

Tanya Leighton

ART BASEL 2023
Preview

Galleries Sector
Booth R12, Hall 2.1

Works exhibited by:
Antonio Ballester Moreno

David Diao

Sean Edwards

Sharon Hayes

Sky Hopinka

Sara Issakharian

Simone Kennedy Doig

Matthew Krishanu

Andrew Kuo

Oliver Laric

Oliver Osborne

Dan Rees

Jimmy Robert

Adrianne Rubenstein

Elif Saydam

The background consists of a solid red field with large, organic, wavy shapes in a light grey or off-white color. These shapes are irregular and fluid, creating a dynamic, abstract composition. The text is centered within the grey area.

Antonio Ballester Moreno

ANTONIO BALLESTER MORENO

Antonio Ballester Moreno (born in 1977 in Madrid) lives and works in Madrid. He curated part of the 33rd Bienal de São Paulo in 2019.

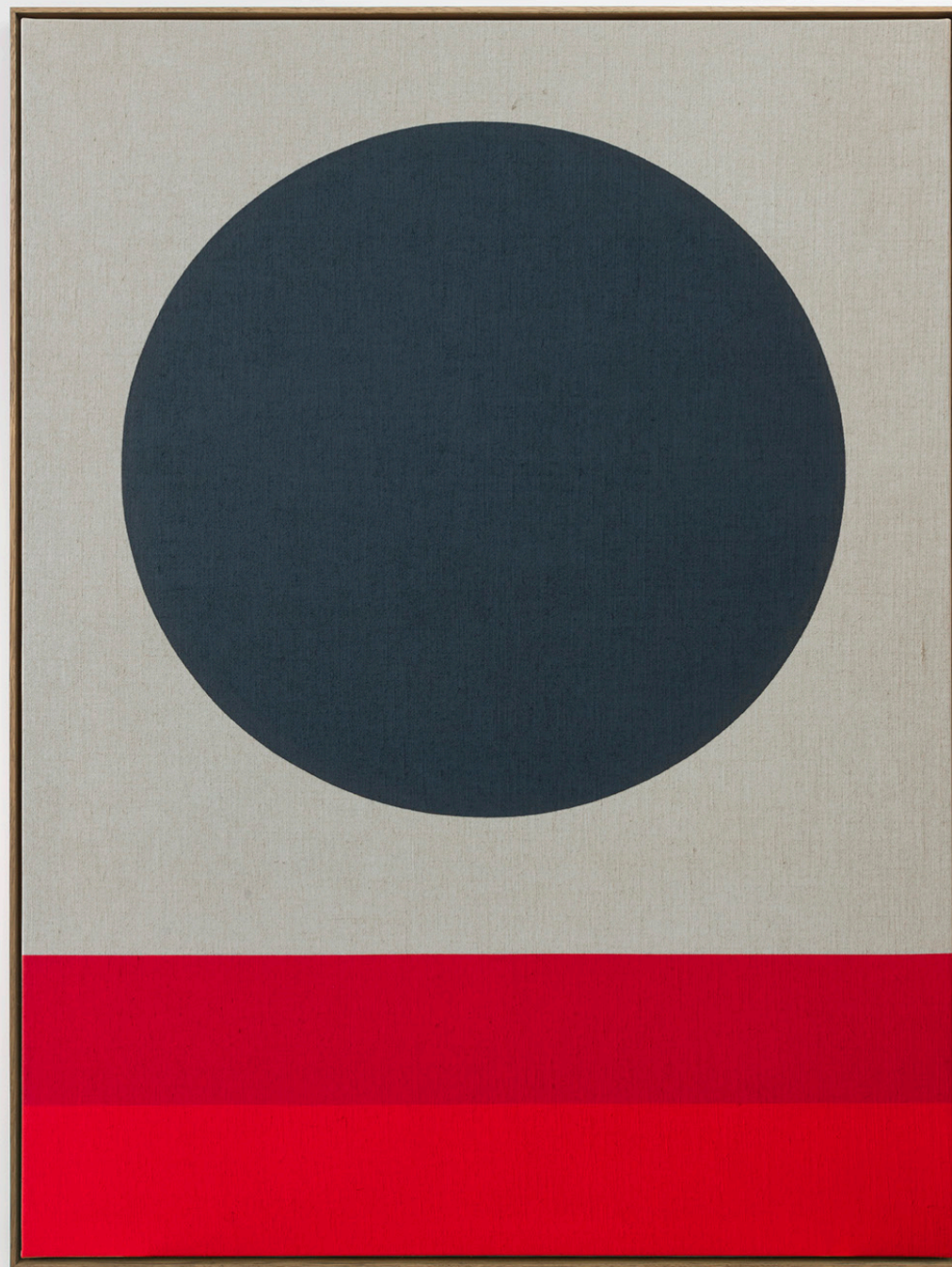
Selected solo exhibitions include Fundación Cerezales Antonino y Cinia, León and Tanya Leighton, Los Angeles in 2022; ARTIUM – Basque Museum of Contemporary Art, Vitoria and Tanya Leighton, Berlin in 2021; Museo Patio Herreriano, Valladolid in 2019; and La Casa Encendida, Madrid in 2017 which was accompanied by his first comprehensive monograph, '¡Vivan los campos libres de España!'.

His works are held in numerous public and private collections internationally, including CIFO – Colección Ella Fontanals Cisneros, Miami; TBA21 – Thyssen-Bornemisza Art Contemporary, Madrid; Museo Nacional Centro de Arte Reina Sofía, Madrid; Helga de Alvear Collection, Cáceres; Banco de España Collection, Madrid; Museo de Arte Contemporáneo de Castilla, León; Olbricht Collection, Berlin, and CA2M – Centro de Arte Dos de Mayo, Madrid.

Antonio Ballester Moreno
Red Sky, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0055)
€ 20,000.00 (+ VAT)



Antonio Ballester Moreno
Blue Moon, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0058)
€ 20,000.00 (+ VAT)





Antonio Ballester Moreno
Blue Moon, 2023
Detail

Antonio Ballester Moreno's paintings show events which shape our days, the weights and pulleys through which time takes place. We rarely watch in one swoop the full arc of the sun across the sky and daylight. Yet we live by these movements and love to track our time with them. The sun rises, bodies emerge into view, and light and seasons shift, inevitably to cycle back around.

The scale and stature of the human form are vital to his paintings. The things we know, we recognise in relation to our own moving, malleable bodies with sensing matter and light-shaping eyes. Moreno's work is grounded in perception, where things are seen as part of a greater whole.

Antonio Ballester Moreno
Clouds and Sun, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0057)
€ 20,000.00 (+ VAT)





Antonio Ballester Moreno
Clouds and Sun, 2023
Detail



Antonio Ballester Moreno
Installation view, '¡Vivan los campos libres de España!'
La Casa Encendida, Madrid. 3 February – 23 April 2017

Antonio Ballester Moreno
Clouds (blue), 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0054)
€ 20,000.00 (+ VAT)





Antonio Ballester Moreno
Clouds (blue), 2023
Detail

Antonio Ballester Moreno
9h, 2023
Acrylic on jute
200x145 cm
78¾x57¼ in
Unique
(MORENO-2023-0056)
€ 20,000.00 (+ VAT)





Antonio Ballester Moreno
9h, 2023
Detail

The background is an abstract composition featuring horizontal bands of muted colors: light blue, pale yellow, and soft grey. Overlaid on this are several geometric elements: a solid black rectangle on the left, a dark grey rectangle at the bottom left, a medium grey rectangle at the bottom center, and a white rectangle on the right. Faint red lines form a grid-like structure across the image.

David Diao

DAVID DIAO

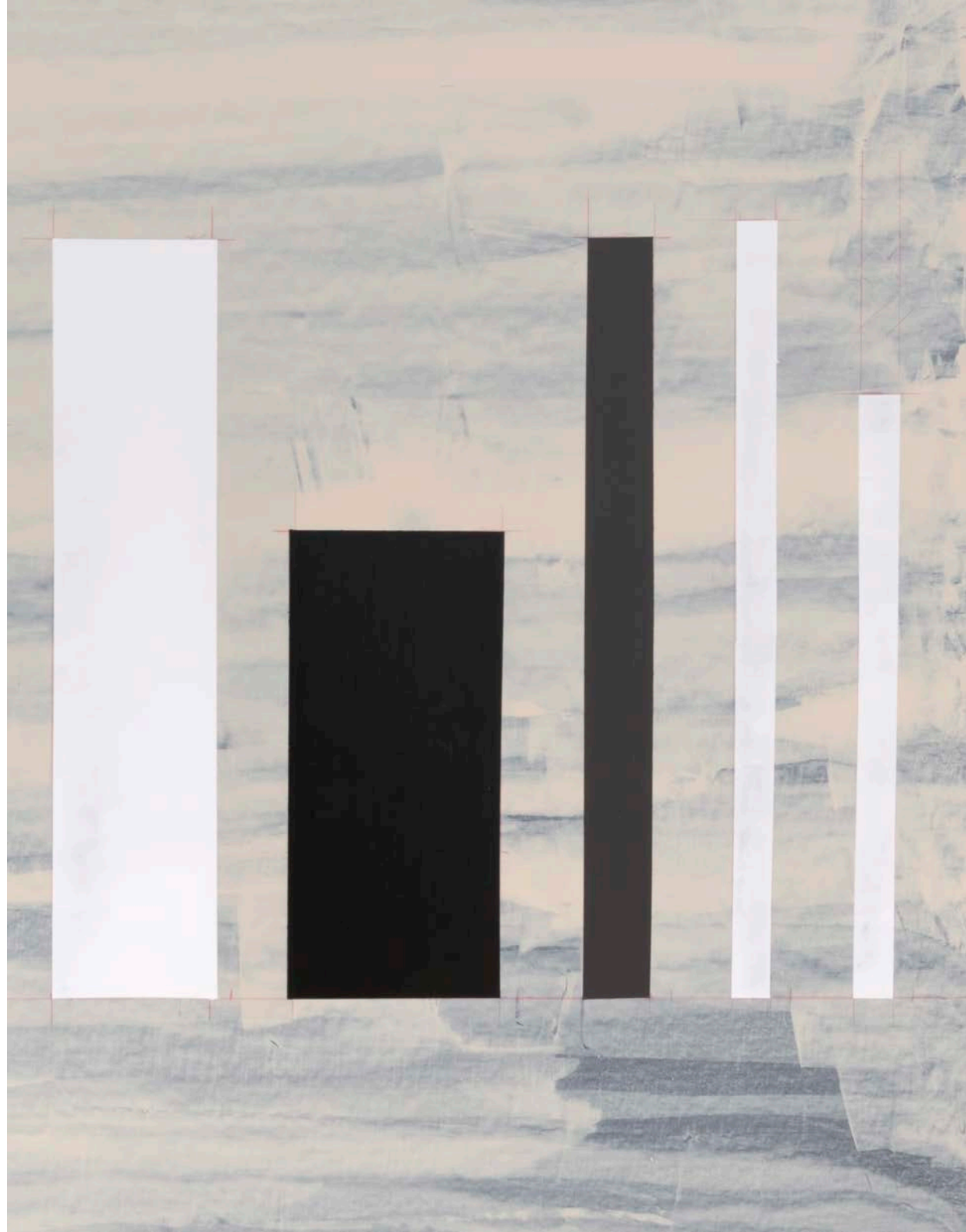
David Diao (born in 1943 in Chengdu, China) lives and works in New York. He studied at Kenyon College in Ohio and was on faculty at the Whitney Museum Independent Study Program from 1970 to 2000. He also taught at The Cooper Union in New York.

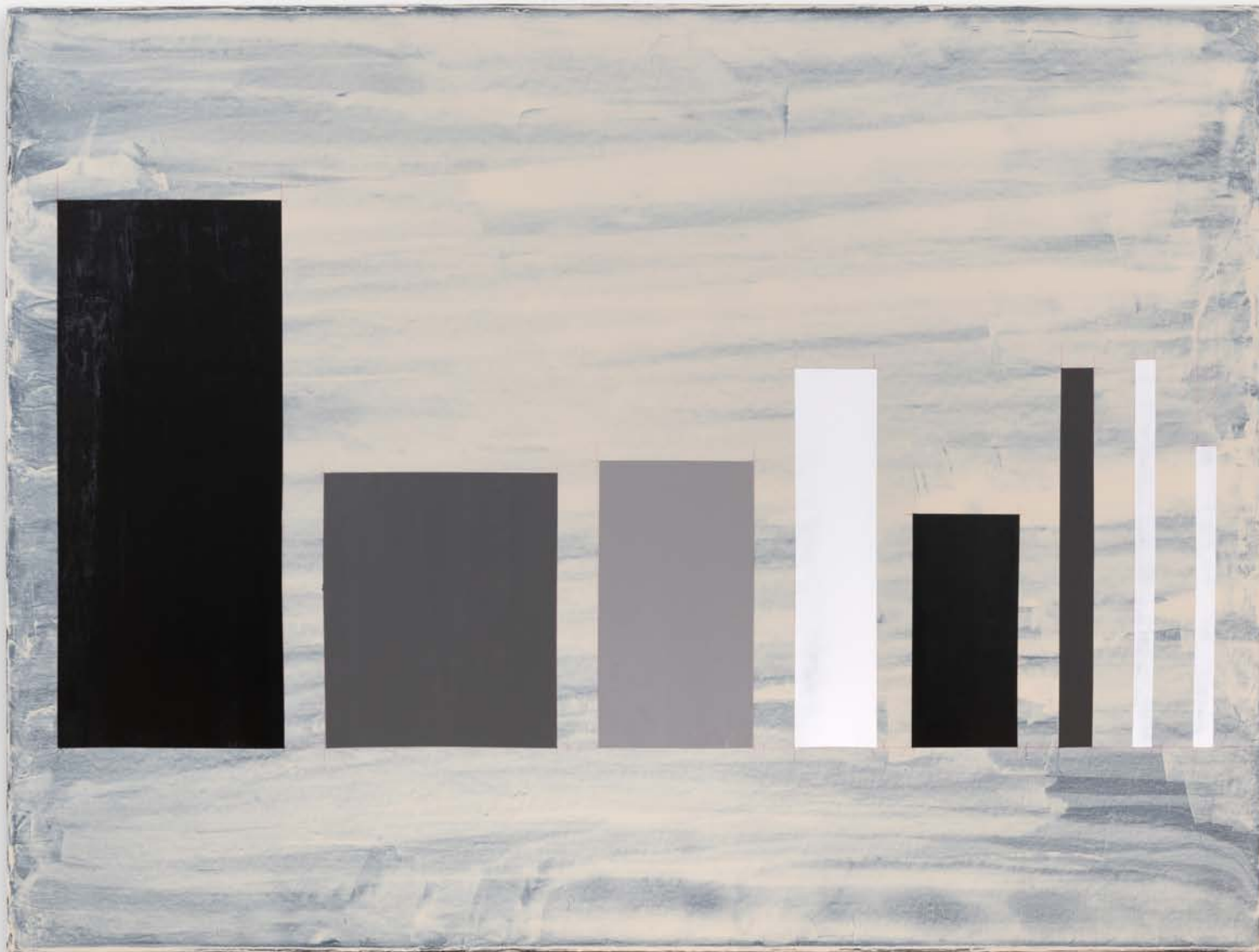
He was awarded the Grant to Artists Award for Visual Arts by the Foundation for Contemporary Arts, New York in 2015; the National Academy Award for Excellence in 2012; and the Guggenheim Fellowship for Creative Arts, US & Canada in 1973.

