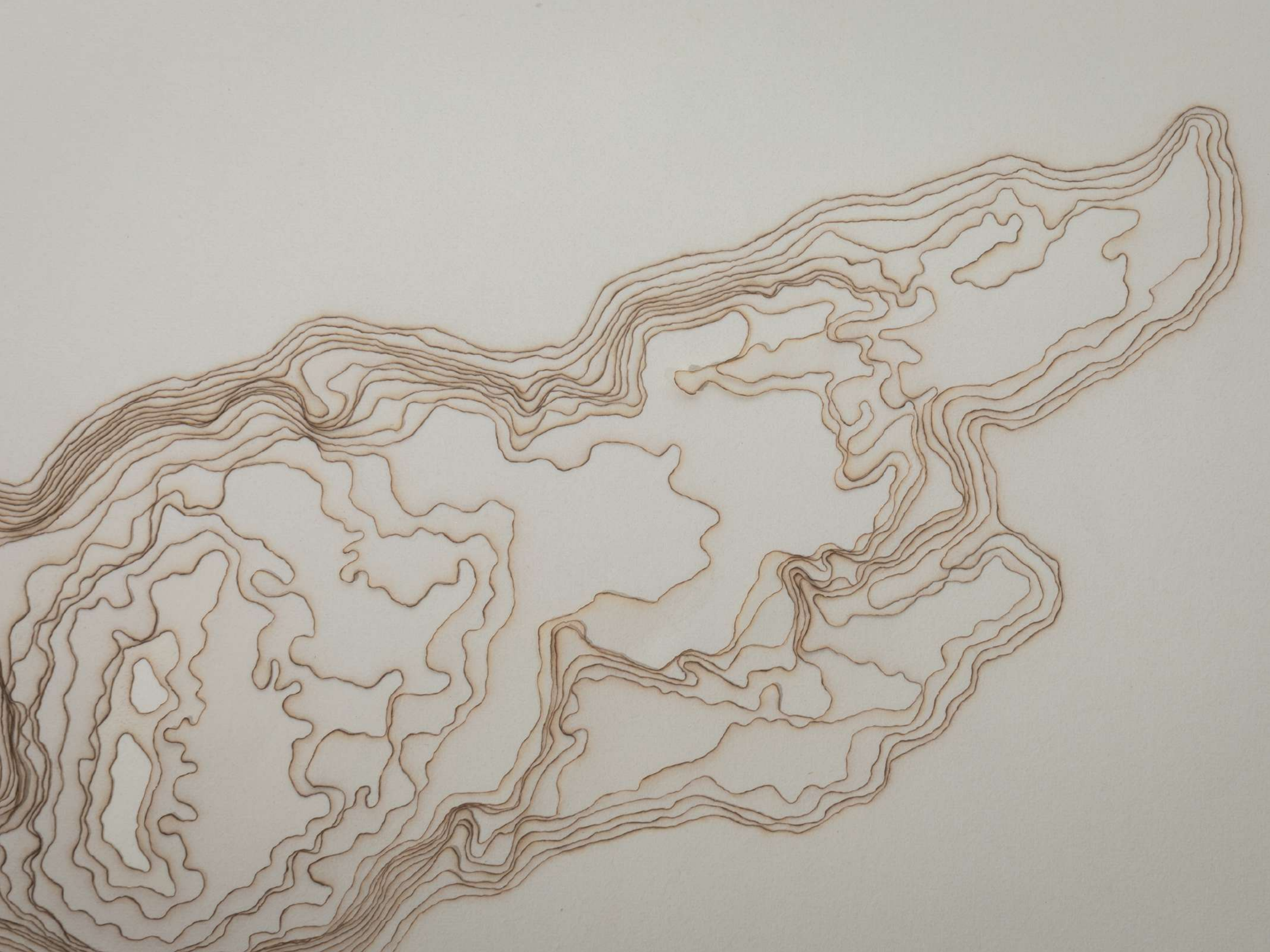
Rice paper burned with incense

16 3/4 x 20 5/8 inches; 42.5 x 52.5 cm (unframed)

22 5/8 x 19 1/4 x 1 5/8 inches ; 57 1/2 cm x 49 cm x 4 cm (framed)

(TBG 26992)

\$30,000





LISA OPPENHEIM

Over the last two decades, Lisa Oppenheim has developed a body of work that is rooted in the field of photography while also investigating the medium's often overlooked margins and histories. In her *Steichen Study* series, Oppenheim transforms and embodies the practice of one of the twentieth century's most well known yet enigmatic artists whose multifaceted career spanned nearly eighty years: Edward Steichen.

Steichen himself embraced new photographic technologies as they emerged, and he even equated his experiments in plant breeding with his approach to photography. One such example can be identified in Steichen's late-1930s experiments with dye transfer printing. This technique impregnates red, green, and blue photographic matrices with cyan, magenta, and yellow dyes, creating hyper-saturated prints that look like no others. Unlike anyone else at the time (or for that matter since), Steichen also experimented with the process's "normal" chromatic order, and the results turned the concept of photographic realism on its head, producing quasi-psychedelic renderings of everything from theatrical performances to bouquets of flowers.

Oppenheim's upcoming exhibition titled *Monsieur Steichen* at La Mécanique Générale, LUMA, Arles, France opens July 6, 2026.

LISA OPPENHEIM

Mlle Steichen, Version VII

2024

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm

(TBG 26055)

\$12,000



LISA OPPENHEIM



LISA OPPENHEIM
Mme Steichen, Version XI
2024
Dye transfer print
18 7/8 x 15 3/8 inches; 48 x 39 cm
(TBG 26046)
\$12,000

AMALIA PICA



AMALIA PICA
Daisy Chain #10
2026
Pencil and watercolour on wood
14 5/8 x 46 x 1 inches; 37 x 116.5 x 2.2 cm
(TBG 27149)
£12,500





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



AMALIA PICA



AMALIA PICA
Daisy Chain #11
2026
Pencil and watercolour on wood
19 x 22 5/8 x 1 inches; 48.1 x 57.3 x 2.2 cm
(TBG 27128)
£9,000





MAGALI REUS

In the chilly climes of January there is a palpable lingering sadness in the air. Quiet falls once the festive celebrations have passed. During the joyful festivities of Christmas, the totemic tree – uprooted or felled from its native soil – is carried into the warmth of people's homes. The tree is a symbol of togetherness, crowned with ornamental decorations and encircled by thoughtfully wrapped gifts. Yet once the festive season ends, it is quickly stripped bare. For a short while the centrepiece of domestic life, it is soon discarded – cast out on cold urban streets. Its needles, once a fleshly vibrant green, quickly dull into muted shades of brown and grey.

