

FRIEZE NEW YORK

May 13 – 17 2026
Booth D08

The Shed
545 West 30th Street
New York, USA

ALMEIDA & DALE

François Ghebaly

ALEX ČERVENÝ
AMADEO LUCIANO LORENZATO
ANN LEDA SHAPIRO
BEATRICE ARRAES
BROOKLIN A. SOUMAHORO
CHRISTINE SUN KIM
EMILY KAM KNGWARRAY
FARAH AL QASIMI
JAIDER ESBELL
JOEUN KIM AATCHIM
KAHLIL ROBERT IRVING
MAIA RUTH LEEW
MAXWELL ALEXANDRE
MELIKE KARA
PATRICIA IGLESIAS PEÇO
RUBEM VALENTIM
TONY MATELLI
VICTORIA GITMAN
VIVIAN CACCURI

Click on the artist's names to browse through the preview

A collaboration between Almeida & Dale (São Paulo) and François Ghebaly (Los Angeles | New York), our 2026 Frieze New York presentation brings together artists from both galleries, tracing affinities across distinct cultural contexts and generations. The exhibition features Alex Červený, Amadeo Luciano Lorenzato, Beatrice Arraes, Jaider Esbell, Maxwell Alexandre, Rubem Valentim, and Vivian Caccuri from Almeida & Dale, alongside Ann Leda Shapiro, Brooklin A. Soumahoro, Christine Sun Kim, Farah Al Qasimi, Joeun Kim Aatchim, Maia Ruth Lee, Patricia Iglesias Peco, and Victoria Gitman from François Ghebaly, as well as Emily Kam Kngwarray, Kahlil Robert Irving, Melike Kara, and Tony Matelli. The selection spans diverse media, scales, and techniques, juxtaposing gestural and symbolic abstraction with figuration. Core concerns include language, identity, and the poetic and symbolic dimensions of nature. The works also explore intersections between abstraction and spirituality, investigations into sound and perception, and intimate modes of portraiture, drawing, and diaristic narrative.

The images of Alex Červený (b. 1963, Brazil) are a result of great technical rigor and meticulous drawing, associated with a restless interest in imagery sourced from autobiographical notes as well as maps, encyclopedias, almanacs of knowledge, music of all kinds, pop culture, cosmogonies, and many journeys looking toward otherness.

Amadeo Luciano Lorenzato (1900–1995, Brazil) was a painter and sculptor who attentively observed his surroundings to create landscapes, urban views, portraits, and everyday scenes. His unique style, often bordering on abstraction, thrives on material and formal experimentation.

In an artistic practice of nearly six decades, Ann Leda Shapiro (b. 1946, USA) entwines themes of life, death, gender, and body with sensitive meditations on the natural world. Ideas around interconnectivity are at the heart of Shapiro's work, where she draws on

frameworks from science, psychology, and spirituality to investigate layers of meaning.

Beatrice Arraes's (b. 1989, Brazil) oil paintings depict natural and urban landscapes connected to the interior realm. Fragments of places and practices resistant to technological advancement create a nostalgic temporal mismatch, in an attempt to preserve a world through painting.

Paris-born, Los Angeles-based painter and visual artist Brooklin A. Soumahoro (b. 1990, France) combines an intuitive sense of color and line with extraordinary technical precision and personal discipline. Seamlessly fusing precise geometric patterns with vibrant, energetic color fields, Soumahoro creates layered, transportive surfaces that act as visual thresholds.

Christine Sun Kim (b. 1980, USA) has crafted a renowned practice that considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Musical notation, written language, infographics, American Sign Language (ASL), the use of the body, and strategically deployed humor are all recurring elements in her practice.

The elder and ancestral custodian of the Anmatyerr people Emily Kam Kngwarray (c. 1914–1996, Australia), in the prolific eight years of professional painting in her late life, produced canvases in which vital tracteries both conform to, and seem to expand beyond, her clan codes, in abstractions of ceremonial markings and imagery of her country's flora and fauna.

