

# Soft Opening,

miart

16 April–17 April, 2026

Level 0, Stand D03

Allianz MiCo

Piazzale Carlo Magno, Milano

Joanne Burke

Olivia Erlanger

Gina Fischli

Sam Lipp

Dean Sameshima

Ebun Sodipo

# Ebun Sodipo

Using processes of research and storytelling, Ebun Sodipo seeks to subvert notions of race, gender, sexuality and systems of power, as defined by history, its images and their communication. The artist works across collage and fabulation, guided by black feminist study, to locate and produce real and imagined narratives of Black trans women's presence, embodiment, and interiority across past, present, and future.

This body of work continues the artist's preoccupation with holding space for opposing ideas, energies or qualities to coexist. Sodipo utilises assemblage as a technique to realise both collective and personal narrative. Incorporating material from an extensive archive of found digital imagery sourced online into collages, the artist embodies, reconstructs and reinterprets both social and art history. By referencing forms of Black womanhood and trans-femininity, Sodipo explores the complexities of aspiration, intimacy, sensuality, gender euphoria, witchcraft, desire, fantasy, surgery and adornment. With every image selected based on its content, context and associations, Sodipo's compositions seek to restore neglected figures from the past. Arranged across the reflective metallic surface of Mylar and coated in a thick layer of clear resin, Sodipo immortalises the figures, phrases and scenes that she assembles. Combining these materials imitates the shimmer of water in sunlight, a phenomenon that has fascinated the artist since childhood. While some surfaces remain smooth, others become rough and turbulent, as Sodipo controls the reflectivity of her finish.

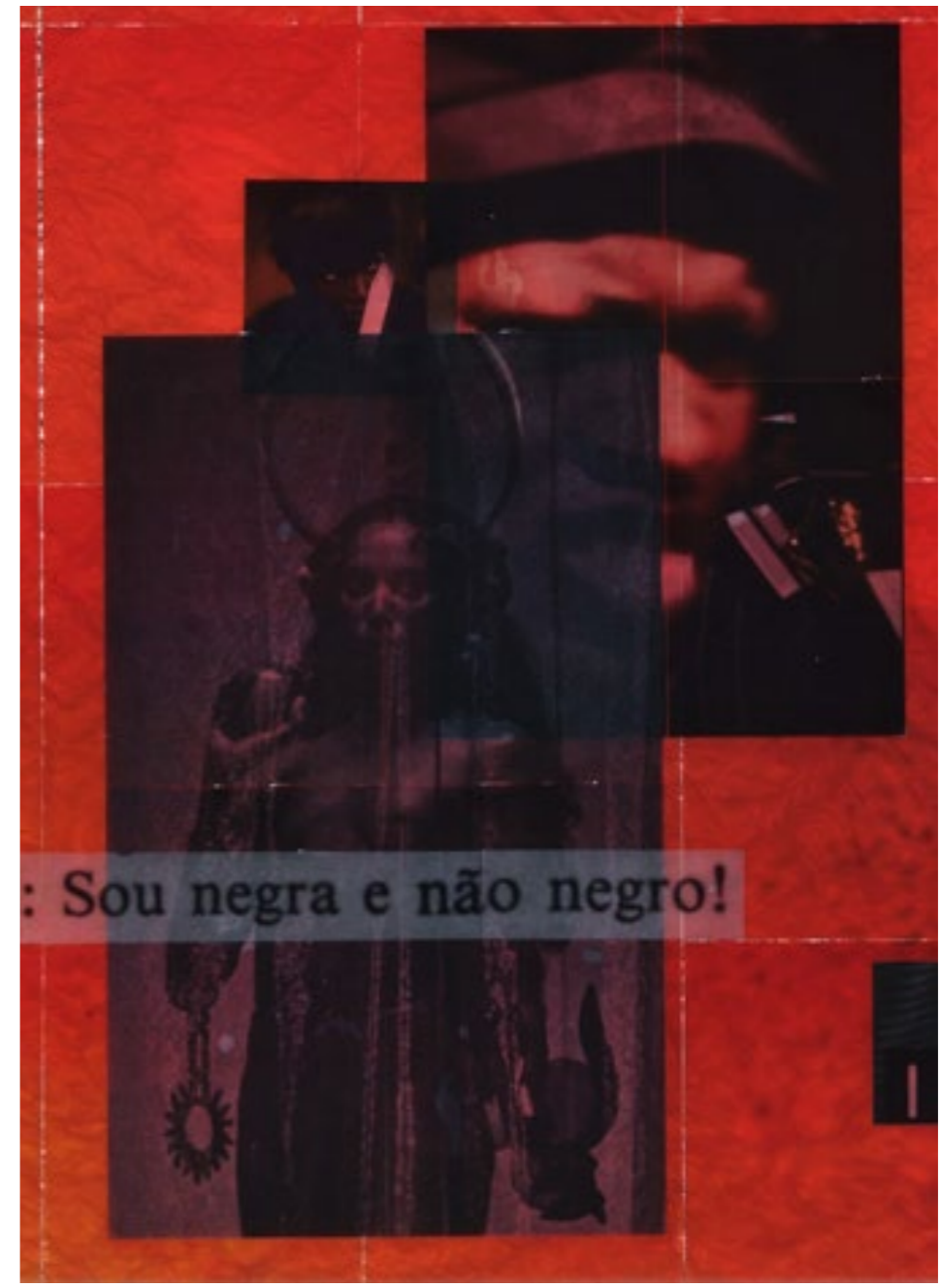
Sodipo's (b. 1993, London, UK) recent exhibitions include Aspex, Portsmouth (2025-solo); Shmorevaz, Paris (2025 - solo); g39, Cardiff; Southwark Park Galleries, London; Site Gallery, Sheffield and Collective, Edinburgh as part of Jerwood Survey III (2024); Soft Opening at Paul Soto, Los Angeles; (2024 - solo); CCA Derry~Londonderry: The Centre for Contemporary Art, Derry (2024); Inter.pblc, Copenhagen (2024-solo); Phillida Reid, London (2024); Hauser & Wirth, Somerset (2024); Neven, London (2024); VITRINE, Basel (2023 - solo); VO Curations, London (2023 - solo); Goldsmiths CCA, London (2022 - solo); VISUAL Centre for Contemporary Art, Carlow (2022); FACT, Liverpool (2022) and The Block Museum of Art, Evanston (2021) among others. Her work will soon be included in an exhibition at MO.CO Panacée (2026 - forthcoming). The artist has performed at venues including the Institute of Contemporary Arts, London (2025); Performance Art Museum, Los Angeles (2024); Edinburgh Art Festival, Edinburgh (2024); Le Guess Who Festival, Utrecht (2023); Live Collision International Festival at Project Arts Centre, Dublin (2023); Juf, Madrid (2023); Bergen Kunsthall, Bergen (2022); Turner Contemporary, Margate (2022); Camden Arts Centre, London (2021); Frieze Art Fair, London (2021); South London Gallery, London (2020) and Auto Italia, London (2019). Sodipo's work is held in the permanent collection of the Baltimore Museum of Art, Baltimore. The artist lives and works in London.