Wrapping paper adorning gifts gathered at the base of the Christmas tree carefully conceal the promise beneath its decorative skin. Patterned in bright, gracious colours, it too meets a similar fate to the tree. In the act of unveiling, the paper is torn apart – ripped, crumpled, and cast aside – its printed motifs rendered illegible. It quietly settles among the ordinary refuse of domestic life: discarded orange peel, milk cartons, beer cans, and the like.

The omnipresent urban pizza box awaits a similar destiny. Conveniently delivered to our doorsteps, a freshly made, piping-hot pie arrives as if by magic, summoned with the simple click of a button. The delivery pizza, an antidote to the culinary exertions of the elaborate Christmas meal, can feel like a true treat once all festive energy is spent. Yet once the momentary indulgence has passed, the box too is discarded—set beside other domestic waste, crusts and congealed cheese remnants still clinging to its surface.

Reus' *Subs* are a photographic sculptural collision of these three above mentioned relics of post-celebration. The photographs have been selected from the artist's archive of street-bound trees collected worldwide, ranging from Dallas to Paris, to small-town Germany and New York City.

In the unification of these three elements, each typically encountered in and around curb-side rubbish, they are no longer defined by their usual associations of waste or quiet melancholy. Instead, in their proximity, they begin to affirm one another. Reconfigured in unison, they take on a renewed presence: proud and celebratory, commemorating the joy of past moments while remaining firmly rooted in the present.

Reus's exhibition titled *Salt* is currently on view at the Kunstverein Freiburg, Germany through July 26, 2026.

MAGALI REUS

Subs (1401 262133)

2026

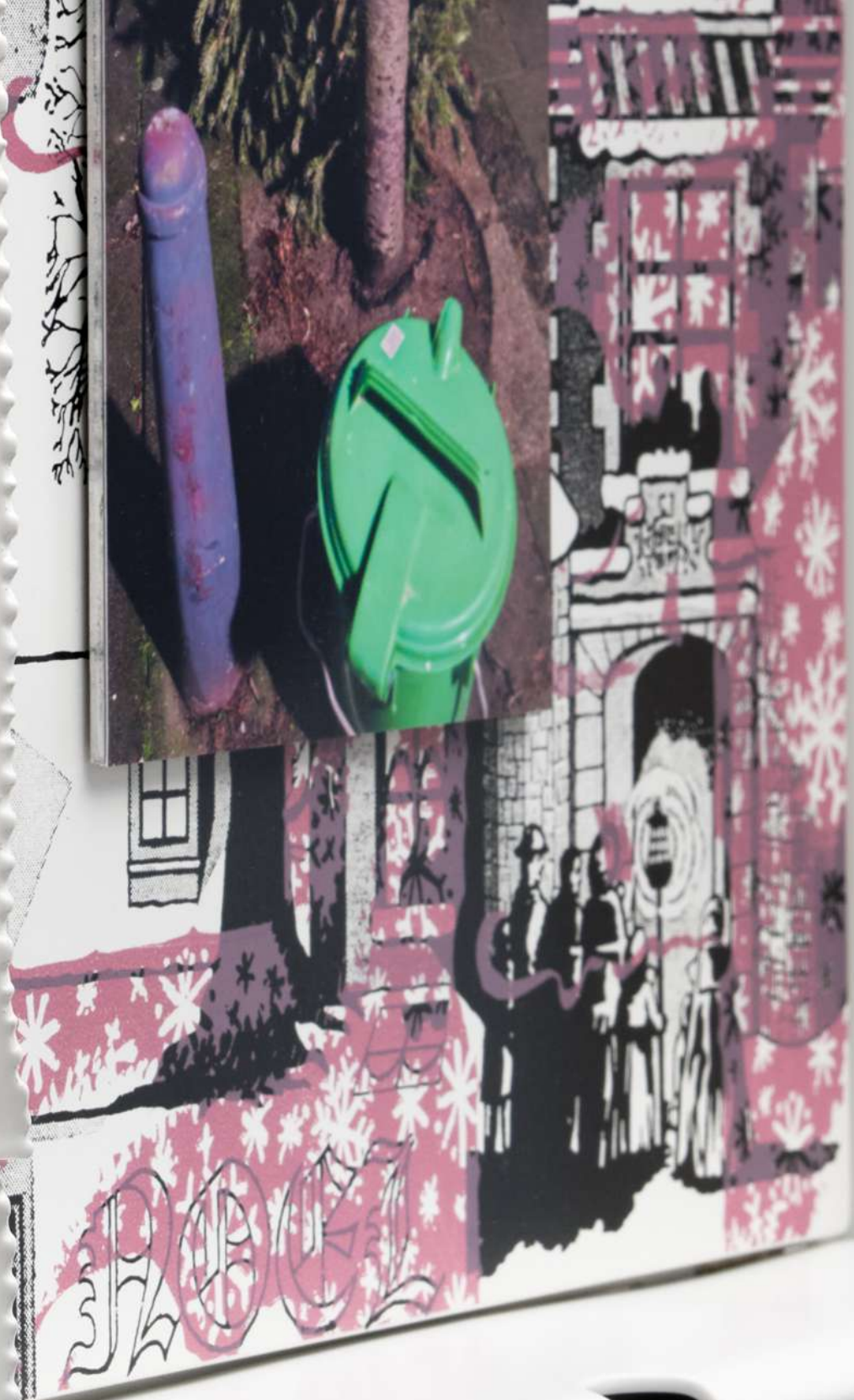
Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester
22 5/8 x 10 13/16 x 22 1/16 inches; 57.5 x 27.5 x 56 cm
(TBG 27165)

£8,000





262133



MAGALI REUS



MAGALI REUS
Rig (Crown Caps)
2025

Waxed, painted and sanded polyester;
forged, brushed, blackened and oiled steel bar;
forged, mirror-polished and oiled aluminium bar;
sand-cast, engraved aluminium; brushed,
sand-cast brass; airbrushed aluminium foil
58 5/8 x 30 1/8 x 24 1/4 inches;
149 x 76.5 x 61.5 cm
(TBG 26748)
£28,000



Magali Reus' Rig series takes visual mimicry as its starting point, luring the viewer in for closer contemplation by coaxing, tempting, flirting and attracting, perhaps, ultimately, even hooking them. They stage an underlying dynamic of courtship: the play of attraction and capture.

