

Frieze New York

May 7 — 11, 2025

BOOTH A9

TANYA
BONAKDAR
GALLERY



MONICA BONVICINI

SANDRA CINTO

NATHALIE DJURBERG & HANS BERG

OLAFUR ELIASSON

SHILPA GUPTA

LAURA LIMA

YUKO MOHRI

LISA OPPENHEIM

AMALIA PICA

DANA POWELL

MAGALI REUS

SHERRILL ROLAND

ANALIA SABAN

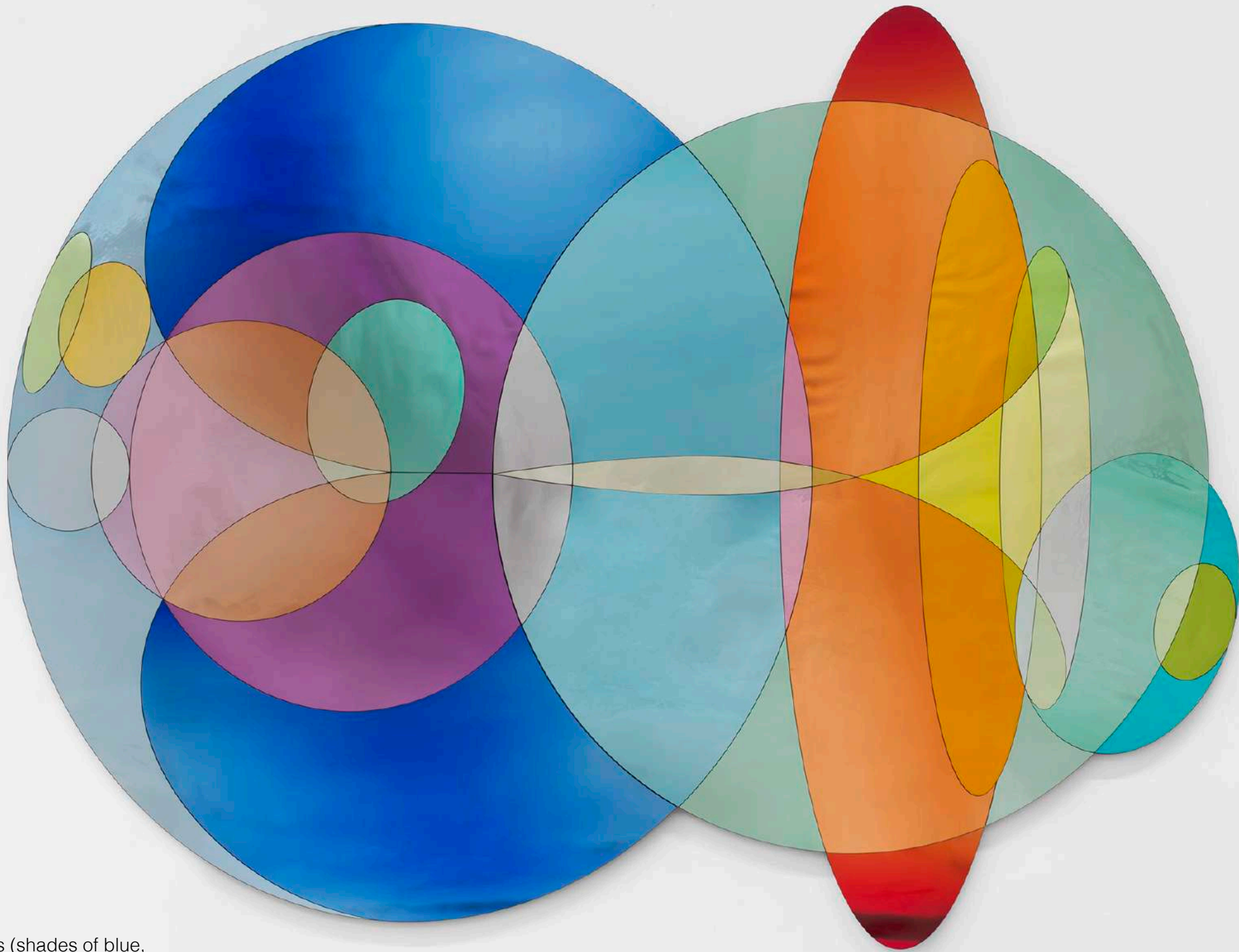
TOMÁS SARACENO

THOMAS SCHEIBITZ

LISA WILLIAMSON



OLAFUR ELIASSON



OLAFUR ELIASSON

Cold light heating flare

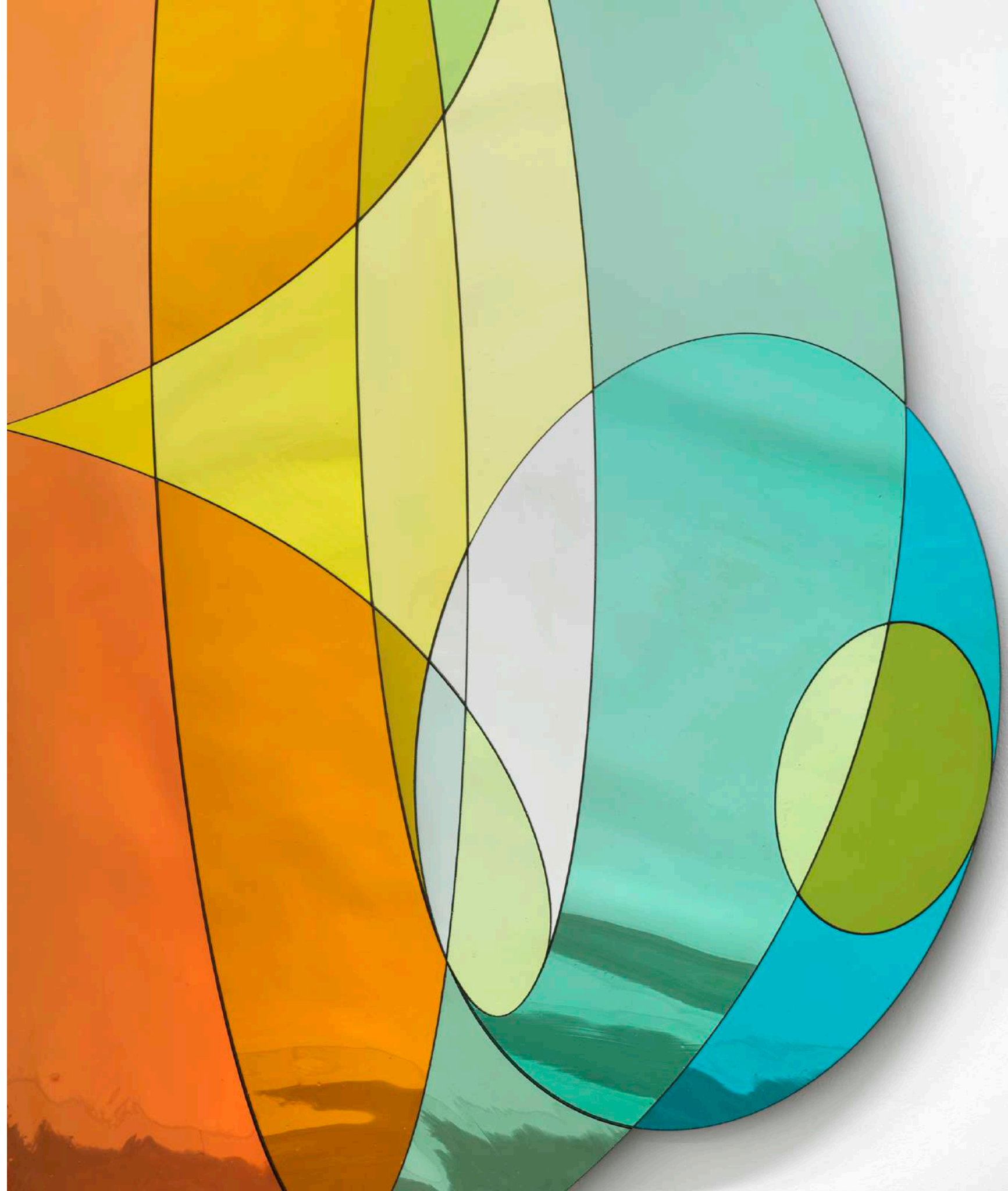
2025

Silvered coloured glass (shades of blue, turquoise, green, yellow, orange, red, pink, purple), composite board, aluminum
61 x 80 1 1/4 inches; 155 x 203 x 3.5 cm
(TBG 26126)
€275,000



This dynamic composition of circles and ellipses is based on the phenomenon known as a lens flare – the rings and circles of light that appear in a camera's lens when it is pointed towards the sun or another bright light. Resulting from the physics of the lens, flares are generally considered undesired errors. In this series of works, colorful panes of silvered, handblown glass are arranged to suggest overlapping transparent circles and ellipses. The flares are thus transformed into the central element to be explored in all its geometrical possibilities.

OLAFUR ELIASSON
Cold light heating flare







OLAFUR ELIASSON

Ambiguous watercolour rainbow
2025

Watercolor on paper
44 1/2 x 63 3/8 x 3 1/8 inches;
113 x 161 x 8 cm
€50,000

Inspired by the way white light is divided into the constituent colors of the visible spectrum by a prism, these watercolors present vaporous rainbows that seem to emanate from the page. The illusion of light, long a desiderata of painters in Western art history, is here the result of applying thin, translucent layers of pigment in succession to sheets of moistened paper. These works continue Eliasson's investigation of color phenomena, a central concern for much of his work across all media, from large-scale installations to photographs, sculptures, and light projections. The artist is fascinated by the relativity of color perception, by the fact that how we see colors is extremely individual and dependent upon context. 'Color', he writes, 'does not exist in itself but only when looked at. The unique fact that color only materializes when light bounces off a surface onto our retinas shows us that the analysis of colors is, in fact, about the ability to analyze ourselves.'

OLAFUR ELIASSON

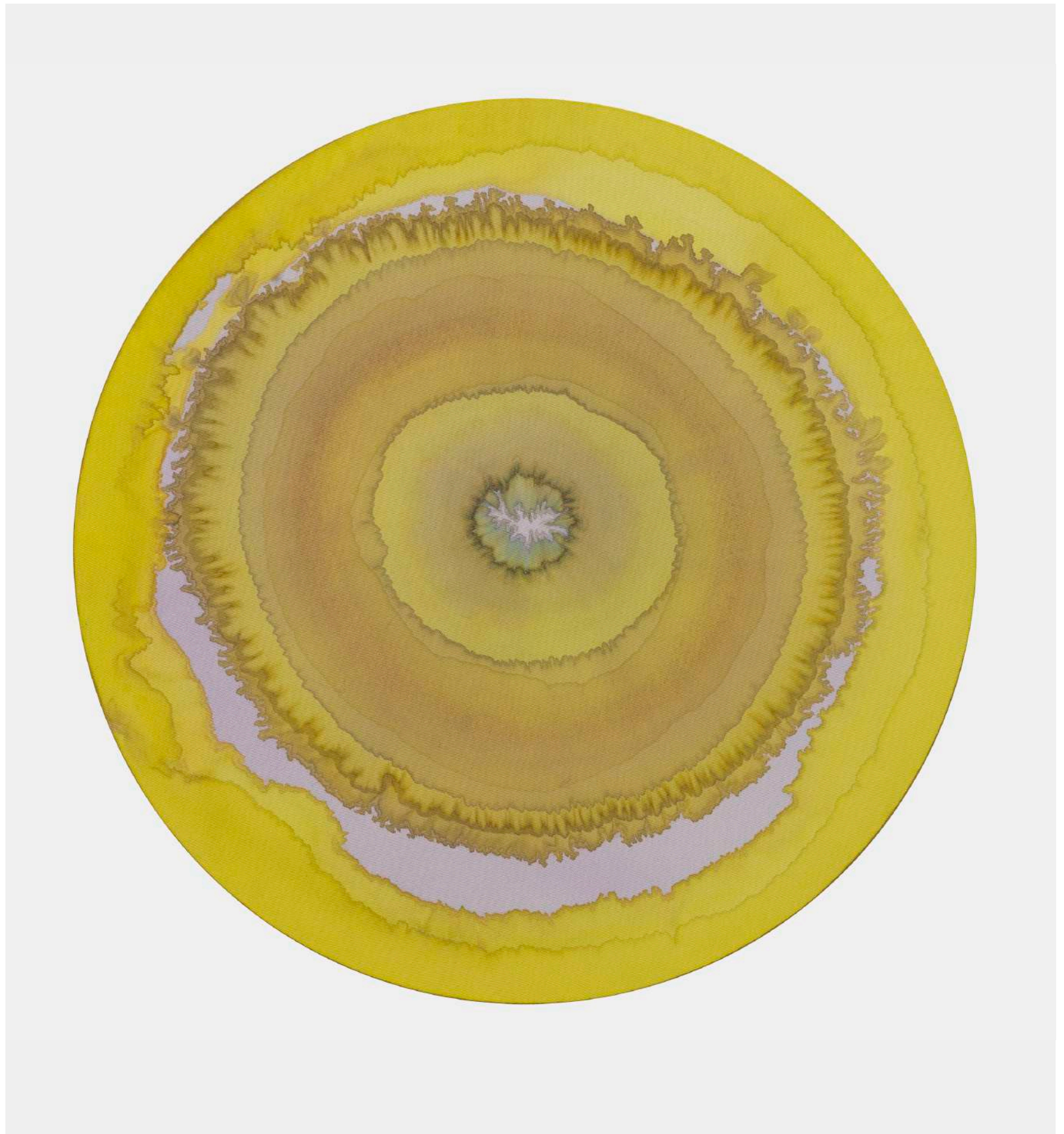
These new paintings continue Eliasson's color experiment paintings, a series he began in 2009.

