



Phillida Reid
Art Basel 2026
Galleries, Booth S26
16 – 21 June

ROBYN KAHUKIWA
MOHAMMED Z. RAHMAN
PREM SAHIB
HANY ARMANIOUS
MYRIAM MIHINDOU
JOANNA PIOTROWSKA

For Art Basel Galleries 2026 Phillida Reid presents a selection of new and signature material by Mohammed Z. Rahman, Prem Sahib, Hany Armanious, Myriam Mihindou, Joanna Piotrowska, and the revered Maōri artist Robyn Kahukiwa.

Spanning generations, cultures and geographies, the included artists employ distinctive visual languages across painting, photography, sculpture, installation and collage to meditate on thresholds, belonging, and the co-existence of personal and political histories. Taken together, the works are filled with coded languages and secret messages: from Rahman's use of morse code dots and dashes to Sahib's glitched pixel paintings, Mihindou's twisted copper words and Kahukiwa's deliberate use of coded cultural signifiers, each artist initiates an intimate and discreet communication.

ROBYN KAHUKIWA

ROBYN KAHUKIWA (Ngāti Porou, Te Aitanga-a-Hauiti, Ngāti Konohi, Te Whānau-a-Ruataupare, 1938 – 2025,) was a leading Māori artist and activist whose practice deeply engages with themes of heritage, identity, and sovereignty central to Māori experience in Aotearoa New Zealand and to Indigenous communities globally. Her interdisciplinary practice is an expression of Indigenous knowledge systems, exploring concepts of motherhood, ancestral knowledge, whakapapa (genealogy) and tikanga Māori (Māori customs and values), whilst addressing the impacts of colonisation and the ongoing dispossession of Indigenous peoples.

Kahukiwa's notable solo exhibitions include the upcoming *Robyn Kahukiwa: My Ancestors Are Always With Me*, MCA Australia (October 2026 - February 2027), touring to Christchurch Art Gallery Te Puna o Waiwhetū (2027); *Robyn Kahukiwa: Tohunga Mahi Toi*, New Zealand Portrait Gallery Te Pūkenga Whakaata (2024, touring through 2026); *Tuawahine*, Season, Tāmaki Makaurau Auckland (2024); *Mana Māori Motuhake*, Season, Tāmaki Makaurau Auckland (2022); *Maumahara: Remember: Selected Works 1971–2012*, Mahara Gallery, Waiakanae (2012); *Mauri Ora!*, Dowse Art Museum, Te Awakairangi Lower Hutt (2002, toured); *Māori!*, Rich Women of Zurich, London (1998); and *Wāhine Toa: Women in Māori Myth*, Wairarapa Arts Centre, Whakaoriori Masterton (1983, toured). Group exhibitions include *Thinking Historically in the Present*, Sharjah Biennial 15 (2023); *Toi Tū Toi Ora: Contemporary Māori Art*, Auckland Art Gallery Toi o Tāmaki (2020–21); *Five Māori Painters*, Auckland Art Gallery (2014); *New Zealand Natives*, Montserrat Gallery, New York (2004); *The 1st Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane (1993); and *Te Waka Toi: Contemporary Māori Art from New Zealand* (1992–94, toured across the USA and Aotearoa NZ).

Her works are held in collections such as Auckland Art Gallery Toi o Tāmaki; Staatliche Museen zu Berlin; Museum of New Zealand Te Papa Tongarewa; National Gallery of Australia; Te Manawa, Te Papaioea Palmerston North; and Waikato Museum Te Whare Taonga o Waikato, Kirikiriroa Hamilton; and more. In recognition of her achievements, she was awarded the Te Tohu Aroha mō Te Arikinui Dame Te Atairangikaahu | Exemplary/Supreme Award (2020) and the Te Tohu Toi Kē a Te Waka Toi | Making a Difference Award (2011) by Te Waka Toi.

[Link here to artist overview](#)



Robyn Kahukiwa
Wahine Toa
2023
acrylic on linen in custom sapele frame
70 x 90 cm
PR-KAHU0006
GBP 38,000







Wahine Toa (meaning ‘warrior woman’ or ‘courageous and expert woman’ in Māori – an iconic figure within Kahukiwa’s best known series’) is a 2024 portrait of a Maori archetype from the series *Mana Wāhine*, centring on images of wāhine Māori. The title refers to the principal female character in a narrative. These works, some of the last produced in her lifetime, emphasise mana wāhine and mana Māori motuhake, promoting flourishing, and standing against ongoing attempts by individuals and groups alike to diminish Māori sovereignty. *Mana Wāhine* suggests the many roles of wāhine Māori—as mothers and grandmothers, knowledge-holders and caretakers, storytellers and makers, advocates and activists. *Wahine Toa* foregrounds imagery and concerns central to Kahukiwa’s practice, including the now-extinct huia bird which persists in soaring in the sky, rivers, red, head-shaped mountains, a line of skulls, the national Māori flag and the Flag of the United Tribes of New Zealand, and an unhoused person – an embodiment of the present day results of centuries-long marginalisation.

The rich red brown of the land alludes to Papatūānuku (the land or ‘earth mother’), Hineahuone (the first woman, formed of clay) and the whare tangata (the ‘house of humanity’, the womb). *Wahine Toa* pictures a determined, defiant face, as if that of a protestor, with a direct, powerful gaze, against an electric blue sky. The subject has a moko kauae – a traditional female chin tattoo, considered a physical, surface manifestation of an inner identity, mana and whakapapa – and a teardrop tattoo – often worn by people who have passed through the prison system in Aotearoa New Zealand.

Kahukiwa’s portraiture testifies to her unwavering commitment to uplifting and empowering Māori, women, and indigenous communities through her art.



MOHAMMED Z. RAHMAN

MOHAMMED Z. RAHMAN is a British-Bengali artist based in London. With a background in social anthropology, Rahman approaches his practice as both an intimate and political force. Interweaving personal, social and folk histories of migration, labour, queerness, family and class, his paintings disturb conventions of domestic space and custom in favour of dream logic and moments of magical realism, excavating stories of overlooked figures and everyday resistance. Allegorical and concrete, his domestic scenes employ the vernacular of surrealism and social realism – art movements which, Rahman points out, flourish during times of social unrest: “the former, in that it allows one to dream beyond current conditions and process the unconscious, and the latter, to give voice to the everyday lived experience of the working and non-ruling classes, acting against hegemony.

Current and upcoming exhibitions include the 61st International Art Exhibition of La Biennale di Venezia – *In Minor Keys* (2026); *Never the Same*, Art Now, Tate Britain (2026); and Chapter, Cardiff (2027). Recent solo exhibitions include *Hearthside*, Whitechapel Gallery, London, as part of Oitij-jo’s programme of exhibitions (2025); *Remember to Live*, Peer, London (2025); *A Flame is a Petal*, Phillida Reid, London (2024); *Awake*, Art Basel Hong Kong, with Phillida Reid, London (2024); and *City of Burrows*, Phillida Reid, London (2023). Rahman’s work was included in 2022’s Brent Biennial, *In the House of my Love*, curated by Eliel Jones. Recent group exhibitions include *Love Will Come Back: Ann Craven with Robert Mapplethorpe and Mohammed Z. Rahman*, Phillida Reid, London (2024); *On Feeling – an exhibition about emotion and subjectivity*, curated by Peter Davies, The Approach, London (2024); and *Atavism for the Future*, Ehrlich Steinberg, Los Angeles, USA (2023).

Their public mural, *At Home*, was unveiled in August 2025 and is now on permanent view in Hoxton, London, originally co-commissioned by Peer and Hackney Council.

Their work is held in the collection of the Tate, UK, Government Art Collection, UK, LAM Museum, Netherlands, and Sharjah Art Foundation, UAE.

“Mohammed offers an antidote to political projects that erase lives deemed inconvenient, or as efforts of producing knowledge that, like Mohammed himself found, at times enforce a dangerous method of capture rather than embracing and foregrounding the strangeness that is at stake. His deep and personal understanding of colours and form, coupled with a dedication to a new form of surreal, social- realist aesthetic, results in works that ask of us more than just looking at a painting. Mohammed draws us in with an offering, and then extends an open invitation for solidarity.” – Eliel Jones, 2023

[Link here to artist overview](#)



Mohammed Z. Rahman

Maa Nodi (Boal)

2026

acrylic on board

50 x 70 cm

PR-RAHM0111

GBP 18,000





M·Z·R MAA NODI (BOAL) 03/26

Artist notes on *Maa Nodi* series

In their *Maa Nodi* paintings, Rahman represents a totemic helicopter catfish / বায়াল / Wallago attu / boal (transliterated from spoken Sylheti) and Indian knife fish / চতিল / Chitala chitala/sitol (transliterated from spoken Sylheti): embodiments of ancestral relationships to waterways and the ecology in what is now northeastern Bangladesh. These depictions arose by way of gathering oral histories from their mother, growing up eating the fish, and visiting their ancestral village in November 2025 and several times across their childhood. Maa Nodi is a transliteration of the Bangla “মা নদী” or “Mother River”, reflecting the dual relation of the artist to their ancestral land by way of their mother, and their mother’s own experience of being nourished by the rivers of her birthplace.

The Morse code notation that encircles each fish is derived from recorded conversations around Rahman’s mother’s life in rural Bangladesh. *Maa Nodi (Sitol)* reads “fatla ar aram”, a transliteration of ফাতলা আর আরাম from the spoken Sylheti which translates to “light and relaxed”, a phrase used by Rahman’s mother to describe the feeling of swimming as a child in the bodies of water in Sunamganj. *Maa Nodi (Boal)* reads “ontorer ontostol”, a transliteration of the Bengali অন্তরে অন্তঃস্থল spoken in a Sylheti accent which translates to “from the heart of the heart”, a phrase used by Rahman’s mother to describe her love for the various rivers she recalls as sites of play, nostalgia, awe, beauty and nourishment (namely the Dowka, Surma, Bala and Mohasingh).

There is a considerable invocation of magic in the work, the creatures depicted as if river spirits. The womb-like darkness of the paintings evoke a primordial feeling of time-before-time as a point of origin as Rahman contemplates how their body has co-evolved with the river and its fish. Ancestral waters are represented as a fantastical patchwork cloth embellished with traditional kheta running stitch motifs, eliciting a sense of place and the people and life on the surface. As a figment of Rahman’s desire, the water-cloth, fish and codes are charged with signature pink radiation. Reflecting bittersweetly on their mother’s accounts, the loss of many rural practices, and the

pollution of rivers by industry in the region, Rahman’s painting serves as an act of imagination to conjure what is at stake in the age of climate crisis.

Drawing on diverse visual references across lived experience of visiting fish bazaars in Bangladesh, Bangla spelling books, English language children’s books (including *The Rainbow Serpent* (1974) by Dick Roughsey and *The Rainbow Fish* (1992) by Marcus Pfister), Collins field guides, the visual art of Oskar Kokoscha, Twins Seven Seven, Reya Ahmed, Xiyadie and Natalia Goncharova as well as anime films including *Princess Mononoke* (1997) and *Spirited Away* (2001), Rahman’s style is at once highly local and personal while also cosmopolitan and globalised.

Politically, in evoking waterways and ecosystems far from their native UK context, Rahman presents an internationalist call to action and reminder of the collective stake in climate and biodiversity we all have. Drawing on Donna Haraway’s writings on companion species and the writings of Amitav Ghosh on the culture of climate crisis denial in the arts and popular imagination in the Great Derangement, they foreground the Bengal delta and its biomes as a frontier of the climate crisis.

On the reverse of each work is a painting of a water hyacinth *Eichhornia crassipes*, native to South America and introduced to the Bengal region in the 19th century. The plant is now abundant in the landscape of Bangladesh and has become integral to life in rural parts of the region as a source of low cost fertiliser, fodder and fishing floats while also a weed which infests and deoxygenates bodies of water. Rahman uses the plant to symbolise the rivers of the Bengal delta while also alluding to histories of migration in their motherland, disrupting orientalist notions of social and ecological stasis.

Rahman nominates the [UK Bangladesh Education Trust](#) to receive a charitable portion of proceeds from the sale of this work, from the artist and gallery.



Mohammed Z. Rahman

Maa Nodi (Sitol)

2026

acrylic on board

50 x 70 cm

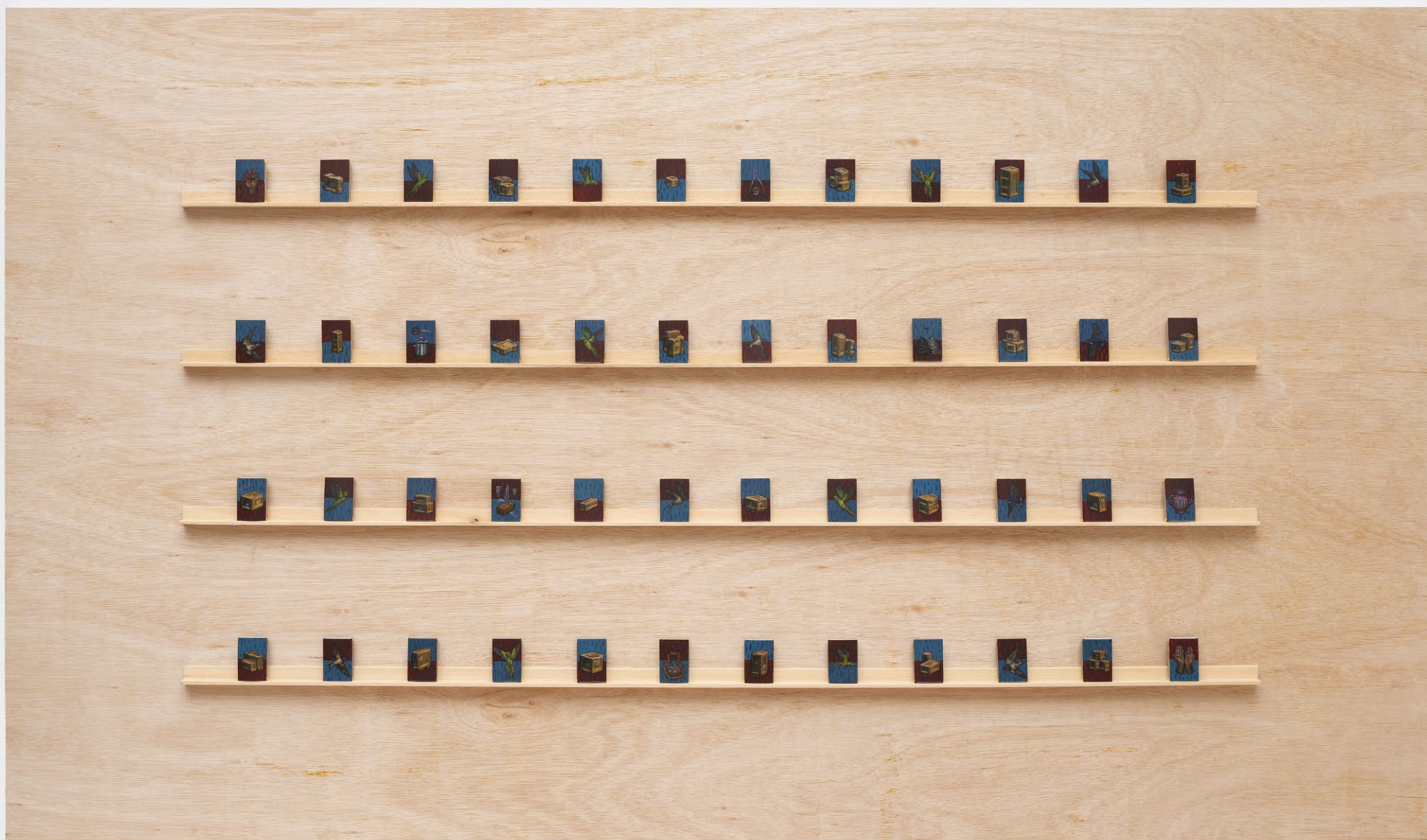
PR-RAHM0110

GBP 18,000





M·Z·R MAA NODI (SITOL) 03/26



Mohammed Z. Rahman

Safe Landing

2025

acrylic on 48 matchboxes arranged across four

wooden shelves of 12 boxes each;

birch plywood backing board

105 x 180 x 3 cm

PR-RAHM0092

GBP 28,000



Previously shown:

