

Art Basel

B L U M

LOS ANGELES TOKYO NEW YORK

Art Basel
June 19–22, 2025
VIP preview: June 17–18

Booth B12 on the ground floor
Messe Basel, Switzerland

Tom Anholt	Sadamasa Motonaga
March Avery	Sam Moyer
Lynda Benglis	Etsuko Nakatsuji
Robert Colescott	Yoshitomo Nara
Thornton Dial	Asuka Anastacia Ogawa
Carroll Dunham	Kenjiro Okazaki
Koji Enokura	Solange Pessoa
Patrick Eugène	Lauren Quin
Hadi Falapishi	Peter Shear
Aaron Garber-Maikovska	Sebastian Silva
Tomoo Gokita	Agata Słowak
Mark Grotjahn	Kishio Suga
Ha Chong-hyun	Ryan Sullivan
Lonnie Holley	Alexander Tovborg
Oliver Lee Jackson	Kaifan Wang
Kazuo Kadonaga	Yukinori Yanagi
Roberto Matta	Toshio Yoshida
Kimiyo Mishima	Yun Hyong-keun

B L U M

LOS ANGELES TOKYO NEW YORK

Click on the image for more information.



Kimiyo Mishima
Untitled (1970)
\$185,000



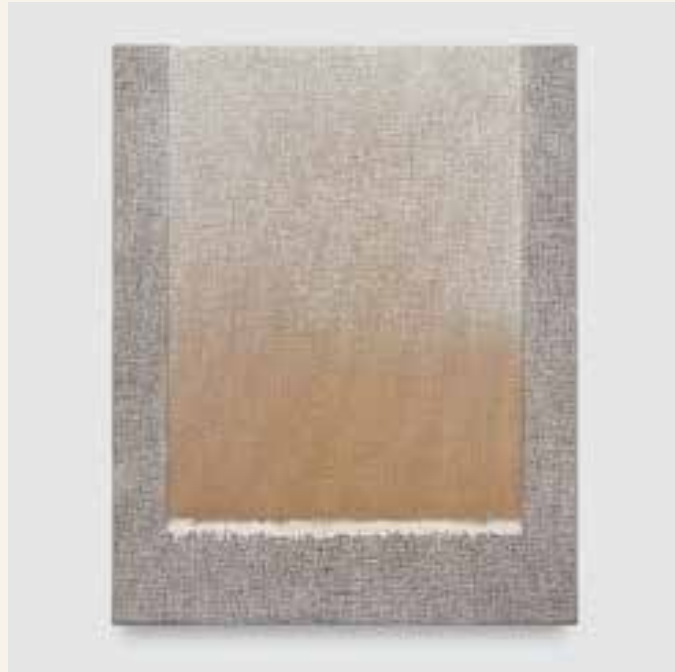
Kimiyo Mishima
Box Orange 19 (2019)
\$40,000



Kimiyo Mishima
Newspaper 83 (1983)
\$15,000



Lynda Benglis
Relic (2014-2023)
\$600,000



Ha Chong-hyun
Conjunction 24-42 (2024)
\$390,000



Ha Chong-hyun
Conjunction 24-03 (2024)
\$230,000



Mark Grotjahn
Untitled (Opaque Landscape) (2024)
\$350,000



Sadamasa Motonaga
Untitled (1975)
\$400,000



Carroll Dunham
Big House (1997)
\$350,000



Sam Moyer
Two Palms (2025)
\$55,000



Yoshitomo Nara
Both Side Now (2024)
\$725,000



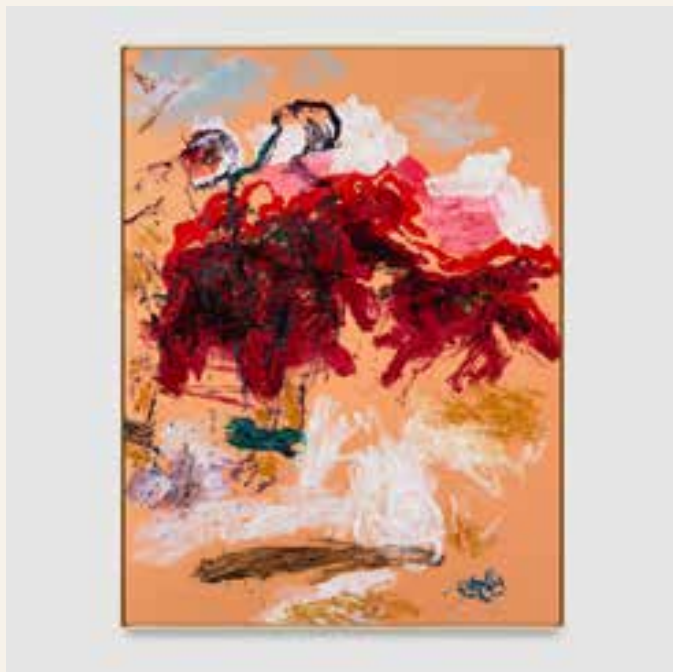
Aaron Garber-Maikovska
Jumping up on the Line (2025)
\$90,000



Lauren Quin
Study for Dressing the Loom (2025)
\$55,000



Robert Colescott
VOLCANO (1968)
\$65,000



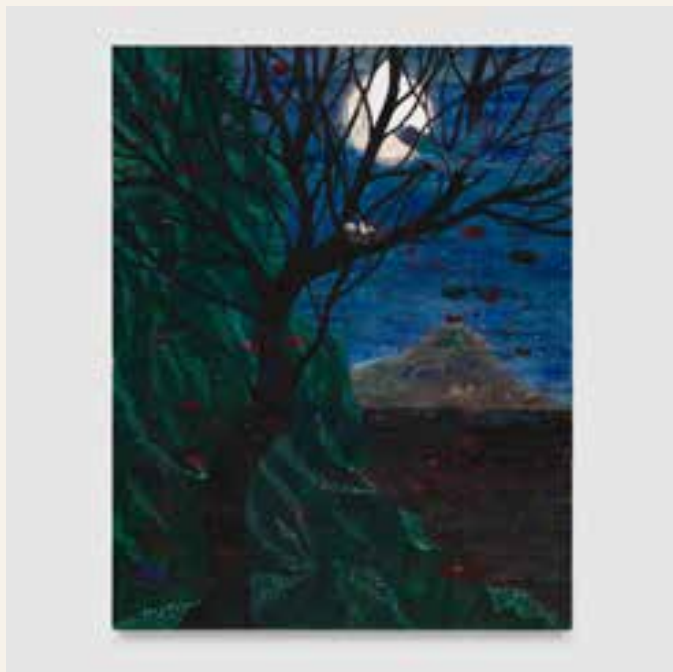
Oliver Lee Jackson
Untitled (9.21.23) (2023)
\$120,000



Oliver Lee Jackson
Composite (7.16.97) (1997)
\$45,000



March Avery
Zucchini Patch (1967)
\$58,000



Tom Anholt
The Nest (2025)
\$85,000

Click on the image for more information.



Hadi Falapishi
Persian Treasure (2024)
\$37,000



Hadi Falapishi
Professional Painter and a Mysterious Horizon (2024)
\$28,000



Tomoo Gokita
BEAUTY LOOKING BACK (2025)
\$65,000



Kenjiro Okazaki
Beyond the large glass partition... (2024)
\$160,000



Sebastian Silva
Untitled (2025)
\$60,000



Thornton Dial
Livelying Up the Fade (2012)
\$125,000



Ryan Sullivan
Untitled (2024)
\$60,000



Asuka Anastacia Ogawa
Lua cheia (2025)
\$22,000



Patrick Eugène
The Quiet Matriarch (2024)
\$38,000



Yun Hyong-keun
Umber-Blue (1980)
\$480,000



Yun Hyong-keun
Umber Blue (1976)
\$350,000



Toshio Yoshida
Untitled (1960)
\$150,000



Solange Pessoa
Frugívoros (2020-2021)
\$30,000



Solange Pessoa
Frugívoros (2020-2021)
\$25,000



Koji Enokura
Figure No. 7 (1982)
\$120,000



Etsuko Nakatsuji
Untitled (2005)
\$30,000



Lonnie Holley
The Catch of America (2018)
\$60,000



Lonnie Holley
Giving Birth (1983)
\$35,000

Click on the image for more information.