Since his first solo exhibition at Paula Cooper Gallery in 1969, Diao's acclaimed paintings that study Modernism have been widely exhibited. He was the subject of a mid-career retrospective at Ullens Center for Contemporary Art, Beijing in 2015. His most recent solo exhibitions include 'Berlin Chair in Pieces' at Postmasters, New York in 2022; 'David Diao: Traces of Modernism' at Gazelli Art House, London and 'David Diao' at ShangART, Singapore, both in 2021; 'New Work' at Office Baroque, Antwerp in 2020; 'Studios and Sales' at Postmasters, New York in 2019; 'Kin' at Tanya Leighton, Berlin, and 'Shadows of Forgotten Ancestors' at ShangART, Beijing, both in 2018.

His work is held in esteemed public collections including The Metropolitan Museum of Art, New York; the Whitney Museum of American Art, New York; the San Francisco Museum of Modern Art; Blanton Museum of Art, Austin; Fonds national d'art contemporain, Paris; Frac Bretagne, Rennes, France; Frac Bourgogne, Dijon, France; Taipei Fine Arts Museum, Taipei; Ontario Art Gallery, Toronto, among others.

David Diao
Rietveld's Berlin Chair Components, 2021
Detail





David Diao
Rietveld's Berlin Chair Components, 2021
Acrylic on canvas
91.4x121.9 cm
36x48 in
Unique
(DIAO-2023-0120)
\$ 60,000.00 (+ VAT)

“David Diao is perhaps the most important ethnically Chinese artist to have infiltrated the system of postwar American abstraction. When he initially discovered artistic ideas like abstraction, geometric painting, and ‘hard-edge,’ these concepts had already been under development for nearly a century and carried too many cultural connotations.

For Diao, the reality of his status as the only ethnic Chinese among the New York School played another subtle role in his experience of that crisis. The question of how to locate and delineate one’s own identity in art, ethnicity, cultural production, and other dimensions, and how to translate that into forms and images rich in meaning is thus the most compelling place for us to start interpreting Diao’s works today.”

–Pi Li
Senior Curator, M+ Hong Kong

David Diao
Installation view, ‘Kin’
Tanya Leighton, Berlin. 13 October – 17 November 2018





David Diao
Installation view, 'David Diao'
Ullens Center for Contemporary Art, Beijing. 19 September – 15 November 2015

A close-up photograph of a large stack of thin, wavy metal plates. The plates are arranged in a way that creates a strong sense of depth and repetition. The edges of the plates are wavy, and the surfaces are highly reflective, showing iridescent colors like green, blue, and purple. The lighting is dramatic, with strong highlights and deep shadows. The text "Sean Edwards" is overlaid in the center of the image.

Sean Edwards

SEAN EDWARDS

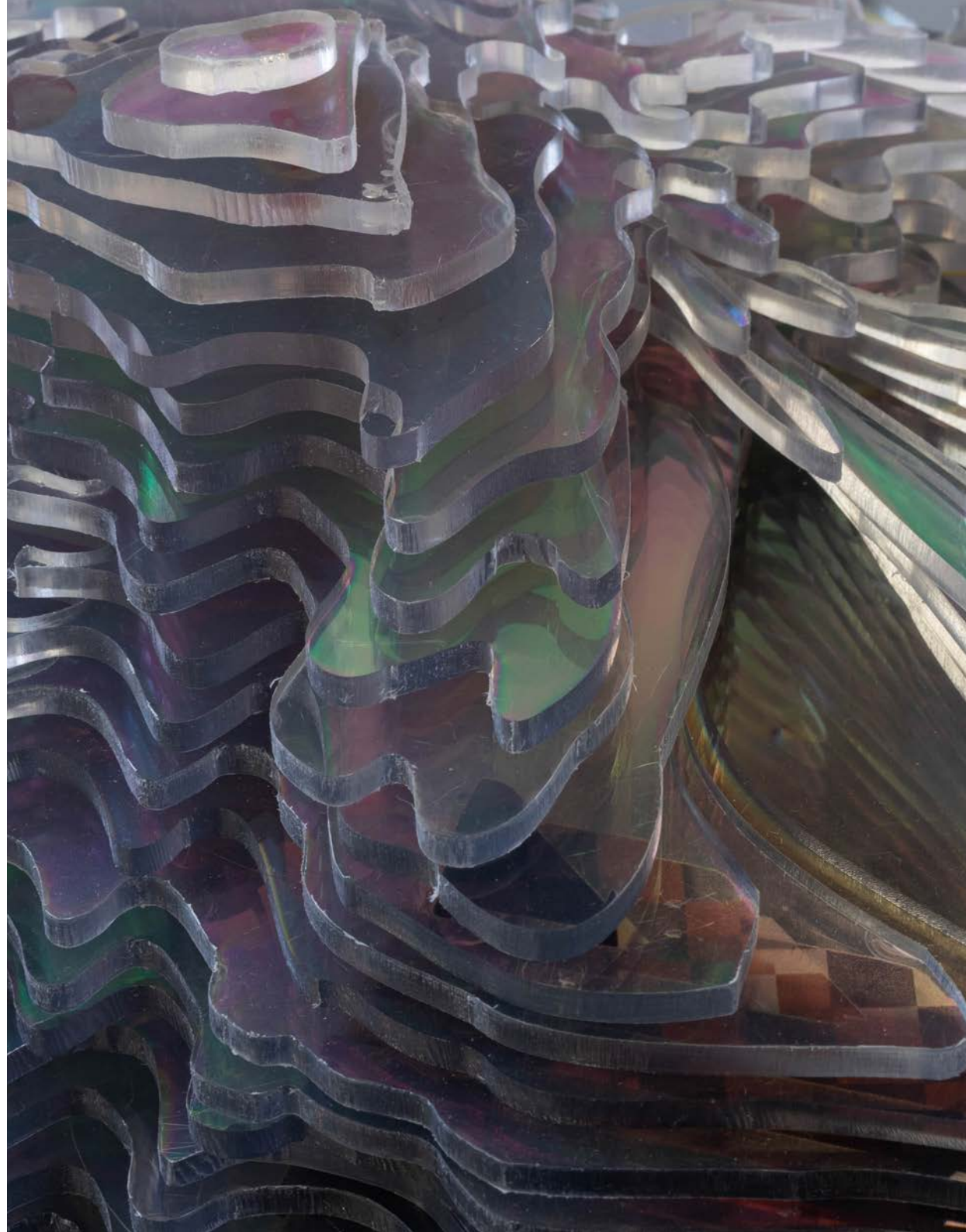
Sean Edwards (born in 1980 in Cardiff, Wales) represented Wales at the 58th Venice Biennale in 2019 with his exhibition 'Undo Things Done' at Santa Maria Ausiliatrice, Castello. The exhibition toured the National Assembly of Wales (Senedd), Cardiff; Bluecoat, Liverpool; and Ty Pawb, Wrexham. In 2022, he was shortlisted for the 2022 David and Yuko Juda Art Foundation Grant.

Latest solo exhibitions include 'chased losses' at Temple Bar Gallery + Studios, Dublin in 2022 and 'distant borrowing' at Tanya Leighton, Berlin in 2021. His 2020 solo exhibition 'Undo Things Done' toured three venues in the United Kingdom, including Ty Pawb, Wrexham; Senedd, National Assembly for Wales and Bluecoat, Liverpool.

Most recently, Edwards was featured in 'British Art Show 9', a large-scale group exhibition of British artists that toured venues in Wolverhampton, Manchester, and Plymouth. His work has also been included in group exhibitions at Southbank Art Centre, London; Bluecoat, Liverpool and Centre Pompidou, Paris, just to name a few.

His work is part of the Government Art Collection of the United Kingdom and National Museum Wales.

Sean Edwards
Inheriting Absence (Bag), 2022
Detail





Sean Edwards
Inheriting Absence (Bag), 2022
UV curable ink printed direct to
5mm acrylic
40x60x40 cm
15¾x23⅞x15¾ in
Unique
(EDWARDS-2022-0074)
€ 23,000.00 (+ VAT)



Sean Edwards
Installation view, 'chased losses'
Temple Bar Gallery + Studios, Dublin. 23 September – 12 November 2022

“Inheritance, moving, emigration, forgetting, and remembering are all unpinned with the values of care, duty, and place. Edwards’ work is detailed, focusing on small moments of the everyday, expressing value in routine and infrastructure. He poetically conveys the atmosphere, texture and sensibility of neglected people and places, with a subtle political imagination that suggests paths out of an endless cycle of withheld opportunity. Edwards illuminates particular social structures, and the possibilities these frameworks can withhold or present, as well as the artefacts of behaviour we try to leave behind.”

–Michael Hill
Curator, Temple Bar Gallery + Studios

Sean Edwards
Installation view, ‘chased losses’
Temple Bar Gallery + Studios, Dublin. 23 September – 12 November 2022



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Sharon Hayes

Syrian refugees
can express
LGBT identity
at last after
period in limbo

Diane Taylor

Four newly arrived LGBT Syrian refugees will be able to openly express their sexual identity for the first time when they join the Pride celebrations in central London today.

They arrived in London on Thursday after waiting for more than two years to be airlifted to safety. Their situation was resolved after the Guardian highlighted the plight of a group of 15 LGBT Syrian refugees stranded in Turkey this year. Others in the group are expected to follow soon.

The Home Office had accepted all of them on a refugee resettlement scheme, which avoids going through the often lengthy asylum process. But instead of being fast-tracked to Britain, many waited for two years or more applying for the scheme.

Office sources said delays in getting refugees like this group to Britain were sometimes caused by a

PROMOTE

History has
vindicated us

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I did cartwheel

SHARON HAYES

Sharon Hayes (born in 1970 in Baltimore, Maryland) lives and works in Philadelphia. She holds the position of Professor of Fine Arts at the University of Pennsylvania. She is one of the most influential politically and socially committed artists working in the United States.

Hayes has been the subject of retrospectives at the Whitney Museum of American Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Moderna Museet, Stockholm; and New Museum, New York; among many others. Hayes's work has been presented extensively in biennials and exhibitions, including the Seoul Mediacity Biennale; Venice Biennale; The Hammer Museum, Los Angeles; Museum Ludwig, Cologne; and the Kunstinstituut Melly (previously known as the Witte de With Center for Contemporary Art), Rotterdam; just to name a few. She has been recently featured in major exhibitions at the Museum für moderne Kunst, Weserburg, curated by Ingo Clauß; the Institute of Contemporary Art Boston, curated by Ruth Erickson; and Off Paradise, New York, curated by Nancy Spector.

Her work is part of prestigious public collections internationally, including the Hammer Museum, Los Angeles; Philadelphia Museum of Art; Tate, London; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Dallas Museum of Art; San Francisco Museum of Modern Art; Kunstmuseum St. Gallen; Museum of Modern Art, Warsaw; Neuer Berliner Kunstverein (n.b.k.), Berlin, among several others.

Currently in London, Hayes's work is on view at Holland Park station and on the 38th pocket Tube map as part of 'Art on the Underground', Transport for London's contemporary art commission programme for which she has created a new series of banner works under the title 'Come Out, Come Out'.

