

Tanya Leighton

ART BASEL 2025
Preview

Galleries Sector
Booth K14, Hall 2.1

Works exhibited by:
Antonio Ballester Moreno
Amrita Dhillon
Adrian Geller
Shen Han
Esterban Jefferson
Oliver Laric
Oliver Osborne
Elif Saydam

The background is an abstract composition of three main color fields: a vibrant red at the top, a light grey in the middle, and a dark green at the bottom. The boundaries between these colors are defined by smooth, undulating, organic shapes that resemble waves or stylized hills. The red field is at the top, the grey field is in the center, and the green field is at the bottom. The text 'Antonio Ballester Moreno' is centered within the grey field.

Antonio Ballester Moreno

ANTONIO BALLESTER MORENO

Antonio Ballester Moreno (born 1977, Madrid) lives and works in Madrid.

Selected solo exhibitions include 'Not There - Here' at Galerie Urs Meile, Zurich; Água (verde), Gomide&Co, São Paulo in 2025; 'THE MOUNTAIN, THE SKY, THE WIND, THE SKY.' at Tanya Leighton, Berlin in 2024; 'Nubes (verde)' at Maisterravalbuena, Madrid in 2023; 'What Can Be Seen From Here' at Fundación Cereales Antonino y Cinia, León and 'ANOTHER DAY' at Tanya Leighton, Los Angeles in 2022; 'Autoconstrucción. Piezas Sueltas. Juego y Experiencia' at ARTIUM – Basque Museum of Contemporary Art, Vitoria and 'DAY' at Tanya Leighton, Berlin in 2021; 'Ánfora, grotesco, armazón, maniquí' at 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!'. He also curated part of the 33rd Bienal de São Paulo in 2019.

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 in his studio
Photo by Robert Ruiz





Ballester Moreno has cultivated a distinctive visual language inspired by the symbolism of nature. Elements such as stars, the sun, vegetation, and water appear in vivid hues of red, blue, green, and yellow. His work evokes a world of primary colors and childlike forms, where raw materials like unprocessed jute contribute to an aesthetic marked by austere shapes and unique beauty.

Antonio Ballester Moreno
Red Blue, 2025
Acrylic on jute
130x97 cm
51 $\frac{1}{8}$ x38 $\frac{1}{4}$ in
Unique
(MORENO-2025-0084)
€ 18,000.00 (+ tax)

Although rooted in abstraction, his work resonates with traditions of pattern-making, craft, and folkloric culture, all deeply connected to the natural world. At its core, this body of work represents the artist's sustained meditation on the physicality of nature, expressed through radically simplified forms. It offers a contemporary take on landscape painting as a contemplative object.

Antonio Ballester Moreno
Red Green Blue, 2025
Acrylic on jute
130x97 cm
51½x38¼ in
Unique
(MORENO-2025-0085)
€ 18,000.00 (+ tax)





“Whether through the works’ stripped-down shapes or the puckish literalism of their titles, the artist has seemingly limited how far viewers are meant to get by merely deciphering individual elements. Could the sun cast a shadow across the plain? From one vantage, maybe, but not from the next. This, I suspect, is Ballester Moreno’s game – one in which his formal evasions prompt us to give chase, even if the associations and recombinations of all these partial views leave us with no stable reading at their end, assuming there is an end to be found. ‘We move through the landscape,’ Stewart cautions, ‘it does not move through us.’”

–Ari Nielsson
Frieze

Antonio Ballester Moreno
Red Pink Blue, 2025
Acrylic on jute
130x97 cm
51 $\frac{1}{8}$ x38 $\frac{1}{4}$ in
Unique
(MORENO-2025-0086)
€ 18,000.00 (+ tax)



Antonio Ballester Moreno
Installation view, 'THE MOUNTAIN, THE SKY, THE WIND, THE SKY.'
Tanya Leighton, Berlin. 6 July – 15 September 2024

An abstract painting featuring a dark, textured upper half and a vibrant, colorful lower half. The upper half is dominated by dark green and black tones, with a large, bright yellow, oval shape in the top right corner. Below this, a series of smaller, glowing yellow and orange shapes are connected by thin, vertical lines. The lower half is characterized by a large, bright red area on the left, which transitions into a green and blue area on the right. The green and blue areas are filled with numerous small, glowing yellow and orange dots, suggesting a starry or cellular pattern. The overall composition is dynamic and expressive, with a strong contrast between the dark upper half and the vibrant lower half.

Amrita Dhillon

AMRITA DHILLON

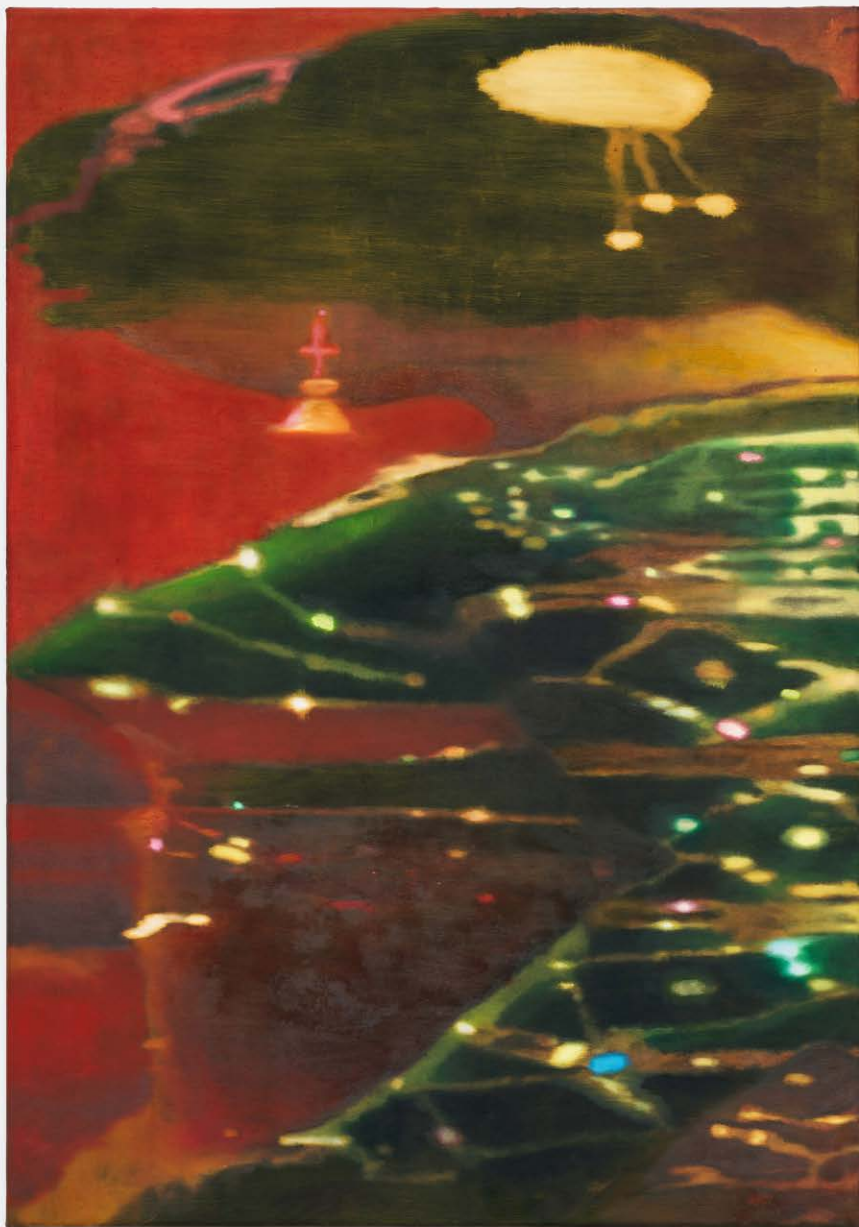
Amrita Dhillon (born in New Delhi) lives and works in Berlin. She studied history at Bard College in New York and Berlin, followed by fine arts at the Universität der Künste Berlin in the class of Thilo Heinzmann.

Dhillon presented her first duo exhibition 'Things Fall Apart' at the Dorothea Konwiarz Stiftung, Berlin in 2024. Her work has been included in group exhibitions at Buero Wolff Jordan, Berlin; Kunstverein Ulm; Kunstquartier Bethanien, Berlin; Werkhalle Wiesenburg, Berlin; Karl Oskar Gallery, Berlin; Kunsthau Tacheles, Berlin; and Raum Linksrechts, Hamburg.

Her first solo exhibition at Tanya Leighton, Berlin, will open in July 2025.

Amrita Dhillon in her studio
Photo by Luis Brott





Based on a fleeting still from *Chitralekha* (1964), a Hindi historical drama exploring the tension between spiritual renunciation and sensual desire, this work centers on a woman turned away from the viewer, evoking the Romantic *Rückenfigur*. Her averted posture invites projection while resisting identification, drawing attention to cinema's role in rendering women as objects of spectacle. Her anonymity shifts the viewer's gaze toward the shimmering costume jewelry and sequins, exposing a cultural fixation on surface over subject. Painted on synthetic suede, a material with its own theatrical sheen and ersatz allure, the image mimics the cheap glamour it critiques. The paint pools unpredictably on the surface, heightening the tension between artificial beauty and the obscured figure beneath.

