

Tanya Leighton

ART BASEL
18–21 June 2026

Galleries Sector
Booth K14, Hall 2.1

Works by:

Eddie Rodolfo Aparicio
Antonio Ballester Moreno
Amrita Dhillon
Lunita-July Dorn
Adrian Geller
Shen Han
Sky Hopinka
Simone Kennedy Doig
Oliver Osborne
Luisa Rabbia
Maximilian Rödel



Luisa Rabbia

LUIA RABBIA

Tanya Leighton is delighted to announce the representation of Luisa Rabbia. The gallery will present new works by Rabbia at Art Basel, ahead of her first solo exhibition this September during Berlin Art Week.

Luisa Rabbia (born 1970, Turin, Italy) lives and works in New York. Working across large-scale paintings and an expansive practice rooted in mark-making, Rabbia translates psychological and collective states into dense, rhythmic networks of line in which the body dissolves into systems of energy and interconnection. The works on paper and board extend this sensibility into more intimate and concentrated registers.

Solo and group exhibitions include: Museo della Permanente, Milan (2025); Kunstmuseum, Linz, Austria (2025); Studio Museo Felice Casorati, Pavarolo, Turin (2024w); Westmont Ridley-Tree Museum of Art, Santa Barbara, CA (2022); Collezione Maramotti, Reggio Emilia (2021, 2017); Magazzino Italian Art Foundation, Cold Spring, NY (2020); Manifesta 12, Palazzo Drago, Palermo (2018); Palazzo delle Esposizioni, Rome (2018, 2008); Isabella Stewart Gardner Museum, Boston (2019, 2014, 2008); Fondazione Merz, Turin (2015, 2009); Center for the Visual Arts, Harvard University, Cambridge (2013); Museo del Novecento, Milan (2012); Fundación PROA, Buenos Aires (2010), curated by Beatrice Merz; Fondazione Querini Stampalia, Venice (2009); MAXXI, Rome (2007); Shanghai Museum of Contemporary Art, Shanghai (2006), among others.

Luisa Rabbia was Visiting Professor in Drawing at Harvard University, Cambridge, in 2013/14. She is the recipient of the Pollock-Krasner Foundation Grant (2022) and the NYSCA/NYFA Artist Fellowship in Painting (2018).

Her work is held in public collections including D'ARC, Rome; Westmont Ridley-Tree Museum of Art, Santa Barbara; The Olnick Spanu Collection, New York; Collezione Maramotti, Reggio Emilia; Collection GAMEC, San Gimignano; Museo del Novecento, Milan; and GAM Gallery of Modern Art, Turin.





Luisa Rabbia's paintings dissolve the boundary between the human body and the natural world, proposing instead a continuum — of matter, of scale, of time. Working across canvases of considerable scale, she builds layered compositions in which abstracted figures emerge and recede, coalesce and disperse, as though caught in the slow choreography of organic processes at once cellular and cosmic. The work moves between microcosm and macrocosm without resolving the distance between them, holding both in suspension.

Luisa Rabbia
The Transformer (3), 2026
Oil on linen
133x76 cm
52 $\frac{3}{8}$ x29 $\frac{7}{8}$ in
Unique
(RABBIA-2026-0015)
\$ 35,000.00 (+ tax)

[High-resolution images available here](#)

“The artist’s paintings are successful ‘compromise formations,’ as Freud said of dreams, that reconcile the life and death instincts: the former integrative, the latter disintegrative. One of the reasons her works are emotional as well as aesthetic masterpieces, not to say triumphs of the imagination, is that they make use of the modernist heritage in a singular way. She makes the dialectical terseness of abstract art wonderfully capacious and resoundingly clear.”

–Donald Kuspit
Artforum

Luisa Rabbia
The Woods, 2026
Oil on linen
112x70 cm
44⅞x27½ in
Unique
(RABBIA-2026-0013)
\$ 35,000.00 (+ tax)

[High-resolution images available here](#)





“The surface of the painting is crossed by a constellation of imprints. Rabbia presses her fingers into the preparatory plaster, a simple gesture that becomes a declaration of responsibility. Each imprint is a trace added to the others, a memory that accumulates in layers, evidence of the bond between the one who creates and the world that receives the work. The material crumbles into particles reminiscent of cells and cosmic dust, as if the painting were born from an ongoing dialogue between micro and macro, between interiority and landscape.”

–Davide Landoni
Il Giornale dell'Arte

Luisa Rabbia
The Transformer (2), 2026
Oil on linen
126x86 cm
49 $\frac{5}{8}$ x33 $\frac{3}{8}$ in
Unique
(RABBIA-2026-0014)
\$ 35,000.00 (+ tax)

[High-resolution images available here](#)







Her surfaces bear the evidence of an intuitive and physical engagement: paint scraped in rhythmic gestures, accumulated strata of pencil marks, the pressure of fingertips preserved in pigment. These traces — quiet, cumulative — speak to the minute impressions left by a life, while the paintings themselves open outward into something far larger. The expressive colour throughout carries an additional register, suggesting not only transformation but passage — states of becoming that carry spiritual as well as material weight.

Luisa Rabbia
In-Balance, 2025
Oil on linen
112x70 cm
44 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in
Unique
(RABBIA-2026-0016)
\$ 35,000.00 (+ tax)

[High-resolution images available here](#)





TO YOU

What is more beautiful than night
and someone in your arms
that's what we love about art
it seems to prefer us and stays

if the moon or a gasping candle
sheds a little light or even dark
you become a landscape in a landscape
with rocks and craggy mountains

and valleys full of sweaty ferns
breathing and lifting into the clouds
which have actually come low
as a blanket of aspirations' blue

for once not a melancholy color
because it is looking back at us
there's no need for vistas we are one
in the complicated foreground of space

the architects are most courageous
because it stands for all to see
and for a long long time just as
the words "I'll always love you"

impulsively appear in the dark sky
and we are happy and stick by them
like a couple of painters in neon allowing
the light to glow there over the river

— Frank O'Hara

Luisa Rabbia
The Woods (2), 2026
Oil on linen
207.5×55.5 cm
81¾×21⅞ in
Unique
(RABBIA-2026-0017)
\$ 35,000.00 (+ tax)

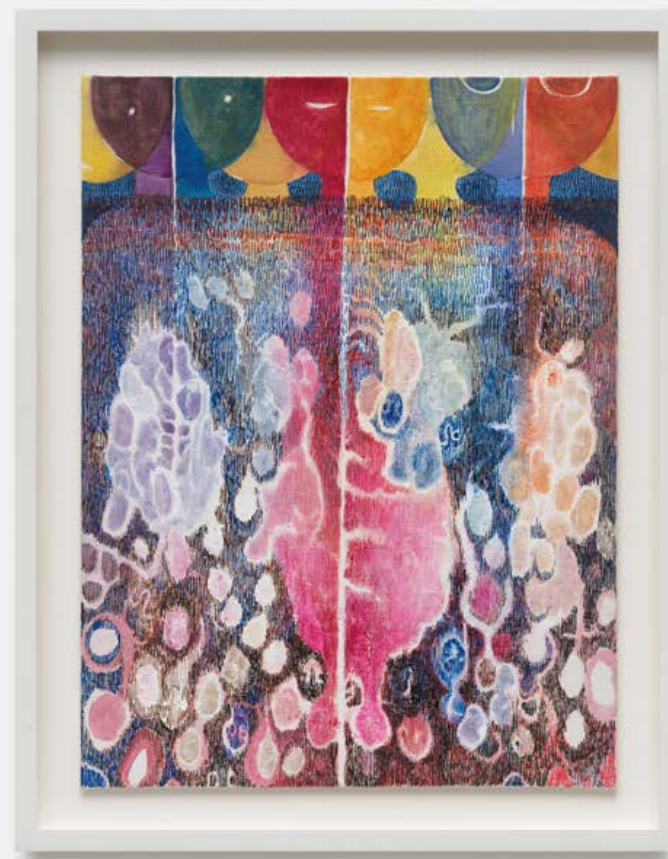
[High-resolution images available here](#)





Luisa Rabbia
Daily Reflections, July 28, 2023
 Ink and watercolour on canvas mounted
 on board
 40x30 cm
 16x12 in
 Unique
 (RABBIA-2026-0002)
 \$ 9,000.00 (+ tax)

[High-resolution images available here](#)



Luisa Rabbia
The Gods, August 2, 2023
 Ink and watercolour on canvas mounted
 on board
 40x30 cm
 16x12 in
 Unique
 (RABBIA-2026-0003)
 \$ 9,000.00 (+ tax)

[High-resolution images available here](#)



Luisa Rabbia
The Transformer, 2025/26
 Ballpoint pen on paper
 30.5×23 cm
 12×9 in
 Unique
 (RABBIA-2026-0010)
 \$ 6,000.00 (+ tax)

[High-resolution images available here](#)



Luisa Rabbia
In-Balance, 2023
 Ink and pastels on paper
 28×21.5 cm
 11×8½ in
 Unique
 (RABBIA-2026-0006)
 \$ 6,000.00 (+ tax)

[High-resolution images available here](#)

“There are works that arrive with a bang, loudly announcing their presence as if demanding to be looked at. There are others, however, that breathe in the space and patiently await the arrival of their observer, cultivating a secret life that happens before and after meeting the spectator. Luisa Rabbia’s works belong to the latter.”

–Silvia Bottani

Luisa Rabbia
Hidden Lives, 2026
Silverpoint pen, colored pencil, watercolor
on prepared paper
30.5×22 cm
12×9 in
Unique
(RABBIA-2026-0012)
\$ 6,000.00 (+ tax)

[High-resolution images available here](#)





Sky Hopinka

SKY HOPINKA

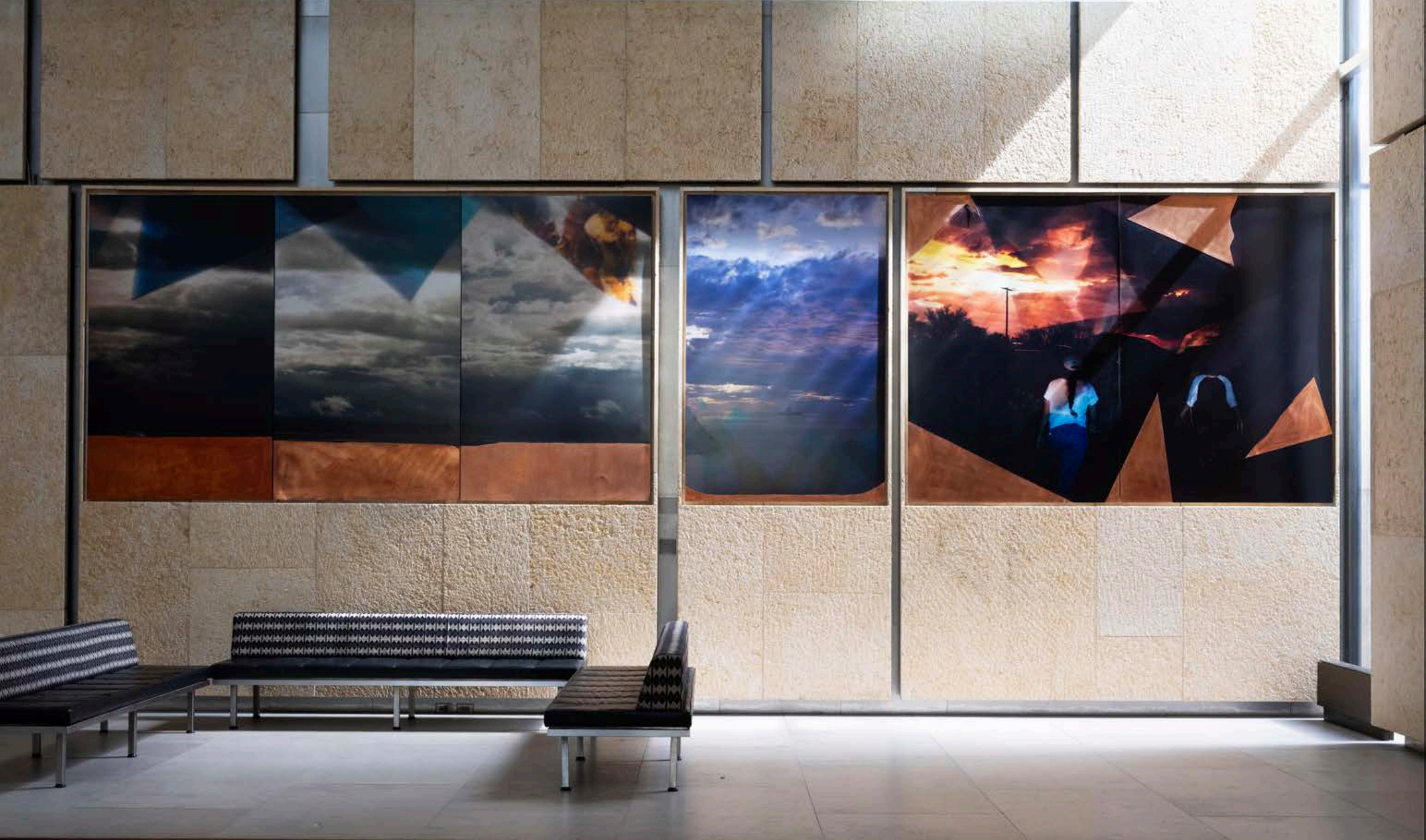
Sky Hopinka (born 1984, Ferndale, Washington) lives and works in New York. He is a member of the Ho-Chunk Nation/Pechanga Band of Luiseño Indians. He is an Assistant Professor at Harvard University. In 2022, he received a MacArthur Fellowship for his work in film and video, offering new strategies for representing Native worldviews.