Mohammed Z. Rahman, *Remember to Live*

Peer, London, 15 February –3 May 2025



Artist notes on *Safe Landing*

Safe Landing represents Rahman's wishes of solidarity and hope for future migrants to their native London and wider UK. Drawing on imagery from Shabna Begum's *From Sylhet to Spitalfields: Bengali Squatters in 1970s East London* (2022), they recognise the historical struggles of their own community and highlights the role of historical consciousness in cultivating solidarities.

Images on the matchboxes include: limestone, to represent colonial relations between Sylhet and the UK in its extraction of limestone, and coals, to represent lascar labour in ship steam engines from the region from the 1700s; a pan and textile pattern to represent labour undertaken by settled Bangladeshi migrants in the restaurant and textile trade; a bolt cutter and open lock to represent the radical action of finding shelter in a hostile housing system; glass shards and a brick to represent the violent persecution endured; a bodna to represent dignity and a garland of marigolds and mishti to represent joy and celebrations within the community.

The first and last matchboxes sentimentally punctuate the work, beginning with a fist salute appropriated from socialist, Black power and feminist radical traditions to represent a will for collective liberation and ending with an image of hands in prayer to represent hope for a good life.

Rahman's use of shipping crates symbolises the alienation of labour and goods which obscure the lived experience and emotionality of the workers overseas – those who sustain our lifestyles and with whom we have shared interests of wellbeing. The birds in flight represent a beautified notion of migration in the natural world referencing fauna found in the UK, with ring-necked parakeets symbolising second generation and onwards migrants naturalised here from ancestral lands ,and swallows to represent first-generation migrants whose migrations have occurred in their lifetimes.

Rahman nominates Mediciens Sans Frontieres to receive a charitable portion of proceeds from the sale of this work, in keeping with its themes.





FURTHER SELECTED AVAILABILITY



Mohammed Z. Rahman
Itriyya Cum Tomatl Sauce
2026

acrylic on 16 matchboxes on wooden shelf

dimensions variable

PR-RAHM0109

GBP 18,000

On view:

Mohammed Z. Rahman: Never the Same, Tate Britain, Art Now,

5 June –8 November 2026







Artist notes on *Itriyya Cum Tomatl Sauce*

Itriyya Cum Tomatl Sauce is a codification of the embodied knowledge and history of various spaghetti preparations. Drawing from the historical, innovative and personal, Rahman presents a notion of spaghetti as a culinarily alive lens through which to understand the routes spaghetti has taken as a transnational yet highly personal phenomenon.

The title draws from the Arabic إترط refers to a historic dried noodle which is understood to be the ancestor of spaghetti in Europe, first mentioned in the Jerusalem Talmud between the 3rd and 5th century CE, a revolutionarily portable foodstuff which notably arrived into Europe via Jewish traders and the Aghlabid conquest of Sicily in the 9th century CE. The Latin connective “cum” refers to the hand the Greco-Roman empires had in the evolution of spaghetti with ancient texts mentioning “laganum” (Latin) or “laganon” (Greek) in the 1st and 5th centuries BCE respectively, a genus of flat dough foods and precursor to pasta. Tomatl refers to the original Nahuatl word for the tomato, literally translating to “fat water fruit” which only saw use as a base for pasta sauce from the 1600s with Euro-American trade and conquest and even then, was not popularised in Italy until the 1800s, a fairly recent history. “Sauce” and the underlying English grammar of the title takes it into the globalised anglophonic world which Rahman inhabits.

Heavily inspired by medieval historian Massimo Montanari’s notion that food history as a means of connecting which the other and anthropologist Parvathi Raman’s ideas around the importance of ad hoc formulations of food knowledge, Rahman communicates these ideas through the artwork towards the political end of popularising an expansive and solidarity-inspiring understanding of ourselves through food.

Unembossed Braille uses the vernacular understanding Rahman has of various ingredients in reference to the tacit nature of embodied knowledge around food and its silently understood gustatory life upon being eaten. The deliberate illegibility and childlike reference to wooden spelling blocks utilise childhood experience as a motif in the world of *The Spaghetti House*. They utilise a format which implies meaning that is beyond the knowledge of the average viewer as a means of evoking the naivety of childhood and the enhancement of the imagination as a means to derive meaning. Half of the Braille subtitles on the works are transliterations of the Sylheti words for ingredients in reference to the artist’s mother tongue, integral to their understanding of the world.

At the same time, the ingredients depicted anchor the mythology of *The Spaghetti House* in social history and lived personal experience. There are references to innovation in contemporary spaghetti recipes as in Aryan Anbari’s and Karolina Bielenin-Lenczowska’s accounts of diasporic Iranian spaghetti in the UK context and diasporic Macedonian spaghetti in Italy respectively. There are also references to Rahman’s own experience of eating spaghetti dressed with fresh coriander and green chilli cooked by their mother, utilising Bangladeshi foodways in the UK diaspora context.

In alignment with Rahman’s practice, a nominated charity will receive a portion of the proceeds from the potential sale of this work, donated by Rahman and the gallery.



Mohammed Z. Rahman

Love's Messenger

2026

acrylic on board, two panels

70 x 200 cm

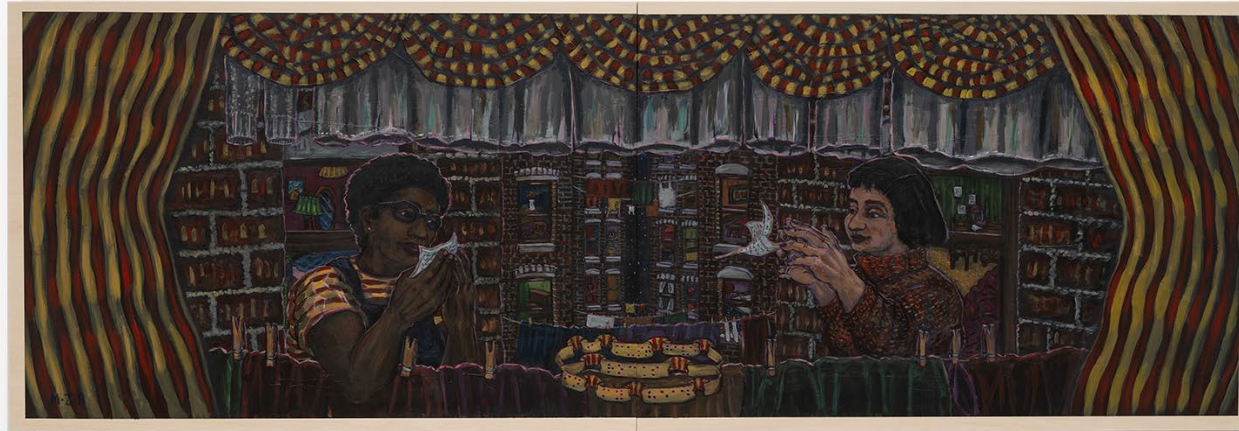
PR-RAHM01113

GBP 32,000

On view:

Mohammed Z. Rahman: Never the Same, Tate Britain, Art Now,

5 June –8 November 2026





Artist notes on *Love's Messenger*

Love's Messenger (2026) represents the aspect of love as something that gains power when expressed. In homage to Audre Lorde and the impact her writing has had on the artist's understanding of love as a revolutionary act, the painting draws on her affirming and nuanced representation of queer love across in her autobiography *Zami: Another Spelling of My Name* (1982). In particular, this piece recalls Lorde's romantic letter exchanges with an early girlfriend, Muriel Rukeyser in the mid-1950s New York's East Village. This work was conceived as part of a wider body of work expounding various aspects of love, as addenda to *The Lovers* (2024), which sits in the Tate collection.

The image depicts two stand-in figures exchanging love letters from the windows of New York tenements. The hands of the figures depict the exchange of love letters as a devotional act of conjuring with hands in a prayer-like gesture and hands releasing a letter like a bird. The scene unfolds among quotidian washing lines of drying laundry with various windows into living spaces across a seemingly quiet starry night to capture the miraculous finding-of-each-other against the, at times, loneliness of queer life Lorde recollects.

The Braille tilting reads "I must have rocks in my head" referencing Lorde's endearing and nonsensical correspondence Rukeyser and the beautifully sincere and awkward coming to terms with deep feelings from the passage: "I sent her a greeting card of a Greek urn filled with stones which read "I must have rocks in my head". By that I meant I loved her."

On the verso of the two painted boards are sprigs of night-blooming jasmine (*Cestrum nocturnum*) in reference to Lorde's eponymous poem, *The Night-Blooming Jasmine* (1993). The poem was published posthumously after Lorde died of cancer the year before in 1992 and reckons with her mortality and the purposeful resilience of her creative spirit. The artist includes this reference as an homage to Lorde's life work across her creative writing and political essays and organising and how it has inspired their own ideas around radical love, the political power of the erotic, intersectionality and the importance of forming solidarities.

The representation and colouration of the New York tenements is inspired by references from *Taxi Driver* (1976) and *Friends* (1994-2004) which the artist watched as a teenager.

[Sistah Space](#), nominated by Rahman, will receive a charitable portion of proceeds from the sale of this work, from the artist and gallery.