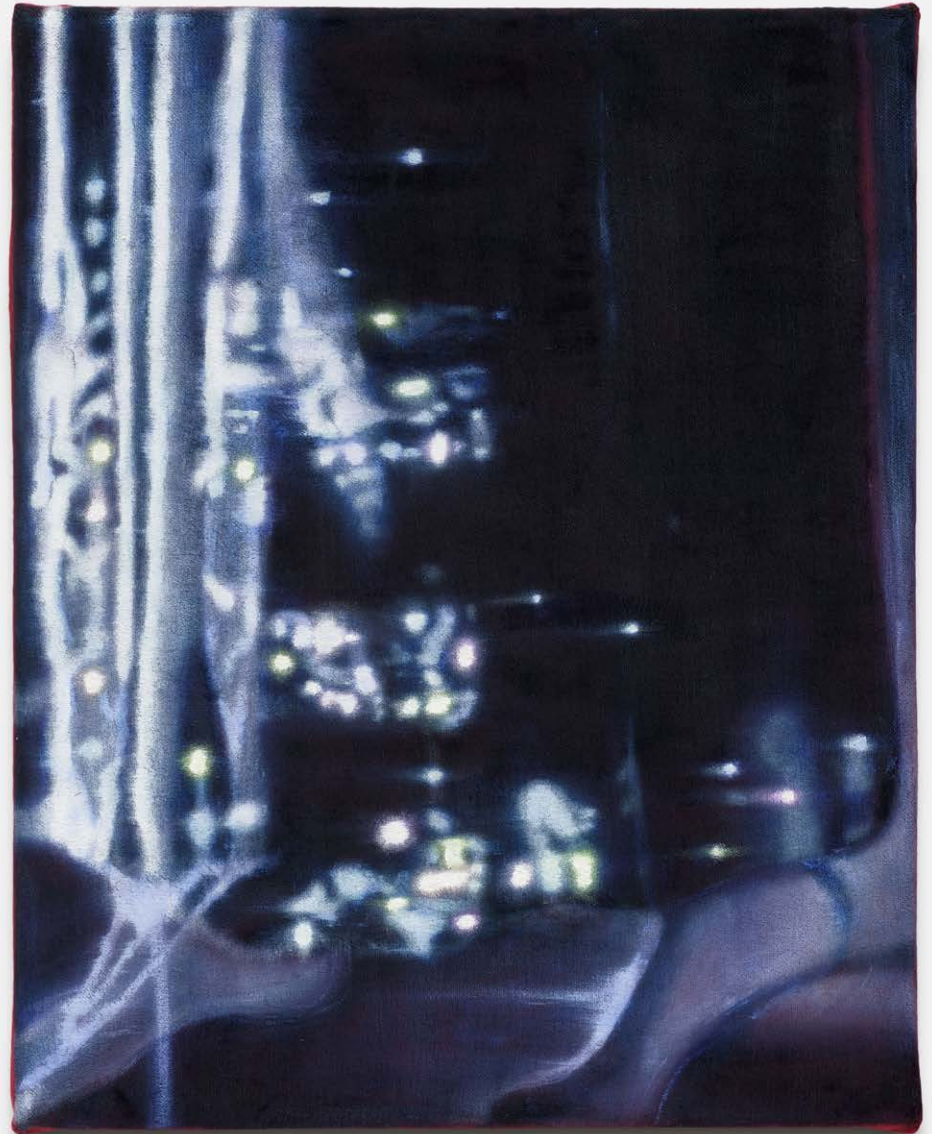
Amrita Dhillon
Tread Lightly, 2025
 Oil on synthetic suede
 100x70 cm
 39 $\frac{3}{8}$ x27 $\frac{1}{2}$ in
 Unique
 (DHILLON-2025-0004)
 € 3,400.00 (+ tax)

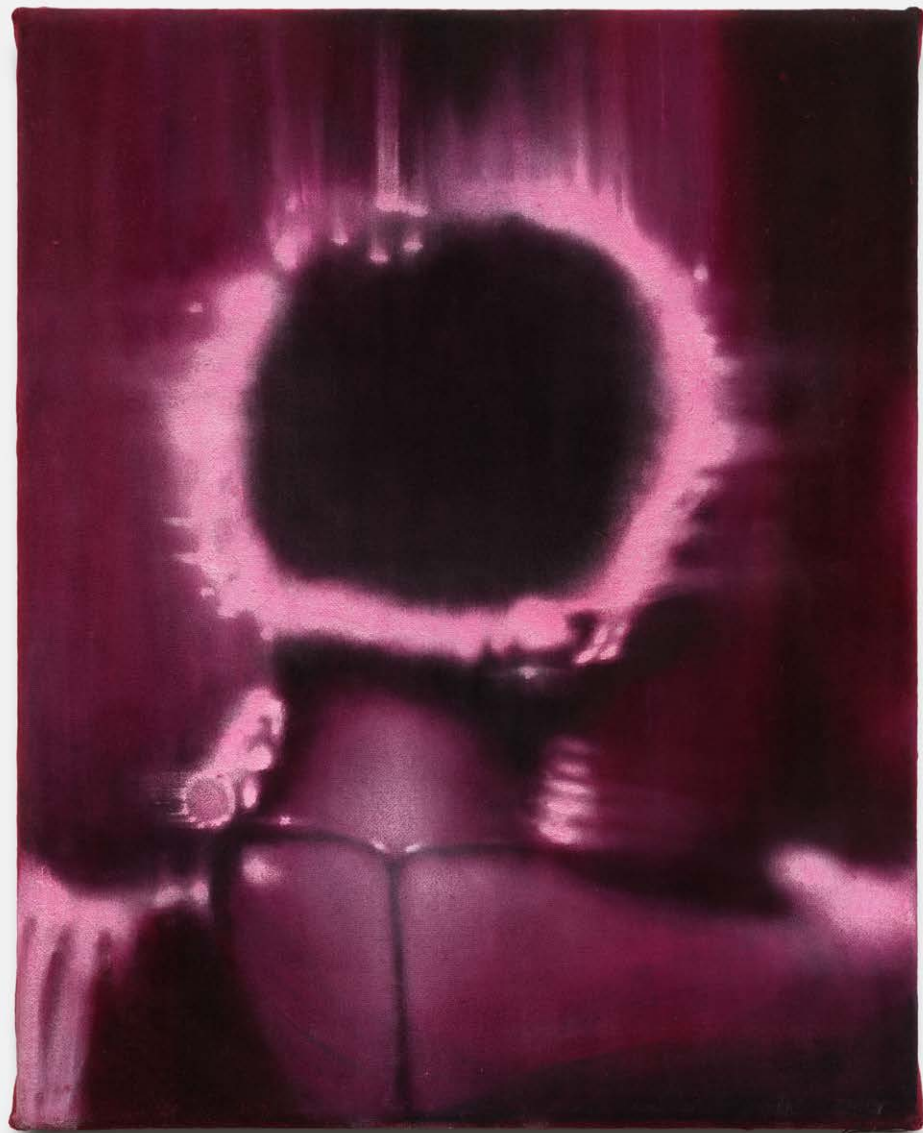


Amrita Dhillon
Tread Lightly, 2025
Detail

This painting, inspired by a film still from the 1954 film *Biraj Bahu*, depicts the protagonist's dancing feet as she sings of her devotion to her husband. By focusing intimately on her feet, the work invokes the layered symbolic meanings they hold in Indian culture – subservience, strength, sacred honor, familial duty, and sacrifice.

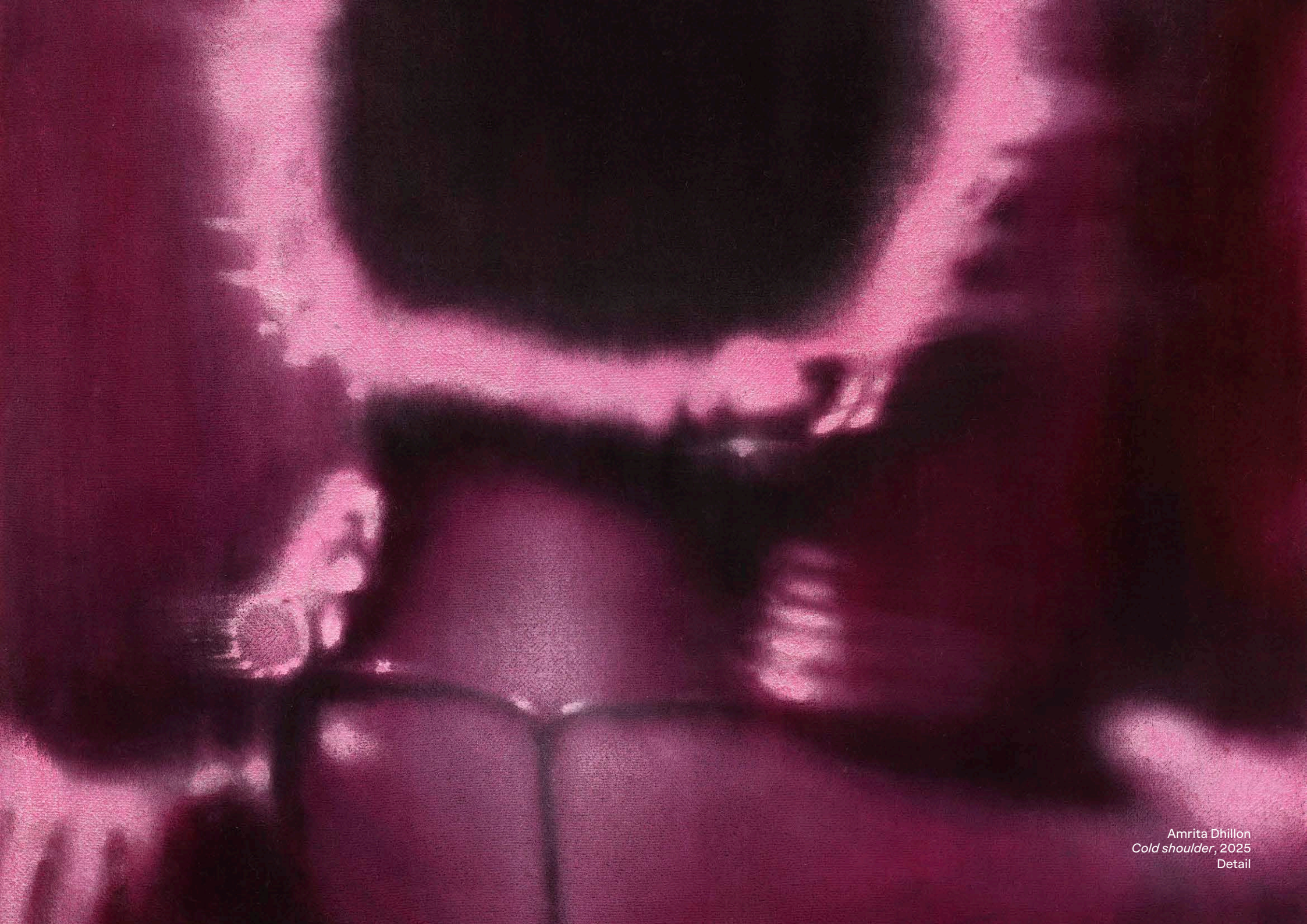
Amrita Dhillon
Untitled, 2025
Oil on velvet
50x40 cm
19¾x15¾ in
Unique
(DHILLON-2025-0002)
€ 2,000.00 (+ tax)





The work *Cold Shoulder* draws on a still from *Pyaasa* (1957), depicting a woman compelled to perform in order to care for her child. Captured from a fleeting moment during her dance, the image shows her with her back turned to the viewer – a subtle yet powerful gesture of withdrawal. The painting honors this quiet act of refusal, offering a space of dignity within a narrative of exploitation.

