

**GALLERIA CONTINUA**  
SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

**AT  
ART BASEL  
2025**

JUNE 17–22  
BOOTH N18

**AI WEIWEI**

**JUAN ARAUJO**

**DANIEL BUREN**

**YOAN CAPOTE**

**LORIS CECCHINI**

**BERLINDE DE BRUYCKERE**

**CARLOS GARAICOA**

**SHILPA GUPTA**

**EVA JOSPIN**

**ZHANNA KADYROVA**

**ANISH KAPOOR**

**HANS OP DE BEECK**

**GIOVANNI OZZOLA**

**MICHELANGELO PISTOLETTO**

**ARCANGELO SASSOLINO**

**PASCALE MARTHINE TAYOU**

# AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal).

Ai Weiwei has been called the most influential artist of our time.

After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel.

His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country – torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

His father, the poet Ai Qing, was labeled a “rightist” in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China. Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the ‘Stars’ group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol. Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing’s East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China. He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine Hall at Tate Modern with 100 million porcelain sunflower seeds.

In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey ‘Human Flow’ took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, ‘Human Flow’ follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

In 2021 the artist’s memoir “1000 Years of Joys and Sorrows” was published.

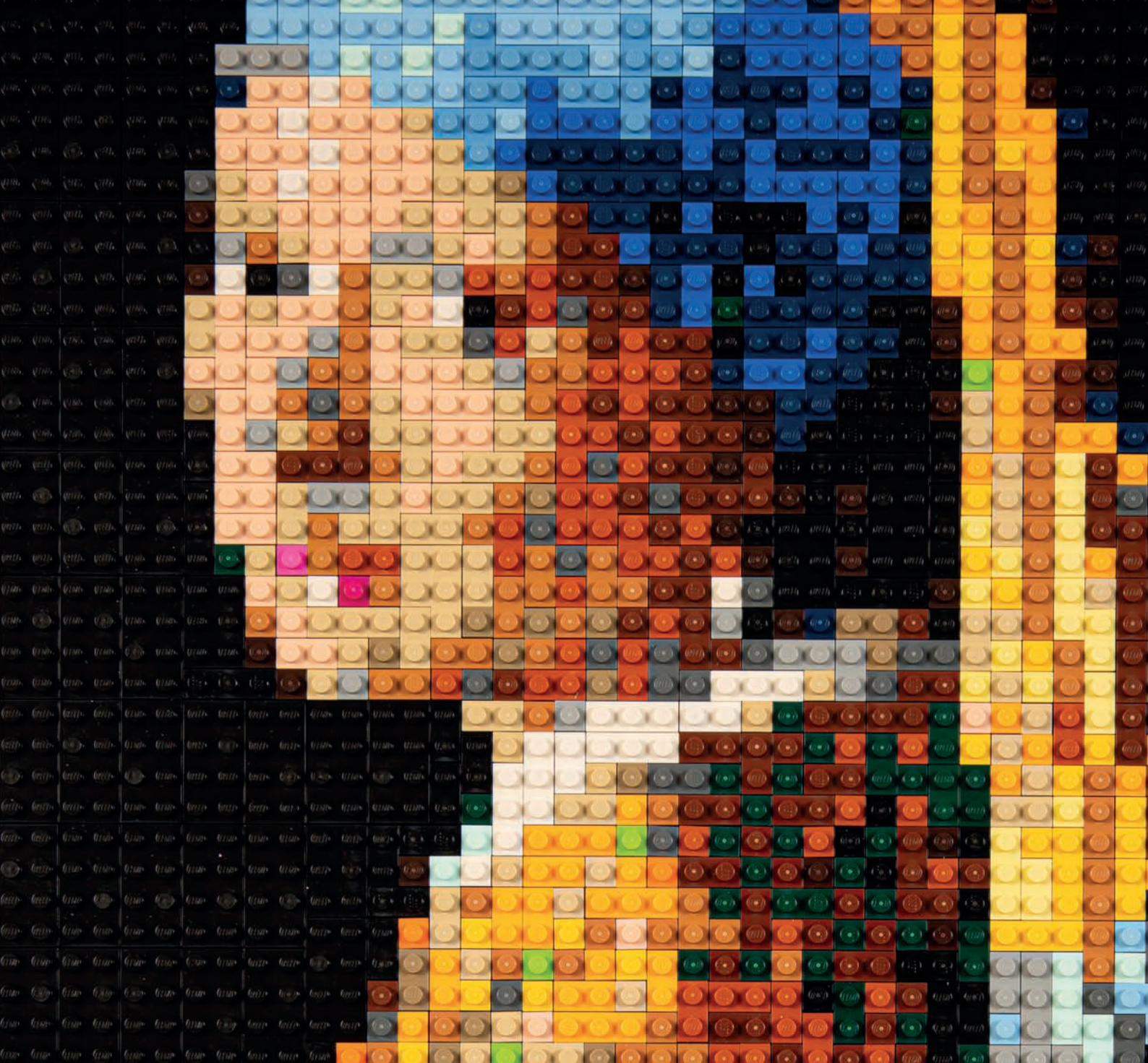
In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



**GIRL WITH PEARL**

2022  
toy bricks (LEGO)  
76 x 76 cm  
29.92 x 29.92 in  
unique work

**AI WEIWEI**



## AI WEIWEI

### GIRL WITH PEARL

The LEGO works draw inspiration from the great masterpieces of classical and modern art and become vehicles for political messages or lend themselves to ironic play. Ai's inclination to work with materials in large quantities, in multiples, and in abundance is embodied in his adoption of toy bricks as medium.

The central concepts to Ai Weiwei's practice such as appropriation, mass-production, and fragmentation are well represented in the LEGO series.

"The Girl with the Turban", also known as "Girl with a Pearl Earring" ("Meisje met de parel"), is an oil painting on canvas (44.5x39 cm) by Jan Vermeer, dating from about 1665-1666 and preserved in the Mauritshuis museum in The Hague.

# JUAN ARAUJO

Juan Araujo was born in 1971 in Caracas, Venezuela. He lives and works in Lisboa, Portugal.

The research of the Venezuelan painter investigates the history of Western culture and the history of art through a hyper-realistic reproduction of images found in books, magazines, photographs and online. However, the artist's work doesn't just make reference, it focuses on history, images and their indelible permanence over time, through different methods of replication, adaptation and dissemination.

Araujo has exhibited widely internationally including solo presentations at PEER, London, UK (2019); Inhotim Center for Contemporary Art, Belo Horizonte, Brazil (2013) and Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain (2008).

His work has also featured in numerous group exhibitions and biennials including Healing and Repairing, Bienal de arte contemporânea de Coimbra, Coimbra, Portugal (2017); Roberto Burle Marx: Brazilian Modernist, Jewish Museum, New York, USA (2016); United States of Latin America, Museum of Contemporary Art, Detroit, Michigan, USA (2015); The insides are on the outside, curated by Hans-Ulrich Obrist, Casa de Vidrio, Sao Paulo, Brazil (2013); the Aichi Triennial, Nagoya, Japan (2010), Museu de Arte Moderna de São Paulo, São Paulo (2009); the Sharjah Biennial, United Arab Emirates (2009); the Mercosul Biennial, Porto Alegre, Brazil (2007); the São Paulo Biennial (2006); the San Diego Museum of Art (2005) and the American National Society, New York (2005). Araujo was included in the group exhibition Galerie de l'Epoque at Stephen Friedman Gallery, London, and also in the Twentieth Anniversary Exhibition, London, England (2015).