M-Z-R LOVE'S MESSENGER 05/26

M-Z-R LOVE'S MESSENGER 05/26

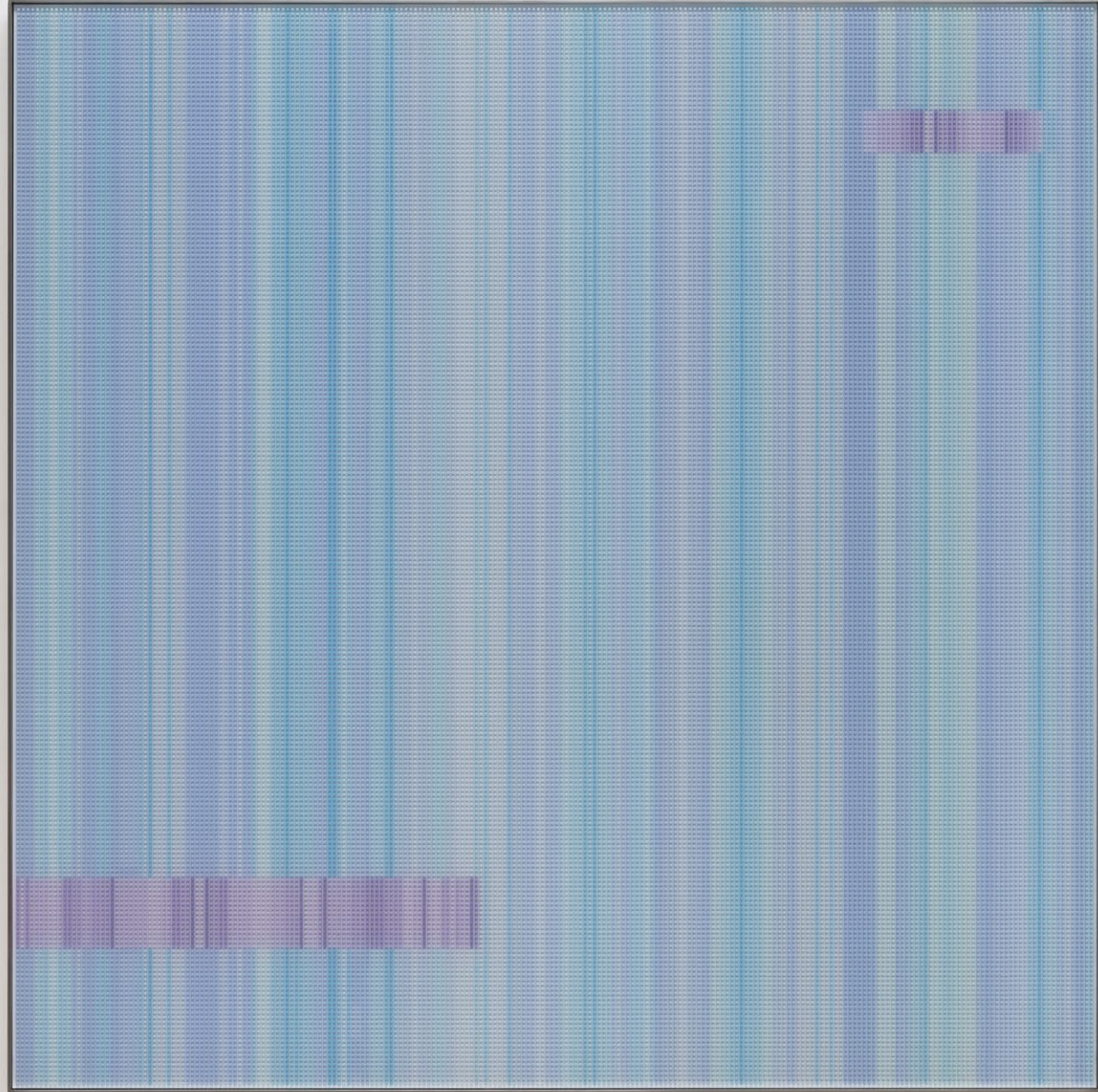
PREM SAHIB

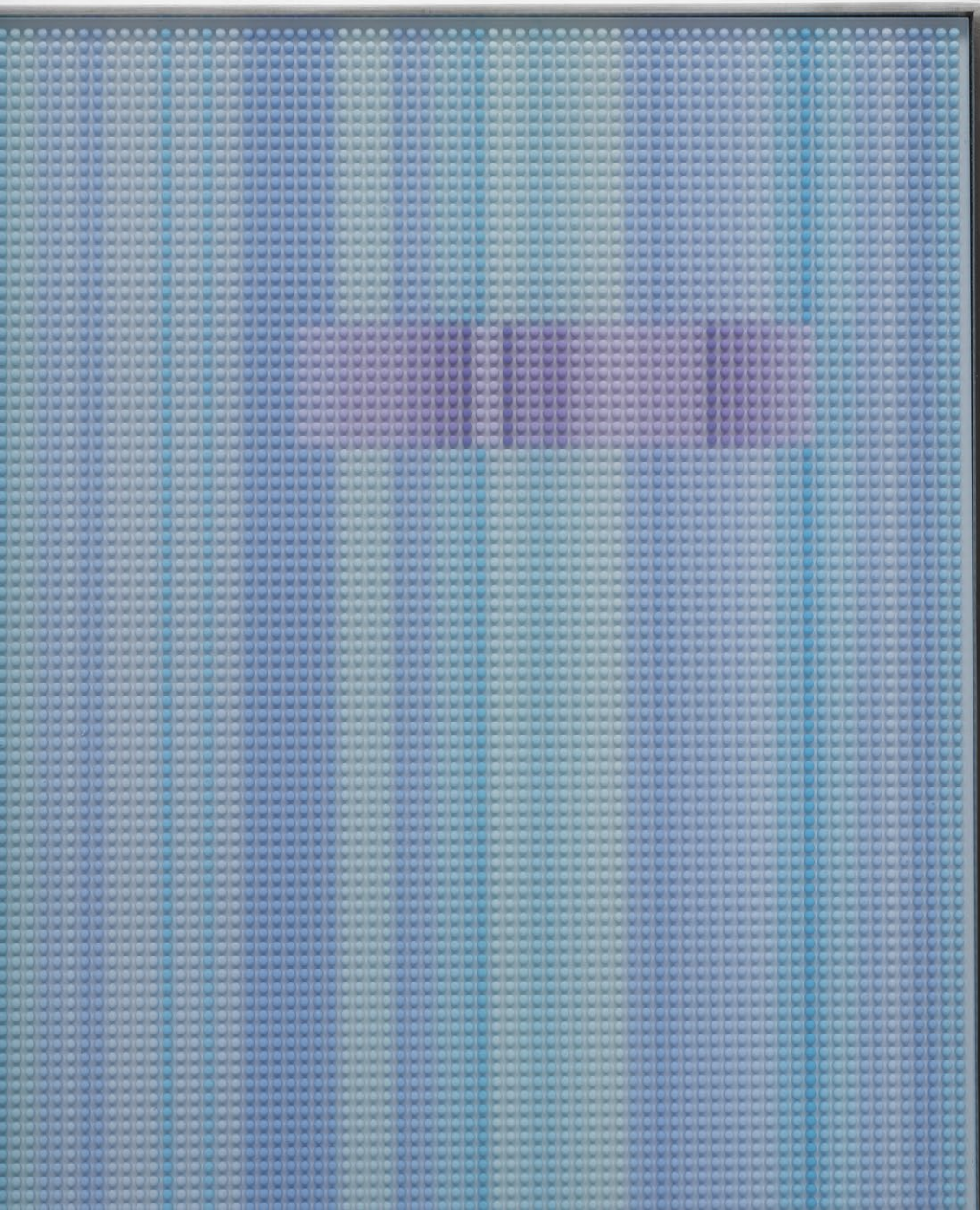
The work of PREM SAHIB (b. London, UK. Lives and works in London) embodies a poetic and provocative “destabilised minimalism”, referencing the architecture of public and private spaces, structures that shape individual and communal identities, senses of belonging, alienation and confinement. Mixing the personal and political, abstraction and figuration, Sahib’s formalism is suggestive of the body as well as its absence, drawing attention to traces of touch and frameworks of looking.

Solo exhibitions include a mid-career survey show at the De La Warr Pavilion, Bexhill-on-Sea, UK (2026-2027); *Kin*, Phillida Reid, London(2026); *Liquid Gold*, The Perimeter, London, UK (2026); *Doubles*, Pitzhanger Manor and Gallery, London (2025); *Documents of a recent past*, Studio Voltaire, London (2025); *The Life Cycle of a Flea*, Phillida Reid, London (2023); presentations within *forms of the surrounding futures*, the 12th Göteborg Biennial for Contemporary Art, curated by João Laia (2023); *Balconies*, Kunstverein Hamburg (2017); and *Side On*, ICA London (2015). *Alleus*, a live performance work co-commissioned by Somerset House Studios and The Roberts Institute of Art, was performed in 2024 at Somerset House, and toured to the Edinburgh Art Festival. Their work has been included in group presentations at Sharjah Art Foundation, Sharjah, UAE; Migros Museum, Zürich, Switzerland; Whitechapel Gallery; Hayward Gallery, London; KW Institute of Art, Berlin, Germany; Des Moines Art Centre, Iowa, USA; and the Gwangju Biennale, South Korea, among others.

Their work is in the collections of Tate, The Arts Council, Government Art Collection, Royal Academy of Arts, UK; Walker Art Center, Minneapolis, USA; Astrup Fearnley Museum of Modern Art, Norway; X Museum, Beijing, China; and MONA, Australia.

[Link here to artist overview](#)