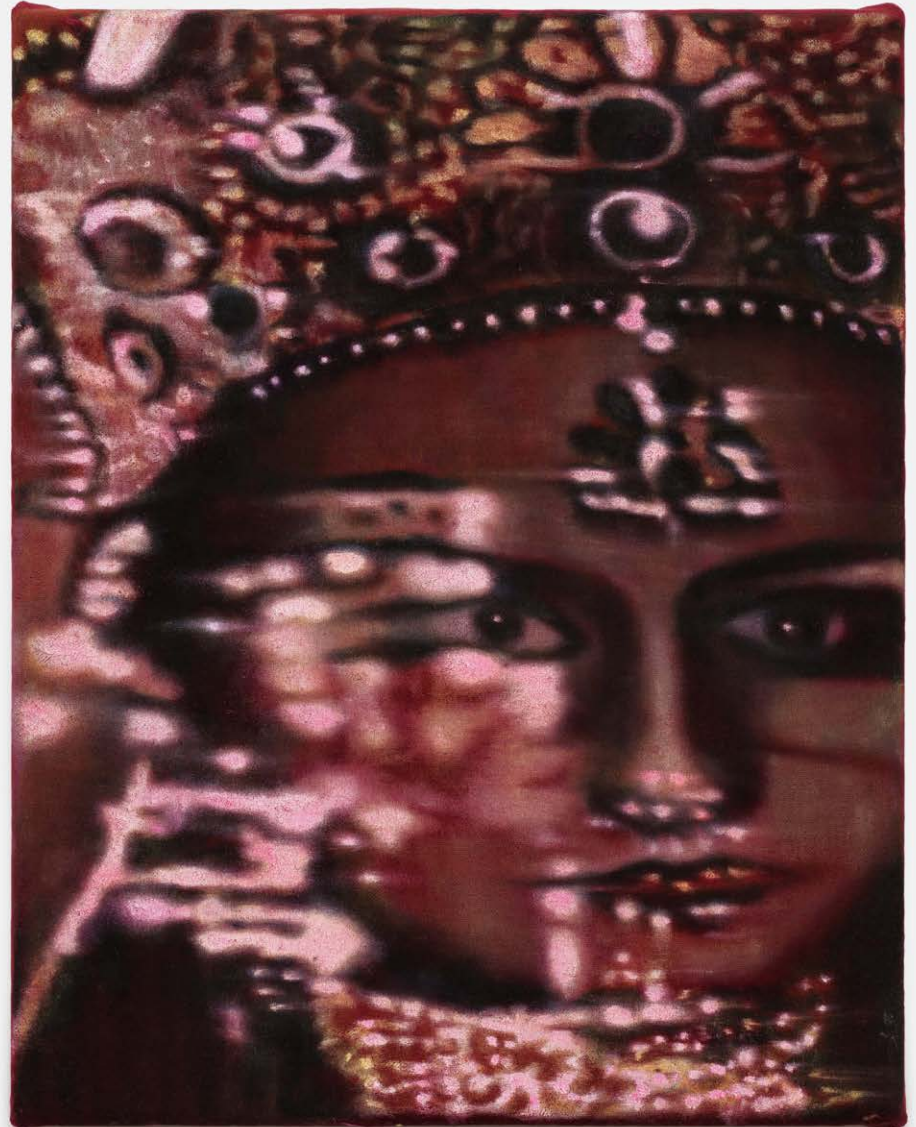
Amrita Dhillon
Cold shoulder, 2025
Oil on velvet
50x40 cm
19 $\frac{3}{4}$ x15 $\frac{3}{4}$ in
Unique
(DHILLON-2025-0003)
€ 2,000.00 (+ tax)



Amrita Dhillon
Cold shoulder, 2025
Detail

Based on a still from the 1963 film *Taj Mahal*, this painting similarly examines how women have historically been cast as pawns within marriage and patriarchal power structures. In this close-up, the woman's face dissolves into abstraction as her jewelry and the surrounding lights merge – her identity rendered unstable and precarious. The velvet surface, with its light-absorbing pile, transforms the image into a dreamlike, volatile field where surface and subject blur, echoing the fragility of representation itself.

Amrita Dhillon
Things fall apart, 2025
Oil on velvet
50x40 cm
19¾x15¾ in
Unique
(DHILLON-2025-0001)
€ 2,000.00 (+ tax)





Amrita Dhillon
Things fall apart, 2025
Detail



Adrian Geller

ADRIAN GELLER

Adrian Geller (born 1997, Basel) lives and works in Normandy. He studied at the Beaux-Arts de Paris.

Recent solo exhibitions include 'Meine Weltlandschaft' at Tanya Leighton, Berlin in 2025, 'APARTE' at Super Dakota, Brussels in 2024; 'Cloudburst' at François Ghebaly, Los Angeles in 2023; and 'Warping Lines' at Capsule, Shanghai in 2021. His work has been part of group exhibitions at Perrotin, Paris; Capsule, Venice; Galerie Richard Rogers, Château La Coste; 1969 Gallery, New York; Zeyrek Çinili Hamam, Istanbul; Villa Noailles, Marseille; Beaux Arts de Paris; and AMG Bucharest.

Geller's work is included in the permanent collections of Yuz Museum, Shanghai; X Museum, Beijing; Green Family Art Foundation, Dallas; and Sander Collection, Darmstadt.

Portrait of Adrian Geller
Photo by Adriaan Hauwaert

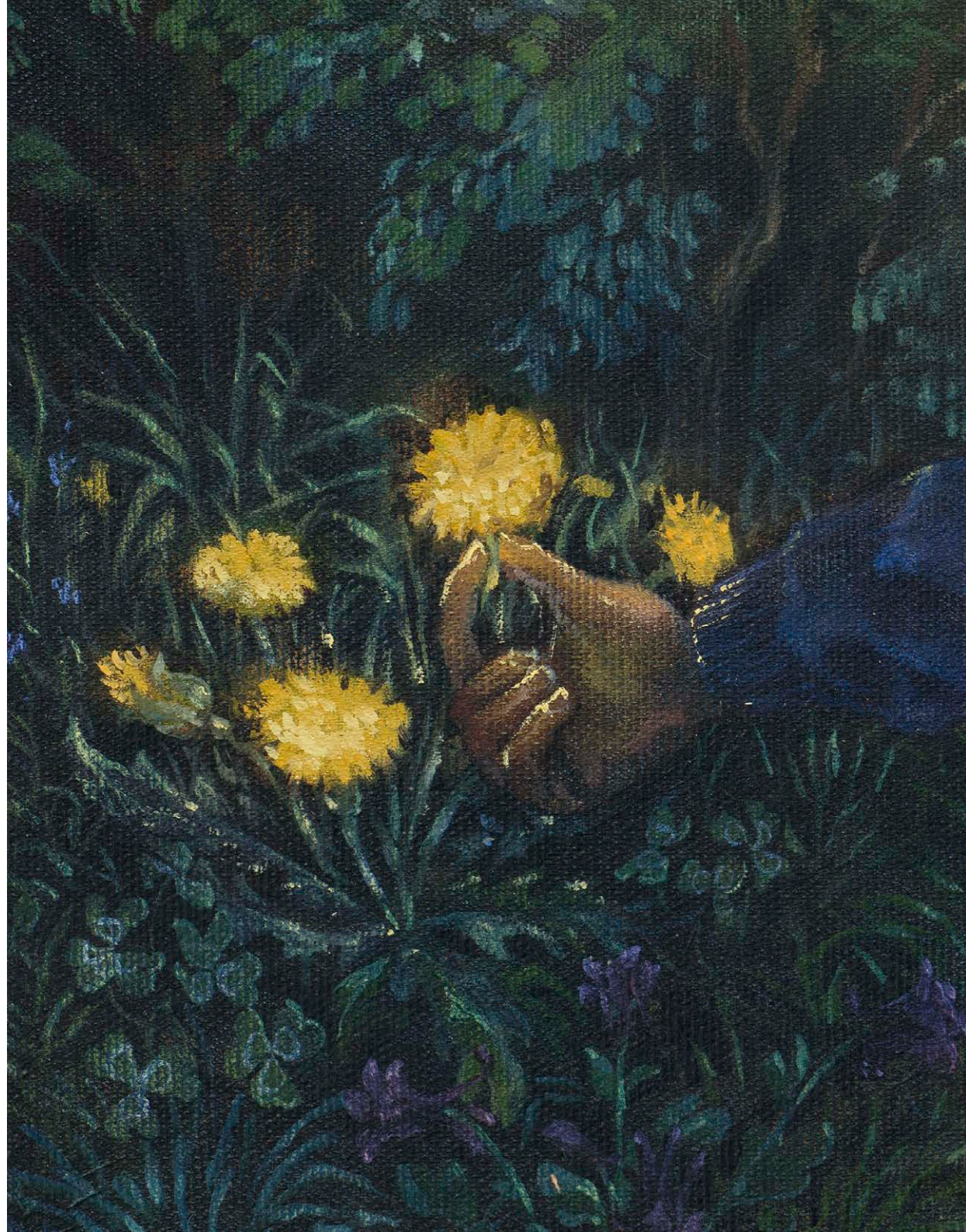




Adrian Geller
Picking Flowers, 2025
Oil on canvas
50x60 cm
19¾x23⅝ in
Unique
(GELLER-2025-0016)
€ 15,500.00 (+ tax)

In his expansive, emotionally resonant paintings, Geller constructs imagined worlds where nature and the human psyche are intimately entangled. His paintings are at once luminous and unsettling: meticulously rendered yet filled with symbols and moments that resist resolution. His compositions evoke a longing for a more symbiotic relationship between humans and the natural world, one that feels increasingly out of reach. Figures dissolve into landscapes, gaze back at the viewer, or appear suspended in moments of quiet revelation. Through these constructed realities, Geller confronts us with our own detachment from the environments we inhabit. At a time marked by environmental and sociological uncertainty, Geller offers a vision that is both haunting and tender. His paintings compel us to question what we consider natural and to reimagine the landscapes, internal and external, that shape our lives.