Roberto Matta
Untitled (c. 1990)
\$150,000



Kishio Suga
Standing Individual (1980)
\$60,000



Kishio Suga
Scene of Segmented Appearance (2011)
\$20,000



Kaifan Wang
Melted Halo (2025)
\$28,000



Kenjiro Okazaki
The Heavenly Moon-Tree... (2024)
\$14,000



Kenjiro Okazaki
いけみずにはひひそふ... (2024)
\$14,000



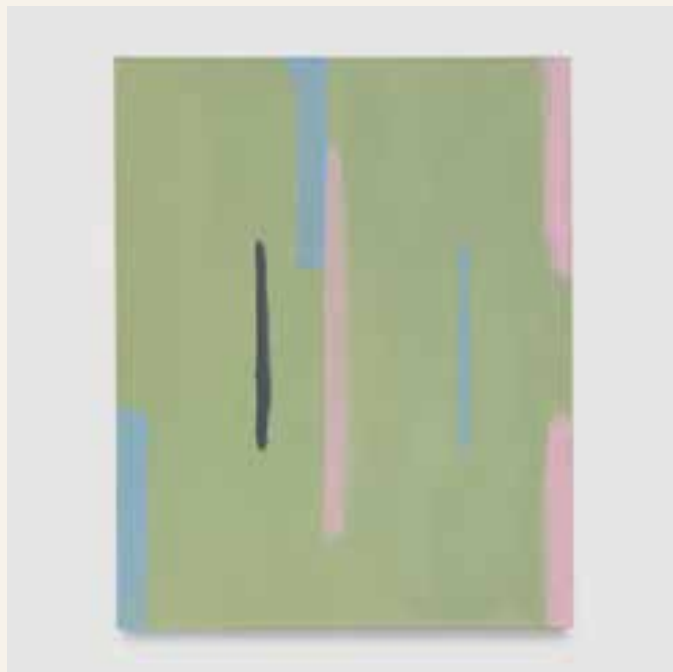
Peter Shear
X-ray (2025)
\$12,000



Peter Shear
Arena (2024)
\$10,000



Peter Shear
Service (2024)
\$14,000



Peter Shear
Assembly (2024)
\$14,000



Peter Shear
Crown (2023-2025)
\$6,000



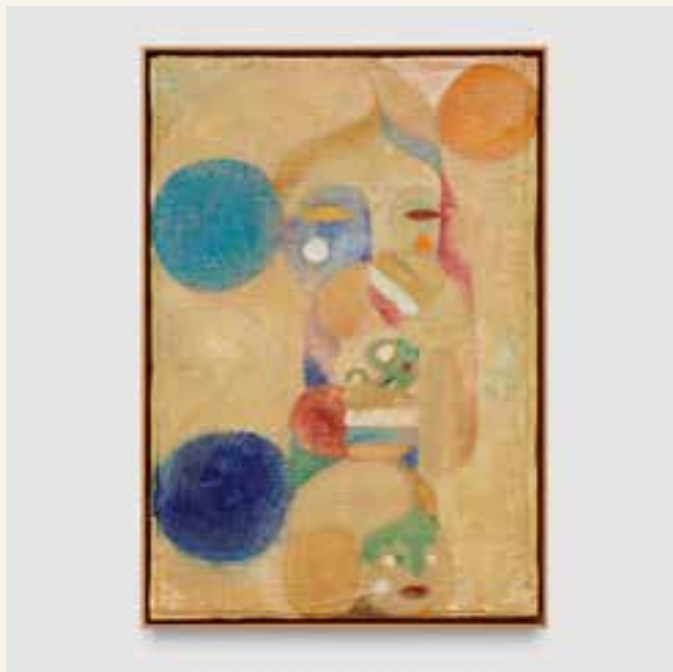
Kazuo Kadonaga
Paper No. 1 BA (1983)
\$35,000



Roberto Matta
The moon ago (c. 1960)
\$35,000



Robert Colescott
A Can of Worms (1978)
\$45,000



Alexander Tovborg
dea madonna (salvator mundi) II (2021-2023)
\$12,000



Alexander Tovborg
pietrasanta madonna (church window) (2024)
\$40,000



Agata Słowak
Mężczyzna to niebezpieczna pułapka... (2024-2025)
\$36,000



Yukinori Yanagi
Study for American Art – Flowers (2012)
\$22,000

Click on the image for more information.



Yukinori Yanagi
*Study for American Art –
Flowers* (2012)
\$22,000



Yukinori Yanagi
AIM (2021)
\$40,000



Yukinori Yanagi
In God We Trust (2023)
\$70,000



Yukinori Yanagi
*One Dollar
(B01033191H)* (2022)
\$70,000



Kimiyo Mishima

Untitled, 1970

Acrylic and silkscreen on canvas

51 3/8 x 63 7/8 inches

130.6 x 162.1 centimeters

51 3/4 x 64 1/8 x 1 1/4 inches framed

131.4 x 162.9 x 3.3 centimeters

KMI 13

\$185,000







Kimiyo Mishima

Box Orange 19, 2019

Silkscreen and paint on ceramic

13 x 16 7/8 x 12 5/8 inches

33 x 43 x 32 centimeters

KMI 14

\$40,000

The late Japanese master Kimiyo Mishima began her career in Osaka as a painter, often incorporating collage and printmaking. In the 1970s her interest shifted to sculpture as she grew concerned with the proliferation of media and rubbish in the world. She invented ways of silkscreening and transfer printing on clay to create realistic representations of trash and our throwaway culture—newspapers, manga (comic books), bottles, cans, and cardboard boxes.



Kimiyo Mishima

Newspaper 83, 1983

Silkscreen on ceramic

15 3/8 x 6 7/8 x 4 7/8 inches

39.2 x 17.5 x 12.3 centimeters

KMI 73

\$15,000



Lynda Benglis

Relic, 2014-2023

Aluminum

61 x 34 x 38 1/2 inches

154.9 x 86.4 x 97.8 centimeters

Edition 2 of 6, 2AP

LBE 59

\$600,000





With static movement reminiscent of Lynda Benglis's iconic wax pourings and urethane lava flows of the late 1960s and 1970s, and her fountains of the 1980s, *Relic* reaches out as though through the wall with its complex of strange textures to command the space around it.

“These works all link to my idea of the frozen gesture,” explained Benglis in 2015. In his landmark 1974 *Artforum* essay, critic and curator Robert Pincus-Witten wrote, “The free gesture is the central notion of Benglis's art. Since the early 70s, she has understood ‘the frozen gesture,’ as she calls it, to mean something both physical and psychological—psychological in the sense of a phrase like ‘it was a lovely gesture,’ or the term *beau geste*.”