Eburn Sodipo  
*Self Portrait / I am my ancestors' tongue, 2025*  
Mylar, digital prints, resin  
240 × 120 cm  
(ES70)

€ 16,000





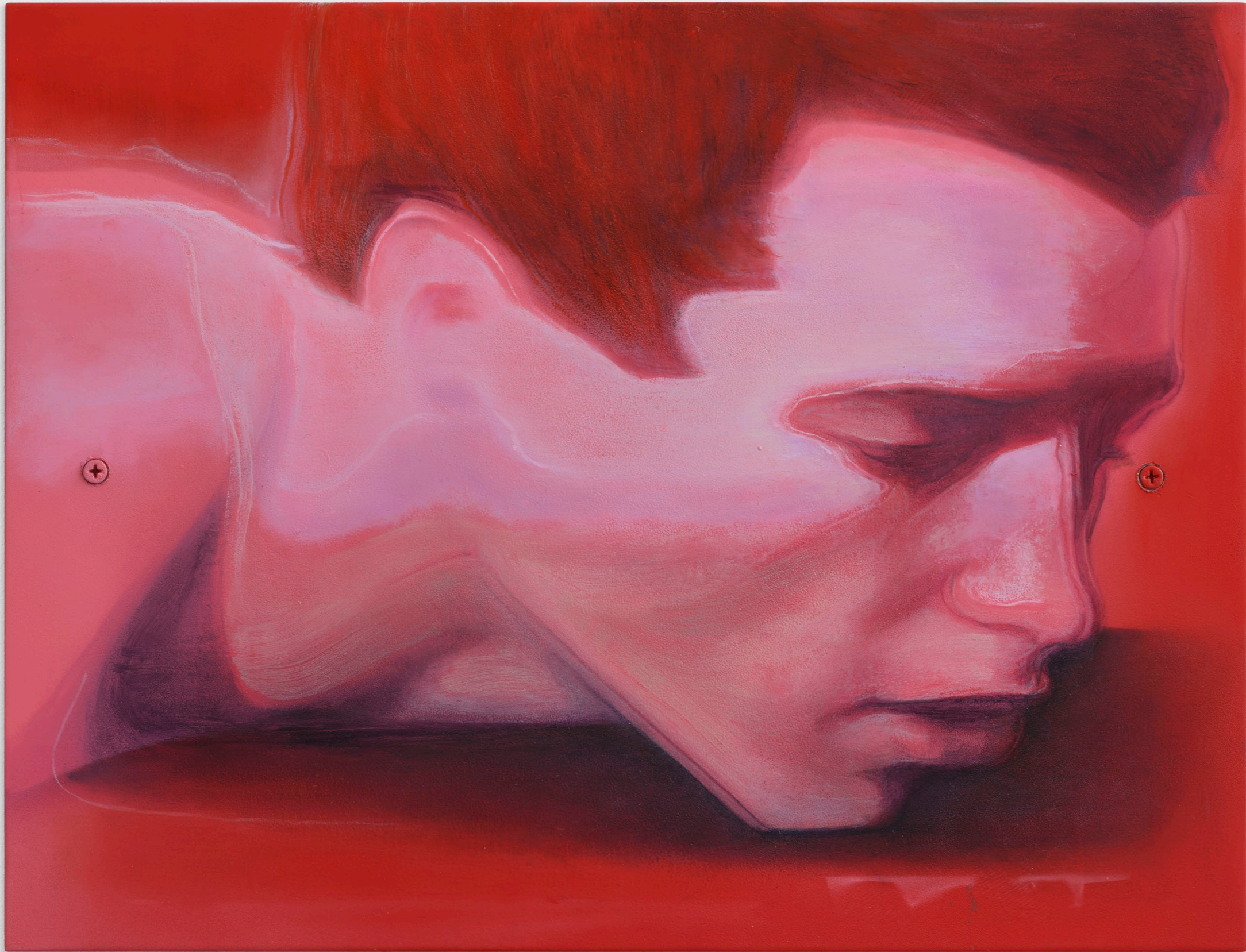
*Self Portrait / I am my ancestors' tongue, 2025  
(detail)*

# Sam Lipp

Sam Lipp's work explores the image and its situation within systems of power, often focusing on representations of the body in relation to authority. Working largely in oil on steel, Lipp considers the material implications of the image and the conditions that produce it, often incorporating processes of degradation of the physical object (frottage, rust) and of the image itself (overexposure). His practice situates the digital image as the central mediating unit of the libidinal economy, where the painted object functions as a material referent for the immaterial image that supersedes it.

Lipp's practice looks toward the foundation, to the degraded, stepped-over core of existence, culminating a decade's development of material practice, *Flood* uses Lipp's signature combination of oil and steel, affixed with screws. Aware of the image's circulation and status as a commodity, the painting foregrounds surface, topography, and bodily vulnerability. Figures are depicted in close-up, often in poses of erotic recline that speak to both a knowing pleasure taken in — and defiance of — the viewer's gaze. The tight frame and reduction of bodies to their parts creates a vague sense of visual claustrophobia that brings to mind the cramped dimensions of the screen, the zoom function, the camera lens: an image that draws attention to its own production. Everywhere, Lipp draws attention to surface: to the complexity of its topography, to the image that announces itself as such. The screws piercing the steel manually puncture the process of high-speed circulation, as if without them, the work might float away, absorbed back into the manic highway of information, property, labour, and lust from which it came.

