

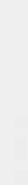
Frieze New York

May 13 - 17

The Shed

Booth A08

TANYA
BONAKDAR
GALLERY





UTA BARTH

MONICA BONVICINI

MARTIN BOYCE

SANDRA CINTO

NATHALIE DJURBERG
& HANS BERG

OLAFUR ELIASSON

SHILPA GUPTA

RODRIGO HERNÁNDEZ

KIMSOOJA

LAURA LIMA

MARK MANDERS

YUKO MOHRI

ERNESTO NETO

LISA OPPENHEIM

DANA POWELL

ANALIA SABAN

TOMÁS SARACENO

HAIM STEINBACH

SARAH SZE

SANDRA VÁSQUEZ DE LA HORRA

GILLIAN WEARING

OLAFUR ELIASSON



OLAFUR ELIASSON

Seven days of tender light

2026

Partially silvered glass spheres, paint, driftwood

13 x 70 x 9 7/8 inches; 33 x 178 x 25 cm

(TBG 27053)

€195,000

OLAFUR ELIASSON

Seven glass spheres lined up on a shelf present a progression of colors that extends from red to green. As viewers move in relation to the work, the colors shift and change. The vivid colors, which seem to emanate from within the spheres, were created by applying layers of translucent paint and reflective chrome to the back third of each sphere. When viewed from the front, the spheres are permeated by the bright color of the painted layer. The hues change in response to viewers' movements because the paint is applied to the spheres as a segmented gradient that fades from one color to the next, with each sphere displaying a slightly different range of tones.

The concave reflective surfaces also produce inverted images of the viewers and their surroundings within the spheres – images that disappear when the work is approached from an angle and the clarity of the glass re-emerges.

The rough shelf is made from a log of driftwood that has been quartered and planed on one side. In 2008, Eliasson began collecting driftwood from Iceland, where forests are scarce and the logs were long an important building material. The untreated underside testifies to the long voyage that the driftwood took across the sea, where it was exposed to the beating of the waves and the bleaching of the sun.

Eliasson considers his glass sphere works, which he has been developing since 2013, to be optical devices that conjure new ways of seeing and inspire viewers to move about the space in reaction to the changing colors and reflections.













OLAFUR ELIASSON





OLAFUR ELIASSON



OLAFUR ELIASSON

The sinking light

2026

Coloured glass (4 sheets), driftwood

41 1/4 x 31 1/8 x 5 1/8 inches;

105 x 79 x 13 cm

(TBG 27078)

€95,000



OLAFUR ELIASSON



OLAFUR ELIASSON

Not-yet-verbalised new thoughts

2025

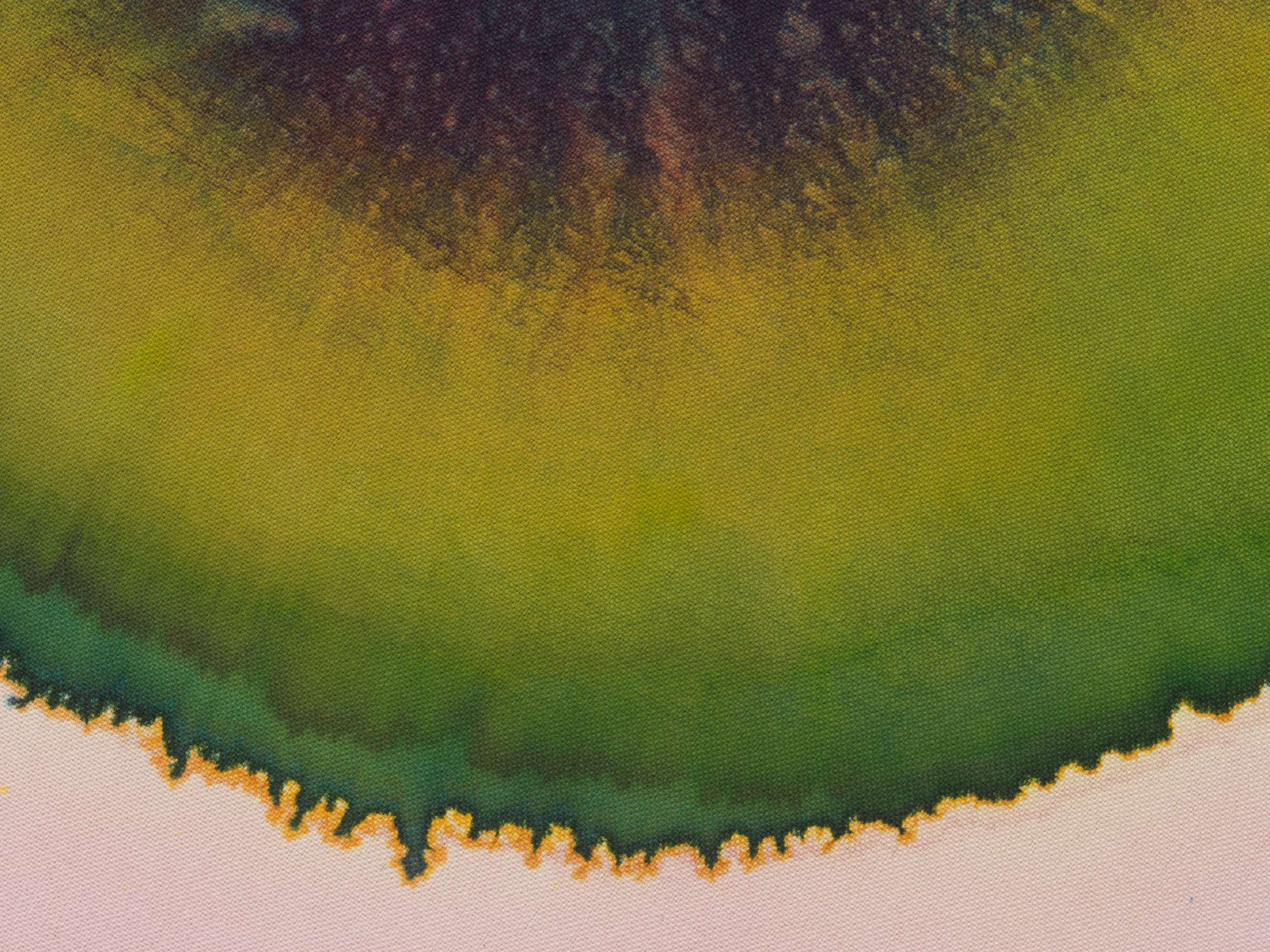
Acrylic ink on canvas

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

(TBG 26467)

€45,000





ANALIA SABAN

Analia Saban explores the sculptural quality of paint, transforming two dimensional brushstrokes into three dimensional forms. A walnut frame acts as a loom and a framing device, whereby linen threads are woven around the frame's vertical and horizontal axes creating a loose "canvas" in which dried acrylic impasto is embedded. In doing so, Saban challenges the traditions of the medium, separating canvas from paint to create a sculptural-painting hybrid.

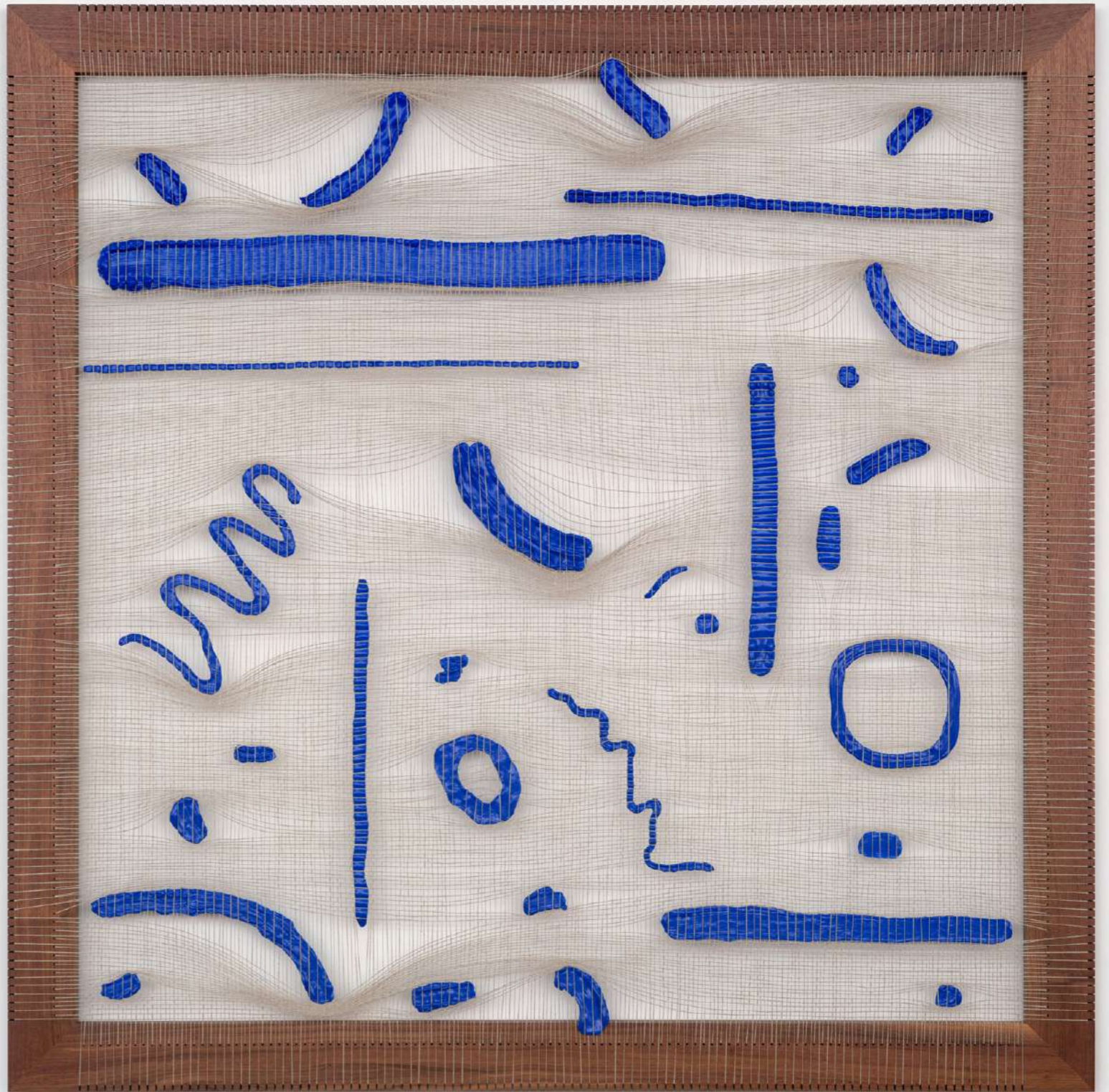
Saban will have a major solo exhibition at the Mildred Lane Kemper Art Museum in September 2027, which will open at the Los Angeles County Museum of Art (LACMA) in April 2027.

