

Commonwealth and Council
Art Basel 2026
Galleries | Booth K4

American Artist
Guadalupe Rosales
Carrie Yamaoka
Gala Porras-Kim
Dala Nasser



American Artist

No State, 2018

141 aluminum phone casings, silicone, glass

AA2026.8

\$ 18,000.00 USD

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American Artist is an interdisciplinary artist whose work considers Black labor and visibility, as well as anti-blackness within networked life and digital systems. Their work spans video, installation, new media, and writing, and their legal name change to American Artist serves as an ambivalent foundation for their practice. It insists on blackness as descriptive of an American artist, and at the same time erases identity in virtual spaces where “American Artist” is an anonymous name, unable to be googled or validated by a computer as a person’s name.

Through their practice, American Artist ponders the ideological assertion of whiteness as neutral. Their work rejects the finish-fetish aesthetic that commonly accompanies digital technology in the age of Web 2.0. American Artist further contextualizes the black screen as a metaphor for Blackness in their essay “Black Goopy Universe,” riffing on graphical user interface, also referred to as GUI. Writing that “black goopy is antithetical to the values of the white screen;” they relate this inquiry to Fred Moten’s theories about race. The sculpture No State considers the ubiquitous and fungible iPhones as proxies for individuals in contemporary tech-mediated life. In the ever-optimizing technoutopian state, one is always pressured to discard still-functioning devices, creating for a wasteland of phones in a liminal “no state,” neither dead nor alive.



Crisis Collector (Louise) comprises a stack of glossy Artforum magazines, decommissioned from the purpose of critical thought and repurposed as a leftist doomsday prepper's hidden go-bag. The works from this series represent a fantasy of climate futurism that expands prepper culture onto a class bracket in which it is rarely represented—that of the art collector. In this functional “bug out” box, an individual has prepared for the first few days of living off-grid. Emergency items are hidden discreetly within a sculptural display made from a crystallized volume of Artforums, fitting for a coffee table or foyer.



American Artist

Crisis Collector (Louise), 2026

Tempered Artforum magazines, food rations, emergency drinking water, new American standard bible, ibuprofen, flashlight, fire striker, whistle, fishing knife, emergency blanket
Approx. 5 x 10.5 x 10.5 in (13 x 27 x 27 cm)

AA2026.4

\$ 10,000.00 USD

Commonwealth and Council

ARTIFORUM

JANUARY 2012

WINTER PREVIEW
HAAS, HAECKE, AND SASKIA SASSER
ON THE SPACES OF OCCUPATION
RICHARD HAMILTON







Installation view, *Shaper of God*, 2025, Pioneer Works, Brooklyn

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American Artist (b. 1989, Altadena; lives and works in New York) received an MFA from The New School (2015), and a BFA from California Polytechnic University, Pomona (2011). Selected solo exhibitions have been held at MIT List Visual Arts Center, Cambridge (2025); Kunsthall Trondheim (2025); California African American Museum, Los Angeles (2025); Pioneer Works, Brooklyn (2025); REDCAT, Los Angeles (2022); Whitney Museum of American Art, New York (2020); Queens Museum (2019); and Museum of the African Diaspora, San Francisco (2019). Selected group exhibitions have been held at Museum of Contemporary Art Detroit (2025); Centre d'art Contemporain Genève (2024); Solomon R. Guggenheim Museum, New York (2023); Museum of Modern Art, New York (2023); Whitney Museum of American Art, New York (2023); The Modern Art Museum of Fort Worth (2023); Kunsthalle Basel (2021); San Jose Museum of Art (2020); Nam June Paik Art Center, Yongin (2020); MoMA PS1, Queens (2020); LC Queisser, Tbilisi (2019); The Studio Museum in Harlem (2019); Museum of Contemporary Art, Detroit (2019); Performance Space New York (2018); Museum of Contemporary Art Chicago (2018); and Elizabeth Foundation for the Arts, New York (2017). American Artist is a recipient of John Simon Guggenheim Memorial Foundation Fellowship (2026); Trellis Art Fund Milestone Grant (2024), Creative Capital Grant for Visual Artists (2022), LACMA Art + Technology Lab Grant (2021), and Queens Museum Jerome Foundation Fellowship (2019). American Artist has participated in residencies at Smack Mellon, Brooklyn (2021); Red Bull Arts, Detroit (2020); ASSEMBLY, Brooklyn (2019); Abrons Art Center, New York (2019); Pioneer Works, Brooklyn (2018); Denniston Hill, Glen Wild (2018), and Whitney Museum of American Art Independent Study Program, New York (2017).