Adrian Geller
Picking Flowers, 2025
Detail





Adrian Geller
Picking Flowers, 2025
Detail



Adrian Geller
Noli Me Tangere, 2025
Oil on canvas
70x90 cm
27½x35¾ in
Unique
(GELLER-2025-0018)
€ 20,000.00 (+ tax)

Noli Me Tangere takes its title from the Gospel of John – Christ’s words to Mary Magdalene after the resurrection. Also referencing Titian’s *Noli Me Tangere* (National Gallery, London), Geller captures a moment suspended between touch and restraint. The phrase appears on a vase overflowing with tulips, so fully bloomed they verge on collapse – fragile under even the lightest touch. As in much of Geller’s work, the still life, a traditionally “minor” genre, becomes a central bearer of meaning.

A trompe-l’oeil window opens onto a distant landscape, but the view is blocked by a foreground figure. The arched composition nods to Bruegel’s *Two Monkeys* (Gemäldegalerie, Berlin). The figure’s triangular pose subtly draws attention to a hand hovering above an egg, recalling Mary Magdalene’s tender reach toward the risen Christ.

Adrian Geller
Noli Me Tangere, 2025
Detail





Adrian Geller
Ancolia, 2025
Oil on canvas
70x90 cm
27½x35⅝ in
Unique
(GELLER-2025-0017)
€ 20,000.00 (+ tax)



Adrian Geller
Ancolia, 2025
Detail

Although not immediately apparent, nature is at the heart of this painting. A face-shaped columbine flower hovers above the table, while the true narrative unfolds through the tablecloth, adorned with images of trees, deer, dogs, and horses – symbols of the natural world. Beneath the table, a sleeping figure represents a dormant plant, waiting to awaken and reach for the light.

The face above reflects the quiet sorrow of the unseen figure below, expressing a deep longing for recognition. This interplay becomes a metaphor for nature itself – growing quietly, from the ground up, often overlooked. The lifted edge of the tablecloth reveals what usually remains hidden.

Adrian Geller
Ancolia, 2025
Detail





Adrian Geller
Le Trésor, 2024
Oil on canvas
240x140 cm
94½x55½ in
Unique
(GELLER-2024-0005)
€ 56,000.00 (+ tax)

Geller's figures often return the viewer's gaze, transforming the act of seeing into a form of reflection. The painting itself becomes a mirror, drawing us into a quiet yet unsettling confrontation with the world we inhabit. This duality is sharply rendered in *Le Trésor*, a diptych that explores our obsessive relationship with materiality and permanence. Akin to Brueghel's etching *Elck*, which illustrates the proverb that "everyone" (*e/ck*) searches for themselves in objects, *Le Trésor* presents a lone figure crawling into a cave, anxiously guarding his collection of treasures. Hunched on all fours, the figure is linked by a delicate golden chain to a bird – a creature that appears restrained, yet may in fact be the one holding him captive. In nature, value is ephemeral – everything grows, decays, and regenerates. But society fights against this cycle, clinging to objects in an effort to cheat time.

Adrian Geller
Le Trésor, 2024
Detail





Adrian Geller
Installation view, 'Meine Weltlandschaft'
Tanya Leighton, Berlin. 1 March – 12 April 2025



Shen Han

SHEN HAN

Han Shen (born 1988, Hangzhou, China) lives and works in Berlin. He graduated from Universität der Künste, Berlin in 2017.

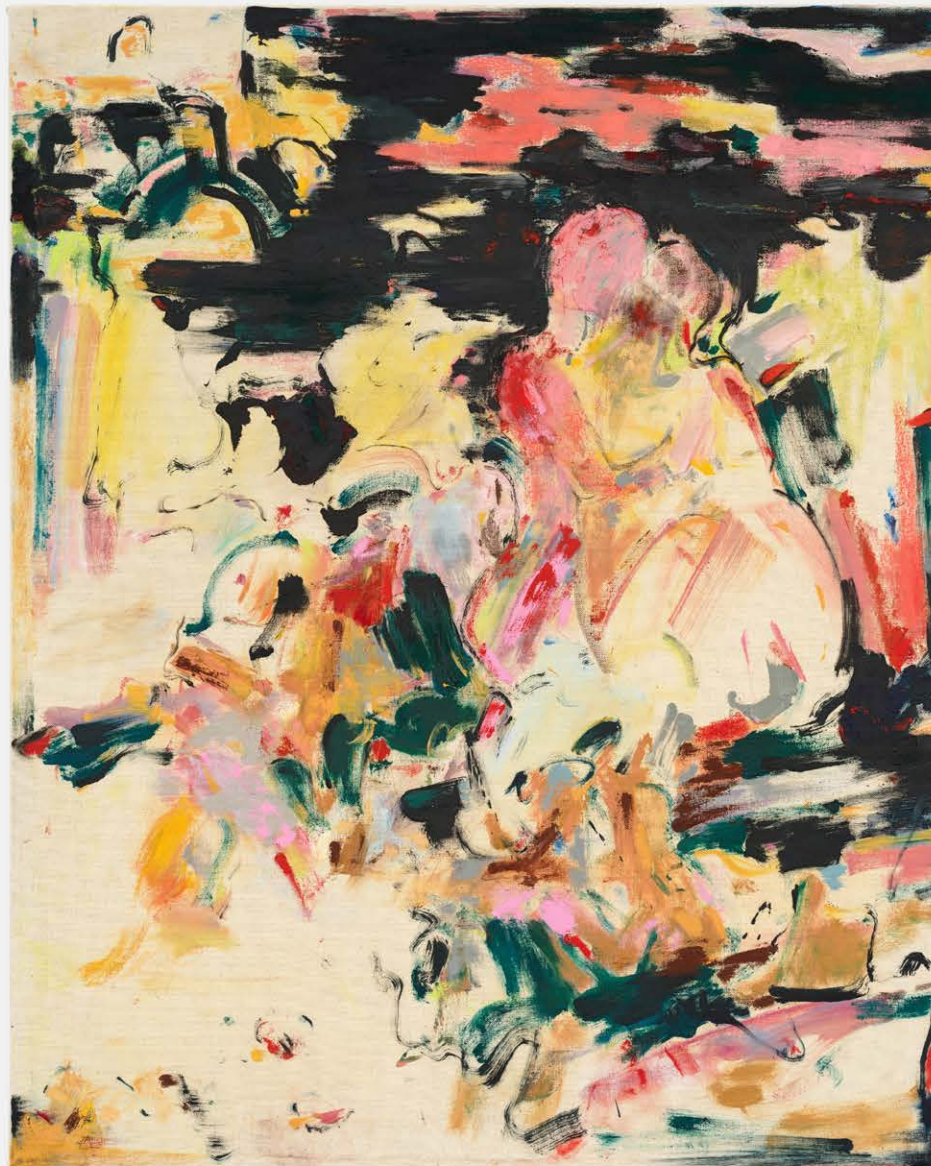
Solo exhibitions include 'Desires are already memories' at Tanya Leighton, Berlin in 2024; 'Room #5' at Kewenig, Berlin; 'West Lake' at PARIS-B, Paris in 2023; 'Intimate Morphology' at Vacancy, Shanghai in 2019; 'The Trajectory of Dream' at Galerie Paris-Beijing, Paris in 2019, and 'Open Up' at Edmond Gallery, Berlin in 2018. His work has been part of group exhibitions at Spoiler, Berlin; PM/AM, London; Hua International, Berlin; He Xiangning Art Museum, Shenzhen; Aurora Museum, Shanghai; Tansbao Gallery, Taipei; Qiao Space, Shanghai; König Galerie, Berlin; Galerie Anette Müller, Düsseldorf; Tang Contemporary Art, Bangkok, and Wuhan Art Museum, Hubei, among many others.

Shen's work is included in the permanent collections of Aurora Museum, Shanghai; Wuhan Art Museum, Hubei; Yuan Art Museum, Beijing; and Sammlung Wemhöner, Berlin.

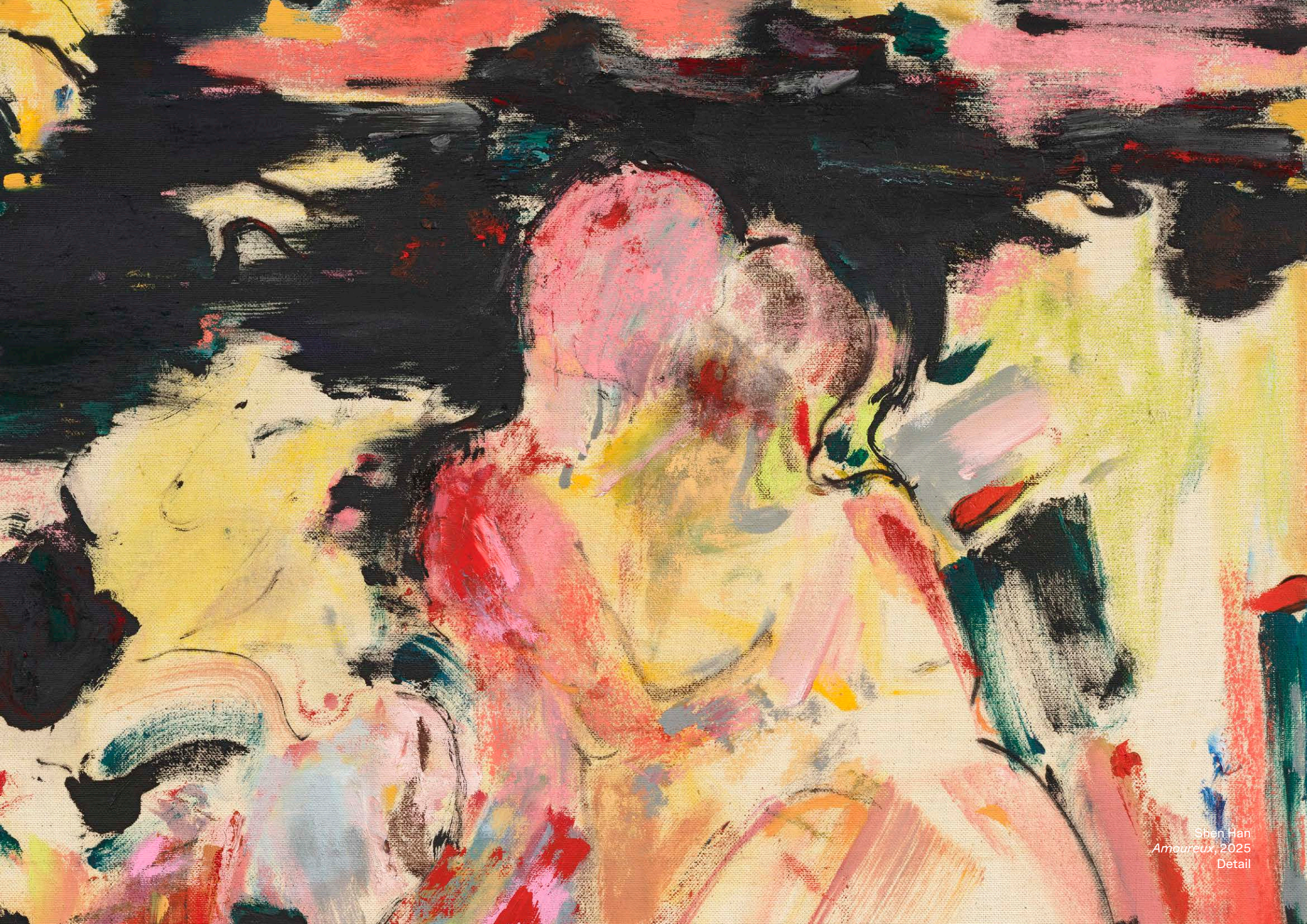
An upcoming solo exhibition at the Yuan Art Museum, Beijing will open in spring 2026.