Spanning moving image, photography, and poetry, Hopinka's practice navigates the layered poetics of place and perception. Drawing on personal and collective histories, his work reflects a sustained exploration of Indigenous identity—how knowledge is held, remembered, and transformed over time. Blurring the boundaries between the documentary and the lyrical, Hopinka creates works that offer an embodied, often intimate encounter with Indigenous perspectives. His visual and textual compositions examine the complexities of survivance, displacement, and return, crafting immersive experiences that resist linear narratives and invite expanded ways of seeing and knowing.

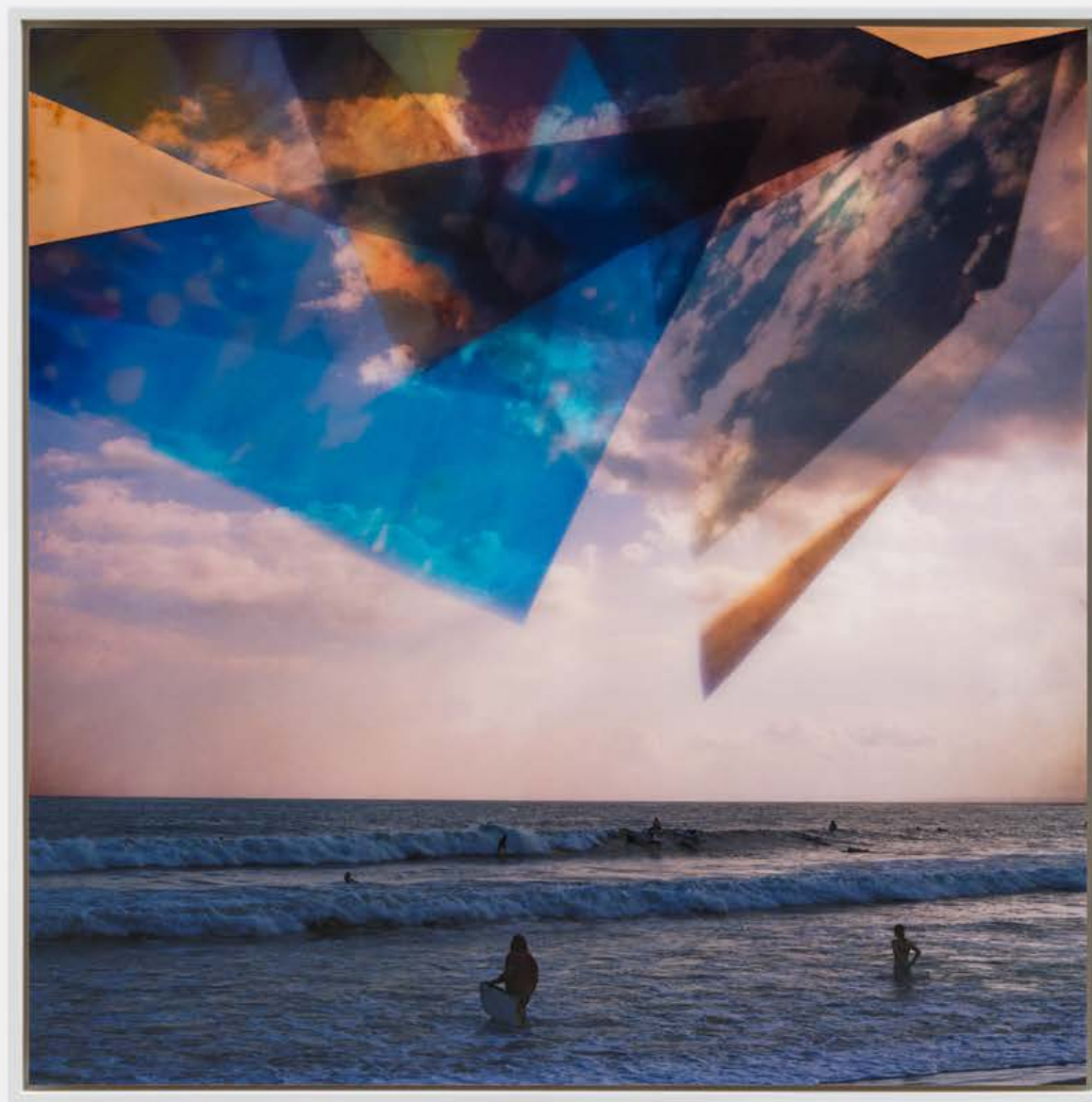
Recent solo exhibitions include the National Gallery of Art, Washington, D.C.; Barnes Foundation, Philadelphia; Guggenheim Museum Bilbao; MoMA, New York; Tate Modern, London; Speed Art Museum, Louisville; Museu de Arte de São Paulo; LUMA, Arles; Frye Art Museum, Seattle; and San José Museum of Art. Recent group exhibitions include the Hammer Museum, Los Angeles; Kunstmuseum Wolfsburg; Palais de Tokyo, Paris; ICA Boston; Walker Art Center, Minneapolis; UCCA Center for Contemporary Art, Beijing; Portikus, Frankfurt; and the Getty Museum, Los Angeles, among many others.

His work is included in the permanent collections of Berkeley Art Museum and Pacific Film Archive, Berkeley; Hammer Museum, Los Angeles; Museum für Moderne Kunst, Frankfurt; MUDAM, Luxembourg; SFMOMA, San Francisco; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; The Whitney Museum of American Art, New York; Kadist, San Francisco; Milwaukee Art Museum; Minneapolis Institute of Art; Northwestern Mutual, Milwaukee; Smith College Museum of Art, Northampton; and Princeton University Art Museum, amongst others.



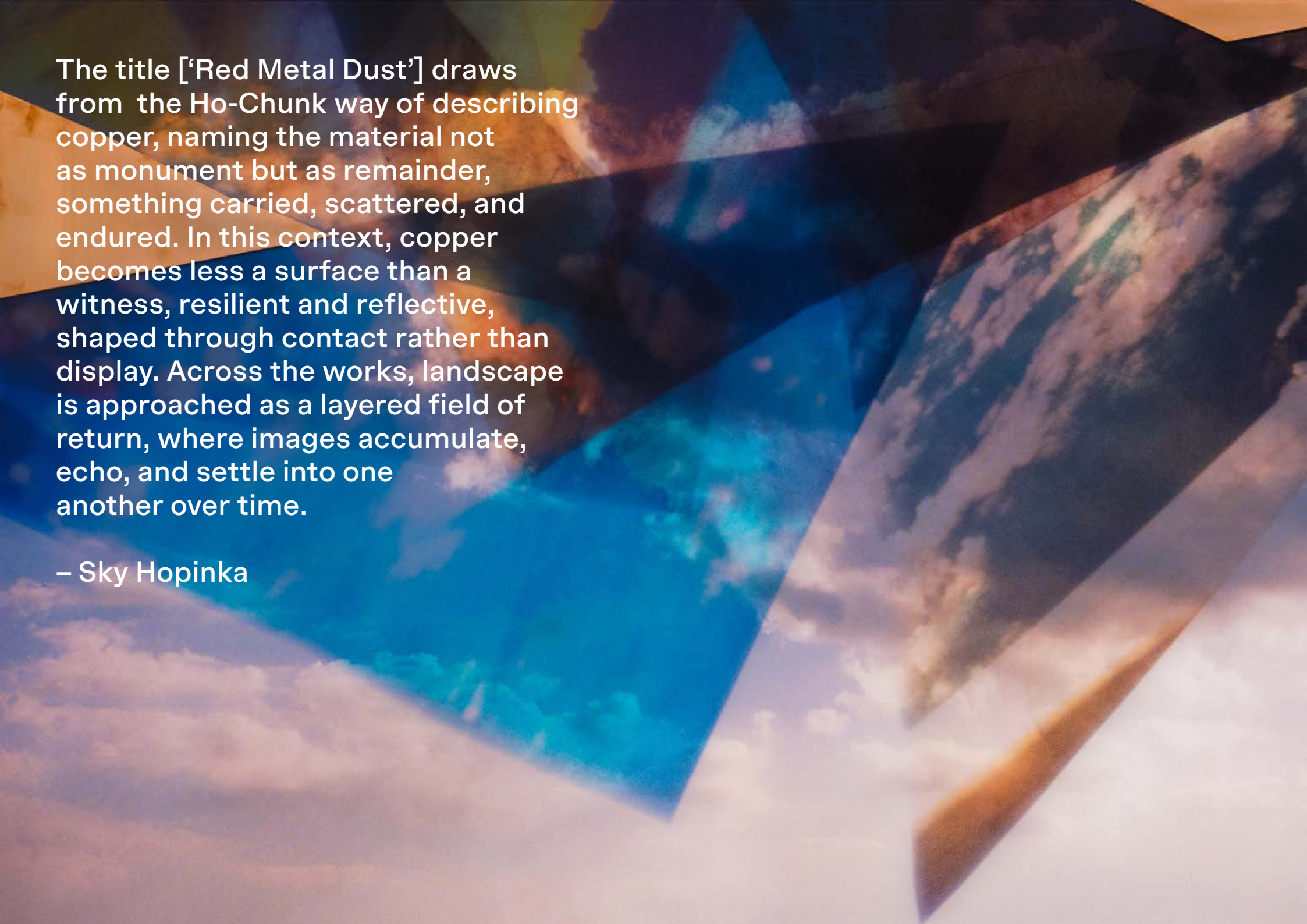


Sky Hopinka
Installation view, 'Red Metal Dust'
Barnes Foundation, Philadelphia. 21 March 2026 – 18 January 2027



Sky Hopinka
Red Metal 12, 2026
Inkjet, copper, UV laminate (framed)
104.5x104.5x5 cm
41 $\frac{1}{8}$ x41 $\frac{1}{8}$ x2 in
Unique
(HOPINKA-2026-0051)
\$ 30,000.00 (+ tax)

[High-resolution images available here](#)



The title ['Red Metal Dust'] draws from the Ho-Chunk way of describing copper, naming the material not as monument but as remainder, something carried, scattered, and endured. In this context, copper becomes less a surface than a witness, resilient and reflective, shaped through contact rather than display. Across the works, landscape is approached as a layered field of return, where images accumulate, echo, and settle into one another over time.

