
EDEL ASSANTI
Art Basel Miami Beach
E15
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Edel Assanti is pleased to return to Art Basel Miami Beach with a focused presentation of new and unseen works by Thornton Dial, Noémie Goudal, Oren Pinhassi, and John West Tjupurrula. Across photography, sculpture and painting, the presented artists contrast human perception with the vast timescales of the more-than-human world, exploring the interconnectivity between the human body, cultural narratives and the ecologies we evolve within.

The booth centres on three monumental photographs from Noémie Goudal's new *Opal* series (2026), in anticipation of the artist's forthcoming US touring mid-career survey at the Norton Museum of Art, Florida in spring 2027. Goudal expands the standard parameters of photography into immersive installations, documenting illusionistic environments she stages in her studio. Drawing on rigorous research in the field of paleoclimatology (the study of Earth's climates across its history), *Opal's* otherworldly images offer a window onto a historic vegetal ecosystem 407 million years ago, where trees, flowers and grass do not yet exist and the earliest leafless plants are beginning to emerge from water and grow land. Seen as if through dappled glass, Goudal's plant-forms undermine our perceptions of the natural world as static and stable, revealing a planet in a constant state of flux.

Two totemic sculptures by Oren Pinhassi, meanwhile, anchor the booth. Pinhassi's anthropomorphic sand and burlap works – new iterations of works presented in his concurrent solo exhibition at Dallas Contemporary (touring from the The Arts Club of Chicago earlier this year) – examine the relationship between the body, nature and the built environment. Engulfed by vegetal and insect-like attributes sprouting from a primordially rugged surface, the self-replicating forms echo the rhythms of organic systems, insinuating a symbiotic relationship between body, ideology and ecosystem. The category-defying logic of their construction contrasts with the timeless gesture of sculpting symbolic architectural monuments from sand and earth.

Having recently joined the gallery's programme, John West Tjupurrula is a new-generation artist of the pioneering Papunya Tula Artists cooperative in Australia, which is entirely owned and directed by Aboriginal people. As the son of Freddy West Tjakamarra, one of the founding members of the Western Desert movement, Tjupurrula's practice is distinctive for its evolution of dot painting. Incorporating drone and satellite imagery from his work as a ranger, his compositions survey vast expanses of Country from an aerial perspective unavailable to previous generations. Through his works, the landscapes of the Gibson Desert are experienced from simultaneous perspectives – as seen from above and as by travelling on foot – offering new pathways to timeless sites of ceremonial and ancestral significance.

From the age of five, Thornton Dial, in his own words, undertook almost "every kind of work a man can do" across a variety of skilled trades. These experiences, together with vernacular traditions that elude formal institutions – the yard shows of the American South, patchwork quilting, and the gospel church – coalesced into a visual lexicon uniquely his own. Made months before his passing, Dial's assemblage *Mating Birds* (2015) builds on decades of visual mediation on the subject of birds, flight, and their symbolic resonance with fertility, escape, and the ever-problematic quest for freedom. Utilising basic materials to construct a metaphorical bed – the place of conception, dreams and nostalgia – the work offers a mapping of the universes of birth, life, and death – and potentially the afterlife. Its presentation in Miami Beach anticipates a solo exhibition of works produced toward the end of the artist's life at Edel Assanti in 2027.



Thornton Dial

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Thornton Dial
Mating Birds, 2015
Terry cloth towels, fabric, and enamel on canvas over wood
183.5 x 182.9 x 10.2 cm | 72 1/4 x 72 x 4 in
$285,000.00 + applicable taxes