Photographer, performer, musician, and video artist Farah Al Qasimi (b. 1981, United Arab Emirates) has built a practice that captures the dizzying relationship between material culture, globalized media, and contemporary society. Examining structures of power, gender, (post) coloniality, and consumer aesthetics in an interconnected world; her work often conveys an uncanny geography, both specific and placeless.

Jaider Esbell (1979–2021, Brazil) was a pioneering Macuxi artist, educator, and activist. Through transversal dialogues with Indigenous artists and cosmologies, his work marks a pivotal moment for Contemporary Indigenous Art and the Brazilian contemporary scene.

Across an ever-growing breadth of media, including painting, printmaking, book arts, and multimedia installation, Joeun Kim Aatchim (b. South Korea) centers in her work an inquisitive, unabashedly idiosyncratic study of memory, language, and the labors of self-reflection.

Kahlil Robert Irving (b. 1992, USA) creates assemblages made up of layered images and sculptures composed of replicas of everyday objects. Mainly working in ceramics, Irving critically engages with the history of the medium and often explores how systems of control, oppression, and histories of anti-Blackness operate.

Maia Ruth Lee (b. 1983, South Korea) has crafted an elegant visual lexicon that takes on the complexities of the self in times of dissonance and globalization. Migration lies at the core of her experience, with an underlying interest in language, translation, symbols, and signs running throughout her work.

Through citation, appropriation, and association of images and symbols, as well as the use of materials of emblematic and biographical value, Maxwell Alexandre (b. 1990, Brazil) builds a pictorial mythology that confronts social structures, the limits of aesthetic experience, institutional categories, and hierarchies of contemporary art.

Melike Kara's (b. 1985, Germany) paintings in oil, ink, and coffee trace a state of fluid transformation – where form and emptiness intertwine, and distinctions between self and world fade. Using coffee as both medium and metaphor, she allows pigment and water to flow and merge, creating surfaces where traces emerge without intention or control.

Patricia Iglesias Peco's (b. 1974, Argentina) practice is tuned into the vibrancy of the natural world, imagining exuberant gardens of flora and fauna rendered in oil paint—vegetal bodies caught in whirling gestures of bloom and decay, a choreography of endless beginnings.

Rubem Valentim (1922–1991, Brazil) meticulously arranged colors and geometric shapes associated with the Orishas in his paintings, prints, reliefs, and sculptures, transcending a formalist approach to religious imagery, while maintaining a strong connection to its origins and meanings.

Tony Matelli (b. 1971, USA) is known for his provocative and confounding hyperrealistic sculptures. Working with a keen sense of his materials and an exacting dedication to fidelity, Matelli's works faithfully render the quotidian details of everyday objects in order to reorient attention to their vulnerability and precarity.

Victoria Gitman (b. 1972, Argentina) creates diminutive, jewel-like oil paintings that mine ideas of illusionism, the sensorium, and histories of high abstraction. Drawing from found and vintage objects like accessories and intricate textiles, she crafts painstakingly realistic images that interlink physical and visual senses.

Through objects, installations, and performances, Vivian Caccuri (b. 1986, Brazil) investigates sound and music while defying perceptions embedded in culture and cognitive structures. Mixing scientific data and fiction, she has also delved into the study and reframing of mythologies involving human aversion to mosquitoes and other insects.

MELIKE KARA



1985 Bensberg, Germany

Melike Kara's paintings in oil, ink, and coffee trace a state of fluid transformation – where form and emptiness intertwine, and distinctions between self and world fade. Using coffee as both medium and metaphor, she allows pigment and water to flow and merge, creating surfaces where traces emerge without intention or control.