Caught between sport, leisure and sustenance, fishing, practiced as a hobby or as a means to feed hungry diners, could be understood as a theatre of baiting, waiting, and seizing. To its anticipated victim, the hook might pose a sharp, sudden, and inescapable threat and yet beneath the water's surface, rippling flashes of light and darkness can blur distinctions and confuse perception.

This vocabulary of attraction is not confined only to water bodies. The human body, too, plays host to hooks, lures, and ornaments. The decorative earring, anchored to the body, is yet another example of a seductive device.

Ingeniously hooked intimately to the human body via the ear, a beautifully polished white pearl harbours the ability to transport its wearer briefly into a Vermeer painting; while a yellow pineapple shape implies its wearer might be open to an exotic escape. Jewellery, like bait, courts attention, signalling pleasure, status, or fantasy, while tethering the wearer to systems of exchange and desire.

The Rig series intensifies these languages of lure and ornament. At once familiar and estranged, their hybrid silhouettes hint at animal forms, consumer goods, and fragments of domestic life. Seductive yet unsettling, playful yet edged with menace, the Rig series invites us to reflect on the strategies of desire, the economies of attention, and the entangled pleasures and risks of being caught.



MAGALI REUS



MAGALI REUS
Streamers (Moss)
2025

Sprayed polyester; sprayed, sanded and waxed polyester; acrylic resin; screen-printed card; pigments; sprayed aluminium tubing; polished graphite-coated CNC'd MDF; sanded and patinated laser-cut brass; brass bolts and rivets; laser-cut steel, cast concrete; MDF; paint
Artwork: 60 1/2 x 27 x 18 3/4 inches;
154 x 68.5 x 47.5 cm
Plinth: 6 x 48 1/2 x 38 1/2 inches; 123 x 98 x 15 cm
(TBG 26883)
£26,000

STRMRS

MSS

3

MMXXV



STRMRS MSS 3
MMXXV

Following the festive month of December, streets in many European towns feel grey and somewhat sad and forlorn. Pavements are littered with shredded gift paper, burnt-out fireworks and discarded Christmas trees. Glittering traces of fake snow and tinsel cling desperately to balding branches, offering only a sliver of last week's glamour – relics of a warm-hearted celebration, a mere distant memory.

During the summer months, people in coastal towns often find themselves enjoying the latest ocean catch at the harbour side. Deep fried cod is washed down joyfully with a glass of fresh sparkling wine; an ice cold beer is perfect accompaniment to a herring. Consumed, the skeletal remains of these culinary escapades are left behind, strewn along pavement gutters, or picked apart by gulls: another seasonal melancholic memento.

These two post-celebration relics are brought together within the sculptural *Streamers* series.

The *Streamers*' material construction and chalky, powder-like surfaces evoke both winter snow and the porous structure of bone. Rendered predominantly in hues of white, with dark green, blue, and brown washes, they emerge as distinctly animated forms. Their pine-like silhouettes – punctuated by colourful accents reminiscent of festive lights and ornaments – hold each of the five works in a highly individualised pose.

The *Streamers*' silhouettes, while suggestive of collapse – as if engaged in a Danse Macabre – are not merely mournful forms; instead, they lean positively toward celebration. Scaled to the human body, they meet us on equal terms, prompting reflection on whether what we consume holds as much significance as we assume ourselves to possess. In doing so, they gesture toward the cyclical interdependence that binds all living beings. The tension between natural and mechanical elements – most notably the industrially inspired joints – further invites consideration of how we move through intertwined cycles of consumption and regeneration.



ANALIA SABAN



ANALIA SABAN
Puffer (Patagonia, Statuario)

2026

Statuario marble

39 3/8 x 27 5/8 x 19 3/4 inches; 100 x 70 x 50 cm

(TBG 27097)

\$120,000





Referencing the material of Classical sculpture, yet carved by both the hand and the latest robotic technology, *Puffer (Patagonia, Statuario)* encapsulates a central concern in Analia Saban's practice: the dichotomy of the hand versus the machine. In her explorations of fabric and form, she engages with the art historical tradition of drapery—a motif used from antiquity to the Renaissance to demonstrate skill, suggest movement, and embody the interplay of surface and depth. In *Puffer (Patagonia, Statuario)*, Saban takes a contemporary approach, carving an everyday winter jacket into a material steeped in history.