– Sky Hopinka



Sky Hopinka
Red Metal 13, 2026
Inkjet, copper, UV laminate (framed)
104.5x104.5x5 cm
41 $\frac{1}{8}$ x41 $\frac{1}{8}$ x2 in
Unique
(HOPINKA-2026-0052)
\$ 30,000.00 (+ tax)

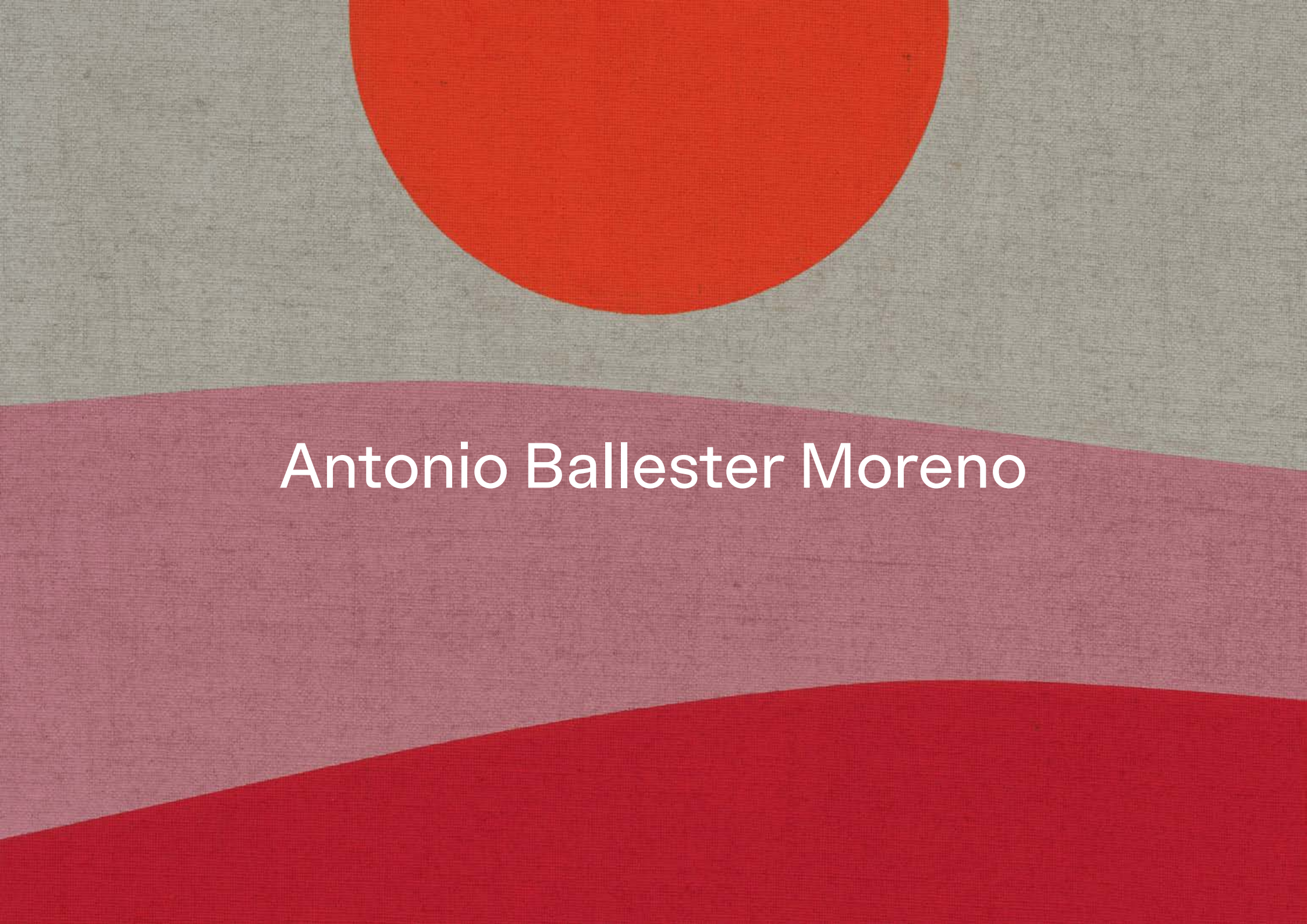
[High-resolution images available here](#)



Sky Hopinka
Red Metal 14, 2026
Inkjet, copper, UV laminate (framed)
104.5x104.5x5 cm
41 $\frac{1}{8}$ x41 $\frac{1}{8}$ x2 in
Unique
(HOPINKA-2026-0053)
\$ 30,000.00 (+ tax)

[High-resolution images available here](#)





Antonio Ballester Moreno

ANTONIO BALLESTER MORENO

Antonio Ballester Moreno (born 1977, Madrid) lives and works in Madrid.

Ballester Moreno has developed a singular visual language deriving from the symbolism of nature, where stars, the sun, vegetation, or clouds are conveyed in vibrant hues of red, pink, blue, and orange.

Recent solo exhibitions include 'SUN'; 'Sky and Earth' at CA2M, Madrid; 'Not There – Here' in Zurich; 'Água (verde)' in São Paulo; 'THE MOUNTAIN, THE SKY, THE WIND, THE SKY.'; 'Nubes (verde)' in Madrid; 'What Can Be Seen From Here' at Fundación Cereales Antonino y Cinia, León; 'ANOTHER DAY'; 'Autoconstrucción. Piezas Sueltas. Juego y Experiencia' at ARTIUM – Basque Museum of Contemporary Art, Vitoria; 'DAY'; 'Ánfora, grotesco, armazón, maniquí' at Museo Patio Herreriano, Valladolid; and a major exhibition at La Casa Encendida, Madrid, accompanied by his first comprehensive monograph '¡Vivan los campos libres de España!'. In 2025, Ballester Moreno participated in the 32nd Bienal de Pontevedra; in 2019, he curated a section of the 33rd Bienal de São Paulo, in which he also participated as an artist.

His works are held in public collections including CIFO – Colección Ella Fontanals Cisneros, Miami; TBA21 – Thyssen-Bornemisza Art Contemporary, Madrid; Museo Nacional Centro de Arte Reina Sofía, Madrid; Helga de Alvear Collection, Cáceres; Banco de España Collection, Madrid; Museo de Arte Contemporáneo de Castilla y León; Olbricht Collection, Berlin; Louis Vuitton, New York; and CA2M – Centro de Arte Dos de Mayo, Madrid.

Installation view, 'Sky and Earth'
Museo CA2M, Madrid. 11 April – 27 September 2026





Antonio Ballester Moreno
Left to right:
Pink Orange; *Red Orange*, both 2025/2026
Acrylic on jute
92x73 cm
36¼x28¾ in
Unique
Each € 13,000.00 (+ tax)

[High-resolution images available here](#)



Although cast in bronze, the works retain the appearance of cardboard. Each sculpture begins as a cardboard construction before being translated into bronze, preserving the lightness, texture, and provisional character of the original material.

Antonio Ballester Moreno
Top, left to right:

Planta 1, 2026
Bronze
114x49x21 cm, 44⁷/₈x19¹/₄x8¹/₄ in
Unique
(MORENO-2026-0106)
€ 25,000.00 (+ tax)

Planta 3, 2026
Bronze
72x26.5x14.5 cm; 28³/₈x10³/₈x5³/₄ in
Unique
(MORENO-2026-0108)
€ 16,000.00 (+ tax)

Planta 2, 2026
Bronze
120x40x20 cm, 47¹/₄x15³/₄x7⁷/₈ in
Unique
(MORENO-2026-0107)
€ 25,000.00 (+ tax)

[High-resolution images available here](#)





Although formally grounded in abstraction, Ballester Moreno's practice resonates with traditions of ornament, craft, and folkloric culture, in which nature appears not as an illusionistic landscape, but as a symbolically condensed space of experience. Landscape is not depicted but translated into signs: sun, plants, or clouds become emblematic elements within a precise compositional order. His work shares an affinity with mythic traditions in which landscape and natural cycles serve to condense time, memory, and existential experience. The paintings, therefore, propose a contemporary approach to landscape that intertwines pictorial space and objecthood, carrying the weight of collective memory and origins.

Antonio Ballester Moreno

Top, left to right:

Red Pink Blue; *Green Pink Blue*; *Red Blue*, all 2025/2026

Acrylic on jute

130x97 cm

51½x38¼ in

Unique

Each € 18,000.00 (+ tax)

[High-resolution images available here](#)



Antonio Ballester Moreno
Installation view, 'SUN'
Tanya Leighton, Berlin. 1 May – 20 June 2026

Lunita-July Dorn



LUNITA-JULY DORN

Lunita-July Dorn (born 1999, Berlin) lives and works in Berlin. She studies at the Kunsthochschule Weißensee under Friederike Feldmann.

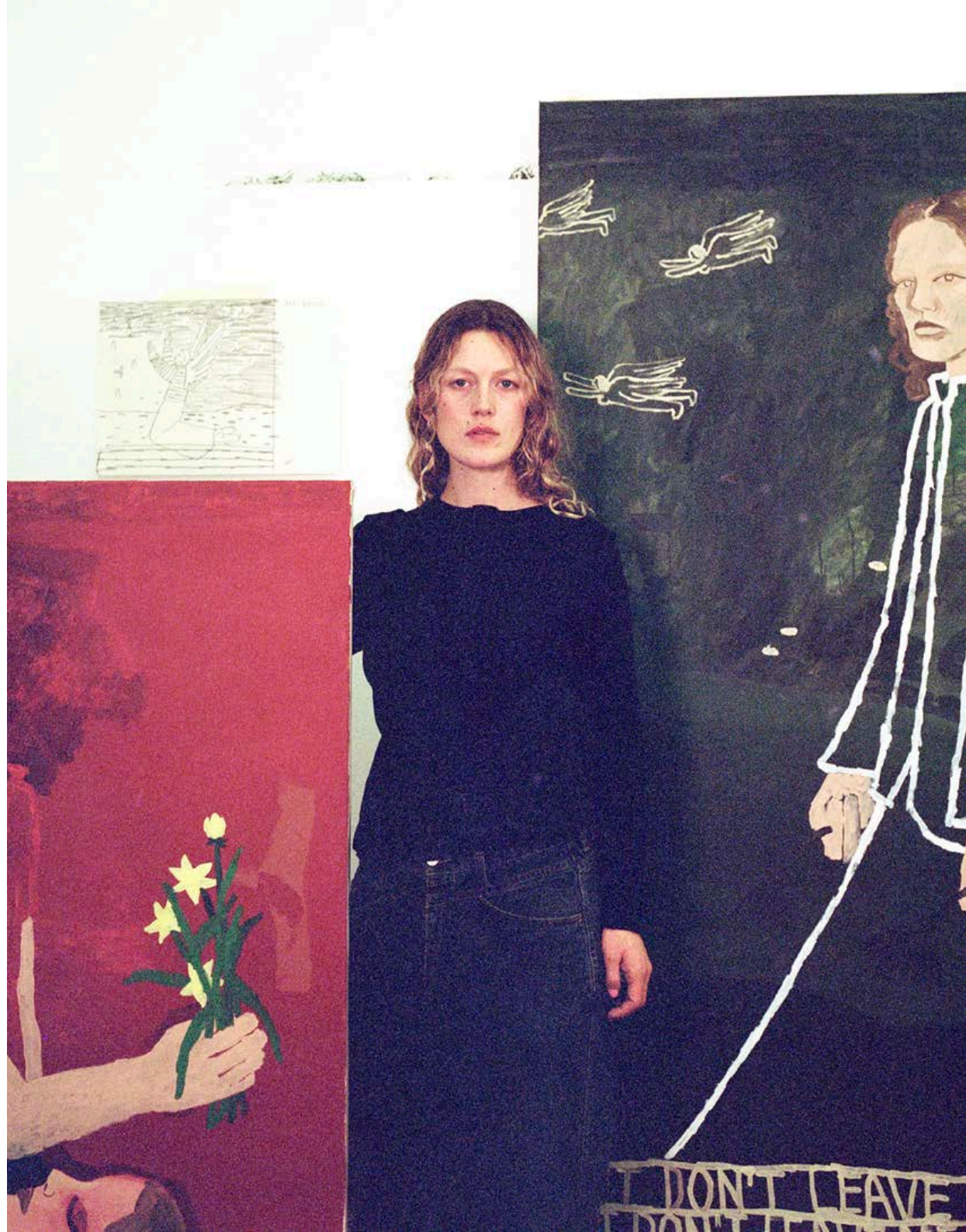
In her large-scale acrylic paintings, Dorn creates dynamic visual worlds that oscillate between surreal narrative and personal reflection. Her works are poetic intertwinings of personal memories and artistic expression, revealing a haunting, almost tangible intimacy. Dorn seduces with an unmistakably free painting style: broad, energetic brushstrokes and expressive gestures meet subtle details. Her process is radically intuitive—figures emerge spontaneously, without preliminary sketches, flowing directly from her imagination onto the canvas. Layers of overpainting and correction remain visible, lending her works their distinctive, pulsating vitality. The only elements rendered in clear, precise detail are the faces of the protagonists—self-portraits that return our gaze again and again.

The self-portrait has become Dorn's signature. With unflinching clarity, she places herself at the center of her practice, using her own image as a compass for emotional and intellectual exploration. Through subtle gestures, shifting expressions, and immersive settings, she captures the complexity of a young woman seeking her place in the world.

Dorn has been debuted her solo exhibition, 'Wenn man Musik malen könnte, wär die Welt ne schönere' at Tanya Leighton, Berlin in 2025. Other recent solo exhibitions include Elektrohalle Romberg, Salzburg, and Galerie Judith Andreae, Bonn. Dorn has participated in group exhibitions including 'New Voices from the Museum Collection' at AMOCA, Cardiff (2026); 'Gegen den Strich – GEN Z in der Kunst' at Schloss Sacrow, Potsdam (2024); 'Unapologetic WomXn' at Palazzo Bembo, Venice (2024); and 'Big City Baby' at ZAK – Centre for Contemporary Art, Berlin (2022).

Her works are held in private collections including AMOCA Wales; the Miettinen Collection, Berlin; the Ekaf Collection, Dubai; and the Andra Lauffs-Wegner Collection, Germany.