Sharon Hayes
Installation view, 'Come Out, Come Out'
Art on the Underground, Transport for London.
Holland Park Station, London. April 2023 – ongoing



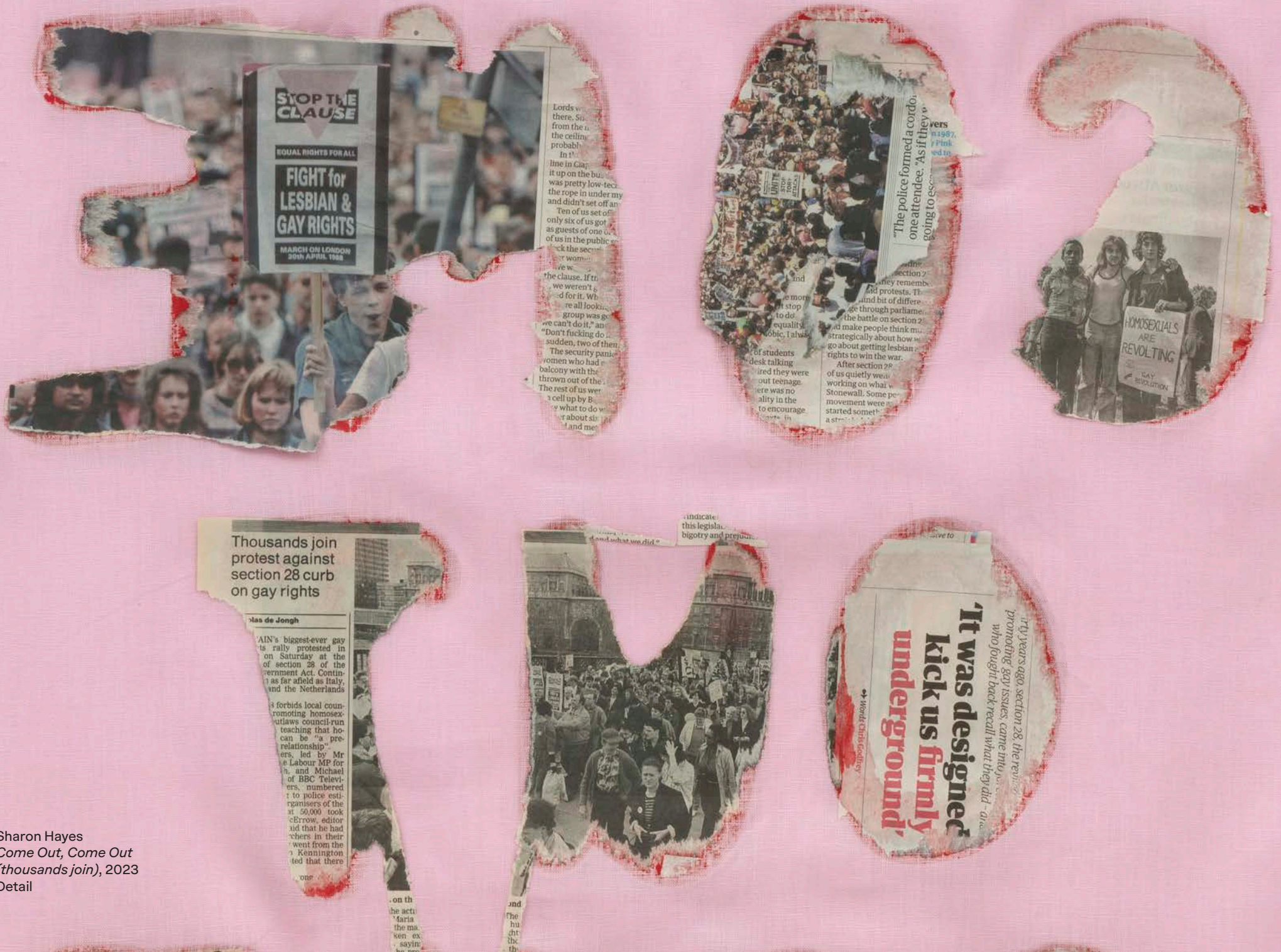
“Inspired by historic protest events and banners, ‘Come Out, Come Out’ assembles fragments of newspaper cuttings marking major events in the history of UK LGBTQ+ activism. Using the back of a fabric banner as a platform for an improvisational collage, the backward slogans reflect on the dynamic temporalities of activism and its distribution into the public sphere. Hayes’s work for the pocket Tube map cover is extended at Holland Park Tube station to include four additional artworks which alternate between the slogans and vibrant colour backgrounds along the exterior of the station.

Through ‘Come Out, Come Out’, Hayes explores the historical registers of language and is a timely reminder that holding space to come out – in resistance and in joy – is our most powerful collective act.”

–‘Art on the Underground’,
Transport for London

Sharon Hayes
Come Out, Come Out (thousands join), 2023
Linen, fabric, polyester trim, newspaper
fragments, acrylic
105.4x82.5 cm
41½x32½ in
Unique
(HAYES-2023-0124)
€ 22,000.00 (+ VAT)





STOP THE CLAUSE

EQUAL RIGHTS FOR ALL

**FIGHT for
LESBIAN &
GAY RIGHTS**

**MARCH ON LONDON
20th APRIL 1988**

Lords were there. Since the ceiling probably...
line in Cag...
it up on the bus...
was pretty low-tech...
the rope in under my...
and didn't set off any...
Ten of us set off...
only six of us got...
as guests of one of...
of us in the public...
back the second...
or women...
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we weren't...
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we can't do it," an...
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women who had...
balcony with the...
thrown out of the...
The rest of us wer...
a cell up by B...
what to do w...
about sh...
and me...

"The police formed a cordon...
one attendee. 'As if they were...
going to escape...
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**HOMOSEXUALS
ARE
REVOLTING**

**Thousands join
protest against
section 28 curb
on gay rights**

las de Jongh

AIN's biggest-ever gay...
s rally protested in...
on Saturday at the...
of section 28 of the...
Government Act. Contin...
as far afield as Italy...
and the Netherlands

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**'It was designed
to kick us firmly
underground'**

fty years ago, section 28, the re...
promoting gay issues, came into...
who fought back recall what they did - an...

Sharon Hayes
Come Out, Come Out
(thousands join), 2023
Detail

“Attuned to the ways in which language shapes human interaction—in both written and spoken forms—Sharon Hayes has paid particular attention to the vocabulary of political protest in her work. She has stated: *the speech act of protest makes meaning in a triangulation between the body that holds the sign, the words on the sign, and the place and time in which they're held.*”

—Nancy Spector
Curator

Sharon Hayes
Installation view, ‘What Do We Want?’
Neuer Berliner Kunstverein (n.b.k.), Berlin. 7 June – 29 July 2022





Sharon Hayes
Installation view, 'Come Out, Come Out'
Art on the Underground, Transport for London.
Holland Park Station, London. April 2023 – ongoing

in your lovely
voice.

Sky Hopinka

SKY HOPINKA

Sky Hopinka (born in 1984 in Ferndale, Washington) lives and works in New York. He is a member of the Ho-Chunk Nation/ Pechanga Band of Luiseño Indians. He spent a number of years in Palm Springs and Riverside, California, Portland, Oregon, and Milwaukee, Wisconsin. In Portland, he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee. He currently teaches at Bard College.

His video, photo, and text work centers around personal positions of Indigenous homeland and landscape, designs of language as containers of culture expressed through personal, documentary, and non-fiction forms of media. Recent solo exhibitions include Speed Art Museum, Louisville, Kentucky; LUMA Westbau, Zürich; San José Museum of Art, California, and Tanya Leighton, Berlin in 2023; LUMA, Arles, Broadway Gallery, New York, and Memorial Art Gallery, Rochester in 2022; Museum of Modern Art, New York; The Block Museum of Art, Chicago, Vorspiel/ transmediale, Berlin, and VOX Centre de l'image contemporaine, Montréal in 2021; and Saint Louis Art Museum, Missouri; Tate Modern, London; The Green Gallery, Milwaukee, and CCS Bard (curated by Lauren Cornell), Hessel Museum of Art, Annandale-on-Hudson in 2020, just to name a few.

Hopinka's work is included in the permanent collections of SFMOMA, San Francisco; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; The Whitney Museum, New York; Kadist, San Francisco; Milwaukee Art Museum; Minneapolis Institute of Art; Northwestern Mutual, Milwaukee; Smith College Museum of Art, Northampton; and Princeton University Art Museum, amongst others.

In 2022, he received a MacArthur Fellowship for his work in films and videos that offer new strategies of representation for the expression of Indigenous worldviews.

Sky Hopinka
Road to Meskwaki, 2022
Detail





Sky Hopinka
Road to Meskwaki, 2022
Inkjet with hand-scratched text and
UV laminate, framed
99.1x99.1 cm
39x39 in
Unique
(HOPINKA-2022-0028)
\$ 30,000.00 (+ VAT)

I think to myself as I think about body
and face and form and place,
and,
the way my hands look when they type
these words,
when they clap real loud,
when they squeeze yours real tight,
when they hold these books,
when they clutch that beer,
when they shake late at night after
tossin and turnin for hours on end
tryin to dream those dreams I had
when I was small
when you were old and
and I saw them in your words
and heard your voice.

I think to myself about body
and
the way my hands look when they
when they clap real loud
when they squeeze yours real tight
when they hold these books
when they clutch that beer
when they shake late at night after
tryin to dream those dreams I
when you were old
and I saw them in your words
and heard in your voice.



Sky Hopinka
Installation view, 'Sky HopinkaSunflower Siege Engine'
Tanya Leighton, Berlin. 28 January – 25 February 2023



Sara Issakharian

SARA ISSAKHARIAN

Sara Issakharian (born in 1983 in Tehran, Iran) lives and works in Los Angeles. She studied philosophy and sociology at UCLA before completing a master's degree at the New York Academy of Art in 2015. She was the recipient of the first-round of awards for the Art Olympia Prize in Japan in 2015.

In 2020, Issakharian was the subject of a solo exhibition, titled 'Open Window', at the prestigious Künstlerhaus Bethanien in Berlin. She has recently been included in group exhibitions at Site131 in Dallas, Texas; Andrew Kreps Gallery in New York; 'Think Pinker' (curated by Beth Rudin DeWoody), at Gavlak, Los Angeles; and is currently included in 'Coming Across: Expression and Empowerment' at Analog Diary, New York. She was featured at the Walker Art Center, premier Avant Garden Benefit Auction in 2022.

Tanya Leighton presented Issakharian's first solo exhibitions: 'There's a whole life in that, in knowing that the sun is there', in Los Angeles in 2021, and 'Behold mother, I make all things new' at Tanya Leighton, Berlin in 2022. In September 2023, a new exhibition of Issakharian's work will open at Tanya Leighton, Los Angeles and UTA Artist Space, Los Angeles in October 2023. A new large scale installation of her work is forthcoming at the Jewish Museum, New York opening in March 2024.

Issakharian's work is held at the Art Collection of the University of Chicago Booth School of Business; the Nasher Collection, Texas, and numerous significant museum board trustee and private collections internationally.

Sara Issakharian
One Day, 2023
Detail





Sara Issakharian
One Day, 2023
Acrylic, ink, charcoal, pastel,
and marker on canvas
198.1x217.2 cm
78x85½ in
Unique
(ISSAKHARIAN-2023-0085)
\$ 32,000.00 (+ VAT)



Sara Issakharian
Installation view, 'There's a whole life in that, in knowing that the sun is there'
Tanya Leighton, Los Angeles. 18 August – 16 September 2021



“Each of Issakharian’s paintings begins as a complex, dense composition. And as she works, she eliminates components to create space and light. The drawing’s tension between the sombre and the playful, between light and dark gives way to a meditative emptiness in the drawings; its emptiness is a critical aspect of her work, Issakharian explains, “They are an opening for me to engage with the viewer, to bring them into conversation.” There is movement, a flow in her works that carries the viewer along this path between hope and fear.”

–Shiva Balaghi, Ph.D.
Cultural Historian at the University of
California, Santa Barbara



Sara Issakharian
One Day, 2023
Detail

An abstract painting featuring a composition of large, flat, geometric color fields in shades of blue, red, and pink. In the lower right corner, a hand is depicted holding a vibrant red rose. The text 'Simone Kennedy Doig' is centered over the composition in a white, sans-serif font.

Simone Kennedy Doig

SIMONE KENNEDY DOIG

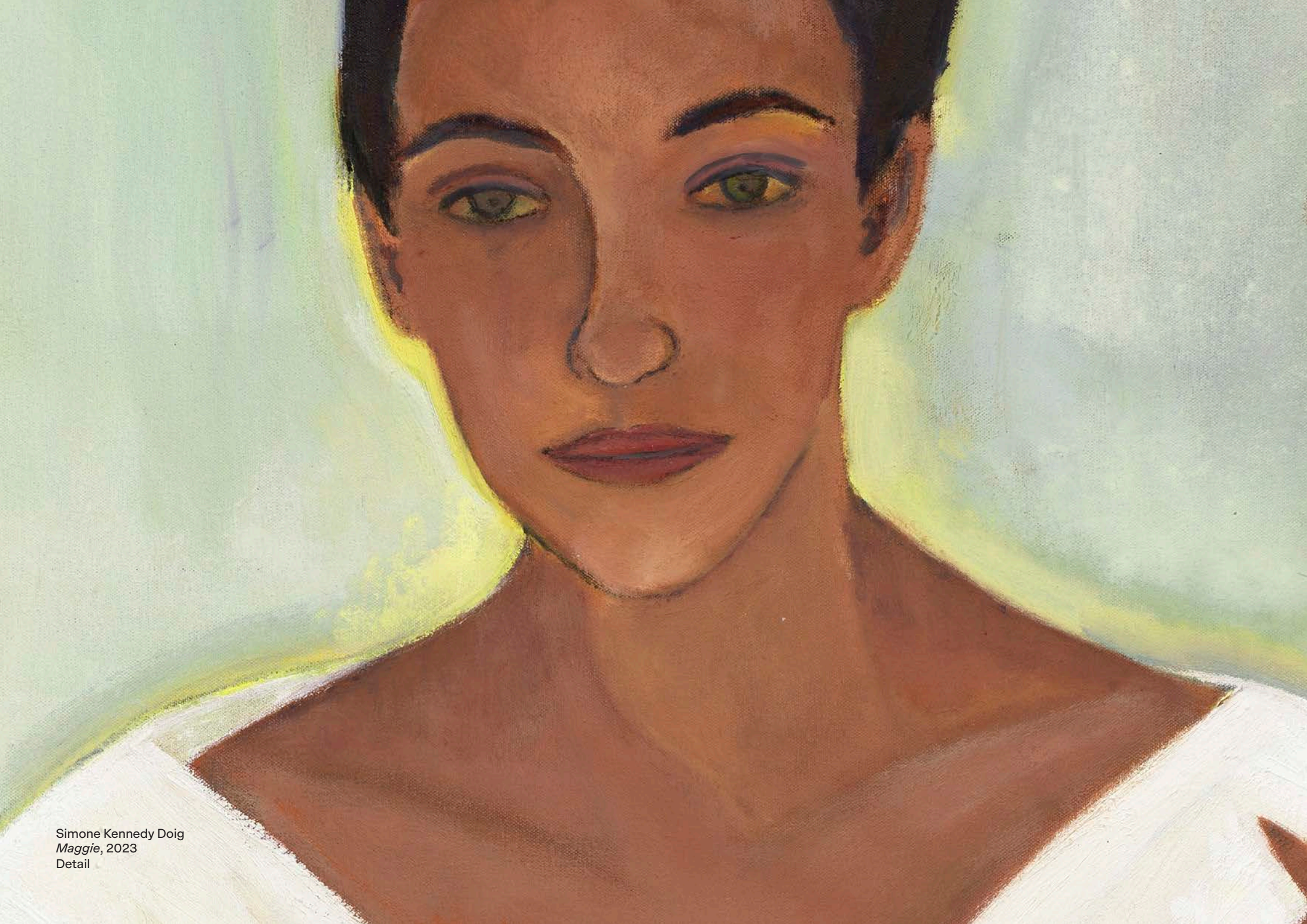
Simone Kennedy Doig (born in 1994 in London) lives and works between London and Port of Spain, Trinidad. She received her BA from the Slade School of Fine Art, London and her foundation degree in Fine Art from Central Saint Martins, London.