TOMÁS SARACENO



TOMÁS SARACENO

K2-222 c/M+M

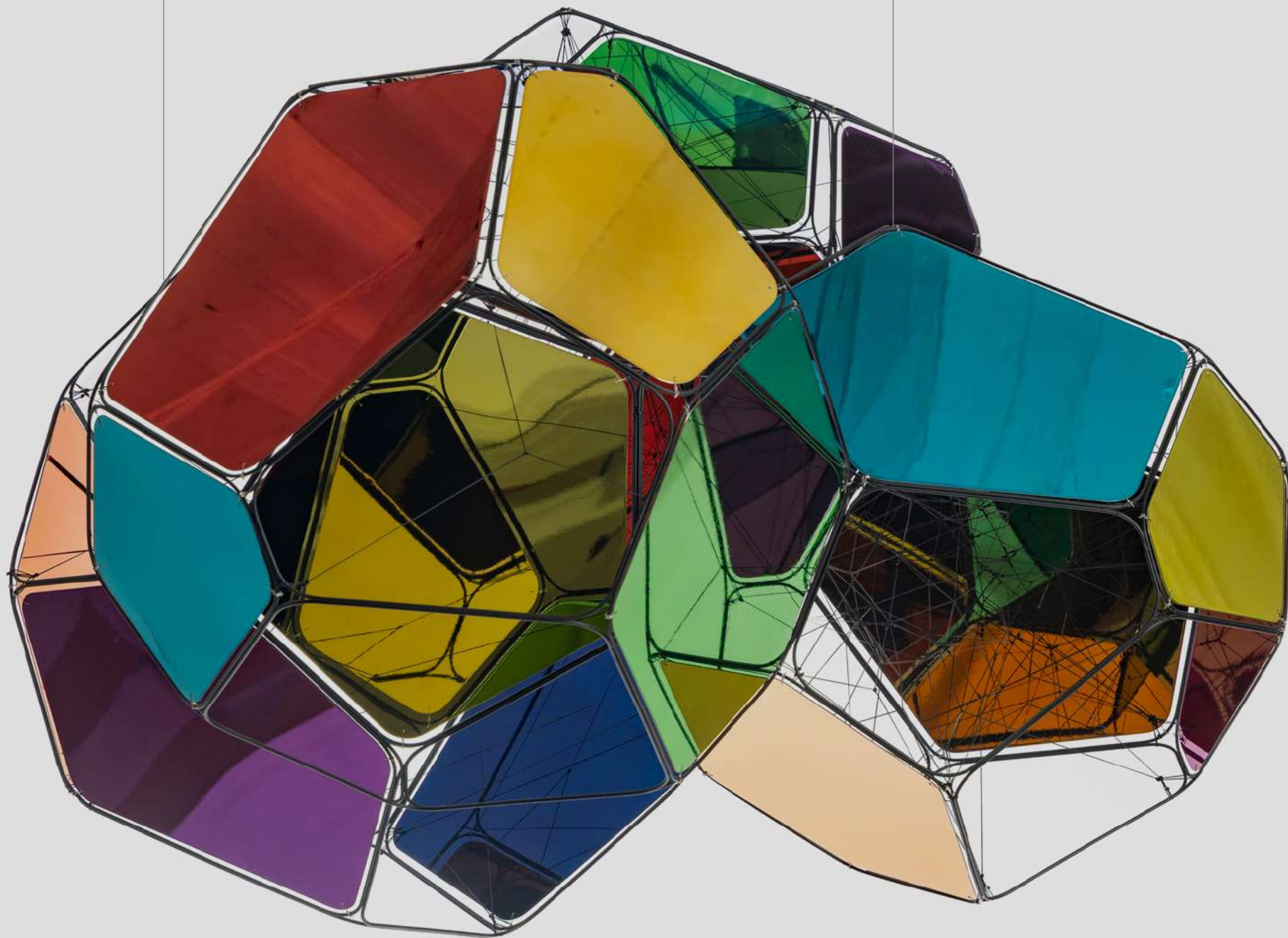
2026

Powder coated stainless steel, polyester rope, fishing line

35 1/2 x 43 3/8 x 53 1/2 inches; 90 x 110 x 136 cm

(TBG 27132)

€113,000 + crate

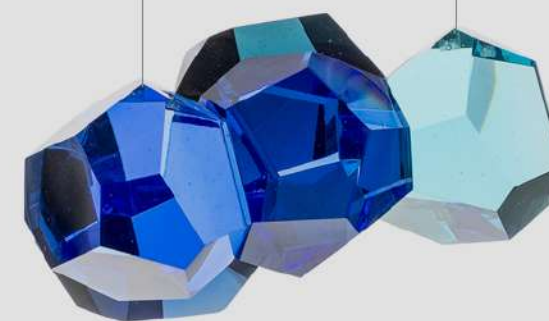
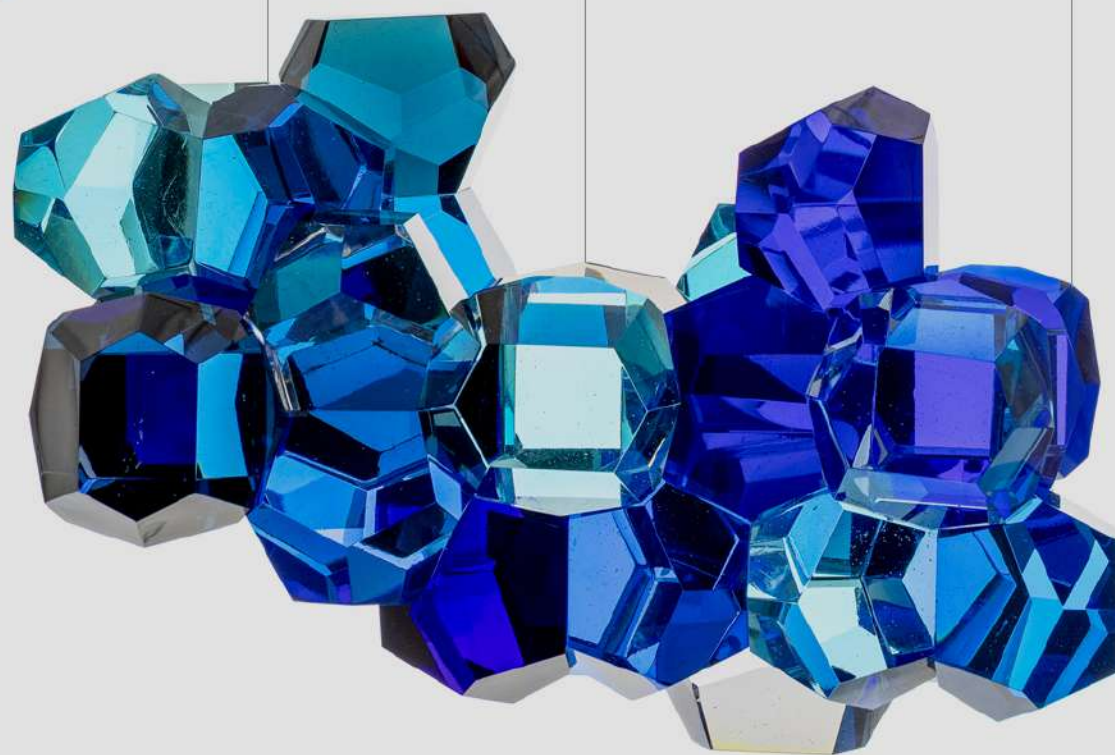


This work advances Saraceno's long-standing artistic inquiry *Air-Port-City / Cloud City*, a proposal for airborne habitats as a new, alternative form of urbanism. This work is composed of a number of interconnected modules constructed from mirrored metal panels, rendered in a colorful palette. In the space created by each module, there are netted forms which intersect with one another, entangled like tiny universes keeping one another in balance. The irregular facets of the sculpture are inspired by the geometry of the Weaire-Phelan structure, found in the way foam and soap bubbles form. The reflective surfaces illuminate an aqueous world, where boundaries become fluid and human spatial coordinates are challenged.

Saraceno's work is currently on view in his exhibition titled *Interwoven* at the New Taipei City Art Museum, New Taipei, Taiwan through Sept 13, 2026 as well as in his exhibition titled *Utopica* at the Kunstsammlungen Chemnitz, Germany through August 16, 2026. The artist also has an upcoming exhibition titled *Ancestral Futures* at the Haus der Kunst, Munich, Germany opening July 17, 2026.