Ha Chong-hyun

Conjunction 24-42, 2024

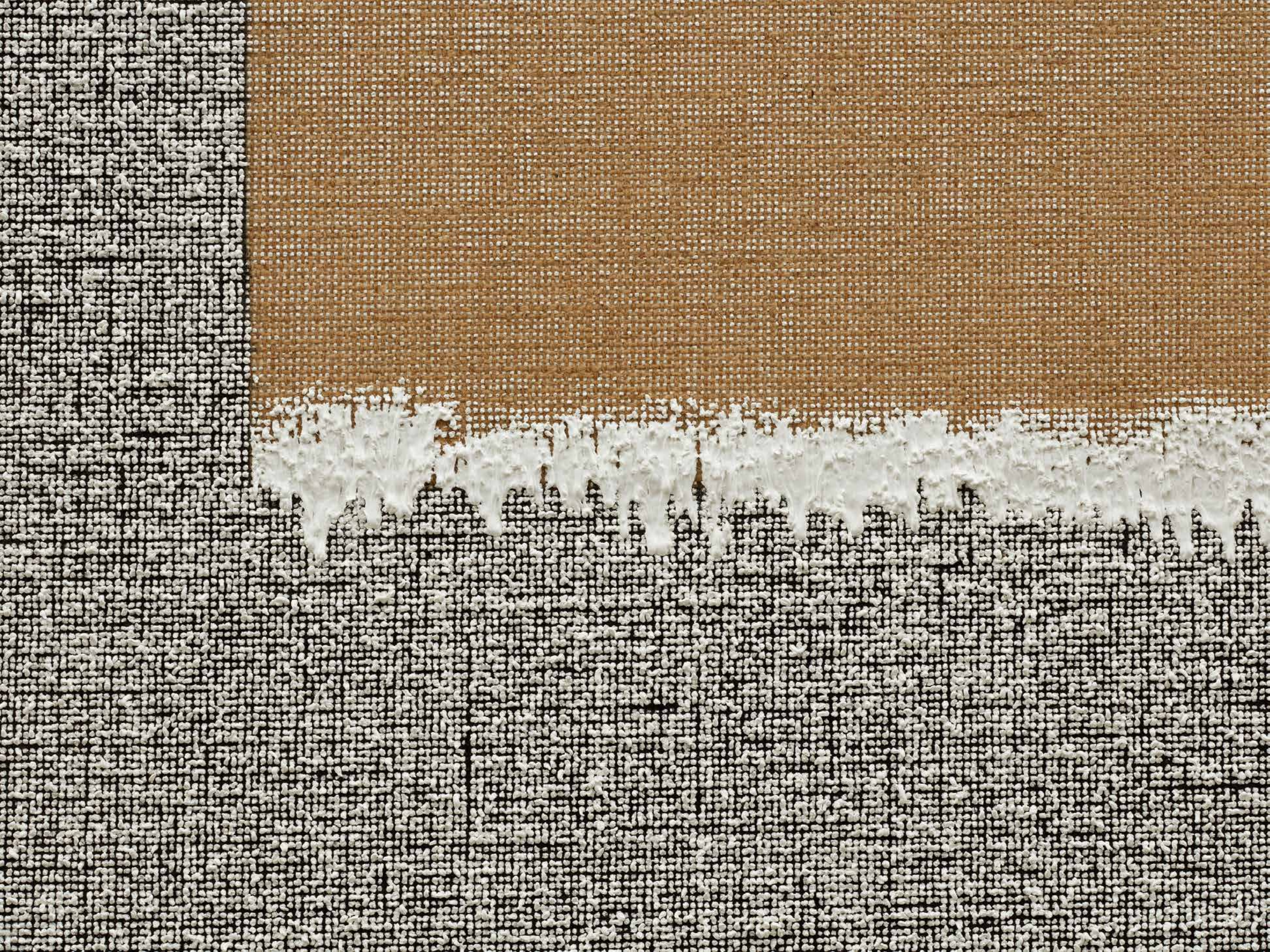
Oil on hemp cloth

64 x 51 1/2 x 2 1/4 inches

162.6 x 130.8 x 5.7 centimeters

HCH 157

\$390,000





Ha Chong-hyun

Conjunction 24-03, 2024

Oil on hemp cloth

46 1/4 x 36 x 2 1/4 inches

117.5 x 91.4 x 5.7 centimeters

HCH 160

\$230,000





Mark Grotjahn

Untitled (Opaque Landscape), 2024

Oil on linen mounted on linen

31 3/8 x 25 3/8 x 1 1/4 inches

79.7 x 64.5 x 3.2 centimeters

33 x 27 x 2 3/4 inches framed

83.8 x 68.6 x 7 centimeters

MG 2121

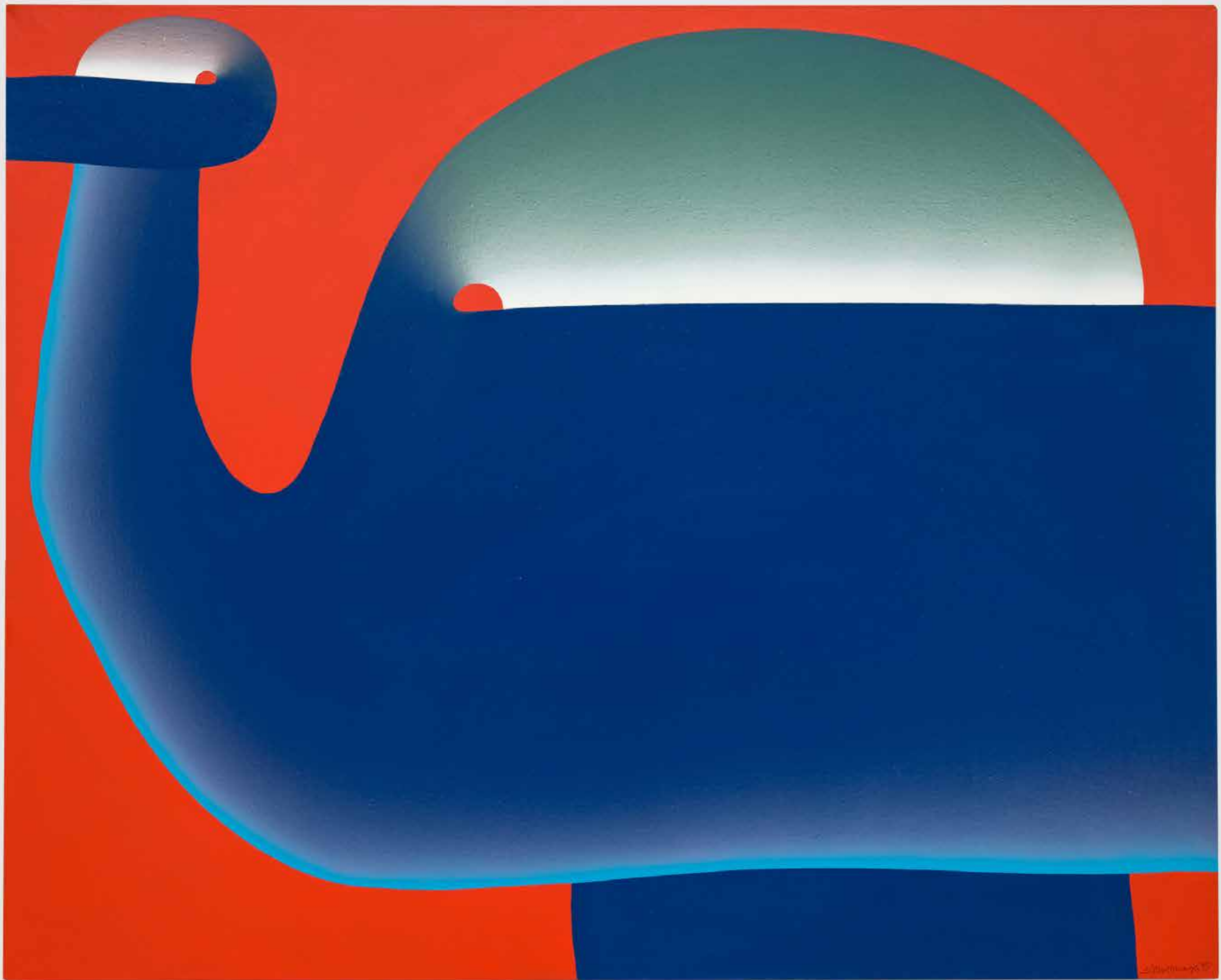
\$350,000





In *Opaque Landscapes*, Mark Grotjahn returns to an intimate scale, using brushes on linen without the cardboard substrate that he has become known for. These new dense, abstract compositions allow pools of color to block and bleed, communicating a conscious move away from image as anchor.

Grotjahn's primary consideration is not a rigorous plan or strategy for a picture, but, instead, a reflection of his own formal and sensory response as he builds each composition. By allowing himself the freedom and play to open up his process this way, he is able to let the paintings evolve without restriction.



Sadamasa Motonaga

Untitled, 1975

Acrylic and synthetic enamel on canvas

51 3/8 x 63 7/8 x 1 1/8 inches

130.5 x 162.2 x 3 centimeters

SMA 167

\$400,000



Carroll Dunham

Big House, 1997

Mixed media on linen

77 1/2 x 92 1/2 x 2 inches framed

197 x 235 x 5 centimeters

CD 459

\$350,000





Sam Moyer

Two Palms, 2025

Marble, acrylic on plaster-coated
canvas mounted to MDF

49 x 37 1/8 x 1 inches

124.5 x 94.3 x 2.5 centimeters

SMO 29

\$55,000





Sam Moyer's *Two Palms* typifies the artist's varied approach to working with stone, a primary material for Moyer over the past ten years. Fascinated by the geologic time of rock and its many industrial and architectural uses, Moyer employs salvaged stone and aggregate concrete to explore balance, weight, and scale. The stone paintings are comprised of reclaimed marble set into painted plaster, evoking the sense that they have been trimmed and arranged from a larger piece in an act of natural regeneration, or forming new growth.