Prem Sahib

Seraph

2026

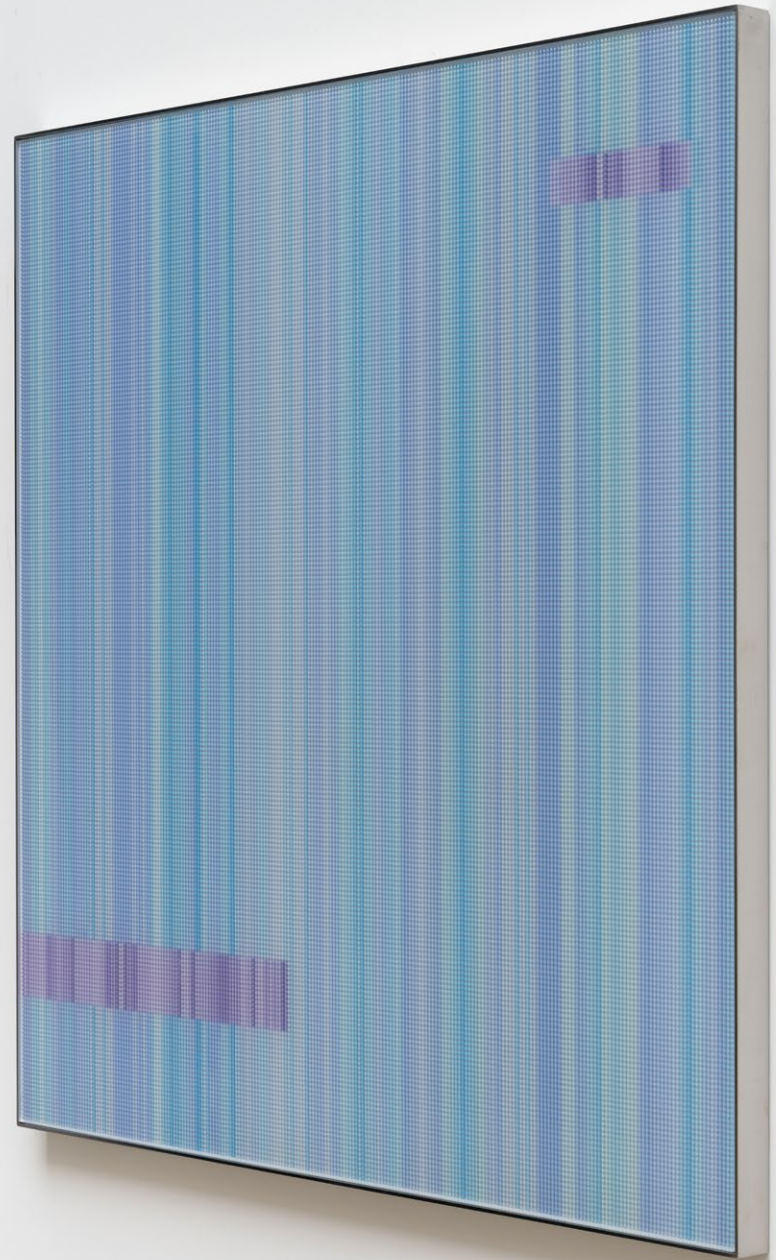
acrylic paint on acrylic panel,

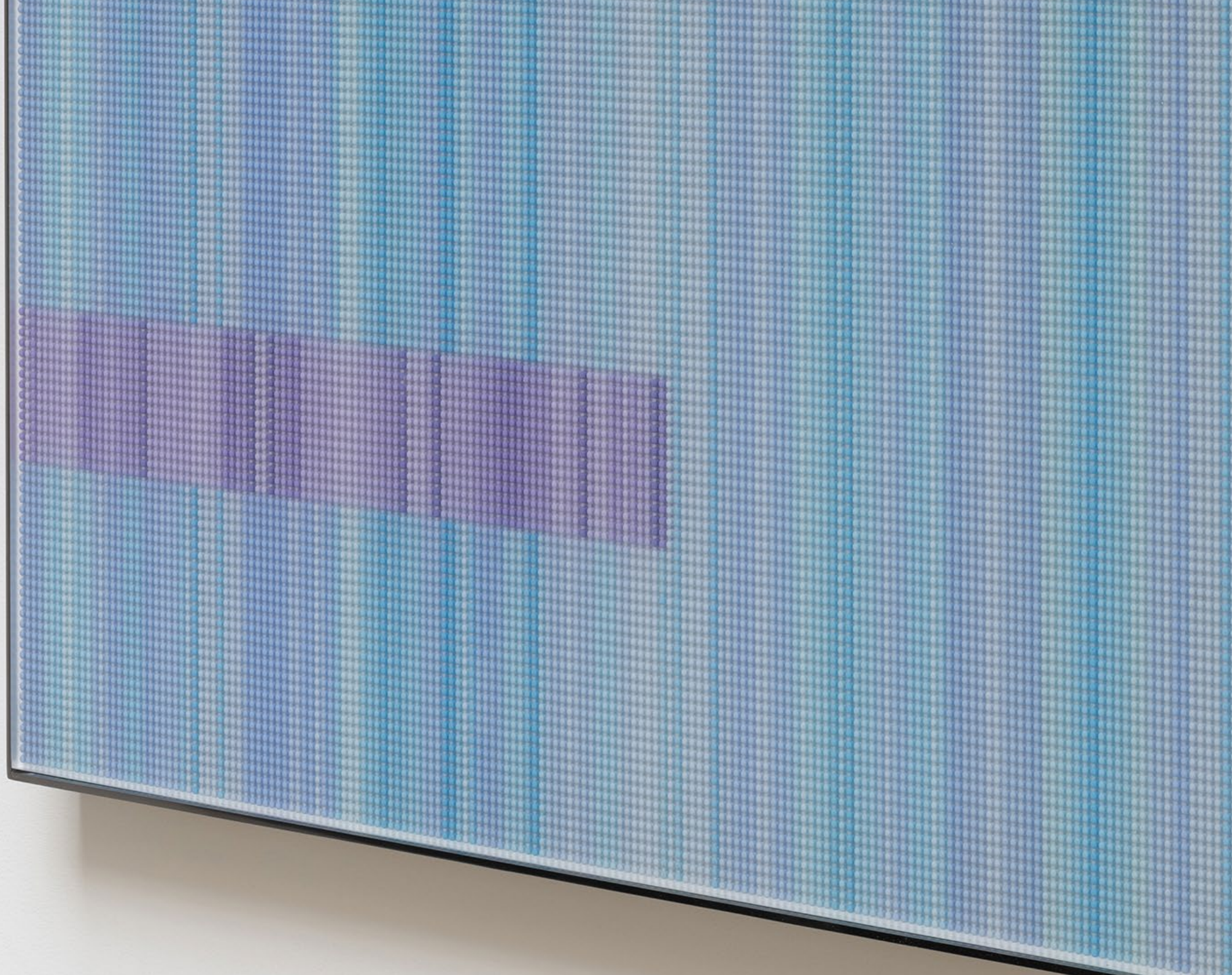
stainless steel frame

80 x 80 cm

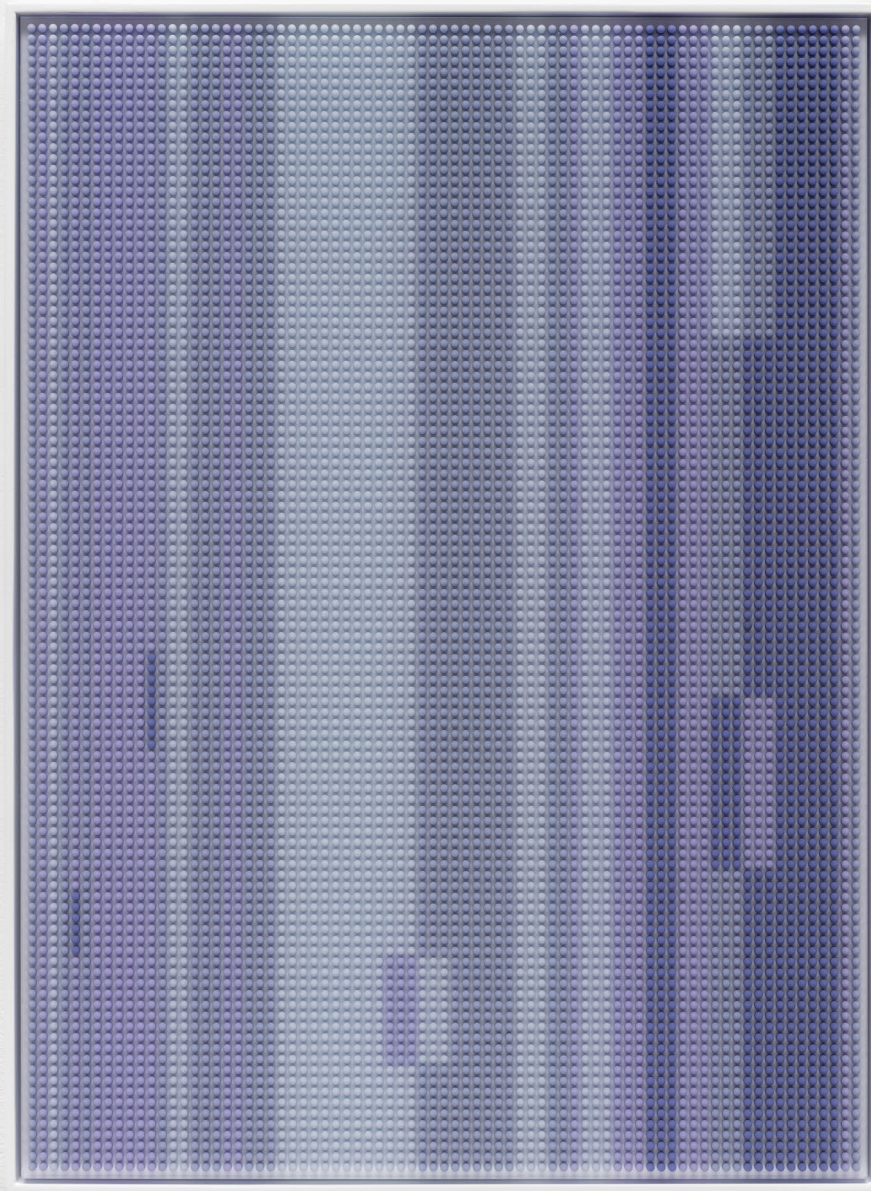
PR-SAH13986

GBP 30,000

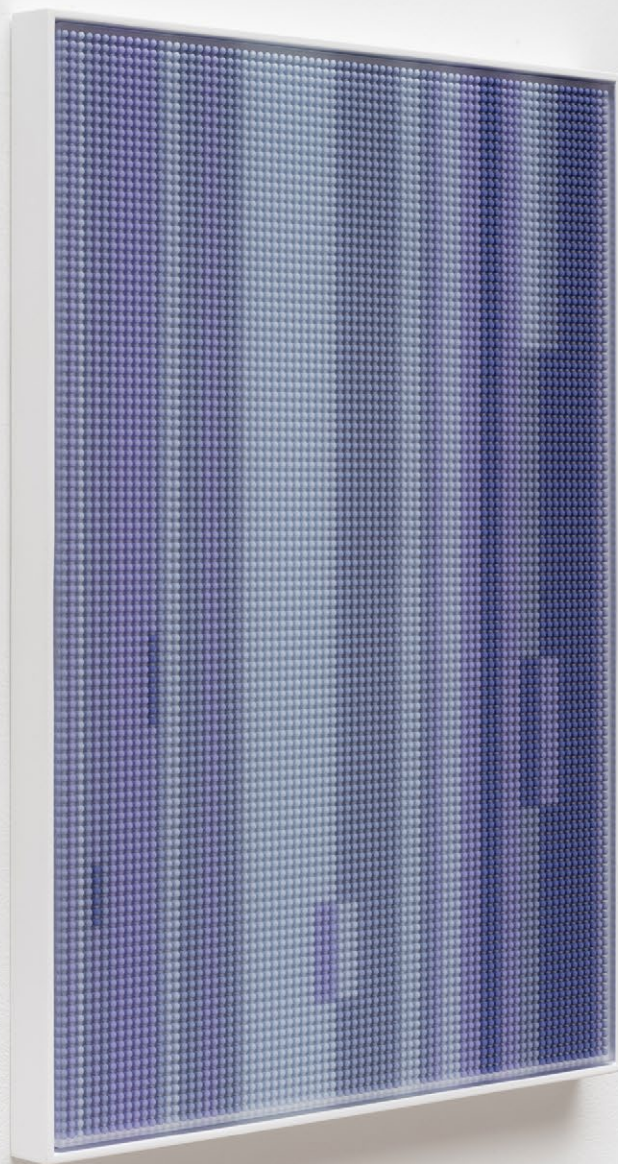


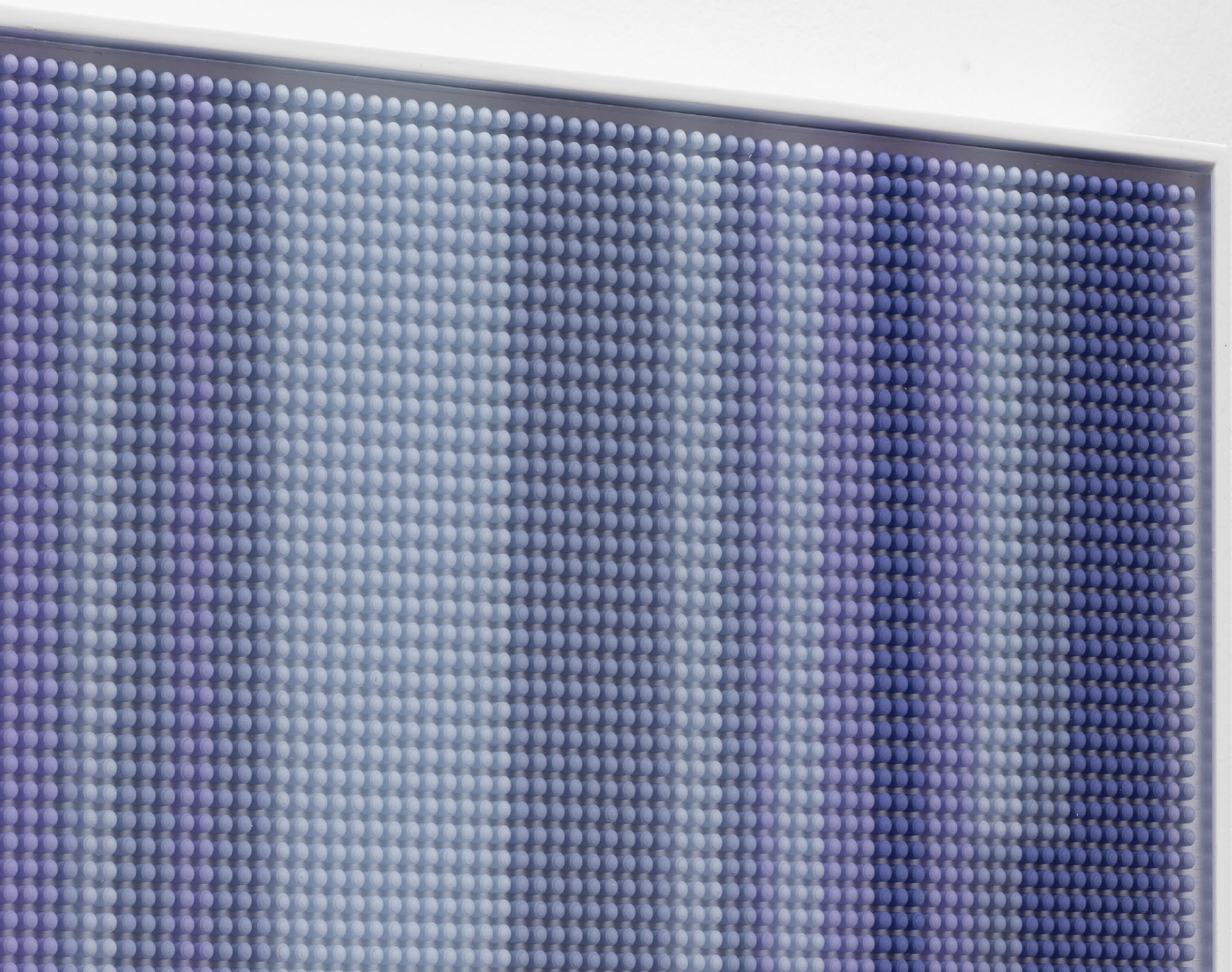


Prem Sahib's 'reverse paintings' consist of clear acrylic panels in steel frames. The panels are perforated from the reverse with small holes or cells, each individually injected by hand with acrylic paint to create an inverted pixelated effect. The abstract compositions of *Harp* and *Seraph*, Sahib's largest reverse painting to date, are evocative of glitched LED screens distorted by moiré, alternating blue, white and purple gradients creating subtle stripes that appear to shift and glow. These compositions call attention to the implied capacity of the screen as a portal or a channel; an unsettled or faulty transmitter of information. Its messages are hidden: glitched or coded beyond legibility, hinting at the potential of new, unruly, perhaps esoteric forms of communication that might arise from the failure of technology.

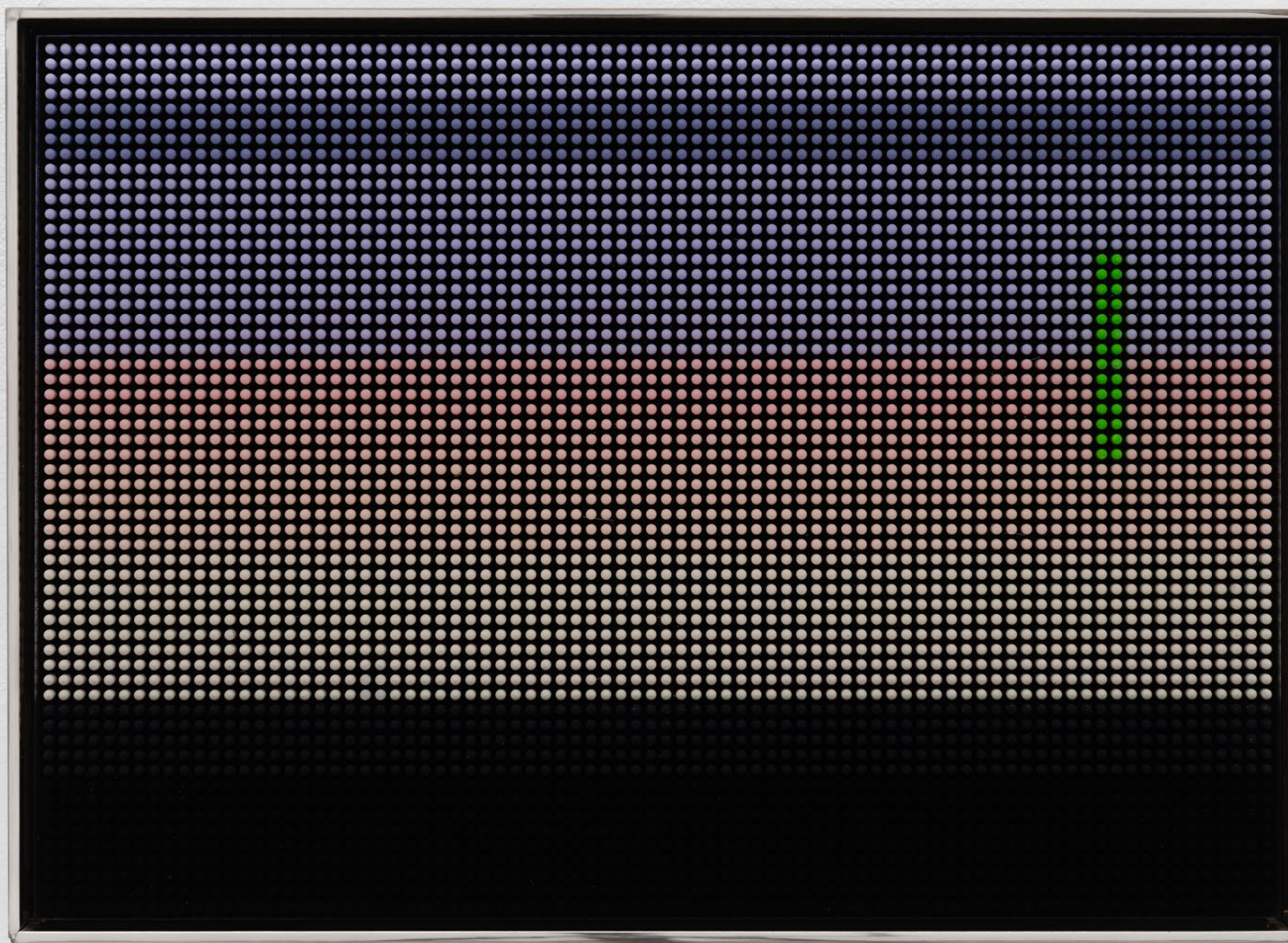


Prem Sahib
Harp
2025
acrylic paint on acrylic panel,
painted steel frame
38.5 x 28.3 cm
PR-SAH13984
GBP 16,000