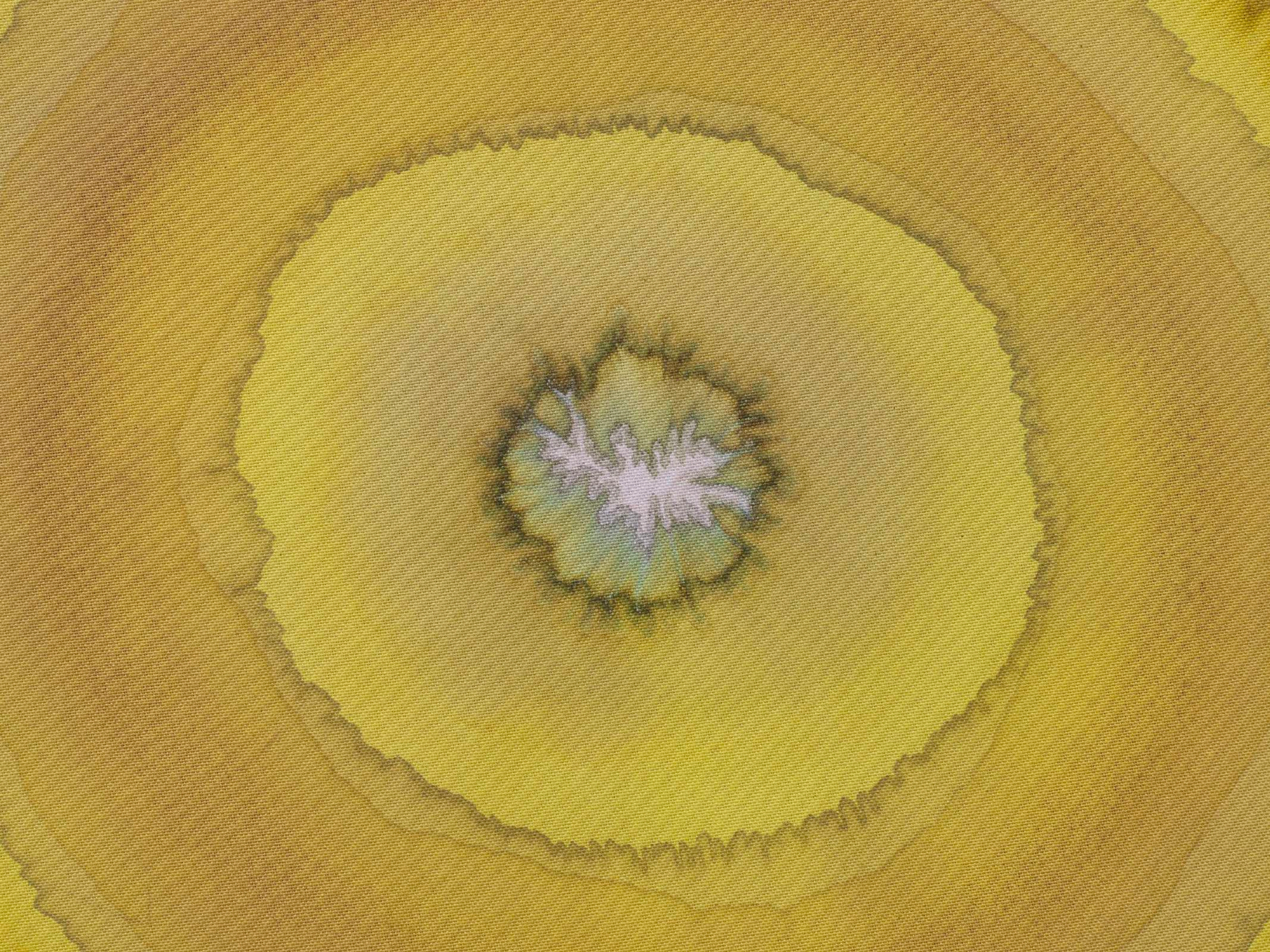
Painted on round canvases, the paintings propose alternative color wheels to those taught in schools. Here, the canvas is left raw, and a pale circle of acrylic ink is applied to the outer circumference. Eliasson places a fragment of glacier ice in a pool of pigment and bleach on the back of the canvas. As the ice melts, the pigment, bleach and ink spread an amorphous stain. Like the cross section of a tree, these concentric rings record the unfolding of time -- unfurling from the once frozen pith.

OLAFUR ELIASSON

Splash painting no. 18/S (WT)
2025

Acrylic ink on canvas
37 3/8 x 37 3/8 inches; 95 x 95 cm
(TBG 26244)
€45,000







TOMÁS SARACENO



TOMÁS SARACENO

Aeolic Cluster 8.62

2025

Hand blown mirrored color glass

3 mod: 8 5/8 x 10 5/8 x 9 1/2 inches; 22 x 27 x 24 cm

2 mod: 8 1/4 x 10 5/8 x 8 5/8 inches; 21 x 27 x 22 cm

(TBG 26309)

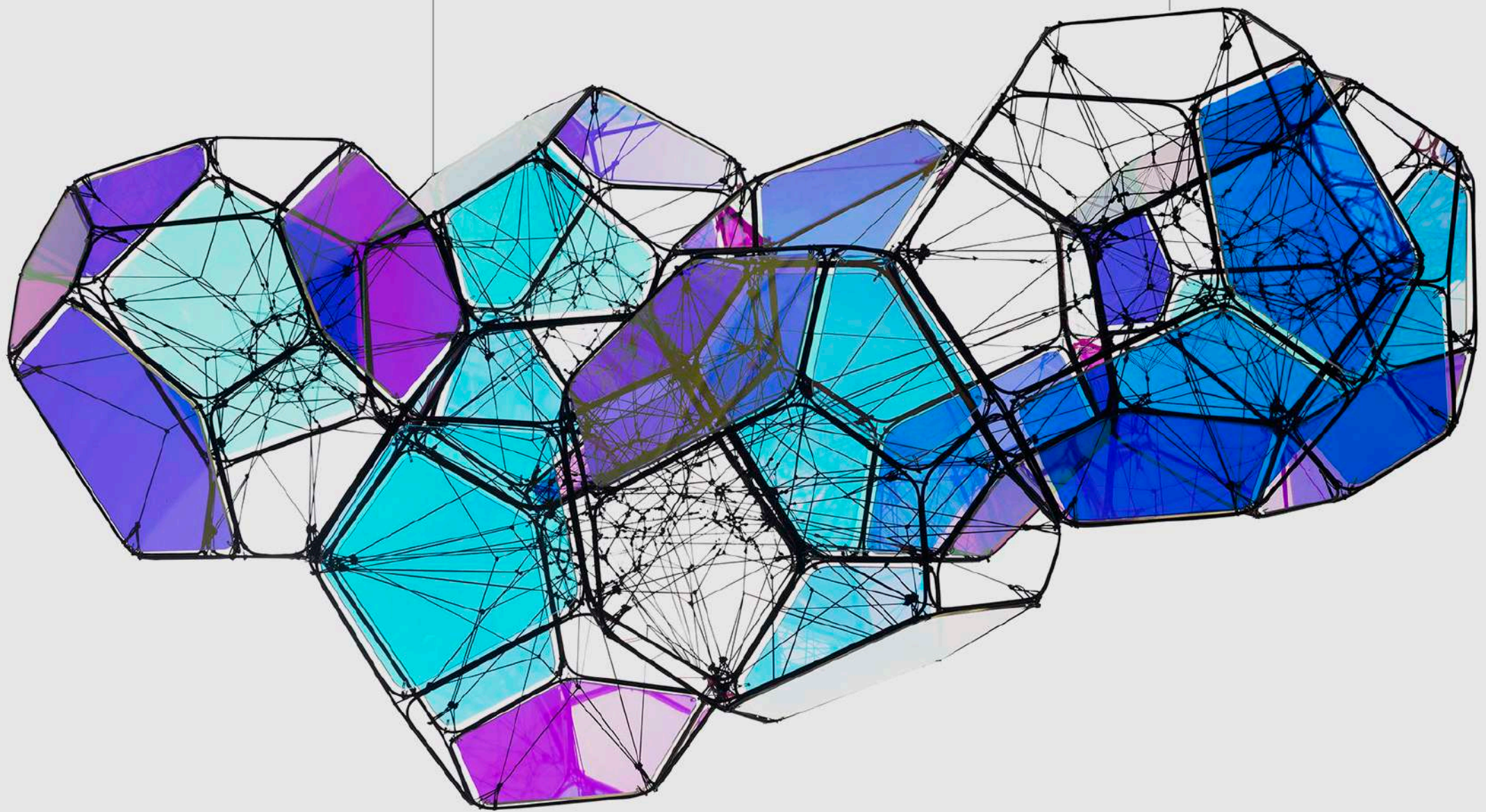
€38,000 + crate (€400)

The *Aeolic Cluster* series advances Saraceno's long-standing artistic inquiry *Air-Port-City / Cloud City*, a proposal for airborne habitats as a new, alternative form of urbanism. This work is composed of a number of interconnected modules constructed from mirrored hand-blown glass, a material that, like clouds, exists at the intersection of air, water, and earth. In nature, matter floats through the atmosphere until it clusters together to form groups of clouds. The irregular facets of the sculpture are inspired by the geometry of the Weaire-Phelan structure, found in the way foam and soap bubbles form. The reflective surfaces illuminate an aqueous world of gold and silver, where boundaries become fluid and human spatial coordinates are challenged. What alternative ways of being emerge through a momentary immersion in this floating, shimmering world of light?





TOMÁS SARACENO



TOMÁS SARACENO

Wolf 1130 (AB)b/M+I

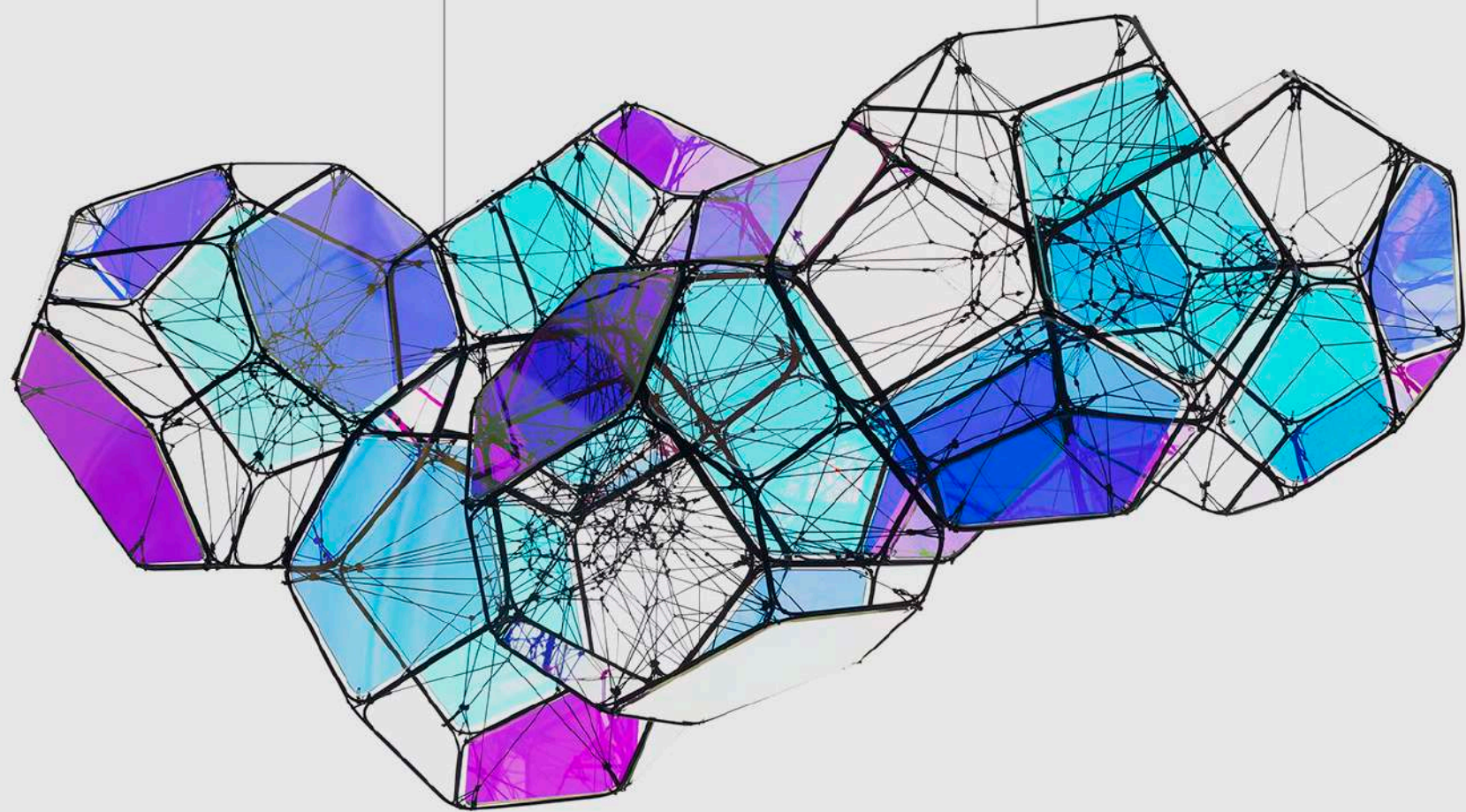
2024

Powder coated stainless steel, Iridescent Plexiglass, polyester
rope, monofilament fishing line, metal wire