Yoshitomo Nara

Both Side Now, 2024

Urethane on bronze

62 3/4 x 46 5/8 x 39 1/8 inches

159.3 x 118.5 x 99.5 centimeters

Pedestal: 36 x 59 x 53 1/4 inches

91.4 x 149.9 x 135.3 centimeters

Edition 2 of 3, 2AP

YN 2255

\$725,000







Aaron Garber-Maikovska

Jumping up on the Line, 2025

Oil on fluted poly

70 1/4 x 72 x 3/4 inches

178.4 x 182.9 x 1.9 centimeters

71 x 72 3/4 x 2 inches framed

180.3 x 184.8 x 5.1 centimeters

AAG 99

\$90,000







Lauren Quin

Study for Dressing the Loom, 2025

Oil on canvas

59 5/8 x 51 1/2 x 1 1/2 inches

151.4 x 130.8 x 3.8 centimeters

LQU 91

\$55,000







Robert Colescott

VOLCANO, 1968

Acrylic on canvas

28 1/2 x 36 1/8 x 1 3/4 inches

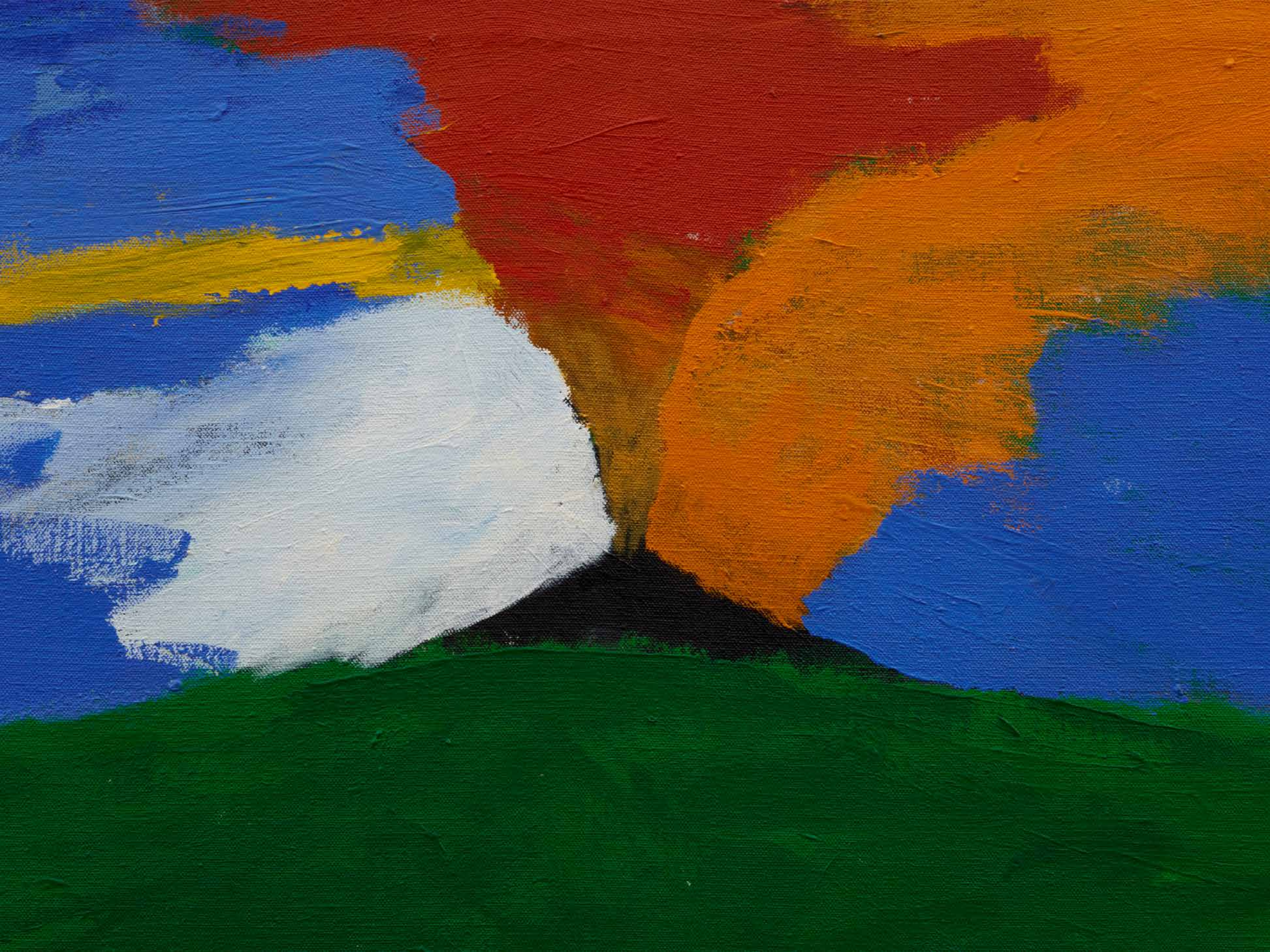
72.4 x 91.8 x 4.4 centimeters

31 3/4 x 39 1/4 x 2 1/2 inches framed

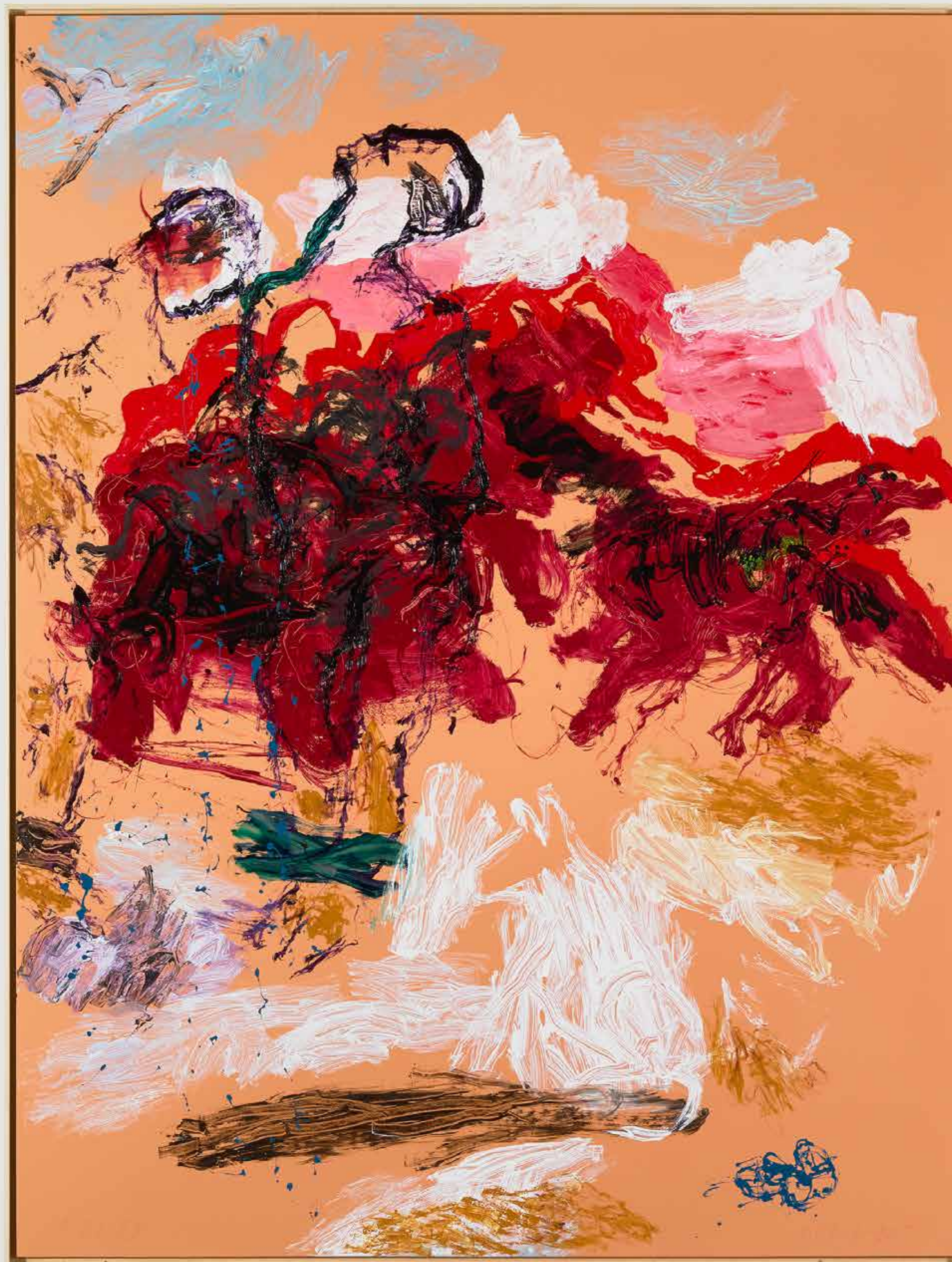
80.6 x 99.7 x 6.3 centimeters

RCO 430

\$65,000



Robert Colescott's volcano paintings emerged during the time he spent in France in the late 60s, after fleeing Cairo, Egypt, on the cusp of the Six-Day War in 1967. Inspired by Cézanne's landscapes depicting Mont Sainte-Victoire, Colescott re-considered the form of a dormant volcano near his rural home in mid-eruption, with vivid color, pulsating energy, and exuding undeniable life force. The volcanoes are among Colescott's early direct references to the works of Modern masters in the signature, distinctive manner of appropriation for which he later became known.



Oliver Lee Jackson

Untitled (9.21.23), 2023

Artist oil paints, oil enamel on
plywood panel with acrylic ground

95 x 72 x 1 inches

241.3 x 182.9 x 2.5 centimeters

97 x 74 x 2 inches framed

246.4 x 188 x 5.1 centimeters

OLJ 1

\$120,000





Oliver Lee Jackson

Composite (7.16.97), 1997

Ink, mixed-media on paper
mounted on canvas

36 1/2 x 36 1/2 inches

92.7 x 92.7 centimeters

38 x 38 x 2 inches framed

96.5 x 96.5 x 5.1 centimeters

OLJ 36

\$45,000





March Avery

Zucchini Patch, 1967

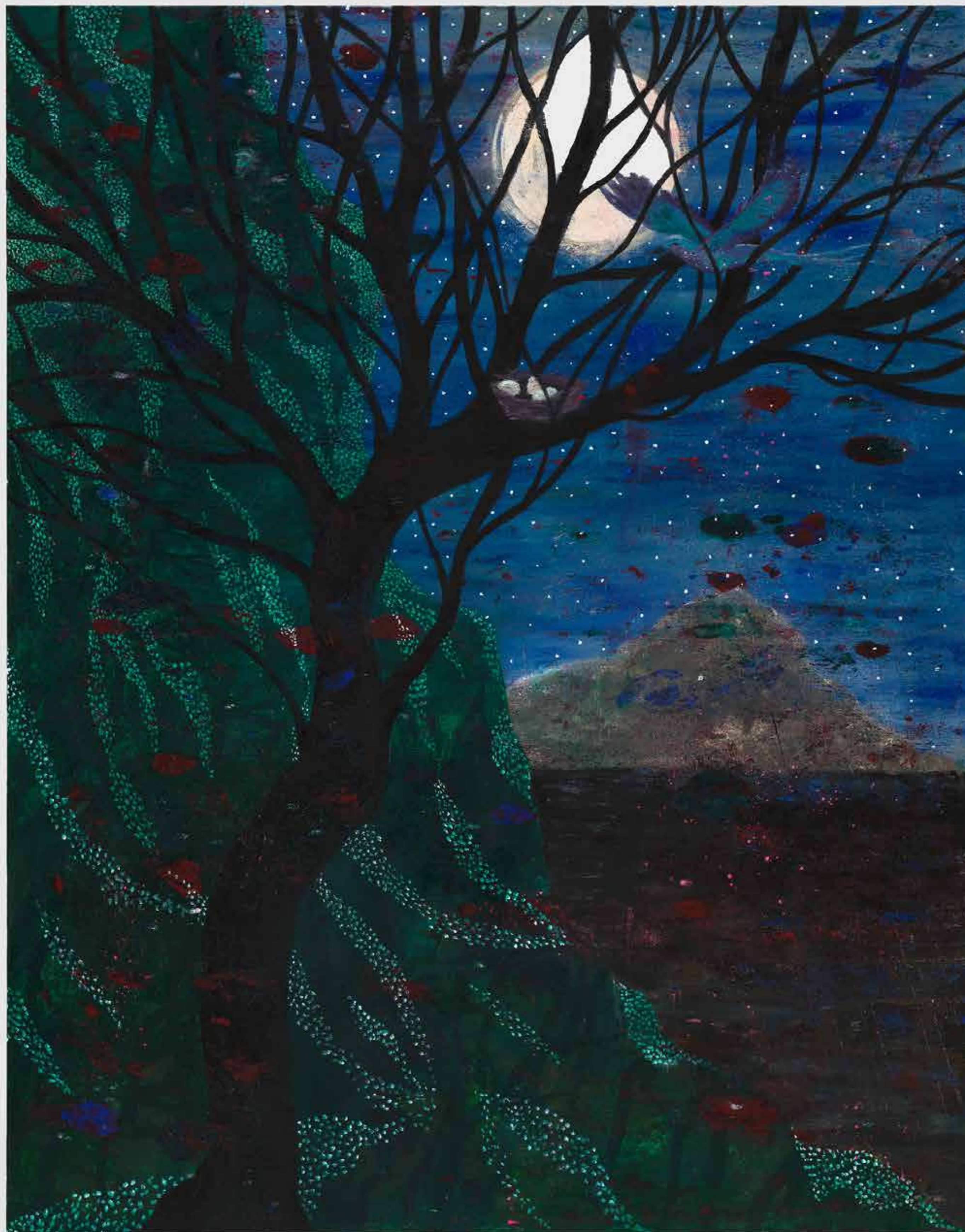
Oil on canvas

30 x 48 1/2 x 7/8 inches

76.2 x 123.2 x 2.2 centimeters

MAV 318

\$58,000



Tom Anholt
The Nest, 2025
Oil on linen
74 3/4 x 59 x 1 inches
190 x 150 x 2.5 centimeters
TAN 45
\$85,000