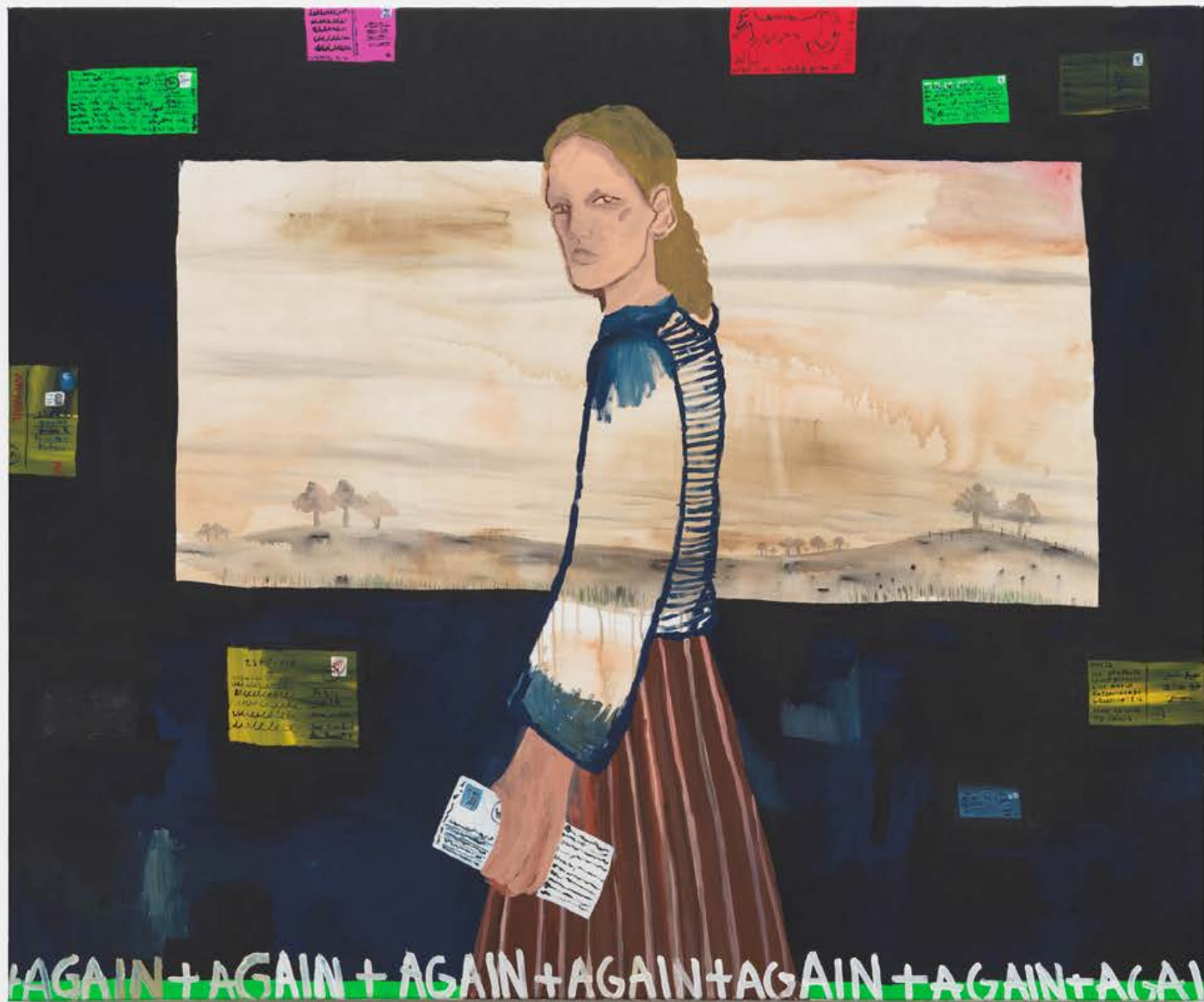
Lunita-July Dorn
Photo by Lucia Jost





Lunita-July Dorn
Belleville, 2026
Acrylic on canvas
180x190 cm
70⅞x74¾ in
Unique
(DORN-2026-0036)
€ 9,500.00 (+ tax)

[High-resolution images available here](#)



Lunita-July Dorn
From Paris to Berlin, 2026
Acrylic on canvas
145x175 cm
57½x68⅞ in
Unique
(DORN-2026-0040)
€ 8,000.00 (+ tax)

[High-resolution images available here](#)



Lunita-July Dorn
Letter from Billie, 2026
 Acrylic on canvas
 180×190 cm
 70⅞×74¾ in
 Unique
 (DORN-2026-0039)
 € 9,500.00 (+ tax)

[High-resolution images available here](#)

“It often starts with a phrase, a sentence, a feeling. Sometimes I have a title before I have a composition or motive. I take a lot of notes — sometimes even entire bar conversations I overhear. I don’t write them down to reproduce them exactly, but to capture a moment. Words stay with me longer than images sometimes. Then I mix that with colors I discover by chance. When I buy paint, I always pick a color I’ve never used before — to surprise myself. I don’t plan compositions. I start directly on the canvas, and the painting unfolds. Sometimes I think the painting knows better than I do what it wants to be. I just have to listen. I often start with a deep blue as a foundation, and by the end, it’s completely gone. I might have a vague idea at first, but in the end, the painting is always smarter than me. I also experiment a lot with different materials — sometimes I incorporate linocut prints, sometimes handwritten text, sometimes layers of glaze that create a strange depth. I like to allow things to emerge naturally.”

—Lunita-July Dorn





Lunita-July Dorn
Goodbye Jenaer Straße, 2026
Acrylic on canvas
180x190 cm
70⅞x74¾ in
Unique
(DORN-2026-0038)
€ 9,500.00 (+ tax)

[High-resolution images available here](#)



Lunita-July Dorn
I wish my eyes wouldn't get tired, 2026
Acrylic on canvas
120x130 cm
47¼x51⅞ in
Unique
(DORN-2026-0037)
€ 6,300.00 (+ tax)

[High-resolution images available here](#)

“Dorn’s canvases strike at different genres of painting: they are at once monochromes, Christian icons and self-portraits with a universal timbre. This active oscillation between the formal conceits of colour field painting and a more existential search for selfhood overtly holds the viewer’s attention. Yet the works possess a melancholy, too, that speaks to the unconscious space where we remain a mystery to ourselves. Whether we are painters, musicians or writers, there is a gap between self and medium that remains language-less, however hard we try to give it form.”

—Louisa Elderton
Frieze





Lunita-July Dorn
*The beginning,
or was it the end?*, 2026
Acrylic on canvas
180x190 cm
70⅞x74¾ in
Unique
(DORN-2026-0042)
€ 9,500.00 (+ tax)

[High-resolution images available here](#)



Lunita-July Dorn
Days in your arms, 2026
Acrylic on canvas
110x120 cm
43¼x47¼ in
Unique
(DORN-2026-0035)
€ 6,300.00 (+ tax)

[High-resolution images available here](#)



Eddie Rodolfo Aparicio

EDDIE RODOLFO APARICIO

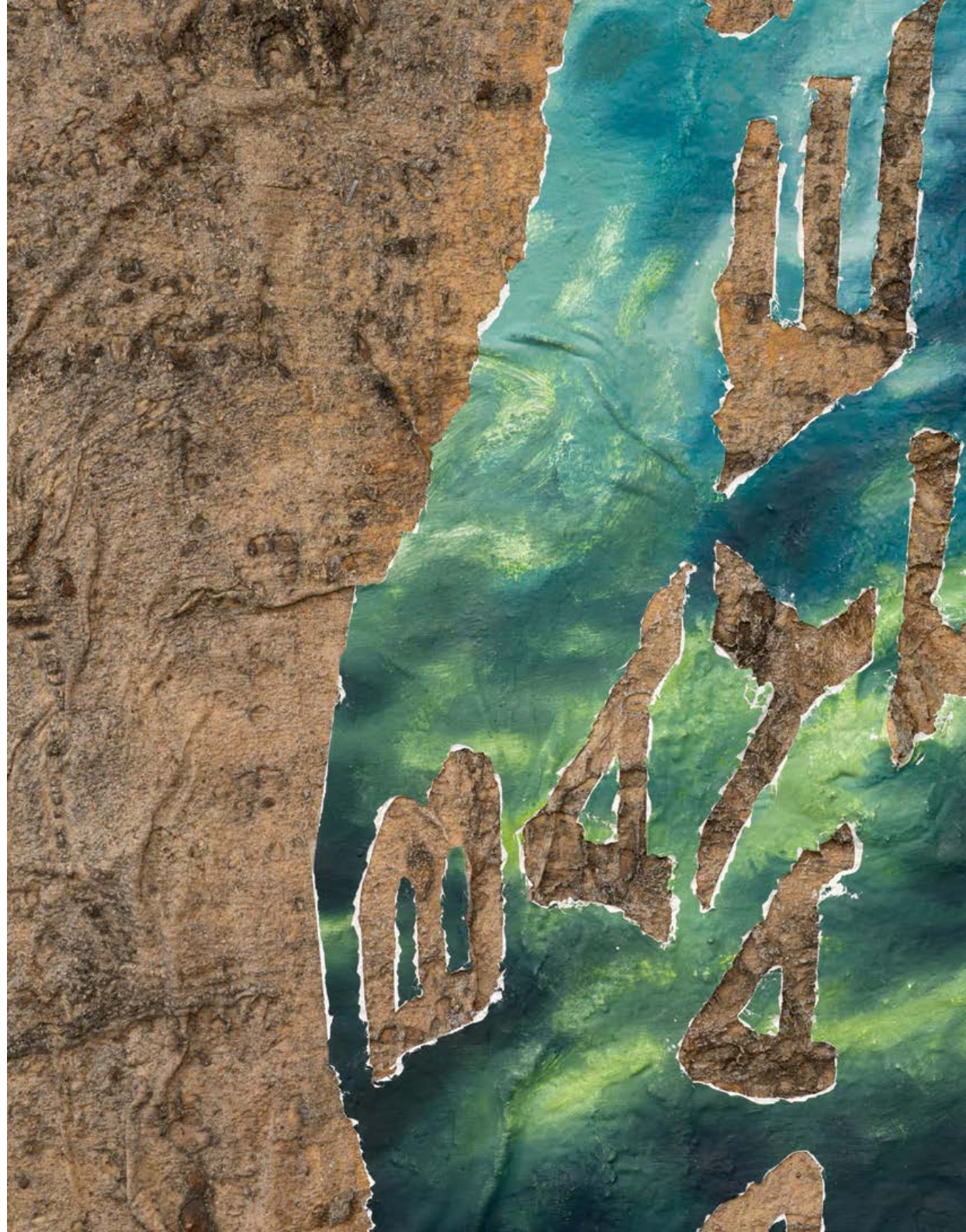
Eddie Rodolfo Aparicio (born 1990, Los Angeles) lives and works in Los Angeles. He received a BA in Studio Art from Bard College in 2012 and an MFA from Yale University in 2016. He attended the Skowhegan School of Painting and Sculpture in 2016.

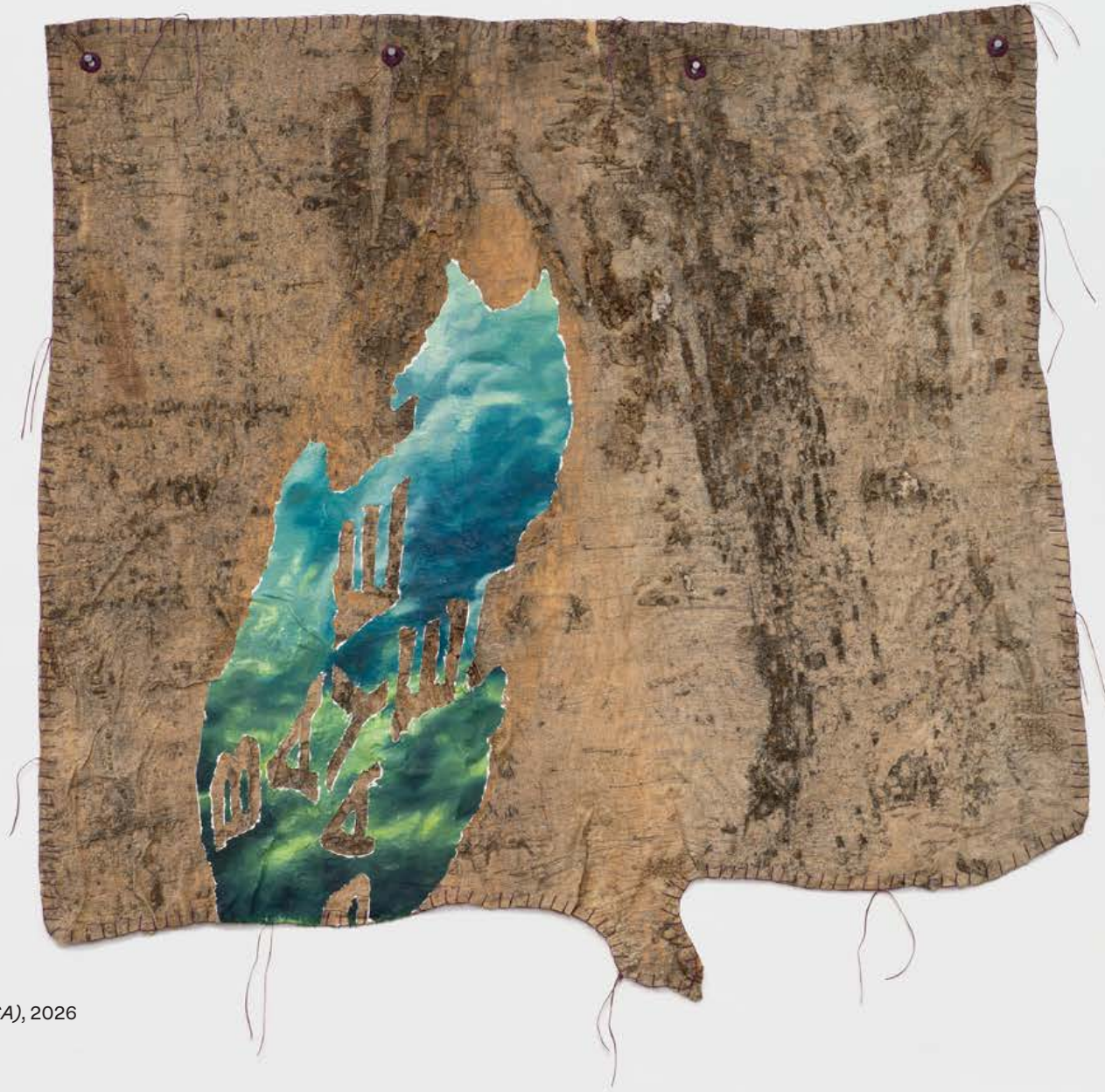
Aparicio's practice explores migration, land, memory, and material culture through a decolonial and ecological lens. Working across sculpture, installation, and painting, he uses materials and surfaces that carry traces of place, history, and lived experience. In his ongoing tree-cast works, Aparicio draws impressions from urban trees, translating their marked surfaces into sculptural forms that register both natural growth and social histories. Across his practice, he gives form to questions of displacement, belonging, survival, and the ways communities leave their presence embedded in the built environment.