20 1/2 x 38 1/2 x 28 3/8 inches; 52 x 98 x 72 cm

(TBG 26122)

€79,000 + Crate (€385)







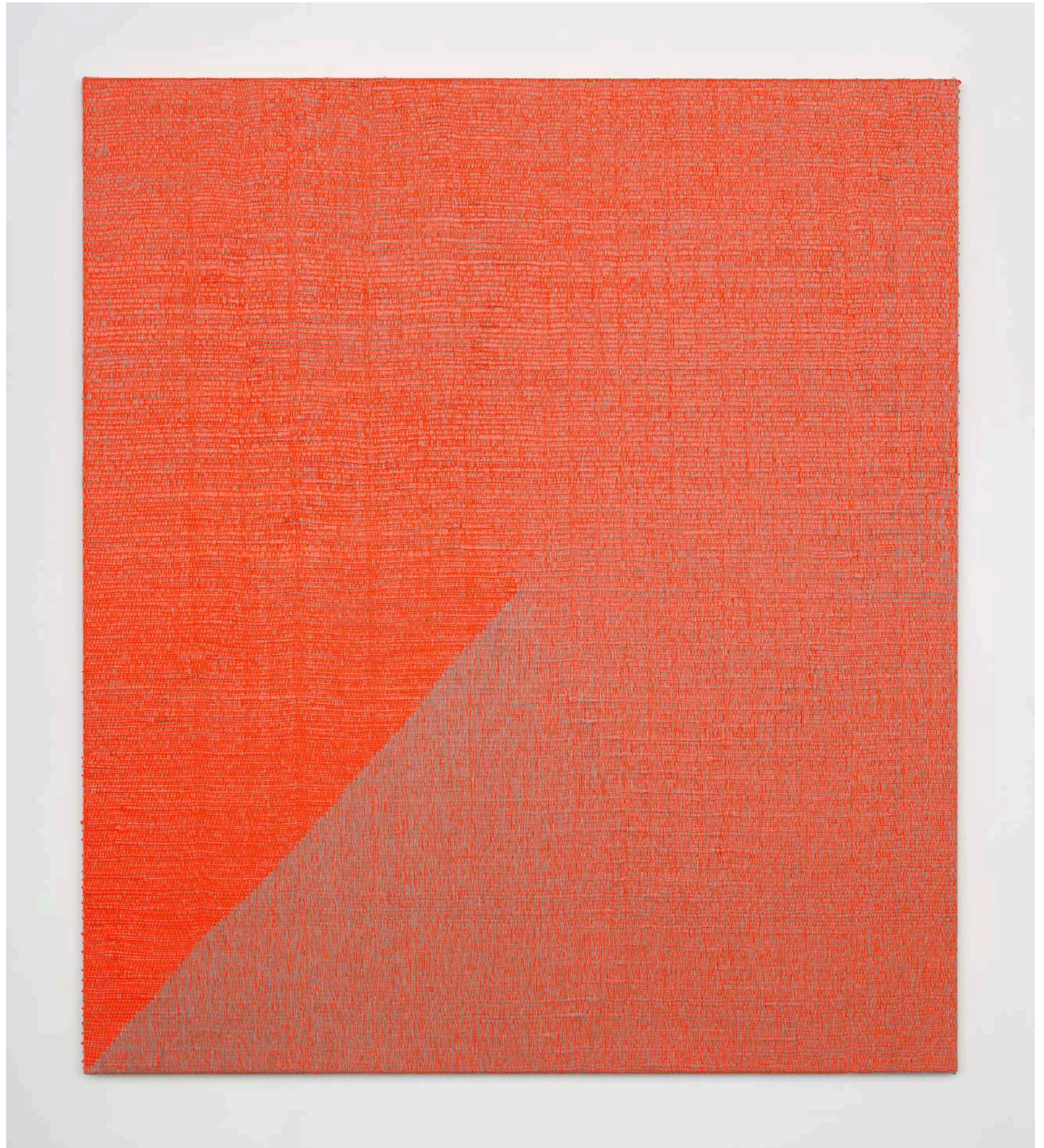
ANALIA SABAN

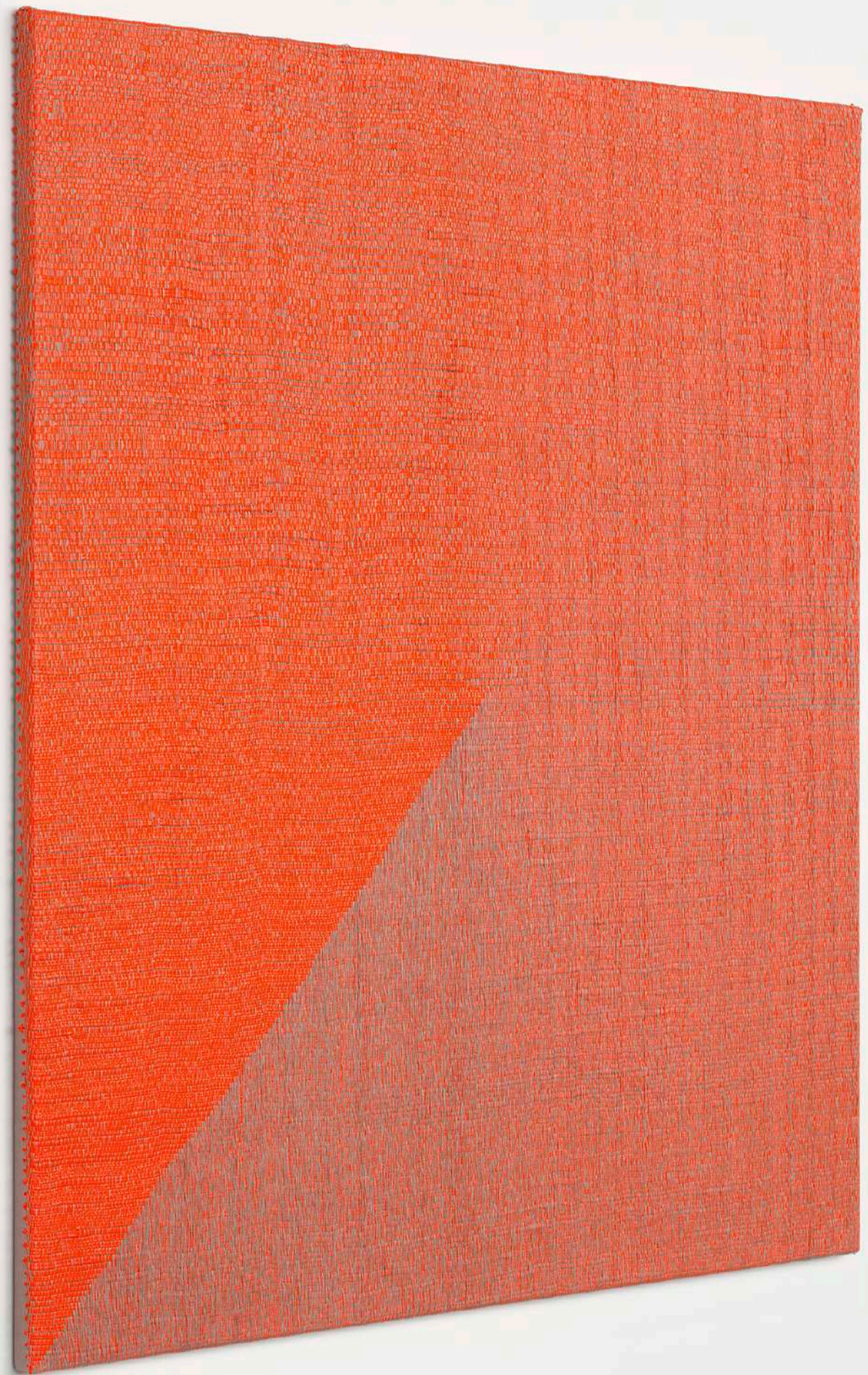
Analia Saban dissects and reconfigures traditional notions of painting, often using the medium of paint as the subject itself. Blurring the lines between painting and sculpture, imagery and objecthood, her work frequently includes plays on art historical references and traditions. This body of work sees Saban continue her investigations into the relationship between paint, pigment and canvas. Starting with her research into the history of pigments and the composition of paint that she conducted during a residency at the Getty Conservation Institute in 2016, Saban has found it interesting to change the relationship between paint and canvas. In this work, the paint is woven through the linen.