Hadi Falapishi

Persian Treasure, 2024

Oil paint, cardboard, resin on wood panel

44 x 82 x 2 1/4 inches

111.8 x 208.3 x 5.7 centimeters

HFA 21

\$37,000



Hadi Falapishi

Professional Painter and a Mysterious Horizon, 2024

Oil on canvas in walnut artist's frame

24 x 36 x 1 1/2 inches

61 x 91.4 x 3.8 centimeters

25 5/8 x 37 5/8 x 2 inches framed

65.1 x 95.6 x 5.1 centimeters

HFA 27

\$28,000



Tomoo Gokita
BEAUTY LOOKING BACK, 2025
Acrylic on canvas
31 5/8 x 31 5/8 x 1 inches
80.3 x 80.3 x 2.5 centimeters
TGO 130
\$65,000



Kenjiro Okazaki

Beyond the large glass partition of the living room, an orme pleureur, its entire form appearing bristled, blazed a deep wine color as it caught the setting sun from the valley diagonally below. Its trunk, split in two from the root stock, resembled the backs of two giant figures in raincoats, seated and hunched over – a colossal being, dejected and weeping. When the curtains are drawn back, a thicket of chestnut trees blocks the view from the window. At night, the falling nuts repeatedly strike the ground with resounding thuds. There is no escaping that tree; one must face it squarely. Indeed, that tree is unmistakably weeping. “Pleureur” refers to branches that cascade and droop, laden with sorrow., 2024

Acrylic on canvas

88 1/8 x 86 1/2 x 3 1/8 inches

224 x 219.5 x 8 centimeters

KOK 172

\$160,000



Sebastian Silva

Untitled, 2025

Oil on canvas

78 1/8 x 72 5/8 x 1 3/4 inches

198.4 x 184.5 x 4.4 centimeters

SSI 60

\$60,000







Thornton Dial

Livelying Up the Fade, 2012

Used clothes, fabric, found
metal, enamel, and spray paint
on canvas over wood

47 1/8 x 42 x 6 1/4 inches

119.7 x 106.7 x 15.9 centimeters

TDI 12

\$125,000





From 2002 on, blue jeans were a recurring autobiographical material in Thornton Dial's art, as well as a pointed reference to physical labor and so-called women's work performed by his female ancestors. Well before he had considered himself an artist, Dial also identified with industrial metals—steel, tin, iron—as a personal emblem, after manufacturing railroad cars for 30 years as a metalworker at the Pullman Standard Plant in Bessemer, Alabama.

Livelying Up the Fade distills many of Dial's influences into a dense, allusive composition, teeming with metal and used cloth. Dial collaged faded jeans alongside ones he recharged with periwinkle spray paint. Sections of old cloth patterned with stripes and grids echo the corrugations and folds in the tin siding that criss-crosses the picture's surface.



Ryan Sullivan

Untitled, 2024

Cast urethane resin, fiberglass, epoxy

50 1/8 x 48 7/8 x 1 1/2 inches framed

127.3 x 124.1 x 3.8 centimeters

RSU 19

\$60,000





Asuka Anastacia Ogawa

Lua cheia, 2025

Acrylic on canvas

22 1/8 x 28 1/8 x 1 1/2 inches

56.2 x 71.4 x 3.8 centimeters

AAO 128

\$22,000





Patrick Eugène

The Quiet Matriarch, 2024

Oil on canvas

60 x 60 x 2 3/8 inches

152.4 x 152.4 x 6 centimeters

PEU 4

\$38,000





Yun Hyong-keun

Umber-Blue, 1980

Oil on linen

29 1/2 x 39 5/8 x 1 1/8 inches

75 x 100.5 x 3 centimeters

YHK 58

\$480,000



Yun Hyong-keun

Umber Blue, 1976

Oil on linen

19 5/8 x 28 5/8 inches

49.8 x 72.7 centimeters

21 1/4 x 30 x 1 3/8 inches framed

54 x 76.2 x 3.5 centimeters

YHK 59

\$350,000



Toshio Yoshida

Untitled, 1960

Paint on board

9 3/4 x 13 1/4 inches

24.9 x 33.5 centimeters

10 1/4 x 13 5/8 x 1 1/2 inches framed

26.1 x 34.5 x 3.8 centimeters

TYO 4

\$150,000





Solange Pessoa

Frugívoros, 2020-2021

Genipap and charcoal on linen

22 7/8 x 20 1/2 x 1 inches

58.1 x 52.1 x 2.5 centimeters

SPE 97

\$30,000



Solange Pessoa

Frugívoros, 2020-2021

Genipap and charcoal on linen

14 5/8 x 12 5/8 x 7/8 inches

37.1 x 32.1 x 2.2 centimeters

SPE 96

\$25,000



Koji Enokura
Figure No. 7, 1982
Acrylic on cotton
83 x 81 1/8 x 18 1/8 inches
211 x 206 x 46 centimeters
EKO 51
\$120,000