TOMÁS SARACENO



TOMÁS SARACENO

Wayra 0.426

2026

Hand blown glass

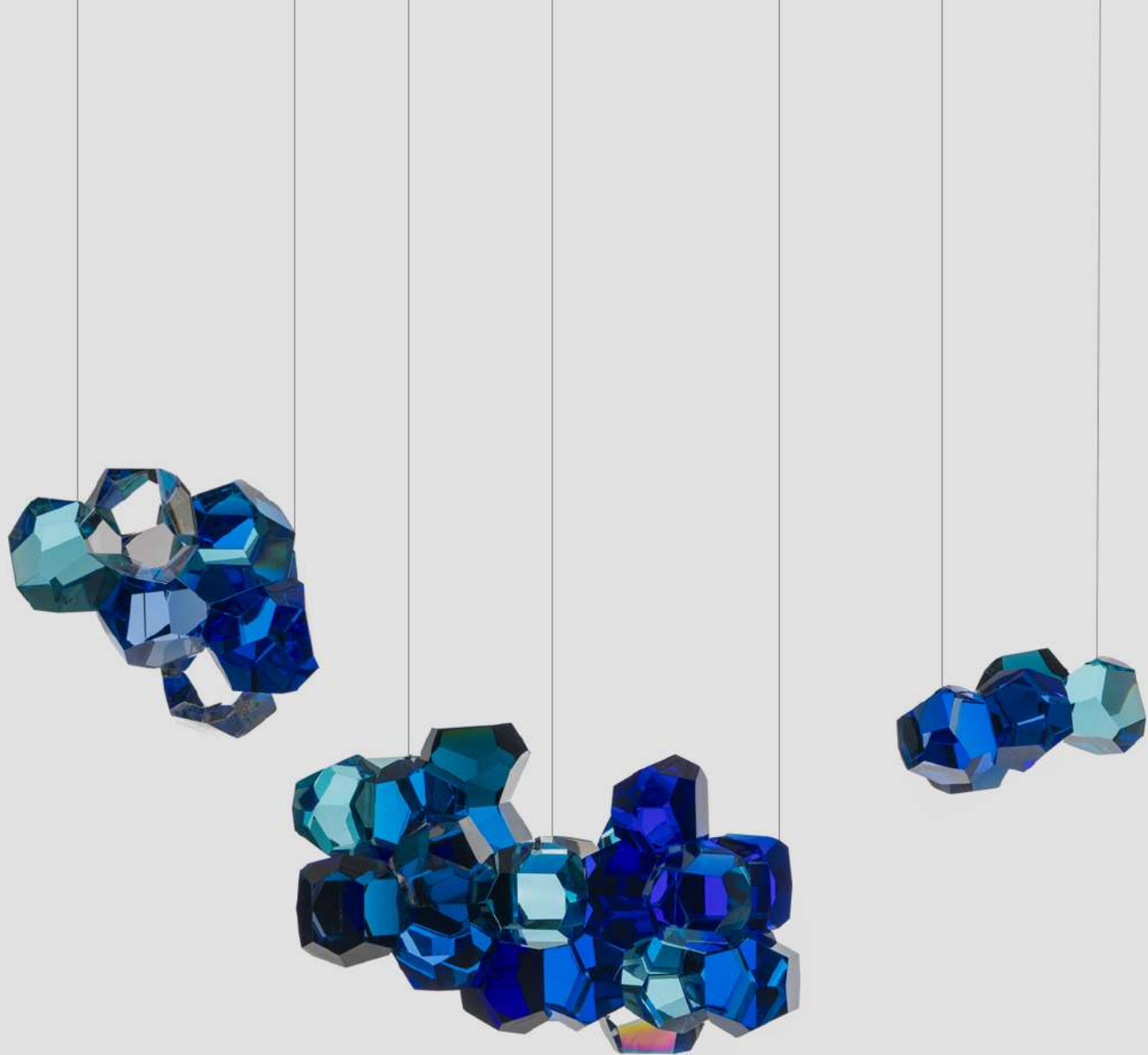
Part 1(29 mod): 6 3/4 x 11 x 7 7/8 inches; 17 x 28 x 20cm

Part 2 (07 mod): 4 3/4 x 6 3/4 x 5 1/8 inches; 12 x 17 x 13 cm

Part 3 (05 mod): 3 1/8 x 6 x 5 1/8 inches; 8 x 15 x 13 cm

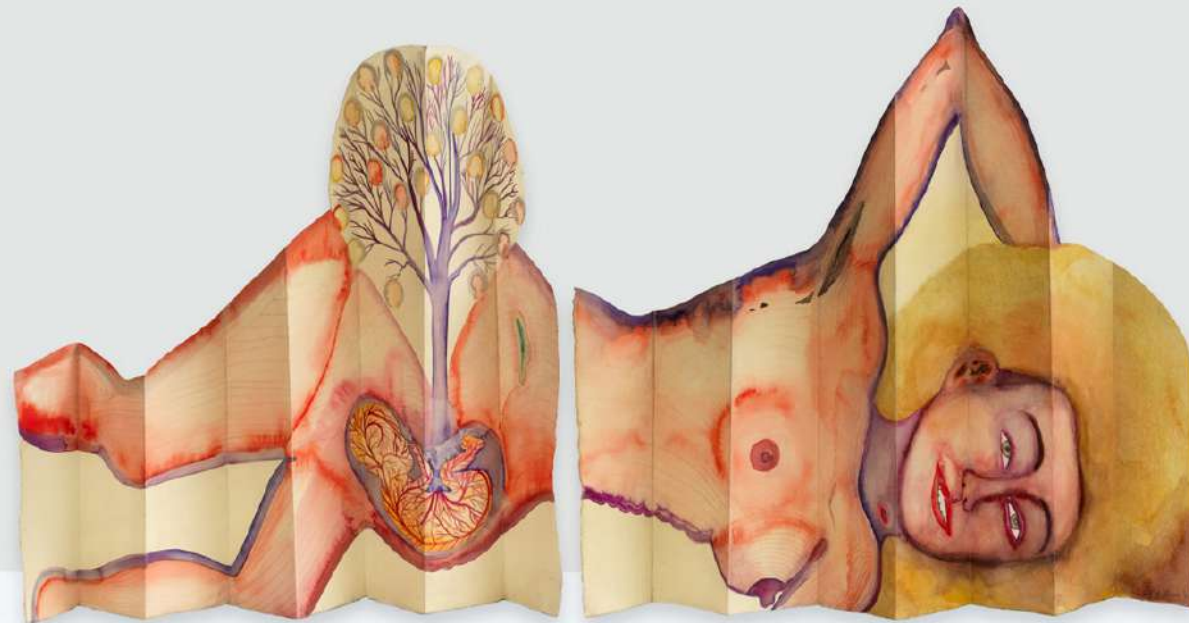
(TBG 27134)