Her first solo exhibition opened at BAERT, Los Angeles in 2022. Her work has been included in several group exhibitions including 'Wild Dogs' at Michael Werner, New York; 'Everything is Personal' at TRAMPS, New York; 'Homework' at Madragoa, Lisbon; 'Paint, also known as blood' at the Museum of Modern Art, Warsaw; 'Paintings for the Temple of Love' at Cob Gallery, London, and 'Lore of the Land' at Churchgate Gallery, Somerset, among others.

A forthcoming solo exhibition at Tanya Leighton, Berlin is scheduled for September 2023.

Simone Kennedy Doig
Maggie, 2023
Oil on canvas
150x120 cm
59x47¼ in
Unique
(DOIG-2023-0001)
€ 20,000.00 (+ VAT)





Simone Kennedy Doig
Maggie, 2023
Detail

“Simone Kennedy Doig spent the first eight years of her life in East London, before moving to Trinidad with her family. She returned to her childhood borough to complete her studies and stayed. Hybrid identity as the consequence of migration is the most important theme in Doig’s painting. The second is women: their subjectivity, autonomy and mutual relations. Her realistic, narrative paintings feature a wide range of saturated colours, making the experience of depicted scenes much more intense.

Her use of colour, as well as an illustrative, often simplified approach to figures, evokes associations with Latin American painting. Doig uses the medium to interpret everyday life, especially that characteristic to her local area.”

–Natalia Sielewicz
Curator, Museum of Modern Art, Warsaw



A portrait of a young man with dark hair and a mustache, wearing a bright blue V-neck shirt. He is looking directly at the camera with a neutral expression. The background is a textured, painterly green, suggesting foliage. The lighting is soft, coming from the front. The overall style is that of a contemporary oil or acrylic painting.

Matthew Krishanu

MATTHEW KRISHANU

Matthew Krishanu (born in 1980 in Bradford, England) lives and works in London. His first solo exhibition at the gallery, 'Arrow and Pulpit', opened at Tanya Leighton, Berlin in Winter 2021. In 2022, Krishanu made his U.S. debut as the inaugural exhibition at LGDR, New York.

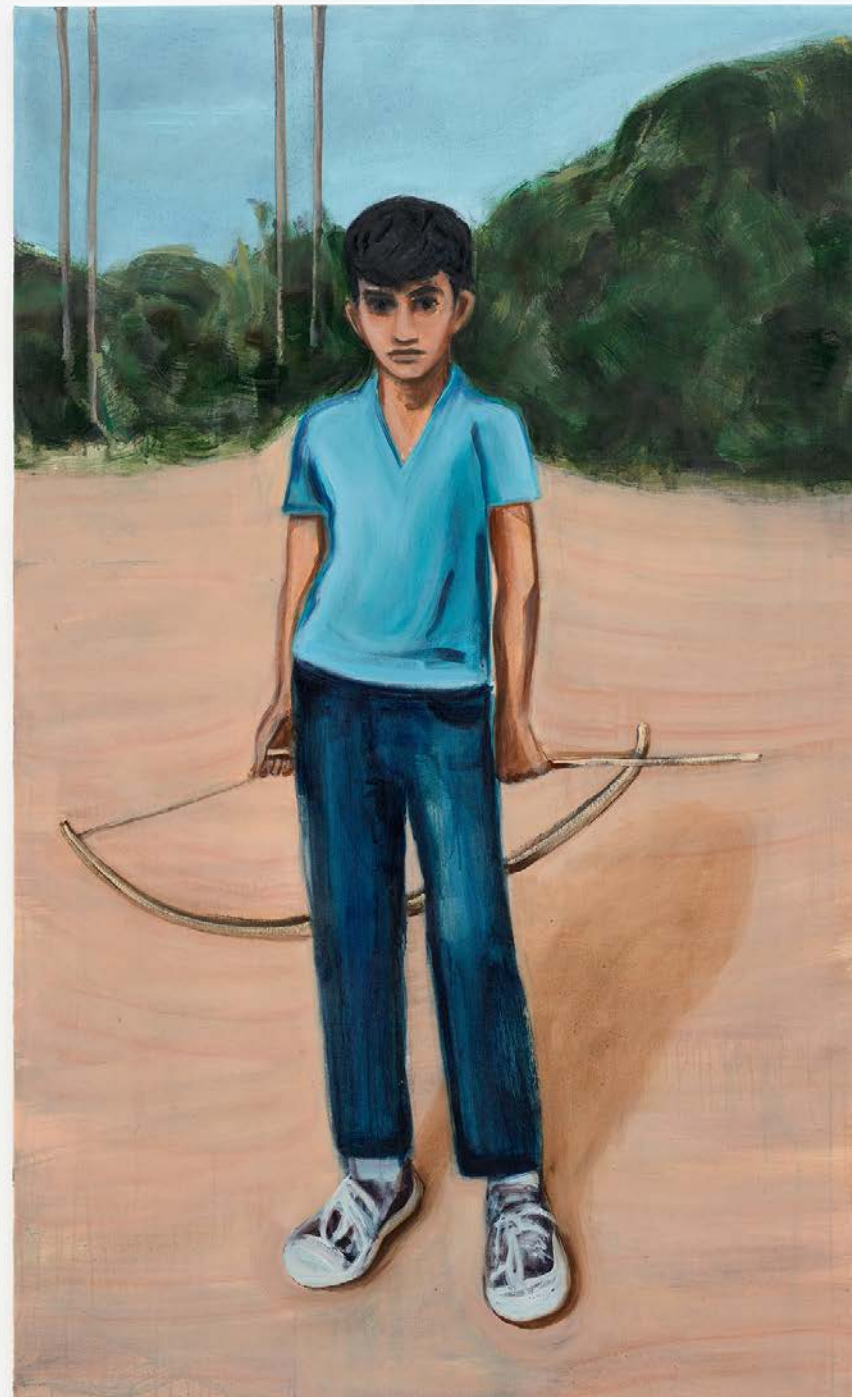
He has been the subject of solo exhibitions at the Institute for International Visual Arts, London; the Midlands Art Centre, Birmingham; the Ikon Gallery, Birmingham; and Huddersfield Gallery, Huddersfield. His work has also been included in group exhibitions such as 'Prophecy' at Warwick Arts Centre, Coventry in 2022; 'Mixing It Up: Painting Today' at the Hayward Gallery, London in 2021; 'Everyday Heroes' at Southbank Centre, London in 2020; 'Childhood Now' (with Chantal Joffe and Mark Fairington) at Compton Verney, Warwickshire, and 'Made in Britain', The National Museum in Gdańsk, Poland in 2019, just to name a few.

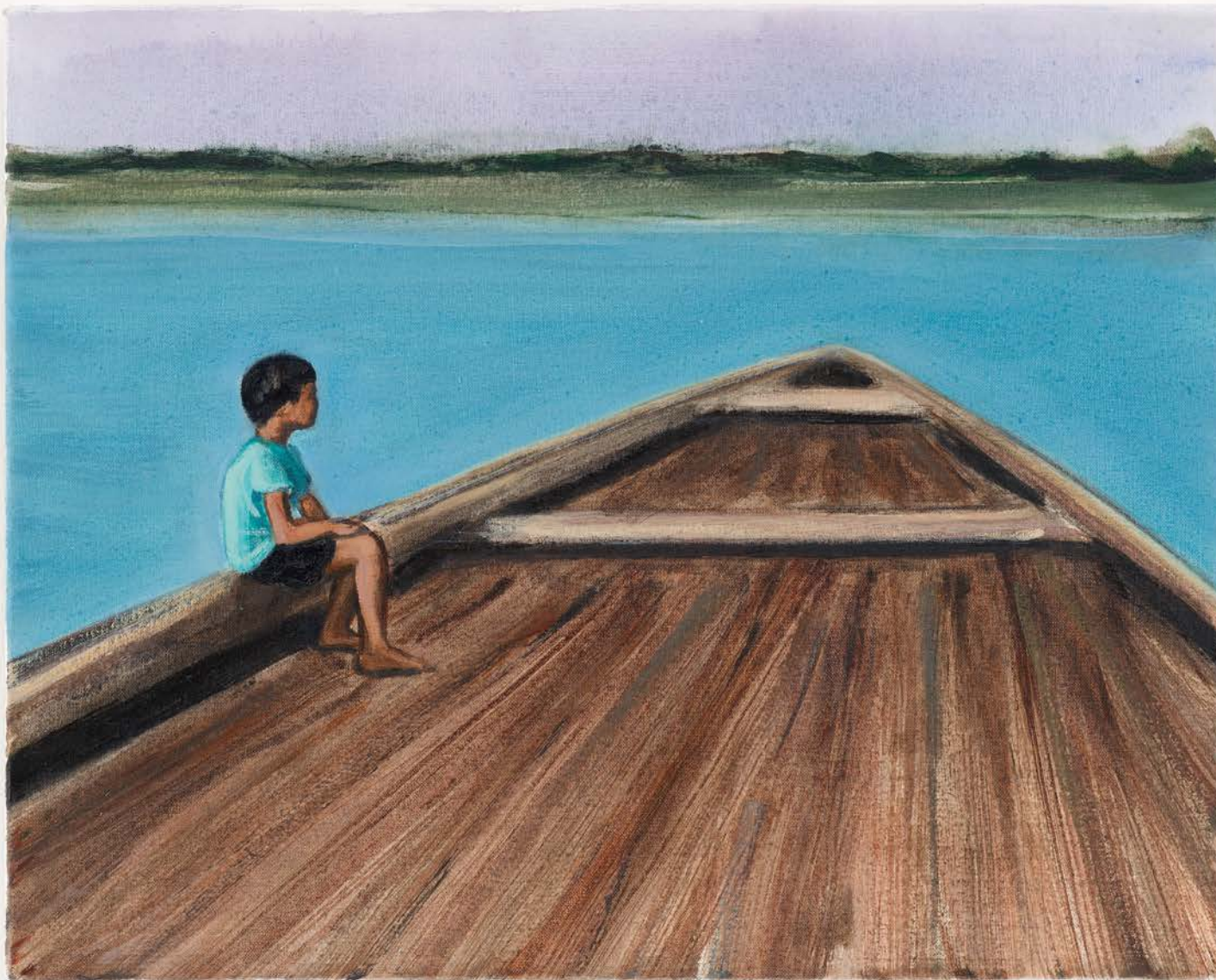
Krishanu has forthcoming exhibitions at Whitechapel Gallery, London ('15 Paintings') and Tanya Leighton Los Angeles in November 2023; as well as a major solo exhibition at Camden Arts Center, London, in 2024.

His first monograph, was published earlier this year by Anomie Press. This special publication presents three key bodies of Krishanu's work produced over the course of the past sixteen years, and features two new essays by Mark Rappolt and Dr Dorothy Price, and an interview with Ben Luke. A recent interview with Krishanu and Ben Luke can also be heard on the Art Newspaper's 'A Brush With' podcast.

Krishanu's work is part of numerous permanent collections including the Government Art Collection of the United Kingdom; the Arts Council Collection, London; Central Saint Martins (UAL), London; China Academy of Art Museum, Hangzhou, China; Jiangsu Art Museum, Nanjing, China; Kiran Nadar Art Museum, New Delhi; Komechak Art Gallery, Chicago; Royal Brompton & Harefield NHS Foundation Trust, London, amongst others.

Matthew Krishanu
Boy (Blue) with Bow and Arrow, 2023
Oil and acrylic on canvas
180x110 cm
70⅞x43¼ in
Unique
(KRISHANU-2023-0036)
€ 30,000.00 (+ VAT)





Matthew Krishanu
Boy on Boat, 2023
Oil and acrylic on canvas
40x50 cm
15¾x19¾ in
Unique
(KRISHANU-2023-0037)
€ 14,000.00 (+ VAT)



Matthew Krishanu
Boy on Boat, 2023
Detail



Matthew Krishanu
Installation view, 'Mixing It Up: Painting Today'
Hayward Gallery, London. 9 September – 12 December 2021

“Ideas about race, history and religion underpin Krishanu’s practice but ultimately what makes his paintings so beguiling is their ambience of childlike wonder. By juxtaposing real elements, such as climbing frames and seesaws with expanses of gossamer-like pastel washes, he infuses his canvases with an elusive otherworldliness.”

–Elizabeth Fullerton
The Guardian, November 2022

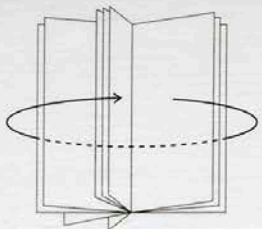
Matthew Krishanu
Shrine (Candles and Christ), 2022
Acrylic on canvas
100x80 cm
39³/₈x31¹/₂ in
Unique
(KRISHANU-2023-0038)
€ 23,000.00 (+ VAT)





Matthew Krishanu
Shrine (Candles and Christ), 2022
Detail

Andrew Kuo



The 40th page.
The 400th page.