Recent solo exhibitions include the Museum of Contemporary Art, Los Angeles; Art Omi, Ghent; Commonwealth and Council, Los Angeles; Los Angeles State Historic Park, Clockshop; Páramo, Guadalajara; The Mistake Room, Los Angeles; and Green Gallery, New Haven. Recent group exhibitions include the Whitney Museum of American Art, New York; Prospect.6, New Orleans; Buffalo AKG Art Museum; The Clark, Williamstown; Denver Art Museum; Hammer Museum, Los Angeles; El Museo del Barrio, New York; Crystal Bridges Museum of American Art, Bentonville; Hessel Museum of Art, Annandale-on-Hudson; Hauser & Wirth, New York; American Academy of Arts and Letters, New York; Jeffrey Deitch, Los Angeles; Los Angeles Contemporary Exhibitions; Anonymous Gallery, Mexico City; Smack Mellon, Brooklyn; and Abrons Art Center, New York, among many others.

His work is included in the collections of AltaMed Art Collection, Los Angeles; Denver Art Museum; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; and Museum of Contemporary Art, Los Angeles.

Tanya Leighton is thrilled to present a solo exhibition by Eddie Rodolfo Aparicio in spring 2027 during Gallery Weekend Berlin.





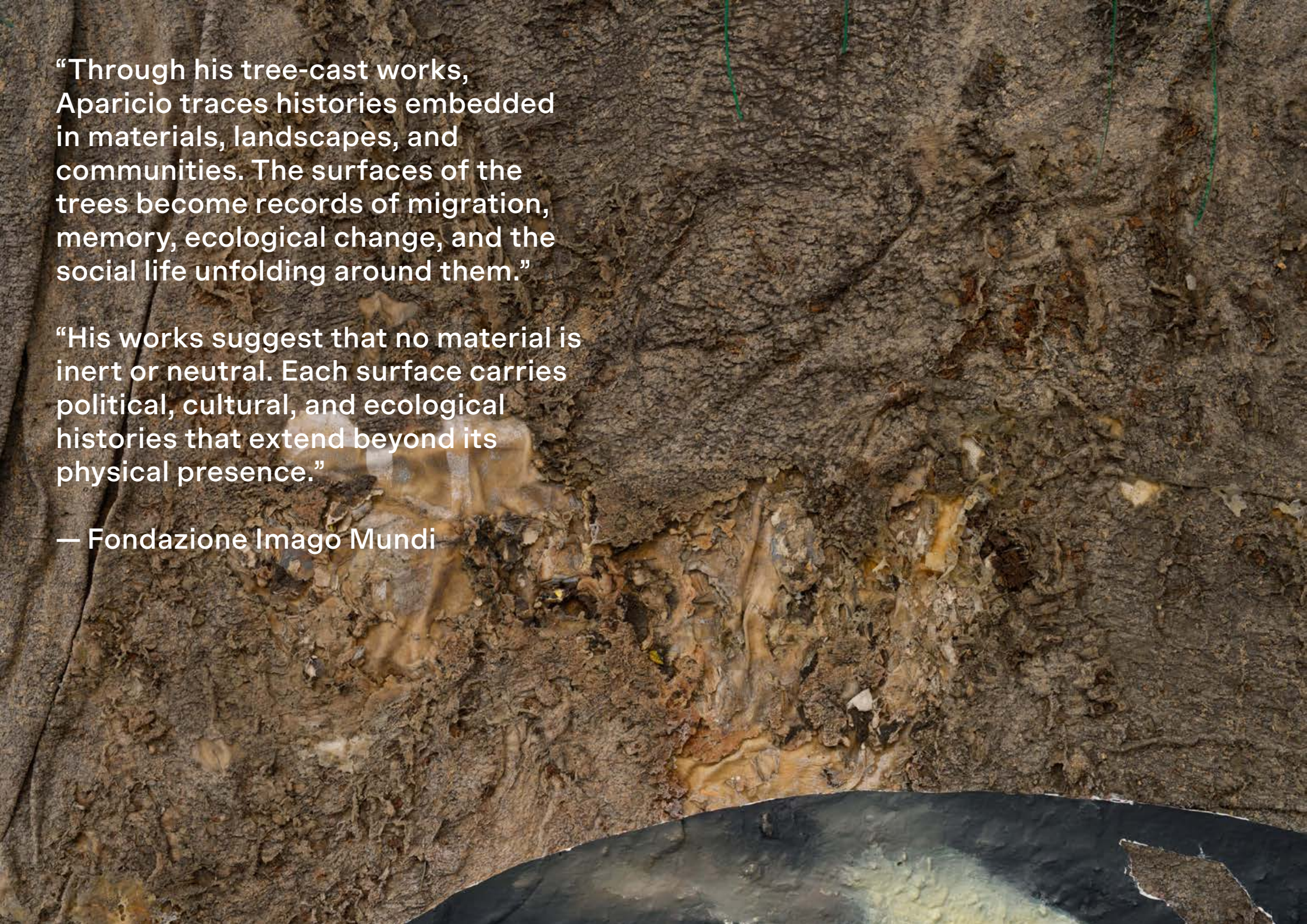
Eddie Aparicio
Round Up Purple
(Pico Blvd and Vermont Blvd, LA, CA, USA), 2026
Rubber, residue of ficus tree,
oil paint and thread on canvas
Approx. 99.1x106.7 cm
Approx. 39x42 in
Unique
(APARICIO-2026-0003)
\$ 18,000.00 (+ tax)

[High-resolution images available here](#)



Eddie Aparicio
Round Up Green
(Pico Blvd and Vermont Blvd, LA, CA, USA), 2026
Rubber, residue of ficus tree,
oil paint and thread on canvas
Approx. 101.6x125.7 cm
Approx. 40x49½ in
Unique
(APARICIO-2026-0002)
\$ 18,000.00 (+ tax)

[High-resolution images available here](#)



“Through his tree-cast works, Aparicio traces histories embedded in materials, landscapes, and communities. The surfaces of the trees become records of migration, memory, ecological change, and the social life unfolding around them.”

“His works suggest that no material is inert or neutral. Each surface carries political, cultural, and ecological histories that extend beyond its physical presence.”

— Fondazione Imago Mundi



Eddie Aparicio
Round Up Blue
(Pico Blvd and Vermont Blvd, LA, CA, USA), 2026
Rubber, residue of ficus tree,
oil paint and thread on canvas
Approx. 101.6x125.7 cm
Approx. 40x49½ in
Unique
(APARICIO-2026-0001)
\$ 18,000.00 (+ tax)

[High-resolution images available here](#)

“In 2016 Aparicio started casting the bottom portions of Ficus trees, a non-native genus ubiquitous across LA, where, for decades, it has been subject to removal efforts. He applies a layer of rubber made from the Indigenous Salvadorean *Castilla elastica*, or Panama rubber tree. Aparicio leaves the rubber on the tree for several weeks before slowly pulling it off, creating a realistic impression of the tree’s bark: the knots and whorls, man-made carvings and graffiti, the discoloration from car exhaust and other pollution. At first, the “Caucho” works were faithful reproductions of the trees that hung from the wall like unstretched paintings. More recently, they are becoming more sculptural, as he’s started to incorporate new elements in them, like shards of glass or ceramic thorns. Now, he’s painting on their surfaces and stuffing some with the cotton fibers from ceiba (kapok) tree seeds.

Aparicio was “interested in levels of human interaction that are recorded on the surface,” he said. Most of the trees he cast have since been cut down, and these works now serve as the only record of their existence, their previous lives, the marks imprinted on them.

– Maximiliano Durón
Art in America





Eddie Aparicio
Round Up Red
(Pico Blvd and Vermont Blvd, LA, CA, USA), 2026
Rubber, residue of ficus tree,
oil paint and thread on canvas
Approx. 101.6x125.7 cm
Approx. 40x49½ in
Unique
(APARICIO-2026-0004)
\$ 18,000.00 (+ tax)

[High-resolution images available here](#)





Eddie Rodolfo Aparicio
Installation view, 'MOCA Focus: Eddie Rodolfo Aparicio'
The Geffen Contemporary at MOCA, Los Angeles
12 November 2023 – 16 June 2024



Adrian Geller

ADRIAN GELLER

Adrian Geller (born 1997, Basel) lives and works in Normandy. He studied at the Beaux-Arts de Paris.

In his expansive, emotionally resonant paintings, Geller constructs imagined worlds where nature and the human psyche are intimately entangled. His paintings are at once luminous and unsettling: meticulously rendered yet filled with symbols and moments that resist resolution. His compositions evoke a longing for a more symbiotic relationship between humans and the natural world, one that feels increasingly out of reach.

Recent solo exhibitions include 'Meine Weltlandschaft' at Tanya Leighton, Berlin in 2025, 'APARTE' at Super Dakota, Brussels in 2024; 'Cloudburst' at François Ghebaly, Los Angeles in 2023; and 'Warping Lines' at Capsule, Shanghai in 2021. His work has been part of group exhibitions at Kunstverein Bielefeld; Abdülmecid Efendi Mansion, Istanbul; Perrotin, Paris; Capsule, Venice; Galerie Richard Rogers, Château La Coste; 1969 Gallery, New York; Zeyrek Çinili Hamam, Istanbul; Villa Noailles, Marseille; Beaux Arts de Paris; and AMG Bucharest.

Geller's work is included in the permanent collections of Yuz Museum, Shanghai; X Museum, Beijing; Green Family Art Foundation, Dallas; and Sander Collection, Darmstadt.