€50,000 + crate

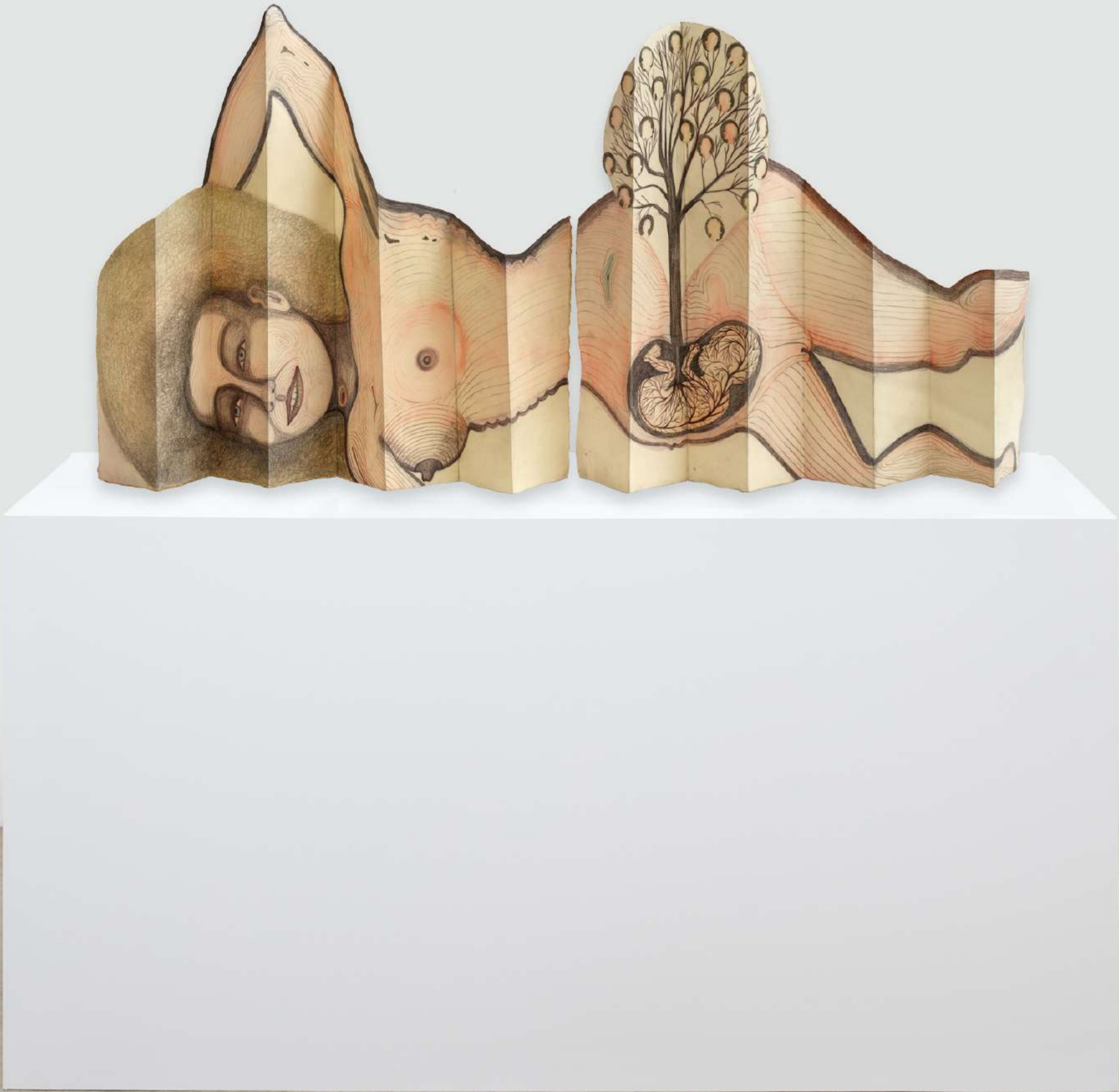




SANDRA VÁSQUEZ DE LA HORRA

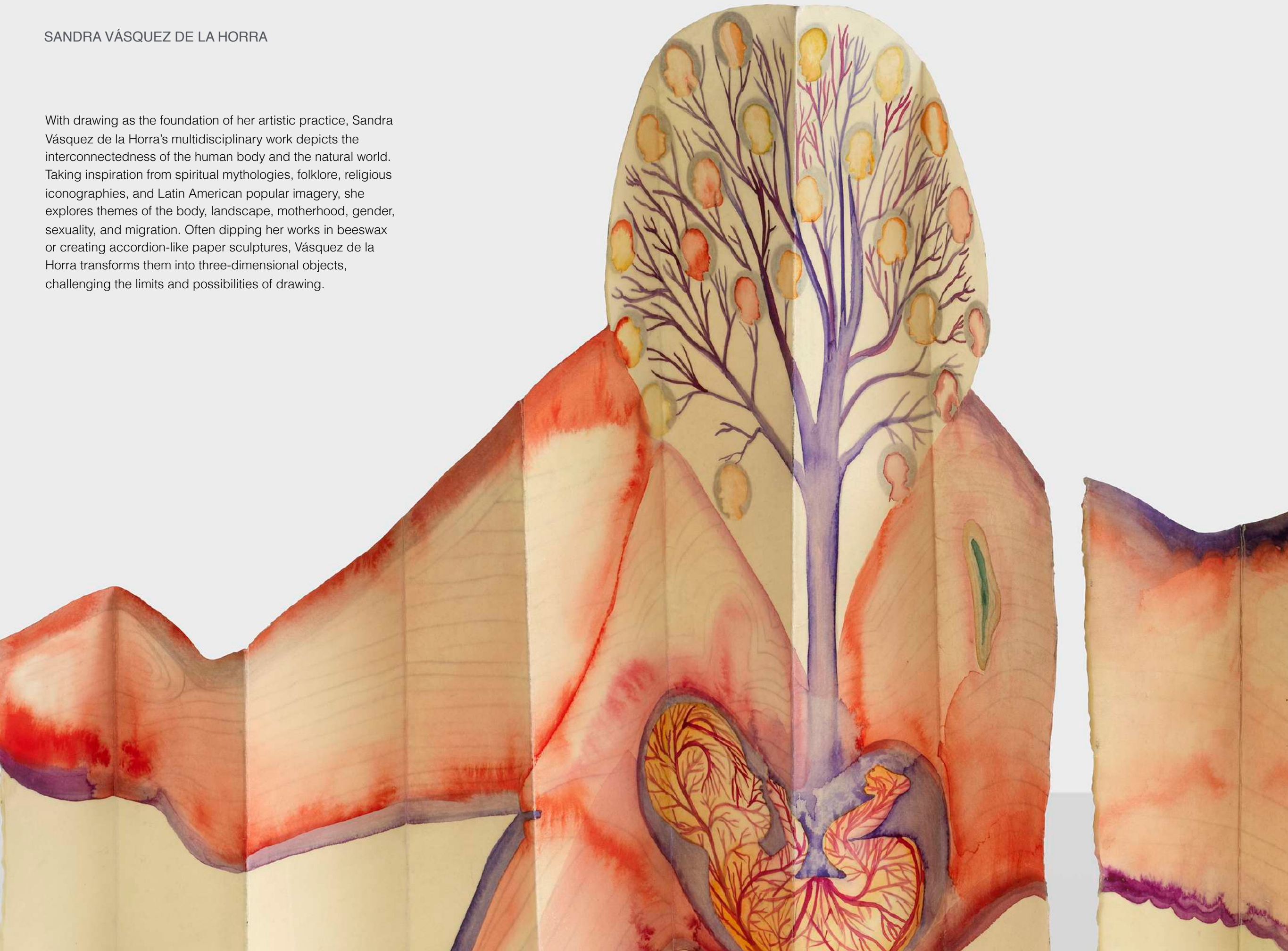


SANDRA VÁSQUEZ
DE LA HORRA
Sanando el Árbol
2026
Graphite, gouache and
watercolour on paper, wax
30 3/4 x 82 3/4 inches;
78 x 210 cm
(TBG 27093)
€54,000

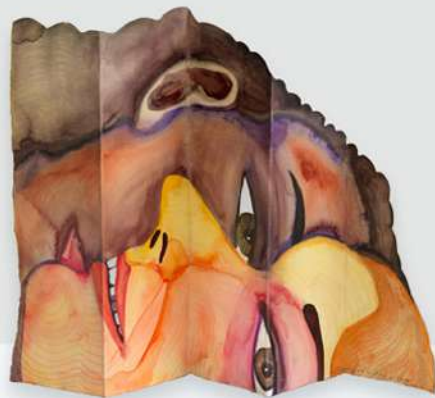