Portrait of Shen Han
Photo by Jiu Kou





Shen Han
Amoureux, 2025
Oil on canvas
100.2x80.2 cm
39½x31½ in
Unique
(SHEN-2025-0011)
€ 12,000.00 (+ tax)

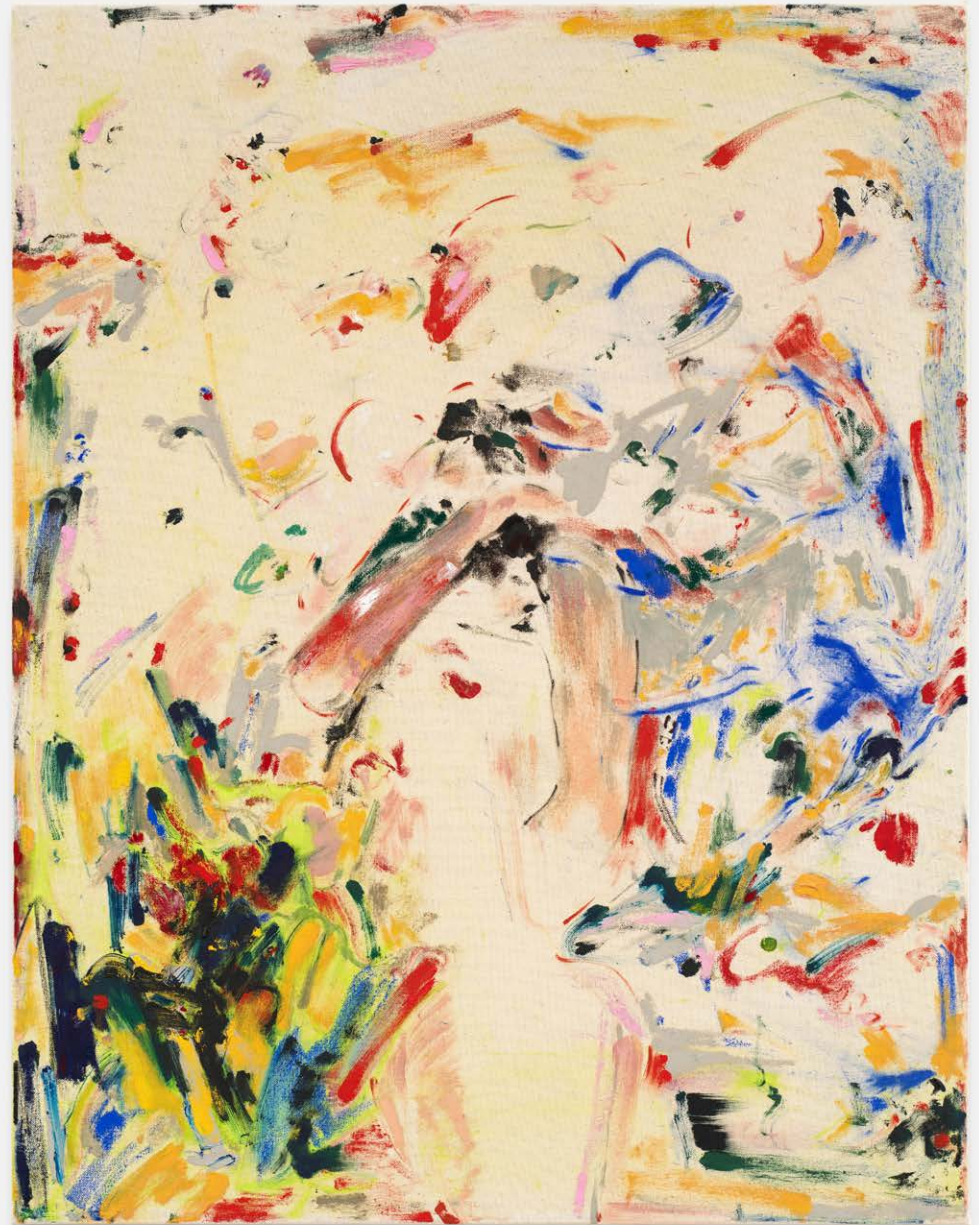


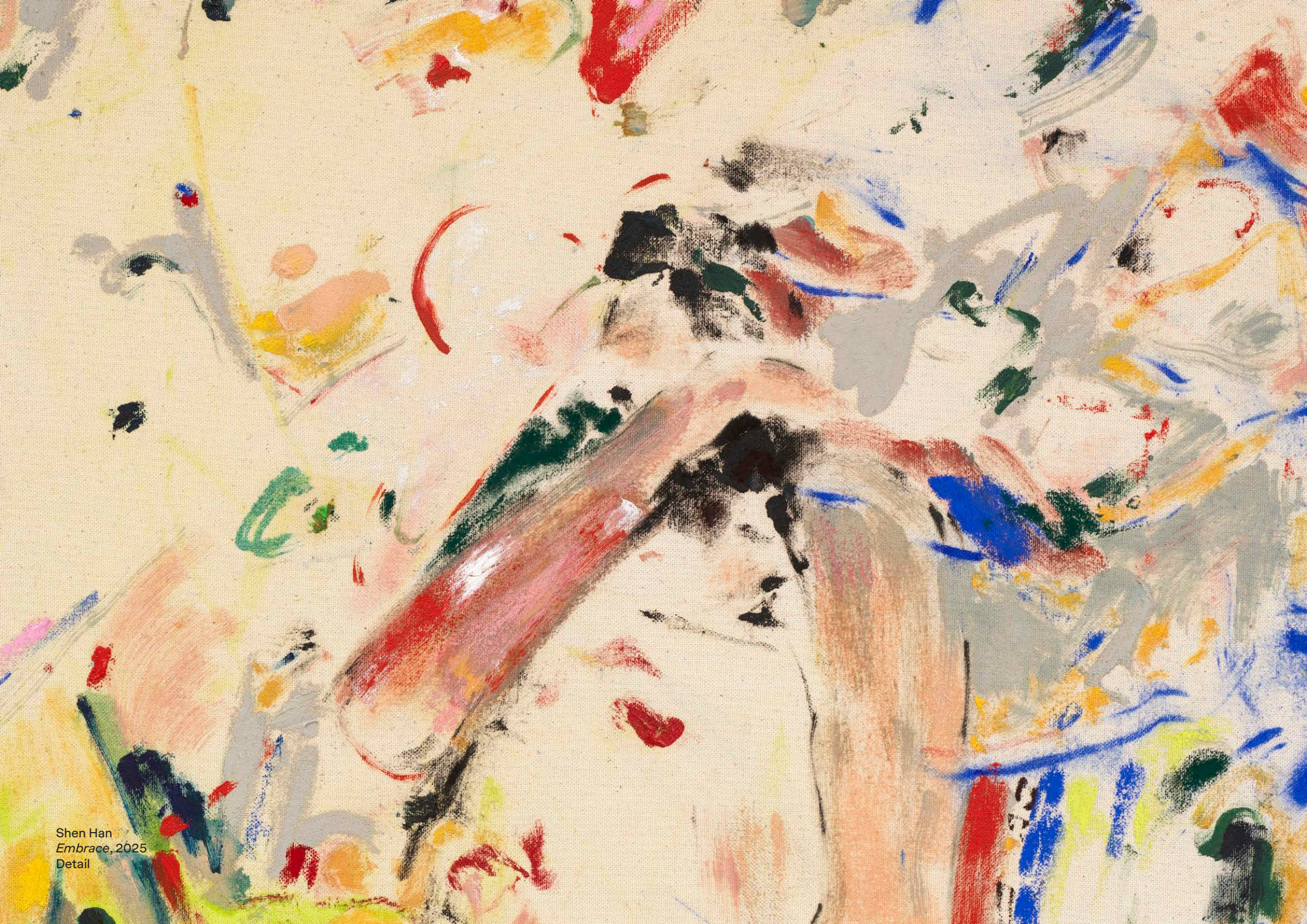
Shen Han
Amoureux, 2025
Detail

Shen Han's new series explores the emotional textures of intimacy through abstraction. Gestural yet deliberate, the paintings evoke fleeting impressions of bodies, touch, and closeness – never fully formed, but lingering in traces and fragments. Using fluid brushwork and vibrant, layered color, Shen conjures scenes that feel at once personal and distant, like memories surfacing through the fog of time.