Her work has been exhibited internationally, including at MO.CO. Montpellier; SCHIRN Kunsthalle Frankfurt; Kunst Halle Sankt Gallen; Kunsthalle Zürich; Kunstverein Düsseldorf; Museum De Fundatie, Zwolle; Philara Foundation, Düsseldorf; Frac des pays de la Loire, Nantes; Mead Gallery | Warwick Arts Centre, Coventry; Neue Galerie Gladbeck; Ludwig Forum Aachen; 58th Carnegie International, Pittsburgh; Kölnischer Kunstverein; Wiels Contemporary Art Centre, Brussels; Kunstverein Göttingen; Kunstinstituut Melly, Rotterdam; Yuz Museum,

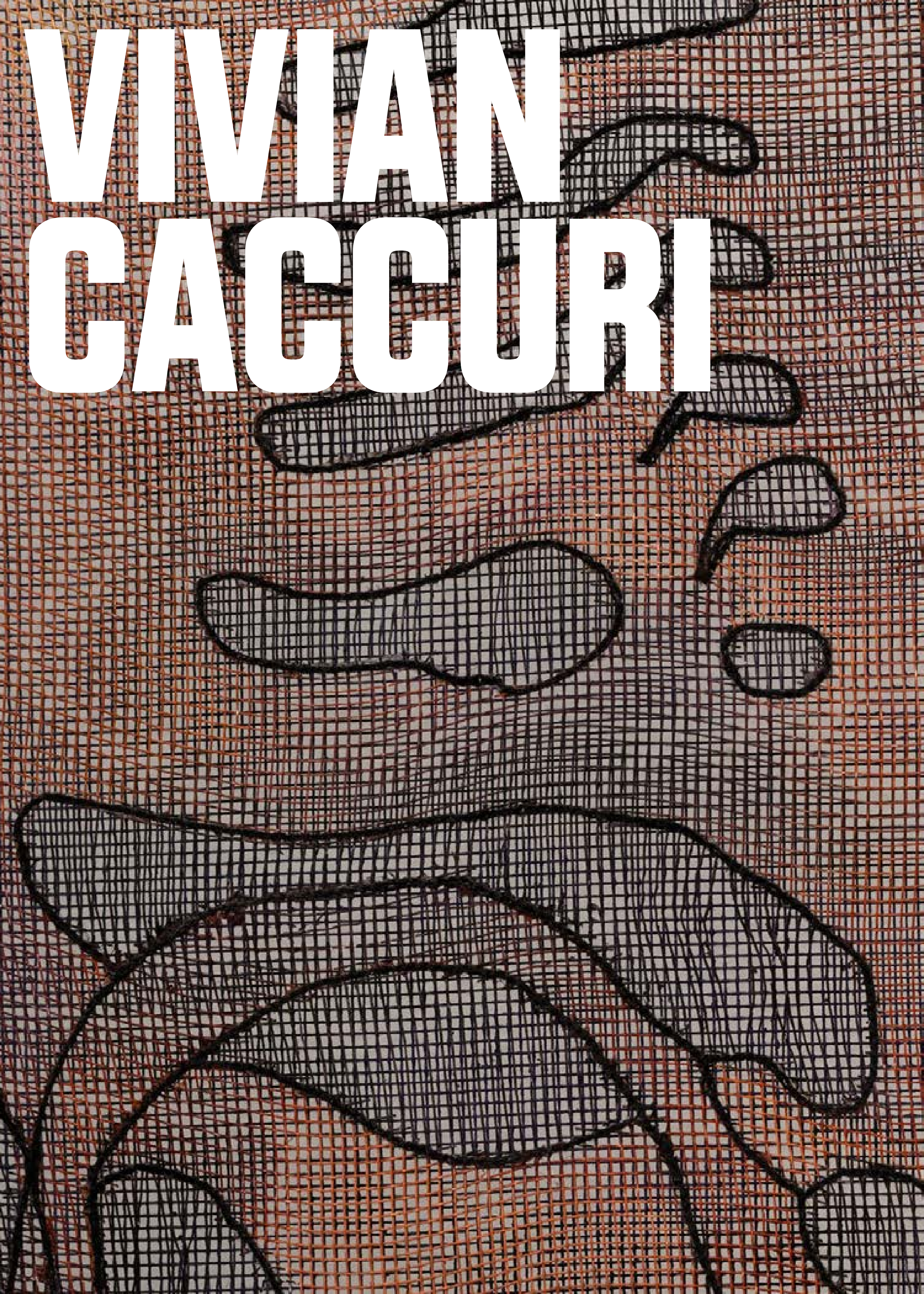
Shanghai and Dortmunder Kunstverein. She will have a solo exhibition at Kunsthaus Hamburg in 2026. Kara lives and works in Cologne, Germany.