SANDRA VÁSQUEZ DE LA HORRA

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



SANDRA VÁSQUEZ DE LA HORRA



SANDRA VÁSQUEZ DE LA HORRA

Las Cómplices

2026

Graphite, gouache and watercolour on paper, wax

17 x 25 7/8 inches; 43 x 65.5 cm

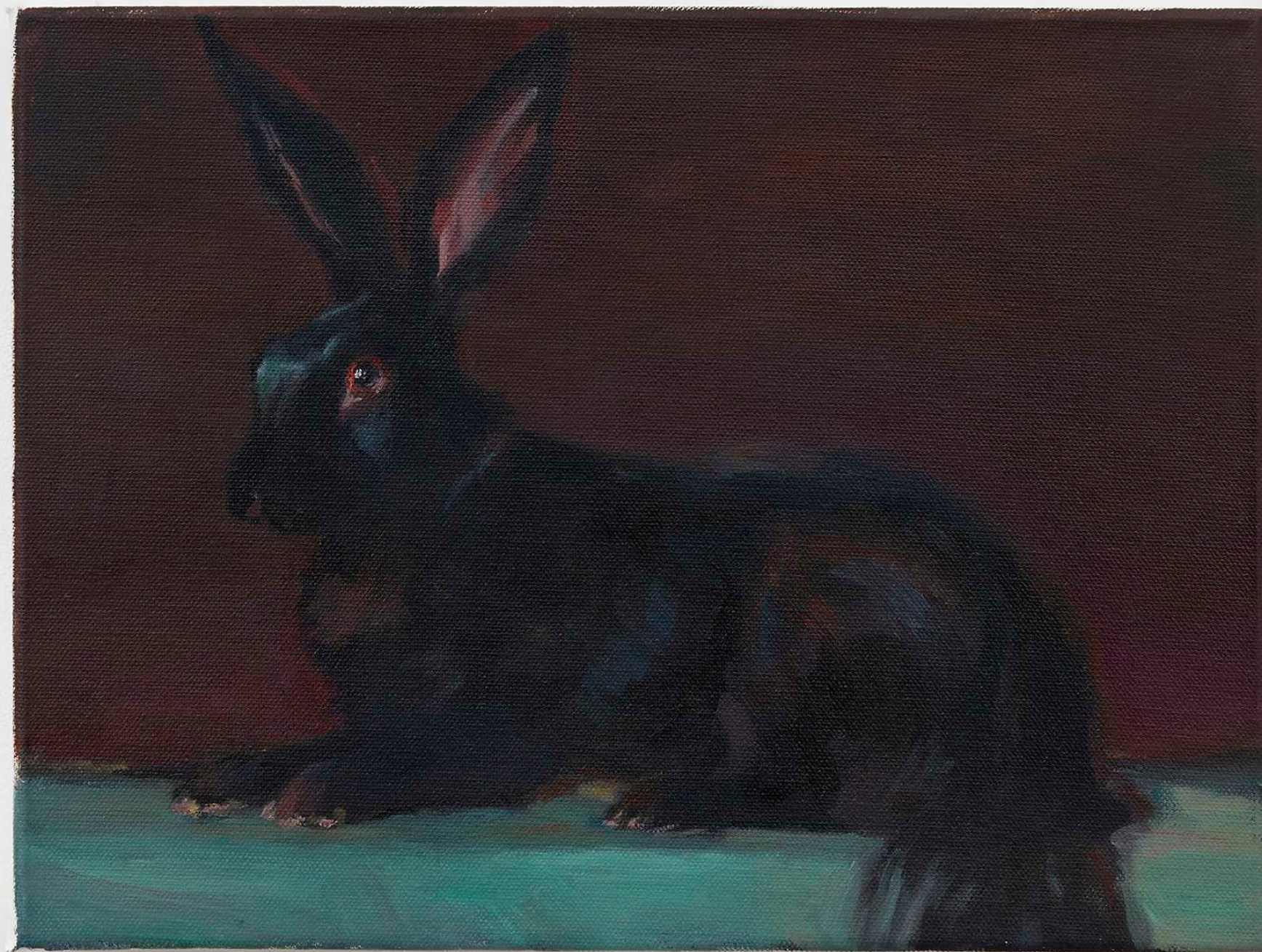
(TBG 27090)