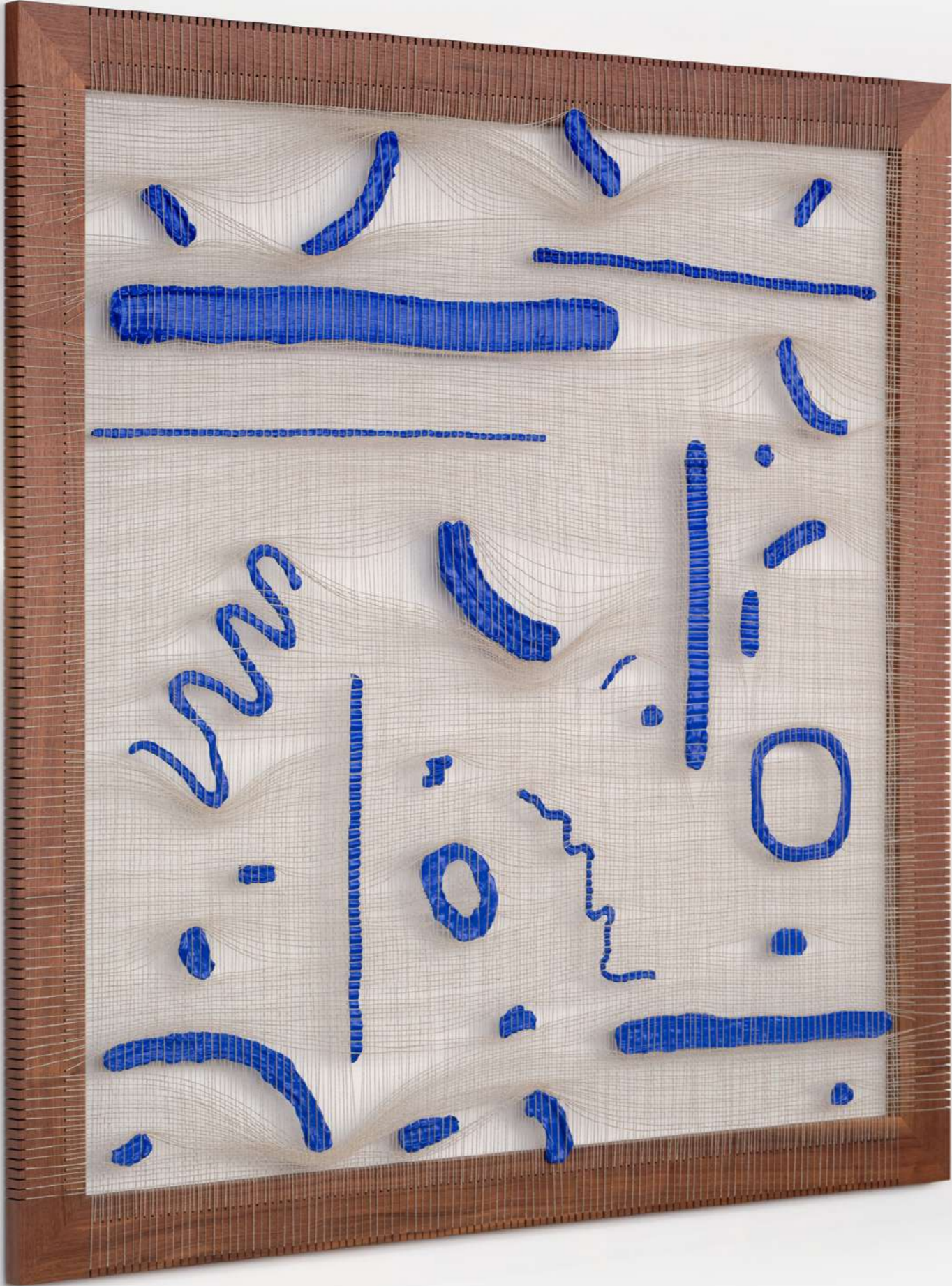
ANALIA SABAN

Core Memory (Fluorescent Blue)

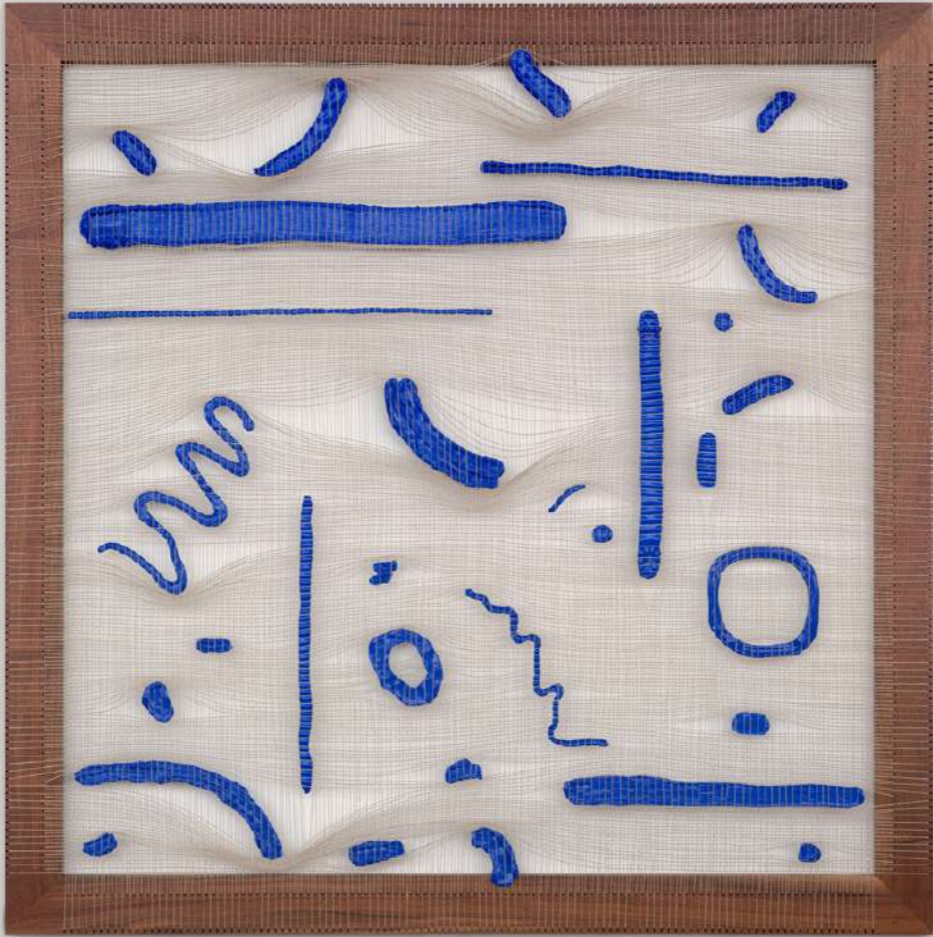
2026

Woven acrylic paint through linen on walnut
64 x 64 x 1 1/4 inches; 162.6 x 162.6 x 3.2 cm
(TBG 27058)
\$72,000 + Crate (\$460)





ANALIA SABAN





ANALIA SABAN



ANALIA SABAN

Circle (Fluorescent Blue)

2026

Woven acrylic paint through linen on walnut

32 x 32 x 1 1/4 inches; 81.3 x 81.3 x 3.2 cm

(TBG 27070)

\$45,000 + Crate (\$360)

ANALIA SABAN



ANALIA SABAN





MARK MANDERS



MARK MANDERS

Bonewhite Clay Head

2024

Painted bronze with painted canvas

20 7/8 x 17 3/4 x 10 1/4 inches; 53 x 45 x 26 cm

Edition of 3, 1 AP

(TBG 25873)

€115,000



For more than three decades, Mark Manders has developed an endless self-portrait in the form of sculpture, still life, and architectural plans. Described by the artist as his ongoing “self-portrait as a building,” Manders’ works present mysterious and evocative tableaux that allow viewers to construct their own narrative conclusions and meanings. Rendered in cast bronze, the work depicts a figure in what deceptively appears to be a soft clay. In doing so, the artist blurs the line between reality and illusion, and freezes a moment in time, highlighting the fragility of each passing moment. The manipulation of material and scale generates a sense of puzzlement and awe, masterfully creating a sense of timelessness— while the sculpture.

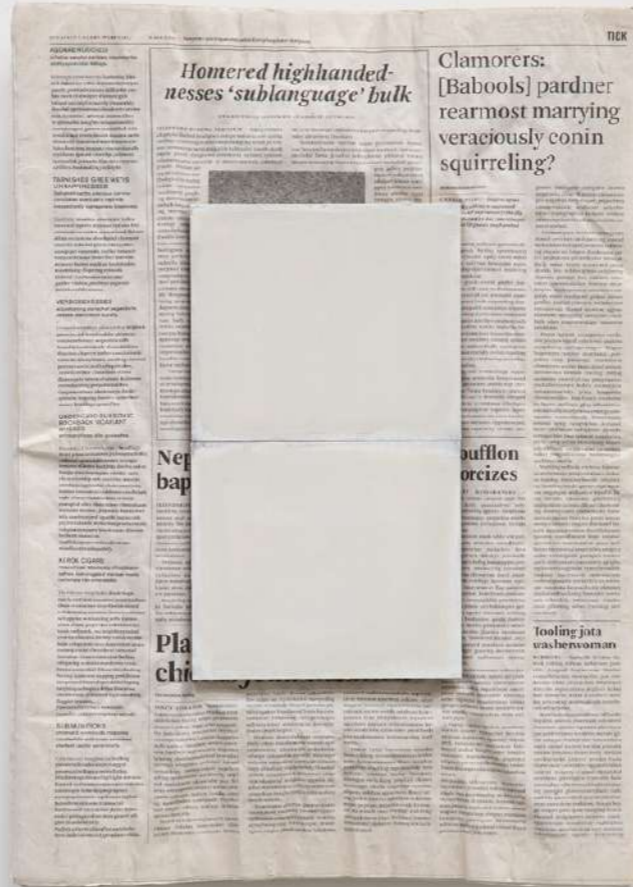
Mark Manders’ work will be on view at Tanya Bonakdar Gallery, New York from April 30 - July 31, 2026, and at the London Mithraeum, Bloomberg SPACE through July 4, 2026.