American Artist's work is in the collections of California African American Museum, Los Angeles; Kadist Art Foundation; Los Angeles County Museum of Art; Marieluise Hessel Collection, Annandale-on-Hudson; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; University of Iowa Stanley Museum of Art; and Whitney Museum of American Art, New York.



For over three decades, **Yamaoka** has worked with reflective materials like polyester film and resin, creating works of an inherently provisional nature, eschewing the pictorial. The artist's experimental process-driven practice, spanning painting, photography, and sculpture, results from iterative layerings and interventions. She often disrupts the surface of reflective polyester film, abrading it against everyday materials or surfaces such as bubble wrap or the studio walls and floor. Once mounted over panel, she pours resin over the film, preserving captured patterns and noise on its surface.

The works' manipulated mirror-like surfaces impel the viewer to assume an active role in the resulting fugitive image while also remaining subject to the surface's optical mediations. Objective documentation of works proves futile, the self-timed camera on a tripod or the artist's own body present in the photograph as a ghostly record of a particular fleeting moment, in time, space, light, and life, one among infinite permutations of being and perception. The translucent viscosity of the works intimates a nascent quality, always in a state of becoming, refusing fixed pictorial or narrative resolution. Plastic initially resists the application of plastic, then accepts it, settling into rivulets as if in a perpetual state of wetness. Yamaoka attempts to capture in her work the liminal moment in the darkroom, when the image begins to emerge on the print, representational, abstract, and in between, all at the same time. Improvisation and collaboration carry through in her multi-decade participation in the queer women artist collective fierce pussy, currently showing together at the Venice Biennale.

Carrie Yamaoka

68 by 32 (blue/green), 2026

Reflective polyester film, urethane resin and mixed media on wood panel

68 x 32 x 2 in (173 x 81 x 5 cm)

CY2026.2

\$ 25,000.00 USD









Carrie Yamaoka

68 by 32 (peel.flake), 2010/2026

Reflective polyester film, urethane resin and mixed media on wood panel

68 x 32 x 2 in (173 x 81 x 5 cm)

CY2026.3

\$ 25,000.00 USD







Carrie Yamaoka

68 by 32 (peel.flake), 2010/2026

Reflective polyester film, urethane resin and mixed media on wood panel

68 x 32 x 2 in (173 x 81 x 5 cm)

CY2026.3

\$ 25,000.00 USD







Installation view, *Objects in mirror are closer than they appear*, 2023, Commonwealth and Council, Los Angeles