Adrian Geller
Photo by Adriaan Hauwaert



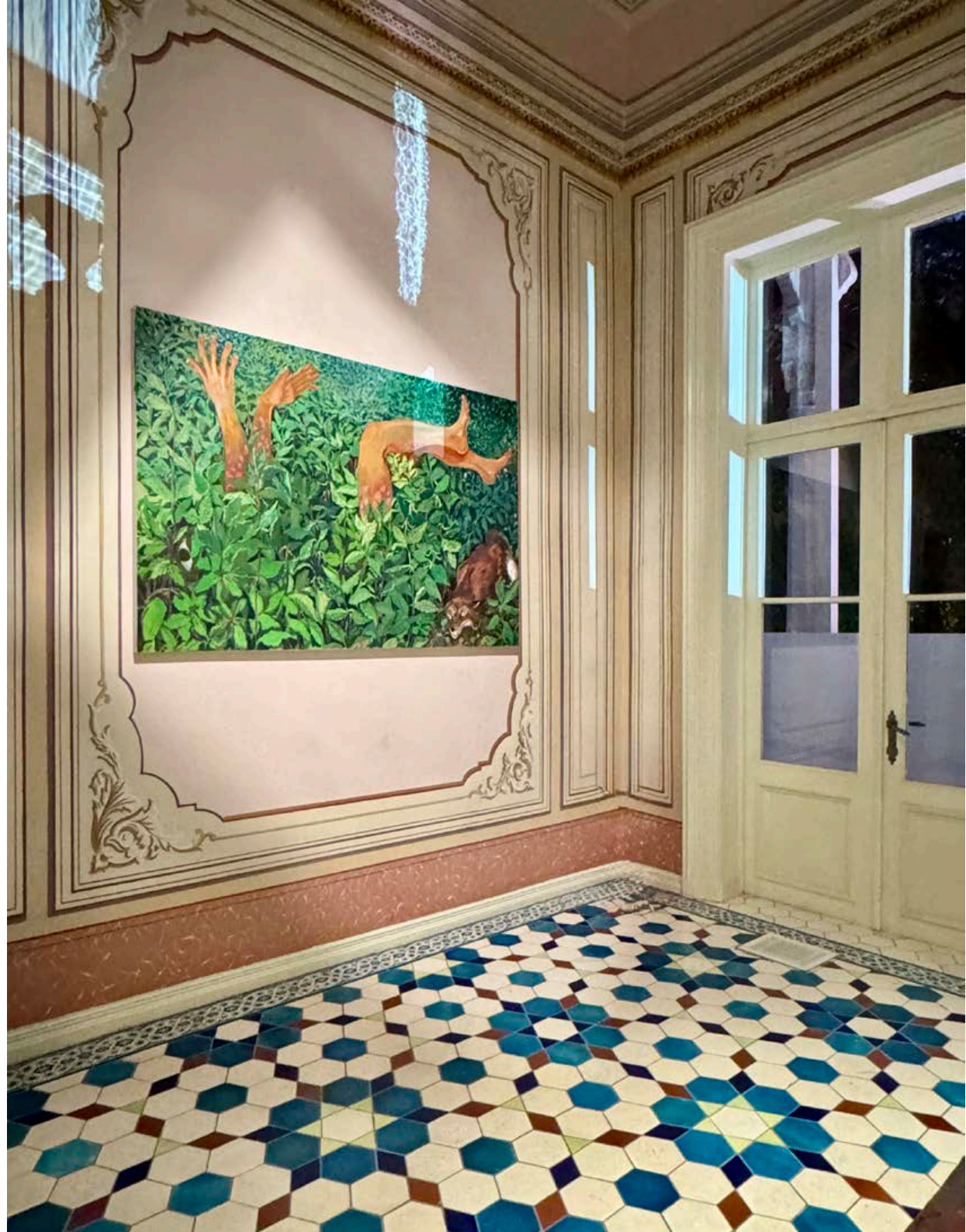


Adrian Geller
Allegorie de la peinture, 2026
Oil on wood panel
87x122 cm
34¼x48 in
Unique
(GELLER-2026-0023)
€ 25,000.00 (+ tax)

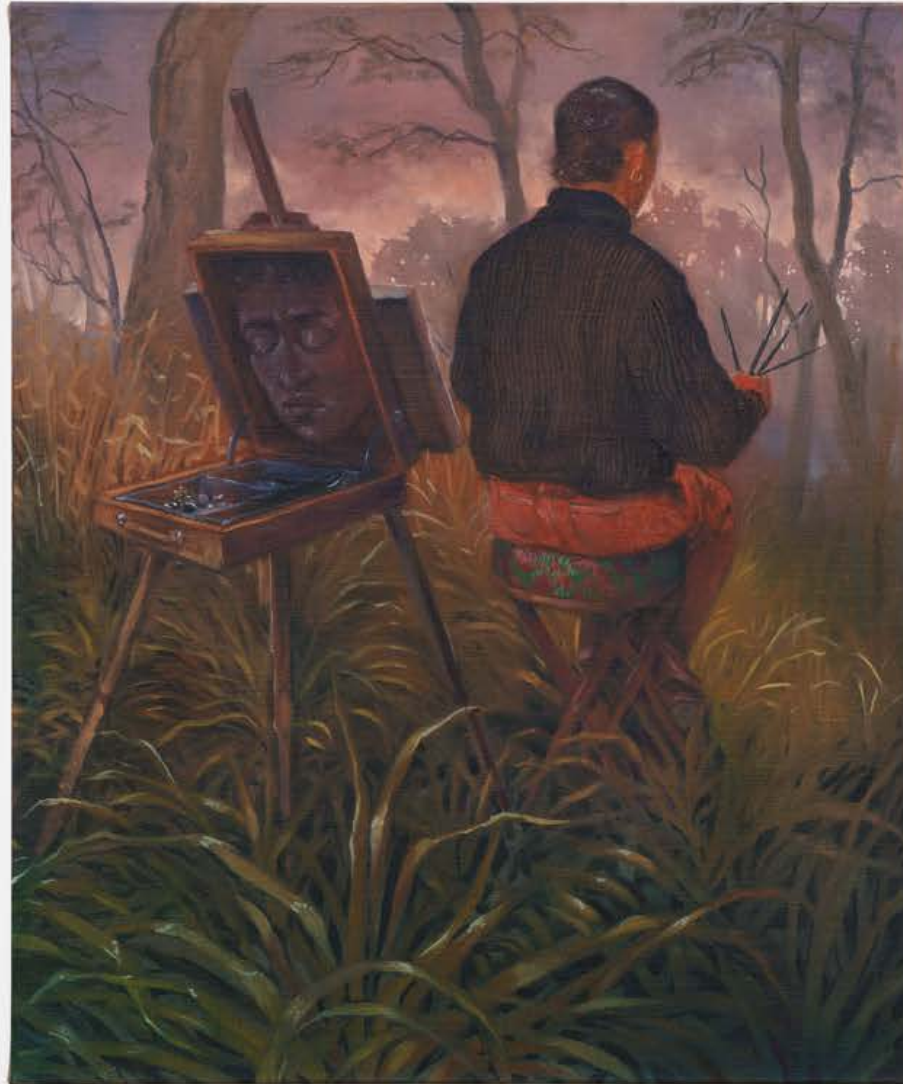
[High-resolution images available here](#)



Geller's paintings explore not just their subjects, but the act of seeing itself – how perception shapes meaning, and how the gaze becomes an active presence within the work. The figures who stare out at the viewer, the landscapes that feel both intimate and immense, the interplay between material reality and illusion – all invite the spectator to step inside, turning the canvas into a mirror of their own gaze.



Installation view, 'Folia'
Abdülmecid Efendi Mansion, Istanbul
21 September 2025 – 1 March 2026



Adrian Geller
Painting the landscape, 2026
Oil on canvas
60x50 cm
23 $\frac{5}{8}$ x19 $\frac{3}{4}$ in
Unique
(GELLER-2026-0024)
€ 13,500.00 (+ tax)

[High-resolution images available here](#)



Adrian Geller
The harvest , 2026
Oil on canvas
60x50 cm
23 $\frac{5}{8}$ x19 $\frac{1}{4}$ in
Unique
(GELLER-2026-0025)
€ 13,500.00 (+ tax)

[High-resolution images available here](#)



Adrian Geller
Installation view, 'Behind Eyes'
Kunstverein Bielefeld. 22 November 2025 – 15 February 2026

An abstract painting featuring a complex interplay of colors and textures. The background is a light, off-white or pale grey. Overlaid on this are various strokes and patches of color: vibrant yellow, deep blue, bright red, and earthy green. There are also areas of dark grey and black, some of which appear to be made of fine, hair-like lines or charcoal. The overall effect is one of dynamic energy and layered depth. In the lower-left corner, there is a faint, sketchy outline of a human head and shoulders, rendered in dark tones, which seems to emerge from or be part of the abstract composition.

Shen Han

SHEN HAN

Shen Han (born in 1988 in Hangzhou, China) lives and works in Berlin. He graduated from Universität der Künste, Berlin, in 2017.

His paintings blend fragmented landscapes, abstract forms, and intuitive gestures, evoking a delicate interplay between memory, emotion, and perception. Working on unprimed canvases, he explores the relationship between instinct, body, and material, allowing his gestures to guide the creation of fluid, dreamlike pictorial planes. His technique connects abstract shapes, broken lines, and saturated colours with the subconscious, inviting viewers to navigate the ambiguous tension between form and formlessness. In Shen's work, each mark becomes a visceral link between the act of painting and the human psyche, an exploration of desire, longing, and the fleeting nature of visual comprehension.

Solo exhibitions include 'Desires are already memories' at Tanya Leighton, Berlin in 2024; 'Room #5' at Kewenig, Berlin; 'West Lake' at PARIS-B, Paris in 2023; 'Intimate Morphology' at Vacancy, Shanghai in 2019; 'The Trajectory of Dream' at Galerie Paris-Beijing, Paris in 2019, and 'Open Up' at Edmond Gallery, Berlin in 2018. His work has been part of group exhibitions at Spoiler, Berlin; PM/AM, London; Hua International, Berlin; He Xiangning Art Museum, Shenzhen; Aurora Museum, Shanghai; Tansbao Gallery, Taipei; Qiao Space, Shanghai; König Galerie, Berlin; Galerie Anette Müller, Düsseldorf; Tang Contemporary Art, Bangkok; and Wuhan Art Museum, Hubei, among many others.

Shen's work is included in the permanent collections of Aurora Museum, Shanghai; Wuhan Art Museum, Hubei; Yuan Art Museum, Beijing; and Sammlung Wemhöner, Berlin.

A solo presentation is forthcoming at AP House Los Angeles — Audemars Piguet. A major solo institutional exhibition at the Yuan Art Museum, Beijing, is scheduled to open later in 2026.

Portrait of Shen Han
Photo by Jiu Kou





Shen Han
Before the wind turned, 2026
Oil on canvas
190x150 cm
74¾x59 in
Unique
(SHEN-2026-0028)
€ 22,500.00 (+ tax)

[High-resolution images available here](#)



Shen Han
Summer, almost gone, 2026
Oil on canvas
190x190 cm
74¾x74¾ in
Unique
(SHEN-2026-0027)
€ 25,000.00 (+ tax)

[High-resolution images available here](#)

Shen Han's paintings are made through the body before they are about anything. Each work emerges from sustained physical engagement — gesture, rhythm, repetition — producing compositions where the act of painting and the image arrive simultaneously. This is not abstraction as avoidance but as directness: the surface records exactly what happened in its making.

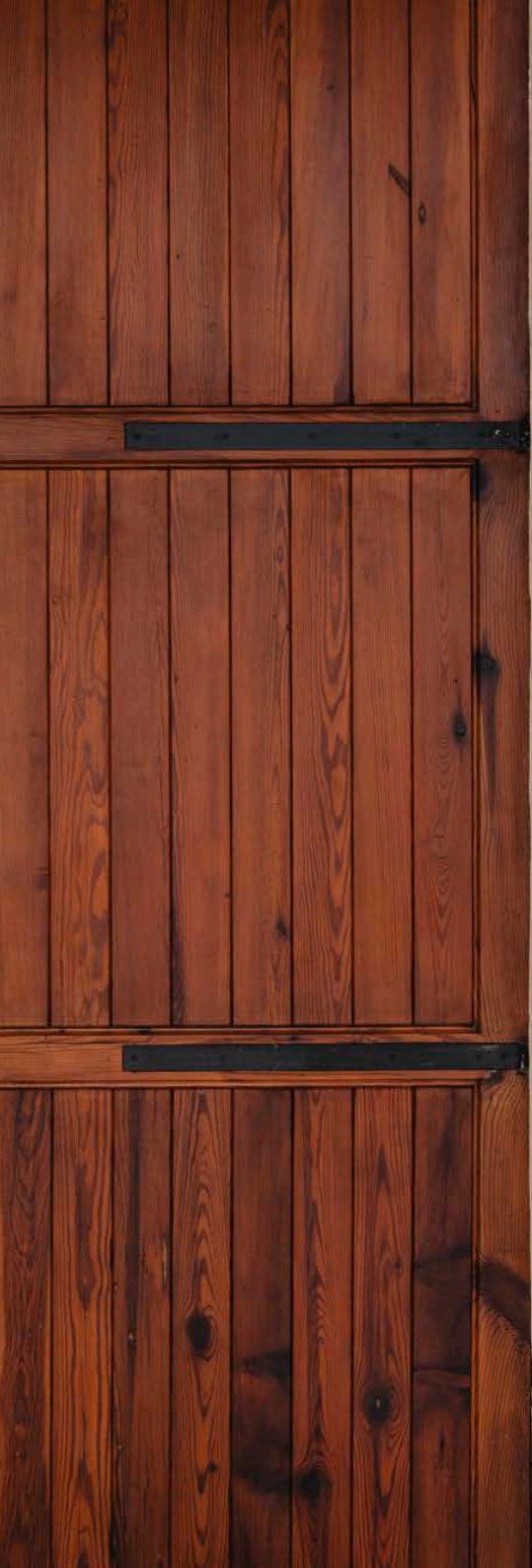
Central to the work is his use of unprimed canvas. The raw ground absorbs and resists paint unpredictably, making the support an active participant rather than a neutral backdrop. Color bleeds, pools, and settles in ways that cannot be fully controlled or reproduced. Every painting carries the evidence of a specific material negotiation — between intention and accident, saturation and restraint.