His work is found in public collections including Tate, London, UK; Museum of Modern Art of New York, New York, USA; Jumex Collection, Mexico City, Mexico; Inhotim Center for Contemporary Art, Belo Horizonte, Brazil; Galería de Arte Nacional, Caracas, Venezuela; Museu de Arte Contemporâneo de Caracas, Caracas, Venezuela; Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain; Museo de Bellas Artes, Caracas, Venezuela; Art Now International Collection, San Francisco, USA; Fundación Mercantil, Caracas, Venezuela; Cisneros Collection, Caracas, Venezuela; Berezdivin Collection, San Juan, Puerto Rico.



**GIARDINO DI LIVIA (DETAIL III)**

2025  
oil and wax on canvas  
100 x 73 cm  
39.37 x 28.74 in  
unique work

**JUAN ARAUJO**



# DANIEL BUREN

Born in Boulogne-Billancourt (Paris) in 1938, Daniel Buren lives and works in situ.

In the mid 60's, Buren began to create paintings that radically questioned and explored the economy of the media used in his work and the relationship between background (support medium) and form (painting).

In 1965, when he was painting pictures that combined rounded forms and stripes varying in sizes and colours, he chose to use an industrial fabric with fixed vertical 8,7 cm-wide stripes alternating white with another colour. Beginning from this extremely simple and banal visual register, Buren further impoverished it by repeating it systematically to reach the grade of zero painting. This reflection will cause the observer's attention to shift from the work to the physical and social environment within which the artist intervenes.

Eventually, he abandoned his studio in 1967, to favour work in situ, starting from the street, then the gallery, the museum, the landscape or the architecture.

His "visual tool" is based on the use of alternating stripes, which let him reveal the significant details of the site where he is working, by employing them in specific, and at times complex, structures lying somewhere between painting, sculpture and architecture.

His in-situ works play with points of view, spaces, colours, light, movement, the surrounding environment, angles or projections, acquiring their decorative force by radically transforming the sites.

Incisive, critical and engaged, Buren's work is in a continual state of development and diversification, and never fails to stimulate comment, admiration and disagreement. In 1986, he realized his most controversial public commission, today classified as a "historical monument" Les Deux Plateaux (The Two Plateaus), for the Courtyard of Honour of the Royal Palace in Paris. In the same year, he represented France at the Venice Biennale, where he was awarded the Golden Lion for Best Pavilion.

Buren is one of the most active and acclaimed artists on the international art scene today, and his work has been shown in leading galleries and museums, and in a wide range of sites around the world.

In 2007, Daniel Buren received the Praemium Imperiale, awarded by the Emperor of Japan, a recognition which is widely regarded as the "Nobel Prize" for the Visual Arts.

Among his recent solo shows: Fare Disfare Rificare, lavori in situ e situati, Fondazione Pistoia Musei - Palazzo Buontalenti, 7th March - 27th July (2025); De cualquier manera, trabajos in situ, Museo de Arte Italiano, Lima (2019), Like Child's Play, Carriageworks, Sydney, Australia (2018); Quand le textile s'éclaire: Fibres optiques tissées. Travaux situés 2013-2014, Kunstsammlungen, Chemnitz, Germany (2018); Daniel Buren - Del medio círculo al círculo completo: un recorrido de color, Obras in situ, MAMBO - Museo de Arte Moderno de Bogotá (2017), Proyecciones/Retroproyecciones. Trabajos in situ, Centre Pompidou Malaga, Spain (2017); L'Observatoire de la Lumière, travail in situ, Fondation Vuitton, Paris (2016); Daniel Buren. A Fresco, Bozar, Bruxelles (2016); Axer / Désaxer, work in situ, Madre, Naples, Italy (2015); Daniel Buren - Zwei Werke für Recklinghausen, Festspielhaus und Kunsthalle, Recklinghausen, Germany (2015); De un patio a otro: laberinto, trabajos in situ, Hospicio Cabañas, Guadalajara, Mexico (2014); Catch as Catch Can: works in situ, BALTIC Centre for Contemporary Art, Gateshead, United Kingdom (2014). In the same year he signed the scenography of the ballet Daphnis et Chloé, by Ravel/Millepied at the Opéra Bastille, Paris.



**PRISMES ET MIROIRS : HAUT-RELIEF – DBPF 49 C**

**DANIEL BUREN**

2022

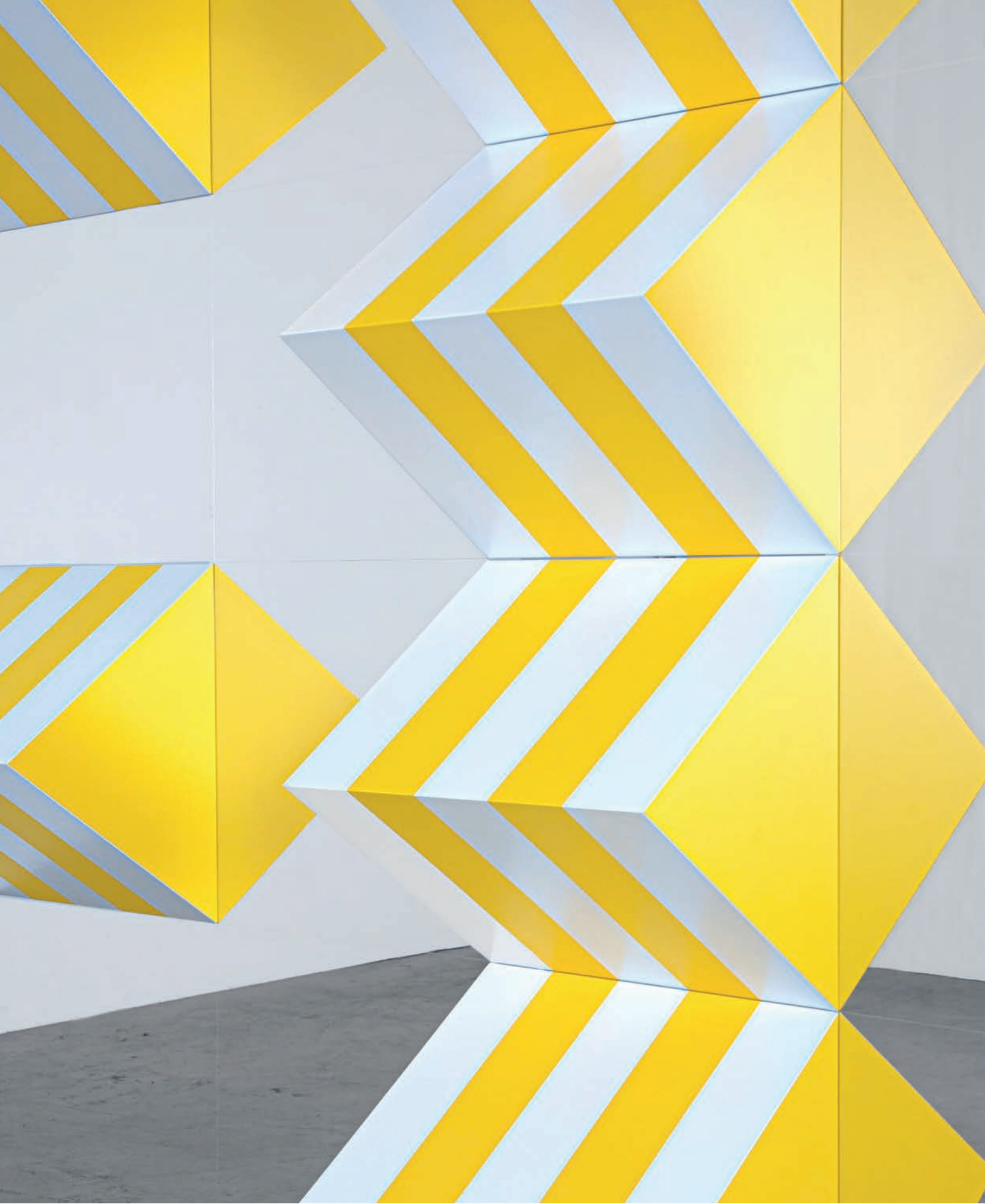
10 aluminum prisms, white baked salt paint (RAL 9003), yellow opaque self-adhesive vinyl (ORACAL 651-021), Alucobond aluminum composite panels (mirror finish), glue