Etsuko Nakatsuji

Untitled, 2005

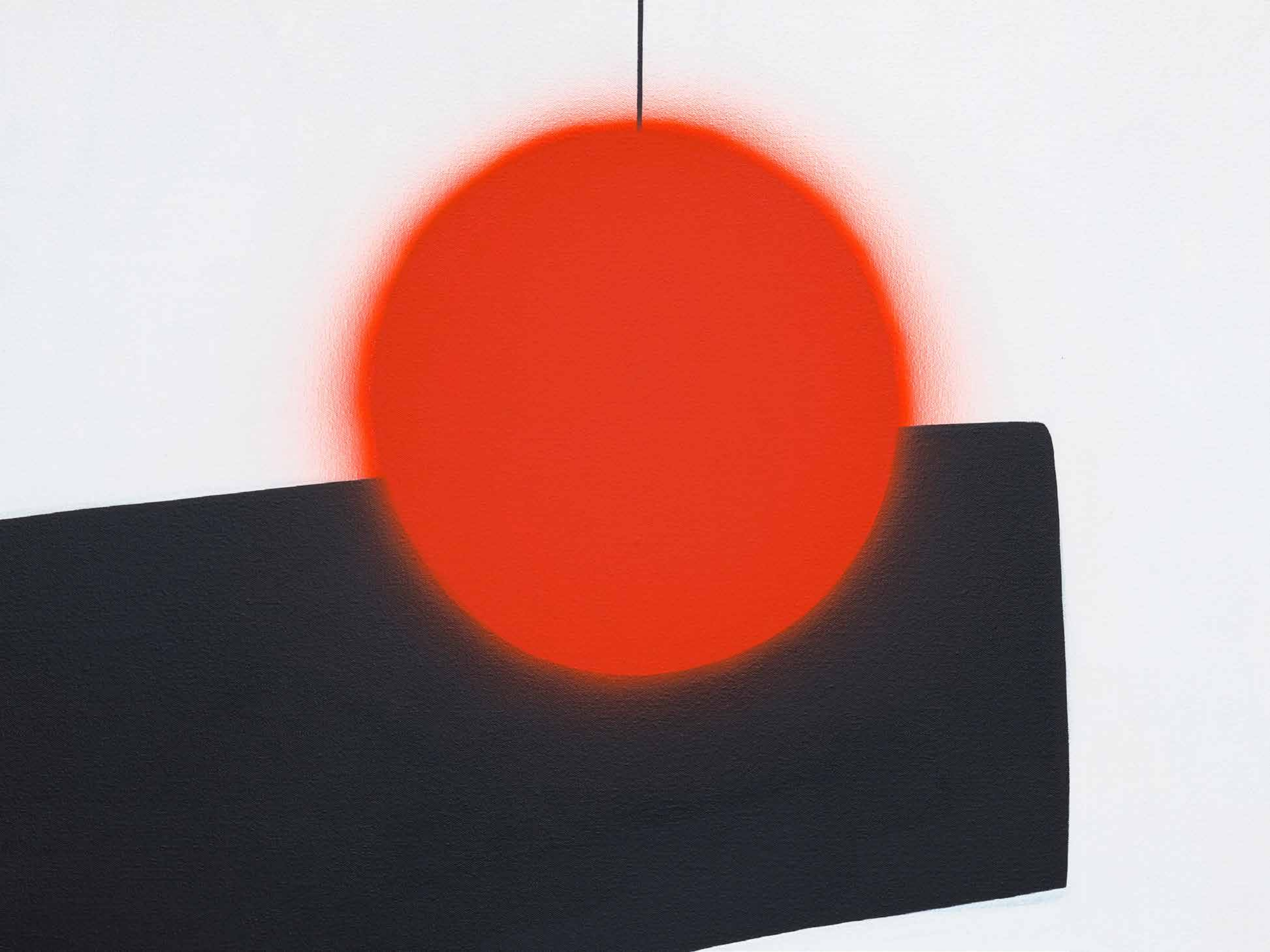
Acrylic on canvas

51 1/2 x 38 1/4 x 1 inches

130.7 x 97 x 2.6 centimeters

ENA 102

\$30,000





Lonnie Holley

The Catch of America, 2018

Lobster trap, wooden poles, broom,
American flag, newspaper, and rope

98 x 17 x 13 inches

248.9 x 43.2 x 33 centimeters

LHO 496

\$60,000



Lonnie Holley

Giving Birth, 1983

Sandstone

16 1/2 x 15 3/4 x 4 1/2 inches

41.9 x 40 x 11.4 centimeters

LHO 264

\$35,000





Roberto Matta

Untitled, c. 1990

Terracotta

74 x 31 1/2 x 17 3/4 inches

188 x 80 x 45.1 centimeters

ROM 74

\$150,000





Kishio Suga

Standing Individual, 1980

Wire mesh, twigs

36 x 20 3/4 x 16 3/4 inches

91.4 x 52.7 x 42.5 centimeters

SK 193

\$60,000



Kishio Suga

Scene of Segmented Appearance, 2011

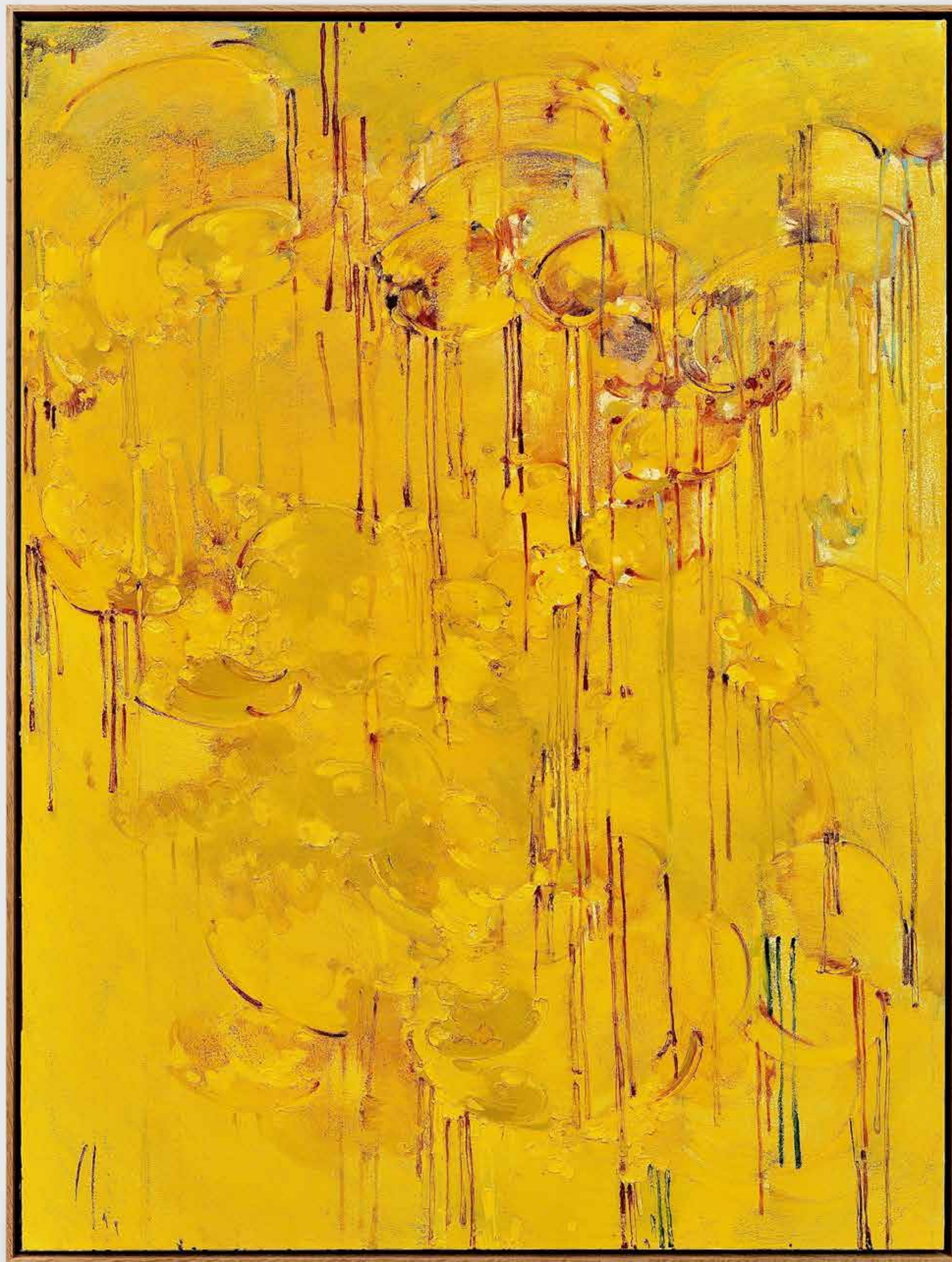
Wood, acrylic

25 5/8 x 19 3/4 x 7 3/8 inches

65.1 x 50.2 x 18.7 centimeters

SK 1567

\$20,000



Kaifan Wang

Melted Halo, 2025

Oil, oil stick, and acrylic on canvas

63 x 47 1/4 x 1 3/4 inches

160 x 120 x 4.5 centimeters

64 3/8 x 48 5/8 x 2 inches framed

163.6 x 123.6 x 5 centimeters

KFW 12

\$28,000





Kenjiro Okazaki

*The Heavenly Moon-Tree Puts Her Blossom On? / はごろも
/ I Will Dance It Here and as an Heirloom Leave It, 2024*

Acrylic on canvas

6 5/8 x 8 7/8 inches

16.7 x 22.5 centimeters

7 1/8 x 9 7/8 x 1 1/4 inches framed

18.2 x 25.1 x 3.3 centimeters

KOK 187

\$14,000



Kenjiro Okazaki

いけみずにひひそふ / *The Mirror of Galadriel*
/ *Nothing Seems to Be Going On, and Nobody*
Seems to Want It To, 2024