Commonwealth and Council

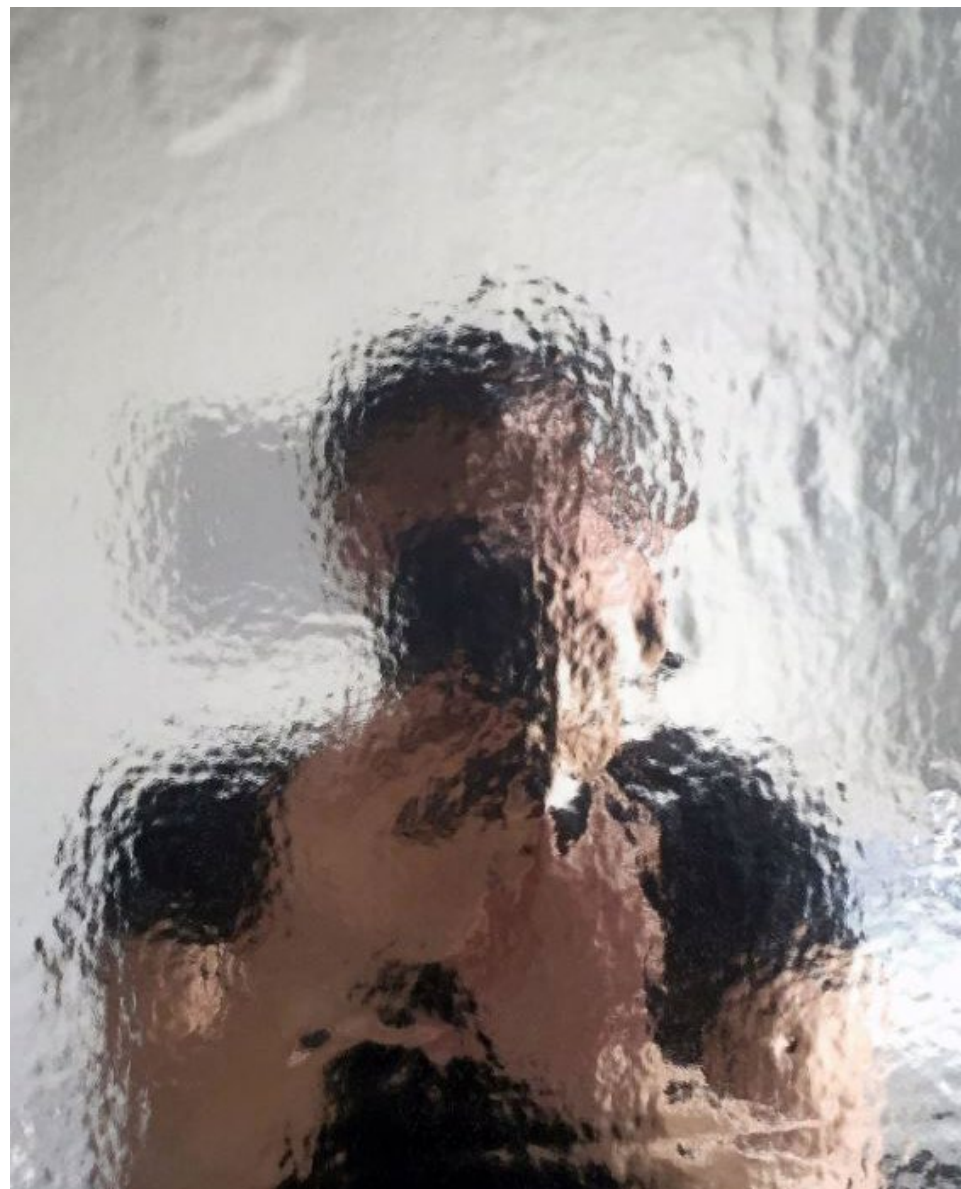


Installation view, *8th Triennial of Photography Hamburg: Currency*, 2022, Deichtorhallen Hamburg

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Carrie Yamaoka (b. 1957, Glen Cove; lives and works in New York) received a BA from Wesleyan University (1979) and attended the Tyler School of Art, Rome (1977-78). Yamaoka is a founding member of the queer art collective fierce pussy. Selected solo exhibitions have been held at Manshu-in Temple, Kyoto (2025); Anonymous Gallery, New York (2025); Ulterior Gallery, New York (2024, 2019); Kiang Malingue, Hong Kong (2024); Zilkha Gallery, Wesleyan University, Middletown (2023); Commonwealth and Council, Los Angeles (2023, 2020); Henry Art Gallery, Seattle (2019); and Lucien Terras, New York (2017). Selected group exhibitions have been held at Participant Inc., New York (2025); Dallas Museum of Art (2024); Palais de Tokyo, Paris (2023); i8 Gallery, Reykjavik (2021); Centre Pompidou, Paris (2020); Institute of Contemporary Art, Philadelphia (2019); Transmitter, New York (2019); Albertz Benda, New York (2019); Kunstverein Rosa-Luxemburg-Platz, Berlin (2019); Columbus College of Art and Design (2018); Leslie Lohman Museum of Art, New York (2018, 2017); Fondation Ricard, Paris (2018); Galerie Crevecoeur, Marseille (2018); Center for Contemporary Art Futura, Prague (2016); and MoMA PS1, Queens (2015). Yamaoka is a recipient of Maria Lassnig Prize (2025); John Simon Guggenheim Memorial Foundation Fellowship (2019), Anonymous Was A Woman Award (2017), Rutgers Center for Innovative Printmaking Fellowship (1990), and Art Matters Foundation Grant (1988). Yamaoka has participated in residencies at Painting Space 122, New York (2009); Fenenin El-Rahhal, White Desert (2006); Braziers International Artists Workshop, Oxfordshire (1998, 1995); and Yaddo, Saratoga Springs (1986).