Lipp's (b. 1989, London) recent exhibitions include Good or Trash, Paris (2026); anonymous gallery, New York (2026); Soft Opening, London (2026 - solo); Derosia, New York (2025, 2022 - solo); The Museum of Contemporary Art, Los Angeles (2024–2025); BlueVelvet Projects, Madrid (2025); Antenna Space, Shanghai (2025); Vacancy, Shanghai (2024); Conditions, Toronto (2024 - solo); Bradley Ertaskiran, Montreal (2024); Bonny Poon, Paris (2019 - solo) Cell Project Space, London (2019); National Portrait Gallery, London (2018); Bundeskunsthalle, Bonn, Germany (2019) and Espoo Museum of Modern Art, Espoo, Finland (2018–2019). The artist lives and works in New York.



Sam Lipp  
*Flood*, 2025  
Oil on steel, spray paint, screws  
33 × 43.2 cm  
(SL07)

Sold



# Olivia Erlanger

Olivia Erlanger works across sculpture, film, writing, and performance, exploring themes of the American dream and its delusions. Mining the myth of suburbia affords the artist a focus on the semiotics of the periphery, analysing its architecture, infrastructures and ecosystems. Her practice often addresses the relationships between the human body and technology. Erlanger's recent practice has centered on arrows cast in aluminum and bronze at small scale: first as the structural axis within larger sculptures, then as installations in their own right, charting stars of the night sky. In her work, Erlanger performs the manipulation of scale in order to reveal a systemic analysis of the planet and its surroundings, wherein all human resources, energies, networks and infrastructures are linked in a complex scheme of unity. A celestial constellation of arrows pierce the central wall of the presentation to address the temporality of the built environment, while returning to her interest in orientation, or how we locate ourselves in space.

Erlanger (b. 1990, New York) was awarded the 2024 Fondazione Henraux International Sculpture Prize and was recently nominated a finalist for the CIRCA Prize (2025). Selected recent exhibitions include *Amanita*, New York (2026); Kunstverein Gartenhaus, Vienna (2025, 2022 - solo); Luhring Augustine, New York (2025 - solo); Contemporary Arts Museum Houston, Texas (2024 - solo); ICA London, UK (2024 - performance); *Soft Opening*, London (2024, 2020 - solo); Hauser & Wirth, Los Angeles (2023), Company Gallery, New York (2023) and at Del Vaz Projects, Los Angeles (2022). Erlanger is the author of *Appliance* (Wild Seeds, 2022) and the co-author of *Garage* (MIT Press, 2018) with architect Luis Ortega Govea. Her writing has appeared in publications including Tank Magazine, PIN UP, Flash Art, and Harvard Design Magazine. Her work is in the permanent collection of CCA Wattis Institute for Contemporary Arts, San Francisco; CAPC Musée d'art Contemporain de Bordeaux, Bordeaux; The Dallas Museum of Art, Dallas; KADIST, San Francisco and X Museum, Shanghai. The artist lives and works in New York.



Olivia Erlanger  
*eros (0° W, or naught)*, 2025  
Bronze  
55.9 × 2.5 × 2.5 cm  
(OE71)

€ 7,000  
4 Available



*eros (o° W, or naught), 2025*  
(alternative view)

# Gina Fischli

Gina Fischli's work explores themes of aspiration, desire, and the allure of consumable objects. Combining elements of sculpture and craft, Fischli transforms everyday subjects such as animals, furniture and food into unexpected forms.

Fischli's cake sculptures — dotted, lacquered, and glazed forms that mimic the architecture of dungeons, turrets, and ceremonial gardens — oscillate between delight and disquiet. Inspired by medieval and neo-Gothic German and English castles, these pastry-like plaster works appear at once whimsical and slightly defective, wobbling, limp, or crudely assembled. The sculptures recall the ornamental displays of aristocratic presentation, suggesting how decorative façades can conceal tension, labour, and unspoken conflicts.

Fischli's *Under Conservation Series* extends her interest in urban animals through an exploration of human–animal relationships. Using anthropomorphised figures, the works examine power dynamics and projections of dominance, drawing parallels between the domestication of animals and the ways art is commodified and institutionalised. Referencing childhood nostalgia — from birdhouses and storybook animals to the protective fiction of a utopian world where the wolf peacefully lies with the sheep — the works draw on an aesthetic of innocence without fully indulging in it. Instead, Fischli suggests how such images also reflect cultural expectations, particularly the pressure to appear harmless, naïve, or “good,” as ideas about pets, art, and social roles begin to blur.

Fischli's (b. 1989, Zurich) recent exhibitions include Zaza', Milano (2025 - solo); Galerie Oskar Weiss, Zurich (2025); Istituto Svizzero, Rome (2025); Soft Opening, London (2024, 2021 - solo); Tunnel Tunnel, Lausanne (2023); Galerie Hussenot, Paris (2023); Das Gericht, Frankfurt (2023); Karma International, Zurich (2023 - solo); Schaulager, Basel (2023); Kunstmuseum Solothurn, Solothurn (2023); A Maior, Viseu (2023); Swiss Institute, New York (2022 - solo) Chapter NY, New York (2022 - solo); Sandy Brown, Berlin (2021); Neuer Essener Kunstverein, Essen (2020 - solo) and 303 Gallery, New York (2020 - solo); Galerie Hussenot, Paris (2023); Bonner Kunstverein, Bonn (2023); Contemporary Art Centre, Riga (2022); Forde, Geneva (2021); Aspen Art Museum, Aspen (2020); Geneva Biennale: Sculpture Park at Parc des Eaux-Vives, Geneva (2020). In 2018 Fischli published *Bad Timing* (Hacienda Books, Zurich), followed by her second monograph *Good Service* (Soft Opening, 2022). The artist lives and works in Zurich.