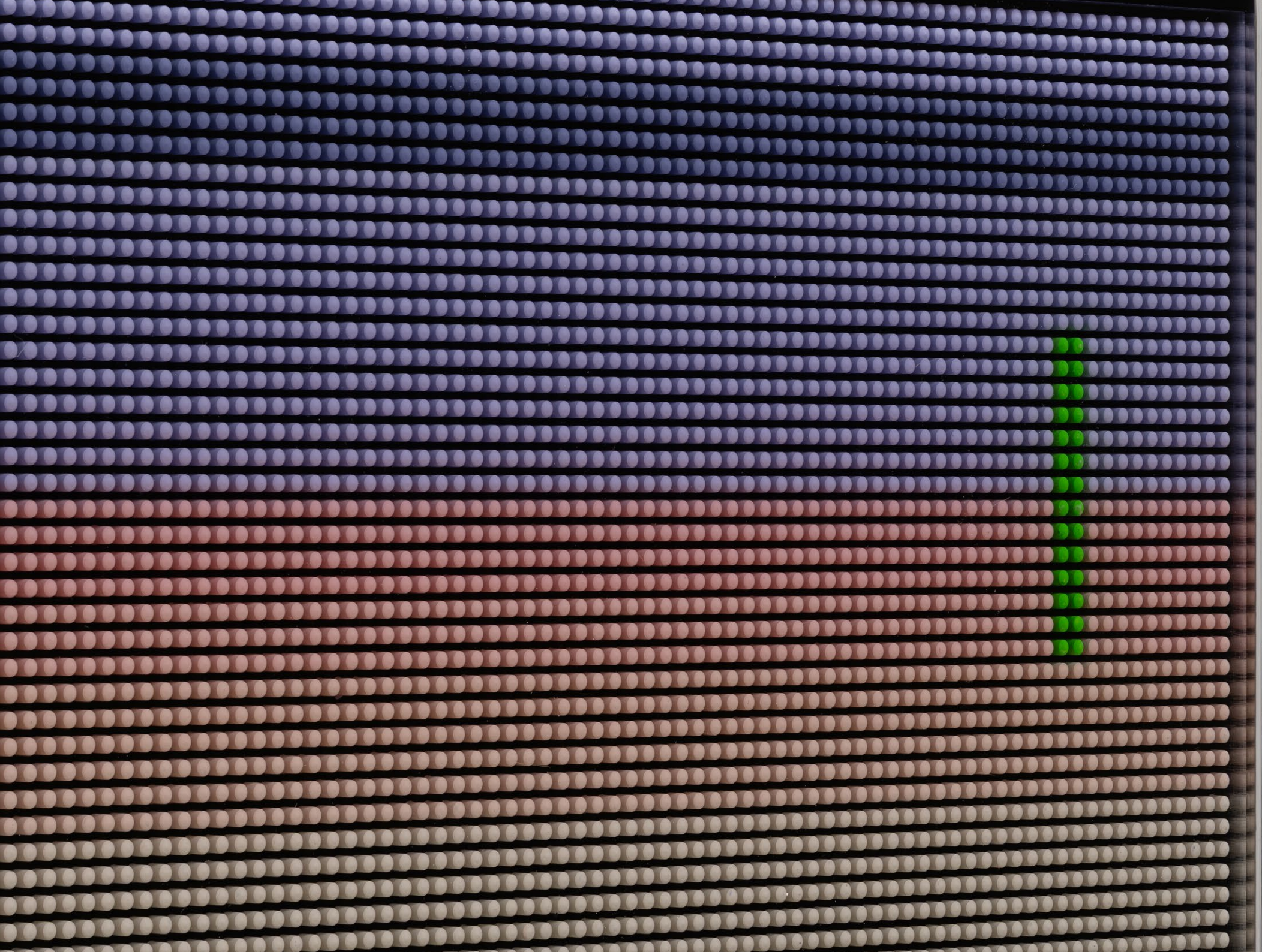


FURTHER SELECTED AVAILABILITY

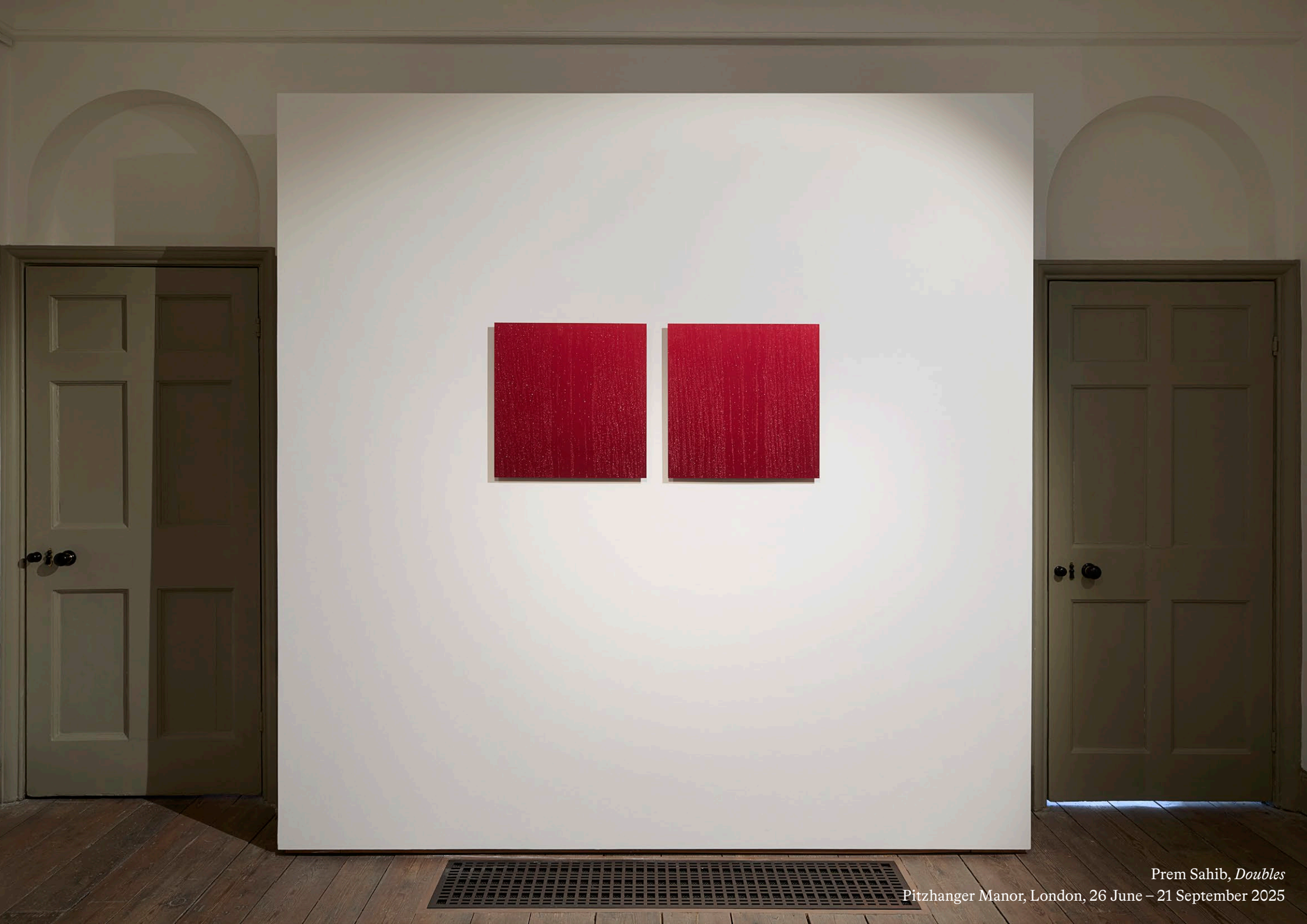


Prem Sahib
Horizon 1.3
2026
acrylic paint on acrylic
panel, stainless steel frame
25 x 18 cm
PR-SAH13989
GBP 12,000

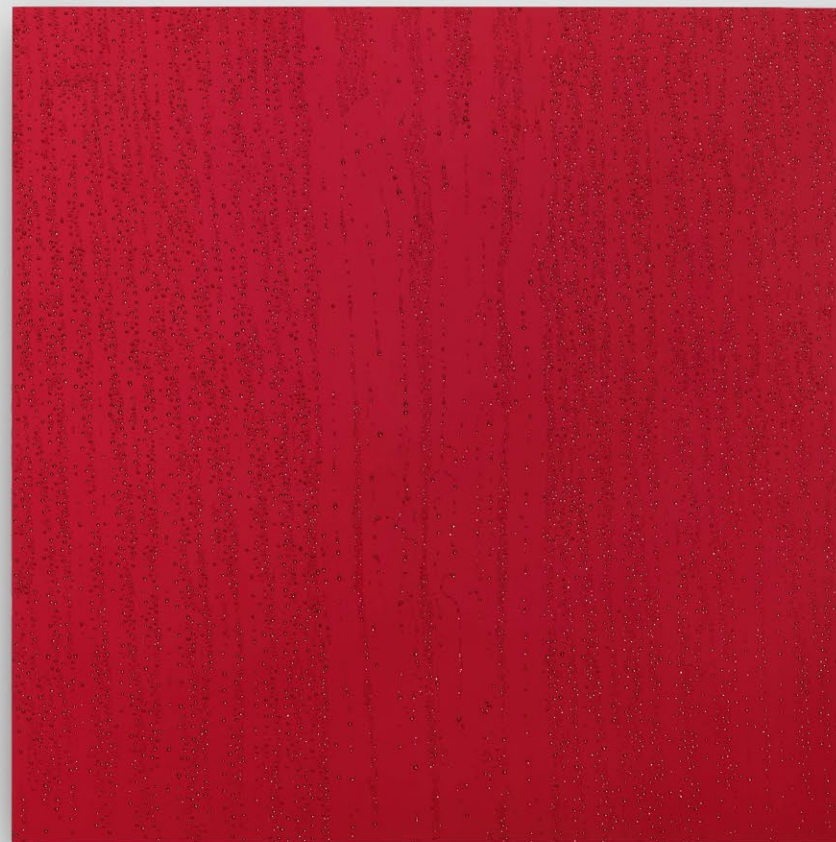
On view:
Prem Sahib, *Kin*
Phillida Reid, London, 6 June – 11 July 2026







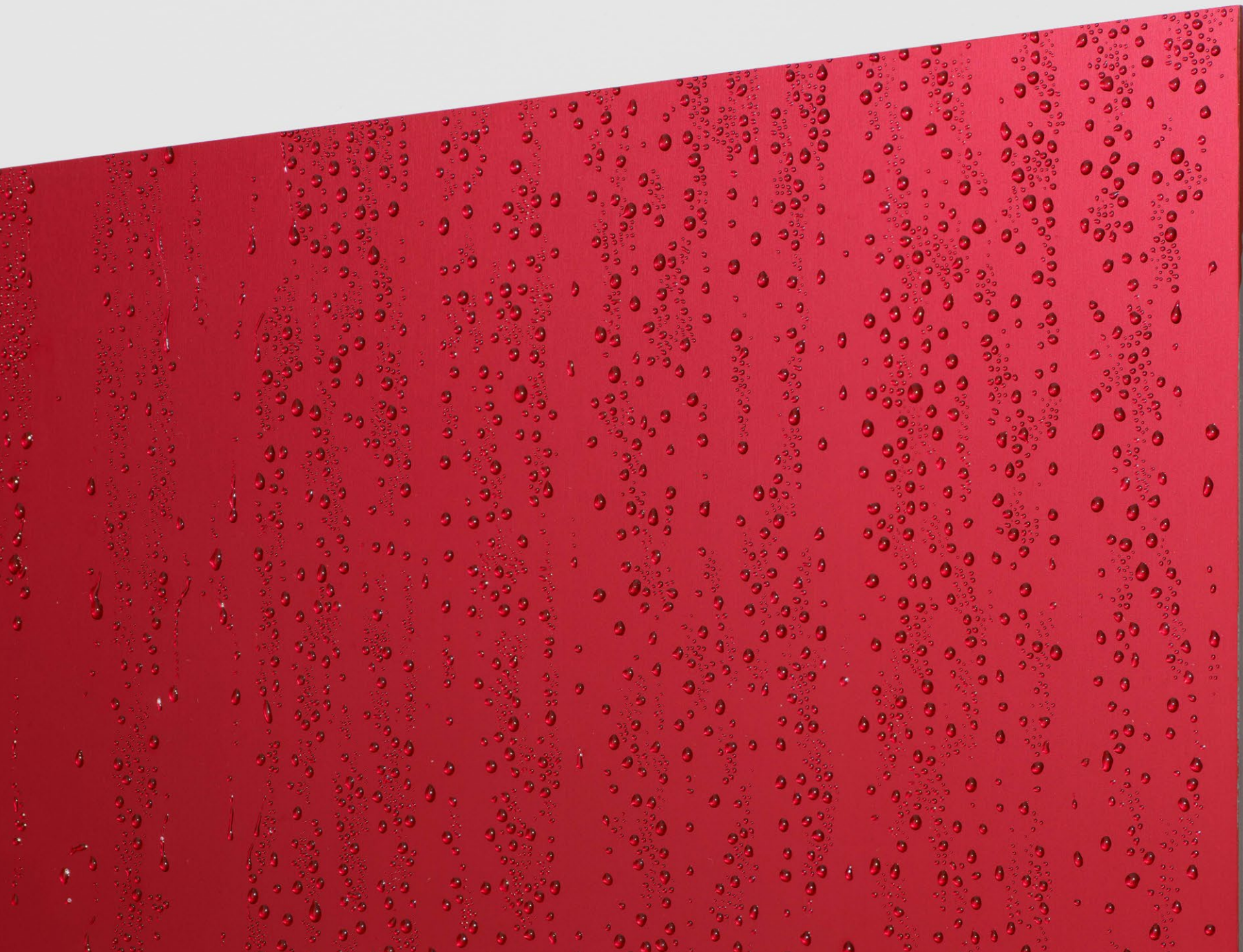
Prem Sahib, *Doubles*
Pitzhanger Manor, London, 26 June – 21 September 2025



Prem Sahib
Dissent
2023
anodised aluminium, resin
diptych; 50 x 50 cm each
PR-SAH13958
GBP 30,000

Previously shown:
Prem Sahib, *Doubles*
Pitzhanger Manor, London, 26 June – 21 September 2025





HANY ARMANIOUS

HANY ARMANIOUS (b. Ismailia, Egypt. Lives and works in Sydney, Australia) is a sculptor whose work deals with the transformation of one material into another. Starting with modest, found objects from the domestic world, Armanious follows a convoluted process to create duplicates, or 'distillations' of these originals, creating a mould and then a near-identical cast of his starting subject. Presented as standalone forms or as accumulations of several different objects, his sculptures toy with the notion of originality and the dependability of the physical world to learn or be a manifestation of truth. Enduringly playful, Armanious' works also prod at the legacies of modern painting and sculpture. His sculpture practice throws into question any certainty of knowing the world through its things, while unravelling the experience of encountering objects for the very first time.

"The highly skilled casting Armanious practices and the idiosyncratic, completely original take on what art can be and mean, are energising. His work pushes at the idea of surface itself. What lies beneath an exterior we think we can read so easily? What is the difference between real and not real, and why does it matter? How can the physicality, the tactility of sculpture remind us of the quiet beauty and playful humour of the things we barely look twice at? Armanious's work doesn't answer these questions, but it asks them in a way that allows us to accept that the answers might come in feelings, intuition and embodiment rather than words. No wonder it's so hard to describe how astonishing it is."