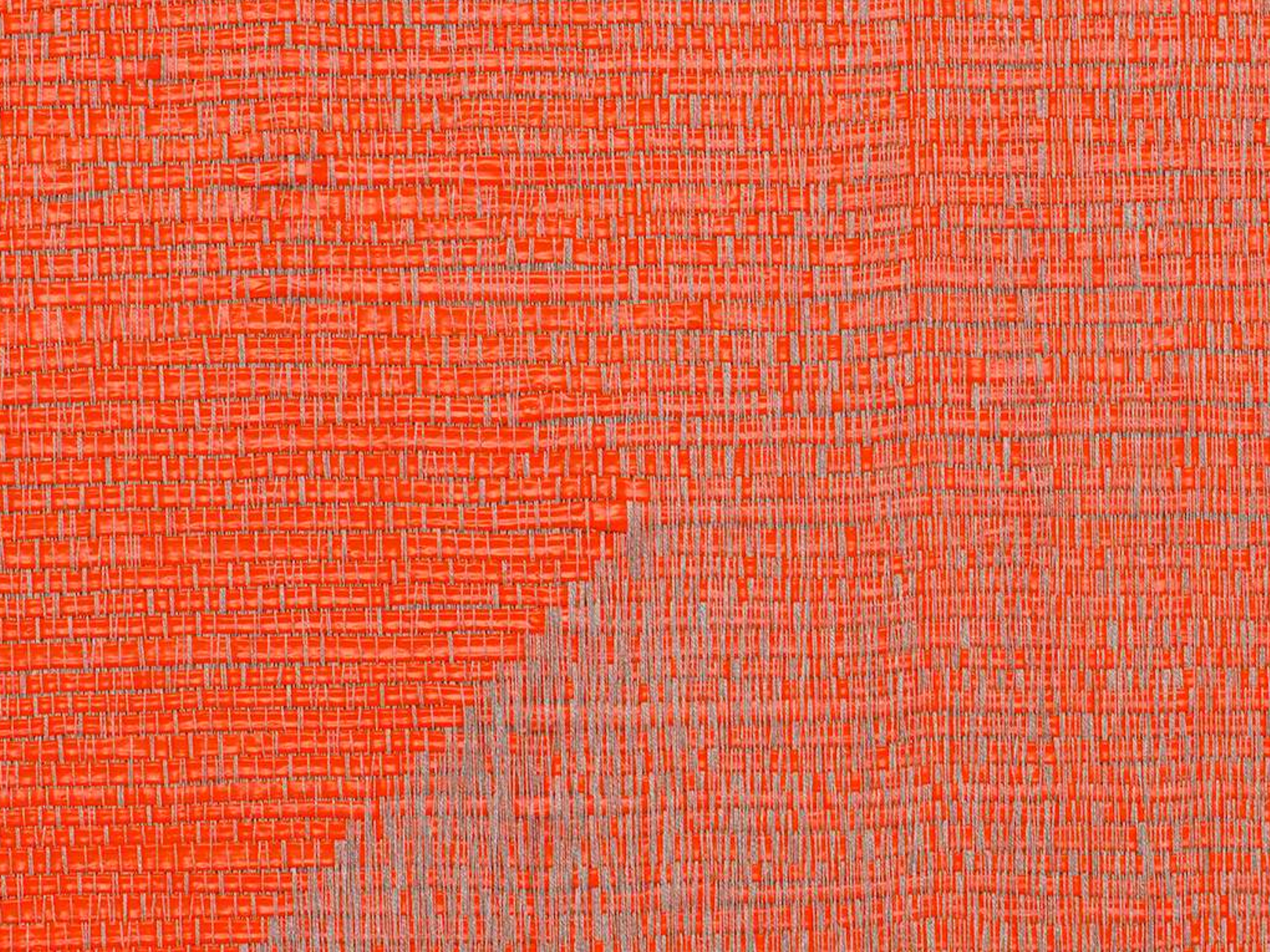
ANALIA SABAN

Woven Angle Gradient as Weft, Fluorescent Orange (225°)
2025

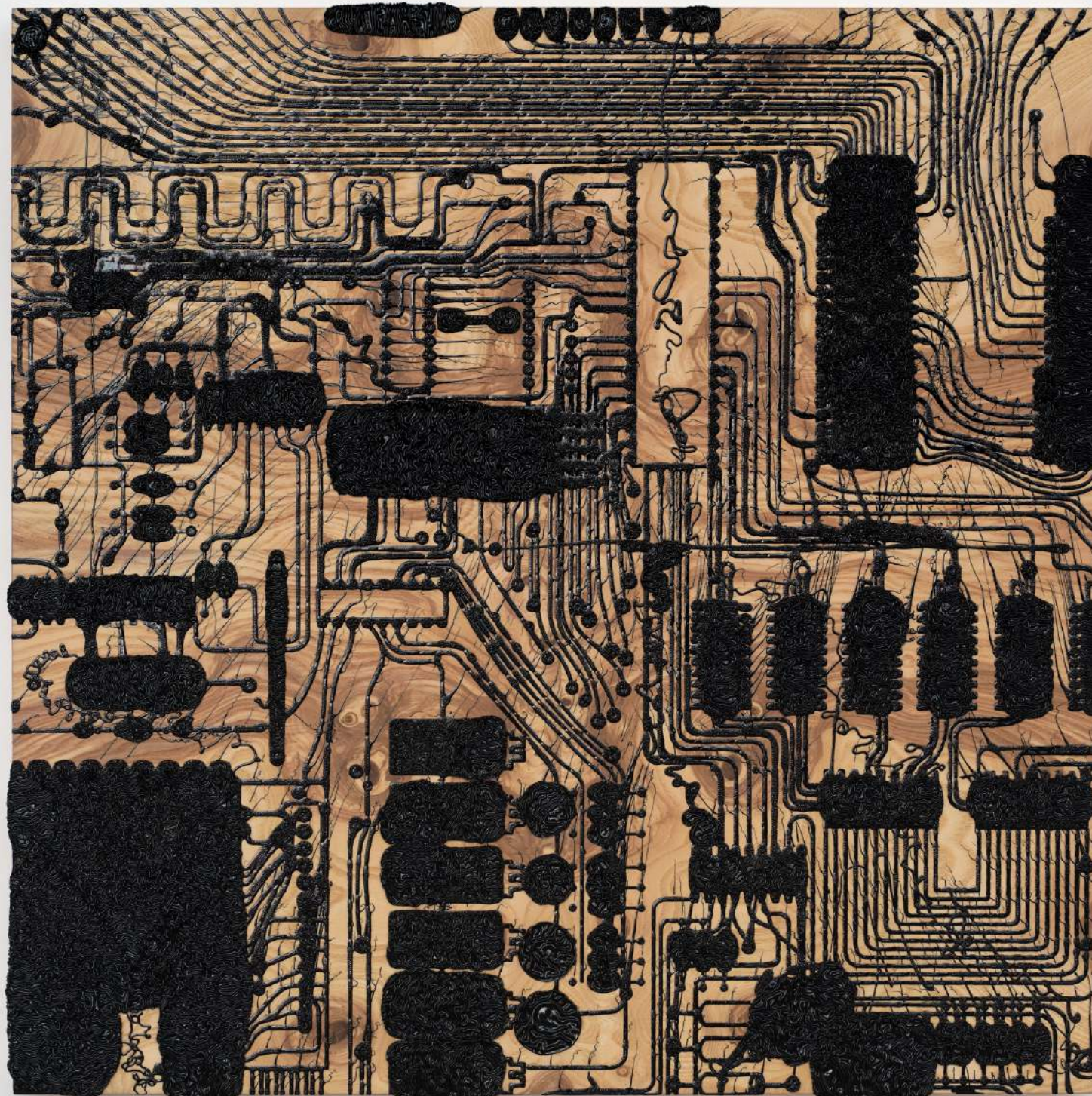
Woven acrylic paint and linen thread
78 1/2 x 69 x 2 inches; 199.4 x 175.3 x 5.1 cm
(TBG 26334)
\$85,000 + crate (\$675)







ANALIA SABAN



ANALIA SABAN

Circuit Board with Deliberate Lines #6
2024

Ink on ash burl wood

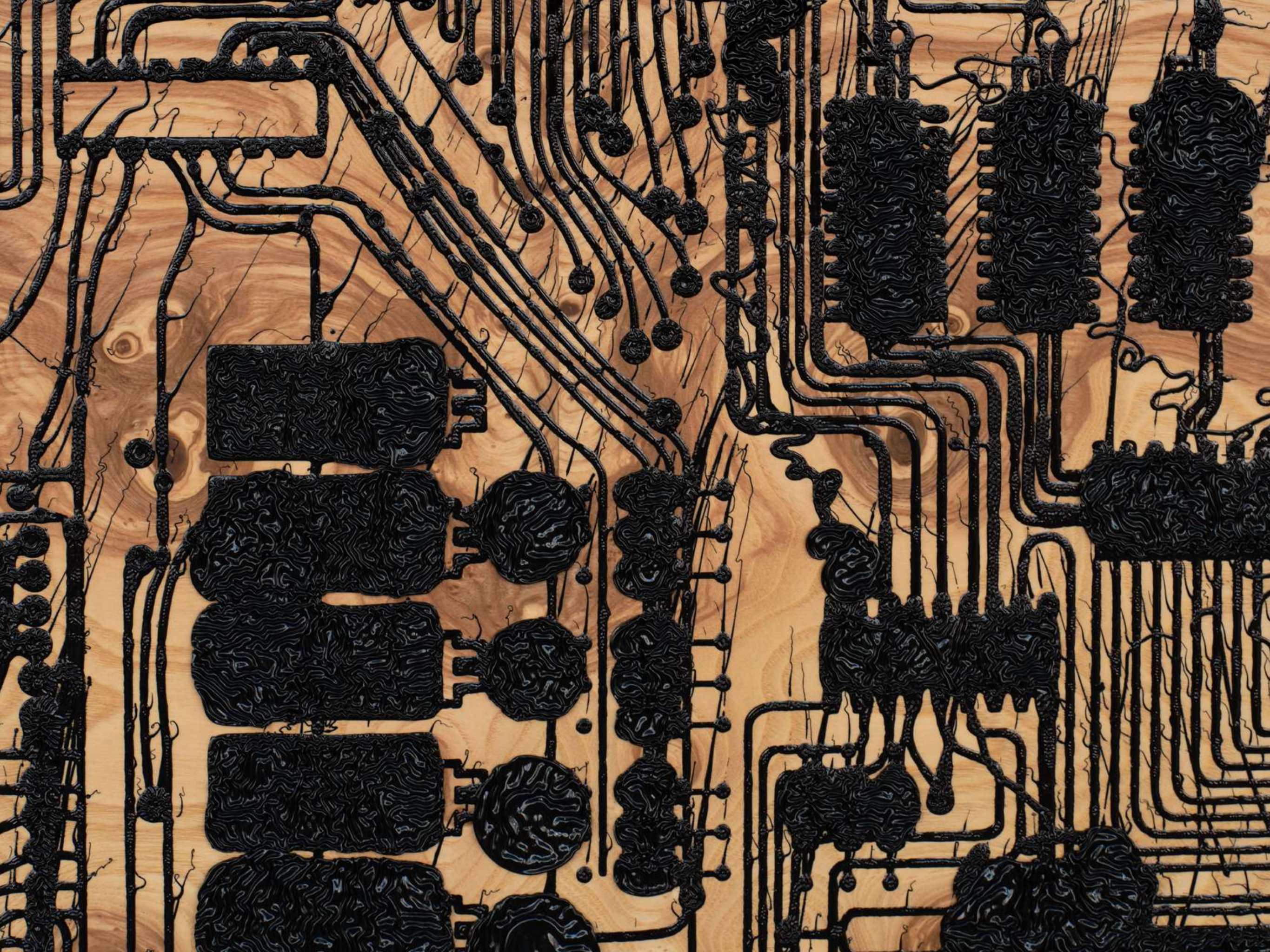
23 1/8 x 23 1/8 x 1 3/4 inches;

58.7 x 58.7 x 4.4 cm

(TBG 25763)

\$26,000







YUKO MOHRI

Yuko Mohri uses simple circuits to make unseen vibrations, magnetic forces, and electrical pulses visible. Mohri's *Urban Mining* series activates waste materials found across the city — empty cans, disused and discarded objects — the 'urban mine' of untapped resources. This series began when Mohri noticed the old street lamps in Tokyo being discarded and replaced by LED lights. Waste materials like street lamps and empty cans, serve as intermediaries in a miniature landscape of consumption.

In this work, a live electric current flows through the layers of empty cans, while the wind or faint vibrations cause the cables to touch each other in a random fashion, acting as a trigger that illuminates the miniature street light models.

The title is inspired by the "urban mine" of useful resources that can be found in the large quantities of discarded products in a city like Tokyo or New York, as well as the IT/computing term "mining," which refers to the act of analyzing large volumes of data.

YUKO MOHRI

Urban Mining

2025

Side table, compressed cans, lights

20 1/2 x 14 1/2 x 23 2/3 inches; 52 x 37 x 60 cm

(TBG 26242)

€18,000

Video Link: <https://vimeo.com/1074025344>

Password: yuko2025









SHILPA GUPTA

Shilpa Gupta's *Map Tracings* series is comprised of outlined maps made of copper pipe, twisted to form three-dimensional linear sculptures. They render the familiar outlines of nation-states into peculiar forms, using shadow and illusion to produce an oscillation between recognition and perplexity.

Started in 2012 with the *India Map*, the work is adapted to each exhibition site, according to the country in which it is shown. Depending on the viewers' movements and their position in the space, the well-known shape becomes a strange line that literally twists our perception and reminds us that the nation is an artificial construct, and what it maps first and foremost is the way it imagines itself.

SHILPA GUPTA

Map Tracing #8 - US

2021

Copper pipe, wood

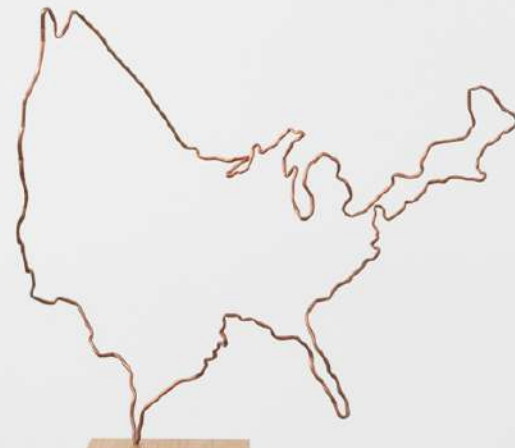
52 3/4 x 27 1/2 x 19 5/8 inches; 134 x 70 x 50 cm