Gina Fischli  
*Kyburg*, 2023  
Plaster, paint, modelling clay  
51 × 51 × 51 cm  
(GF168)

€ 7,500



*Kyburg, 2023*  
(alternative view)



Gina Fischli  
*Empire State*, 2023  
Plaster, paint, modelling clay, aluminium  
53 × 53 × 95 cm  
(GF167)

€ 7,500



*Empire State, 2023*  
(altnerative view)





Gina Fischli  
*Pink Palace*, 2023  
Plaster, paint, modelling clay, acrylic  
30 × 30 × 34 cm  
(GF169)

€ 5,500



*Pink Palace, 2023*  
(altnerative view)



Gina Fischli  
*Burg Klopp*, 2023  
Plaster, paint, modelling clay  
40 × 40 × 61 cm  
(GF166)

€ 6,500



*Burg Klopp, 2023*  
(altnerative view)



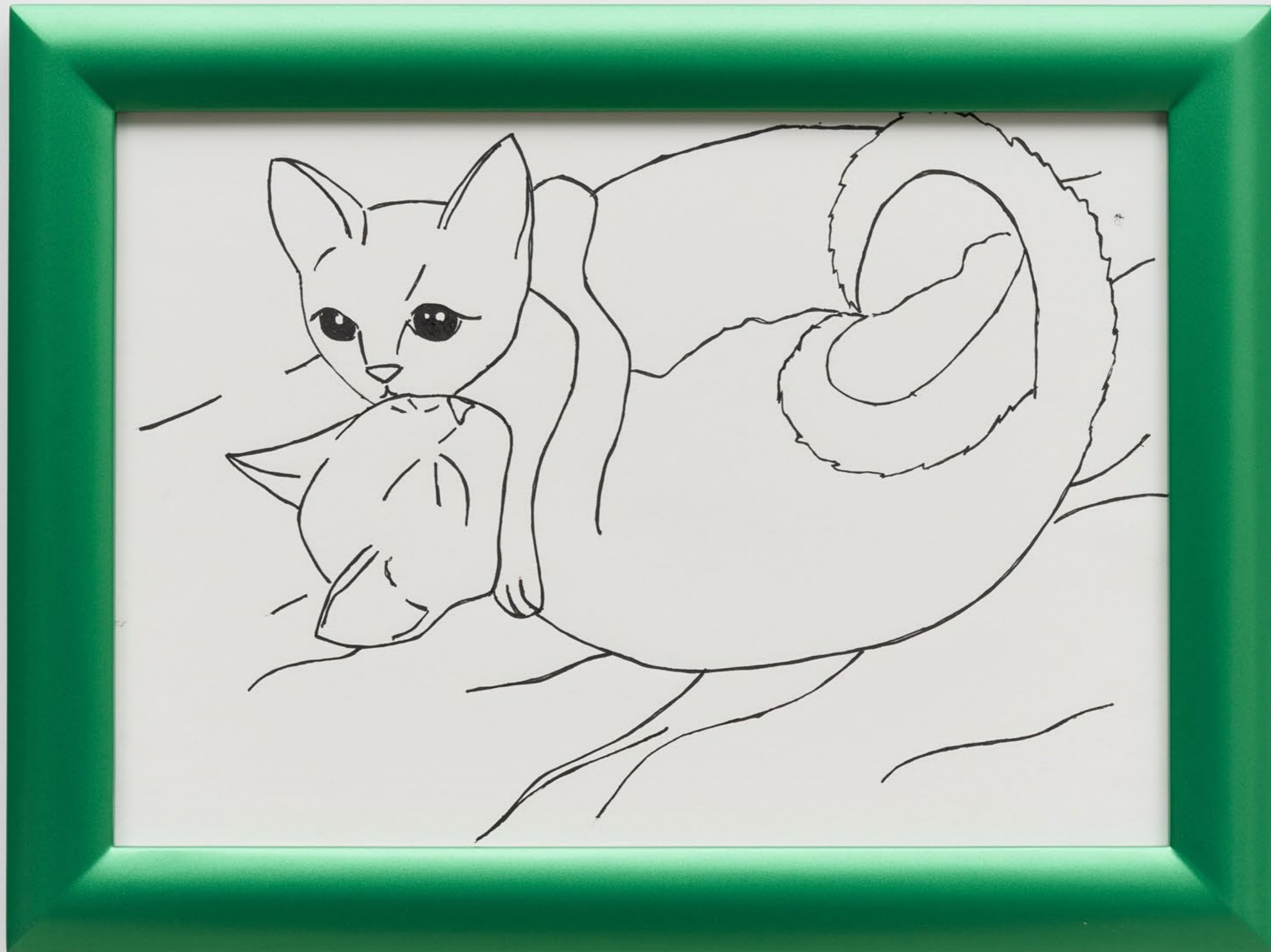
Gina Fischli  
*Under Conservation Series (Cat And Dog)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF71)

€ 2,000



Gina Fischli  
*Under Conservation Series (Rabbit Friends)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF95)

€ 3,000



Gina Fischli  
*Under Conservation Series (Cats in Love)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF92)

€ 3,000



Gina Fischli  
*Under Conservation Series (Bird Bathing)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF93)