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a prayer, 2026
Oil stick, acrylic, coffee, and ink on canvas
70 ½ × 63 in (180 x 160 cm)
US\$ 45,000.00

VIVIAN CACCURI





1986, São Paulo, Brazil

Vivian Caccuri investigates musical cultures and sound productions in a broad sense, proposing experiments with sound that go further than the auditory field and encompass the visual, the corporeal and the technological. Through objects, installations, performances, and music, she creates situations that disorient the everyday experience and interrupt perceptions sedimented in culture and in cognitive structures.

She held solo exhibitions at Mattress Factory, Pittsburgh, USA (2025); Galeria Municipal do Porto, Portugal (2024); HUA International, China (2024); Millan, São Paulo (2024); and New Museum, USA (2022). She also participated in group shows at institutions such as the Museum of Contemporary Art – MOCA, Tucson, USA (2025); Museo Jumex, Mexico (2024); Neuer Kunstverein, Austria (2024); Kunsthall Trondheim, Norway (2023); and MASP, São Paulo (2024, 2022); as well

as editions of the Bienal do Mercosul, Porto Alegre (2022, 2018); 32nd Bienal de São Paulo (2016); and 33rd Panorama da Arte Brasileira, MAM, São Paulo (2013). Caccuri's works are part of collections such as those of the Institute of Contemporary Art – ICA, USA; MAR, Brazil; and Pinacoteca do Estado de São Paulo, Brazil.

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O Impossível Ampliado, 2025

Mosquito screen, cotton, acrylic resin, acrylic, stainless steel and brass

39 ½ x 31 ½ x 1 ½ in (104 x 80 x 3 cm)

US\$ 20,000.00

FARAH AL QASIMI





1991, Abu Dhabi, United Arab Emirates

A defining voice of her generation of photographers, Farah Al Qasimi has built a practice that captures the dizzying relationship between material culture, globalized media, and contemporary society. A photographer, performer, musician, and video artist, Al Qasimi presents her work in vibrant and layered installations that speak to the collision of images in real and online spaces. Examining structures of power, gender, (post)coloniality, and consumer aesthetics in an interconnected world, her work often conveys an uncanny geography, both specific and placeless.

Al Qasimi studied photography and music at Yale University in 2012 and received her MFA from the Yale School of Art in 2017. Recent solo presentations include the Art Gallery of Western Australia, Perth, AUS (2023); C/O Berlin, Germany (2023); Delfina Foundation, London, UK (2023); Plug In ICA, Winnipeg, Canada (2023); François Ghebaly, Los

Angeles, USA (2022); the Abu Dhabi Cultural Foundation, UAE (2022); Esker Foundation, Calgary, Canada (2022); Contemporary Art Museum St. Louis, MO, USA (2021); Houston Center for Photography (2019); and MIT List Visual Arts Center, Cambridge, USA (2019).