- Eliza Goodpasture, The Guardian, 2024

Armanious has exhibited widely throughout Australia, Europe and United States over the past two decades, including representing Australia in the 2011 Venice Biennale with his exhibition *The Golden Thread*, later touring to MUMA, Melbourne.

Recent and upcoming solo exhibitions include *Hany Armanious: The Planets*, MCA Australia (July – October 2026) and *Stone Soup*, Henry Moore Institute, Leeds, UK (July – November 2024), touring to Buxton Contemporary, Melbourne (November 2025 – April 2026), accompanied by a jointly produced publication. Other selected recent solo exhibitions include Circle Square, Phillida Reid, London (2025); *Acheiropoieta*, Fine Arts Sydney, Australia (2022); *Frequently Asked Questions*, Southard Reid, London, UK (2016); *Pavilion* sculpture commission for City of Sydney, Australia (2015); *Selflok*, City Gallery, Wellington, New Zealand (2014); *Fountain*, sculpture commission for Museum of Contemporary Art, Sydney, Australia (2012); *The Oracle*, Contemporary Art Museum St Louis, USA (2008); *The Centre of the Universe (Central Core/Hard Core/Soft Core)*, Auckland Art Gallery, Aotearoa New Zealand (2004); *Selflok*, Hammer Museum, Los Angeles, USA (2001). Selected recent group exhibitions include *Day/Night*, Southard Reid, Old Folks Association, Auckland, Aotearoa New Zealand (2021); *Caught Stealing*, National Art School, Sydney, Australia (2019); *Future Eaters*, MUMA, Melbourne, Australia (2017); *Mutatis Mutandis*, Secession, Vienna, Austria (2012).

Work by Armanious is held in the collections of the National Portrait Gallery of Australia, Canberra; the Museum of Contemporary Art, Sydney; the Art Gallery of New South Wales, Sydney; the Auckland Art Gallery Toi o Tāmaki, Aotearoa New Zealand; Dakis Joannou Foundation, Athens; Museum of Contemporary Art, San Diego; and Hammer Museum, Los Angeles, USA.

[Link here to artist overview](#)



Hany Armanious

Sphinx

2024

brass, pigmented polyurethane resin

80 x 90 x 50 cm

PR-ARMA3780

GBP 50,000



Previously shown:

Hany Armanious, *Stone Soup*

Buxton Contemporary, Melbourne, 21 November 2025 – 11 April 2026







Hany Armanious, *Stone Soup*
Buxton Contemporary, Melbourne, 21 November 2025 – 11 April 2026

Sphinx (2024) consists of a table cast entirely in brass, topped with an upturned porcelain basin cast in pigmented polyurethane resin – a form suggestive, in combination, of that for which it is named: a mythical creature with the head of a human and the body of a lion. A rare, wry allusion to Armanious' native Egypt (where he was born and lived until the age of six), the work takes an oblique stance on one of the world's most recognisable forms, synonymous, for many, with Egypt and more generally with the ancient monument form in itself.

In *Sphinx*, the allusion is casual, even coincidental in character, a chance insinuation made permanent by processes of casting and naming. The four legs of the brass table suggest four limbs, the body of the sink a bust, the trunk of the drainage hole a neck. It stops short of a head, as if in imitation of ruin (an impression built on by the brass patina of the table and clay-like texture of the basin). Armanious toys with the expectations surrounding his work – the notions of personal history and ancestral land; the monumentality of mundane things; the urge towards esoteric or alchemical associations in the 'casting' process; the aura of the facsimile; the power of disparate forms in combination; and ultimately, the enduring riddle of the original and the copy. *Sphinx* stands in a lineage of other works that go by the same name, made between 2008-2009, including *Sphinx* (2009, collection of the Museum of Contemporary Art Australia), *Sphinx* (2009, collection of the Art Gallery NSW).

Logos (2015), a constellation of perfect, tiny resin replicas of Blu-Tack dots, eschews monumentality in favour of something smaller, more scattered. Each element, suggestive of a discarded or forgotten remnant from a previous display, bears a fingerprint – like *Sphinx*, *Logos* speaks, obliquely, to traces of identity.



Hany Armanious

Logos

2015

pigmented polyurethane resin on steel pins

dimensions variable, 26 pieces

PR-ARMA1729

GBP 12,000

Previously shown:

Hany Armanious, *Stone Soup*

Henry Moore Foundation, Leeds, 12 July – 3 November 2024

Buxton Contemporary, Melbourne, 21 November 2025 – 11 April 2026





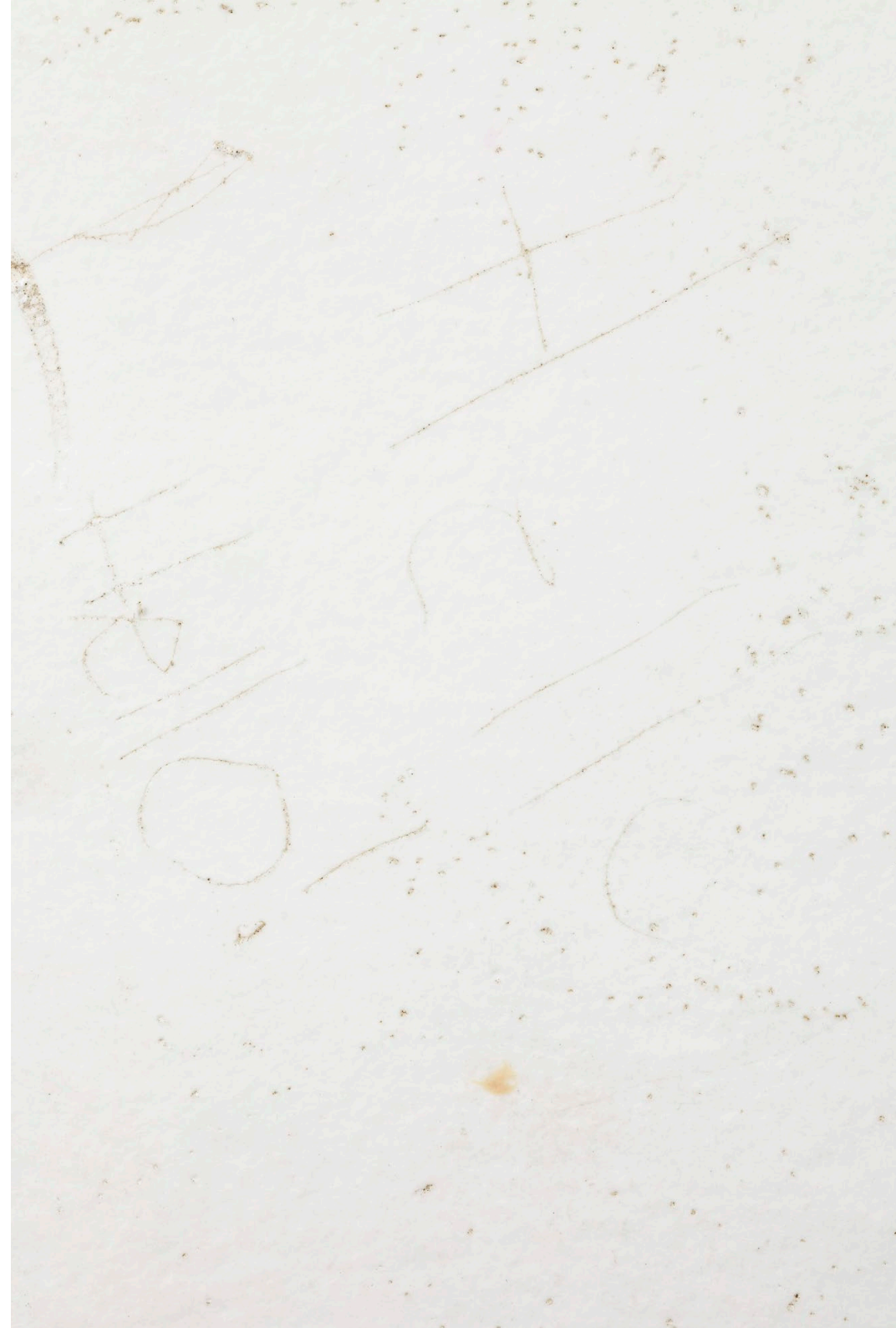
Hany Armanious, *Stone Soup*
Henry Moore Foundation, Leeds, 12 July – 3 November 2024



FURTHER SELECTED AVAILABILITY



Hany Armanious
Empathy Chart
2009
cast pigmented polyurethane resin
86 × 122 × 2 cm
edition of 3 + 1 AP
PR-ARMA0263
GBP 18,000



Previously shown:
Hany Armanious, *Stone Soup*
Henry Moore Foundation, Leeds, 12 July – 3 November 2024
Buxton Contemporary, Melbourne, 21 November 2025 – 11 April 2026







Hany Armanious, *Stone Soup*
Buxton Contemporary, Melbourne, 21 November 2025 – 11 April 2026



Hany Armanious
Pieta
2024
pigmented polyurethane resin
74 x 15 x 24 cm
PR-ARMA3781
GBP 18,000

On view:
Hany Armanious, *The Planets*
MCA Australia, Sydney, 10 July – 26 October 2026





MYRIAM MIHINDOU

MYRIAM MIHINDOU (b. Libreville, Gabon; lives and works in Paris, France) is a multidisciplinary artist whose work encompasses sculpture, installation, drawing, writing, photography, video and performance. Her work addresses issues of identity, memory, language, ritual, spirituality, ecology and the notion of limits. She appropriates spaces; embodies them, showing us states of passage, initiatory, and cathartic experiences. Her work explores the physical and mental impacts of traumas caused by colonial or oppressive systems, or what she calls “soul bruises.”

Recent solo exhibitions include *Common Skin*, Phillida Reid, London (2026); *Praesentia*, Palais de Tokyo, Paris and Crac Occitanie, Sète, France (2024 - 2025); *Le sang des limules*, Galerie Maïa Muller, Paris, France (2025); *Ilimb, l'essence des pleurs*, Musée du Quai Branly, Paris (2024); *ÉPIDERME*, La Verrière, Brussels, Belgium (2022); *El Teatro de las memorias*, CAAM, Las Palmas, Spain (2022); *Silo*, Transpalette Centre d'art Contemporain, Bourges, France (2021). Group exhibitions include *Exils*, Regards d'artistes, Louvre-Lens, France (2025); *A garment, a pin, a seam, a shield*, Phillida Reid, London (2025); *Partenaires particuliers*, Fondation CAB Saint-Paul de Vence, France (2025); *Les voix des fleuves Crossing the water*, Biennale de Lyon, France (2024); *PANSORI*, Gwangju Biennale, South Korea (2024); *Le grand désenvoûtement*, Palais de Tokyo, Paris (2022); *Globalisto*, MAMC+, Saint Etienne, France (2022); *La sagesse des lianes*, CIAP, Vassivière, France (2021); *Possessed*, MO. CO., Montpellier, France (2020-2021); *Confinement: Politics of Space and Bodies*, Contemporary Arts Center Cincinnati (2020). In 2022, Mihindou was awarded the AWARE Prize and was in residence at the Villa Albertine, New York, USA, in 2023.

Her work is in the collection of the Centre Pompidou, Paris; Musée du quai Branly - Jacques Chirac, Paris; MAC VAL – Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine; CNAP – Centre National des Arts Plastiques, Paris; Fond d'Art Contemporain – Paris Collections, Paris; Collection de la Ville de Strasbourg, Strasbourg; Fondation pour l'art contemporain Claudine et Jean Marc Salomon, Annecy; FRAC Alsace, Sélestat; FRAC Nouvelle-Aquitaine MÉCA, Bordeaux; FRAC Picardie, Amiens; FRAC Poitou-Charentes, Angoulême – Linazay; FRAC Réunion, Saint-Leu.

[Link here to artist overview](#)



Myriam Mihindou

Les eaux de pluie

2024

Mixed media on paper (tracing paper, tissue
paper, copper, tea, carbon, needles, book-
marks, thread, tea-soaked fabrics, ink)

145 x 107 cm

PR-MIH0035

EUR 20,000



Previously shown:

Myriam Mihindou, *Praesentia*

Palais de Tokyo, Paris, 17 November 2024 –5 January 2025



2024

lectus



Division Plastique (1998-1999), a photographic series made on Rodrigues Island in the Indian Ocean, pictures Myriam Mihindou's own hands bound, clasping lumps of clay and earth in a gesture that is sculptural, generative and territorial. "The hand is for me a body", she says, with its own choreographic potency. The work encapsulates core concerns with individual and collective healing in response to personal and colonial trauma, ritual and the body, and represents Mihindou's first photographic ritual – a creative process that would go on to define much of her most iconic work. The scale of these works is determinedly intimate: they appear like postage stamps or matchboxes, inviting close looking.

Les eaux de pluie (2024), a key work within Mihindou's series *Le Patron* (*The Pattern*, referring to the paper sewing patterns used to construct garments), is a composition of fragile papers and textiles sutured by slender pins, ribbons and visible wire stitches: skins carefully pieced together, repaired. Words are formed from twisted copper, layered and cropped, so that words and etymologies become malleable material, a hybrid, marginal language. It is a palimpsest that, in Mihindou's words, unfolds a coded language, based on her communications with a political prisoner over many years.



Myriam Mihindou

Division plastique

1998-1999

Cibachrome photography

Framed: 26.5 x 21.5 cm

Unframed: 24 x 36 mm each

Edition 2 of 3 + 2 AP

PR-MIHI0044

EUR 20,000





Myriam Mihindou
Division plastique
1998-1999
Cibachrome photography
Framed: 26.5 x 21.5 cm
Unframed: 24 x 36 mm
Edition 2 of 3 + 2 AP
PR-MIHI0046
EUR 14,000





Myriam Mihindou

Division plastique

1998-1999

Cibachrome photography

Framed: 26.5 x 21.5 cm

Unframed: 24 x 36 mm each

Edition 2 of 3 + 2 AP

PR-MIHI0042

EUR 20,000





Myriam Mihindou
Division plastique
1998-1999
Cibachrome photography
Framed: 26.5 x 21.5 cm
Unframed: 24 x 36 mm
Edition 3 of 3 + 2 AP
PR-MIH0041
EUR 16,000



FURTHER SELECTED AVAILABILITY



Myriam Mihindou
Videre
2020
copper, blown glass
100 x 320 cm
PR-MIH0010
EUR 35,000

Previously shown:
Myriam Mihindou, *Praesentia*
Palais de Tokyo, Paris, 17 November 2024 –5 January 2025

WIDE







Myriam Mihindou

Sculpture de chair

1999/2000

colour cibachrome photograph

mounted on steel

101 x 67 cm

Edition 1 of 3 + 2 AP

PR-MIHI0037

EUR 18,000





JOANNA PIOTROWSKA

JOANNA PIOTROWSKA (b. 1985, Warsaw, Poland. Lives and works in Porto and London) examines the human condition through performative acts and the construction of multiple 'social landscapes' using photography, performance and film. Family archives, self-defence manuals and psychotherapeutic methods are used as reference points as Piotrowska explores the complex roles which play out in everyday performance.