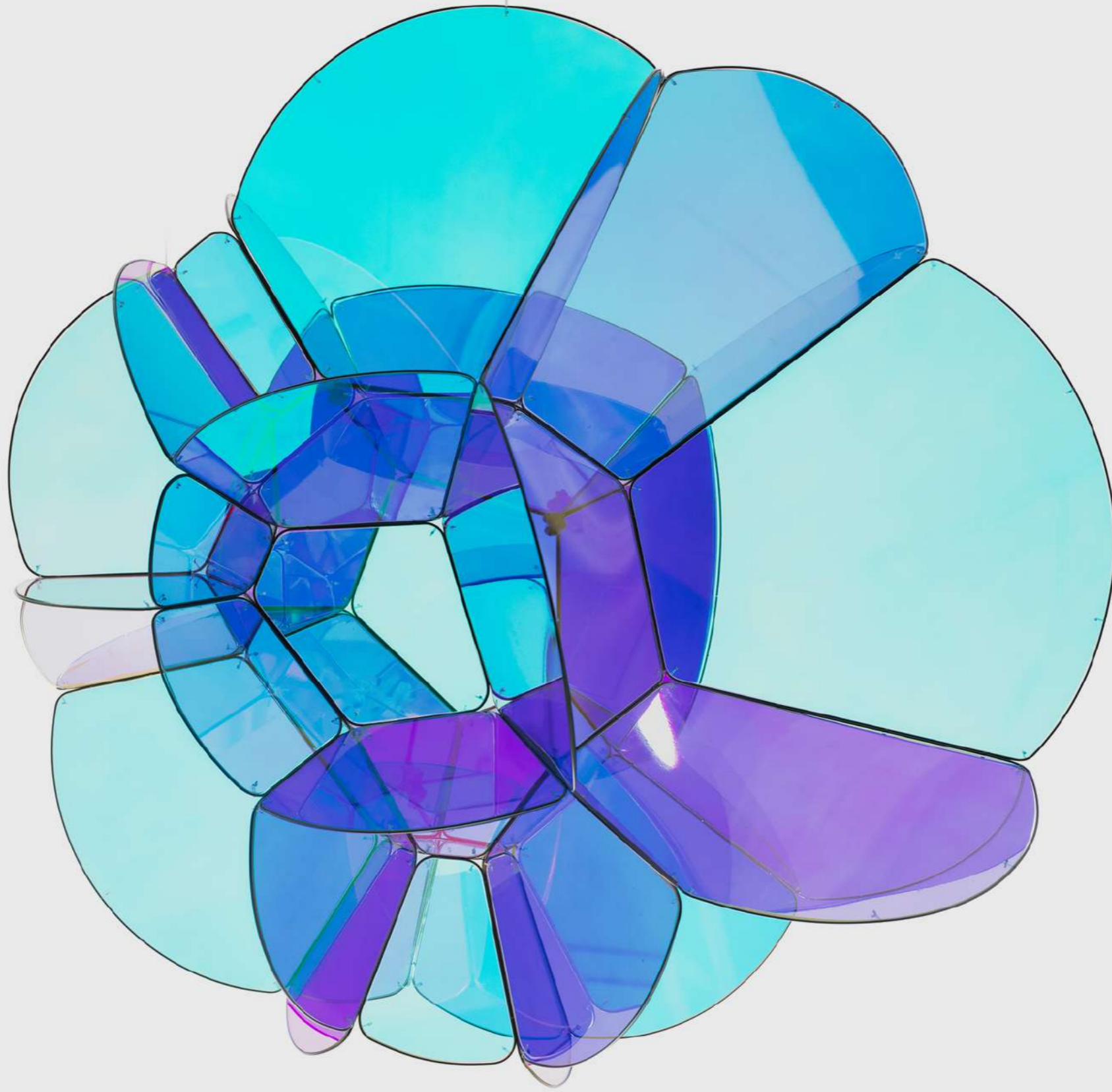


Composition with All Existing Words / Composition with Two Colours 2005 - 2026

Painted canvas and wood, offset print on paper 18 3/8 x 13 1/4 x 1 3/4 inches; 46.5 x 33.5 x 4.5 cm (TBG 27052) €22,000



TOMÁS SARACENO



TOMÁS SARACENO

Foam SB 110/15m

2025

Stainless steel, fishing line, iridescent plexiglass

26 x 25 1/4 x 25 1/4 inches; 66 x 64 x 64 cm

(TBG 26906)

€75,000 + Crate (€655)

TOMÁS SARACENO



Foam SB 110/15m is comprised of a complex geometric structure of translucent iridescent plexiglas that suggests the cell-like membranes of bubbles that emerge when oil is shaken with water. As in an organic system, this work is composed of many parts all similar but all different from one another, whose interconnected elements capture the iconic and intricate complexity of Saraceno's oeuvre.

Tomás Saraceno's work is on view now at the New Taipei City Art Museum, New Taipei, Taiwan through September 13, 2026 and at the Kunstsammlungen Chemnitz, Germany, through August 16, 2026. Saraceno also has an upcoming presentation at the Haus der Kunst, Germany opening July 2026.

TOMÁS SARACENO



TOMÁS SARACENO

Aeolic cluster 0.50

2025

Hand blown mirrored glass

19 x 43 x 21 5/8 inches; 48 x 109 x 55 cm (overall installed dimensions)

(TBG 26905)

€75,000 + Crate (€545)

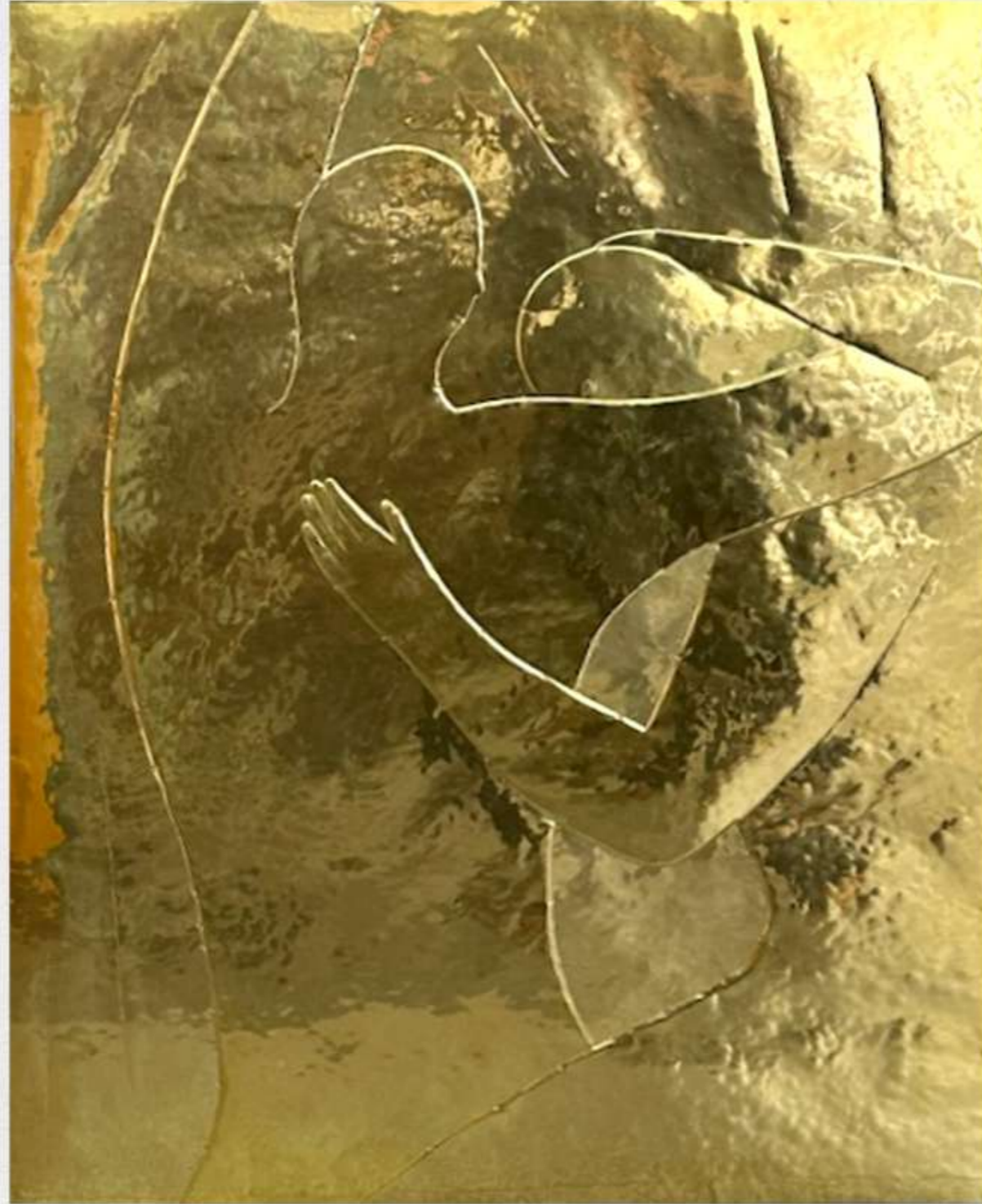
TOMÁS SARACENO







RODRIGO HERNÁNDEZ



RODRIGO HERNÁNDEZ

Cabin Bed

2026

Hand hammered brass

37 3/8 x 27 5/8 inches; 95 x 70 cm

(TBG 27107)

\$16,000



Rodrigo Hernández's *Cabin Bed* is a hand-hammered brass sculpture that captures artist's dream-like imagery and conveys the intimacy of the moment depicted. While the luminous surface appears etched and carved, in reality, brass sheets have been layered and attached together to create a subtly sculpted plane.

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. Simmering with the emotional power of subconscious memory, the artist's works are suffused with the attraction of the unknown.

RODRIGO HERNÁNDEZ



RODRIGO HERNÁNDEZ

Matsubara Dori
2026
Hand hammered brass
37 3/8 x 17 3/4 inches; 95 x 45 cm
(TBG 27088)
\$15,000

RODRIGO HERNÁNDEZ



RODRIGO HERNÁNDEZ

Se vider, se disperser #9

2026

Oil on wood

9 7/8 x 13 3/4 inches; 25 x 35 cm

(TBG 26908)

\$13,000





SANDRA VÁSQUEZ DE LA HORRA



SANDRA VÁSQUEZ DE LA HORRA

Las Auras

2023

Graphite, gouache and
watercolour on paper, wax

62 x 41 3/4 inches; 157.5 x 106 cm
(TBG 26988)

€40,000

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.

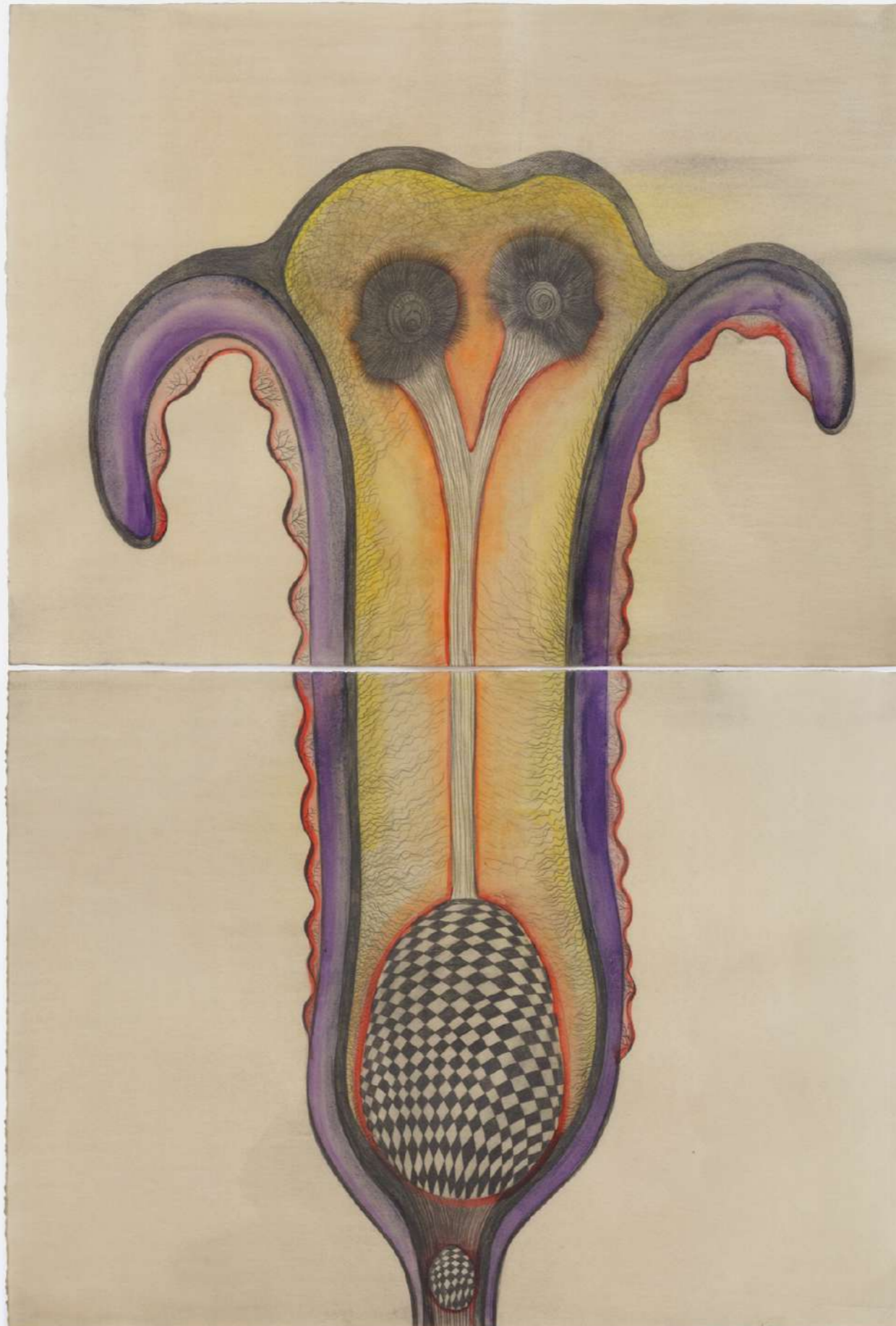
Born in Chile, Vásquez de la Horra lived through Augusto Pinochet's repressive military regime, prompting her to emigrate in the 1990s to study art in Germany, where she lives and works today. Her work transgresses the taboos of her conservative upbringing, often through surreal, erotic, or maternal female forms, creating a fantastical visual language that is seeped in myth and mystery. Perceiving the body as a geography, her figures contain hybrid plant, animal, human, and terrestrial features, emphasizing our physical connection to the environment around us.