total dimensions: 217,5 x 217,5 x 30,45 cm | 85.62 x 85.62 x 11.98 in

each prism: 43,5 x 43,5 x 30,45 cm | 17.12 x 17.12 x 11.98 in

each mirror: 43,5 x 43,5 cm | 17.12 x 17.12 in

unique work



# YOAN CAPOTE

Yoan Capote was born in Pinar del Río, Cuba, in 1977. He graduated from the National School of Art in 1995 and from the Higher Institute of Art in Havana in 2001. He currently lives and works in Havana.

He has received distinctions such as the John Simon Guggenheim Foundation Fellowship (2006), the Pollock-Krasner Foundation Award (2006) and the Vermont Study Center Fellowship (2002). During the 7th Havana Biennial (2000), he received the UNESCO Prize, together with the DUPP artists' collective. His work was part of the group exhibition at the Cuban Pavilion of the 54th Venice Biennale (2011), as well as the Gwangju Biennale (2018), Chengdu Biennale (2021) and Biennale of Sydney (2022). A large-scale painting was exhibited in Art Basel Unlimited, 2022.

His work focuses on the examination of behaviors and psychological states (personal or collective), from the most intangible to the most visceral. His work reflects on shared or thematic conflicts where the identity of the individual subject, sometimes ceases to be important in order to be subordinated to a more global and collective reflection. He is interested in themes such as emigration, resistance, manipulation, stress, alienation, all of which are common experiences of contemporary human beings, regardless of their differences in context. Yoan Capote has achieved a recognisable personal stamp with his well-known paintings done with hooks, from the Island series, which illustrates some of these issues.

Amongst his most important exhibitions are: Espinario (2024), Galleria Continua, Paris, France; This far and further (2023), Museum Voorlinden, The Netherlands; Escala Humana, an exhibition with the Italian master Michelangelo Pistoletto; Galleria Continua, Havana (2022); Elegy, Galleria Continua, Rome (2022); Mirador Circular, Galleria Continua, Havana (2020); La Brèche, Galleria Continua, Paris, France; Landlors Color, Cranbrook Art Museum, Michigan, USA (2019); Sujeto Omitido, Galleria Continua, San Gimignano, Italy (2019); How the lights get in, Herbert F. Johnson Museum of Art Cornell University, Ithaca, USA (2019); Baggage Claims, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, USA (2019); Ola Cuba, Gare Saint Sauveur, Lille, France (2018); Cuban Art, traveling exhibition co-organized by the Mid-America Arts Alliance with the Center for Cuban Studies (NYC) (2018); Cuba mi amor, Galleria Continua, Les Moulins, France (2017); Art x Cuba, Ludwig Forum für Internationale Kunst, Aachen, Germany (2017); Overseas, Center for Contemporary Art Halle 14, Leipzig, Germany (2017); Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, organized by Pacific Standard Time: LA/LA and The Getty. Museum of Latin American Art (MOLAA), Long Beach, CA, USA (2017); On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection, Pérez Art Museum Miami, Florida, USA (2017); Adios Utopia: Dreams and Deceptions in Cuban Art, 1950-2015, traveling exhibition at the Houston Museum of Fine Arts, Hirshhorn Museum, Washington, D.C. and The Walker Art Center, Minneapolis, Minnesota (2017); Cuba Libre, Ludwig Museum, Koblenz (2016).

His work is included in several collections, among them: Voorlinden Museum, Daros Latin America AG Collection, Zurich, Switzerland; National Museum of Fine Arts, Havana; Museum of Fine Arts, Boston, USA; Museum of Fine Arts, Houston, USA; Museum of Fine Arts, Montreal, Canada; Perez Art Museum, Florida, USA; Farber Collection, Miami, USA; Peabody Essex Museum, Massachusetts, USA; North Carolina Museum of Art, Raleigh, USA; Arizona State University Art Museum, Tempe, USA; Beelden aan Zee Museum, The Hague, Netherlands; The Alfond Collection of Contemporary Art, Winter Park, USA; Pizzuti Collection, Columbus, Ohio, USA; Ella Fontanels-Cisneros Collection, Miami, USA; Steven Cohen Collection, Connecticut, USA; among others.



**PALANGRE (PROVERBIO)**

2024  
oil, nails and fish-hooks on linen mounted over plywood  
panel  
50 x 70 x 11 cm  
19.68 x 27.55 x 4.33 in  
unique work

**YOAN CAPOTE**



# LORIS CECCHINI

Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Ca' Rezzonico in Venice, Palais de Tokyo in Paris, Musée d'Art Moderne de Saint- Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