Solo exhibitions include *A moment of darkness at noon*, The Common Guild, Glasgow (2026), as part of Glasgow International, touring to Huis Marseille, Amsterdam (2027); *unseeing eyes, restless bodies* at ICA Philadelphia, USA (2024); *Entre nous*, LE BAL, Paris, France (2023); *Sub Rosa*, with Formafantasma, Phillida Reid, London and ARCH, Athens (2022); *Dreams Are The Facts From Which We Must Proceed*, Galeria Kaufhof, Urbane Kunste Ruhr, Witten, Germany (2023); *Sleeping Throat, Bitter Thirst*, Kestner Gesellschaft, Hanover, Germany (2022); *Thump*, Museum Insel Hombroich, Germany (2021); *FROWST*, Zacheta National Gallery of Art, Poland (2020); *Stable Vices*, Kunsthalle Basel, Switzerland; *All Our False Devices*, Tate Britain, London; Yorkshire Sculpture International, Leeds Art Gallery, UK (2019).

Piotrowska's work was included in *The Milk of Dreams* at the Venice Biennale 2022 and *manifesto of fragility*, 16th Lyon Biennale 2022. Recent group exhibitions include *Photography and Touch*, Princeton University Art Museum, USA (2024); *Stranger Things*, Neue Galerie Gladbeck, Germany (2024); *to display, to support, to care*, Heilegenkreuzerhof, Vienna (2024); *The Yebisu International Festival for Art*, Tokyo Photographic Museum, Japan (2024); *L' Irrésolue*, FRAC Île-de-France, Le Plateau, Paris (2023); *British Art Show 9* (touring), various UK venues (2021-2); *The Architecture of Confinement*, BNKR, Munich, Germany (2021); *Our Red Sky*, Göteborgs Konsthall, Göteborg, Sweden (2020-1); *Museum for Preventive Imagination – EDITORIAL*, MACRO, Rome, Italy (2020); *Tell me about yesterday tomorrow*, NS-Dokumentationszentrum, Munich (2019-20); Coimbra Biennial of Contemporary Art, Portugal (2019); *Structures of meaning / Architectures of perception*, Gateway, Abu Dhabi, United Arab Emirates (2019); *Being: New Photography 2018*, MoMA, New York (2018); *We don't need another Hero*, 10th Berlin Biennale, Germany (2018); *SUPERSTITION*, Museum Marres, Maastricht, Netherlands (2018).

Publications include *Entre Nous* (2023), *Stable Vices* (2021), *Frantic* (2017) and *Frowst* (2014), as recipient of the Mack First Book Award.

Piotrowska's work is held in the collections of the Art Institute of Chicago, Chicago, Museum of Modern Art, New York, USA; Centre Pompidou, Paris, FRAC Champagne-Ardenne, FRAC Bretagne, KADIST, France; Tate, London; Leeds City Art Gallery; Northern Gallery of Art, Sunderland, National Photography Collection, Bradford, Arts Council Collection, UK; Huis Marseille, Amsterdam, Netherlands; EMMA Tokyo Photographic Art Museum, Japan; Zacheta National Gallery of Art, Poland; Art Gallery of New South Wales, Australia.

[Link here to artist overview](#)



Joanna Piotrowska

Untitled

2026

silver gelatin hand print, stainless steel, aluminium

42 x 52 cm

Edition of 2 + 1 AP

PR-PIOT4201

EUR 16,000



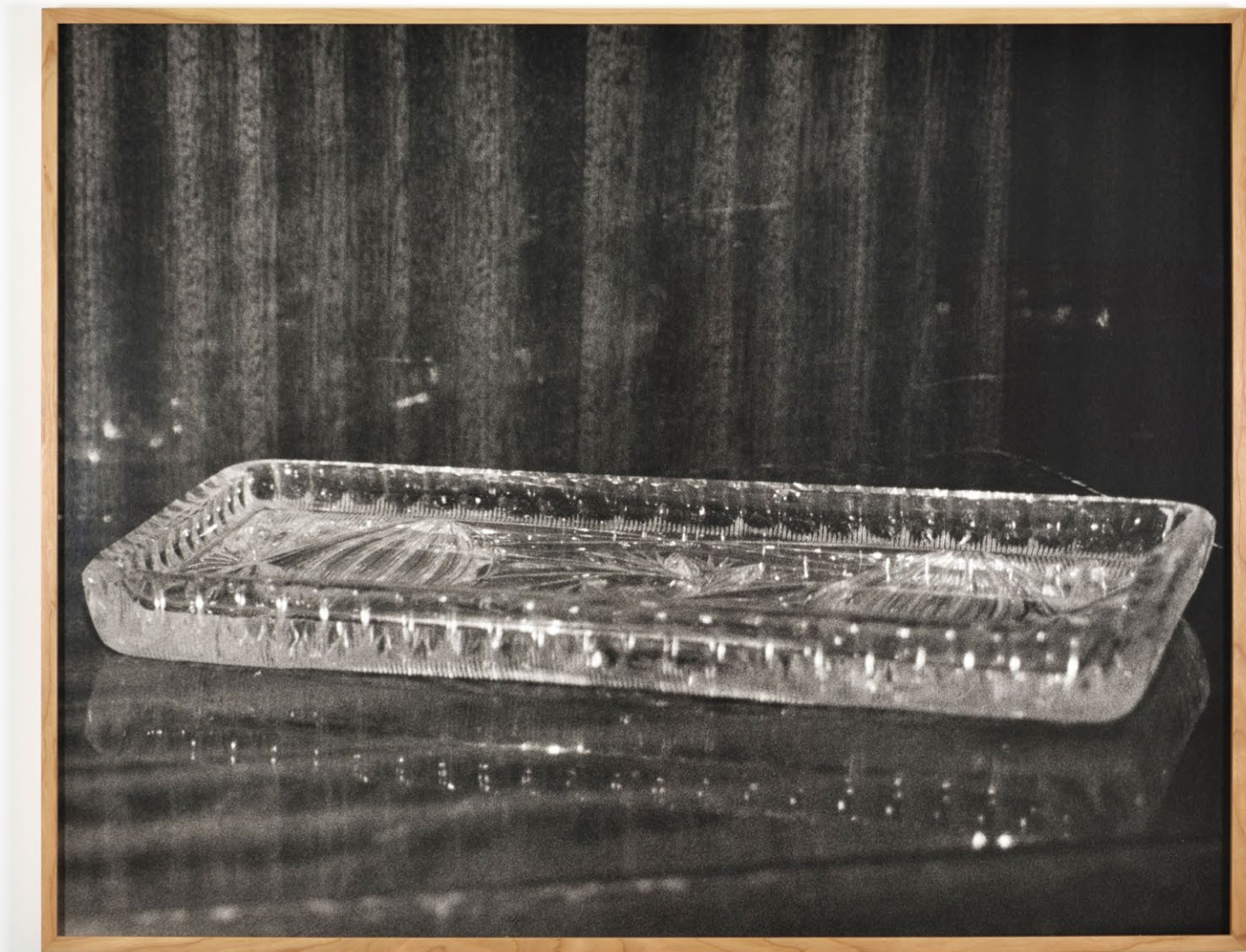




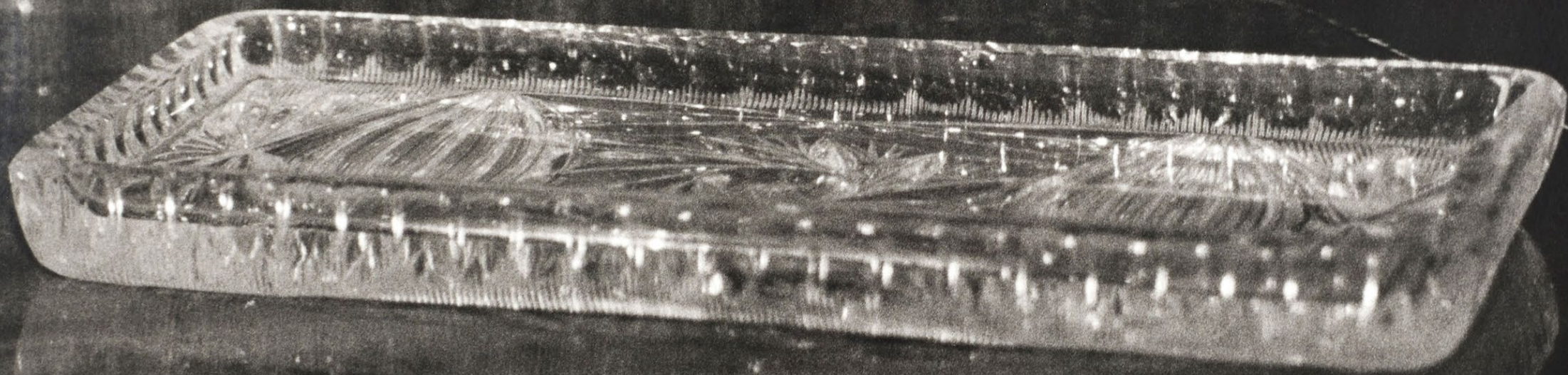


Untitled (2026) utilises a new stainless steel framing device developed for Piotrowska's current solo exhibition *A moment of darkness at noon* at the Common Guild, Glasgow (23 May – 18 July, touring to Huis Marseille, Amsterdam, 2027). These new compositions seem conceived, as Omar Kholeif writes in his text accompanying the exhibition, 'between the space of wakefulness and sleep'. The work 'imbricates the beholder into the situated space of dreaming – to the site of dreamwork, the meticulous space of process and processing. It is as if we collectively, tenderly, are unspooling a roll of film.'

In *Untitled*, a man is adrift on coarse coastal sand. He could be a sunbather, if it weren't for his formal, void coloured suit and smart leather shoes. Instead, he looks like a lost sleepwalker; a figure from a dream. The magnetic, metallic Mickey Mouse and teddy bear buttons that adorn the cool steel frames are like hardened memories: nostalgia without sentimentality.



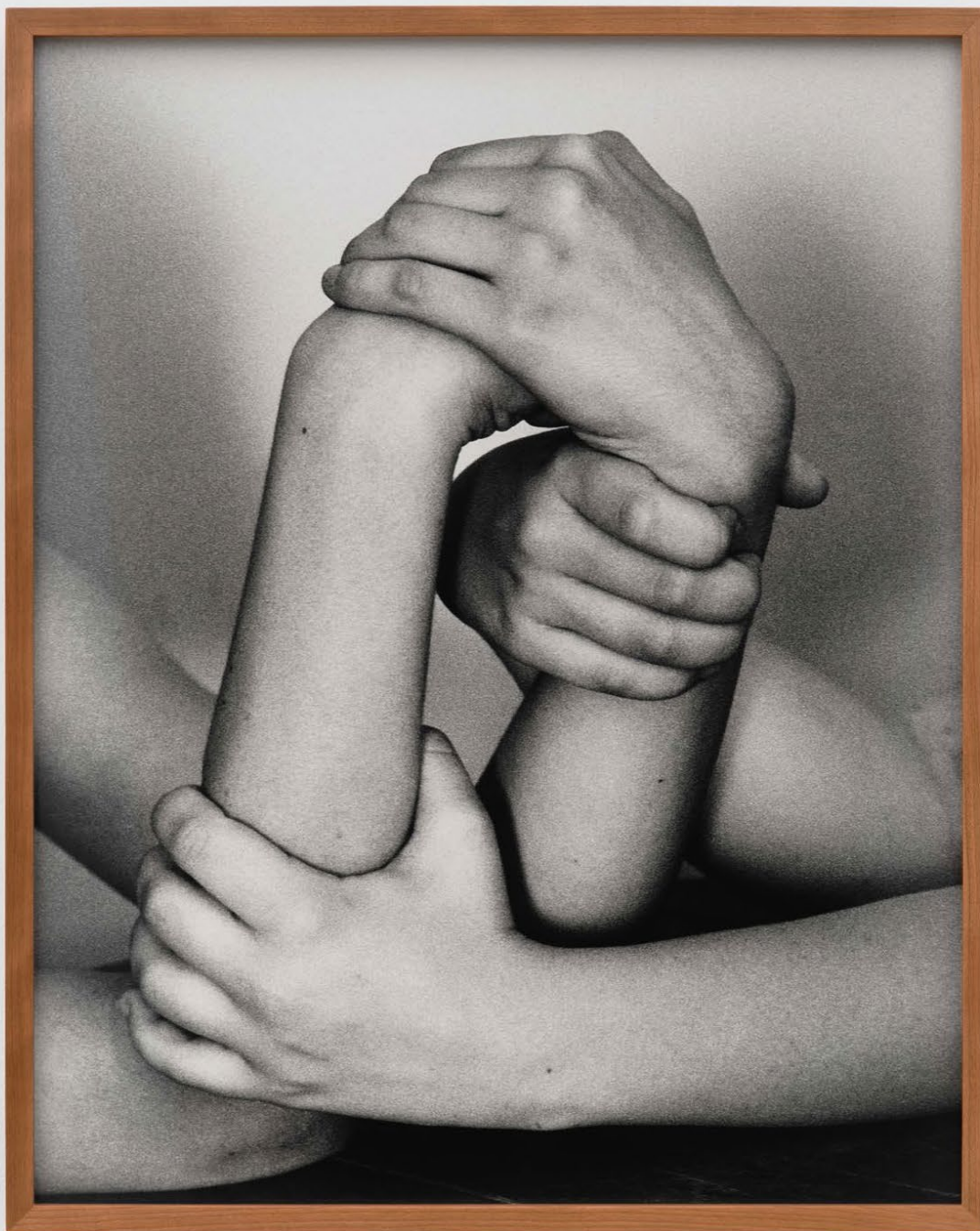
Joanna Piotrowska
Untitled
2024
silver gelatin hand print
70 x 90 cm
Edition of 3 + 2 AP
PR-PIOT4165
EUR 18,000



Untitled (2024), is a tight crop of a glistening crystal ashtray, reminiscent, for Piotrowska, of the decorative ornaments she would encounter in her grandmother's house as a child. Surrounded by hazy refracted light and shimmering reflections, the work has the texture of a distant memory, simultaneously nebulous and specific, comforting and strange.