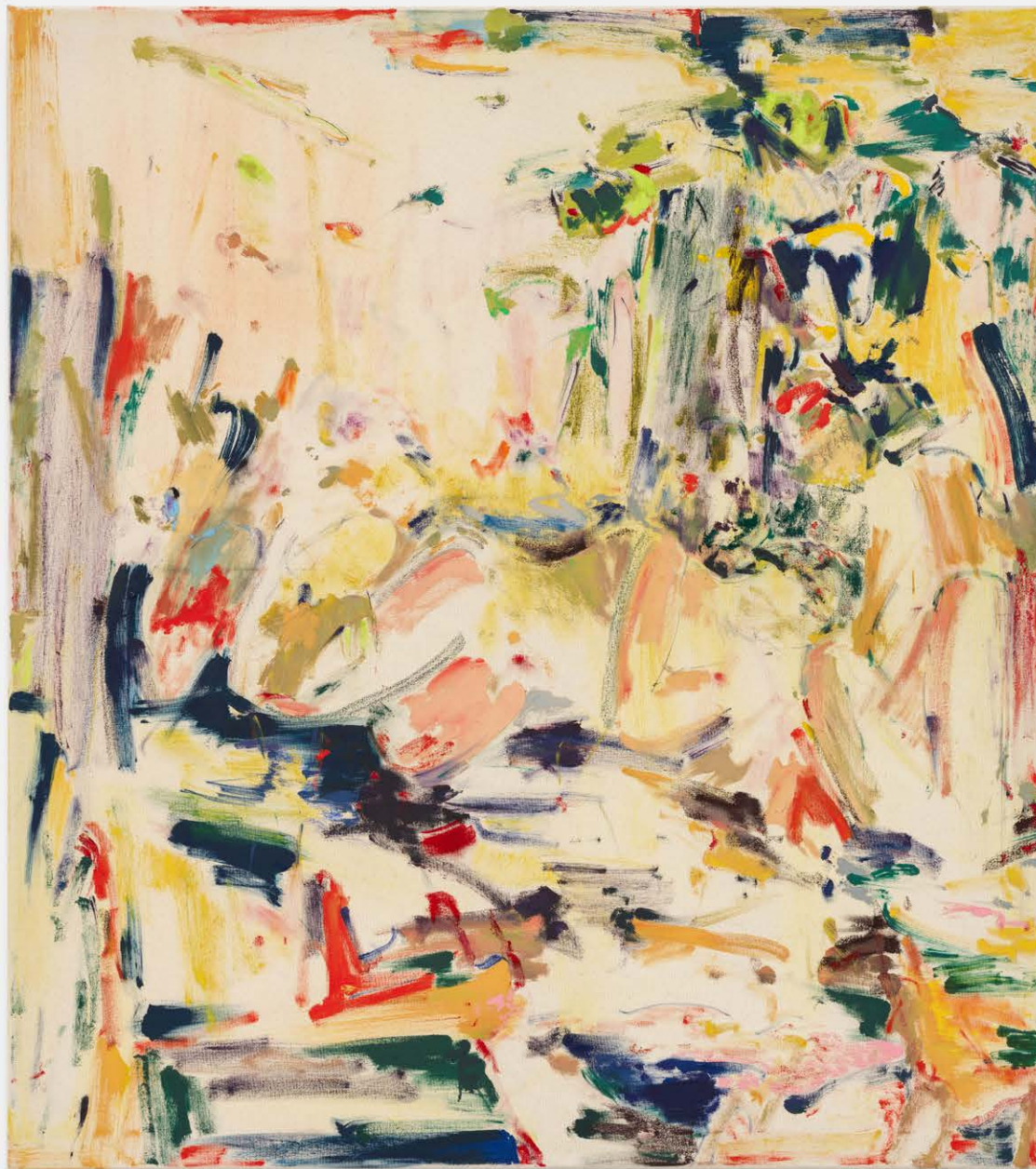
While drawing on the legacy of painters such as Joan Mitchell or Cy Twombly, artists who used abstraction to probe memory and affect, Shen's works are quieter, more interior. Figures seem to emerge and dissolve within the composition, suggesting moments of tenderness, separation, and the blurred boundaries of emotional connection. The unprimed canvas often shows through, allowing space for the viewer's own associations to take hold.

Shen Han
Embrace, 2025
Oil on canvas
90.6x71.1 cm
35⁵/₈x28 in
Unique
(SHEN-2025-0013)
€ 11,000.00 (+ VAT)





Shen Han
Embrace, 2025
Detail



Shen Han
Beneath the Hours, 2025
Oil on canvas
114.2×128.2 cm
45×50½ in
Unique
(SHEN-2025-0012)
€ 16,000.00 (+ tax)



Shen Han
Beneath the Hours, 2025
Detail



Shen Han
Installation view, 'Desires are already memories'
Tanya Leighton, Berlin. 3 – 28 September 2024

A person wearing a cap, glasses, and a mask is walking from left to right behind a metal barricade. The background is a light blue-grey wall with a red-tinted, textured area on the right side. The person is wearing a dark tank top, shorts, and sneakers. The name 'Esteban Jefferson' is written in white text across the center of the image.

Esteban Jefferson

ESTEBAN JEFFERSON

Esteban Jefferson (born 1989, New York) lives and works in New York. Jefferson received his Master of Fine Arts Degree in Visual Art in 2019 and his Bachelor of Arts in 2011, both from Columbia University.

His work debuted in White Columns, New York, in 2019, and he held his first solo exhibition in Europe at Tanya Leighton, Berlin, in 2020. Solo exhibitions at Tanya Leighton in Los Angeles and 303 Gallery in New York have followed. 'May 25th, 2020', his first institutional solo exhibition in the UK, recently concluded at Goldsmiths Centre for Contemporary Art, London.

Selected group exhibitions include 'Spray and Stitch' at Centraal Museum, Utrecht in 2024; 'Get That Old Thing Back' at Sugar Hill Children's Museum of Art, New York and 'Heaven is a Different Thing' at Uncle Brother, Hancock, New York, both in 2023; 'Fire Figure Fantasy' at the Institute of Contemporary Art, Miami in 2022; 'Open Call' at The Shed, New York; and 'Estamos Bien' La Trienal at Museo del Barrio, New York, both in 2021, among others. In 2020, he was selected to present a commissioned work as part of the New York Public Art Fund's 'Art on the Grid' initiative on bus stops across the city.

Jefferson's works are in the collections of the Hessel Museum of Art at Bard College, Annandale-on-Hudson, New York; the Montreal Museum of Fine Arts, Quebec; the Pérez Art Museum, Miami; the Institute of Contemporary Art, Miami; and the Speed Art Museum, Louisville.

A solo exhibition by Jefferson will open at Tanya Leighton, Berlin during Berlin Art Week in September 2025.

Esteban Jefferson in his studio
Photo by Dean Majd



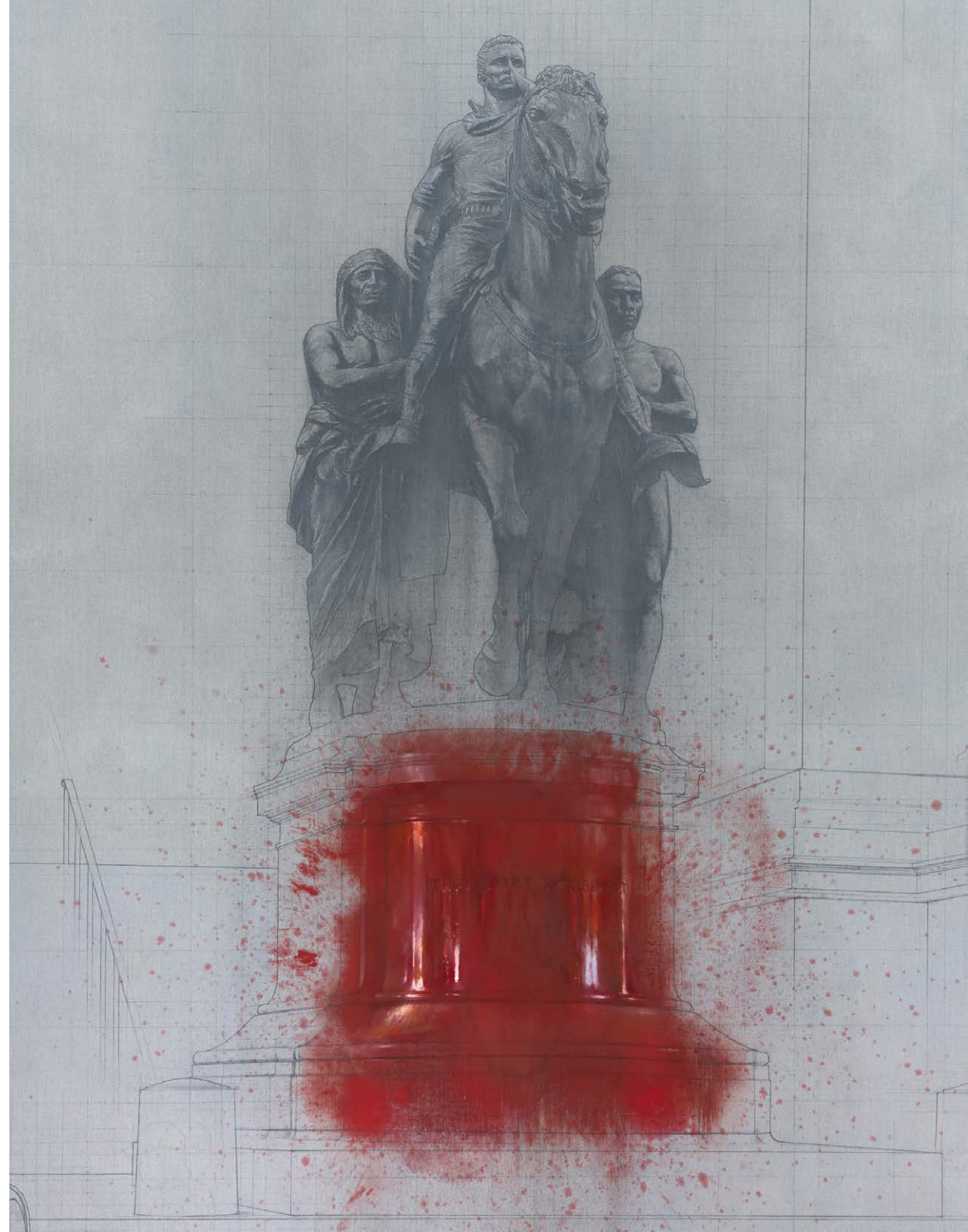
Esteban Jefferson
*October 6, 2021 (American Museum
of Natural History, Manhattan,
five days before Indigenous
Peoples' Day), 2025*
Oil and graphite on linen
213.4x182.9 cm
84x72 in
Unique
(JEFFERSON-2025-0079)
\$ 75,000.00 (+ tax)



This work is a response to the removal of the Equestrian Statue of Theodore Roosevelt, a controversial monument that stood at the entrance of the American Museum of Natural History since 1939.