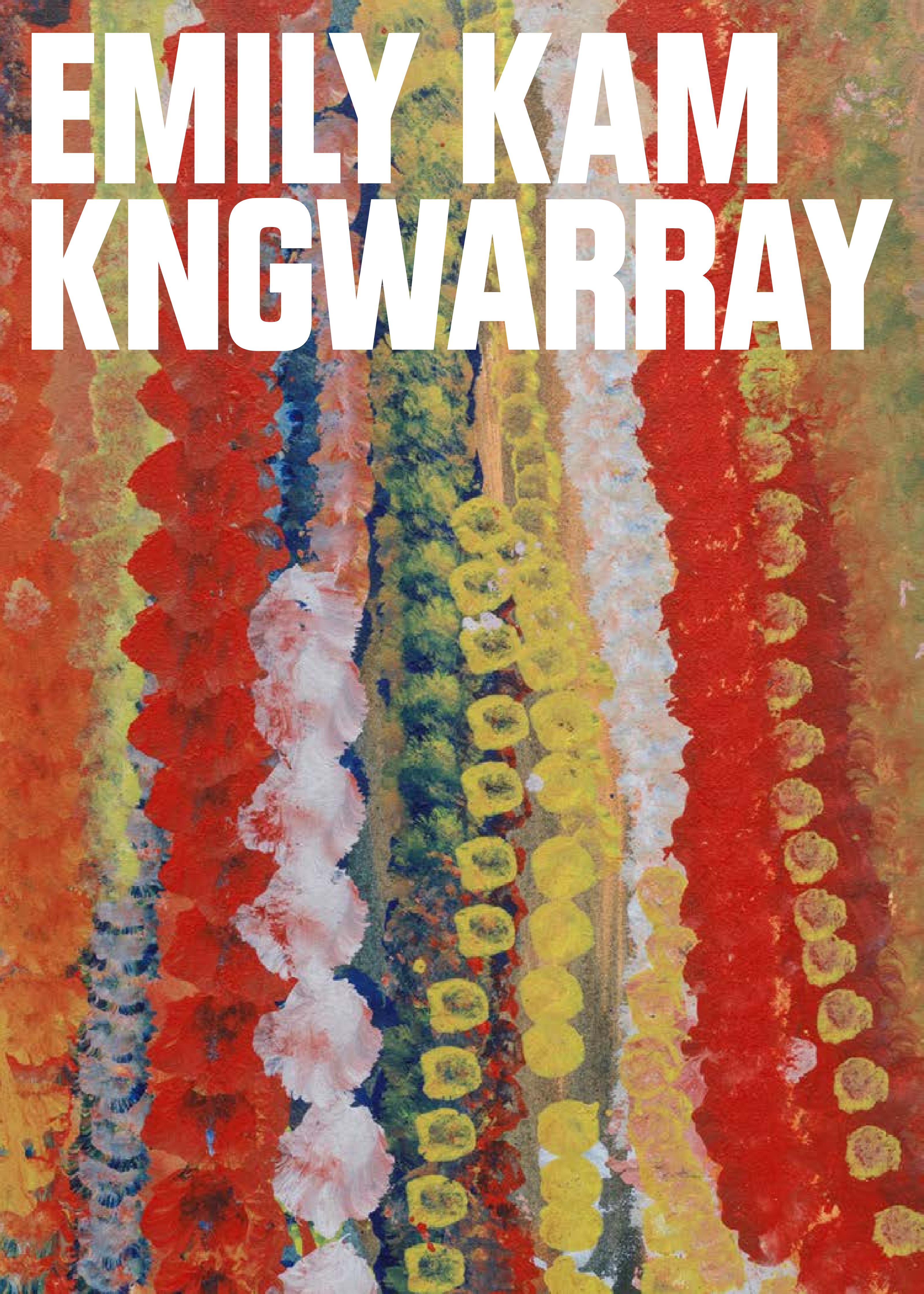
Al Qasimi's work is widely collected in public museums, including Tate Modern, London; Guggenheim New York and Abu Dhabi; Los Angeles County Museum of Art, Los Angeles; Museum of Modern Art, New York; Art Jameel, Dubai; Centre Pompidou, Paris; Museum of Contemporary Art Chicago, and San Francisco Museum of Modern Art.