€14,000





GILLIAN WEARING



GILLIAN WEARING
Straight long black hair
2026
Oil on canvas
11 7/8 x 15 3/4 inches; 30 x 40 cm
(TBG 27118)
£14,000

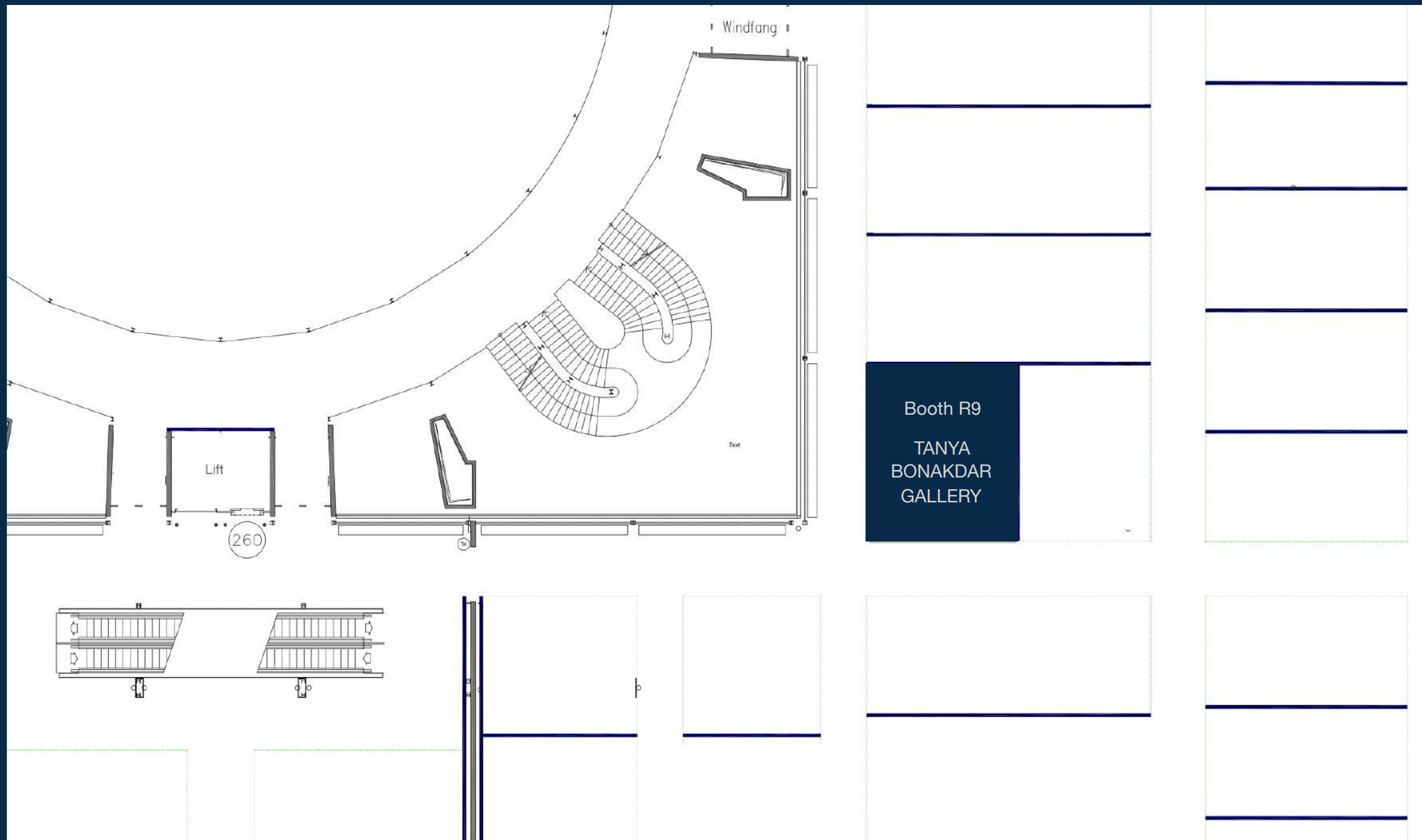


Gillian Wearing's *Straight long black hair* was inspired by Albrecht Dürer's masterpiece *Young Hare (Feldhase)*. The image is then made into a self portrait by incorporating the surreal long hair at the back of the hare's tail, much like the artist's own long straight black hair. The play on the word hair and hare adds a mysterious element, as the body of the animal almost disappears elusively into the background.

Wearing's exhibition titled *Spiritual Family* is currently on view at the National Portrait Gallery, London through January 10, 2027



Hall 2.1: Upstairs Booth R9



EXHIBITIONS WORLDWIDE



Olafur Eliasson

Your curious journey
Museum of Contemporary Art and Design
Manila, Philippines
July 9 – November 12, 2026



Shilpa Gupta

What Still Holds
Hamburger Bahnhof, Nationalgalerie der Gegenwart
Berlin, Germany
March 27, 2026 – January 3, 2027



Mark Manders

Tanya Bonakdar Gallery, New York,
April 30 – July 31, 2026

Room with All Existing Words, London Mithraeum, Bloomberg
SPACE, January 22 – July 4, 2026



Ernesto Neto

SunForceOceanLife
Museum of Fine Arts, Texas
March 8 - September 7, 2026



Rivane Neuenschwander

*Colourful Parachutes: Imagining Alternative Futures Through the
Power of Play*

The Power Plant Contemporary Art Gallery, Toronto
April 26 - September 6, 2026



Lisa Oppenheim

Monsieur Steichen
La Mécanique Générale, LUMA, Arles, France
July 6, 2026 - October 4, 2026



Magali Reus

Salt
Kunstverein Freiburg, Germany
May 22 - July 26, 2026



Tomás Saraceno

Interwoven, New Taipei City Art Museum, New Taipei, Taiwan,
March 21 – Sept 13, 2026

Utopica, Kunstsammlungen Chemnitz, Germany,
April 11 – August 16, 2026

Ancestral Futures

Haus der Kunst, Munich, Germany
July 17, 2026 - February 7, 2027



Gillian Wearing

Spiritual Family
National Portrait Gallery, London
January 9, 2026 – January 10, 2027

All works subject to prior sale and applicable tax.