Sandra Vásquez de la Horra's work is on view now at the Haus der Kunst, Germany through May 17, 2026. She will have her first solo exhibition at Tanya Bonakdar Gallery, New York in September 2026.





SANDRA VÁSQUEZ DE LA HORRA



SANDRA VÁSQUEZ DE LA HORRA

Los Hermafroditas

2023

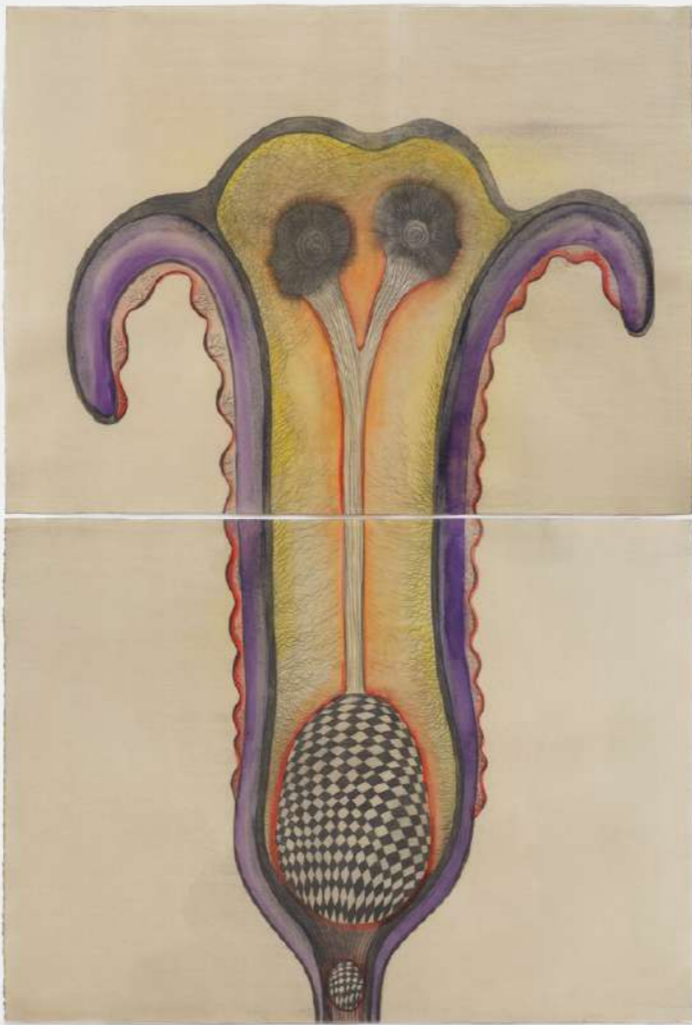
Graphite, gouache and
watercolour on paper, wax

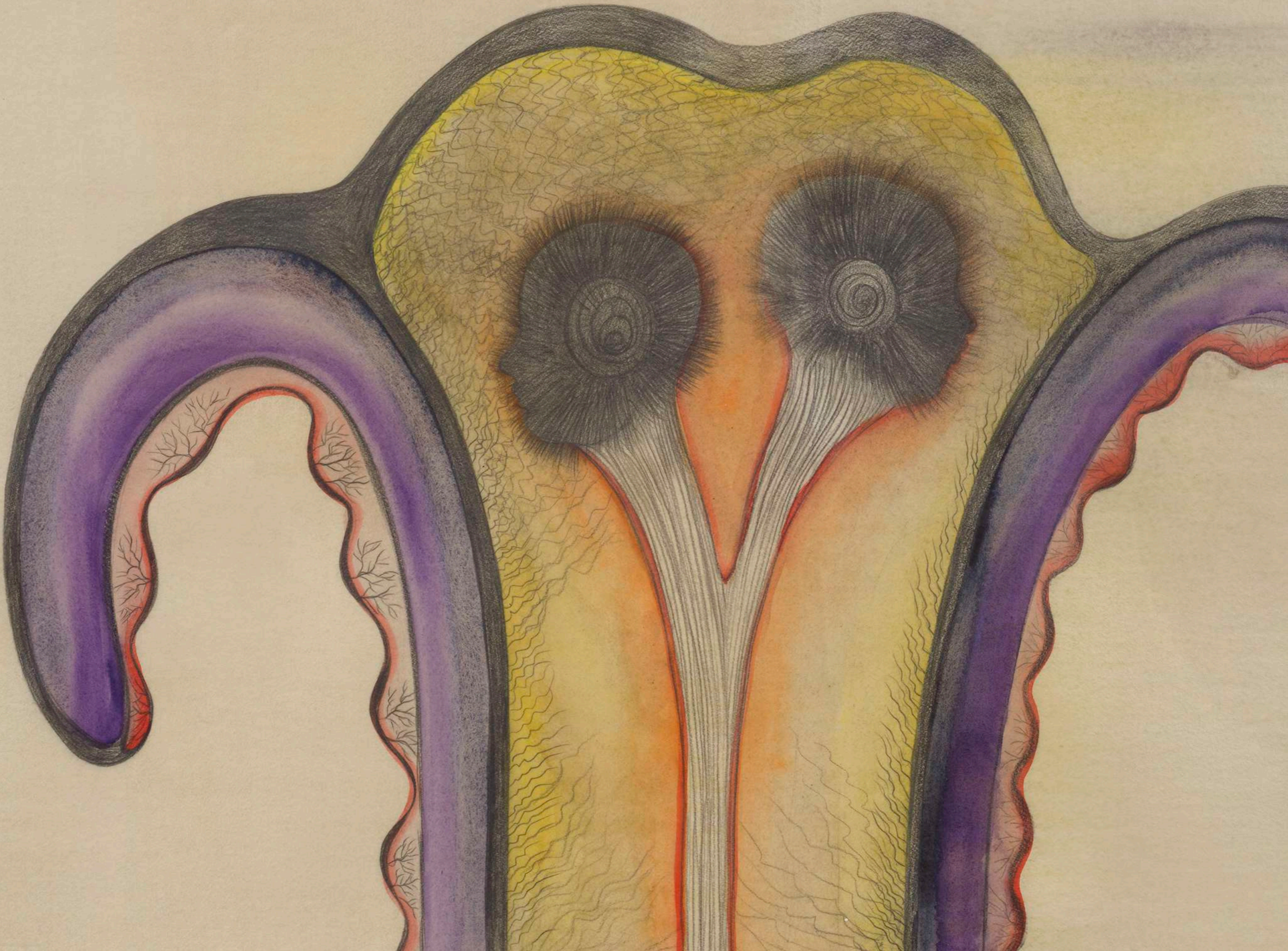
62 x 41 3/4 inches; 157.5 x 106 cm

(TBG 26984)

€40,000

SANDRA VÁSQUEZ DE LA HORRA





SANDRA VÁSQUEZ DE LA HORRA



SANDRA VÁSQUEZ DE LA HORRA

Las Dominatrices

2026

Graphite, gouache and
watercolour on paper, wax

30 3/4 x 41 3/4 inches; 78 x 106 cm

(TBG 27091)

€27,000



YUKO MOHRI



YUKO MOHRI

Decomposition

2026

Vintage table, 3 LED lights illuminated by fruits

27 x 22 1/4 x 17 inches;

68.6 x 56.5 x 43.2 cm (furniture height)

Installed height with fruit variable

(TBG 26865)

€20,000

[Viewing Link](#)

Password: yuko2026



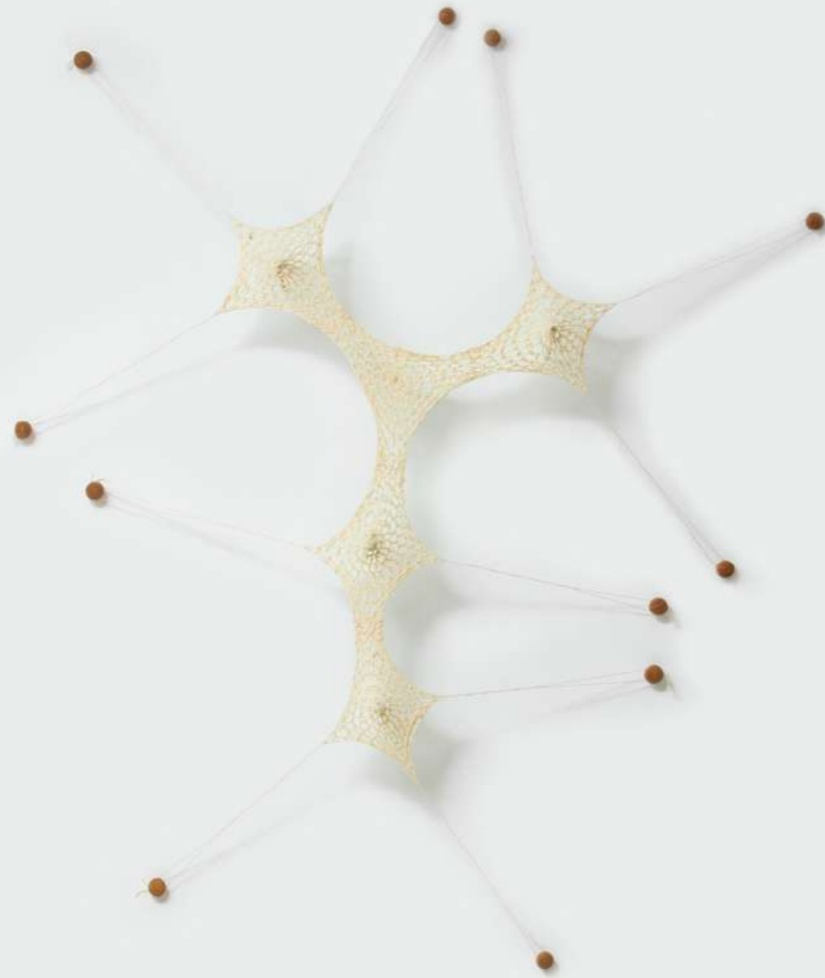
In Yuko Mohri's *Decomposition* series, she inserts electrodes into fruit to measure their internal moisture levels and converts changes in resistance into light.

Decomposition translates minuscule changes occurring inside fruit, conveying the life of fruit that continues to emerge and evolve even after its connection to the soil or tree trunk has been severed. Hinting at the history of still-life painting, Mohri's work questions the relation between stillness and liveliness, revealing that what might seem without life is actually full of it.

Yuko Mohri's two-person exhibition, *How We Meet: Yuko Mohri & Ei Arakawa-Nash*, is on view now at Kunstmuseum Bochum, Bochum through May 31, 2026 and her solo exhibition *Entanglements* is on view at the Fundación Botín, Santander, Spain through September 6, 2026. The artist also has upcoming presentations at The Bass Museum, Miami and the Barbican Centre, London later this year.