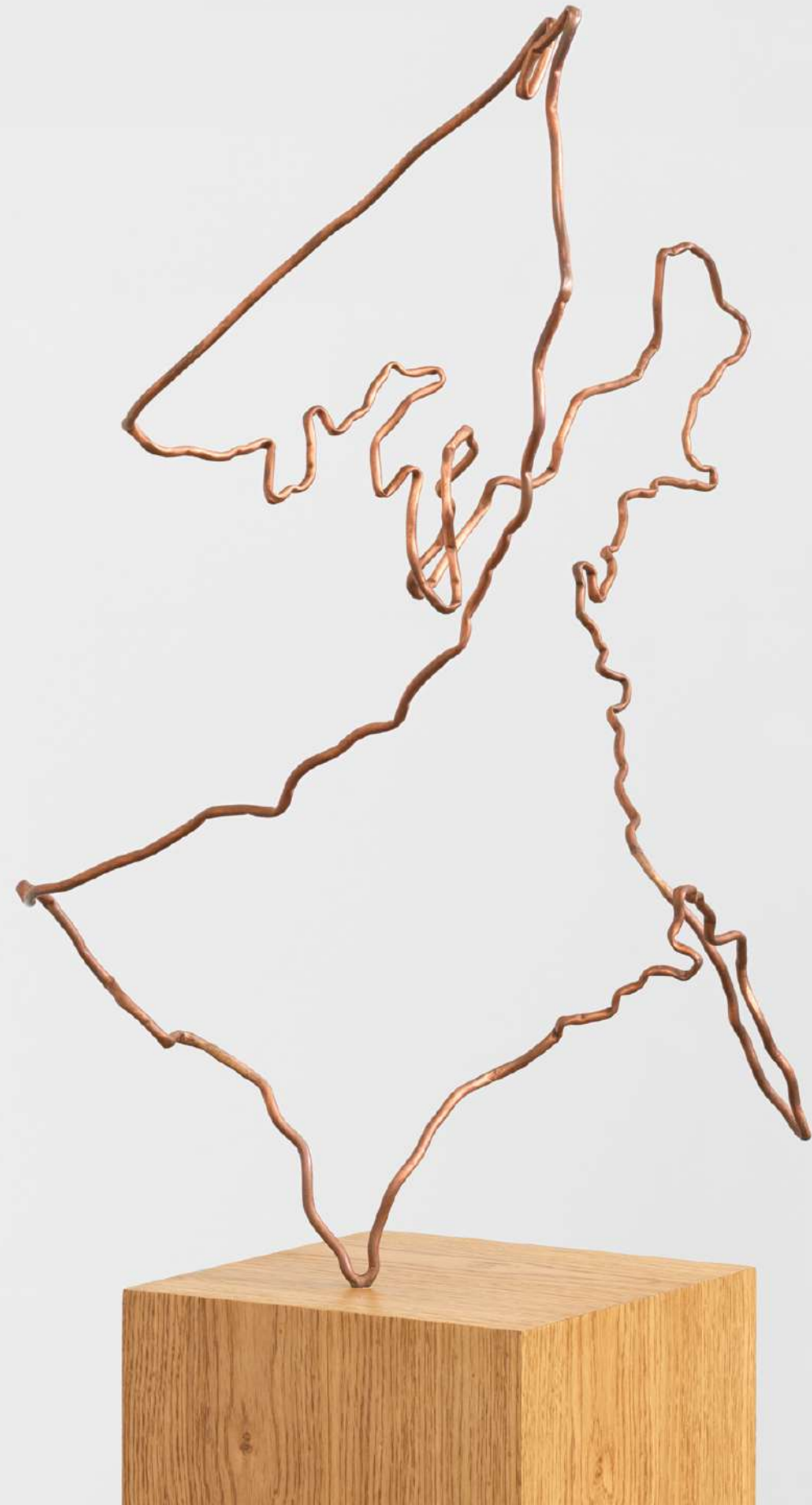
Variation of 6, 1 AP

(TBG 23186)

\$30,000











LISA OPPENHEIM

In this series, developed for her solo exhibition at MUDAM Luxembourg, Lisa Oppenheim explores the legacy of Edward Steichen (1879-1973), well-known for his photographic innovations and experimental approaches to flower-breeding. In 1910, botanist Fernand Denis created and named an iris hybrid "Mons. Steichen" after him, though no images or specimens survive.

Steichen pioneered dye transfer printing in the 1930s, experimenting with unconventional color combinations to create vibrant, almost psychedelic images. In his spirit, Oppenheim used AI to generate hypothetical crosses between the parent iris species (Chameiris Alba and Iberica). She then produced analog prints of the AI-generated images using the labor-intensive and almost entirely outmoded dye transfer process. Using non-standard colors, she created diverse interpretations of the lost "Mons. Steichen" hybrid that explore the concept of both genetic and photographic verisimilitude.

Lisa Oppenheim: Mons. Steichen is on view at MUDAM Luxembourg until August 24, 2025.

LISA OPPENHEIM

Här Steichen Version III

2025

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm (TBC)

(TBG 26301)

\$12,000



LISA OPPENHEIM

LISA OPPENHEIM

Frau Steichen Version II

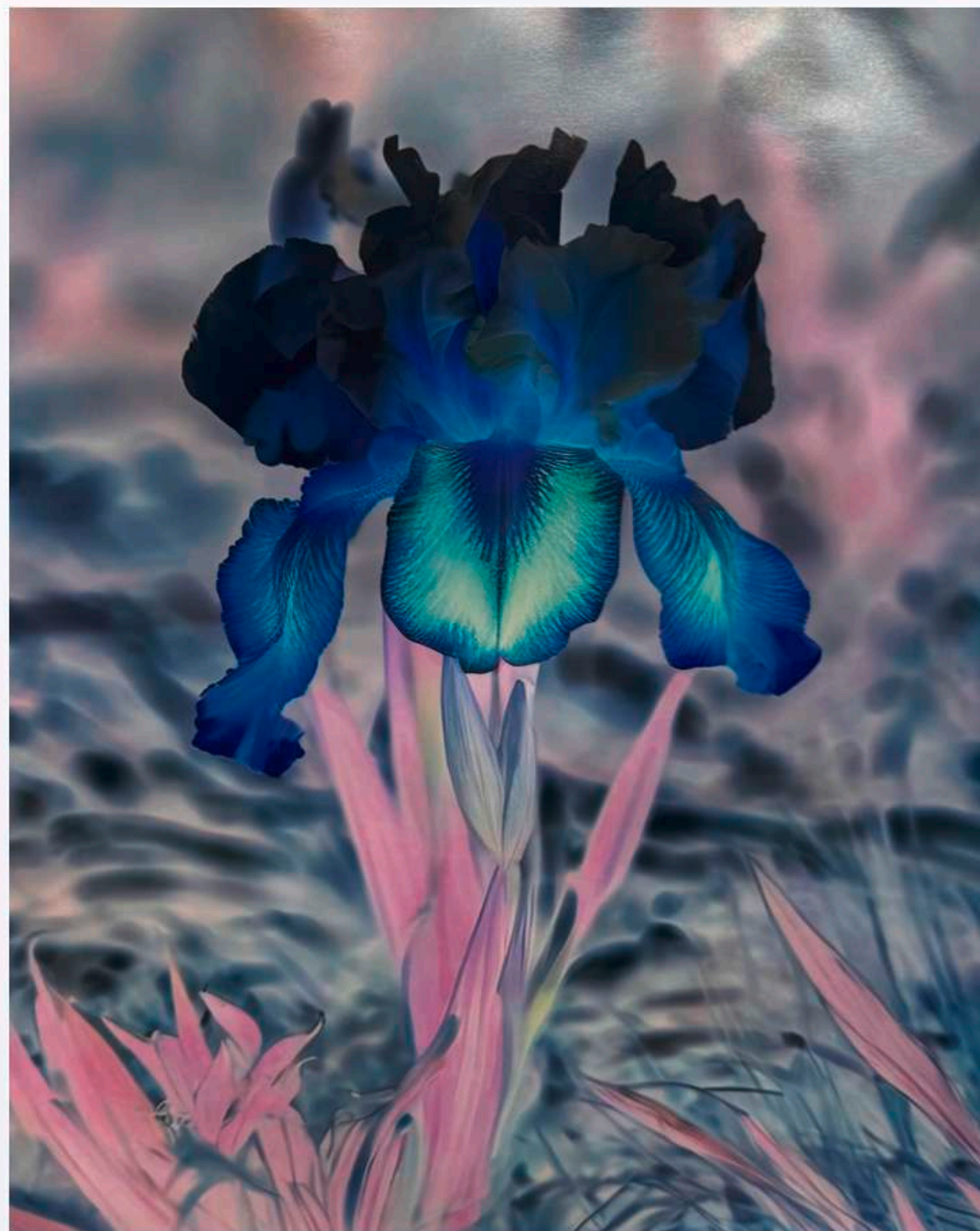
2025

Dye transfer print

18 7/8 x 15 3/8 inches; 48 x 39 cm (TBC)

(TBG 26330)

\$12,000

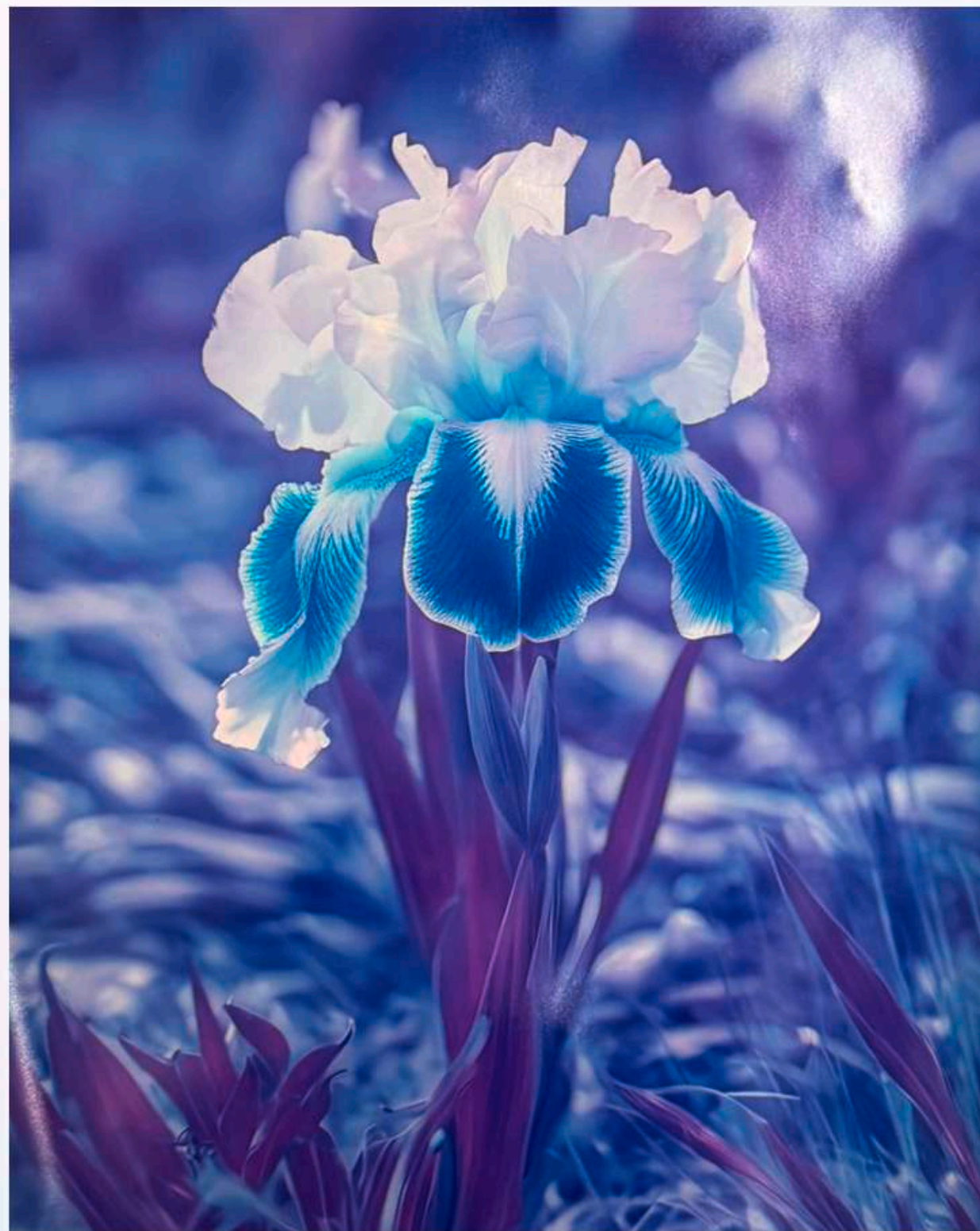


LISA OPPENHEIM

LISA OPPENHEIM

Frau Steichen Version VI
2025

Dye transfer print (TBC)
18 7/8 x 15 3/8 inches; 48 x 39 cm (TBC)
(TBG 26366)
\$12,000





like love I say

MONICA BONVICINI

Over the past three decades, Monica Bonvicini's has developed a multifaceted language of institutional critique. Working across media—from leather and chains to mirrors and neon—Bonvicini confronts the gendered politics of space and architecture, revealing the unseen power dynamics that pervade them.

Like Love I Say forms part of the artist's enduring inquiry into literature and poetry. A complex technique of layered lacquer simulates a wet, foggy mirror.