€ 3,000



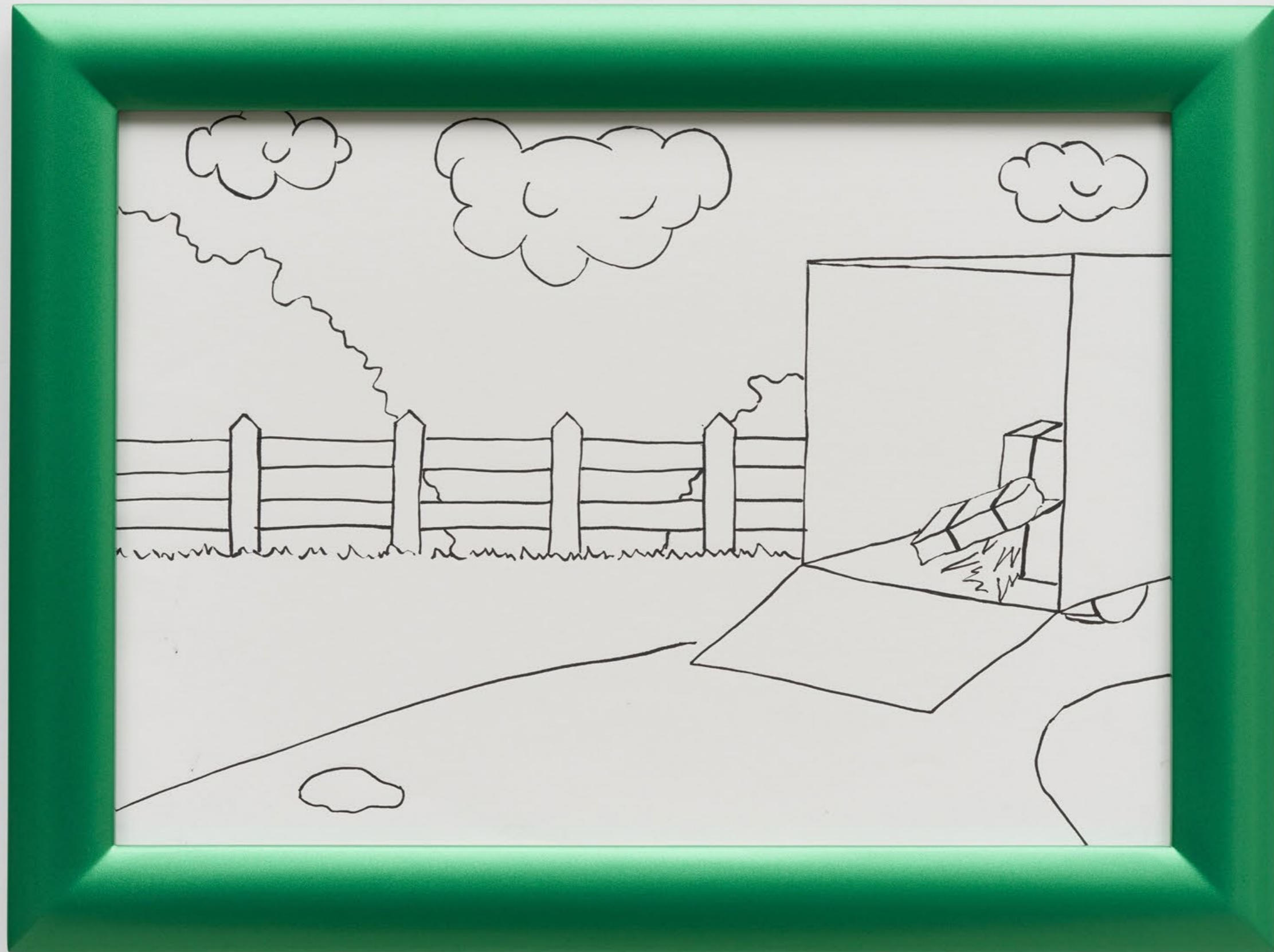
Gina Fischli  
*Under Conservation Series (Guinea Pigs)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF96)

€ 3,000



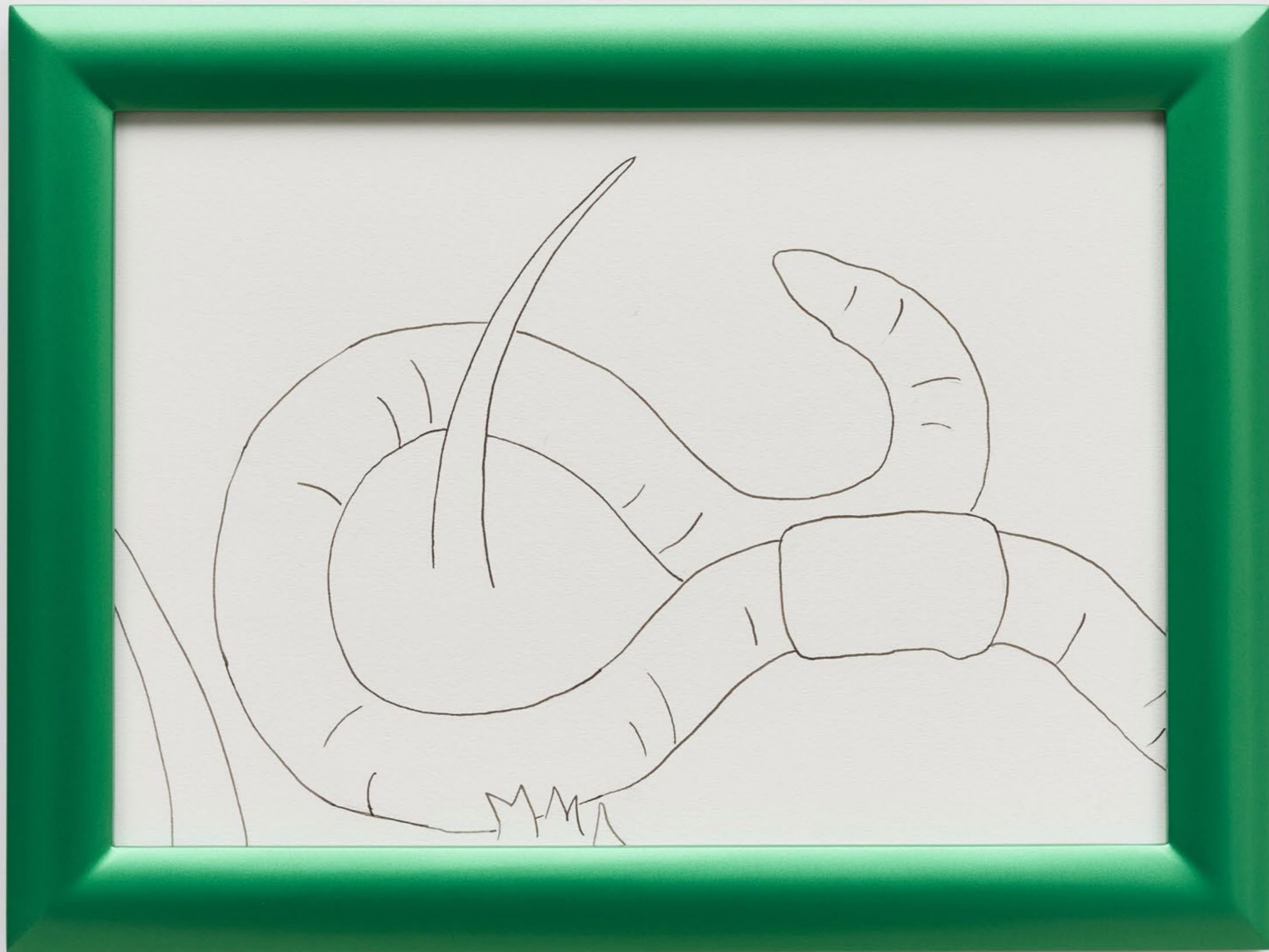
Gina Fischli  
*Under Conservation Series (Big Fat Hen)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF99)