Acrylic on canvas

9 x 6 5/8 inches

23 x 16.7 centimeters

9 7/8 x 7 1/4 x 1 1/8 inches framed

25.1 x 18.3 x 3 centimeters

KOK 188

\$14,000



Peter Shear

X-ray, 2025

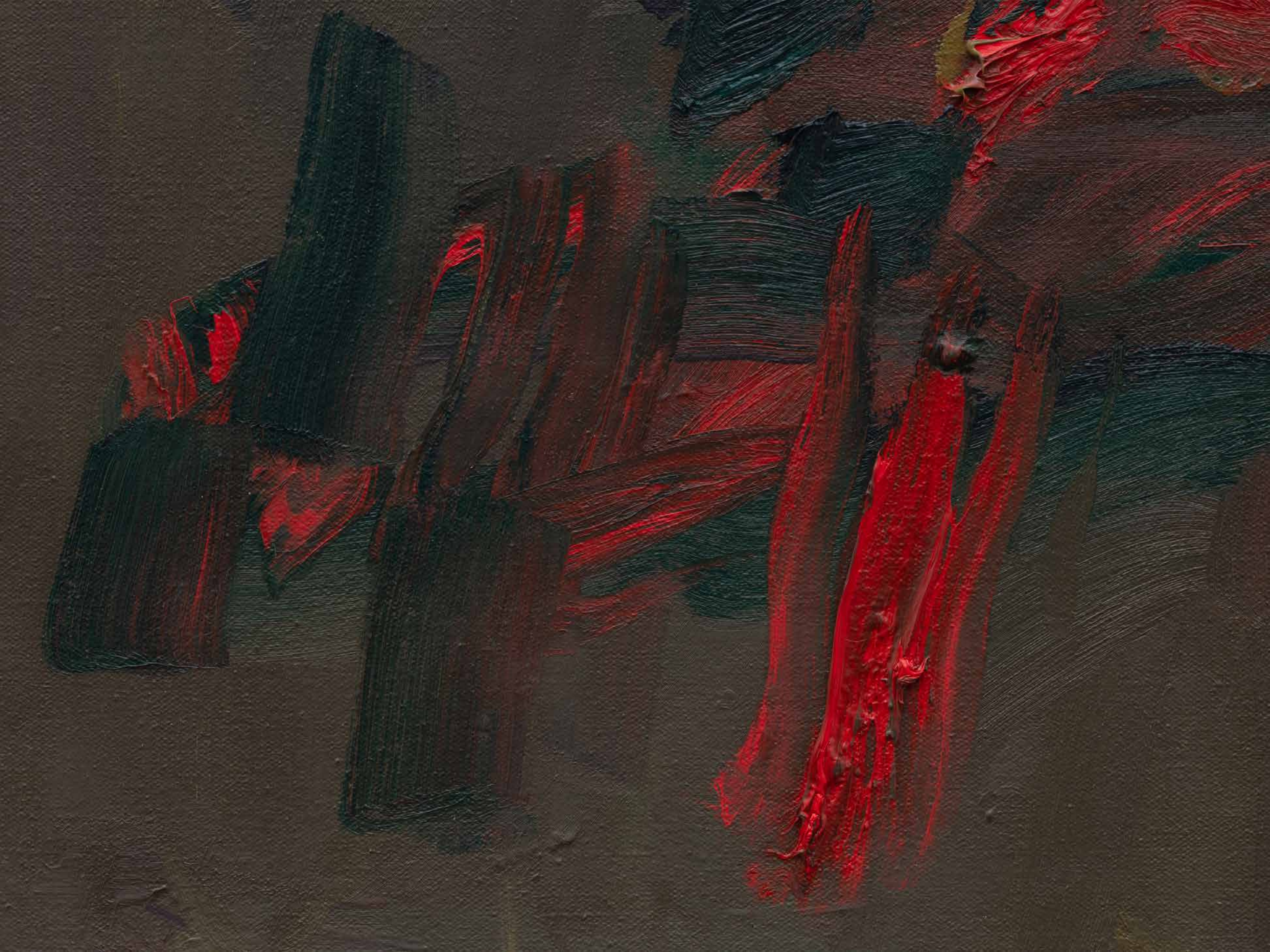
Oil on canvas

23 x 20 x 1 inches

58.4 x 50.8 x 2.5 centimeters

PSH 42

\$12,000





Peter Shear

Arena, 2024

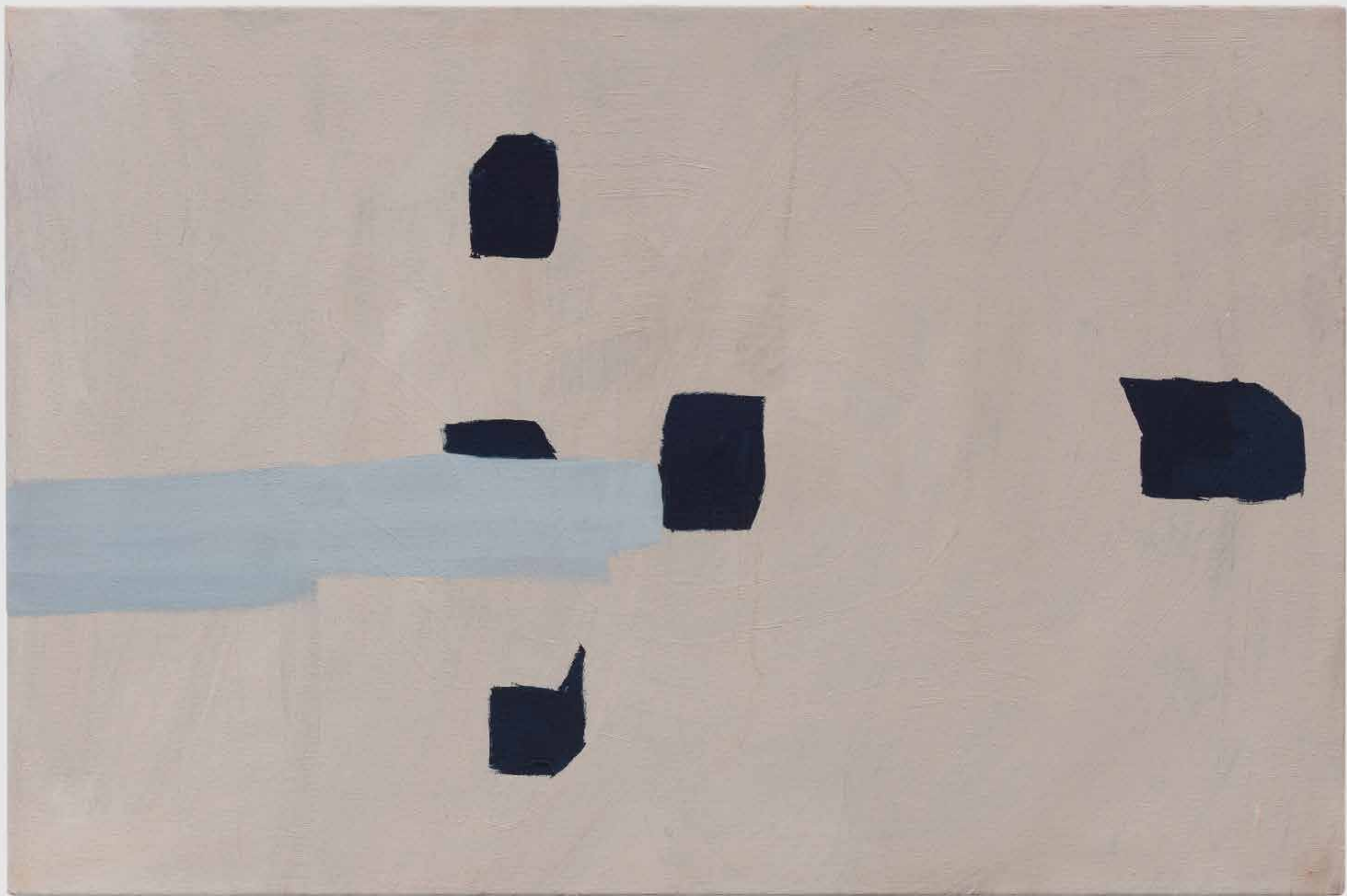
Oil on canvas

14 1/8 x 20 1/8 x 1 inches

35.9 x 51.1 x 2.5 centimeters

PSH 38

\$10,000



Peter Shear

Service, 2024

Oil on canvas

20 x 30 x 1 1/4 inches

50.8 x 76.2 x 3.2 centimeters

PSH 41

\$14,000



Peter Shear

Assembly, 2024

Oil on canvas

30 x 24 x 1 1/2 inches

76.2 x 61 x 3.8 centimeters

PSH 39

\$14,000



Peter Shear

Crown, 2023-2025

Oil on linen over panel

8 1/8 x 10 1/8 x 1 inches

20.6 x 25.7 x 2.5 centimeters

PSH 40

\$6,000



Kazuo Kadonaga

Paper No. 1 BA, 1983

Handmade paper

29 1/2 x 33 1/2 x 12 inches

74.9 x 85.1 x 30.5 centimeters

KAK 78

\$35,000



Roberto Matta

The moon ago, c. 1960

Colored pencil on paper

19 3/4 x 25 3/4 inches

50.2 x 65.4 centimeters

27 x 33 x 1 3/4 inches framed

68.6 x 83.8 x 4.4 centimeters

ROM 55

\$35,000



Robert Colescott

A Can of Worms, 1978

Watercolor and graphite on Arches paper

30 1/4 x 22 3/4 inches

76.8 x 57.8 centimeters

37 1/2 x 29 3/4 x 1 1/2 inches framed

95.3 x 75.6 x 3.8 centimeters

RCO 1340

\$45,000



Alexander Tovborg

dea madonna (salvator mundi) II, 2021-2023

Pastel, acrylic, and canvas on church bench

20 x 13 7/8 inches

50.8 x 35.2 centimeters

20 7/8 x 14 1/2 x 1 3/4 inches framed

53 x 36.8 x 4.4 centimeters

ATO 172

\$12,000



Alexander Tovborg

pietrasanta madonna (church window), 2024

Acrylic, pastel crayon, and canvas on wooden panel

59 1/8 x 39 3/8 x 2 3/8 inches

150.2 x 100 x 6 centimeters

ATO 245

\$40,000



Agata Słowak

Mężczyzna to niebezpieczna pułapka dla kobiety (A man is a dangerous trap for a woman), 2024-2025