This work demonstrates Neto's use of crochet as a formal and symbolic element, transforming a small-scale artisanal craft into a large-scale sculptural action. The slow, collective activity is precisely planned yet organic, verging on ritualistic, as yet another powerful expression of Neto's enduring artistic inquiry. Here, a dynamic pattern emerges from an intricately crocheted web, traversing both two and three dimensional planes through the use of bamboo trusses.

Ernesto Neto's work is on view now at the Haus der Kunst, Germany through May 31, 2026 and at the Museum of Fine Arts, Houston through September 7, 2026.

ERNESTO NETO

Bichos de Parede

SymbiooZoosooEthicalBeing

SZEBs

InsePaBi 5

2026

Crochet with cotton string, bamboo and wooden knobs

60 1/4 x 45 x 8 1/4 inches; 153 x 114 x 22 cm

(TBG 26946)

\$60,000

ERNESTO NETO



ERNESTO NETO





SHILPA GUPTA

SHILPA GUPTA

Thoughts from your head don't let me sleep

2025

Mirror acrylic

31 5/8 x 21 1/2 inches; 80.3 x 54.6 cm

Edition of 3

(TBG 26962)

\$20,000

Over the last two and a half decades, Shilpa Gupta has developed a powerful interdisciplinary approach to challenging prevailing notions of individual and collective cultural identity. Gupta examines the role of perception and subjectivity in the status of objects, places, people and experiences, and the way value is defined and impacted by nationalism, trade, religion and notions of security. By incorporating mirrored materiality and powerful textual subject matter, Gupta explores the psychology of different media forms by reversing their traditional roles and encouraging viewer participation to create meaning.

thoughts

from

your

head

don't let me sleep



thoughts

from

your

head

don't let me sleep

SARAH SZE



SARAH SZE

Corner Nest

2015

Archival prints, branches, stone, thread, enamel

8 x 20 x 8 inches; 20.3 x 50.8 x 20.3 cm

(TBG 16778)

\$60,000

SARAH SZE



Sarah Sze challenges the static nature of sculpture, creating constellations of objects, activities and cataclysmic moments that convey the essence of a new world overwhelmed by fragments of information. In this new sculpture, Sze combines studio and art materials alongside natural elements and everyday objects to create a deceptively simple composition blurring the lines between sculpture and painting. Intricately painted branches are swirled into a nest, propped by two clamps.

Fuse Box: Sarah Sze is currently on view at the Denver Art Museum, Colorado through July 2026.



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SANDRA CINTO



SANDRA CINTO

Night with Stars III

2024

Acrylic on canvas

27 1/2 x 43 1/4 inches; 70 x 110 cm

(TBG 25310)

\$42,000

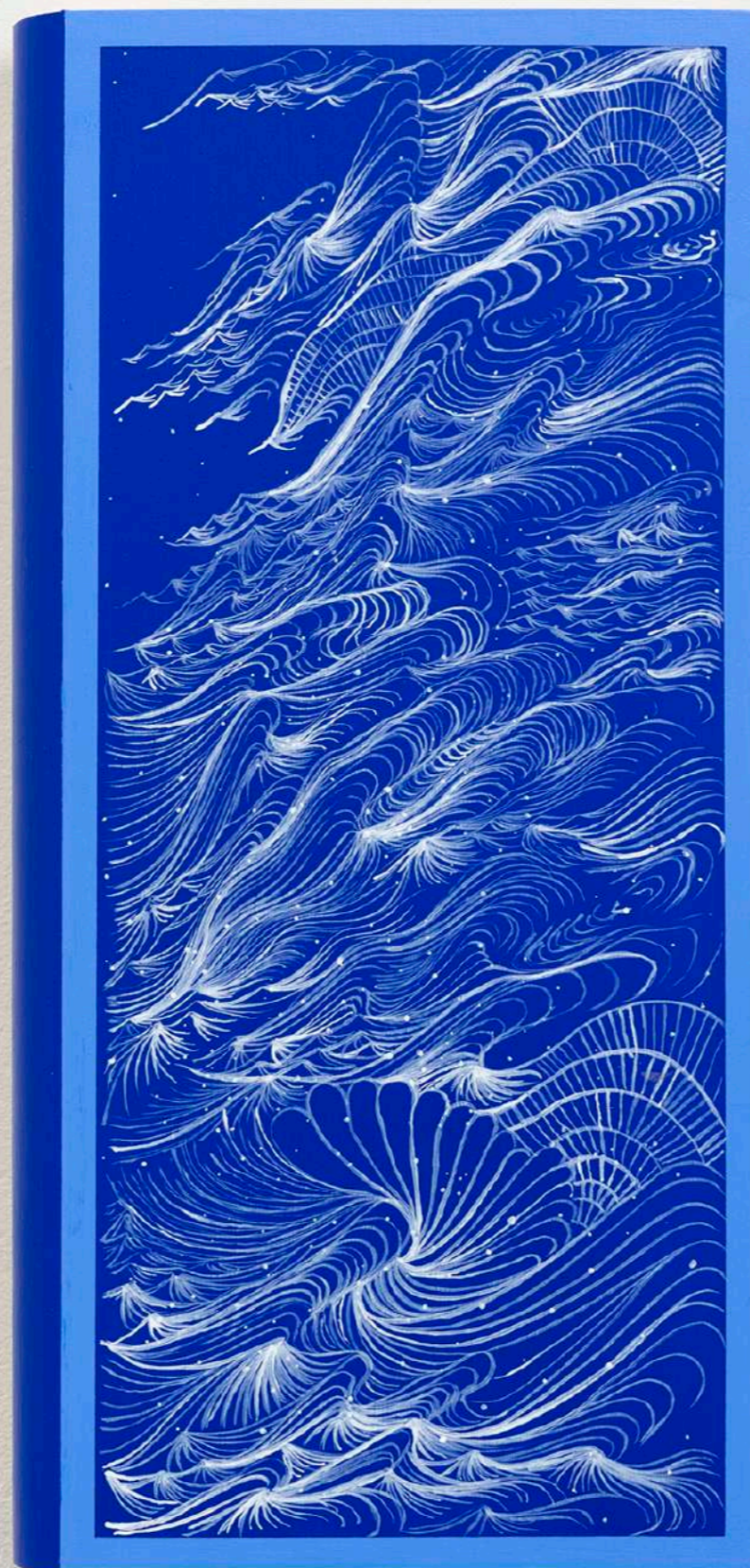
SANDRA CINTO



Since the early 1990s, Sandra Cinto has explored the potential of drawing to create intricate images and immersive environments, often using the line as gesture to deconstruct physical and spiritual boundaries. Cinto renders a mesmerizing starscape that evokes a sense of weightlessness like that of the sea and the sky. In all her work, Cinto conjures great tensions and contradictions: formally, between surface and depth, abstraction and representation, but also thematically, between joy and sadness, fear and comfort, utopia and reality.



SANDRA CINTO



SANDRA CINTO

Poems for the Ocean II

2023

Acrylic on wood

9 1/4 x 4 1/2 x 1 1/4 inches; 23.5 x 11.4 x 3.2 cm

(TBG 24446)

\$14,000

SANDRA CINTO





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.

Combining photographs the artist took in Steichen's archives with photographic experiments she conducted in her dark room, each work offers insight both into Steichen's biography as interpreted by Oppenheim as well as her own creative practice.

LISA OPPENHEIM

Steichen Study 63

2025

Silver gelatin photograph

17 x 16 inches; 43.2 x 40.5 cm

(TBG 27102)

\$12,000





LISA OPPENHEIM



LISA OPPENHEIM

Steichen Study 64

2025

Silver gelatin photograph

24 x 20 inches; 61 x 50.8 cm

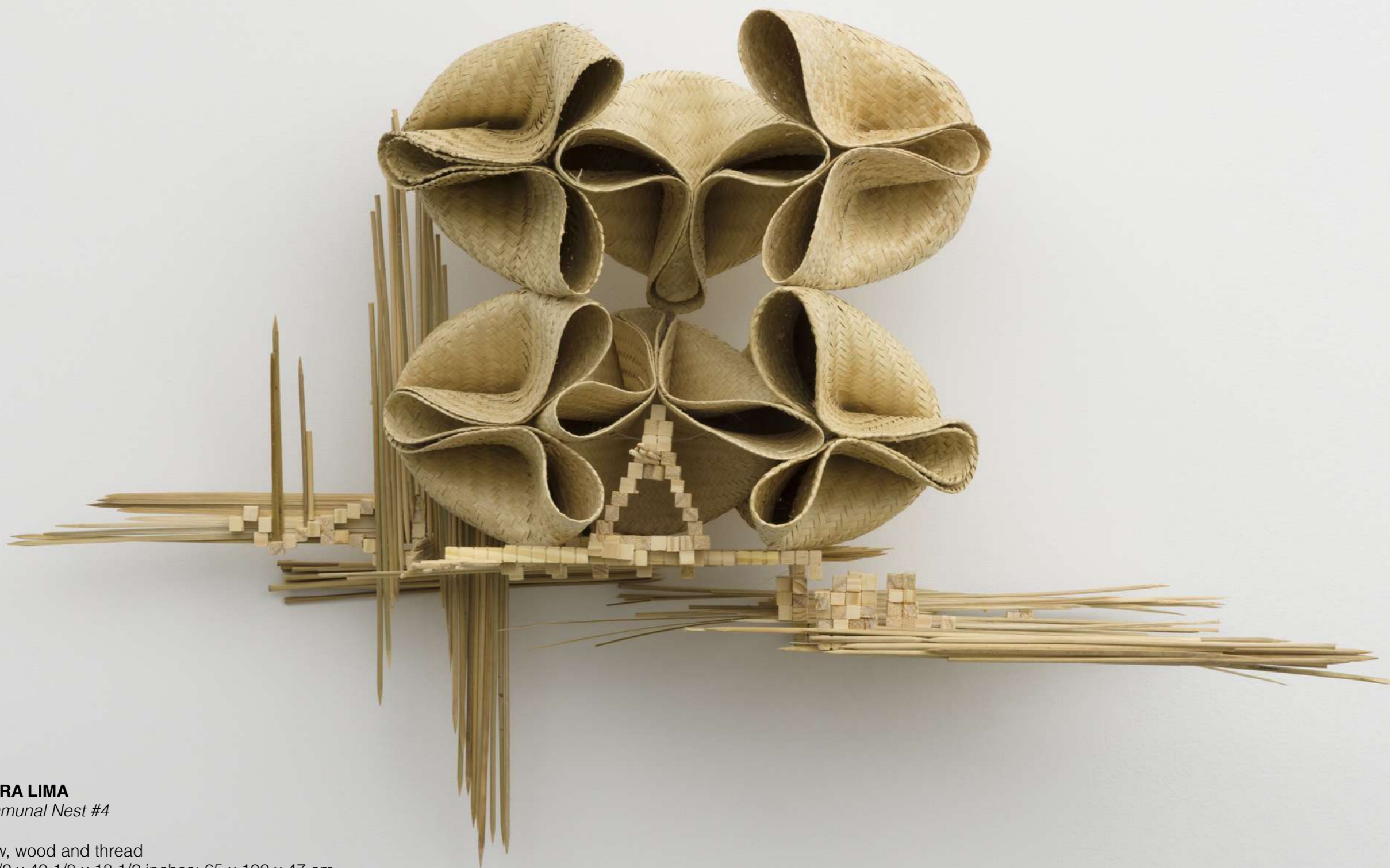
(TBG 27103)