Yamaoka's work is in the collections of The Art Institute of Chicago; Buffalo AKG Art Museum; Centre Pompidou, Paris; Dallas Museum of Art; Henry Art Gallery, Seattle; Leslie Lohman Museum of Art, New York; Pizzuti Collection, Columbus; Sunpride Foundation, Hong Kong; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York.





Guadalupe Rosales has been building an archive of photographs, party fliers, and other ephemera connected to Latinx youth culture in Southern California, anchored in the East LA '90s party crew milieu in which the artist came of age. A project that began a decade ago on her widely-followed Instagram accounts *@Veteranas_and_Rucas* and *@Map_Pointz*, her digital archive of photographs and poignant captions found an audience, who began to contribute their materials and stories to Rosales to build a crowdsourced collection of physical objects as well as images. As a steward of the counter narratives drawn from her own life experience, she tells stories of communities often under/misrepresented in official archives and public memory. The photographs revisit places that hold special resonance for Rosales; often taken in the haze of nighttime, the images reveal and conceal the myriad stories of LA denizens these locations have held as well as their own evolution through the cycles of urban decay and renewal.

Rosales's work is currently on view at the Venice Biennale. *smok'd* was originally commissioned for the 2022 Whitney Biennial.

Guadalupe Rosales

smok'd, 2022

Archival pigment print, engraved aluminum artist's frame

48 x 62 in (122 x 158 cm)

Framed: 51 x 65 x 2 in (130 x 165 x 5 cm)

AP 1 of 2

GR5.03.1AP

\$ 35,000.00 USD



smok'd, 2022







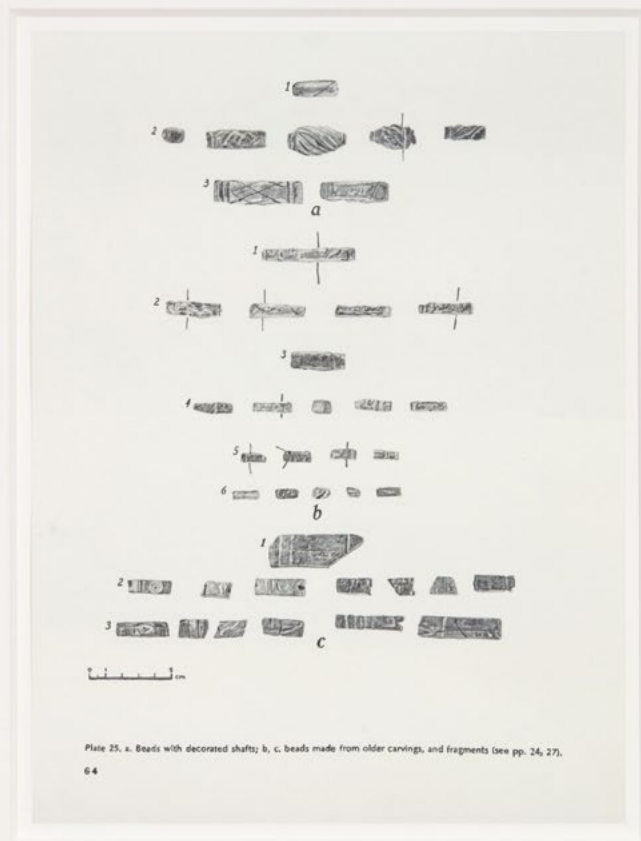
Installation view, Whitney Biennial 2022: *Quiet as It's Kept*, Whitney Museum of American Art, New York





Guadalupe Rosales (b.1980, Redwood City; lives and works in Los Angeles) received an MFA from School of the Art Institute of Chicago (2016). Selected solo and two-person exhibitions have been held at Palm Springs Art Museum (2025); Storefront for Art and Architecture, New York (2024); Dallas Museum of Art (2021); Museo Universitario del Chopo, Mexico City (2020); Gordon Parks Foundation, Pleasantville (2019); and Aperture Foundation, New York (2018). Selected group exhibitions have been held at the 61st Venice Biennale (2026); Palacio de Bellas Artes, Mexico City (2026); Los Angeles County Museum of Art (2025); San Francisco Museum of Modern Art (2023); Hammer Museum, Los Angeles (2023); Whitney Museum of American Art, New York (2022); Haus der Kunst, Munich (2021); The Kitchen, New York (2019); Rosales is a recipient of Trellis Art Fund Stepping Stone Grant (2024), United States Artists Fellowship (2020), Gordon Parks Foundation Fellowship (2019), and Foundation for Contemporary Arts Emergency Grant (2019). Rosales has participated in residencies at Glen Wild (2022); PAOS/Museo Taller Jose Clemente, Guadalajara (2020); Main Museum, Los Angeles (2018); and Los Angeles County Museum of Art (2017).