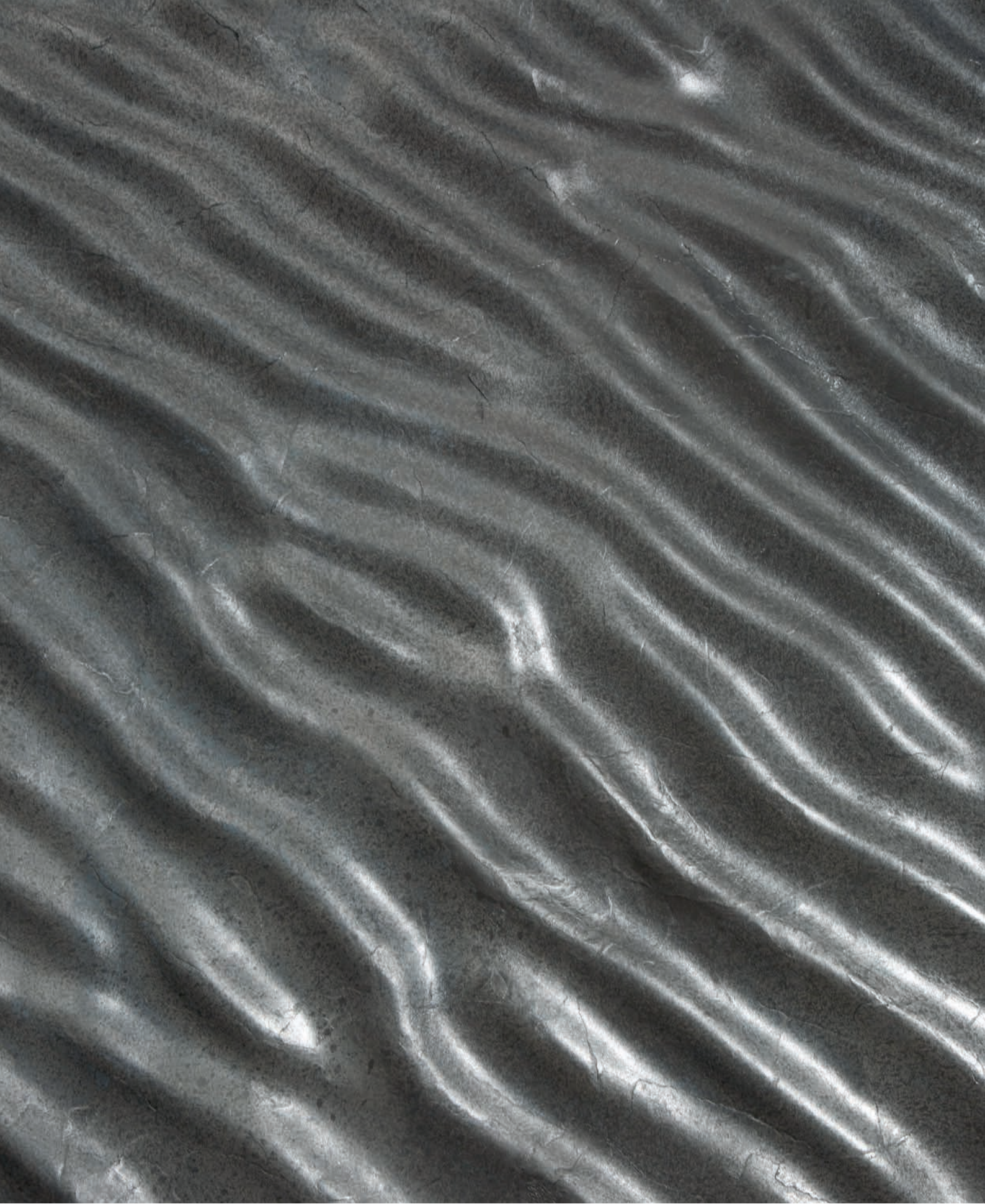
He has created various permanent and site- specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



**OTHERWORLDLY WINDS, BLACK NARRATIVE (AEOLIAN LANDFORMS)**

**LORIS CECCHINI**

2024  
graphite and acrylic on wool paper mounted on linen  
canvas, in aluminum frame  
200 x 400 cm  
78.74 x 157.48 in  
unique work



# BERLINDE DE BRUYCKERE

Berlinde De Bruyckere was born in Ghent, Belgium in 1964, where she currently lives and works.

Since her first exhibition in the mid-eighties, De Bruyckere's sculptures and drawings have been the subject of numerous exhibitions in major institutions worldwide. These include remarkable solo shows such as *No Life Lost*, Artipelag, Stockholm, Sweden (2024), *Crossing a bridge on fire*, Centro Cultural de Belem, Lisbon, Portugal (2023), *City of Refugee I*, Commanderie de Peyrassol, Flassans sur Issole, France (2023), *City of Refugee II*, Diocesanum Museum Freising, Freising, Germany (2023), *Berlinde De Bruyckere. PLUNDER/ EKPHRASIS*, MO.CO, Montpellier, France (2022), *Berlinde De Bruyckere, PEL/ Becoming the figure*, Arp Museum, Remagen, Germany (2022), *Berlinde De Bruyckere. Engelenkeel*, Bonnefantenmuseum, Maastricht, The Netherlands (2021), *Aletheia*, Fondazione Sandretto Re Rebaudengo, Torino, Italy (2020), *It almost seemed a lily*, Hof Van Busleyden, Mechelen, Belgium (2019), *Il Mantello* (5x5x5 event for Manifesta 12), Santa Venera Church, Palermo, Sicily (2018), *Berlinde De Bruyckere*, Sara Hilden Art Museum, Tampere, Finland (2018), *Embalmed*, Kunsthall Aarhus, Denmark (2017), *Berlinde de Bruyckere. Suture*, Leopold Museum, Vienna, Austria (2016); *Berlinde De Bruyckere. No Life Lost*, Hauser & Wirth New York (2016); *Berlinde De Bruyckere. Penthesilea*, Mus.e d'Art Moderne et Contemporain, Strasbourg, France (2015); *Berlinde De Bruyckere. The Embalmer*, Kunsthhaus Bregenz, Bregenz, Austria (2015); *Berlinde De Bruyckere. The Embalmer*, Kunstraum Dornbirn, Dornbirn, Austria (2015); *Berlinde De Bruyckere, Gemeentemuseum Den Haag*, The Hague, Netherlands (2015); *Berlinde De Bruyckere. In the Flesh*, Kunsthhaus Graz, Graz, Austria (2013); *Philippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst*, De Pont Museum of Contemporary Art, Tilburg, Netherlands (2012) which travelled to *La Maison Rouge - Fondation Antoine de Galbert*, Paris, France (2014); *We are all Flesh*, Australian Centre for Contemporary Art, Melbourne, Australia (2012); *The Wound, Arter*, Istanbul, Turkey (2012); *Mysterium Leib. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini*, which opened at Kunstmuseum Moritzburg, Halle, Germany and travelled to Kunstmuseum Bern, Switzerland (2011); *DHC / ART Foundation for Contemporary Art*, Montreal, Canada (2011); and *'E.n'*, De Pont Foundation for Contemporary Art, Tilburg, Netherlands (2005).

In 2013 De Bruyckere was selected to represent Belgium at the 55th Venice Biennale where she unveiled her monumental work *Kreupelhout - Cripplewood*, a collaboration with Nobel Prize novelist J.M. Coetzee.

Recently De Bruyckere has extended her field of activity towards the performing arts as a Scenographer, in close collaboration with photographer Mirjam Devriendt. Projects include: *Mariavespers*, Holland Festival, Amsterdam, Netherlands (2017); *Nicht Schlafen Les Ballets C de la B*, Ruhrtriennale, Bochum, Germany (2016) touring to Sadler's Wells, London, England (2017) and *Penthesilea La Monnaie*, Brussels, Belgium (2015).