MONICA BONVICINI

Like Love I Say

2022

2 components lacquer, mirror, aluminum

59 x 39 3/8 x 3/4 inches; 150 x 100 x 1.9cm

(TBG 24376)

€50,000





Angela

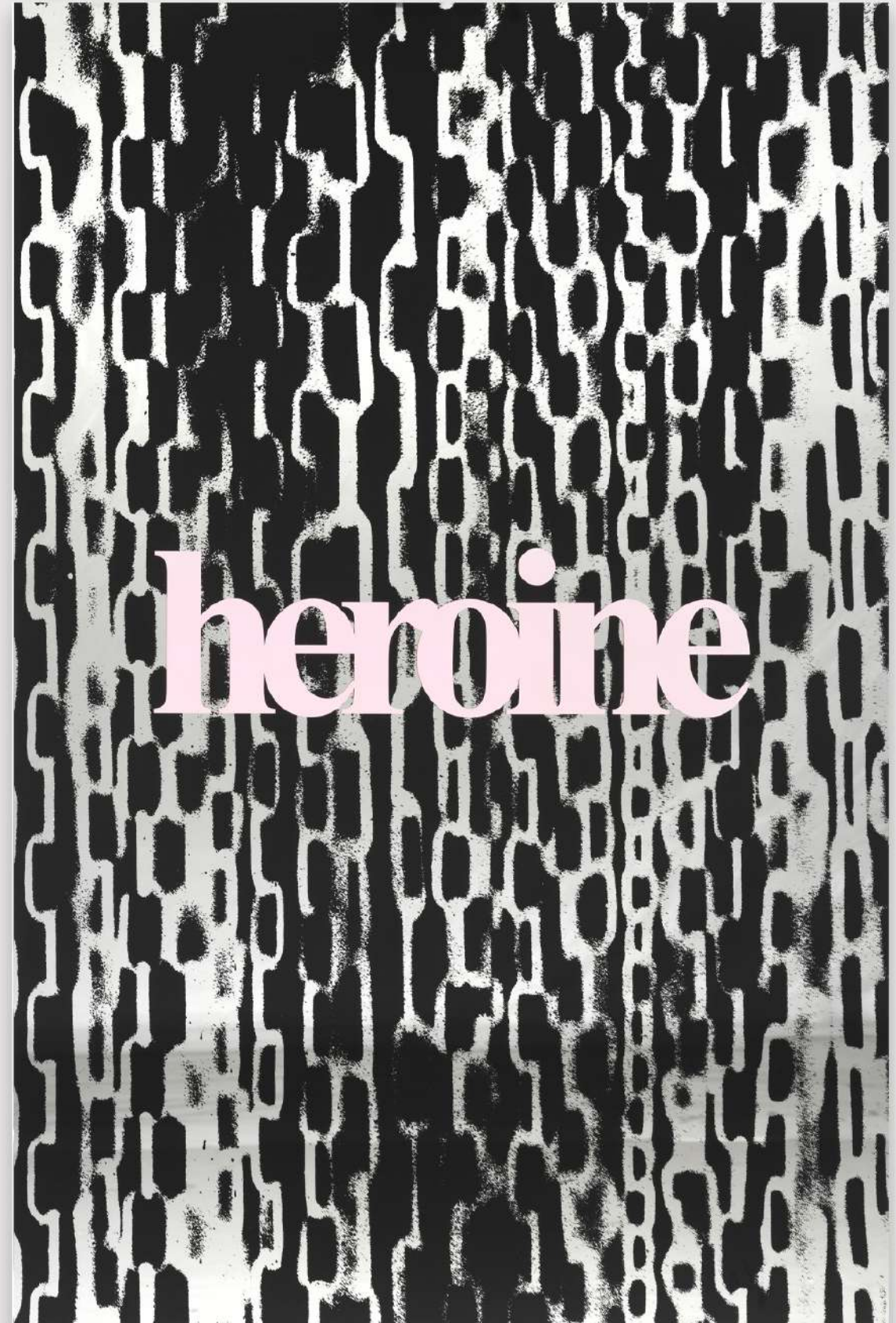


MONICA BONVICINI

MONICA BONVICINI

Inflamed & Intensely Contested
2024

Silkscreen and spray paint on mirror
59 x 39 3/8 x 3/4 inches; 150 x 100 x 2 cm
(TBG 25718)
€50,000





Heroine

LAURA LIMA



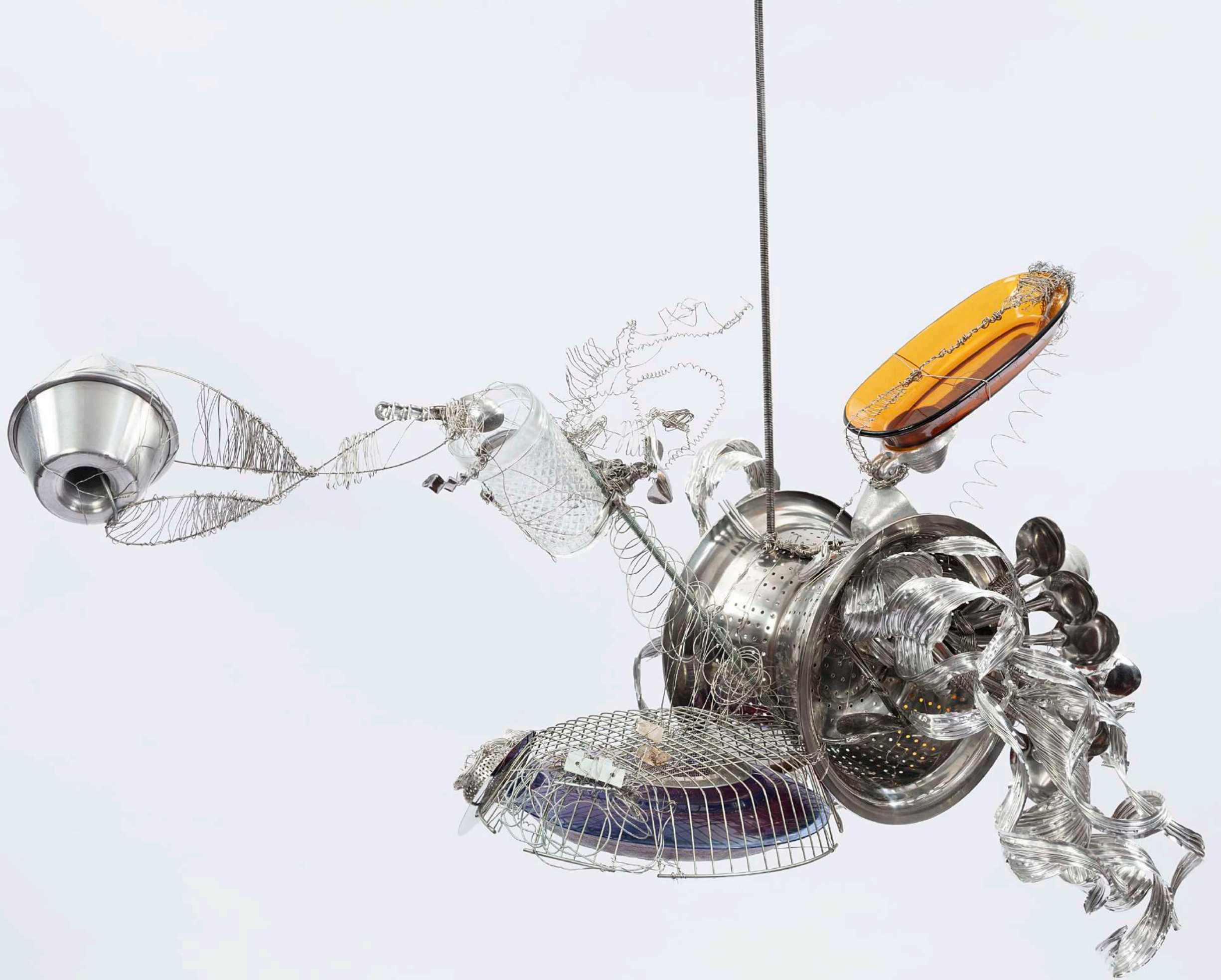
LAURA LIMA

Balé Literal; Disco Voador #22
2025

Aluminum, stainless steel, tempered glass, ceramic, stone
22 7/8 x 31 1/2 x 23 5/8 inches; 58 x 80 x 60 cm
(TBG 26260)
\$55,000

For thirty years, Lima has developed an idiosyncratic and entirely unique philosophical language. With a tendency towards the absurd and the sensational, she allows the audience to lose themselves in this potential for change. Laura Lima's *Balé Literal* is an exhibition in motion — objects and artworks are 'dancers' animated by a pulley system in a choreography of the absurd. Using wire, colored glass, cutlery, string and cords, Lima puts forward an ecstatic dialectical gambit.

Balé Literal is on view at Tanya Bonakdar Gallery, New York, until May 30, 2025. Previous iterations of the *Balé* were staged at Instituto Inhotim (2024) and MACBA (2023).









LAURA LIMA

Balé Literal; Desenho Giratório #2

2025

Raw cotton yarn and rope, fabric, metal, aluminum and
electronic components

118 x 27 1/2 x 27 1/2 inches; x 300 x 70 x 70 cm

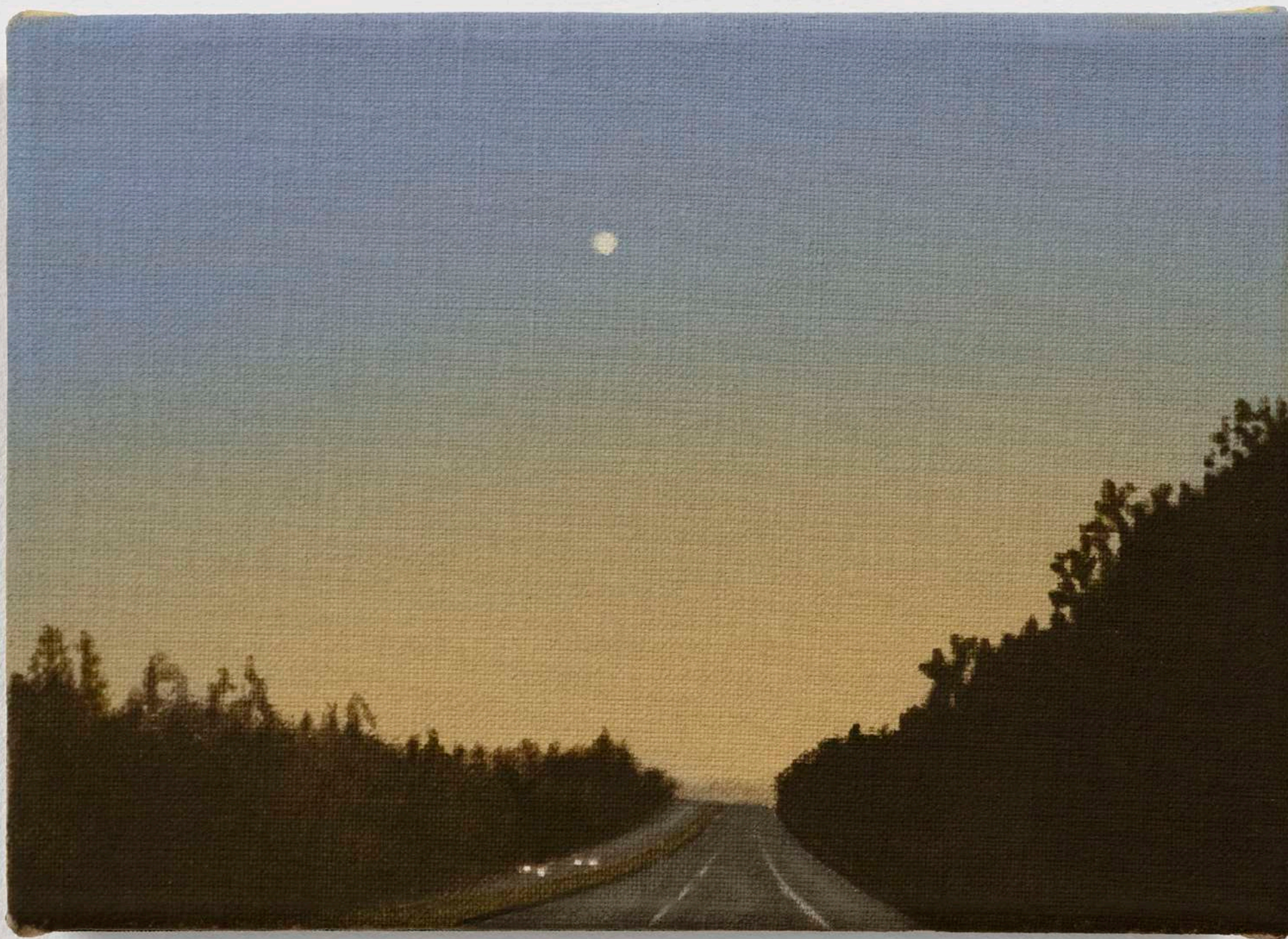
(TBG 26253)

\$60,000





DANA POWELL



DANA POWELL

Wolf moon

2025

Oil on linen

5 x 7 inches; 12.7 x 17.8 cm

(TBG 26236)

\$4,800



Dana Powell: The Moon is Still Free is on view at Tanya Bonakdar Gallery, New York until May 30, 2025.

Dana Powell
Rest stop
2025
Oil on linen
10 x 10 inches; 25.4 x 25.4 cm
(TBG 26237)
\$5,500





LISA WILLIAMSON

With an interest in forming a language through concise material abstraction, Lisa Williamson creates works that are visually precise and physically resonant. Williamson's painted wall reliefs and sculptures convey language as a series of formal compressions — of landscape, of architecture, and of figuration. At once systematic and intuitive, Williamson tunes and calibrates material space, in that of her individual works and in their relationship to one another.