The clearest fade in and fade out.
A monumental story about last year.
Another. Another. Another. Another.
Yellow, red and a little bit of green.



Living the same sentences twice.
February and March in full detail.
4/4/20, 4/4/21 and 4/4/22.
Wishing for the most and getting it

ANDREW KUO

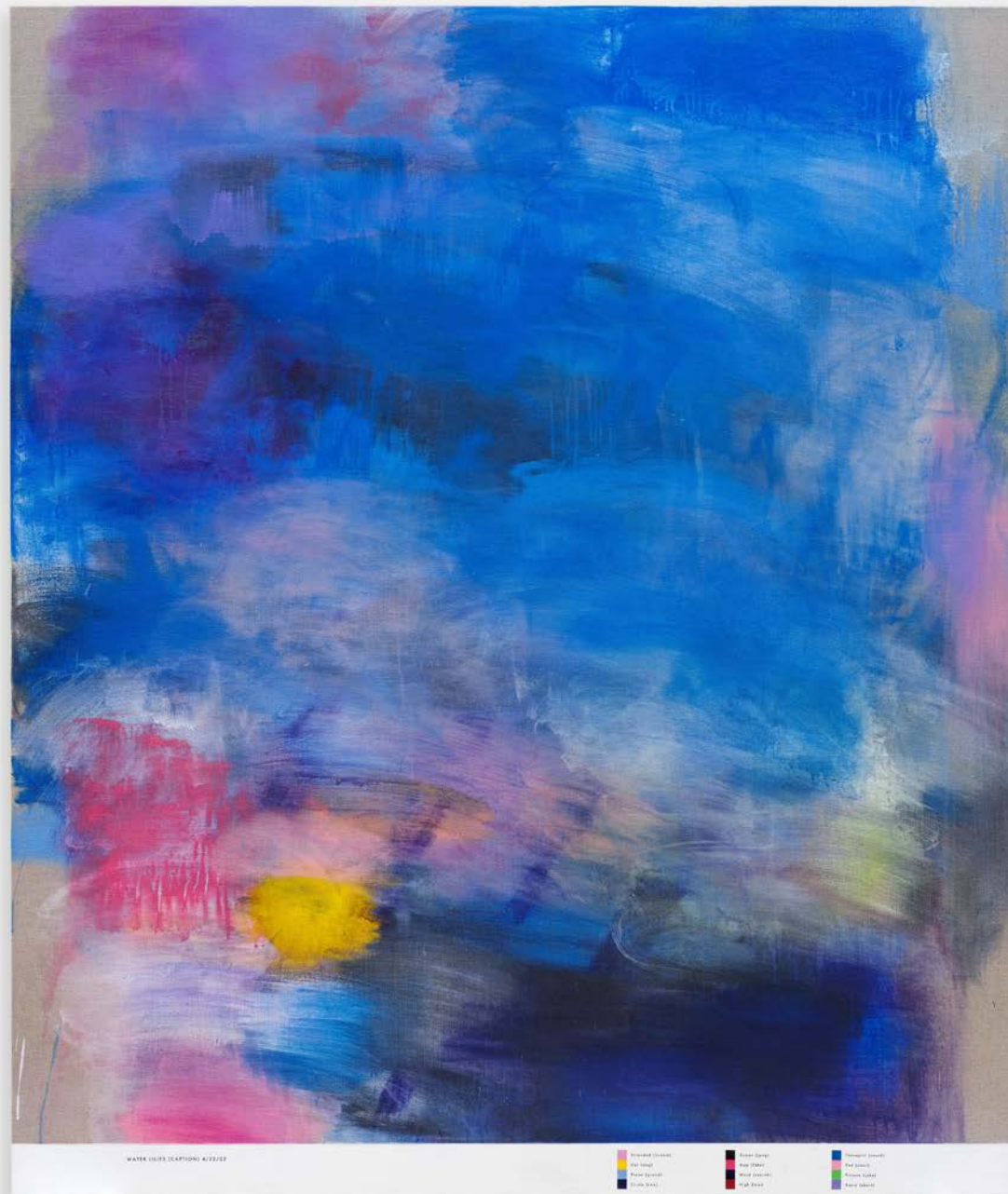
Andrew Kuo (born in 1977 in Queens, New York) is a New York-based artist known for his data-informed paintings. He also makes charts and graphics for the New York Times.

A recent participant in the citywide initiative, 'Art on the Grid', awarded by Public Art Fund, New York in 2020, Kuo has held solo exhibitions at Tanya Leighton, Los Angeles in 2022; Broadway Gallery, New York in 2021; Marlborough, London in 2018; Green Gallery, Milwaukee in 2017; Marlborough, New York in 2016; and Galeria Marabini, Bologna in 2012.

Other recent exhibitions include 'Why I Make Art' (curated by Brian Alfred) at Miles McEnery Gallery, New York in 2022; 'Ten Years' at Halsey McKay, New York in 2021; 'Heterotopia I' (curated by Gea Politi) at The Academy of Fine Arts of Venice, Italy in 2019, and 'Something Green' at Reyes Projects, Birmingham, Michigan in 2017, among others.

His work is included in the permanent collection of The Eli and Edythe Broad Art Museum, Michigan. Forthcoming, Kuo will be presenting his work at Broadway Gallery, New York in 2024.

Andrew Kuo
Water Lilies (Caption) 4/22/23, 2023
Acrylic and carbon transfer on linen
139.7x165.1 cm
55x65 in
Unique
(KUO-2023-0014)
\$ 28,000.00 (+ VAT)





Andrew Kuo
Water Lilies (Caption) 4/22/23, 2023
Detail

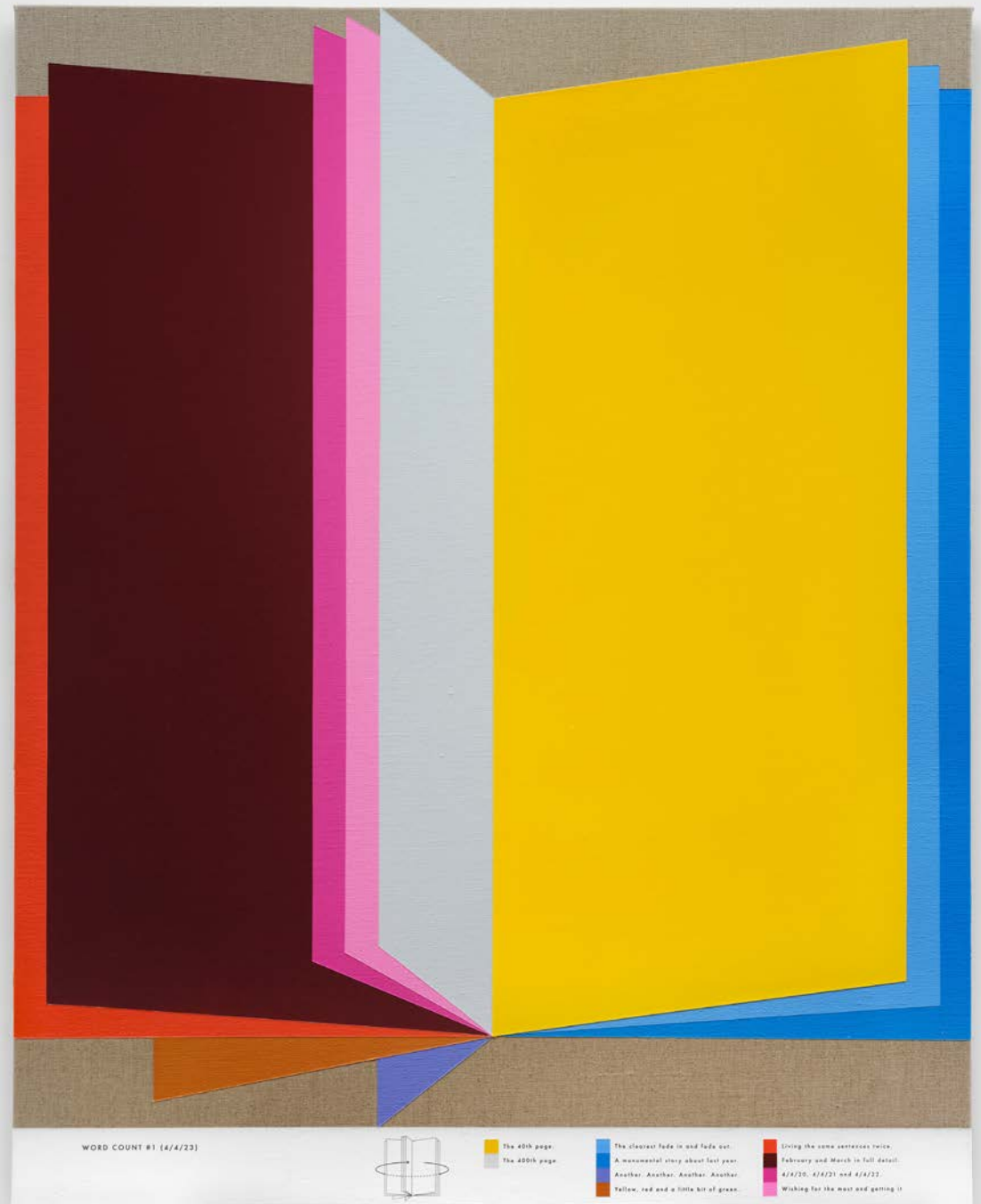
Andrew Kuo
Word Count #1 (4/4/23), 2023
 Acrylic and carbon transfer on linen
 114.3×91.4 cm
 45×36 in
 Unique
 (KUO-2023-0015)
 \$ 18,000.00 (+ VAT)



“Andrew Kuo is most widely known for his complex, emotionally intricate infographic charts. The poetry comes first from the foundational conceit of quantifying the unquantifiable, as the charts measure varying degrees of intangible phenomena like sadness, friendship, and identity. (...) These paintings stand as totems to our ever-unfulfilled desire to reason with an unreasonable world. Then there’s the fact that beyond the poignant framework of the infographics, they doubly succeed as strong, hardfought abstract art.”

–Wallace Ludel
The Art Newspaper, April 2021

Andrew Kuo
Word Count #1 (4/4/23), 2023
Acrylic and carbon transfer on linen
114.3×91.4 cm
45×36 in
Unique
(KUO-2023-0015)
\$ 18,000.00 (+ VAT)





Andrew Kuo
Installation view, 'TMI'
Tanya Leighton, Los Angeles. 24 August – 24 September 2022



Oliver Laric



OLIVER LARIC

Oliver Laric (born in 1981 in Innsbruck, Austria) lives and works in Berlin. In his practice, he explores themes such as authorship and authenticity. Working across video, 3D-printed sculpture and installation, Laric's work demonstrates the ways in which imagery has been (re-)used over time and remains available – to be recycled, over and over, in inventive and contemporary ways. 3D models of all sculptures are available for free download on threedscans.com.

In 2022, Laric opened three solo exhibitions all titled 'Exoskeleton', at venues including OCAT, Shanghai (curated by Martin Germann) and Tanya Leighton, Berlin. In 2021, he was awarded the RLB-Kunstpreis which earned him a solo exhibition at the Ferdinandeum, Innsbruck, Austria. Other recent solo exhibitions include 'Betweenness' at Stedelijk Museum, Amsterdam and 'Timelapse' at S.M.A.K., Ghent both in 2021; 'Standbild', Johanniterkirche, Feldkirch, Austria in 2020; as well as Forum Arte Braga, Portugal, 'Currents 116' and 'New Media Series – Oliver Laric' at St. Louis Art Museum in 2019.

Recent group exhibitions include FMAV Fondazione Modena Arti Visive, Modena; Kunstmuseum Bonn; Kunsthal Charlottenborg, Copenhagen; MAXXI L'Aquila, Italy all in 2022. MUDAM, Luxembourg; Beaufort Triennial 21, Middelkerke, Belgium; Seoul Mediacity Biennale, and Halle für Kunst Steiermark, Graz, all in 2021.

Laric's work is held in public collections including MuMOK, Vienna; Sammlung Philara, Düsseldorf; Stedelijk Museum, Amsterdam; Institute of Contemporary Art, Boston; Cleveland Museum of Art; Walker Art Center, Minneapolis; Fondation Galleries Lafayette, Paris, and KAI 10 | Arthema Foundation, Düsseldorf, among many others.

Mémoire vive', a large-scale solo exhibition at Musée de la Romanité, Nîmes, France features the artist's newest body of work, a commissioned series of scan-based sculptures produced for the first time in aluminium. The exhibition will be on view until 30 December 2023.

Oliver Laric
Boy with Dog, 2023
Aluminium, aluminium base
161x33.3x33.7 cm
63⅜x13⅞x13¼ in
Unique
(LARIC-2023-0254)
€ 45,000.00 (+ VAT)





“Laric’s project might best be described as a kind of digital neoclassicism. His digital practice and physical sculptures is situated within the intellectual history of neoclassical imitation, the accretive legacies of antique models and the challenge of discussing ‘originals’, ‘imitations’, and ‘copies’ within historic practices where multiple versions of a single design were expected and making small modifications to recognisable models was standard practice.”

—Melissa L. Gustin
British Art Studies, March 2023

Oliver Laric
Boy with Dog, 2023
Detail



Oliver Laric
Installation view, 'Mémoire vive'
Musée de la Romanité, Nîmes. 21 April – 31 December 2023

Oliver Laric
Boy with Dog, 2023
Detail





Oliver Laric
Installation view, 'Mémoire vive'
Musée de la Romanité, Nîmes. 21 April – 31 December 2023

An abstract artwork featuring layered, organic shapes in warm, earthy tones of orange, tan, and brown. The shapes are cut out and layered, creating a sense of depth and movement. Dark, shadowed areas are visible between the layers, particularly in the upper and lower portions of the composition. The overall texture is grainy and painterly.