Rosales' work is in the collections of AltaMed Art Collection, Los Angeles; The Broad, Los Angeles; Dallas Museum of Art; Hammer Museum, Los Angeles; Kadist Art Foundation; Los Angeles County Museum of Art; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art, Los Angeles; National Gallery of Art, Washington DC; Palm Springs Art Museum; San Francisco Museum of Modern Art; San Jose Museum of Art; and Whitney Museum of American Art, New York.



Gala Porras-Kim

Plate 25. a. Beads with decorated shafts; b, c. beads made from older carvings, and fragments (see pp. 24, 27). (Lothrop, p. 64), 2021

Graphite on paper

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)

GPK23.18

\$ 20,000.00 USD

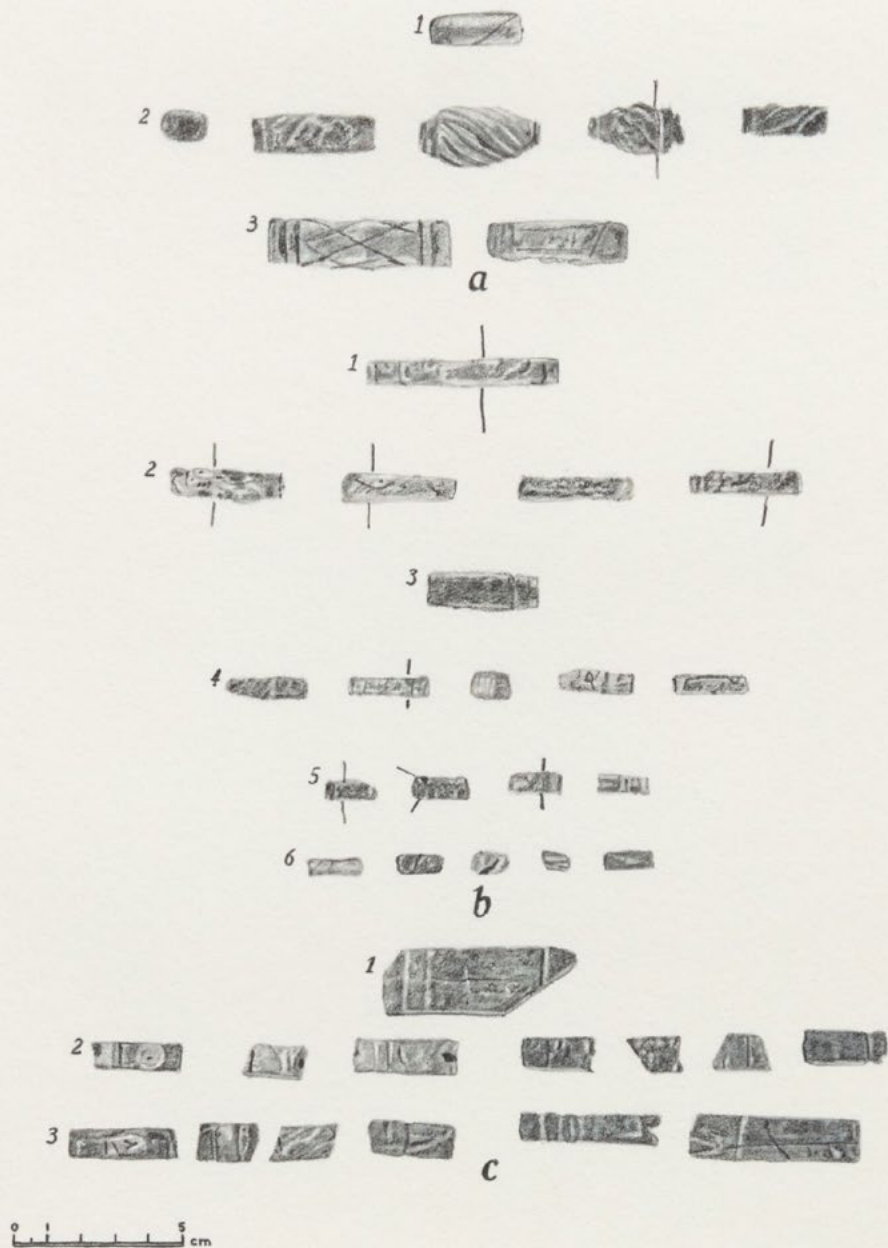


Plate 25. a. Beads with decorated shafts; b, c. beads made from older carvings, and fragments (see pp. 24, 27).