LISA WILLIAMSON

Vertical Bands

2025

Water-based paint, glass particles, basswood, aluminum, and lacquer

20 1/2 x 10 1/2 x 3 inches; 52.1 x 26.7 x 7.6 cm

(TBG 25723)

\$12,000









NATHALIE DJURBERG & HANS BERG



NATHALIE DJURBERG & HANS BERG

The Enchanted Garden

2024

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

18 1/2 x 19 1/2 x 9 3/4 inches; 47 x 49.5 x 24.8 cm

(TBG 26010)

€35,000





SANDRA CINTO



SANDRA CINTO

Composition IV

2025

Acrylic on canvas

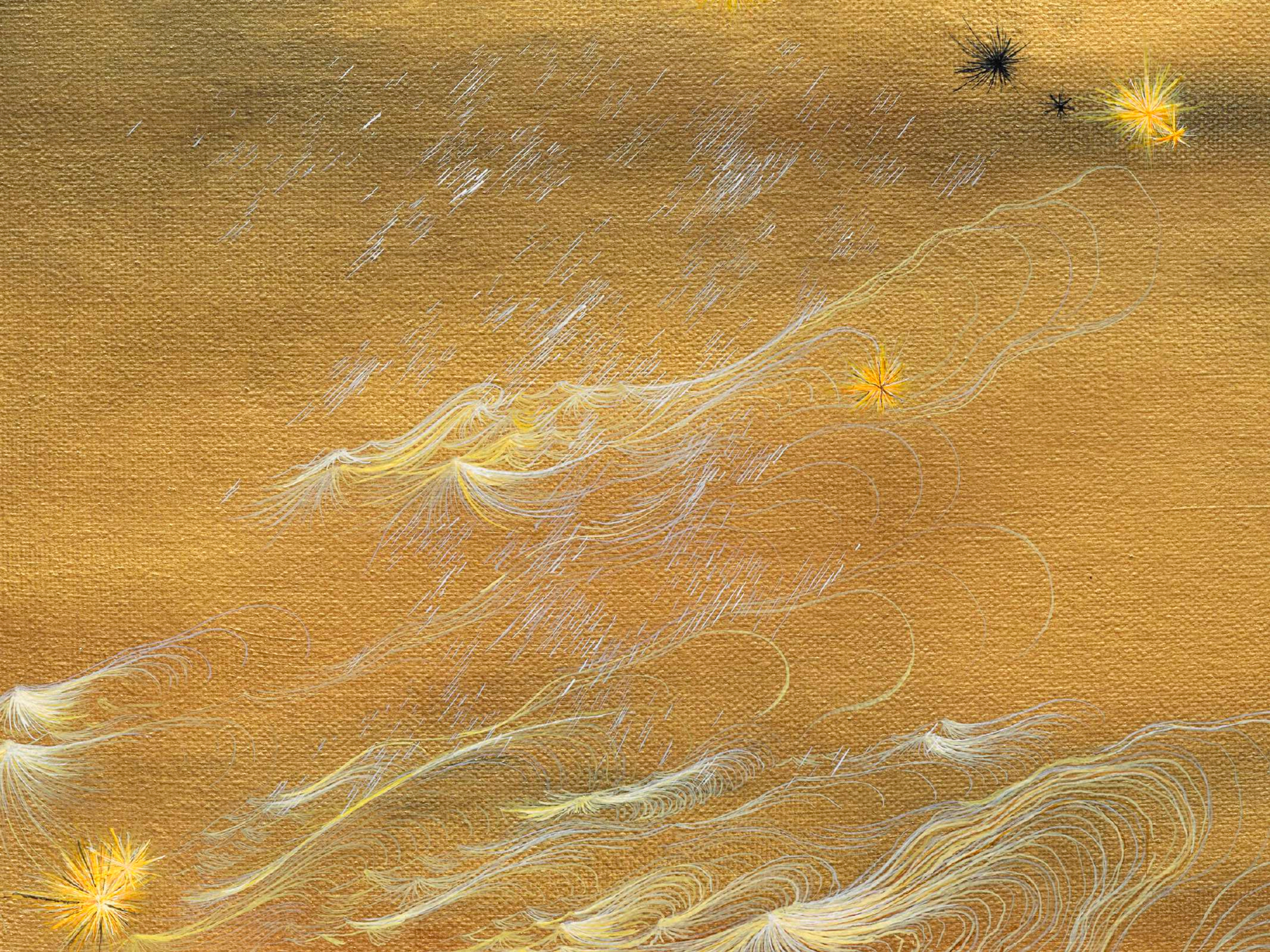
13 x 9 inches; 33 x 23 cm

(TBG 26249)

\$28,000







MAGALI REUS

In a series of sculptural photographs titled “Landings,” Magali Reus twists the tradition of a Dutch still life. Each image centers on a part fruit photographed within a *mise-en-scène* of construction debris. Reus created the images by climbing into construction skips in her hometown of the Hague in the Netherlands, positioning fruits among the demolished drywall and splintered floorboards in front of buildings under renovation. In some of these works, purple cabbage sections spell out the names of the months in English. By fusing immaculate fruits and vegetables and the refuse of refurbishment, Reus calls attention to questions of nature and artifice, humanity’s selective breeding and genetic modification of fruits and vegetables, and—in the memento mori spirit of the still-life genre—the ephemerality of life amid the changing seasons.

Always attuned to the material presence of her images, Reus embeds her “Landings” photographs into sculptural frames of powder-coated steel. Each pigment print is layered over a cropped and desaturated image of a childhood painting: a self portrait of Reus standing in carefully balanced greenery. The coated steel frame carries letters and numbers welded onto its sides along with swatches of tarpaulin and twirled lengths of wire. The letters and numbers convey abbreviations of months and the miles traveled by the crop depicted from its place of harvest to its consumer. Through abbreviation and initializing these meanings become obscured.

MAGALI REUS

Landings (27205.2, Gilbert)

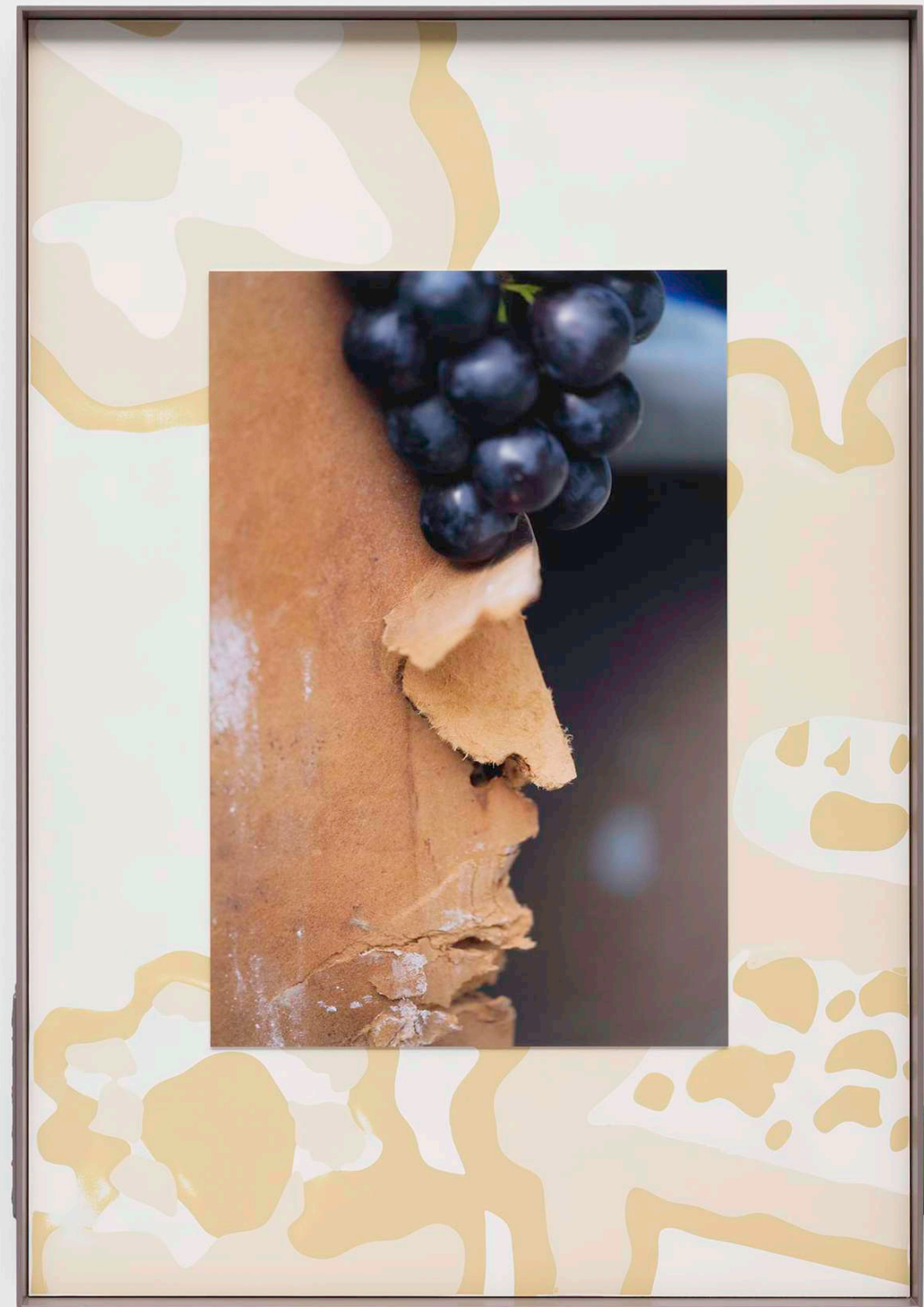
2022

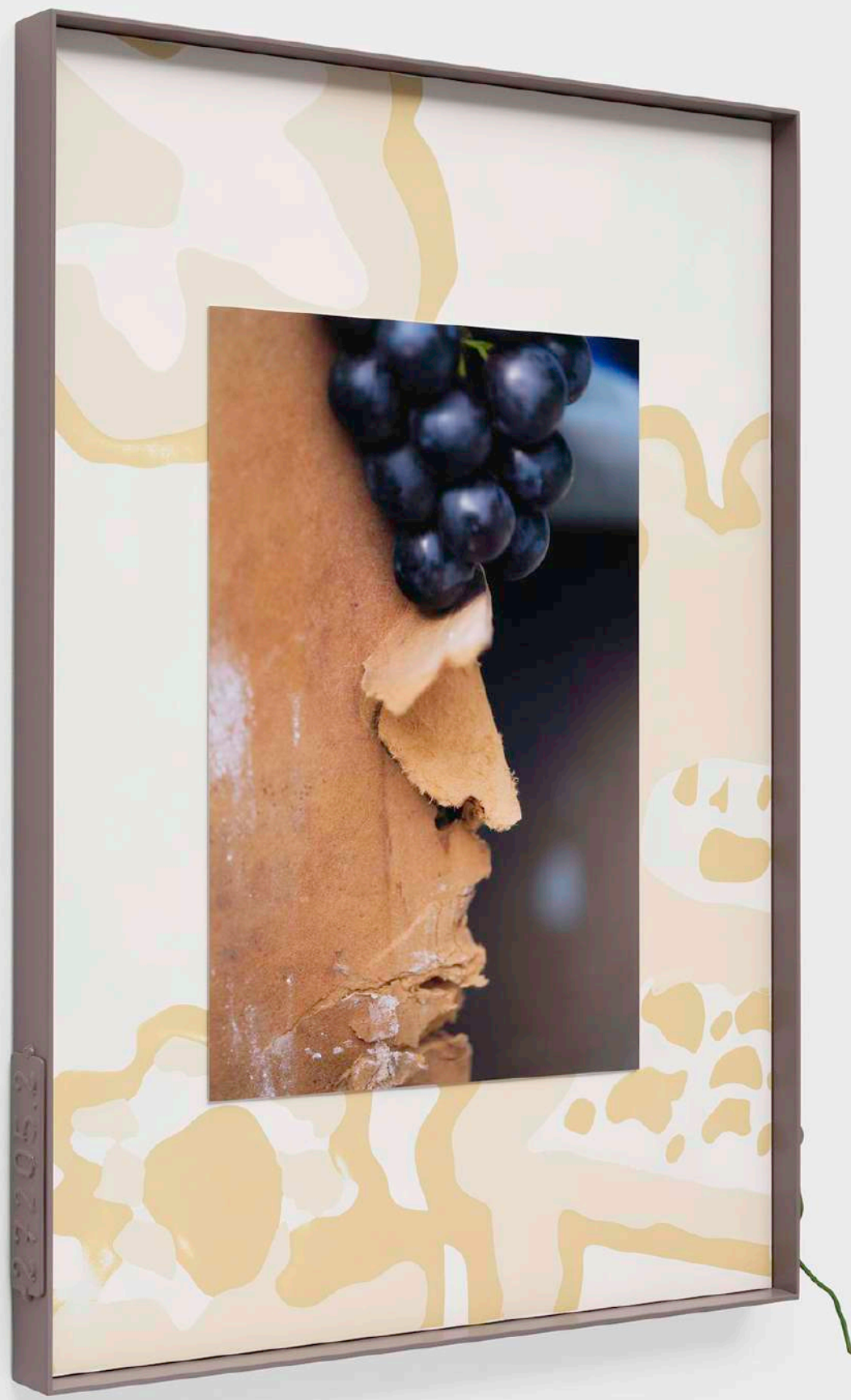
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire

41 3/8 x 29 x 2 inches; 105 x 73.5 x 5 cm

(TBG 25932)

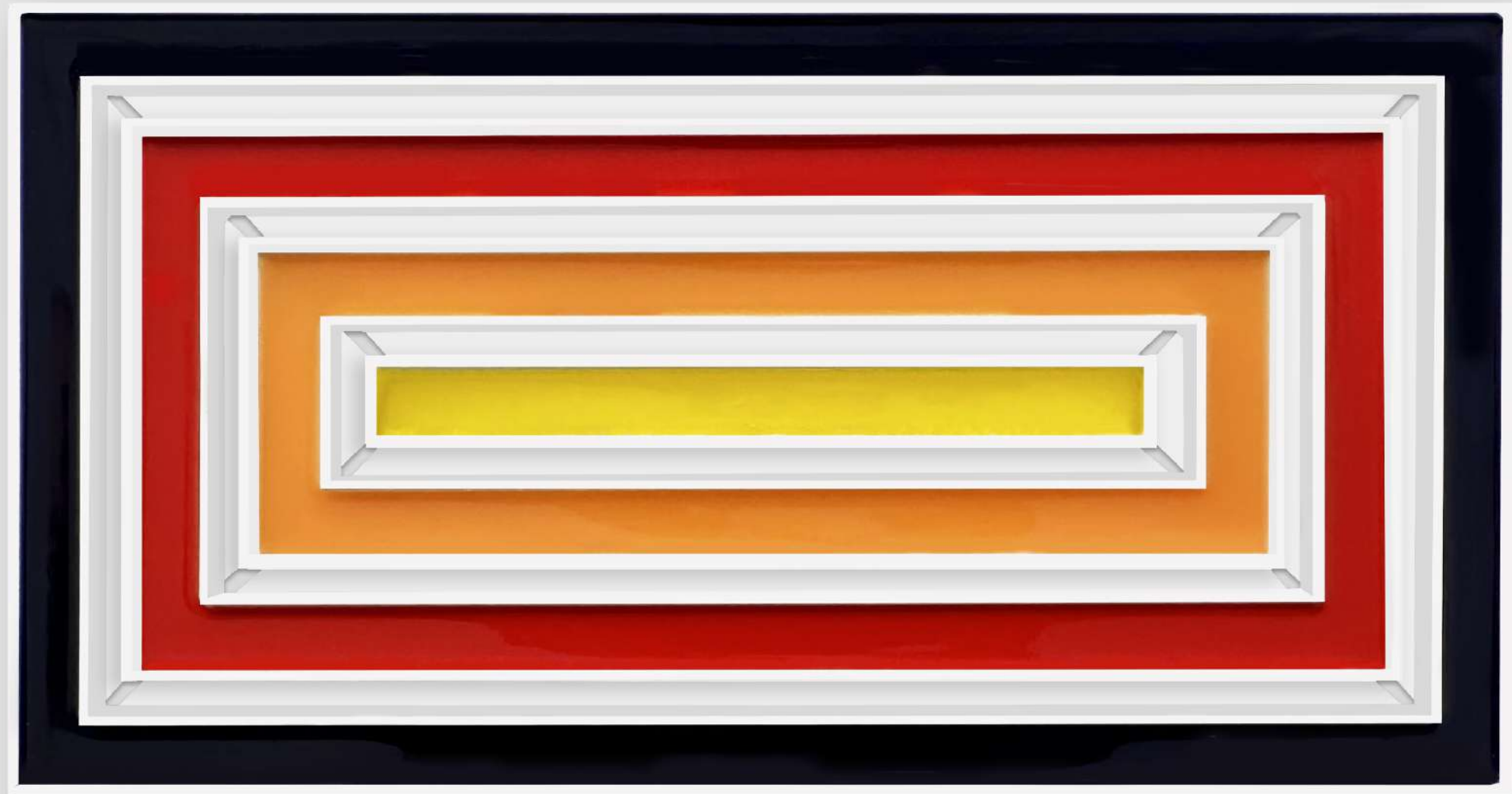
£12,000











SHERRILL ROLAND

168.827 (F6)

2024

Steel, enamel, Kool-Aid, epoxy resin

9 1/8 x 17 1/8 x 1/2 inches; 23.2 x 43.5 x 1.3 cm

(TBG 25993)

\$5,000

Sherrill Roland's work *168.827 (F6)*, gives visual form to vivid memories of the ten months he spent wrongfully incarcerated. In this steel sculpture, Roland recalls the experience of spending day after day in prison, when he would often pass the time by tracing the outlines of the white cinder blocks, which measured 8 x 16 x 8 inches and formed his two-man cell. The repetitive, tactile action became a method of meditation that offered a mental escape to the freedom beyond the physical confines of the prison cell.

Roland references the repetition of mindlessly tracing the cinderblocks to fight against the collapse of mental stability. Roland fills the channels with resin mixed with Kool-Aid, drawing our attention to the line and the space between it. As the background color of the channels shift from white to black, the change creates an undertone for the Kool-Aid, altering the tones of the flavors.



AMALIA PICA

AMALIA PICA

Keepsake #13

2024

Cotton and wool on linen, 254 hours

65 x 48 x 1 1/2 inches; 165.1 x 121.9 x 3.8 cm
(TBG 25958)

£16,000







THOMAS SCHEIBITZ

Among the leading German artists of his generation, Thomas Scheibitz has developed his own conceptual language that bridges the realms of figuration and abstraction, at times dissolving them entirely. Drawing from classical painting and architecture, the contemporary urban landscape, and popular culture, Scheibitz deconstructs and recombines signs, images, shapes and architectural fragments in ways that challenge traditional contexts and interpretations. While centrally concerned with principles of classification and systems of order, the artist's paintings, sculptures, and works on paper resist traditional categorization.

THOMAS SCHEIBITZ

Comic X

2024

Vinyl and pigment marker on canvas

19 7/8 x 15 3/4 inches; 50.5 x 40 cm

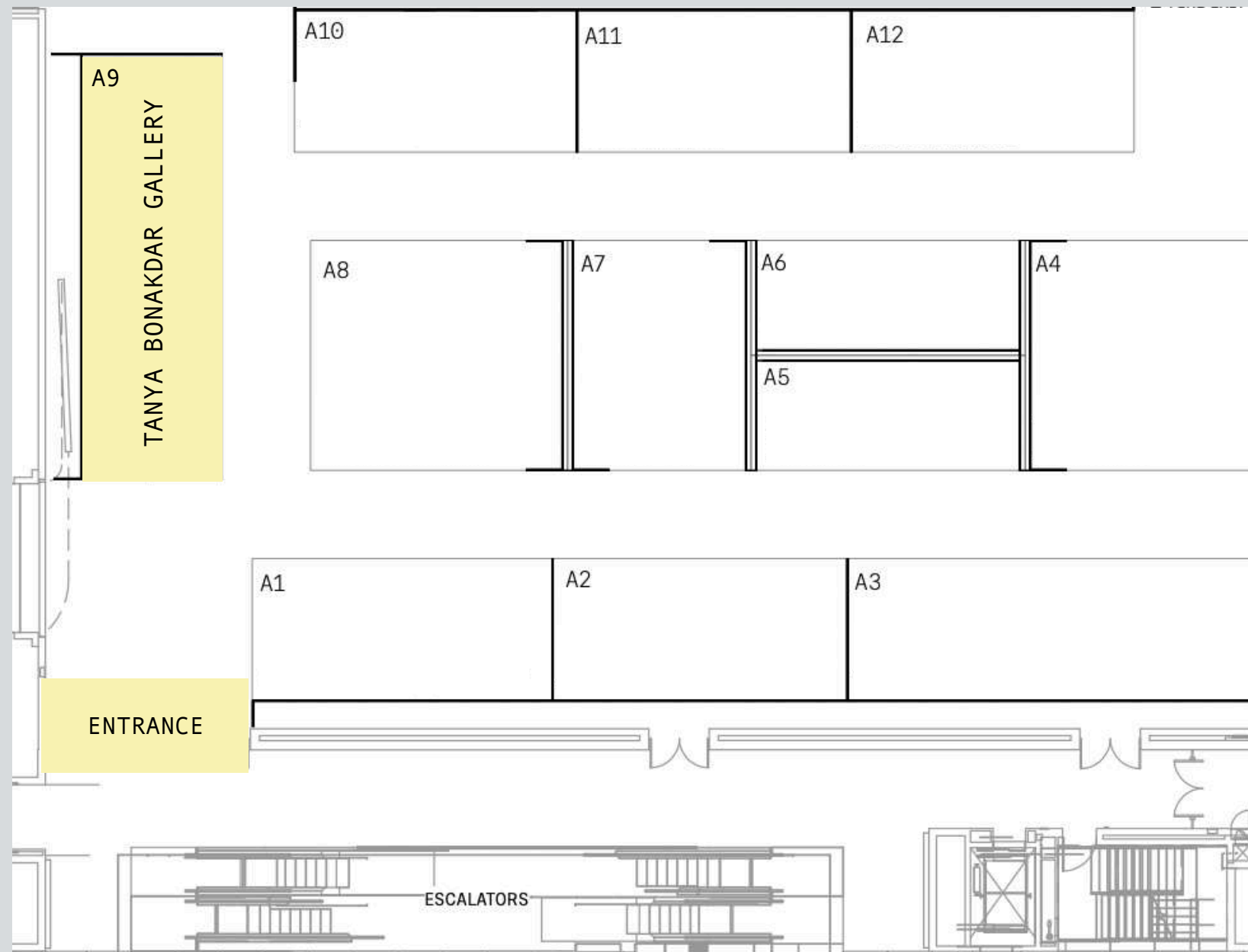
(TBG 26085)

€18,000





Floor 2, Booth A9



ON VIEW IN NEW YORK



LAURA LIMA
Balé Literal

Tanya Bonakdar Gallery, New York
April 24 — May 30, 2025



DANA POWELL
The Moon is Still Free

Tanya Bonakdar Gallery, New York
April 24 — May 30, 2025



WORKS BY LISA OPPENHEIM & ANALIA SABAN
Woven Histories: Textiles and Modern Abstraction

Museum of Modern Art, New York
April 20 — September 13, 2025



WORKS BY UTA BARTH
Anonymous was a Woman

Grey Art Gallery, New York University, New York
April 1 — July 19, 2025



WORKS BY SHERRILL ROLAND
Collective Gestures

Center for Art and Advocacy, Brooklyn
March 27 — August 23, 2025

EXHIBITIONS WORLDWIDE



SANDRA CINTO
Prelude to the Sun

Tanya Bonakdar Gallery, Los Angeles
April 5 — July 2, 2025



JÓNSI

Kunstsilo, Kristiansand, Norway
May 1 — October 12, 2025



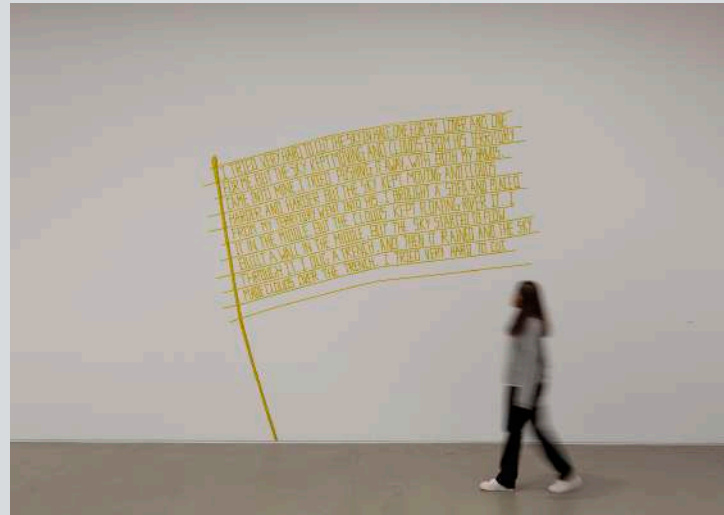
OLAFUR ELIASSON
OPEN

Museum of Contemporary Art, Los Angeles
September 15, 2024 — July 6, 2025



NATHALIE DJURBERG & HANS BERG
Death or Eternal Delight

Galleri F15, Moss, Norway
March 8 — May 25, 2025



SHILPA GUPTA
Lines of Flight

Ishara Art Foundation, Dubai, UAE
January 18 — May 31, 2025



LISA OPPENHEIM
Monsieur Steichen

MUDAM Contemporary Art Museum of Luxembourg
February 14 — August 24, 2025