Shen Han
Sand still warm, 2025
Oil on canvas
190x190 cm
74¾x74¾ in
Unique
(SHEN-2026-0026)
€ 25,000.00 (+ tax)

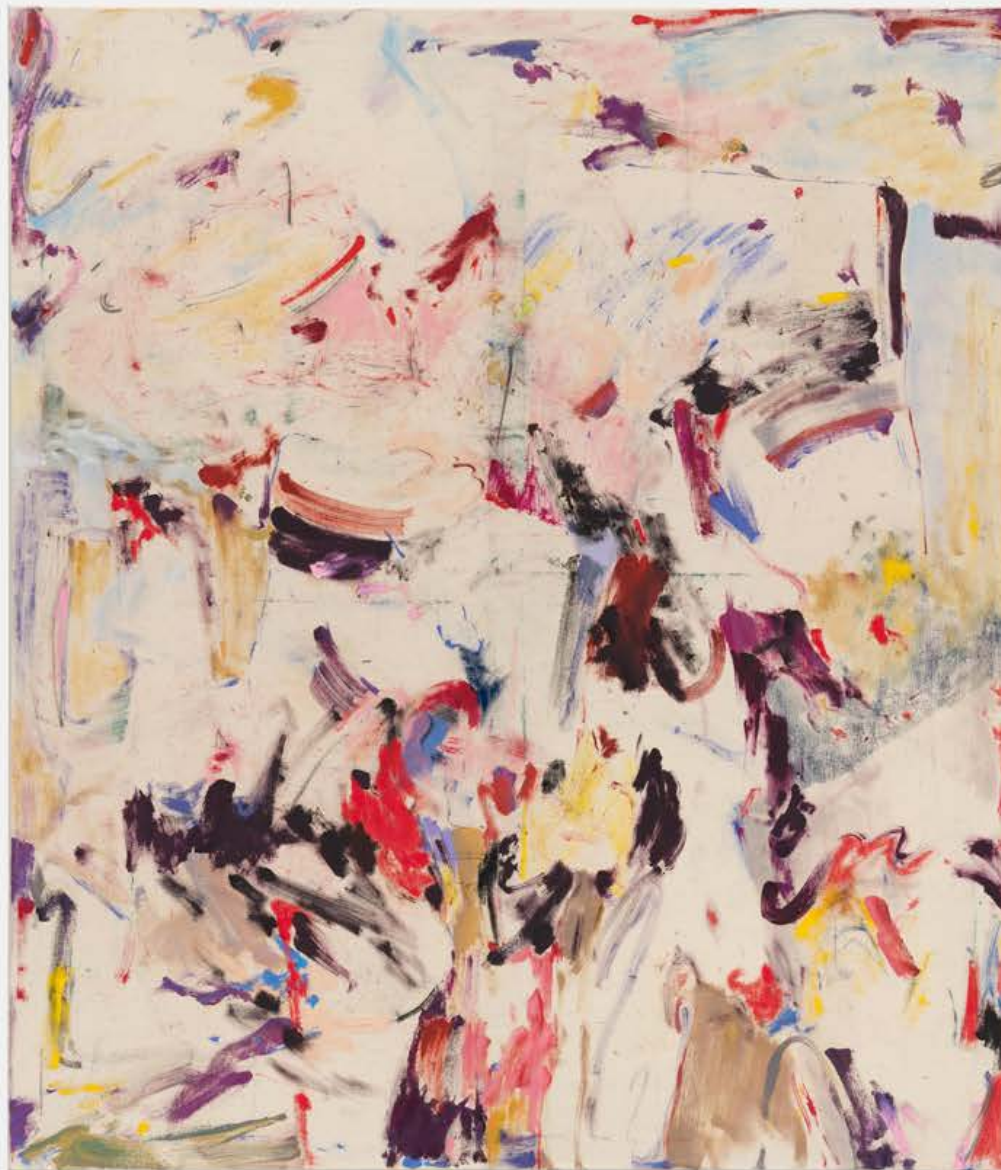
[High-resolution images available here](#)





Shen Han
Collapse into light, 2025
Oil on canvas
180x118 cm
70⅞x46½ in
Unique
(SHEN-2026-0025)
€ 20,000.00 (+ tax)

[High-resolution images available here](#)



Shen Han
Woman on a balcony, 2025
Oil on canvas
140x120 cm
55½x47¼ in
Unique
(SHEN-2025-0021)
€ 17,000.00 (+ tax)

[High-resolution images available here](#)



Simone Kennedy Doig

SIMONE KENNEDY DOIG

Simone Kennedy Doig (born in 1994 in London) lives and works between London and Port of Spain, Trinidad. She received her BFA from the Slade School of Fine Art in 2017.

Simone Kennedy Doig paints what she knows. Her subjects, which include family members, friends, strangers on crowded streets, and the quiet spaces between human encounters, convey the complex emotions of living between worlds—belonging and displacement, intimacy and distance, memory and presence. Equally varied are her settings, from East London's local bars and public spaces to Port of Spain's carnival celebrations and morning walks. Working from memory rather than direct observation, Kennedy Doig transforms these everyday scenes into tender meditations on impermanence.

Solo exhibitions include 'Far From Home' at Pond Society, Shanghai, in 2025; 'The Visitor' at Tanya Leighton, Berlin, in 2023, and 'Waist Deep' at Baert Gallery, Los Angeles, in 2022. Her work has been included in group exhibitions at Museum More, Gorssel, Netherlands; Museum of Modern Art, Warsaw; Michael Werner Gallery, East Hampton, New York; Galeria Madragoa, Lisbon; The Frame Shop, Port of Spain; French Riviera, London; Spirit Shop, Lisbon; Tramps Gallery, New York; Cob Gallery, London; Asylum Studios, Suffolk; Churchgate Galleries, Somerset; and Cubitt Studios, London, among others.

Kennedy Doig's works are held in the collection of Pond Society, Shanghai; the Sander Collection, Darmstadt, Germany; the KRC Collection, Voorschoten, the Netherlands; and 69 Art Campus, Beijing.

A further new work by the artist will also be presented in our booth at Art Basel 2026. For further information, please contact the gallery.

Simone Kennedy Doig in her studio
Photo by Eva Kennedy Doig



“Simone builds a sense of remove through the familiarity and intimacy of the portrayal of her world. The scenes seem private, full of love and history and narrative meaning that the viewer is near to but still apart from.”

– Thea McLachlan

Simone Kennedy Doig
Cleveland Street, 2025
Distemper on gesso
160x90 cm
63x35 $\frac{3}{8}$ in
Unique
(DOIG-2025-0062)
€ 25,000.00 (+ tax)

[High-resolution images available here](#)





Simone Kennedy Doig
Floor 14 (sunset), 2025
Distemper on linen
210x160 cm
82 $\frac{5}{8}$ x63 in
Unique
(DOIG-2025-0061)
€ 37,000.00 (+ tax)

[High-resolution images available here](#)



Simone Kennedy Doig
Installation view, 'Far from home'
Pond Society, Shanghai. 6 September – 20 October 2025

The image is a close-up, textured portrait of a person, likely a man, wearing a garment with a prominent herringbone pattern. The colors are dark and muted, including deep browns, blacks, and some hints of olive green and yellow. The texture is very fine, suggesting a woven fabric like tweed. The person's face is partially visible, with one eye looking towards the viewer. The name 'Oliver Osborne' is overlaid in the center in a clean, white, sans-serif font.

Oliver Osborne

OLIVER OSBORNE

Oliver Osborne (born in 1985 in Edinburgh) lives and works in Berlin. Osborne adroitly blends figuration and abstraction, using slight compositional adjustments and repetition to unveil new perspectives from the dust-laden archives of art history. His versatile practice, spanning silk-screen, abstraction, and photorealistic oil painting, delightedly chronicles the elasticity of painting over time, summoning the dramatic juxtaposition of light and dark found in Caravaggio's chiaroscuro, for instance, whilst simultaneously gesturing to the personal, encompassing subjects from appropriated figures in portraiture to his own family.

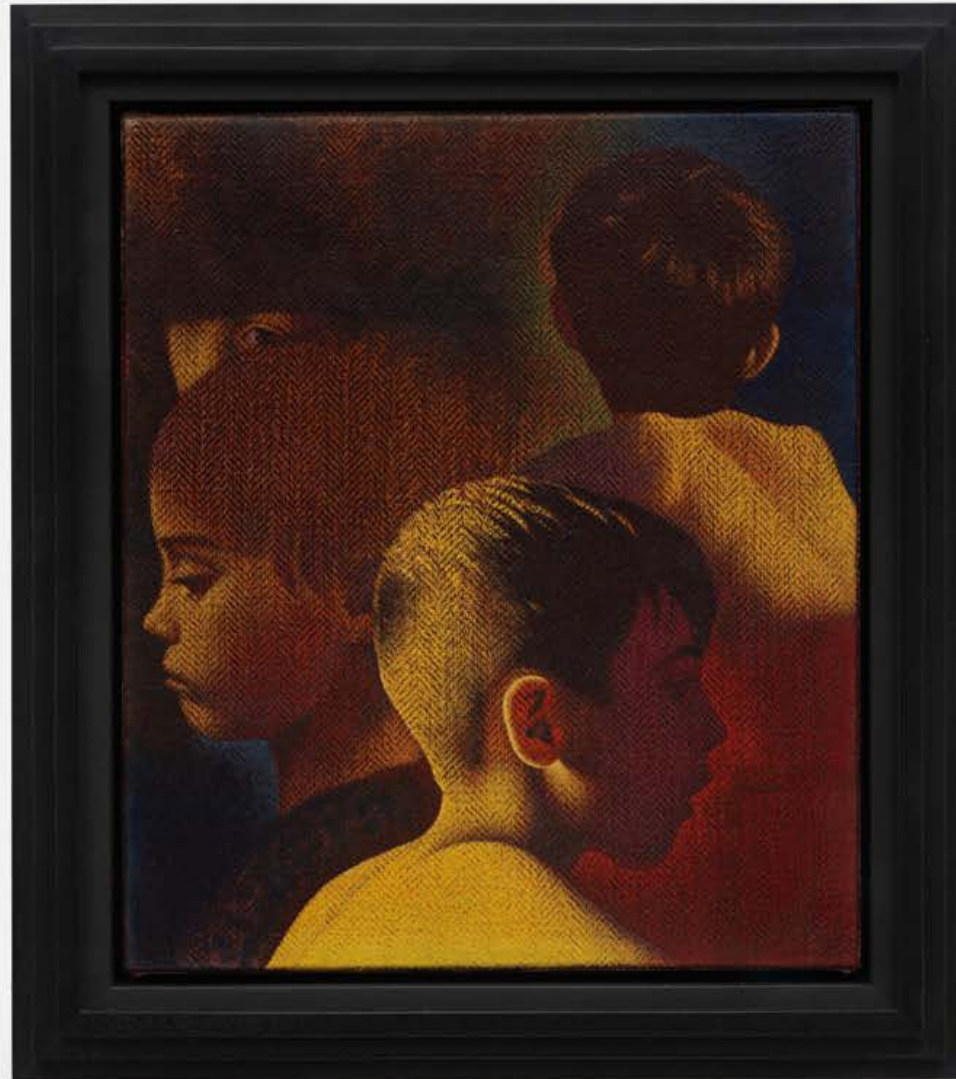
Recent solo exhibitions include Fondazione ICA in Milan; Tanya Leighton in Los Angeles and Berlin; Paulina Caspari in Munich; Galeria Pelaires in Palma de Mallorca; JVDW in Düsseldorf; Union Pacific in London; Francis Irv in New York; The Bunker in Santa Monica; Braunsfelder in Cologne; Gió Marconi in Milan; as well as at the Bonner Kunstverein in Bonn.

He has participated in group exhibitions at Braunsfelder in Cologne; Clearing in New York; La Traverse in Marseille; Pas une Orange in Barcelona; Hamburger Kunsthalle; Moran Moran in Los Angeles; Max Hetzler in Berlin; and at the German Embassy in London.

Osborne's works are held in the collections of Aishti Foundation in Beirut; Braunsfelder Family Collection in Cologne; Haubrok Foundation in Berlin; Fondazione Sandretto Re Rebaudengo in Turin; and the Saatchi Collection in London.