Oliver Osborne

OLIVER OSBORNE

Oliver Osborne (born in 1985 in Edinburgh) lives and works in Berlin. Recent solo exhibitions include Tanya Leighton, Los Angeles in 2023; Tanya Leighton, Berlin, JVDW, Düsseldorf, and Union Pacific, London in 2022; The Bunker, Santa Monica and Galeria Pelaires, Palma de Mallorca in 2021; Braunsfelder, Cologne in 2020; Peles Empire, Berlin, Gió Marconi, Milan, and Bonner Kunstverein, Bonn in 2019, among others.

Osborne's work has been part of group exhibitions at La Traverse, Marseille; Pas une Orange, Barcelona; Pact, Paris; Union Pacific, London; Hamburger Kunsthalle, Hamburg; Inverleith House, Royal Botanic Garden, Edinburgh; Max Hetzler, Berlin; and the German Embassy, London, just to name a few.

His work has been the subject of catalogues published by Braunsfelder, Cologne, 2020; Bonner Kunstverein, 2018 and Mousse, 2016.

Oliver Osborne
Portrait of the Artist's Son II, 2023
Oil on herringbone linen
75x65 cm
29½x25⅝ in
Unique
(OSBORNE-2023-0124)
€ 25,000.00 (+ VAT)





Oliver Osborne
Portrait of the Artist's Son II, 2023
Detail



Oliver Osborne
Portrait of the Artist's Son II, 2023
Detail

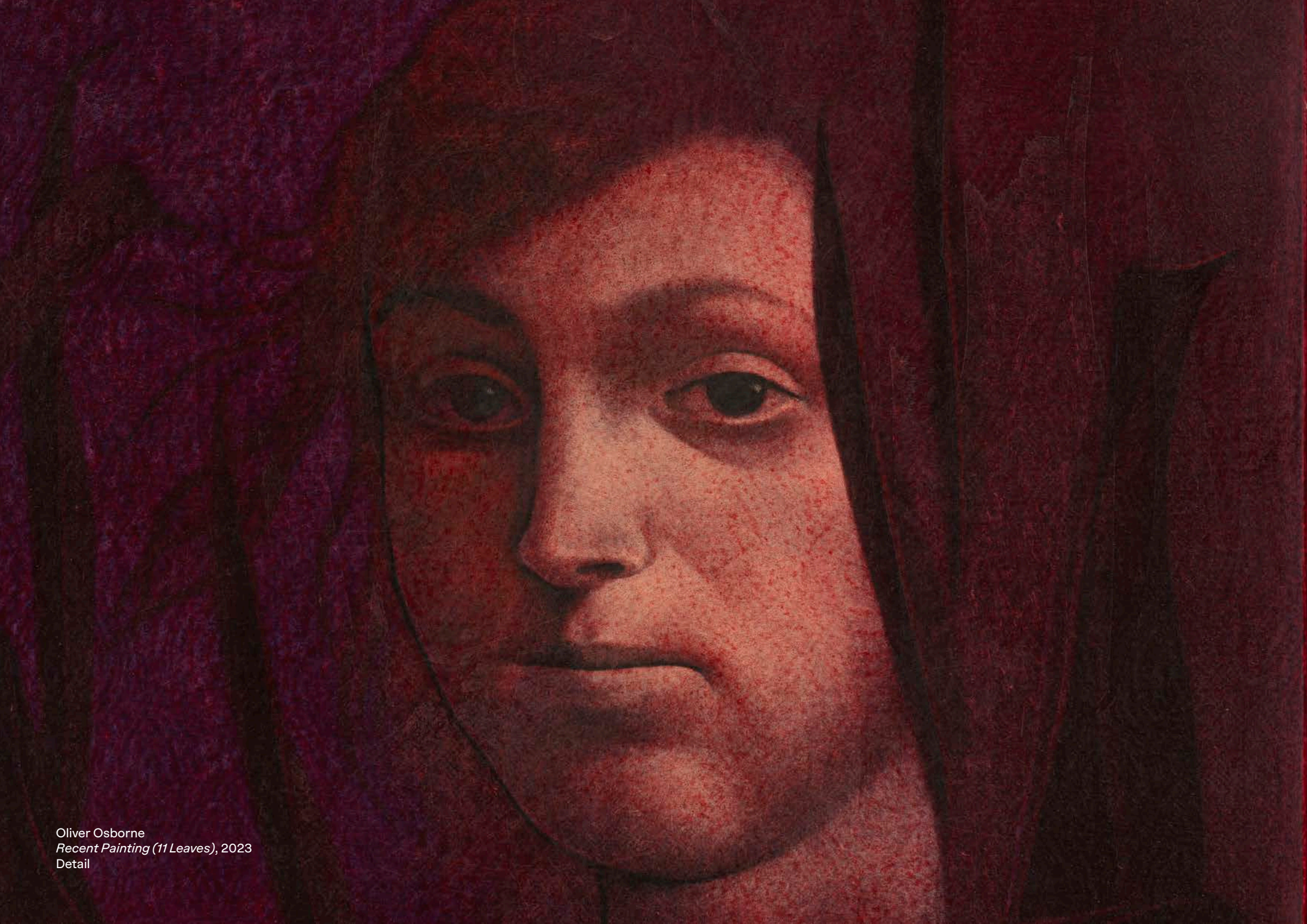
“Were a person to analyse the role of nostalgia in contemporary art, it would be challenging to find a better case study than the freakishly talented and psychedelically old-fashioned painter Oliver Osborne.

His sadistically labour-intensive portraits depict an androgynous person looking calmly out towards the viewer: shoulders quarter-turned, face framed by thick-flowing hair. Although it appears to be the same person in every painting, dramatic variations cast the figures as variations on a single avatar.”

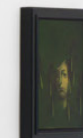
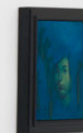
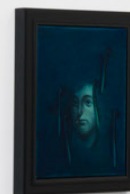
–Mitch Speed
Frieze, August 2022

Oliver Osborne
Recent Painting (11 Leaves), 2023
Oil on linen
40x35 cm
15¾x13¾ in
Unique
(OSBORNE-2023-0127)
€ 17,000.00 (+ VAT)





Oliver Osborne
Recent Painting (11 Leaves), 2023
Detail



Oliver Osborne
Installation view, 'Recent Painting'
Tanya Leighton, Berlin. 7 March – 8 April 2023

“From flora to humanoid faces to the art of painting, nothing is quite what it seems. This includes Osborne’s Old Worldliness, which is evidenced in his painting technique, whose extreme subtlety springs from The Netherlands between the 15th and 17th centuries. Then there are his backgrounds, dusky like those of 19th-century symbolism, and the glossy black stepped frames which encase each painting and are so stuffy that they’re fresh.”

–Mitch Speed
Frieze, August 2022

Oliver Osborne
Untitled, 2023
Oil on linen
40x45 cm
15¾x17¾ in
Unique
(OSBORNE-2023-0125)
€ 18,000.00 (+ VAT)





“Osborne simultaneously embraces and rejects old-school painting via a technique so mechanically refined that it verges on being no technique at all. Almost twisted in its internal incongruity, this approach expresses the conflict inherent in one’s aesthetic tastes being stranded in the metaphysical blur of the past – a kind of nostalgia, to be sure. Osborne’s skill lies in knowing that his job is not to cure but to echo and amplify this troublesome feeling and that this requires an unflinching embrace of painting’s antediluvian thrill.”

–Mitch Speed
Frieze, August 2022

Oliver Osborne
Recent Painting (12 Leaves), 2023
Oil on linen
45x35 cm
17¾x13¾ in
Unique
(OSBORNE-2023-0126)
€ 17,000.00 (+ VAT)



Oliver Osborne
Recent Painting (12 Leaves), 2023
Detail



Oliver Osborne
Installation view, 'German Afternoons'
Tanya Leighton, Berlin. 2 July – 27 August 2022



Oliver Osborne
Barbara Villiers, 2023
Oil on linen
54.5×48.5 cm
21½×19⅞ in
Unique
(OSBORNE-2023-0128)
€ 20,000.00 (+ VAT)



Oliver Osborne
Barbara Villiers, 2023
Detail



Dan Rees

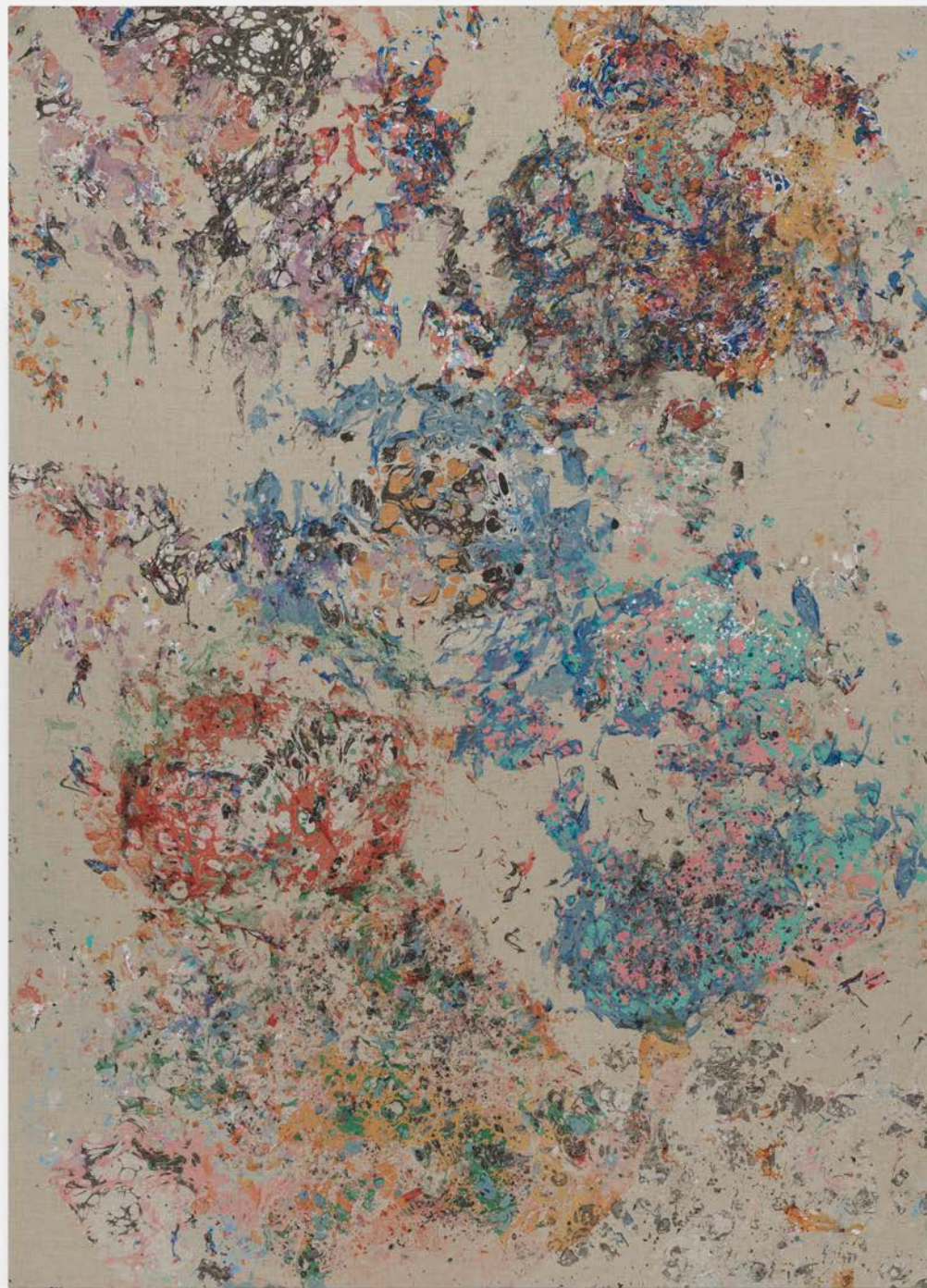
DAN REES

Dan Rees (born in 1982 in Swansea, United Kingdom) lives and works in Berlin. Rees studied at the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt am Main until 2009 and graduated from Camberwell College of Arts, London in 2004.

His most recent solo exhibition 'Aleatory Compensatory' opened at Tanya Leighton, Berlin in March 2023. Other recent exhibitions of Rees's work include 'The Beauty of Early Life' at ZKM Center for Art and Media, Karlsruhe and 'OMNIBUS' at Kinderhook & Caracas, Berlin both in 2022; 'World Art Trends 1982' at Nuno Centeno, Porto in 2021; 'Attachment' at T293, Rome in 2018, and 'Road Back To Relevance', Nomad Foundation, Rome in 2016.

Rees's work is in major public collections including Tang Museum, Skidmore College, New York; National Museum, Wales, and the Henry Art Gallery Collection, Seattle.