**NEED GLASS DOME I, 2024**

2024  
wax, glass, wood, rope, epoxy, metal  
wax sculpture on wooden base: 60,2 x 33 x 33 cm |  
23.70 x 12.99 x 12.99 in  
glass: 59 x 27 x 27 cm | 23.22 x 10.62 x 10.62 in unique  
work

**BERLINDE DE BRUYCKERE**



# CARLOS GARAICOA

Carlos Garaicoa, born in Habana (Cuba) in 1967, studied thermodynamics and later painting at the Instituto Superior de Arte, Havana (1989 – 1994). He currently lives and works between Havana and Madrid.

Garaicoa has developed a dialogue between art and urban space through which investigates the social structure of our cities in terms of their architecture. He employs a multi-disciplinary approach to address issues of culture and politics, particularly Cuban, through the study of architecture, urbanism and history. His chief subject has always been the city of Havana. By playing with sculptures, drawings, videos and photographs centred around irony and hopelessness, Garaicoa has found in his installations, for which he often uses a wide variety of materials, a way to criticize modernist Utopian architecture and the collapse of the 20th century ideologies, by going deeper into the concept of the city as a symbolic space.

Among his most important solo shows we can highlight those at the Rocca Maggiore of Assisi (2024), Brownstone Foundation, Paris (2022), PEM Peabody Essex Museum, Salem (2021), SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); Fondazione Merz, Torino (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Munich (2016); Nasjonalmuseet, Oslo (2015); CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid (2014); Fundación Botín, Santander (2014); NC-Arte and FLORA ars + natura, Bogotá (2014); Kunsthau Baselland Muttentz, Basel (2012); Kunstverein Braunschweig, Brunswick, Germany (2012); Contemporary Art Museum, Institute for Research in Art, Tampa (2007); H.F. Johnson Museum of Art, Cornell University, Ithaca, New York (2011); Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam (2010); Centre d'Art la Panera, Lérida (2011); Centro de Arte Contemporáneo de Caja de Burgos (CAB), Burgos (2011); National Museum of Contemporary Art (EMST), Athens (2011); Inhotim Instituto de Arte Contemporáneo, Brumadinho (2012); Caixa Cultural, Rio de Janeiro (2008); Museo ICO (2012) and Matadero (2010), Madrid; IMMA, Dublin (2010); Palau de la Virreina, Barcelona (2006); Museum of Contemporary Art (M.O.C.A), Los Angeles (2005); M.O.M.A, New York, US (2005); Biblioteca Luis Ángel Arango, Bogotá (2000).

He has participated in prestigious international events such as: the Biennial of Cuenca (2023), the Biennials of Havana (1991, 1994, 1997, 2000, 2003, 2009, 2012, 2015), Shanghai (2010), São Paulo (1998, 2004), Venice (2009, 2005), Johannesburg (1995), Liverpool (2006) and Moscow (2005), the Triennials of Auckland (2007), San Juan (2004), Yokohama (2001) and Echigo-Tsumari (2012); Documenta 11 (2003) and 14 (2017) and PhotoEspaña 12 (2012).

He received PEM Prize 2021 and in 2005 he received the XXXIX International Contemporary Art Prize – Foundation Prince Pierre de Monaco, and the Katherine S. Marmor Award in Los Angeles.



**LAVA**

2025  
digital printing in gesso flex and oil on pinewood  
100 x 80 cm  
39.37 x 31.50 in  
unique work

**CARLOS GARAICOA**



# SHILPA GUPTA

Shilpa Gupta (b.1976) lives and works in Mumbai, India where she has studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997.

Shilpa Gupta's work engages with the defining power of social and psychological borders on public life. Her work makes visible the aporias and incommensurabilities in the emerging national public sphere in India, which include gender and class barriers, religious differences, the power of repressive state apparatuses, and the seductions of social homogeneity and deceptive ideas of public consensus enabled by emerging mediascapes. Her works make obvious the invisible threads that bind various factions of society together, often sensorially challenging her audience to occupy subject-positions of the 'other', even if temporarily, to initiate an empathetic understanding. Her works jolt their viewers out of a complacent, assumed, objective distance from the theatre of politics, to show that we are all complicit in the mechanisms of large apparatuses of power.

She has had solo shows at Centro Botin Santander; Madison Museum - Wisconsin; Amant New York; Voorlinden Museum Wassenar; Barbican Center London; YARAT Baku; Museum voor Moderne Kunst Arnhem; Contemporary Arts Center Cincinnati; OK Center for Contemporary Art Linz; Arnolfini Bristol. She has participated in biennales in Venice, Berlin, Kochi, Lyon, Gwangju, Havana, Yokohama, Liverpool amongst others. Her work has been shown in Moma, Tate Modern, Centre Pompidou, Solomon R. Guggenheim Museum, New Museum, Devi Art Foundation, Louisiana Museum of Modern Art, San Francisco Museum of Modern Art and Mori Museum. Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Daimler Chrysler, Louis Vitton Foundation, Astrup Fearnley Museum, KOC Collection, National Gallery of Victoria, FRAC (France Regional Art Collection), Cincinnati Art Museum, Kiran Nadar Museum amongst others. In 2021, she had solo shows at Muhka in Antwerp, Barbican in London and at Dallas Contemporary.

Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Deutsche Bank, Daimler Chrysler, Bristol Art Museum, Caixa Foundation, Louis Vitton Foundation, Asia Society, Astrup Fearnley Museum, Fonds National d'Art Contemporain - France, KOC Collection, National Gallery of Victoria, Queensland Art Gallery, FRAC (France Regional Art Collection), Art Now, Cincinnati Art Museum, Kiran Nadar Museum and Devi Art Foundation amongst others.