Full of connotations of racial hierarchy, the statue depicts Roosevelt riding triumphantly on a horse, flanked by two anonymous figures — an Indigenous American and an African American.

Esteban Jefferson
October 6, 2021 (American Museum of Natural History, Manhattan, five days before Indigenous Peoples' Day), 2025
Detail





Esteban Jefferson
*October 6, 2021 (American Museum of Natural
History, Manhattan, five days before Indigenous
Peoples' Day), 2025*
Detail



Esteban Jefferson
Inv. 1857, 1220. 264
(*British Museum*), 2025
Oil and graphite on linen
106.7x91.4 cm
42x36 in
Unique
(JEFFERSON-2025-0080)
\$ 50,000.00 (+ tax)



This painting is based on a fragmented marble head from the Mausoleum at Halikarnassos, now held in the British Museum and thought to depict Apollo. The sculpture, reconstructed from shards, bears visible damage: a missing right side, eroded features, and a violently broken form.

Jefferson reflects on the violence not only to the object itself but to the culture from which it was taken. The work considers how sacred objects are reduced to aesthetic fragments through colonial removal and museum display, their original meaning displaced.

Recalling the empty spaces in Athens' Acropolis Museum, left open for looted artifacts, Jefferson sees the broken head as a powerful metaphor for cultural erasure and the unresolved legacy of imperialism.

Esteban Jefferson
Inv. 1857, 1220. 264
(British Museum), 2025
Detail

“The composition’s grandeur, assimilating that of the public artwork depicted, speaks to the tradition of history painting. And yet the main ‘action’ is the statue being taken down, in which the slave is as instrumental as the outlined labourers. The monument’s decommissioning is itself ‘monumentalised’: as a commemorative instant of mourning for those afflicted, directly and indirectly, by Roosevelt’s racist statue (in fact, the president himself instructed against memorial likenesses of himself, recognising the changeability of legacies). Jefferson doesn’t simply reverse hierarchies, he democratises commemoration.”

–Tom Denman
Art Monthly

Esteban Jefferson
Installation view, ‘Petit Palais’
Tanya Leighton, Berlin. 30 October – 18 December 2020





Esteban Jefferson
Installation view, 'May 25th, 2020'
Goldsmiths CCA, London. 07 October 2023–14 January 2024

Oliver Laric



OLIVER LARIC

Oliver Laric (born 1981, Innsbruck, Austria) lives and works in Berlin.

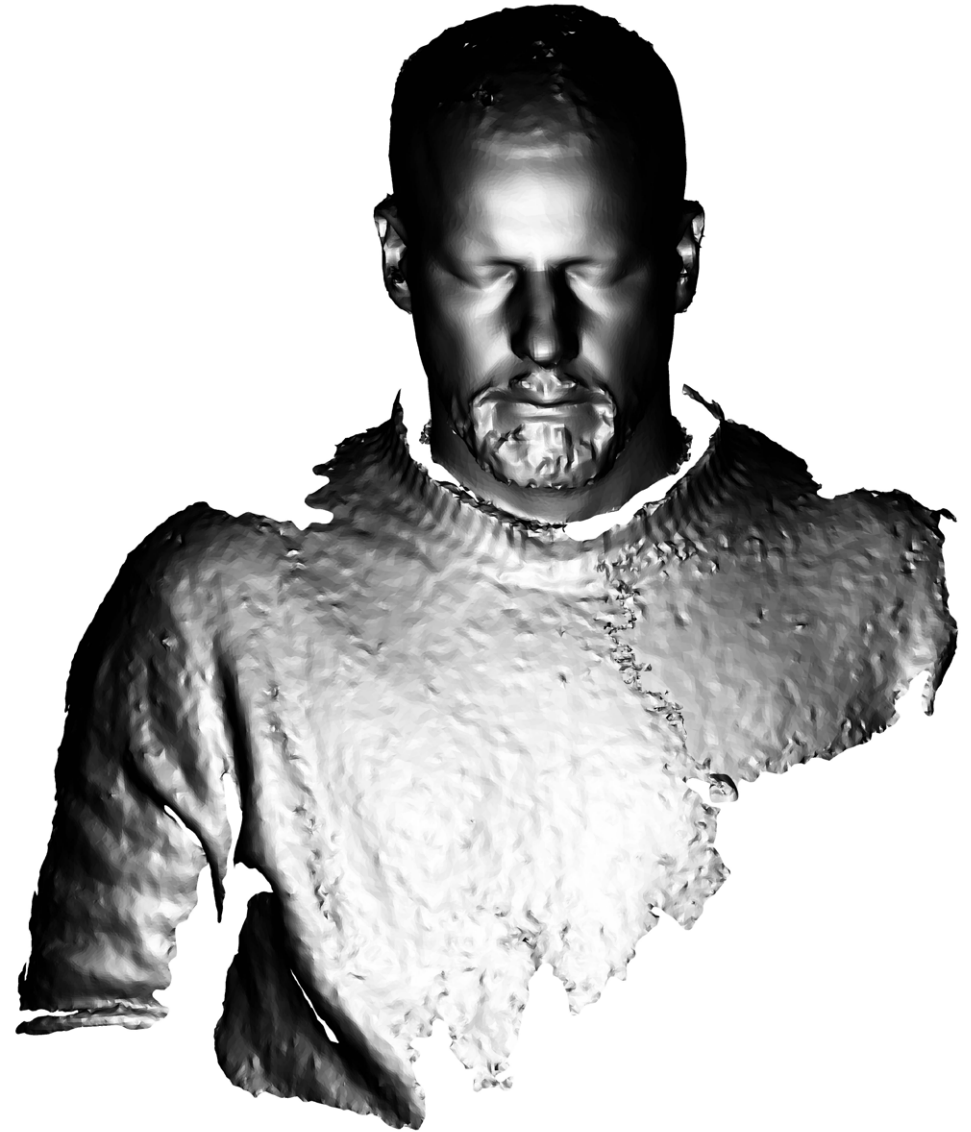
His work is currently on view in 'Programmed Universes' at the Musée d'art contemporain de Lyon, and 'Digital Witness: Revolutions in Design, Photography, and Film' at LACMA, Los Angeles.

In 2024, Laric was the subject of the solo exhibition, 'Oliver Laric: Metamorphosen', at Eres Stiftung, Munich. Other recent solo exhibitions include 'Mémoire vive', at Musée de la Romanité, Nîmes, 2023, 'Exoskeleton', at OCAT, Shanghai (curated by Martin Germann), Ferdinandeum, Innsbruck, Austria, 2022, '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 Lentos Kunstmuseum, Linz, KW Institute of Contemporary Art, Berlin, Kunsthau Meran, Merano, École municipale des beauxarts, Gennevilliers, France, in 2024; Kunstverein Wolfsburg, Fondazione Modena Arti Visive, Modena, Kunstmuseum Bonn in 2023; Kunsthall Charlottenborg, Copenhagen, and MAXXI L'Aquila, Italy, in 2022; MUDAM, Luxembourg; Beaufort Triennial 21, Middelkerke, Belgium; Seoul Mediacity Biennale, and Halle für Kunst Steiermark, Graz in 2021, among many others.

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

In November 2025, Laric will present a solo exhibition at Basement Roma in Rome and participate in the Thailand Biennial in Phuket.



Oliver Laric
3D scan self-portrait



Oliver Laric
Sleeping Boy, 2021
SLS nylon, SLA resin, Acrylic Paint,
Pigments, Aluminum Powder
111.5x101.5x55 cm
44x40x21¾ in
Unique
(LARIC-2021-0232)
€ 50,000.00 (+ tax)

“Rather than clones, Laric’s sculptures are visually distinct from the originals. Each section is made from a different material, creating a sense that they could be remade endlessly. Laric proposes that the meaning of a 150-year old sculpture is just as unfixed as that of a contemporary news image, which can be photoshopped and memeified in a matter of minutes. In Laric’s world, every use is a re-use, everything can be copied, remade and perhaps even improved, by anyone and everyone.”

–Chloe Stead
Spike Magazine

Oliver Laric
Sleeping Boy, 2021
Detail





Oliver Laric
Sleeping Boy, 2021
Detail



Oliver Laric
Sleeping Boy, 2021
Detail



Oliver Laric
Installation view, 'Post-Capital'
MUDAM, Luxembourg. 2 October 2021 – 16 January 2022



Oliver Osborne

OLIVER OSBORNE

Oliver Osborne (born 1985, Edinburgh) lives and works in Berlin.

Recent solo exhibitions include Tanya Leighton in Los Angeles and Berlin; Galeria Pelaires in Palma de Mallorca; JVDW in Düsseldorf; Union Pacific in London; Francis Irv in New York; The Bunker in Santa Monica; Braunsfelder in Cologne; Gió Marconi in Milan; as well as at the Bonner Kunstverein in Bonn.

He has participated in group exhibitions at Clearing in New York; La Traverse in Marseille; Pas une Orange in Barcelona; Hamburger Kunsthalle; Moran Moran in Los Angeles; Max Hetzler in Berlin; and at the German Embassy in London.

Osborne's works are held in the collections of Aishti Foundation in Beirut; Braunsfelder Family Collection in Cologne; Haubrok Foundation in Berlin; Fondazione Sandretto Re Rebaudengo in Turin; and the Saatchi Collection in London.

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

At the end of September 2025, his solo exhibition 'The Sleeping Guard' will open at the Fondazione ICA in Milan.

Oliver Osborne in his studio
Photo by Albrecht Fuchs



Osborne adroitly blends figuration and abstraction, using slight compositional adjustments and repetition to unveil new perspectives from the dust-laden archives of art history. His versatile practice, spanning silk-screen, abstraction, and photorealistic oil painting, delightedly chronicles the elasticity of painting over time, summoning the dramatic juxtaposition of light and dark found in Caravaggio's chiaroscuro, for instance, whilst simultaneously gesturing to the personal, encompassing subjects from appropriated figures in portraiture to his own family.

Oliver Osborne
They come, they wake us, 2025
Oil on herringbone linen
38x33 cm
15x13 in
Unique
(OSBORNE-2025-0164)
€ 16,000.00 (+ tax)





Oliver Osborne
Untitled, 2025
Oil on linen
58x55 cm
22 $\frac{7}{8}$ x21 $\frac{1}{2}$ in
Unique
(OSBORNE-2025-0165)
€ 19,000.00 (+ tax)

“There’s an unlikely intimacy here as classical techniques are painstakingly interwoven with a desire to experience historical painting by reinventing it. Particularly idiosyncratic is Osborne’s technique of repeatedly layering and sanding, so that the undercoats of the paintings shimmer to the surface like mirages.”