Dan Rees
Art now more than ever, 2023
Ink on linen
180x130 cm
70⅞x51⅞ in
Unique
(REES-2023-0383)
€ 25,000.00 (+ VAT)



Dan Rees
Art now more than ever, 2023
Detail





Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians, 2023*
Ink on canvas
120x120 cm
47¼x47¼ in
Unique
(REES-2023-0379)
€ 19,000.00 (+ VAT)



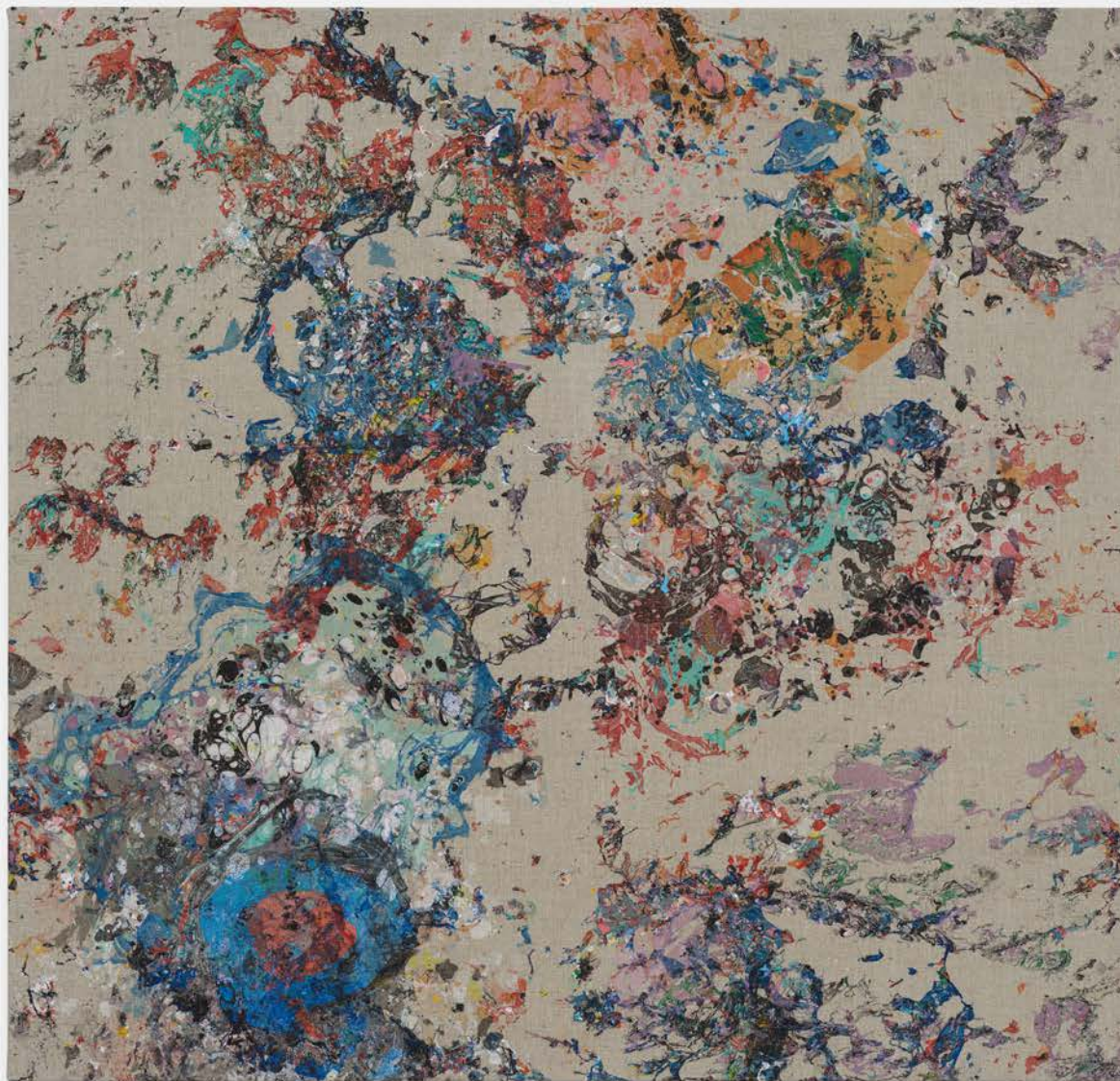
“Rees’s new marble works, with their hobbyist art and children’s art connection have an uncertain claim to painting, (the serious medium). In the same way, painting itself has an uncertain claim to art in general, mainly because we should have moved on from its privileged status. Marbling is to painting, what painting is (often) to art, a reminder of the need for the visually harmonious to temporarily settle the discomfort of permanent crises.”

–Steven Warwick
‘Feels Good Man’

Dan Rees
*The introverted thought architect
dwells behind the moon that is taken
over by extroverted technicians, 2023*
Detail



Dan Rees
Installation view, 'Aleatory Compensatory'
Tanya Leighton, Berlin. 4 March – 15 April 2023



Dan Rees
Art now more than ever, 2023
Ink on linen
96x100 cm
37³/₄x39³/₈ in
Unique
(REES-2023-0376)
€ 16,000.00 (+ VAT)

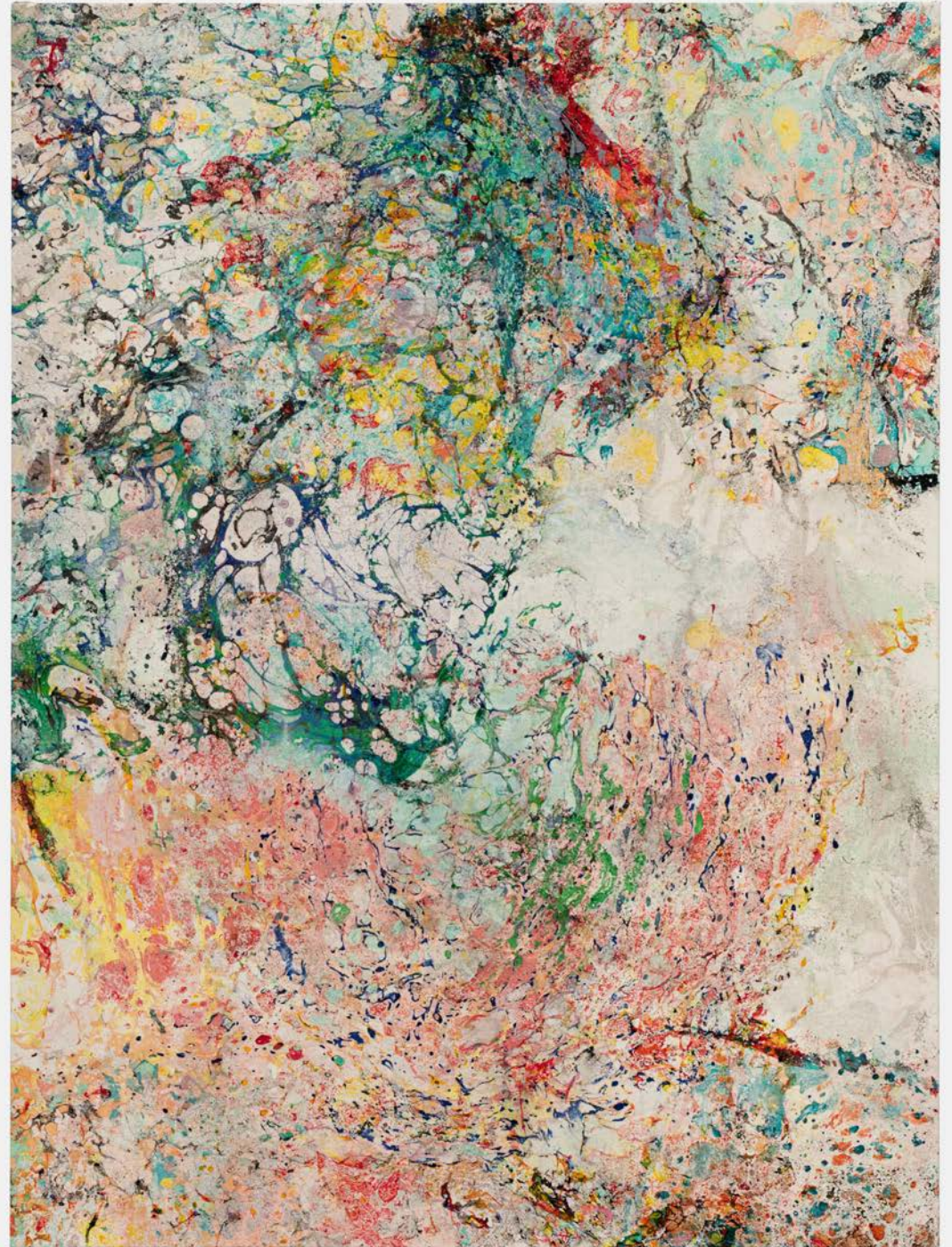
Dan Rees
Art now more than ever, 2023
Detail



"We need art now more than ever is a phrase that was repeated in various forms during the great unknown of a global pandemic. People, both professionals and pub philosophers, found themselves clutching at straws in an attempt to navigate meaning in this troubled time. During this period, art was being asked to assume the role of an instrument of social catharsis rather than a form of social critique. Much like on a social media timeline or under an authoritarian regime, the user was asked to harness their feelings. These new works of Rees's are directly inspired against the implicit desire within the phrase *we need art now more than ever* to condemn art to a conciliatory function."

–Steven Warwick
'Feels Good Man'

Dan Rees
Art now more than ever, 2023
Ink on canvas
80x60 cm
31½x23¾ in
Unique
(REES-2023-0375)
€ 11,000.00 (+ VAT)





Jimmy Robert



JIMMY ROBERT

Jimmy Robert (born in Guadeloupe, FR in 1975) lives and works in Berlin. His work, which often brings out a poetic dimension in everyday materials, breaks down the division between image and object. Robert examines the relationship between body and material and exposes art history to new interpretations in regard to gender and ethnicity while also posing questions about how a movement can be preserved and how it can be presented in an exhibition context.

He was the subject of a mid-career survey at Nottingham Contemporary in 2020, which travelled to Museion, Bolzano and CRAC Occitanie, Sète in 2021.

Other recent solo exhibitions include Centre National de la Danse, Paris in 2023 (as part of the large-scale group exhibition 'Exposé-es' curated by François Piron at Palais de Tokyo, Paris); Kunsthalle Baden-Baden and Künstlerhaus Bremen in 2022; The Hunterian, Glasgow in 2021; La Synagogue De Delme, France in 2018; Museum M, Leuven in 2017; Power Plant, Toronto in 2013; and Museum of Contemporary Art, Chicago and Jeu de Paume, Paris in 2012. His work has been included in recent group exhibitions at Amtsalon, Berlin; Fondation Espace Écureuil pour l'Art Contemporain, Toulouse in 2023, and 5th Aichi Triennale, Japan; Centro de Arte Dos de Mayo, Madrid, and PLATO Ostrava, Czech Republic in 2022, among many others.

Robert's work is currently on view in a solo exhibition titled 'Asymmetrical Grammar' at Moderna Museet, Malmö.

Jimmy Robert
Untitled (Frammento), 2023
Archival inkjet print, oak veneered wooden
pedestal, black ribbon
126x30x30 cm
49⁵/₈x11¹/₄x11¹/₄ in
Unique
(ROBERT-2023-0120)
€ 17,000.00 (+ VAT)





Jimmy Robert
Untitled (Frammento), 2023
Detail



“Jimmy Robert’s conceptually driven practice encompasses performance, photography, film and sculpture, exploring their boundaries and confluences. Robert offers up his own body to encounter and confront unyielding institutional frameworks and narratives. He uses abstraction as a way to represent the body and allude to the many elements constituting one’s identity.

In his photographic compositions, Robert combines objects, photographs, images, drawings and fragments of raw materials – the compositions render the objects as actors and the image frame as a performative space.”

–Léon Kruijswijk
Curator, KW Institute for
Contemporary Art, Berlin

Jimmy Robert
Untitled (Frammento), 2023
Back view



Jimmy Robert
Installation view, 'Appui, tendu, renversé'
CRAC Occitanie, Sète, France. 8 October 2021 – 6 February 2022

An abstract painting featuring two large, stylized, organic shapes. The shape on the left is primarily pink and orange, with a small, dark, circular opening in the center. The shape on the right is primarily light blue and white, also with a small, dark, circular opening. The background is a dense, textured composition of various colors including blue, green, yellow, and red, with visible brushstrokes and a sense of movement. The overall style is expressive and painterly.

Adrienne Rubenstein

ADRIANNE RUBENSTEIN

Adrienne Rubenstein (born in 1983 in Montreal, Quebec) lives and works in New York. Her exuberant paintings call on the earliest reaches of memory and feature a propensity for layering and improvisation. Permeated by pronounced reverie, as if to stake claim over the imaginative possibilities of paint, the works possess an unmistakable scruffiness in texture and a confident, relaxed attitude.

Recent solo exhibitions include Broadway Gallery, New York; Tif Sigfrids, Athens, Georgia; and Deli Gallery, New York. Her work has been reviewed by Artforum and The New York Times. Rubenstein is also an avid curator having organized exhibitions for CANADA, New York; Loyal Gallery, Stockholm; and Venus, Los Angeles, among others.

Tanya Leighton debuted a solo presentation of new paintings by Rubenstein at the Dallas Art Fair in April 2023. Her solo exhibition 'Blue' at Tanya Leighton, Los Angeles runs until 1 July 2023.