**UNTITLED**

2014-2015

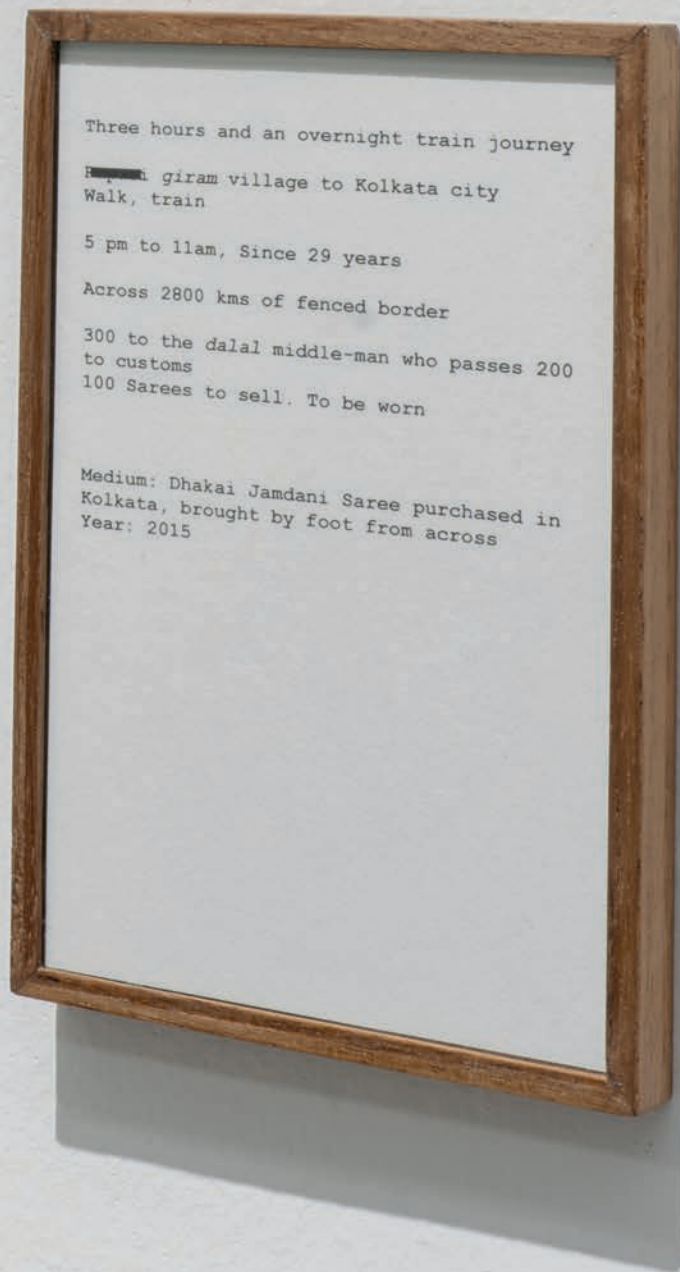
smuggled Dhakai Jamdani saree, text frame

saree: 195,5 x 10 cm | 76.96 x 3.93 in

frame: 16 x 9,9 x 1,5 cm | 6.29 x 3.89 x 0.59 in

Ed. 3 variations

**SHILPA GUPTA**



## SHILPA GUPTA

### UNTITLED

The very act of continuous winding into a single whole, where a ball is held and turned around again and again, embodies a range of emotions - hysteria, anxiety, and hope, which vanish to reappear when lines drawn through neighbourhoods and sometimes literally through homes continue to simmer." (SG) In her Bengal borderlands series, the artist deals with the invisible lines that separate one from being legal to illegal in a few steps. Despite India encircling its neighbour Bangladesh, with what upon

completion, would be one of the world's longest manmade fence, a tenacious informal and subversive economy persists across the border. This work is composed of a hand-wound ball of shredded strips of clothing carried from Bangladesh into India. The garment is no longer recognizable, a tactic often used in contraband. This conscious abstraction is further manifested in the artwork's title, which serves to underscore the arbitrary nature of state-sanctioned cartography.

# EVA JOSPIN

Eva Jospin, born in 1975 in Paris, is a graduate of the École Nationale Supérieure des Beaux-Arts de Paris. For the past fifteen years, she has been creating meticulous forests and architectural landscapes, which she explores through various media. Whether drawn in ink or embroidered, carved from cardboard or sculpted in bronze, her works evoke Italian Baroque gardens, the rocaille decorations of the 18th century, and artificial grottos.

Having been a resident at the Villa Medici in Rome in 2017 and elected to the Sculpture section of the Académie des Beaux-Arts in 2024, Eva Jospin has been featured in numerous major international exhibitions. These include *Inside* at the Palais de Tokyo in Paris (2014), *Sous-Bois* at the Palazzo dei Diamanti in Ferrara (2018), *Eva Jospin - Wald(t)räume* at the Museum Pfalzgalerie in Kaiserslautern (2019), *Among the trees* at the Hayward Gallery in London (2020), *Paper Tales* at the Het Noordbrabants Museum in Den Bosch (2021), *Galleria* at the Musée de la Chasse et de la Nature in Paris (2021), *Panorama* at the Fondation Thalie in Brussels (2023), and *Palazzo* at the Palais des Papes in Avignon (2023). In 2024, she presented two new solo exhibitions : *Selva*, at the Museo Fortuny in Venice, during the 60th Venice Biennale, and *Eva Jospin-Versailles* at the Orangerie of the Château de Versailles.

The artist has also unveiled several large-scale immersive installations as part of special commissions, including *Panorama* (2016) at the center of the Cour Carrée of the Louvre and *Cénotaphe* (2020) at the Montmajour Abbey. Moreover, she created a series of embroidered panels for the Dior Haute Couture 2021-2022 show (*Chambre de Soie*, 2021).

Additionally, Jospin has produced permanent works at the Domaine de Chaumont-sur-Loire (*Folie*, 2015), at Beaupassage in Paris (*La Traversée*, 2018), and in Milan, where she created an installation resembling a winter garden (*Microclima*, 2022).

In 2025, as part of special artistic invitations, she will be a guest at the Atelier Courbet in Ornans, where her work will engage in a dialogue with the *Paysages de marche* exhibition at the Musée Courbet. She will also present a new exhibition at the Grand Palais in Paris, on display from December 2025 to March 2026.



**FORÊT**

2025  
wood and cardboard  
148 x 100 x 26 cm  
58.26 x 39.37 x 10.2 in  
unique work

**EVA JOSPIN**



# ZHANNA KADYROVA

Zhanna Kadyrova, born in 1981 in Brovary, Ukraine, is an artist and was a member of the Revolutionary Experimental Space (R.E.P.). She graduated from the Taras Shevchenko State Art School in the sculpture department and received awards such as the Kazimir Malevich Artist Award (2012) and the Grand Prix of the Kyiv Sculpture Project. She also won prizes from PinchukArtCentre, including the Special Prize (2011), Main Prize (2013), and Special Prize – Future Generation International (2014). In 2025, she won the Taras Shevchenko National Prize of Ukraine in visual art, becoming the first woman in 20 years to receive this distinction. She won the Her Art Prize 2025 for international women artists – launched at the initiative of Marie Claire in partnership with Boucheron. She lives and works in Kyiv.

Kadyrova was working on several site-specific projects until the recent war unleashed by Russia against Ukraine in February 2022 changed all her plans. From March to June 2022, she worked on the humanitarian project PALIANYTSIA from her new home in the Carpathian Mountains. This project has been exhibited worldwide, including in Italy, Germany, Norway, Japan, France, the US, Sweden, Austria, Georgia, Romania, Thailand, and India. In June 2022, Kadyrova returned to Kyiv and created new works about the war, which were presented in her first major retrospective at Kunstverein Hannover (Germany) in 2023. In 2023, another major exhibition, Flying Trajectories, was shown at the PinchukArtCentre in Kyiv. Kadyrova also took part in the show From Ukraine: Dare to Dream, curated by the PinchukArtCentre as a Collateral Event of the 60th International Art Exhibition – La Biennale di Venezia in 2024. In 2024, her exhibition Unexpected at Galerie Rudolfinum in Prague (Czechia) was recognized as one of “The Top Ten Shows in Europe in 2024” by Frieze Magazine.