Noémie Goudal
Download CV



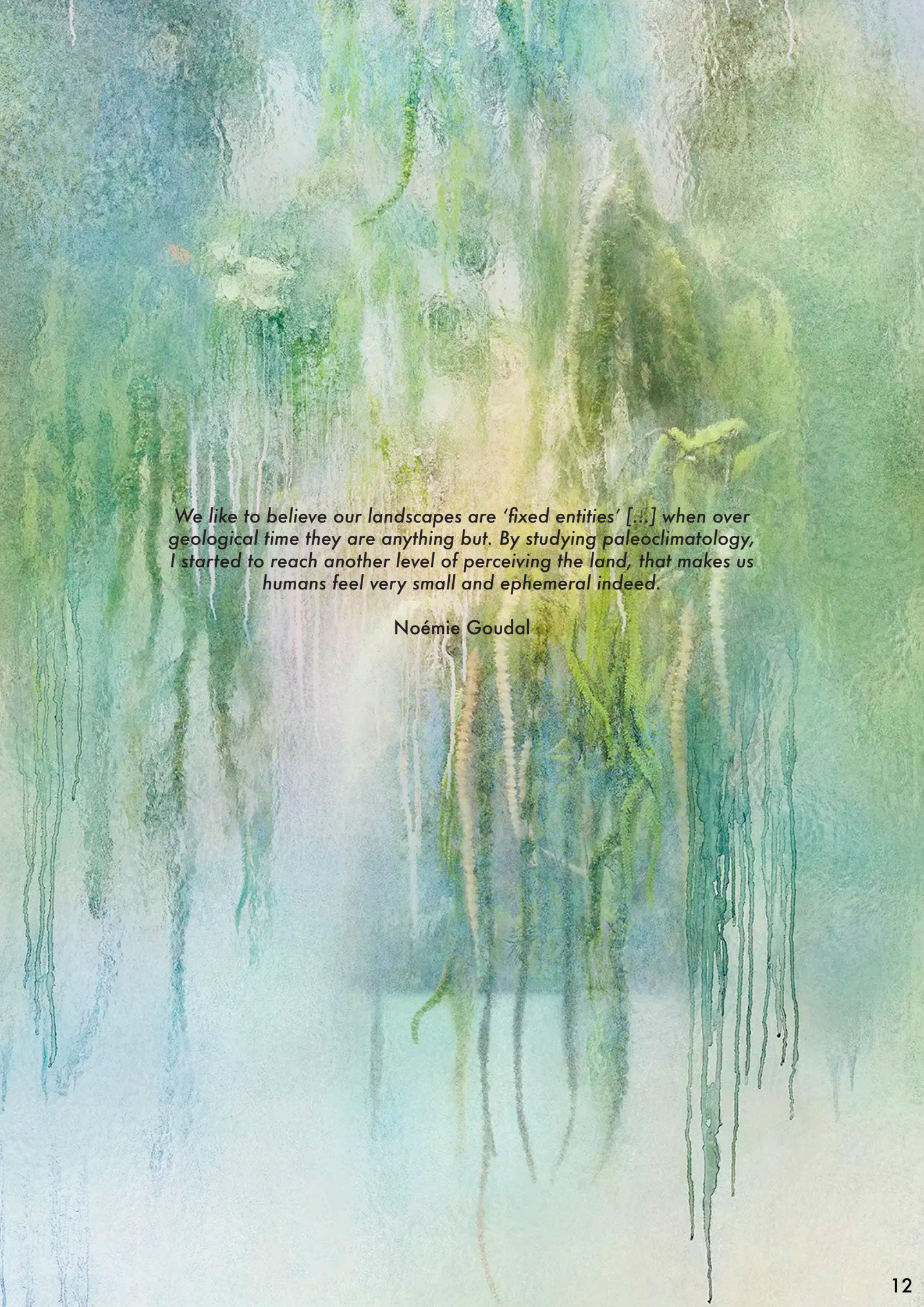
Noémie Goudal
Opal I, 2026
Inkjet print on photographic paper
207 x 140 cm | 81 1/2 x 55 1/8 in
Edition of 3 plus 2 artist's proofs
€50,000.00+ applicable taxes