Oliver Osborne in his studio
Photo by Albrecht Fuchs





Oliver Osborne
Untitled, 2024-25
Oil on herringbone linen (framed)
48x43x6 cm
18 $\frac{7}{8}$ x16 $\frac{7}{8}$ x2 $\frac{3}{8}$ in
Unique
(OSBORNE-2026-0191)
€ 18,000.00 (+ tax)

[High-resolution images available here](#)

“All of the technical explorations are about how you can get as much out of this thing, out of a surface which is really only a couple of millimetres deep but can contain a sort of fairly limitless potential for depth.

There's a lot of paintings I've made where you might get left with the kind of dot pattern of a kitchen roll, and the herringbone does something similar. It adds another layer of interference into the surface, which to some extent operates against the image or the motif, but it also brings in this level of a possibly mechanical kind of surface. And that is interesting, because you're sort of aware that the mechanical operates somewhere in the world and somewhere in the painting, but it complicates it.”

– Oliver Osborne



Maximilian Rödel

MAXIMILIAN RÖDEL

Maximilian Rödel (born 1984, Braunschweig, Germany) lives and works in Berlin.

Rödel's paintings treat colour itself as the central pictorial subject, moving beyond its traditional role as a representational medium. Working in the lineage of Color Field painting and Minimal Art, his canvases function as boundless fields of vision, where colour spaces extend past peripheral sight to produce an immersive, almost transcendental viewing experience. The result is painting that balances intuitive process with careful composition, achieving a complexity that feels both deeply contemporary and timeless.

Recent solo exhibitions include 'An Ocean in a Drop' at Indigo Art Museum, Ahmedabad, India in 2026; 'Bridges' at Galerie Rüdiger Schöttle, Munich in 2025; 'Arcane Dust' at Carvalho Park, New York in 2024; 'Radiations' at Galerie Rüdiger Schöttle, Munich in 2023; 'Story Of The Forgotten Lights' at Kunstverein Arnsberg, and 'Phantom Skies' at Carvalho Park, New York, both in 2022; 'Celestial Artefacts' at NAK, Aachen in 2021, among others.

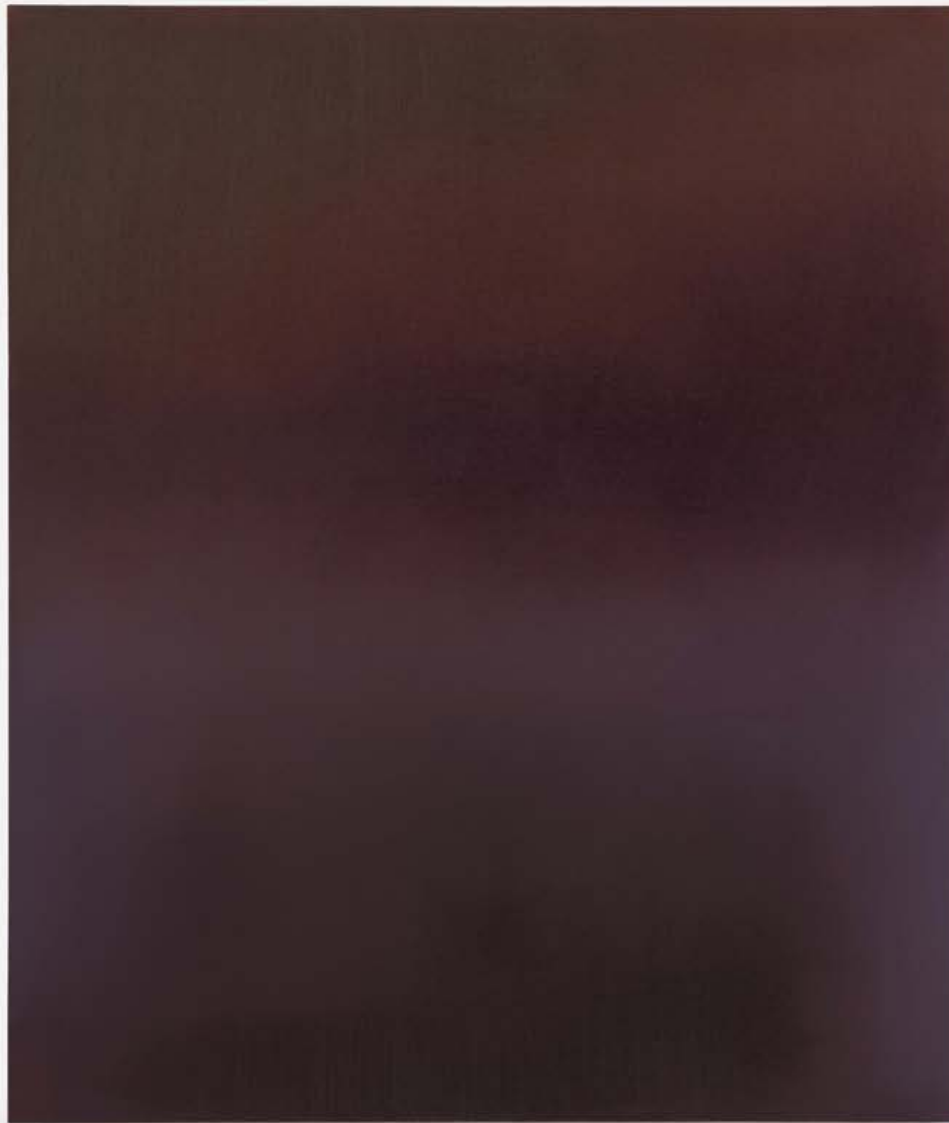
Selected group exhibitions include Galerie Rüdiger Schöttle, Munich; Kewenig Pied-à-terre, Berlin; Carvalho Park, New York City; Galerie Du Monde, Hong Kong; Kunstverein Arnsberg; Zeller von Almsick, Vienna; NAK, Aachen; Kunstverein Hanover; and Indianapolis Museum Of Contemporary Art (IMOCA), Indianapolis.

Rödel's work is held in private and institutional collections internationally.

Tanya Leighton is pleased to present Maximilian Rödel's debut solo exhibition with the gallery in July 2026.

Maximilian Rödel in his studio
Photo by Nic Schoppet





Maximilian Rödel
Rift II, 2025
Oil on canvas
135x115 cm
53⅞x45¼ in
Unique
(RÖDEL-2026-0003)
€ 18,500.00 (+ tax)

[High-resolution images available here](#)

“I attempt to solve pictures for me, what emerges in the end, I never know. If I recognize something in the picture while painting that triggers a memory in me that I wasn’t aware of before, it’s finished. This exposed point reverses the painting into something objectively perceptible. My goal is to depict this inspiration as accurately as possible.”

–Maximilian Rödel

Maximilian Rödel
Rift V, 2025
Oil on canvas
135x115 cm
53⅞x45¼ in
Unique
(RÖDEL-2026-0004)
€ 18,500.00 (+ tax)

[High-resolution images available here](#)





Maximilian Rödel
Installation view, 'An ocean in a drop'
Indigo Art Museum, Ahmedabad, India. 21 February – 30 April 2026



Amrita Dhillon

AMRITA DHILLON

Amrita Dhillon (born in New Delhi) lives and works in Berlin. She studied history at Bard College in New York, followed by fine arts at the Universität der Künste Berlin in the class of Thilo Heinzmann.

Dhillon's paintings examine the politics of cinematic image-making and its role in constructing femininity, desire, and spectacle. Working across velvet, suede, satin, and canvas, she draws on film, particularly Indian cinema, as well as photography, archival footage, and other visual media. Her figures, blurred, cropped, fragmented, appear in states of partial presence, caught at moments of rupture between the performed and the private.

Dhillon presented her first solo exhibition with Tanya Leighton, 'In Dreams Begin Responsibilities', in 2025. Her first duo exhibition, 'Things Fall Apart', was held at the Dorothea Konwiarz Stiftung in Berlin, and her work was the subject of a public presentation at Passage, Berlin, both in 2024. Her work has been included in group exhibitions at Büro Wolff Jordan, Berlin; Kunstverein Ulm; Kunstquartier Bethanien, Berlin; Werkhalle Wiesenburg, Berlin; and Kunsthaus Tacheles, Berlin.

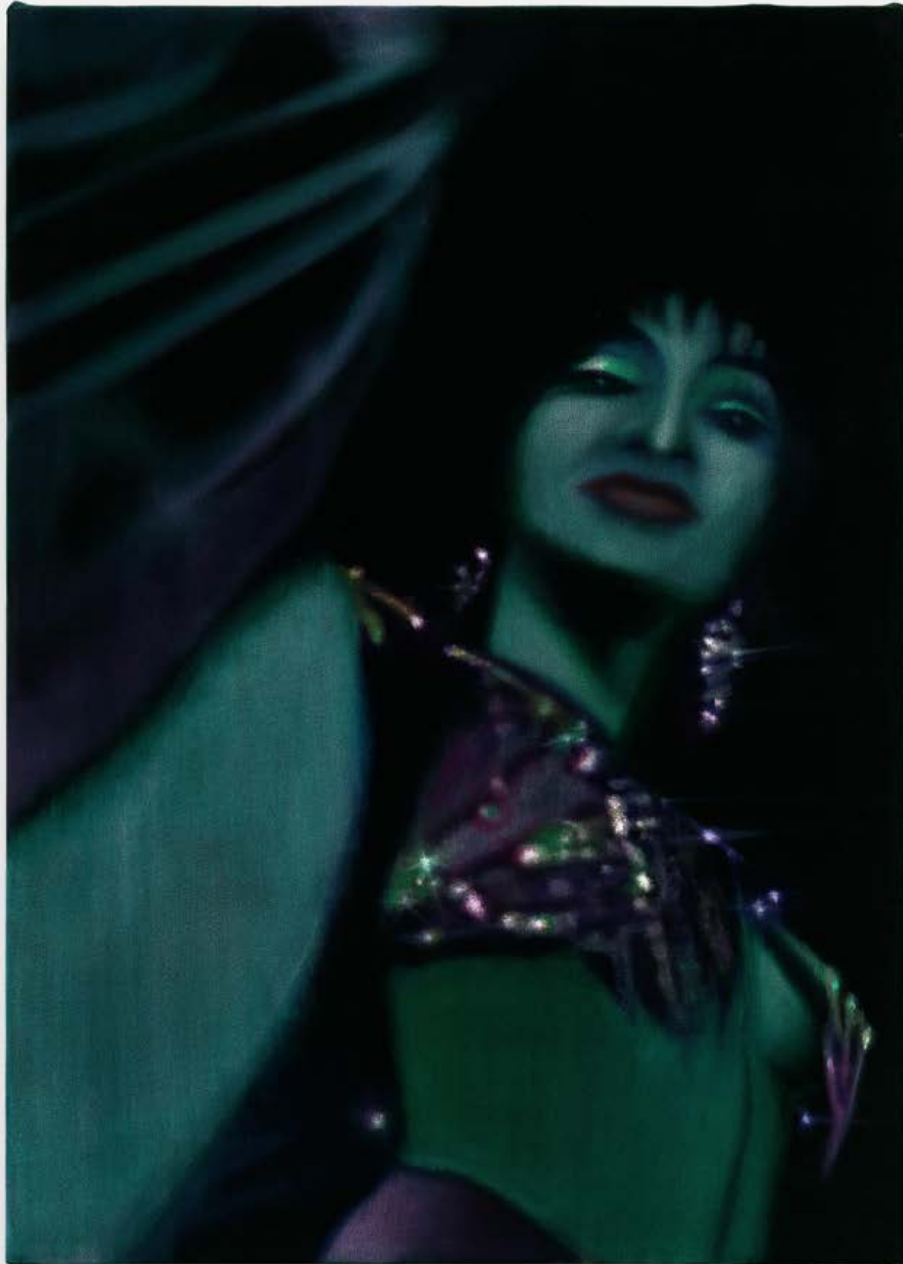
Amrita Dhillon
Photo by Eva Solveig





Amrita Dhillon
If You and I, 2026
Oil on velvet and satin
160x160 cm
63x63 in
Unique
(DHILLON-2026-0034)
€ 8,000.00 (+ tax)

[High-resolution images available here](#)



Her materials reinforce this principle of refusal. Velvet and suede absorb oil paint unevenly, producing surfaces that shimmer and recede, as if the image were pulling itself apart. The result is an optical glitch rendered analogue – an aesthetic that echoes the logic of the glitch in feminist theory: a breakdown in representation that opens space for critique. In Dhillon's paintings, clarity is withheld not to obscure but to complicate – to challenge the viewer's expectations of recognition, narrative, and control.

Amrita Dhillon
Unknown, 2026
Oil on velvet
70x50 cm
27½x19¾ in
Unique
(DHILLON-2026-0035)
€ 3,500.00 (+ tax)

[High-resolution images available here](#)

Amrita Dhillon
Give Them Nothing, 2026
Oil on velvet
70x50 cm
27½x19¾ in
Unique
(DHILLON-2026-0036)
€ 3,500.00 (+ tax)

[High-resolution images available here](#)



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