Her work has been exhibited nationally and internationally, including exhibitions at Kunstverein Hannover (Germany), Stavanger Museum (Norway), Kunstforum Wien (Austria), Eretz Istaël Museum Tel Aviv (Israel), Centre Pompidou, Palais Tokyo, La Kunsthalle Mulhouse (France), Kunstraum Innsbruck (Austria) Ludwig Museum, Budapest (Hungary), Museum of Modern Art, Uyazdovski Castle, Warsaw (Poland) ; Spinnerei Leipzig; Badischer Kunstverein, Karlsruhe; DAAD, Zimmerstrabe, Berlin (all Germany), the National Union of Cuban Architects and Construction Engineers, Havana (Cuba), Sara Hilden Museum, Tampere (Finland), Lviv Municipal Art Center, Lviv, National Art Museum of Ukraine and PinchukArtCentre, Kyiv (all Ukraine), La Biennale di Venezia (Italy), Castello di Rivoli Museo d’Arte Contemporanea (Italy).



**MAPS**

2023  
tiles, wood, concrete  
240 x 180 x 8 cm  
94.48 x 70.86 x 3.24 in  
unique work

**ZHANNA KADYROVA**



# ANISH KAPOOR

Born in Mumbai, India in 1954, Anish Kapoor is one of the most influential artists of our time. He has lived and worked in London since the mid-seventies, and now divides his time between homes and studios in London and Venice. He has been represented by Galleria Continua since 2003. For the entire length of career, this contemporary artist has been fascinated with the notions of shape and void, perspective, light and the absence thereof. Kapoor, who works across numerous scales with diverse materials such as mirror, stone, wax or PVC, relentlessly explores geometric and biomorphic shapes while demonstrating a singular interest in negative space. "That's what I am interested in: the void, the moment when this is not a hole, it is a space full of what isn't there," he explains.

His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; the Prada Foundation in Milan and the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Palazzo Strozzi, Florence, Italy (2023), Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, UK (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow, (2015); Gropius Bau, Berlin (2013); Sakip Sabanci Muzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with a majorexhibition at the Gallerie dell'Accademia in Venice, Italy.



**DOUBLE RETURN**

2024  
stainless steel  
150 x 150 x 30 cm  
59.05 x 59.05 x 11.81 in  
unique work

**ANISH KAPOOR**



# HANS OP DE BEECK

Hans Op de Beeck (BE) produces large installations, sculptures, films, drawings, paintings, photographs and texts.

His work is a reflection on our complex society and the universal questions of meaning and mortality that resonate within it.

He regards man as a being who stages the world around him in a tragi-comic way. Above all, Op de Beeck is keen to stimulate the viewers' senses, and invite them to really experience the image. He seeks to create a form of visual fiction that delivers a moment of wonder and silence.

Over the past twenty years Op de Beeck realised numerous monumental 'sensorial' installations, in which he evoked what he describes as 'visual fictions': tactile deserted spaces as an empty set for the viewer to walk through or sit down in, sculpted havens for introspection. In many of his films though, in contrast with those depopulated spaces, he prominently depicts anonymous characters.

Hans Op de Beeck was born in Turnhout in 1969. He lives and works in Brussels, Belgium. Op de Beeck has shown his work extensively in solo and group exhibitions around the world.

He had substantial institutional solo shows at the GEM Museum of Contemporary Art, The Hague, NL (2004); MUHKA Museum of Contemporary Art, Antwerp, BE (2006); Centraal Museum, Utrecht, NL (2007); Towada Art Center, Towada, JP (2008); Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, US (2010); Kunstmuseum Thun, CH (2011); Centro de Arte Caja de Burgos, Burgos, ES (2011); Butler Gallery, Kilkenny, IE (2012); Kunstverein Hanover, DE (2012); Tampa Museum of Art, Tampa, US (2013); Harn Museum of Art, Gainesville, FL, US (2013); FRAC Paca, Marseille, FR (2013); MIT List Visual Arts Center, Cambridge, US (2014); MOCA, Cleveland, US (2014); Sammlung Goetz, Munich, DE (2014); Screen Space, Melbourne, AU (2015); Château de Chimay, Chimay, BE (2015); Espace 104, Paris, FR (2016); Kunstmuseum Wolfsburg, Wolfsburg, DE (2017); Fondazione Pino Pascali, Polignano a Mare, IT (2017); Kunstraum Dornbirn, DE (2017); Museum Morsbroich, Leverkusen, DE (2017); Galleria Continua, Boissy-le-Châtel, FR (2018); Scheepvaartmuseum, Amsterdam, NL (2018); Kunsthalle Krems, Krems an der Donau, AT (2019); The State Hermitage Museum, St Petersburg, RU (2021); Amos Rex Museum, Helsinki, FI (2022); Le Musée de Flandre, Cassel, FR (2023) amongst other.

Op de Beeck participated in numerous group shows at institutions such as The Reina Sofia, Madrid, ES; Scottsdale Museum of Contemporary Art, Arizona, US; ZKM, Karlsruhe, DE; MACRO, Rome, IT; Whitechapel Art Gallery, London, GB; PS1, New York, US; Musée National d'Art Moderne, Centre Pompidou, Paris, FR; Wallraf-Richartz Museum, Köln, DE; Hangar Bicocca, Milano, IT; Hara Museum of Contemporary Art, Tokyo, JP; 21C Museum, Louisville, Kentucky, US; The Drawing Center, New York, NY, US; Kunsthalle Wien, Vienna, AT; Shanghai Art Museum, Shanghai, CN; MAMBA, Buenos Aires, AR; Haus der Kunst, Munich, DE; Museo d'Arte Moderna di Bologna, Bologna, IT; Kunstmuseum Bonn, Bonn, DE; Den Frie Center of Contemporary Art, Copenhagen, DK; Royal Museum of Fine Arts, Brussels, BE; Frankfurter Kunstverein, Frankfurt am Main, DE; Museum Kunstpalast Düsseldorf, DE; Tate Modern, London, GB amongst other.

His work was invited for the Venice Biennale, Venice, IT; the Shanghai Biennale, Shanghai, CN; the Aichi Triennale, Aichi, JP; the Singapore Biennale, Singapore, SG; Art Summer University, Tate Modern, London, GB; the Kochi-Muziris Biennale, IN; Art Basel Miami Beach, US; Art Basel Unlimited, Basel, CH; Setouchi Triennale, Shodoshima, JP; RU; Bruges Triennale, BE, the Lyon Biennale, Lyon, FR and many other main art events.