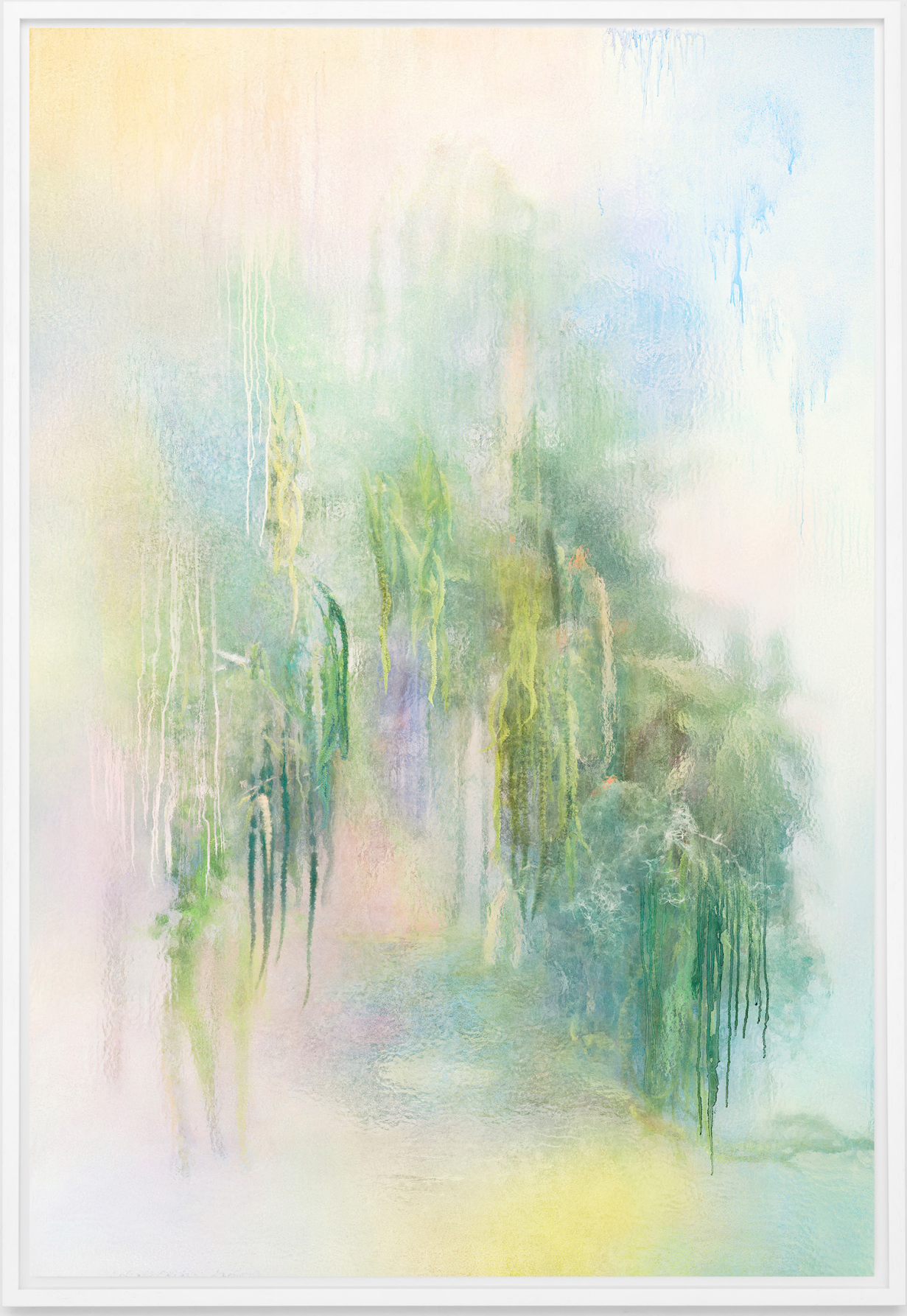


Noémie Goudal
Opal II, 2026
Inkjet print on photographic paper
207 x 140 cm | 81 1/2 x 55 1/8 in
Edition of 3 plus 2 artist's proofs
€50,000.00+ applicable taxes



We like to believe our landscapes are 'fixed entities' [...] when over geological time they are anything but. By studying paleoclimatology, I started to reach another level of perceiving the land, that makes us humans feel very small and ephemeral indeed.