In *Untitled* (2019) four disembodied forearms meet in an intricate knot in the composition's centre. It is part of a group of works associated with the 'Self Defence' series, representing the encounter between two people reduced to the contact between their hands. Piotrowska often approaches her themes – of intimacy and violence; closeness and claustrophobia; attack and defence; control and care – through depictions of touch, hands featuring centrally throughout her compositions, in a tender and cramped bodily choreography.

“Only their relationship remains visible, distilled in the gestures, tense and suspended as in a magnetic field of energies. At the same time as they vaguely allude to a vocabulary of hand gestures, they deny any possible shared, univocal reading of the relationship they are conveying: a physical and metaphorical arm wrestling between an act of aggression and a magical rite of enchantment” - Sara De Chiara, 'Defenceless Dawn', in *Joanna Piotrowska: Stable Vices* (MACK, 2021)



Joanna Piotrowska
Untitled
2019
silver gelatin hand print
51 x 41 cm
Edition of 5 + 2 AP
PR-PIOT4172
EUR 20,000

Previously shown:
Joanna Piotrowska, *All Our False Devices*
Tate Britain, London, 8 March – 9 June 2019



FURTHER SELECTED AVAILABILITY

Joanna Piotrowska

Untitled

2026

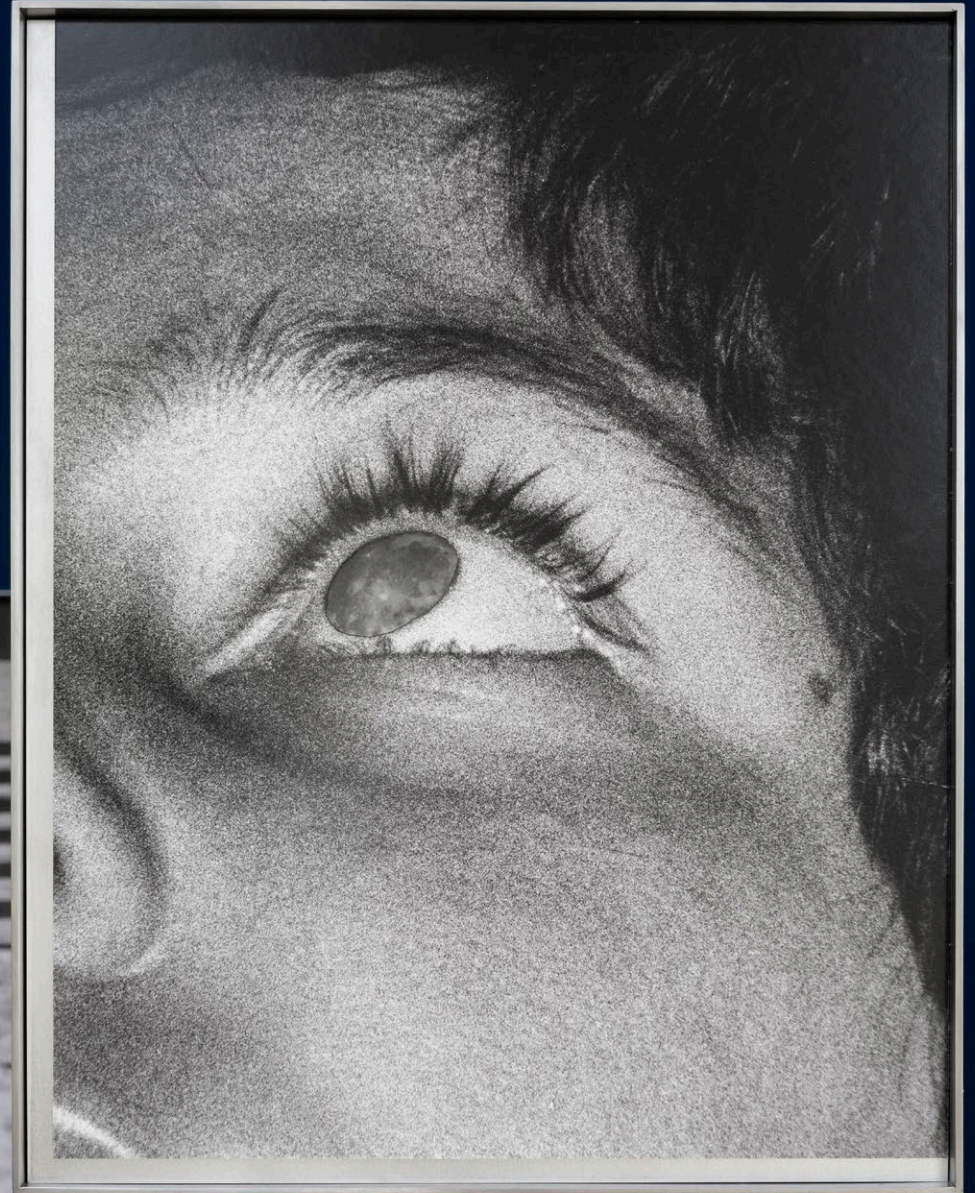
silver gelatin hand prints, stainless steel

52 x 42 cm

edition of 2 + 1 AP

PR-PIOT4202

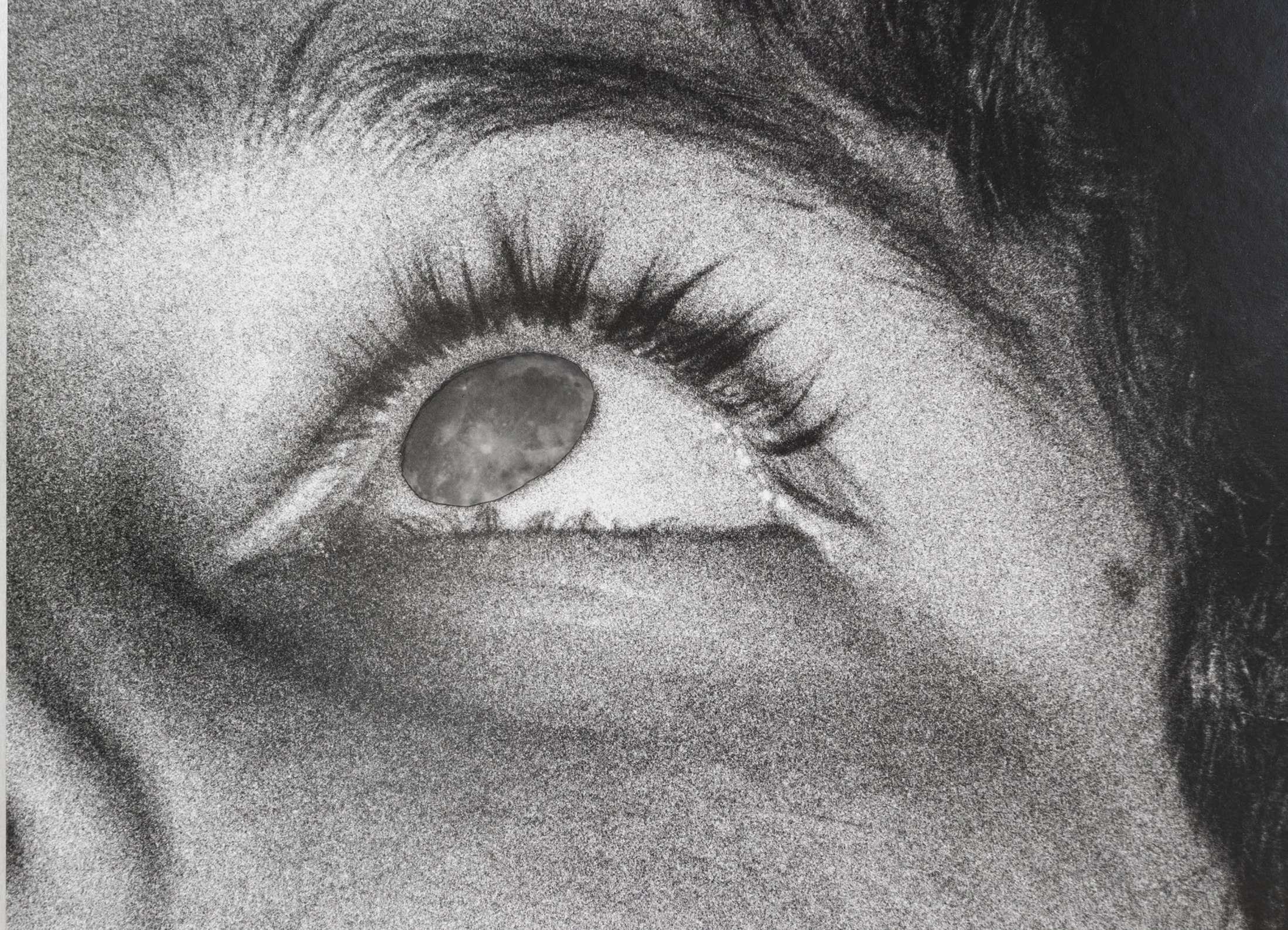
EUR 16,000



On view:

Joanna Piotrowska, *A moment of darkness at noon*

The Common Guild, Glasgow, UK, 23 May – 18 July 2026



Joanna Piotrowska

Untitled

2026

silver gelatin hand print, bespoke

hand-carved cherry wood frame

95 x 82 cm

edition of 2 + 1 AP

PR-PIOT4186

EUR 24,000



On view:

Joanna Piotrowska, *A moment of darkness at noon*

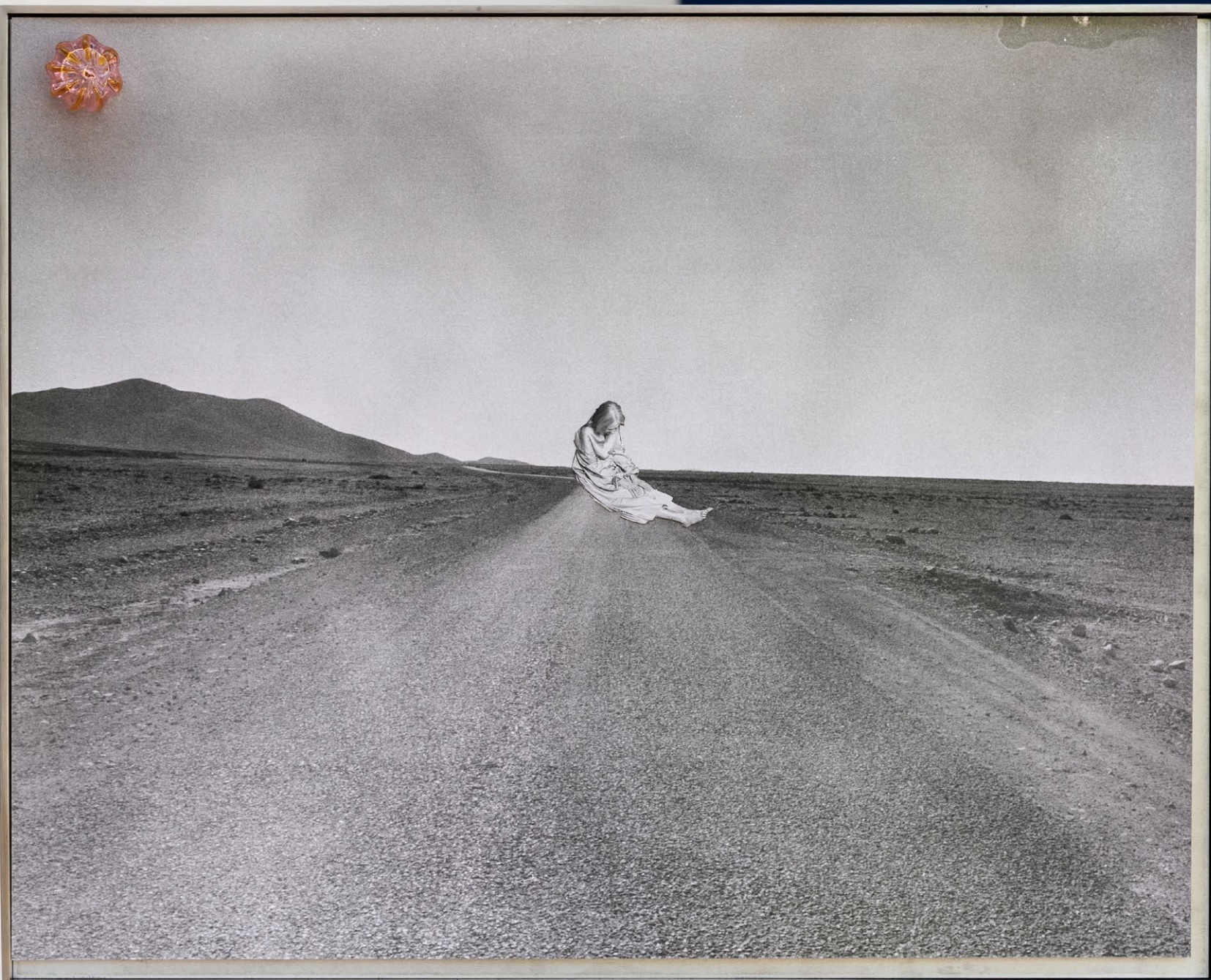
The Common Guild, Glasgow, UK, 23 May – 18 July 2026



Installation view: Joanna Piotrowska, *A moment of darkness at noon*
The Common Guild, Glasgow, UK, 23 May – 18 July 2026



Joanna Piotrowska
Untitled
2026
silver gelatin hand prints,
stainless steel, handmade glass
52 x 42 cm
edition of 2 + 1 AP
PR-PIOT4195
EUR 16,000



On view:
Joanna Piotrowska, *A moment
of darkness at noon*
The Common Guild, Glasgow,
UK, 23 May – 18 July 2026





Works offered subject to availability and taxes where applicable