€ 3,000



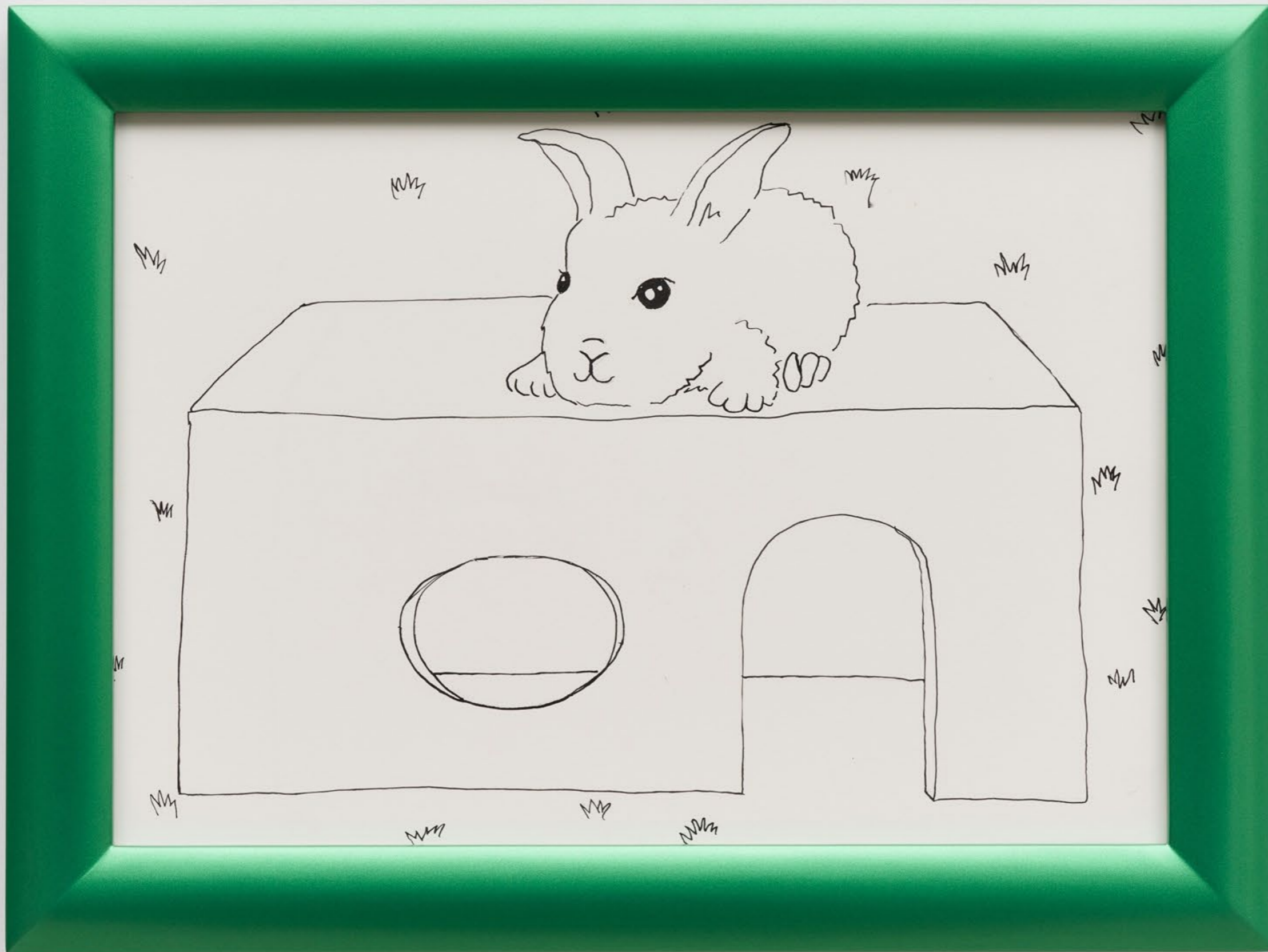
Gina Fischli  
*Under Conservation Series (Farm Day)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF97)

€ 3,000



Gina Fischli  
*Under Conservation Series (Earth)*, 2020  
Ink on paper in lacquered frame  
36.5 × 48.8 × 3 cm  
(GF98)

€ 3,000



Gina Fischli

*Under Conservation Series (Rabbit And His House)*, 2020

Ink on paper in lacquered frame

36.5 × 48.8 × 3 cm

(GF94)

€ 3,000



Gina Fischli  
*Under Conservation Series (Guinea Pigs In Portrait)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF78)

€ 3,000



Gina Fischli  
*Under Conservation Series (Wink)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF79)

€ 3,000



Gina Fischli  
*Under Conservation Series (Meet 'N' Greet)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF86)

€ 3,000



Gina Fischli  
*Under Conservation Series (Chicken Pen)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm (19 1/4 × 14 3/8 × 1 1/8 in)  
(GF85)

€ 3,000



Gina Fischli  
*Under Conservation Series (Chick)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF82)

€ 3,000



Gina Fischli  
*Under Conservation Series (Unborn)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF90)

€ 3,000



Gina Fischli  
*Under Conservation Series (Puppy in Basket)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF88)

€ 3,000



Gina Fischli  
*Under Conservation Series (Pup)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF91)

€ 3,000



Gina Fischli  
*Under Conservation Series (Bunny Triplets)*, 2020  
Ink on paper in lacquered metallic frame  
48.8 × 36.5 × 3 cm  
(GF77)

€ 3,000

# Dean Sameshima

Dean Sameshima works across a variety of forms including photography, collage, and found imagery. The artist has created a body of work that plumbs the depths of subcultures and queer identity, exploring ideas of eroticism, history, and the relationship between art and its viewer.