\$14,000





LAURA LIMA



LAURA LIMA

Communal Nest #4

2021

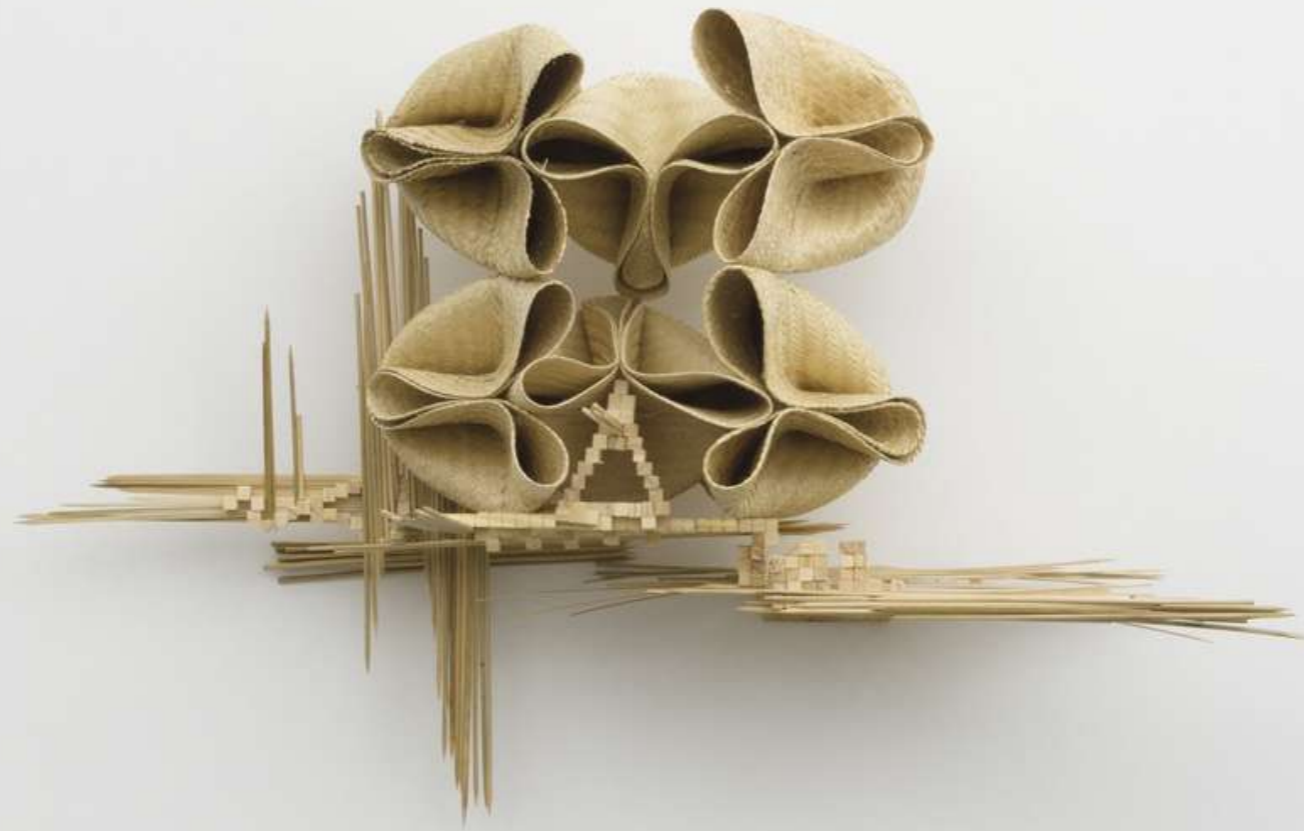
Straw, wood and thread

25 1/2 x 40 1/8 x 18 1/2 inches; 65 x 102 x 47 cm

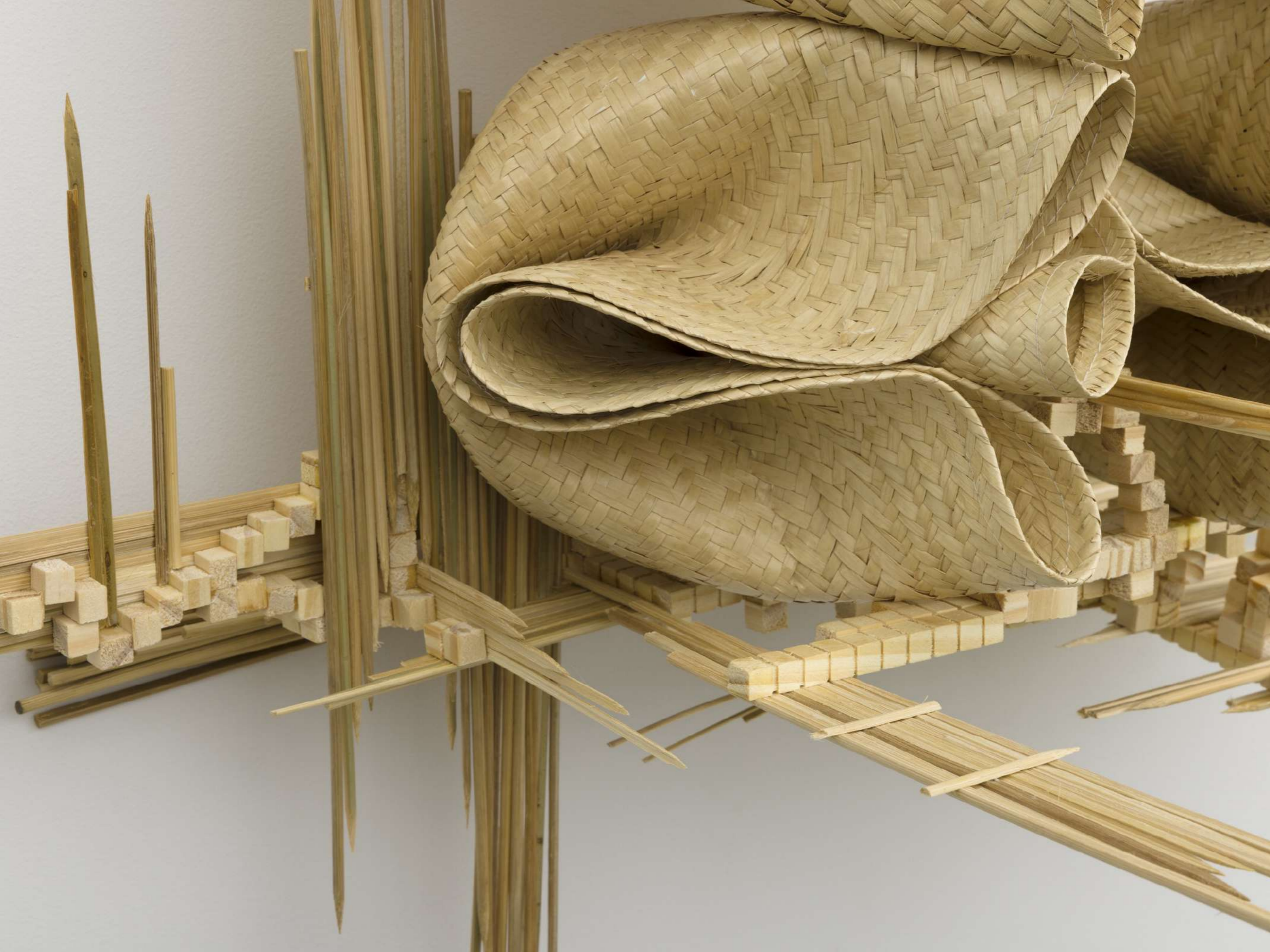
(TBG 23246)

\$18,000

LAURA LIMA



In Laura Lima's *Communal Nest #4*, offers a habitat for a variety of bird species. Deconstructing straw hats and reweaving them together, the artist creates a community for the imagined birds, adorned with perches and ornamental architecture. Awaiting their dwellers, these objects linger in a moment of transition before nature takes hold. A subtle critique of the ideal nuclear family, these nests encourage utopian communities of birds that can participate in multiple family constructions.



DANA POWELL



DANA POWELL

Hole

2026

Oil on linen

4 x 6 inches; 10.2 x 15.2 cm

(TBG 26783)

\$4,500



Dana Powell's small-scale oil paintings depict moments of transition and anticipation. They take the shape of night drives, full moons, swimming pools, elevator doors, still lifes with fruit, explosions, and peep holes. Unrelated at first look, these subjects demonstrate the power of the ordinary, and emotive potential of small shifts in formal painting strategies. Considered austerity is applied to Powell's tableaux of the everyday, offering a window to the familiar and its undertow.

DANA POWELL



DANA POWELL

Night Drive

2026

Oil on linen

4 x 6 inches; 10.2 x 15.2 cm

(TBG 26782)

\$4,500

UTA BARTH



UTA BARTH

Deep Blue Day (Untitled 12.4)

2012

Inkjet print face-mounted against matte acrylic,

framed in painted aluminum frame

37 5/8 x 40 3/8 inches; 95.6 x 102.5 cm (framed)

Edition of 6; 2 APs

(TBG 13979)

\$34,000

For three decades, Uta Barth has made visual perception the subject of her work. Building on this, Barth's *Deep Blue Day* series explores notions of the atmospheric and ephemeral, making light itself the subject of the photograph. Barth overtly manipulates her surroundings by drawing the folds of her living room curtains in order to shape shifting rays of sunlight and their shadows over the course of an afternoon, capturing her hand within the frame to reveal her presence in the making of this image.



MONICA BONVICINI

Among the most important artists of her generation, Monica Bonvicini's evocative and thought-provoking sculptures explore the relationship between architecture, gender and power. For the past three decades, Bonvicini's multifaceted practice has confronted issues of institutional critique and the politics of space. While the idea of the built environment is central to Bonvicini's research so is the concept of destruction. Her work aims to expose and destabilize outdated social and political structures in ironic and playful ways. Dry-humored and direct, Bonvicini's art never refrains from establishing a critical connection with the sites where it is exhibited, the materials that comprise it, and the roles of spectator and creator.

MONICA BONVICINI

Gorgeous (Coral Rose)

2024

Colored mirror, hand blown glass

59 x 39 3/8 x 2 inches; 150 x 100 x 5 cm

(TBG 25689)

€50,000







MARTIN BOYCE

Drawing on the legacy of modernism, Turner-prize winner Martin Boyce imbues familiar forms with new meaning and context as part of his exploration of form and function, architecture and sculpture, history and memory. In this hanging sculpture, chains and unlit lanterns drip from above like the branches of a weeping willow collapsing the industrial and natural.

MARTIN BOYCE

Within Sight of the Lake

2018

Blackened zinc plated steel,
steel chain, painted steel

74 x 43 x 43 inches;

188 x 109.2 x 109.2 cm

(TBG 19419)

£45,000







NATHALIE DJURBERG & HANS BERG



NATHALIE DJURBERG & HANS BERG

The Mess I've Made (Purple, Blue)

2022

Wood, grout, fabric, acrylic paint, resin, polymer clay, metal, wire

18 7/8 x 11 x 11 inches; 48 x 28 x 28 cm

(TBG 23834)

€22,000

NATHALIE DJURBERG & HANS BERG

Nathalie Djurberg & Hans Berg's series of sculptural flowers offer a fragile beauty and an untamable, organic logic of their own. Constructed from mixed media – modeling clay, paint, fabric and resin – the sculptures recall native lilies or orchids, as well as fantastical floral arrangements in other-worldly colors and forms. Flowers are a recurring motif in Djurberg & Berg's practice, for their abiding interest in the fleeting nature of human emotions and their respective symbolism for emotions like love, joy, desire, sadness and vulnerability, and ultimately, the circle of life. In 2009, the artists created their first major work inspired by flora and fauna, a subversively surreal and immersive Garden of Eden, entitled *The Experiment*, for the 53rd Venice Biennial, for which they were awarded the Silver Lion for best emerging artists.