Noémie Goudal



Noémie Goudal
Opal III, 2026
Inkjet print on photographic paper
207 x 140 cm | 81 1/2 x 55 1/8 in
Edition of 3 plus 2 artist's proofs
€50,000.00+ applicable taxes






Oren Pinhassi
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Oren Pinhassi
Awe, 2026
Rock, steel, tempered glass, burlap, sand and polymer
218.4 x 63.5 x 63.5 cm | 86 x 25 x 25 in
$40,000.00 + applicable taxes





Oren Pinhassi
Orchard, 2026
Rock, tempered glass ring, steel, burlap, sand and polymer
292.1 x 152.4 cm | 115 x 60 in
$50,000.00 + applicable taxes



Through my work, I want to collapse boundaries between self and other, between the body and architecture, and instead create objects and environments that exist somewhere in flux, or in between.

Oren Pinhassi



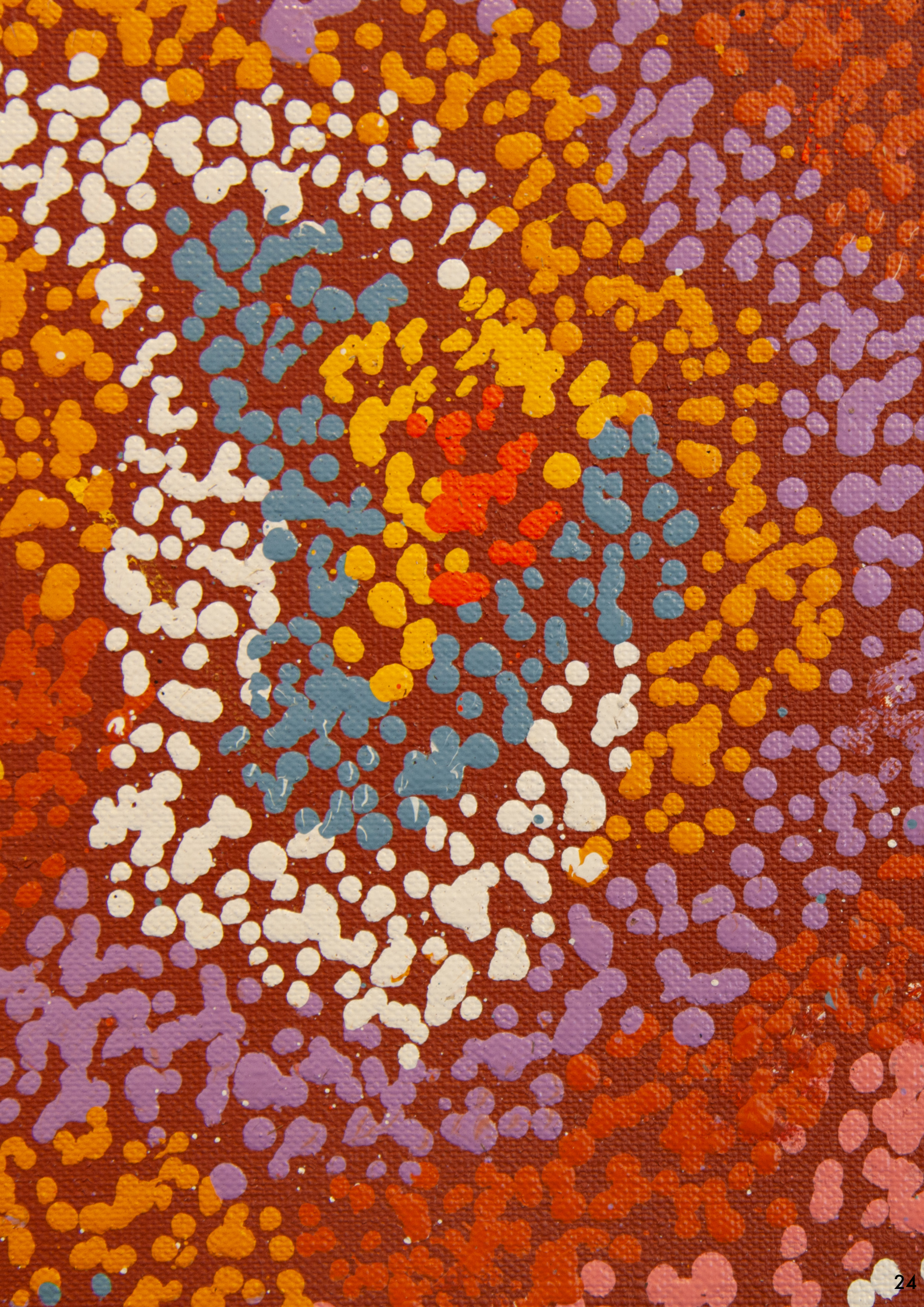


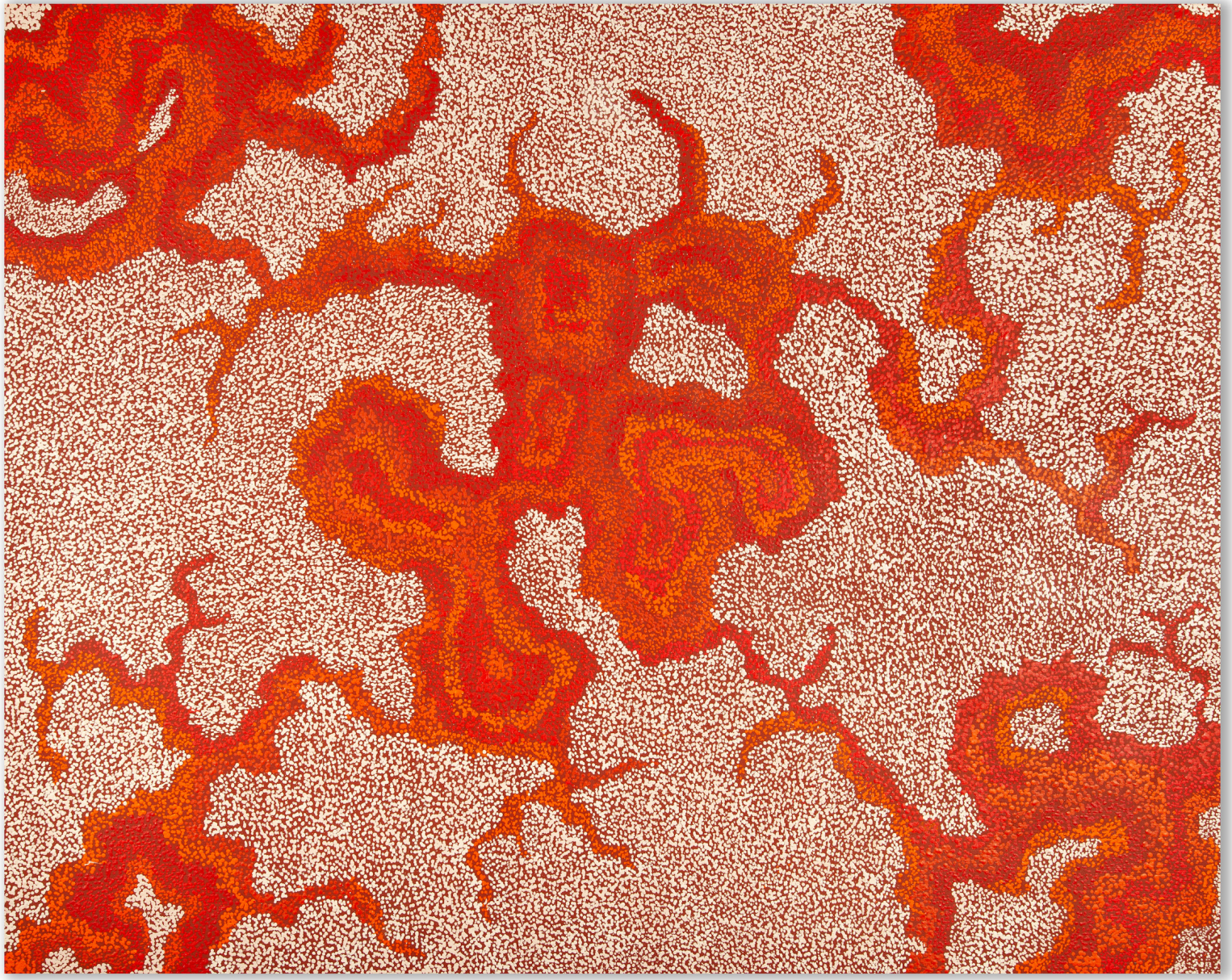
John West Tjupurrula

Download CV

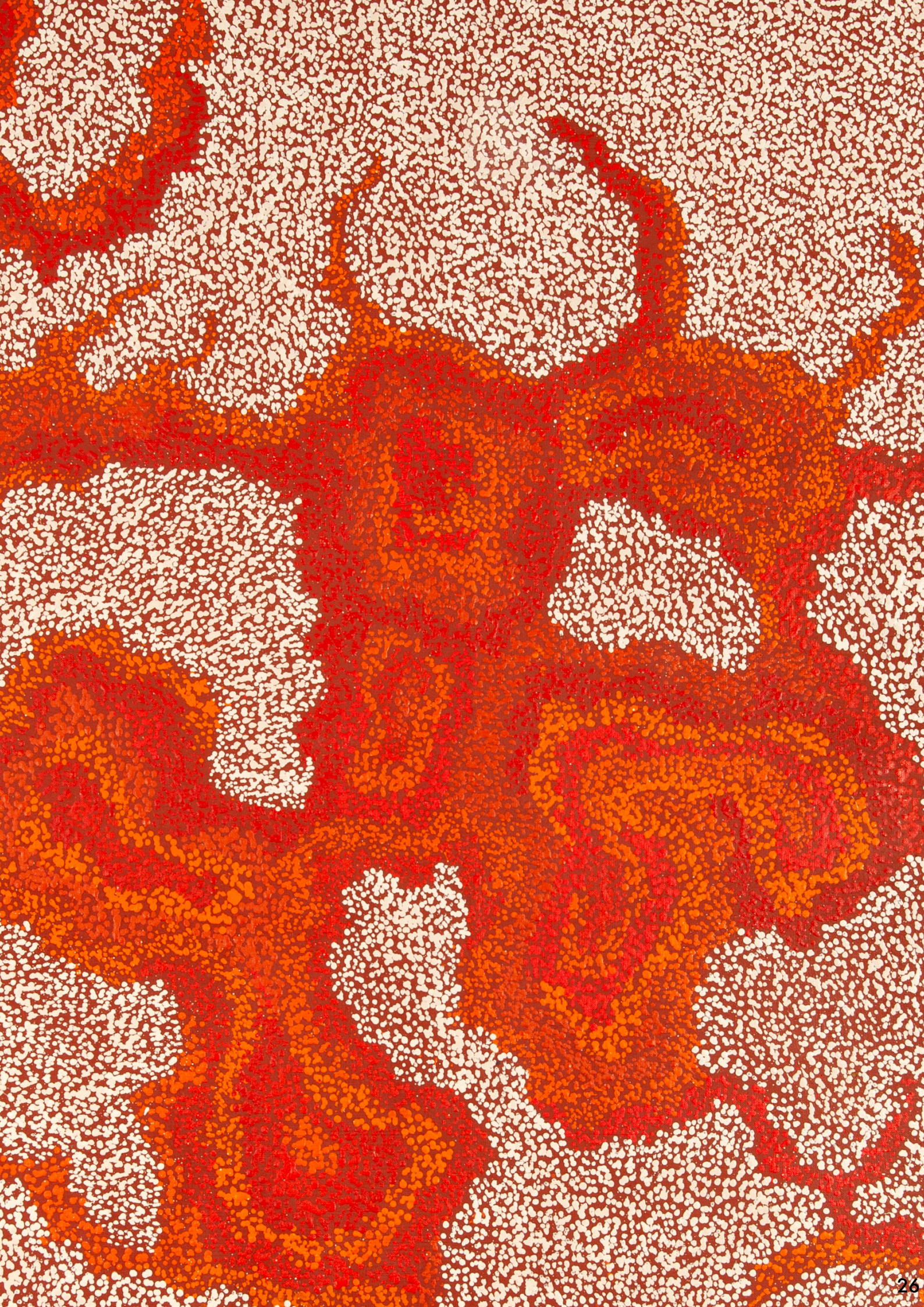


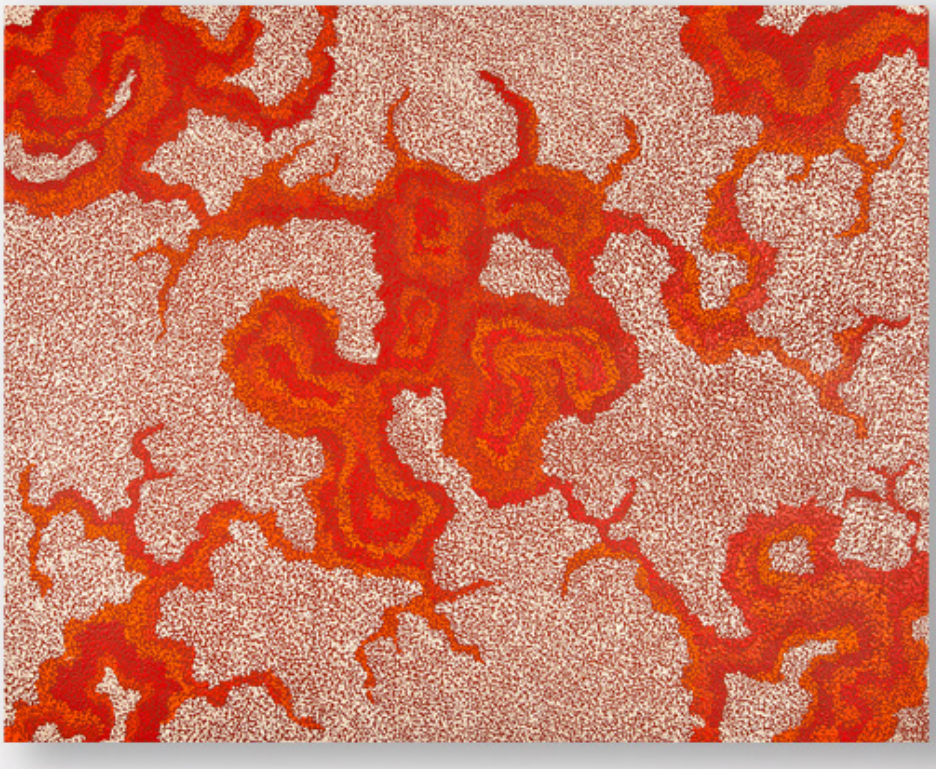
John West Tjupurrula
Palipalintja, 2026
Synthetic polymer paint on Belgian linen
151.5 x 182.5 cm | 59 5/8 x 71 7/8 in
$32,000.00 + applicable taxes





John West Tjupurrula
Palipalintja, 2026
Synthetic polymer paint on Belgian linen
121.5 x 152 cm | 47 7/8 x 59 7/8 in
$24,000.00 + applicable taxes







John West Tjupurrula
Palipalintja, 2026
Synthetic polymer paint on Belgian linen
90.8 x 91 cm | 35 3/4 x 35 7/8 in
$18,000.00 + applicable taxes