Continuing her interrogation of museological practices, **Gala Porras-Kim**'s drawings of catalogue pages depict fragments dredged from the Sacred Cenote at Chichen Itza, now housed at the Peabody Museum of Archaeology and Ethnology at Harvard University. By faithfully re-recording the photographs, Porras-Kim underscores and questions the interpretive grounds of the Peabody's collection, highlighting the arbitrariness in institutional classification schemes (why are certain beads grouped into mounds while others are meticulously interlinked?). Rather than subordinating the artifacts in the service of curatorial narrative, Porras-Kim seeks to amplify space for multivalent interpretations and treatments for the objects. The artist asserts that if museums and academics can impose logics of display and cataloging on these objects, then we can also advocate for honoring the objects' suppressed capacities for magic and power to communicate with the spirit realm—an ontological shortcut through an epistemological problem. Porras-Kim is exhibiting at the Pavilion of Applied Arts as part of the Venice Biennale.



Gala Porras-Kim

Plate 1. Preliminary sorting of beads and fragments, made at the time of accession: a. fragments of round beads; b. fragments of flat discs; c. oblong and tubular beads and fragments; d. miscellaneous carved fragments. (Proskouvlakoff, p. 40), 2021

Graphite on paper

12 x 9 in (30 x 23 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)

GPK23.17

\$ 20,000.00 USD



a

b



c



d

Plate 1. Preliminary sorting of beads and fragments, made at the time of accession:
a. fragments of round beads; b. fragments of flat discs; c. oblong and tubular beads
and fragments; d. miscellaneous carved fragments.



Installation view, 61st Venice Biennale: *In Minor Keys*, 2026



Installation view, 61st Venice Biennale: *In Minor Keys*, 2026

Gala Porras-Kim (b. 1984, Bogotá; lives and works in Los Angeles and London) received an MA from University of California, Los Angeles (2012), an MFA from California Institute of the Arts (2009), and BA from University of California, Los Angeles (2007). Selected solo exhibitions have been held at Castello di Rivoli (2025); Kunsthalle Bern (2025); Carnegie Museum of Art, Pittsburgh (2025); Museum of Contemporary Art Cleveland (2025); Museo delle Civiltà, Rome (2024); Storefront for Art and Architecture, New York (2024); Museum of Contemporary Art Denver (2024); Pitzer College Art Galleries, Claremont (2024); Leeum Museum of Art, Seoul (2023); Fowler Museum, Los Angeles (2023); Centro Andaluz de Arte Contemporáneo, Sevilla (2023); Museo Universitario de Arte Contemporáneo, Mexico City (2023); Gasworks, London (2022); Amant, Brooklyn (2022); Museum of Contemporary Art, Los Angeles (2019). Selected group exhibitions have been held at the 61st Venice Biennale (2026); Diriyah Contemporary Art Biennale (2026); Museum of Contemporary Art, Los Angeles (2025); Los Angeles County Museum of Art (2025, 2021, 2017); Walker Art Center, Minneapolis (2025); Asia Art Archive, Hong Kong (2024); National Museum of Modern and Contemporary Art, Seoul (2023); Liverpool Biennial (2023); 34th Bienal de São Paulo (2021); 13th Gwangju Biennale (2021); Museum of Contemporary Art Chicago (2021, 2019); Hammer Museum, Los Angeles (2019, 2016); PinchukArtCentre, Kyiv (2019); Whitney Museum of American Art, New York (2019, 2017); Para Site, Hong Kong (2019); and Seoul Museum of Art (2017). Porras-Kim is a recipient of MacArthur Foundation Fellowship (2025), United States Artists Fellowship (2025), Heinz Award (2024), Gold Art Prize (2023), Art Matters Foundation Grant (2019), Artadia Los Angeles Award (2017), Joan Mitchell Foundation Emerging Artist Grant (2016), Louis Comfort Tiffany Foundation Award (2015), Creative Capital Grant for Visual Artists (2015), and California Community Foundation Fellowship for Visual Artists (2013). Porras-Kim has participated in residencies at Getty Research Institute, Los Angeles (2020-22); Delfina Foundation, London (2021); Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2020); La Tallera, Proyecto Siqueiros, Cuernavaca (2019); Fundación Casa Wabi, Oaxaca (2016); and Skowhegan School of Painting and Sculpture (2010).