KIMSOOJA



KIMSOOJA

Meta-Painting

2023-2024

500 sheets of

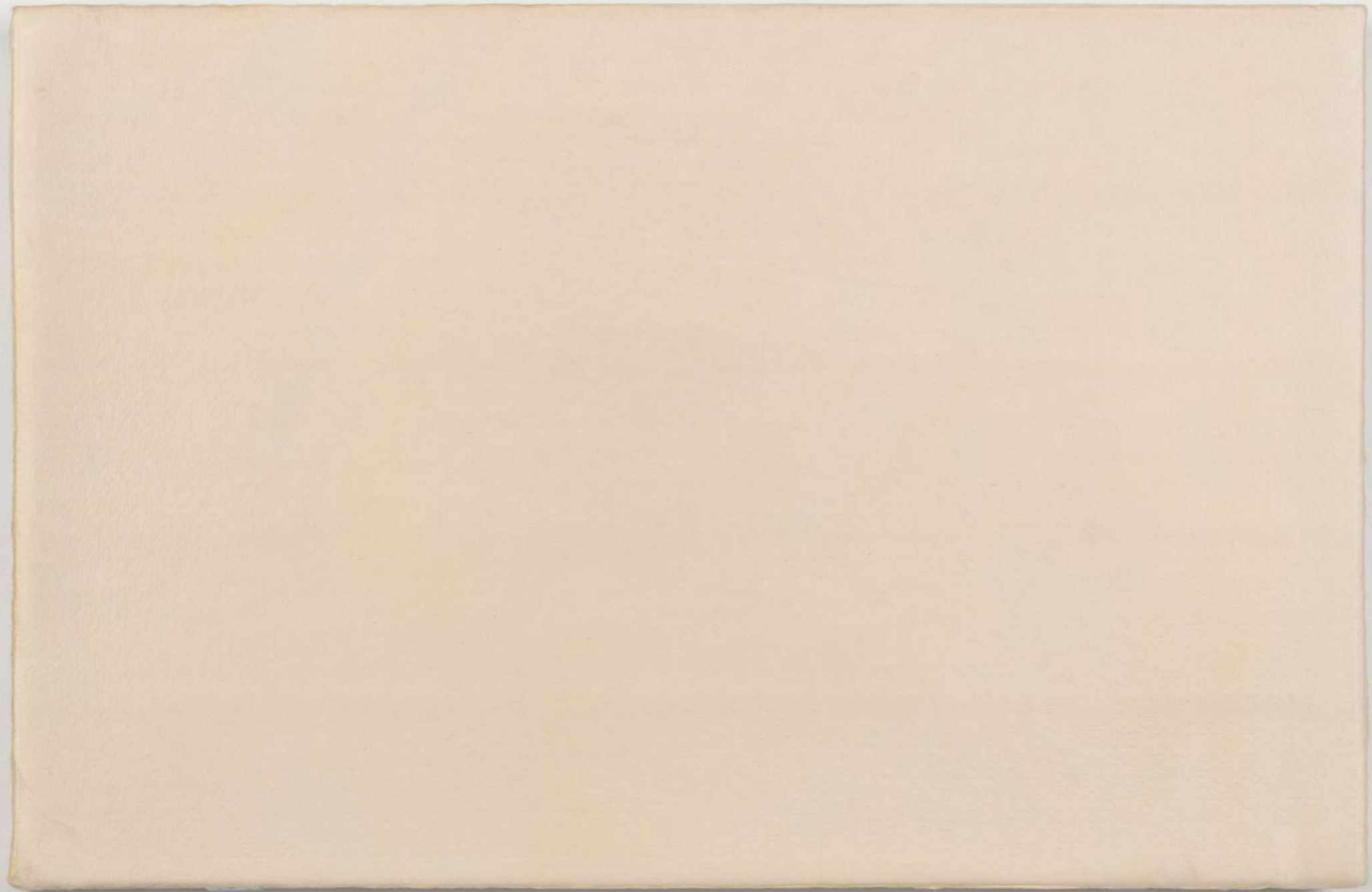
Korean rice paper

23 3/4 x 36 3/4 x 2 inches;

60.3 x 93.3 x 5.1 cm

(TBG 25424)

€65,000



Since the early 1980s, Kimsooja has used performance, film, photography, sculpture and site-specific installations to poetically meditate on the notion of painting through the language of cultural traditions in her native Korea. From her *Meta-Painting* (2019-2024) series, this work is composed of a sculptural stack of 500 sheets of handmade hanji (Korean rice paper), which has fused into a single textural slab, a process that takes a full year to complete.



HAIM STEINBACH

Haim Steinbach's work *beep honk toot (condensed/spectrum) 7* is part of a new series based on the artist's original *beep honk toot* (1989) wall text. Each canvas is structured by a three-by-three grid of nine square tiles. Approached as if the field of the canvas were a game board, the artist sliced the original text into fragments which he inserted into various tile positions, in part with the use of a random number generator.

HAIM STEINBACH

beep honk toot (condensed/spectrum) 7

2025

UV print on canvas

48 x 48 inches; 121.9 x 121.9 cm

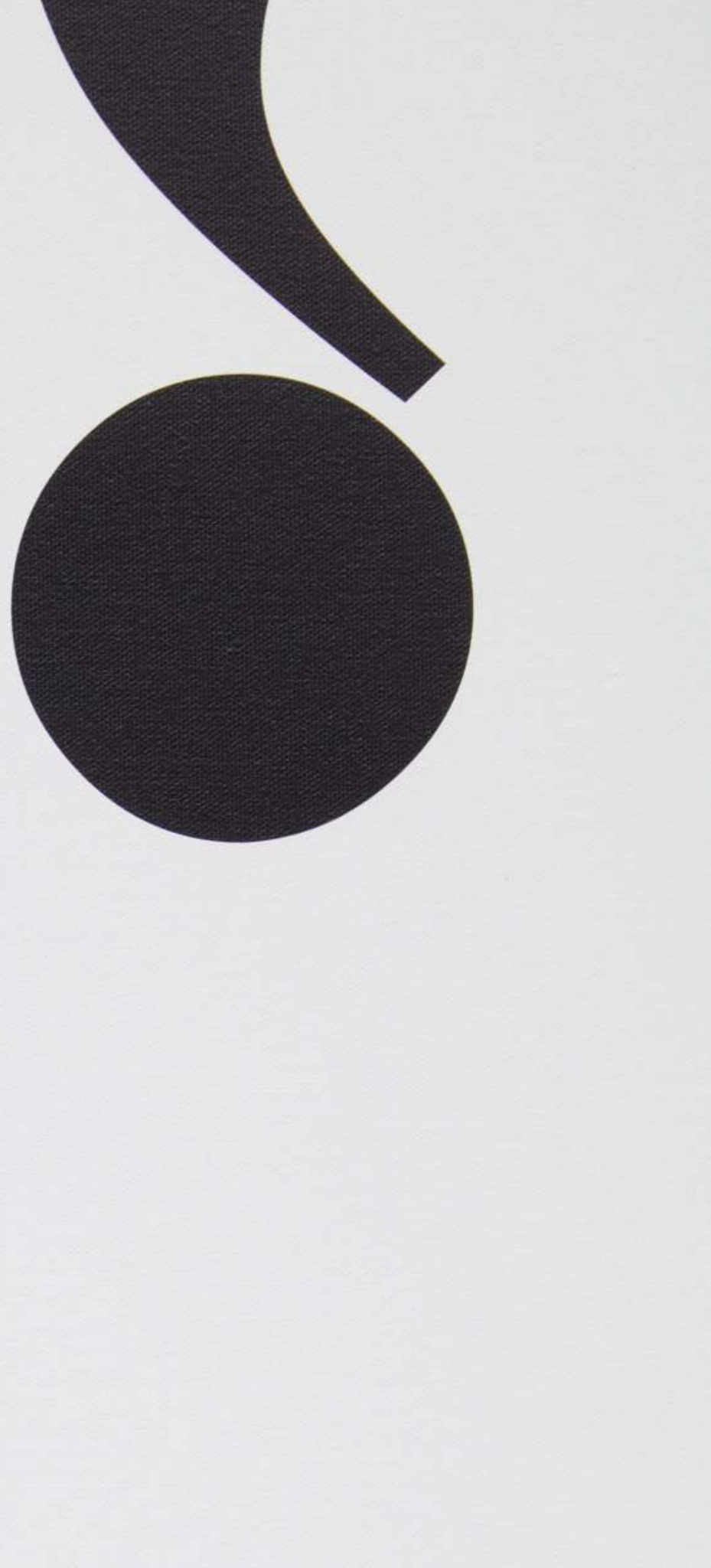
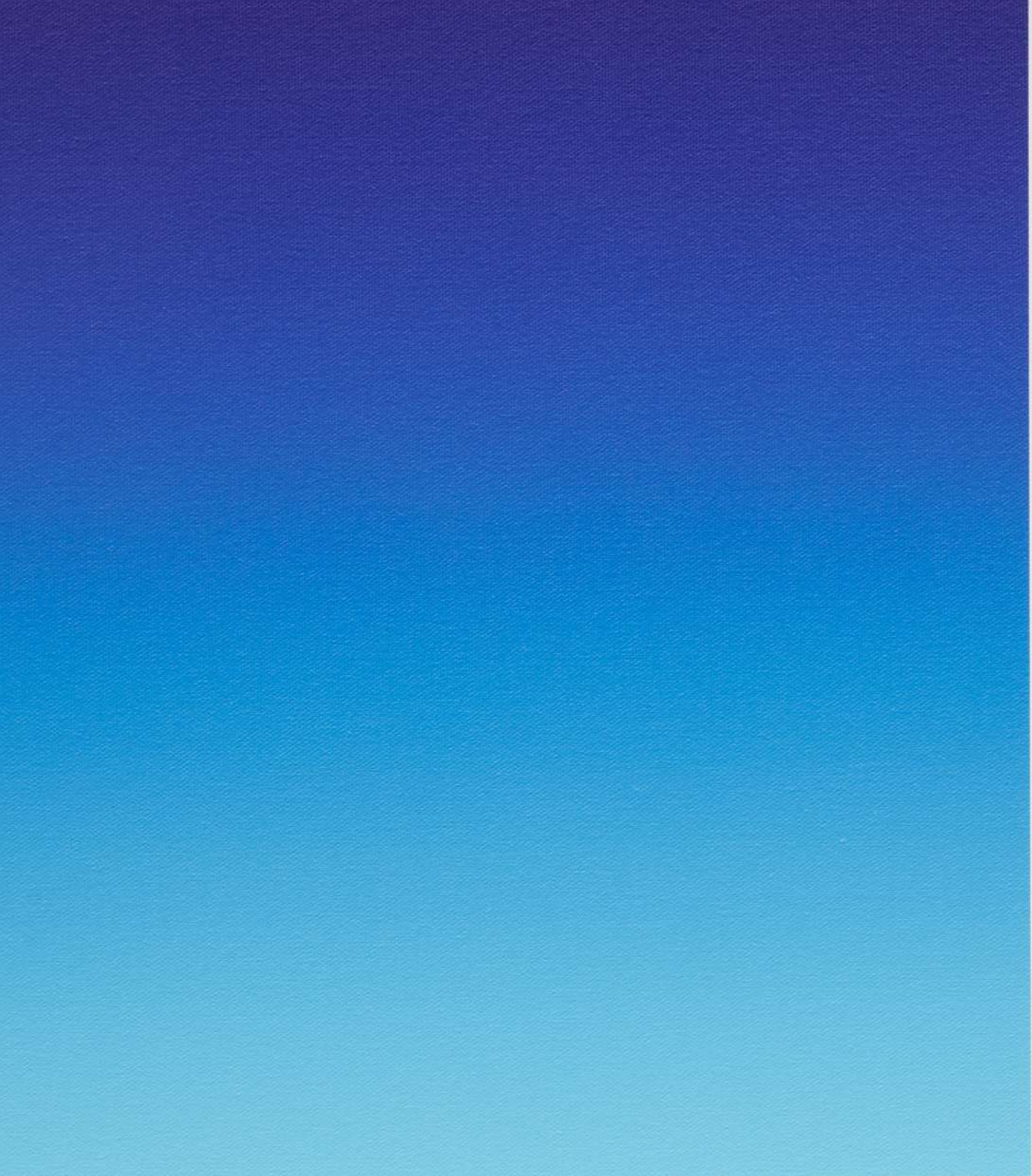
(TBG 26844)