Oil on canvas

51 1/8 x 39 3/8 x 1 5/8 inches

130 x 100 x 4 centimeters

ASL 21

\$36,000





Yukinori Yanagi

Study for American Art - Flowers, 2012

Ants, colored sand, and plastic box

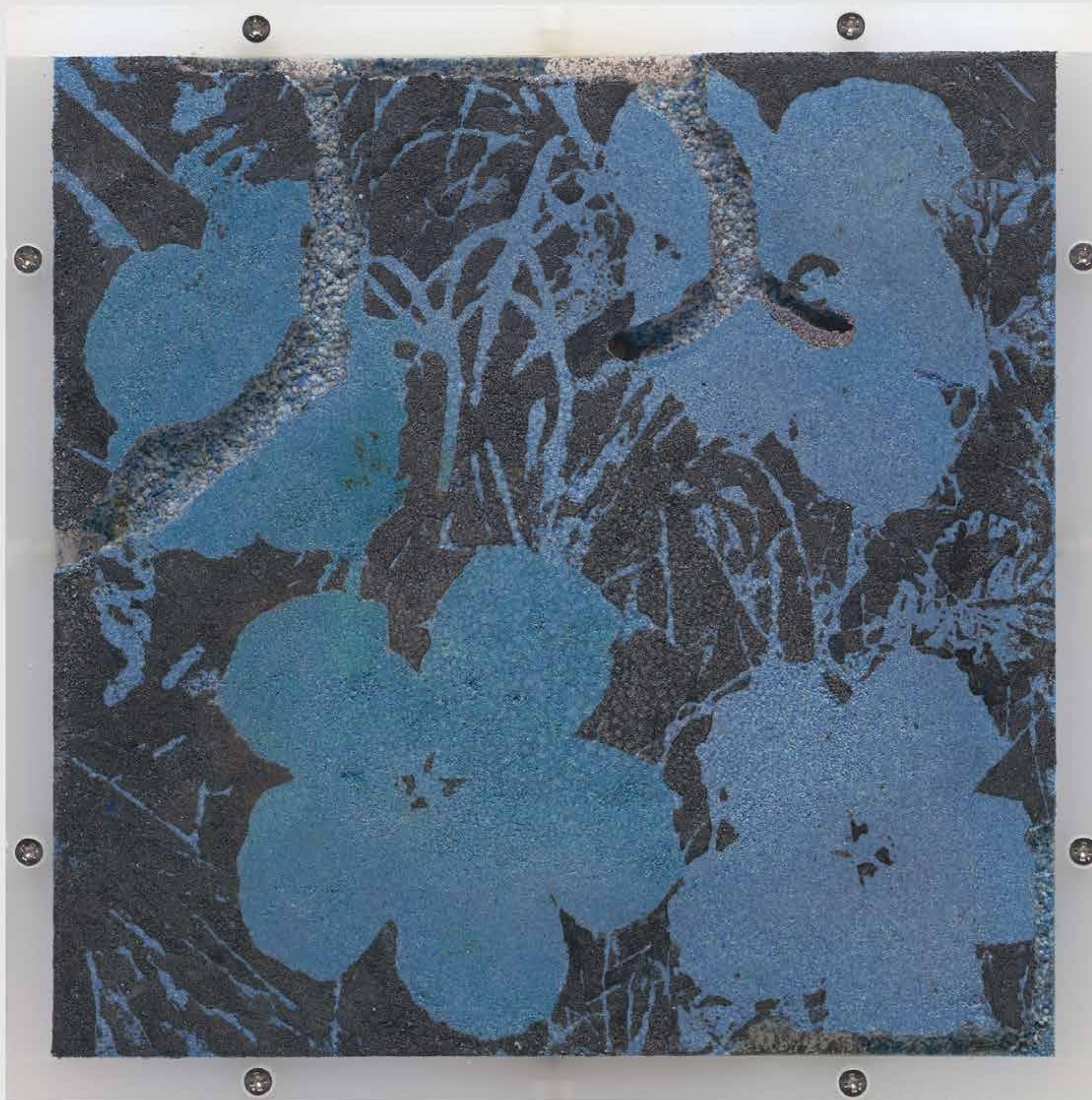
8 3/4 x 8 3/4 x 1 inches

22.3 x 22.3 x 2.5 centimeters

Unique in a series of 78

YYA 54

\$22,000



Yukinori Yanagi

Study for American Art - Flowers, 2012

Ants, colored sand, and plastic box

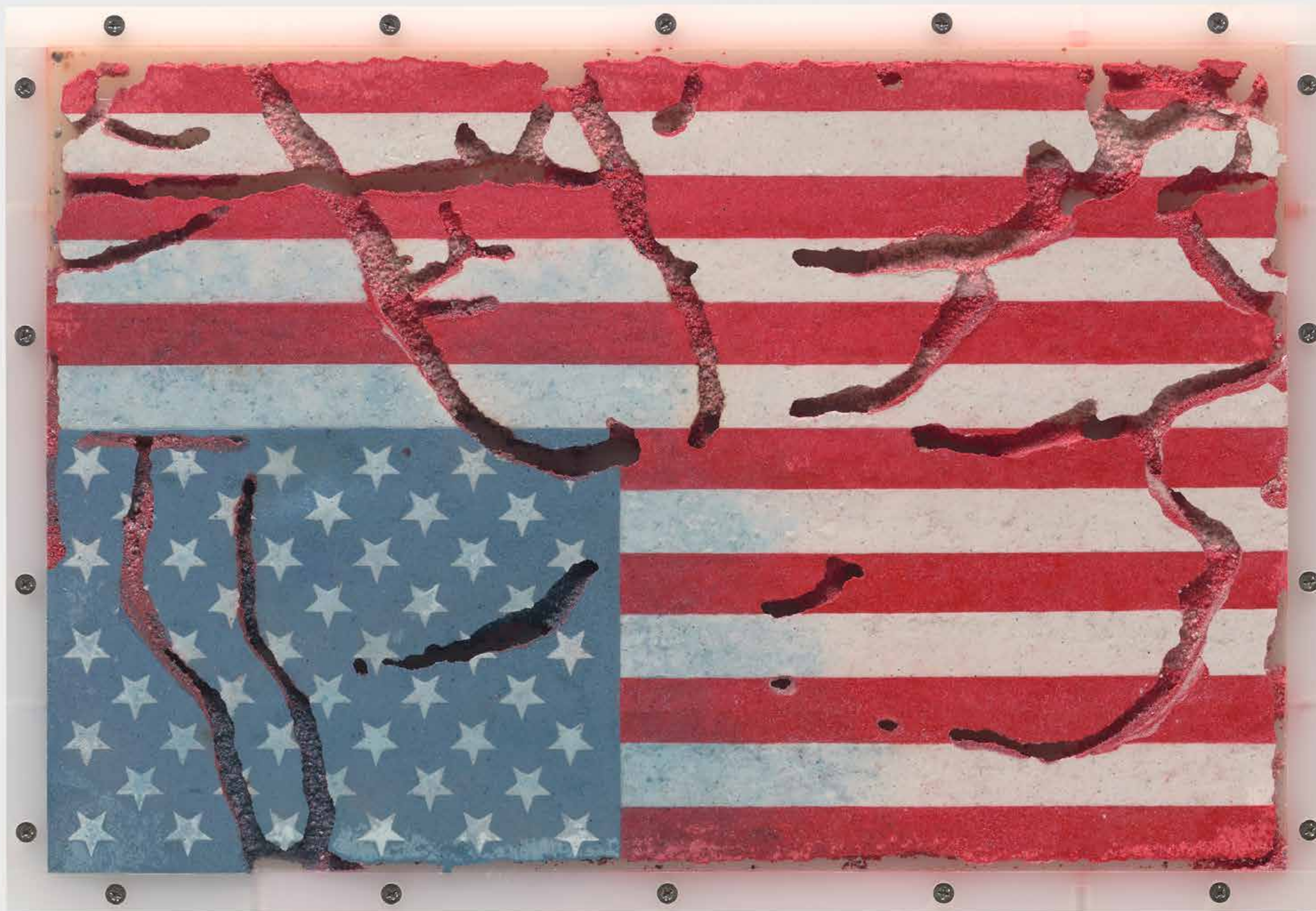
8 3/4 x 8 3/4 x 1 inches

22.3 x 22.3 x 2.5 centimeters

Unique in a series of 78

YYA 53

\$22,000



Yukinori Yanagi

AIM, 2021

Ants, colored sand, and plastic box

13 x 18 7/8 x 1 1/8 inches

33 x 48 x 3 centimeters

Unique in a series of 2

YYA 50

\$40,000



In the 1980s the notion of “wandering as a permanent position” began to occupy Yukinori Yanagi’s investigations, and he looked to ants who wander freely, their path never straightforward. The conceptualist’s legendary “The World Flag Ant Farm” was exhibited at the 45th Venice Biennale in 1993, an installation made up of 170 national flags made from colored sand and housed in individual, wall-mounted Perspex boxes. Using the ant farm in the image of flags, he allows the ants to move freely between “nations” and their artificial boundaries of nationalism and stability of place. Yanagi pursues the dissolution of national symbols and signs of stasis into organic forms that change with time and circumstance.



Yukinori Yanagi

In God We Trust, 2023

Ants, colored sand, and plastic box

16 7/8 x 40 5/8 x 1 1/8 inches

43 x 103.1 x 3 centimeters

Unique in a series of 3

YYA 52

\$70,000



Yukinori Yanagi

One Dollar (B01033191H), 2022

Ants, colored sand, and plastic box

16 7/8 x 40 5/8 x 1 1/8 inches

43 x 103.1 x 3 centimeters

Unique in a series of 6

YYA 51

\$70,000

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Mrs Escobedo Cabral

Treasurer of the United States.

WASHINGTON
ONE DOLLAR

Solo Museum Exhibitions

Lynda Benglis

Barbican, London, UK (February 5–May 24, 2026)

Caroll Dunham

Art Institute of Chicago, IL (January 2026)

Sonia Gomes

Museu da Inconfidência, Ouro Preto, Brazil (April 5–July 5, 2025)

MAC_Bahia, Salvador, Brazil (April 12–July 13, 2025)

Storm King Art Center, New Windsor, NY (May 7–November 10, 2025)

Kunsthalle Lissabon, Lisbon, Portugal (May 27–August 16, 2025)

Ha Chong-hyun

Château La Coste, Aix-en-Provence, France (June 22–September 21, 2025)

Sam Moyer

Hill Art Foundation, New York, NY (May 1–August 1, 2025)

Yoshitomo Nara

Orange County Museum of Art, Costa Mesa, CA (May 22–December 28, 2025)

Hayward Gallery, London, UK (June 10–September 7, 2025)

Kenjiro Okazaki

Museum of Contemporary Art Tokyo (MoT), Tokyo, Japan (April 29–July 29, 2025)

Solange Pessoa

Tramway, Glasgow, UK (May 10–September 22, 2025)

Aspen Art Museum, Aspen, CO (July 2–October 29, 2025)

Kisho Suga

Cobra Museum of Modern Art, Amstelveen, Netherlands (June 28–October 25, 2025)

Dia:Beacon, Beacon, NY (July 19, 2025–July 27, 2027)

Alexander Tovborg

ARoS Aarhus Art Museum, Aarhus, Denmark (May 24–January 4, 2026)

Yukinori Yanagi

Pirelli HangarBiccoca, Milan, Italy (March 27–July 27, 2025)

B L U M

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