The artist sees his continuing *Anonymous Portraits* series as portraits, with the genesis of the series a reference to a 1967 novel *The Sexual Outlaw* by John Rechy, which was dedicated “to all the anonymous outlaws”. In considering the recent US book bans and other such literary restrictions throughout history, Sameshima considers the texts that may have been overlooked over the centuries. What would happen if people had to live without books about our history/ies? Many queer writers and artists used alternative names when publishing their work in order to preserve their safety by avoiding public outing. Sameshima thus emphasises the usefulness of anonymity that still remains within more conservative contexts and communities, not only in terms of sexual identity. These works, their typography and the colour schemes from their cover designs reference texts from the artist’s personal library, which includes queer art historical and critical texts. Additionally, with this series Sameshima quotes from On Kawara’s date paintings in terms of not only scale and composition but the artist’s distillation of specific and intimate information.

Sameshima’s (b. 1971, Torrance, CA) recent exhibitions include Good or Trash, Paris (2025 - solo); Neuer Aachener Kunstverein, Aachen (2025 - solo); Getty Museum, Los Angeles (2025); PPOW, New York (2024 - solo); California Museum of Photography, Riverside (2024); ICA, Los Angeles (2024); Tina Kim Gallery, New York (2023); Queer Thoughts, New York (2023 - solo); Queer Public Space at Museum of Sex, New York (2023) and at Amtsalon, Berlin (2023). In 2024, Sameshima was included in the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa. *Soft Opening* recently published *being alone* on the occasion of a solo exhibition of the same title at the gallery in London (2024). Sameshima’s work is held in the permanent collections of the Hammer Museum, Los Angeles; Getty Museum, Los Angeles; Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art, Los Angeles; Henry Art Gallery, Seattle; The Cantor Arts Center at Stanford University, Stanford and Sunpride Foundation, Hong Kong. He was the 2022 recipient of The Artist Acquisition Club Award. The artist lives and works in Berlin.

ANONYMOUS  
MANHANDLERS

Dean Sameshima  
*Anonymous Manhandlers*, 2026  
Silkscreen and acrylic on canvas  
30 × 40 cm  
(DS151)  
€ 5,200

**ANONYMOUS**  
**MANHANDLERS**

**ANONYMOUS**  
**MALE FIGURE**

Dean Sameshima  
*Anonymous Male Figure*, 2024  
Acrylic on canvas  
30 × 40 cm  
(DS86)

€ 5,200

**ANONYMOUS**  
**MALE FIGURE**



**ANONYMOUS**  
AFTER DARK

Dean Sameshima  
*Anonymous After Dark*, 2026  
Silkscreen and acrylic on canvas  
30 × 40 cm  
(DS152)

€ 5,200

**ANONYMOUS**

**AFTER DARK**

**ANONYMOUS**  
**FLESH**

Dean Sameshima  
*Anonymous Flesh*, 2026  
Silkscreen and acrylic on canvas  
30 × 40 cm (11 3/4 × 15 3/4 inches)  
(DS154)

€ 5,200

**ANONYMOUS**  
**FLESH**

ANONYMOUS  
Miracle

Dean Sameshima  
*Anonymous Miracle*, 2026  
Silkscreen and acrylic on canvas  
30 × 40 cm  
(DS153)  
€ 5,200

ANONYMOUS  
Miracle

ANONYMOUS  
**HONCHO**

Dean Sameshima  
*Anonymous Honcho*, 2024  
Acrylic and silkscreen on canvas  
30 × 40 cm  
(DS81)  
€ 5,200

ANONYMOUS


**HONCHO**



ANONYMOUS  
*Illness*

Dean Sameshima  
*Anonymous Illness, 2024*  
Acrylic and silkscreen on canvas  
30 × 40 cm  
(DS73)  
€ 5,200

ANONYMOUS  
*Illness*



ANONYMOUS  
STRAIGHT GUY

Dean Sameshima  
*Anonymous Straight Guy*, 2024  
Acrylic and silkscreen on canvas  
30 × 40 cm  
(DS76)  
€ 5,200

**ANONYMOUS**  
STRAIGHT GUY

**ANONYMOUS  
PUBLIC  
SEX**

Dean Sameshima  
*Anonymous Public Sex*, 2024  
Acrylic and silkscreen on canvas  
30 × 40 cm  
(DS70)  
€ 5,200

**ANONYMOUS  
PUBLIC  
SEX**

## Joanne Burke

Joanne Burke explores processes of transfiguration, using wax water casting to produce tactile, luminous forms that balance indecipherability and familiarity, recalling objects imbued with memory, ritual, and an imagined sacred charge. In *Marine Lover*, French writer and radical feminist Luce Irigaray probes Friedrich Nietzsche's interrogation of the feminine from the point of view of water. Irigaray uses water as a metaphor for an uncontrollable, uncontainable, and constantly transforming element, illustrating efforts to dominate and conquer the feminine. Arriving at this text via research into hydrofeminism, Burke similarly sees water as an infinite, mercurial essence that resists representation or definition. Burke's process began with an accidental adoption of a forbidden 17th-century divination practice known as "Hydromancy," in which molten wax is dispersed into cold water, forming unpredictable shapes and textures. These water casts become the starting point for her work, informing her choice of materials and composition. Collaging elements intuitively, Burke interrupts recognisable features to prioritise frustration, unexpectedness, and awkwardness, rendering forms intangible and untameable. Existing in an uncanny space between unfamiliarity and literal representation, the work locates between past and future, becoming a relic at once placeless and timeless.