Adrienne Rubenstein
Table with Goldfish and Broccoli, 2023
Oil on canvas
119.4×96.5 cm
47×38 in
Unique
(RUBENSTEIN-2023-0023)
\$ 16,000.00 (+ VAT)





Adrianne Rubenstein
Table with Goldfish and Broccoli, 2023
Detail



Adrianne Rubenstein
Installation view, 'Heart View Knot Bird'
Tanya Leighton, Los Angeles. 23 November 2022 – 7 January 2023



Adrianne Rubenstein
Fountain, 2023
Oil on canvas
182.9x243.8 cm
72x96 in
Unique
(RUBENSTEIN-2023-0022)
\$ 30,000.00 (+ VAT)

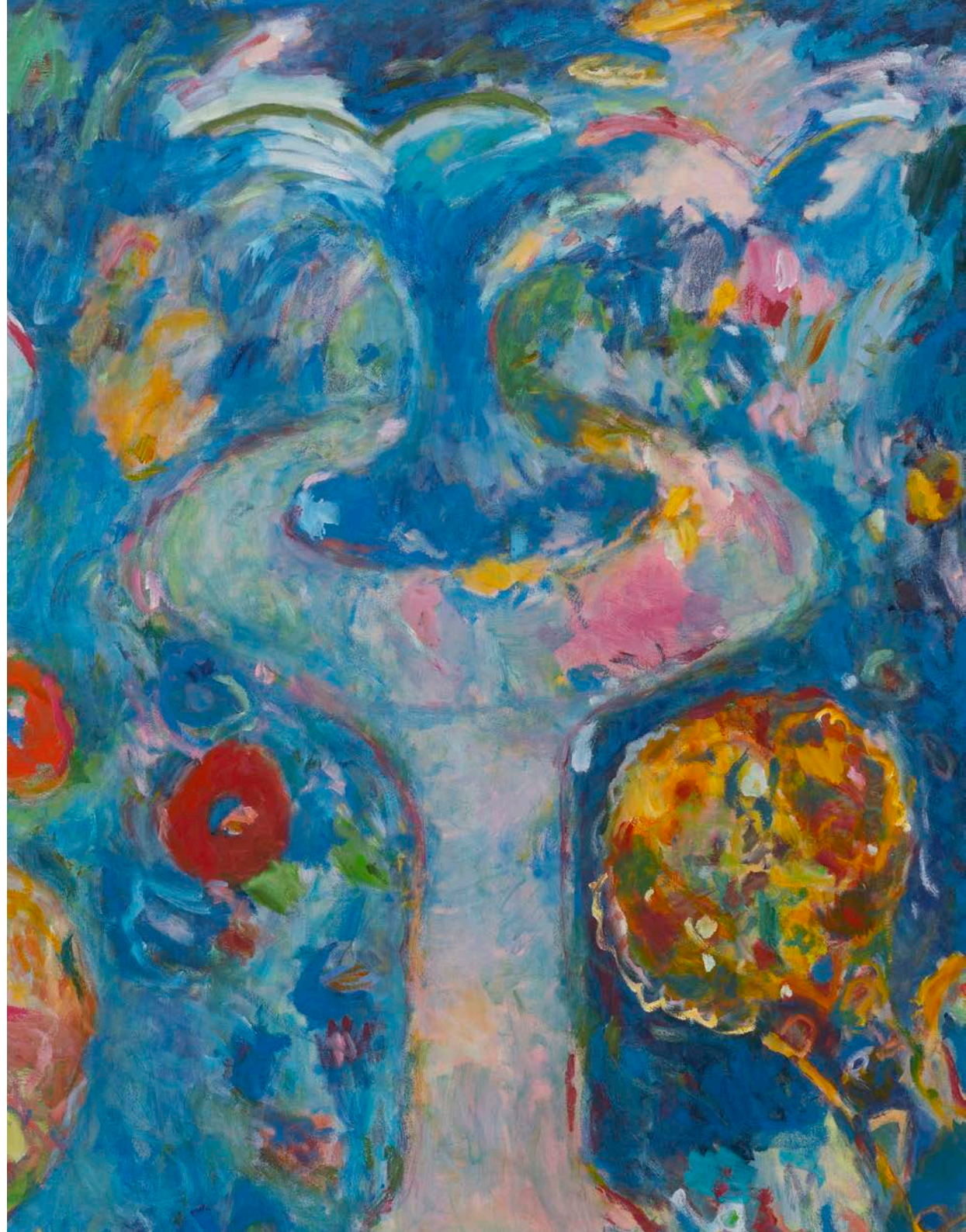


Adrianne Rubenstein
Fountain, 2023
Detail

“Rubenstein’s paintings eschew an easy flow of the brush and the use of compositional formulas. What lifts Rubenstein’s art out of the ordinary is precisely the high-spirited humour that, characterises both her works and their titles. Although her images can border on the fantastical, the art is always rooted in some ordinary perception.

It’s funny how mundane memories come back to you over and over again, she observes. Yet the faint resemblance her forms have to their original sources of inspiration may in itself be the best testimony to the inner image’s staying power; free association means more than resemblance.”

–Barry Schwabsky
Artforum, September 2020





Elif Saydam

ELIF SAYDAM

Elif Saydam (born in 1985 in Calgary, Canada) lives and works in Berlin. Selected recent solo exhibitions include 'F*rgiveness' at Tanya Leighton, Berlin in 2022; '...schläft sich durch' at Kunstverein Harburger Bahnhof, Hamburg in 2021; 'Everybody's Fool' at Galerie Rüdiger Schöttle, Munich, 'Gut feeling' at Tanya Leighton, Berlin, and 'Selfing' at Mélange, Cologne, all in 2020.

Their work has been included in group exhibitions at Kunsthalle Bern, Switzerland; Landes- Stiftung Arp Museum Bahnhof Rolandseck, Bonn; Künstlerhaus Schloss Balmoral, Bad Ems, Germany; Kunstverein Nürnberg – Albrecht Dürer Gesellschaft, Nuremberg, and MMK Museum for Modern Art, Frankfurt am Main. As the recipient of the 2020 Alfried Krupp von Bohlen und Halbach-Stiftung "Catalogue for Young Artists" award, a monograph titled 'Elif Saydam: TWO CENTS' was published by Mousse Publishing (Italy) in April 2022.

Saydam's work is held in the Public Collection of Contemporary Art of the Republic of Germany as well as the Neuer Berliner Kunstverein's (n.b.k.) Artothek in Berlin.

Forthcoming solo exhibitions by Saydam include Oakville Galleries, Toronto in October 2023; Tanya Leighton, Berlin in November 2023, and Audain Gallery, Simon Fraser University, Vancouver in October 2024.

Elif Saydam
Cupid (forget me not), 2023
Detail





Elif Saydam
Cupid (forget me not), 2023
Inkjet transfer, pure silver, 23k gold, wax
resist dye and oil on stitched canvas
Diptych 119x168 cm; 46⁷/₈x66¹/₈ in
Each panel 119x84 cm, 46⁷/₈x33¹/₈
Unique
(SAYDAM-2023-0053)
€ 22,000.00 (+ VAT)



Elif Saydam
Installation view, 'F*rgiveness'
Tanya Leighton, Berlin. 30 April – 25 June 2022



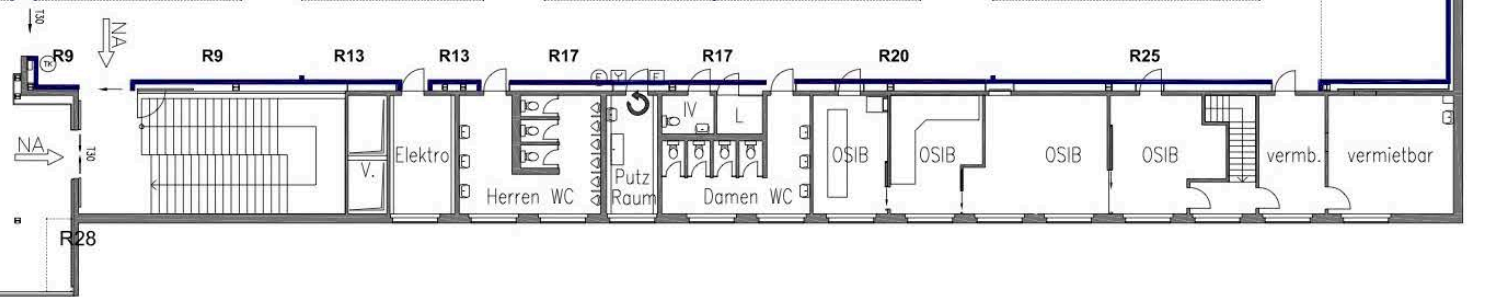
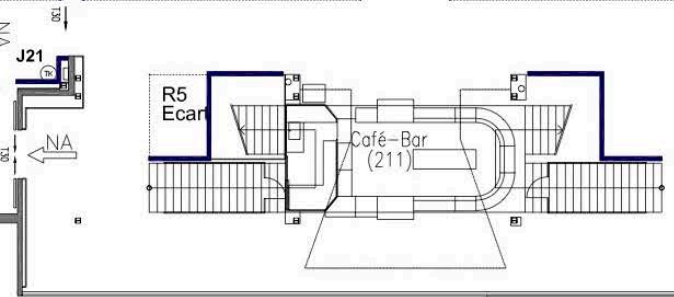
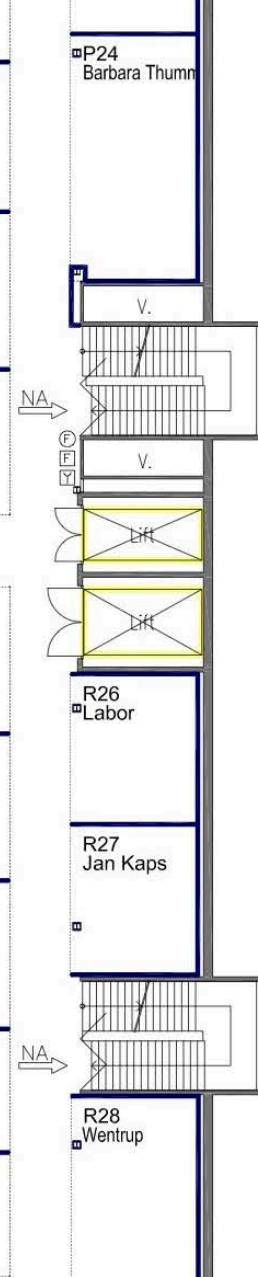
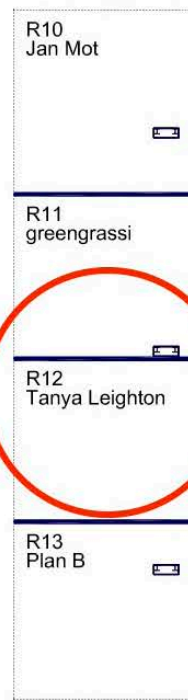
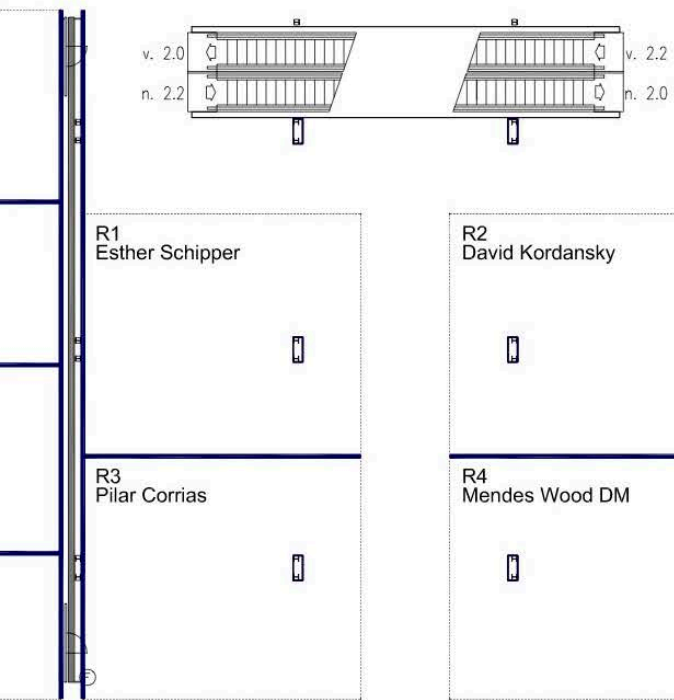
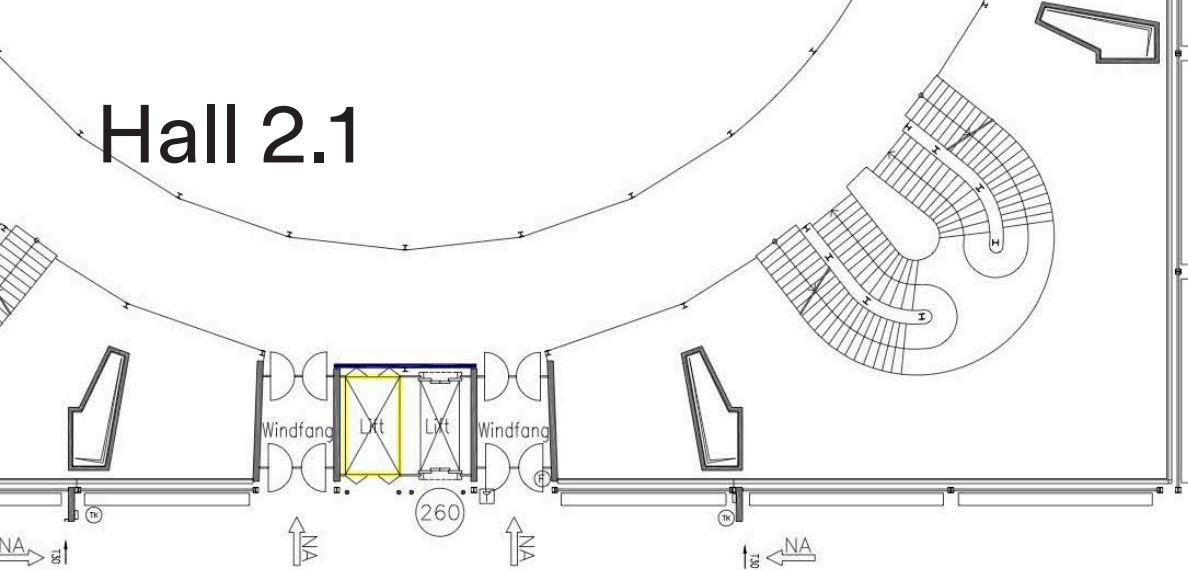
“In many of Saydam’s paintings, hovering between the background and the layers of symbolism, fragments of mazes are present, as though floating in a layer of interstitial fluids. There are unicursal mazes and multicursal mazes, often in gold or silver leaf, sometimes painted in the outline of a stomach, sometimes framing a doorway, as well as mazes that are not mazes at all, but in fact traces of a particular, very geometric form of Arabic calligraphy, known as the Square Kufic. It maintained longevity as a graphic adaptation of the script for mosaic: its sharp geometry a translation of the flowing Arabic script into bricks and tiles.”

–Adam Fearon
‘Elif Saydam: TWO CENTS’, Mousse 2022

Elif Saydam
Cupid (forget me not), 2023
Detail



Hall 2.1



Tanya Leighton

ART BASEL 2023
Preview

Galleries Sector
Booth R12, Hall 2.1

Works exhibited by:
Antonio Ballester Moreno

David Diao

Sean Edwards

Sharon Hayes

Sky Hopinka

Sara Issakharian

Simone Kennedy Doig

Matthew Krishanu

Andrew Kuo

Oliver Laric

Oliver Osborne

Dan Rees

Jimmy Robert

Adrianne Rubenstein

Elif Saydam

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