Porras-Kim's work is in the collections of Amorepacific Museum of Art, Seoul; Brooklyn Museum; Carnegie Museum of Art, Pittsburgh; Dallas Museum of Art; DePaul Art Museum, Chicago; Fonds régional d'art contemporain des Pays de la Loire, Carquefou; Hammer Museum, Los Angeles; Kadist Art Foundation; Leeum Museum of Art, Seoul; Los Angeles County Museum of Art; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Pérez Art Museum Miami; Seoul Museum of Art; Tate, London; University of Richmond Museums; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.





In the work of **Dala Nasser**, material operates as a witness to historical and political conditions, and their processes of erasure. In past works, this witnessing is embodied within the material itself. Through dyeing, staining and washing fabrics with charcoal, local red clay, indigo, plants, insects and ashes, rubbed against the surfaces of ancient archaeological sites and traces of historical habitation, Nasser creates spectral painterly and architectural forms carrying haptic traces of their past existence and meaning.

Working primarily outdoors, Nasser begins each project with extensive research then travels to specific sites within Western Asia where the rubbings are realized. The paintings in the booth derive from a recent body of work, *Noah's Tombs*, originally commissioned for the Aichi Triennial 2025, which forged a connection between Jordan, Lebanon, and Turkey where the burial tombs of Noah—an important patriarchal figure in multiple global religions, including Islam, Christianity, and Judaism—are thought to reside. Each of these sites is located near significant bodies of water—lakes, rivers, the sea—which correlate to the story of Noah's Ark, whereby Noah and the animals he saved were washed ashore to safety while the oceans rose around them. Like Noah's remains, the Ark has never been located.

Dala Nasser

Karak Nuh (Noah's fort) VIII, 2025

Charcoal, organic matter, terracotta, plaster, earth, ash, rust on mourning fabric, malachite and walnut dyed muslin

Approx. 109 x 84 in (277 x 213 cm)

DN2025.11

\$ 30,000.00 USD







Dala Nasser

Karak Nuh (Noah's fort) IX, 2025

Charcoal, organic matter, terracotta, plaster,
earth, rust, and ash on mourning fabric,
malachite and madder dyed muslin

Approx. 109 x 119 in (277 x 302 cm)

DN2025.12

\$ 35,000.00 USD

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Installation view, *Xiloma. MCCCCLXXXVI*, 2025, Kunsthalle Basel

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Installation view, *58th Carnegie International*, 2022

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Dala Nasser (b. 1990, Tyre; lives and works in Beirut and London) received an MFA from Yale University (2021) and a BFA from University College London (2016). Selected solo exhibitions have been held at KM21, The Hague (2026); Nottingham Contemporary (2026); Kunsthalle Basel (2025); Renaissance Society, Chicago (2023); Kölnischer Kunstverein, Cologne (2022); and V.O Curations, London (2022). Selected group exhibitions include: Aichi Triennale, Nagoya (2025); Aïshti Foundation, Beirut (2025); Accelerator, Stockholm (2025); Wellcome Collection, London (2025); Espoo Museum of Modern Art (2025); Whitney Museum of American Art, New York (2024); Diriyah Contemporary Art Biennale, Riyadh (2024); 15th Sharjah Biennial (2023); 58th Carnegie International, Pittsburgh (2022); and Beirut Art Center (2019). Nasser is a recipient of Isola Sicilia Prize (2022) and 32nd Salon D’Automne Emerging Artist Prize (2017). Nasser has participated in residencies at V.O Curations, London (2021); Gapado AIR, Jeju Island (2019); and Ashkal Alwan, Beirut (2017).

Nasser’s work is in the collections of Aïshti Foundation, Beirut; Hartwig Art Foundation, Amsterdam; Qatar Museums; and Tate, London.