\$40,000



HAIM STEINBACH





GILLIAN WEARING



GILLIAN WEARING

Me as Madame and Monsieur Duchamp

2018

Bromide prints, diptych

44 x 31 x 1 1/4 inches; 111.8 x 78.7 x 3.2 cm, each

44 x 64 1/4 x 1 1/4 inches; 111.8 x 163.2 x 3.2 cm, overall

Edition of 6, 2APs

(TBG 19836)

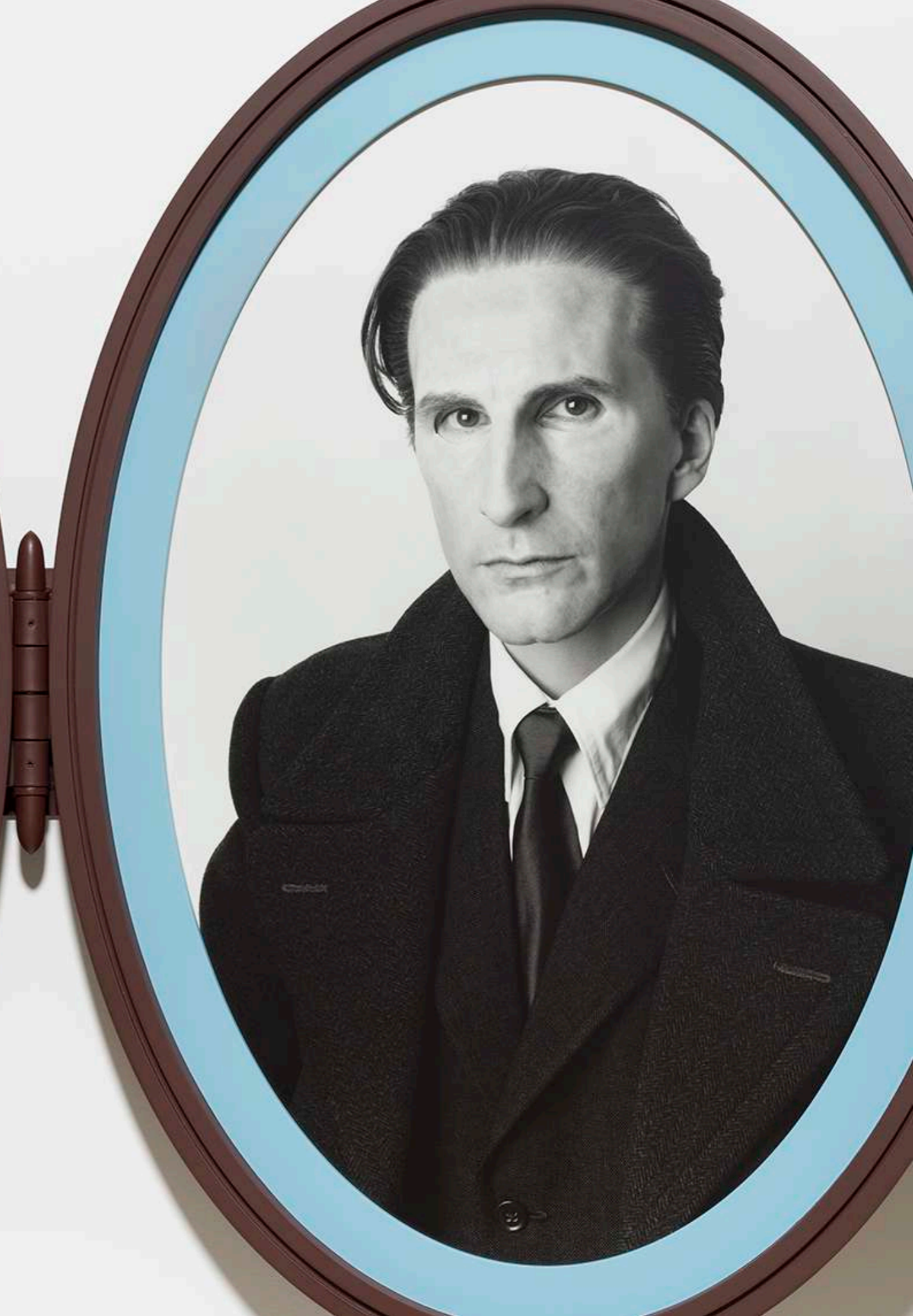
£48,000

Me as Madame and Monsieur Duchamp is a punning double self-portrait of the progenitor of conceptualism, French artist Marcel Duchamp (1887-1968). In this piece Wearing transforms herself into both halves of a married couple: one image shows Wearing as Duchamp dressed in suit and tie; the other, Wearing as Duchamp in drag as his famous alter ego and brand spokeswoman, Rose Sélavy, whose name is a play on the French phrase, 'Eros, c'est la vie', or 'Eros, such is life.'

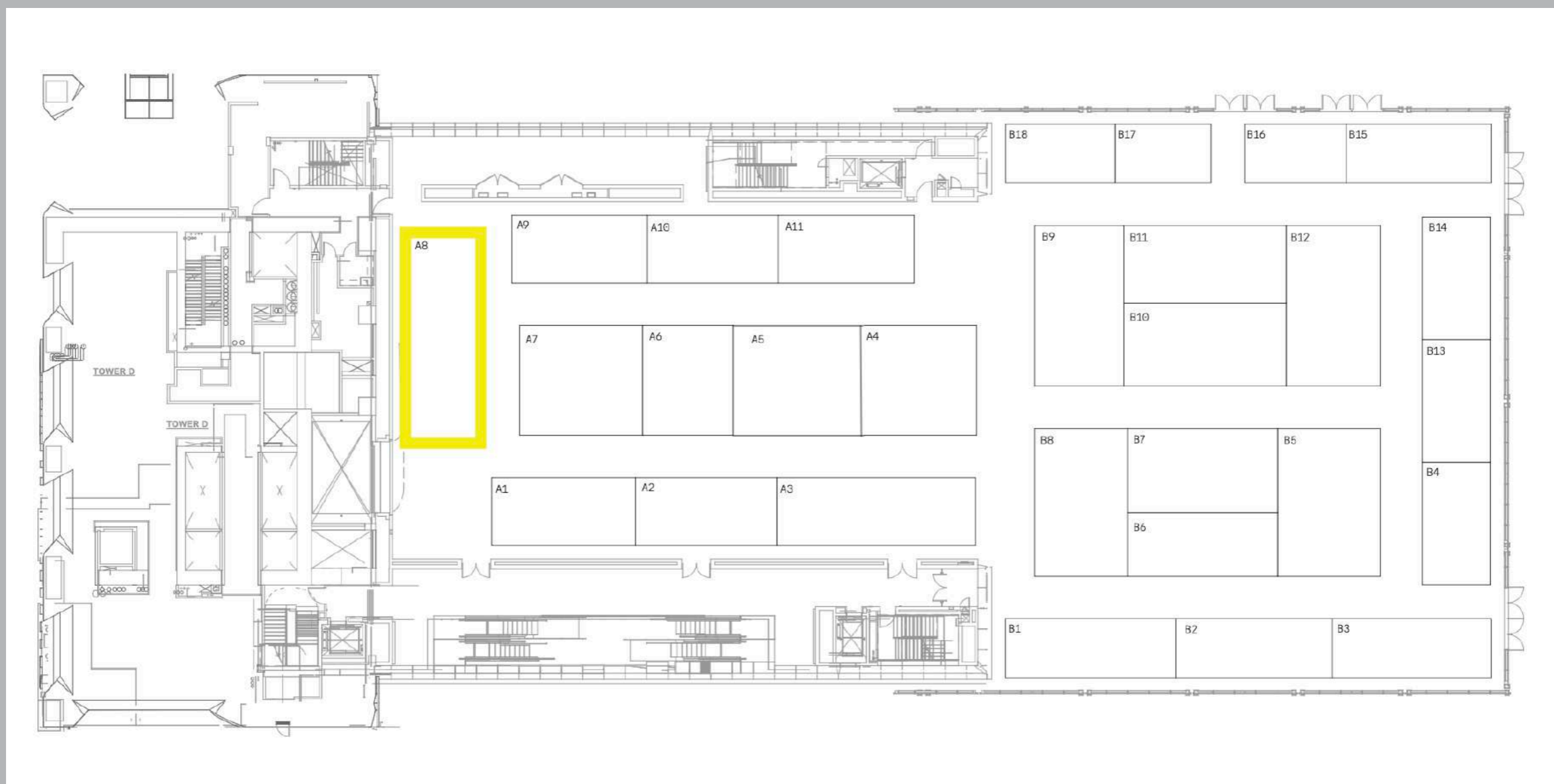
Madame's and monsieur's photographs are set in a giant locket, a nod to Duchamp's readymade artworks, which he created by transforming everyday objects into nonfunctional conceptual art through simple re-contextualization. In the oversize trinket, Mr and Mrs Duchamp mirror each other, casting masculinity and femininity as two sides of the same coin.

Gillian Wearing's work is currently on view at The Isabella Stewart Gardner Museum, Boston through May 10, 2026 and at the National Portrait Gallery, London through January 10, 2027.





Level 2 - McCourt
Booth A08



Tanya Bonakdar Gallery

EXHIBITIONS WORLDWIDE



Olafur Eliasson: *Presence*, Queensland Art Gallery, Australia, December 6, 2025 – July 12, 2026
Your curious journey, Museum of Contemporary Art and Design, Manila, Philippines, June 9 – November 15, 2026



Shilpa Gupta: *What Still Holds*, Hamburger Bahnhof Nationalgalerie der Gegenwart, Berlin, March 27, 2026 – January 3, 2027
For, In Your Tongue, I Cannot Fit, Museum Voorlinden, Wassenaar, The Netherlands, January 31 – May 17, 2026



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



Yuko Mohri: *How We Meet*, Kunstmuseum Bochum, Germany, March 6 – May 31, 2026
Entanglements, Fundacion Botin, Santander, Spain, March 28 – September 6, 2026



Ernesto Neto: *For Children. Art Stories since 1968*, Haus der Kunst, Germany, July 18, 2025 - May 31, 2026
SunForceOceanLife, Museum of Fine Arts, Texas, March 8 - September 7, 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



Sarah Sze: *Fuse Box: Sarah Sze*
 Denver Art Museum, Colorado
 July 13, 2025 – July 2026



Sandra Vásquez de la Horra
Soy Energía, Haus der Kunst, Germany,
 November 14, 2025 - May 17, 2026



Gillian Wearing: *Persona: Photography and the Re-Imagined Self*, The Isabella Stewart Gardner Museum, Boston, MA, February 19 - May 10, 2026
Gillian Wearing Spiritual Family, National Portrait Gallery, London, January 9, 2026 – January 10, 2027