Burke's (b. 1982, United Kingdom) past exhibitions include ADZ Gallery, Lisbon (2025, 2023 - solo); Marfa', Beirut (2025); Francois Ghebaly, Los Angeles (2025); Soft Opening, London (2025 - solo); ADZ Gallery, Lisbon (2025 - solo); Ermes Ermes, Rome (2025); Bernheim, Zürich (2024); Bibeau Kreuger, New York (2023); Space K Seoul (2023); Fitzpatrick Gallery, Los Angeles (2022); Fisher Parrish, New York (2020); Operativa Arte Rome, Rome (2019); and at Swiss Institute Rome, Rome (2019). The artist lives and works in London.



Joanne Burke  
*Hung as a Globe*, 2025  
Aluminium  
42.5 × 41.5 × 3.5 cm  
(JB28)

€ 4,000





*Hung as a Globe*  
(detail)



Joanne Burke  
*Tree-ring*, 2025  
Aluminium  
42 × 39 × 3.5 cm  
(JB30)

€ 4,000





*Tree-ring*  
(detail)



Joanne Burke  
*Wings or Oars, 2025*  
Aluminium  
31 × 39 × 3.5 cm  
(JB27)

€ 3,000





*Wings or Oars*  
(detail)



Joanne Burke  
*Moon made the Sea*, 2025  
Aluminium  
28.5 × 42.5 × 3.5 cm  
(JB29)

€ 3,500





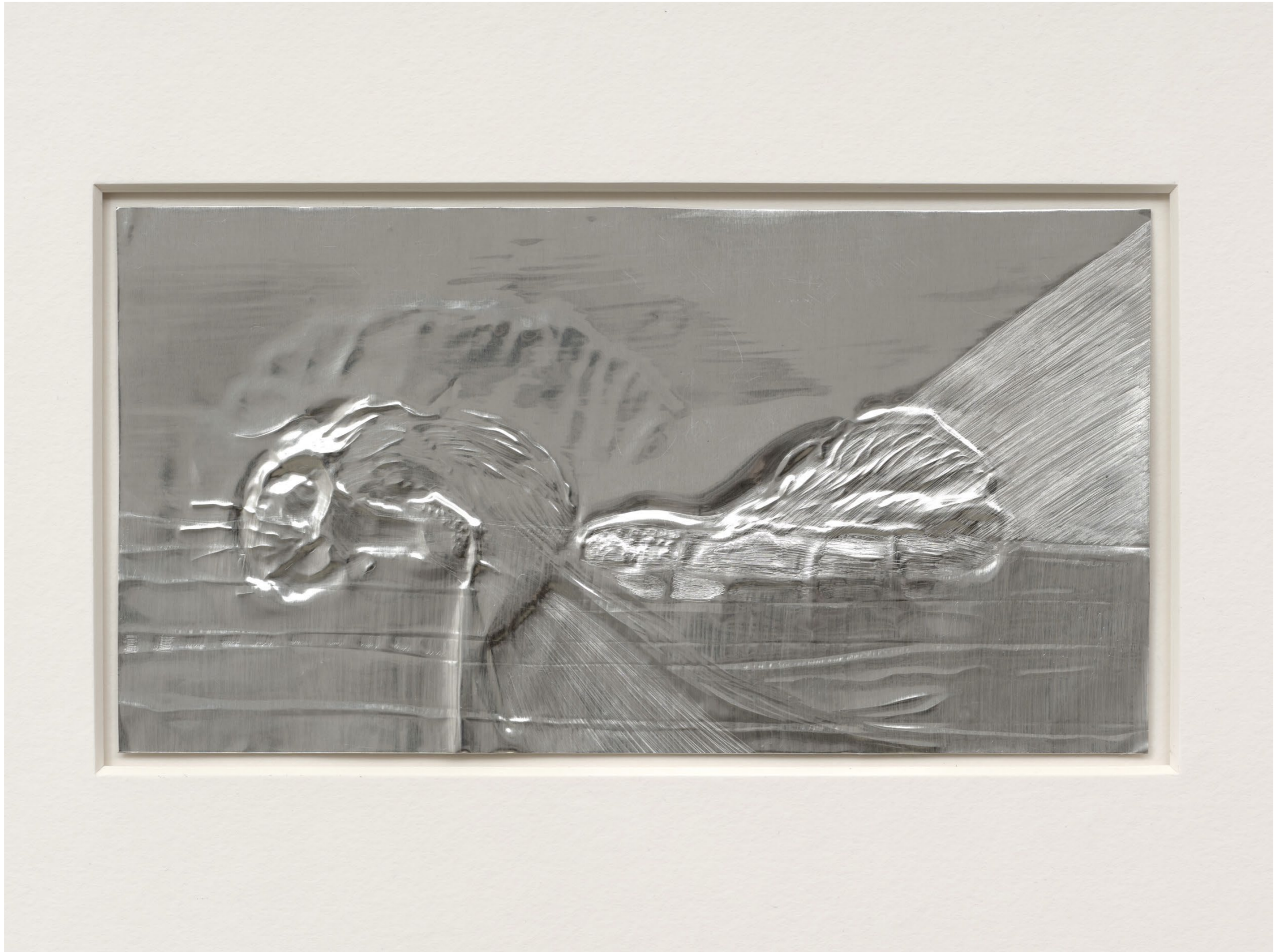
*Moon made the Sea*  
(detail)



Joanne Burke  
*Leaf Marching*, 2025  
Aluminium  
32 × 47.5 × 3.5 cm  
(JB24)

€ 3,500





*Leaf Marching*  
(detail)



Joanne Burke  
*Bells are Girls*, 2025  
Aluminium  
37 × 35 × 3.5 cm  
(JB23)

€ 3,000





*Bells are Girls*  
(detail)

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