**LILY**

2020  
polyester, steel, polyamide, coating  
180 x 39 x 39 cm  
70.86 x 15.35 x 15.35 in  
Ed. 5 + 2 AP

**HANS OP DE BEECK**



# GIOVANNI OZZOLA

Born in 1982 in Florence, Giovanni Ozzola lives and works in Canary Islands. He is a multidisciplinary artist working with photography, video and with more traditional media such as the engraving on slate or sculpture casting. Ozzola's practice demonstrates a deep sensitivity towards the phenomenon of light and its various physical characteristics. His main thematic interests lie in conceptualizing and representing infinitude and exploration, both geographical and introspective. A selection of his most recent solo shows includes "Senza te, senza Nord, senza titolo" (Manifattura Tabacchi, Florence, 2023); "For a little while" (Galleria Continua, Parigi, 2023); "Traces of Wind" (Galleria Continua, Beijing, 2022); "I didn't see you" (166 Art Space, Shanghai, 2021); "Atto Unico" (Galleria Continua, San Gimignano, 2021); "Bunkeres y Estrellas" (XVI Bienal Internacional de Fotografía, Museo de Bellas Artes de Santa Cruz de Tenerife, Tenerife, 2021); "If I Had to Explain, You Wouldn't Understand" (Fosun Foundation Shanghai, 2019); "Octillion" (Galleria Continua, San Gimignano, 2019); "Sin Tiempo" (Galleria Continua, Les Moulins, Boissy le Chatel, 2019); "Algo Tuyo y Mío" (Centro Fundación UNICAJA, Málaga 2018 e Almería 2019); "Rutas de Sangre" (Claustros del convento de San Francisco de Asís, Basilica Menor, La Habana, 2018); "Fallen Blossoms - Whispering" (Galleria Continua, 798, Beijing, 2017); "Relitti e camere con stelle", curato da Davide Ferri (Untitled Association- Lynchen, Berlino, 2017); "Adrift" (District 6 Museum, Cape Town, 2016). Among the artist's most recent group exhibitions are "FORM TO PERFORM" at the River Side Art Center in Chongqing (China, 2025), "BLUE STREAMER - Explore the Mysterious Sea and Meet the Treasures of the Silk Road" at the Poly MGM Museum in Macau (China, 2024), "Metacosmo", presented as part of the Nitto ATP Finals and hosted by TFH - Fondazione Teatro Ragazzi e Giovani in Turin (Italy, 2024), "Time Gravity - Echoes of the Earth", part of the Chengdu Biennale at the Chengdu Art Museum (China, 2023), and "Cremona Contemporanea", curated by Rossella Farinotti in Cremona (Italy, 2023).



**LEAD ME**

2024  
Giclée Print on cotton paper, Dibond, black frame  
150 x 224 cm  
59.05 x 88.18 in  
Ed. 1 + 1 AP

**GIOVANNI OZZOLA**



# MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, Le Stanze, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are White Year (1989) and Happy Turtle (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: Division and Multiplication of the Mirror and Art Takes On Religion. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of "dark" volumes called Art of Squalor. During the nineties, with Project Art and with the creation in Biella of Cittadellarte - Fondazione Pistoletto and the University of Ideas, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, Third Paradise.

In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, "for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world."

In 2010 he wrote the essay The Third Paradise, published in Italian, English, French and German. In 2012 he started promoting the Rebirth-day, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world.

In 2013 the Louvre in Paris hosted his personal exhibition Michelangelo Pistoletto, année un - le paradis sur terre. In this same year he received the Praemium Imperiale for painting, in Tokyo.

In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called Rebirth, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto Ominitheism and Demopraxy. Manifesto for a regeneration of society was published.

In 2021 the Universario, an exhibition space in which the artist presents his most recent research, was inaugurated at Cittadellarte, and in December 2022 his latest book, La formula della creazione, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.



**COLOR AND LIGHT**

2025  
black and white mirror jute wood gilded frame  
250 x 180 cm  
98.42 x 70.86 in  
unique work

**MICHELANGELO PISTOLETTO**



# ARCANGELO SASSOLINO

Arcangelo Sassolino was born in Vicenza, Italy in 1967, where he lives and works.

Sassolino's sculptures and installations explore mechanical behaviours, materials, and physical properties of force. By applying these properties to the natural world and behaviours, the artist examines the friction between industrial progress and environmental concerns.

Sassolino's works are carefully planned and researched, resulting in constructions of a high degree of physicality and forces applied by or on an object, as he pushes materials past their physical limitations. The tension, the expectation, and the awareness of risk—along with the powerful aesthetics of the works—play key roles in the experience of the spectators.

Arcangelo Sassolino has had solo exhibitions at Pearl Lam Galleries H Queen's, Hong Kong, China (2018); Galleria Continua, San Gimignano, Italy (2017); Galerie Rolando Anselmi, Berlin, Germany (2017); Contemporary Art Museum, St. Louis, Missouri, USA (2016); the Frankfurter Kunstverein, Frankfurt, Germany (2016); Galleria Continua, San Gimignano, Italy (2010); Palais de Tokyo, Paris, France (2008); and MACRO Museum, Rome, Italy (2011), among others. He also presented an environmental project at Z33 Center for Contemporary Art, Hasselt, Belgium (2010) and in the context of Art and The City, Zurich, Switzerland (2012).

His works have been shown in public institutions such as Grand Palais, Paris, France; Broad Art Museum, East Lansing, USA; Palazzo Ducale, Venice, Italy; Fundación Pablo Atchugarry, Punta del Este, Uruguay; Le 104, Paris, France; MART Museum, Rovereto, Italy; Swiss Institute, New York, USA; Guggenheim Collection, Venice, Italy; FRAC Museum Regional, Reims, France; Autocenter and MICA MOCA, Berlin, Germany; Tinguely Museum, Basel, Switzerland; CCC Strozzi, Florence, Italy; Fondazione Bevilacqua La Masa, Venice, Italy; Kunsthalle Göppingen, Göppingen, Germany; ZKM, Karlsruhe, Germany; and Fondazione Arnaldo Pomodoro, Milan, Italy.



**UNTITLED**

2017  
concrete, steel  
155 x 139 x 21 cm  
61.02 x 54.72 x 8.26 in  
unique work

**ARCANGELO SASSOLINO**



# PASCALE MARTHINE TAYOU

Born in Nkongsamba, Cameroon in 1966.

Lives and works in Ghent, Belgium and in Yaoundé, Cameroon.

Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) in Kassel and at the Venice Biennale (2005 and 2009) Pascale Marthine Tayou has been known to a broad international public. His work is characterized by its variability, since he confines himself in his artistic work neither to one medium nor to a particular set of issues. While his themes may be various, they all use the artist himself as a person as their point of departure. Already at the very outset of his career, Pascale Marthine Tayou added an "e" to his first and middle name to give them a feminine ending, thus distancing himself ironically from the importance of artistic authorship and male/female ascriptions.

This holds for any reduction to a specific geographical or cultural origin as well. His works not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions. His work is deliberately mobile, elusive of pre-established schema, heterogeneous. It is always closely linked to the idea of travel and of coming into contact with what is other to self, and is so spontaneous that it almost seems casual. The objects, sculptures, installations, drawings and videos produced by Tayou have a recurrent feature in common: they dwell upon an individual moving through the world and exploring the issue of the global village. And it is in this context that Tayou negotiates his African origins and related expectations.



**SUGAR CHALKS A**

2025  
chalks, glitters, sugar Canes  
165 x 212 cm  
64.90 x 83.46 in  
unique work

**PASCALE MARTHINE TAYOU**