–Mitch Speed
Frieze

Oliver Osborne
Untitled, 2025
Detail





Oliver Osborne
Installation view, 'Botticelli'
Tanya Leighton, Berlin. 6 July – 17 August 2024



Elif Saydam

ELIF SAYDAM

Elif Saydam (born 1985, Calgary, Canada) lives and works in Berlin.

Currently, their work is presented in two solo exhibitions at List Projects of the MIT in Cambridge and the Kunsthalle Thy in Denmark, as well as in the group exhibition 'My Protagonist' at Kunstraum Riehen.

Recent solo exhibitions include 'Hospitality' at Audain Gallery, Simon Fraser University, Vancouver, and 'Stealth', Galerie Rüdiger Schöttle, Munich in 2024; 'Eviction Notice', Oakville Galleries, Toronto in 2023; '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 and 'Gut feeling' at Tanya Leighton, Berlin, both in 2020, among others.

Their work has been included in group exhibitions at TAXISPALAIS Kunsthalle Tirol, Innsbruck; GAK Gesellschaft für Aktuelle Kunst, Bremen; 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.

Elif Saydam in their studio
Photo by Tina Linster





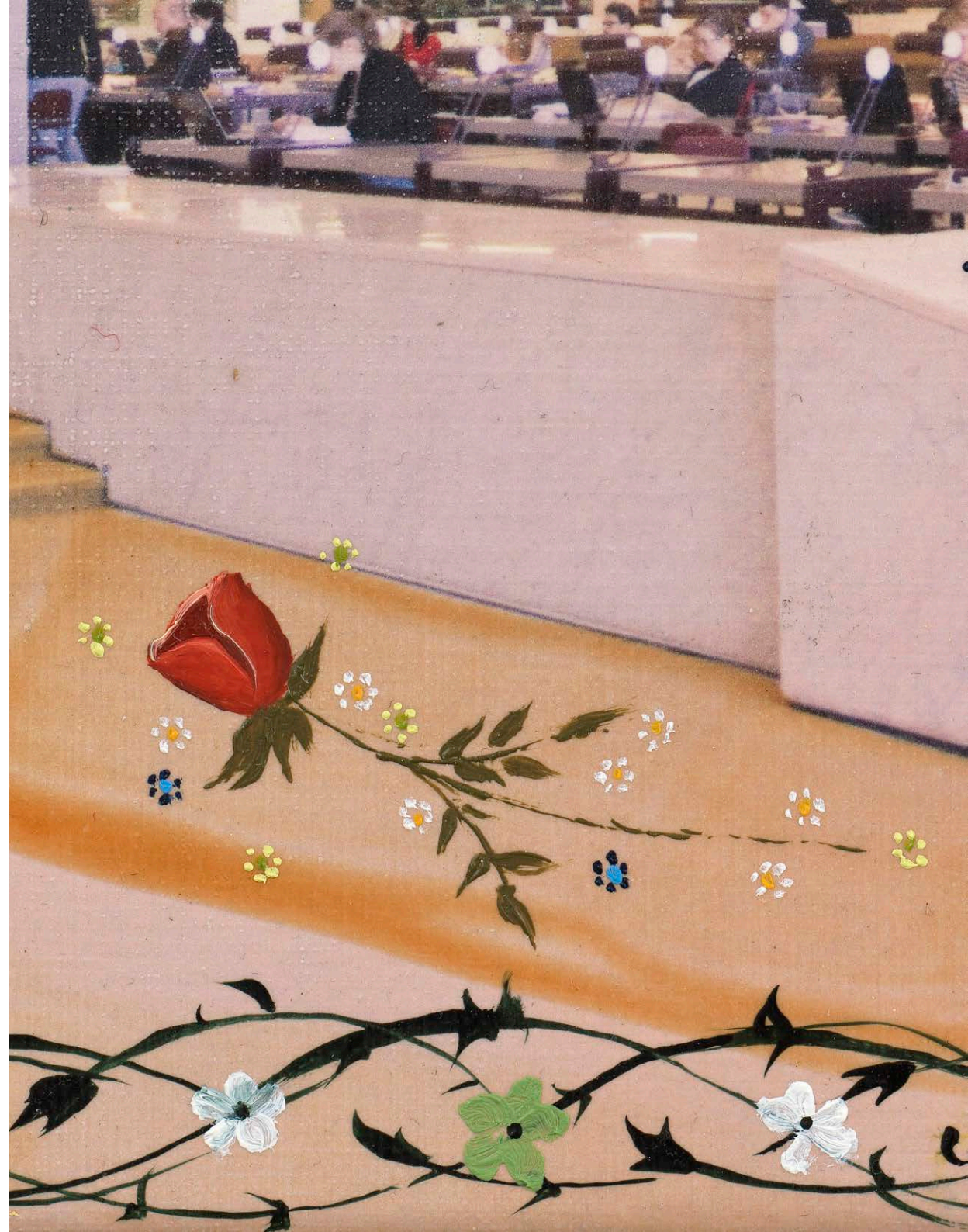
Elif Saydam
Staatsbibliothek (Stabi),
Potsdamer Platz, 2022
Inkjet transfer and oil on canvas
21x30 cm
8¼x11¼ in
Unique
(SAYDAM-2022-0051)
€ 7,000.00 (+ tax)

Echoing early twentieth-century modernism's fascination with the decadence of urban experience, Elif Saydam's work examines capitalism's promise of endless comfort and consumption through the artist's personal movements through the city.

"Saydam's technique is a loosened-up take on Persian and Ottoman miniature painting, combined with a frothy Rococo vibe. These disparate influences hum together, emphasizing how this work is a fizz of insider-outsider diasporic energy."

– Mitch Speed
Camera Austria

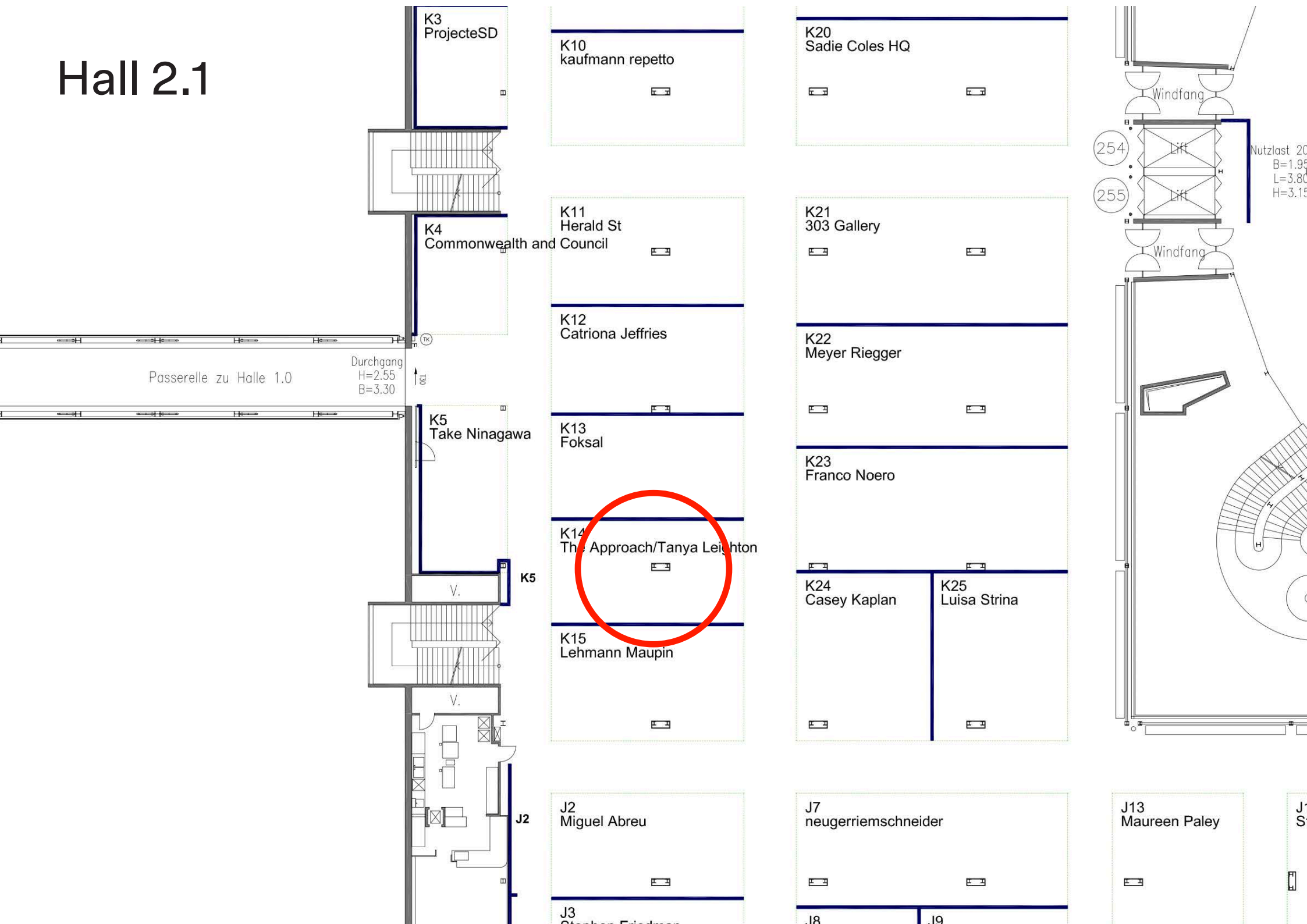
Elif Saydam
*Staatsbibliothek (Stabi),
Potsdamer Platz, 2022*
Detail





Elif Saydam
Installation view, 'Hospitality'
Audain Gallery, Vancouver. 18 October – 14 December 2024

Hall 2.1



Tanya Leighton

ART BASEL 2025
Preview

Galleries Sector
Booth K14, Hall 2.1

Works exhibited by:
Antonio Ballester Moreno
Amrita Dhillon
Adrian Geller
Shen Han
Esteban Jefferson
Oliver Laric
Oliver Osborne
Elif Saydam

Tanya Leighton
Kurfürstenstraße 156
10785 Berlin
+49(0)3021972220

www.tanyaleighton.com