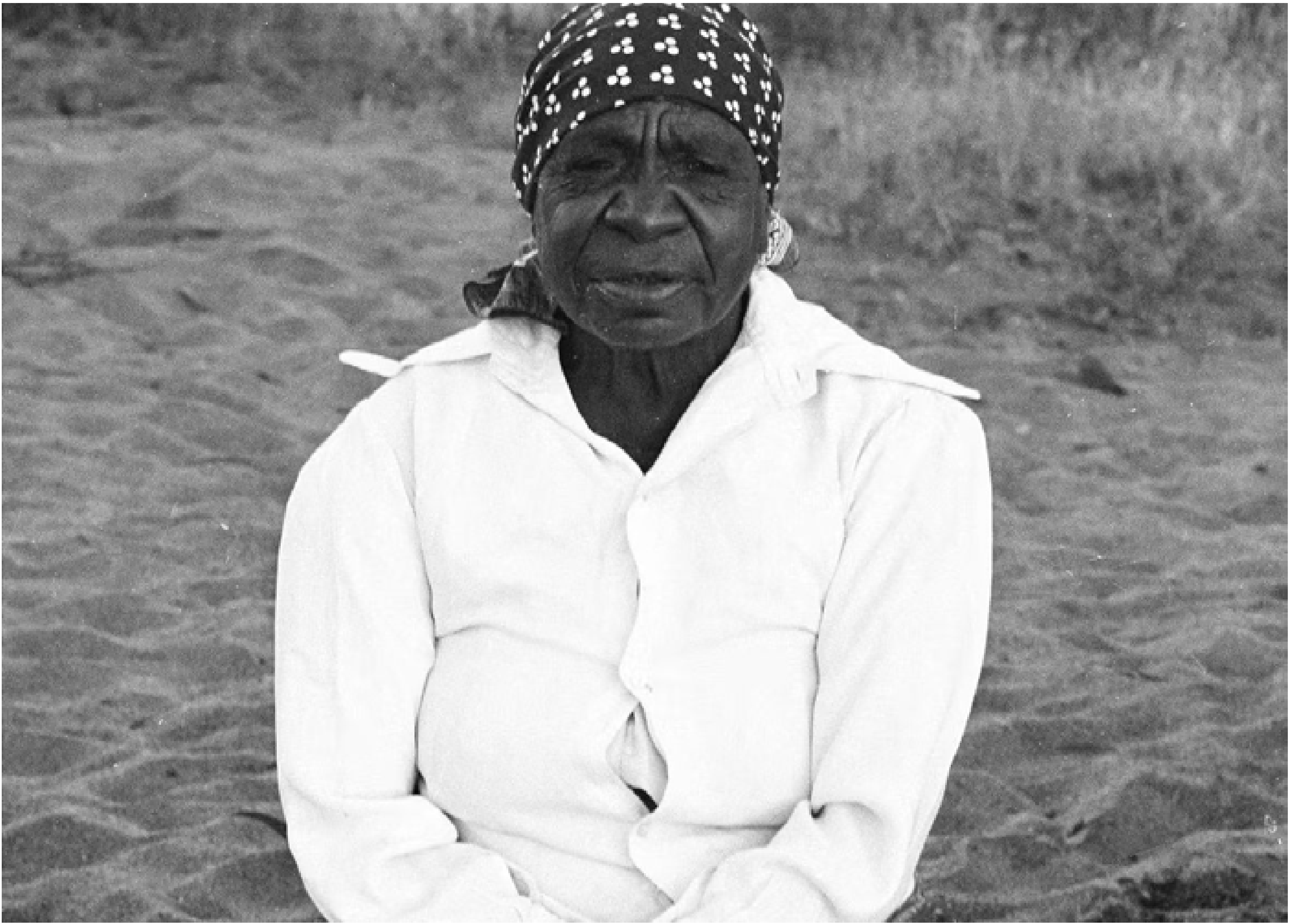
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Snake on Horse (UAE), 2025
Archival print in aluminum artist's frame
60 x 42 in (152.4 x 106.7 cm) Ed. 2 of 3 + 2 AP
US\$ 14,000.00

EMILY KAM KINGWARRAY





1914, Sandover, Australia –
1996, Alice Springs, Australia

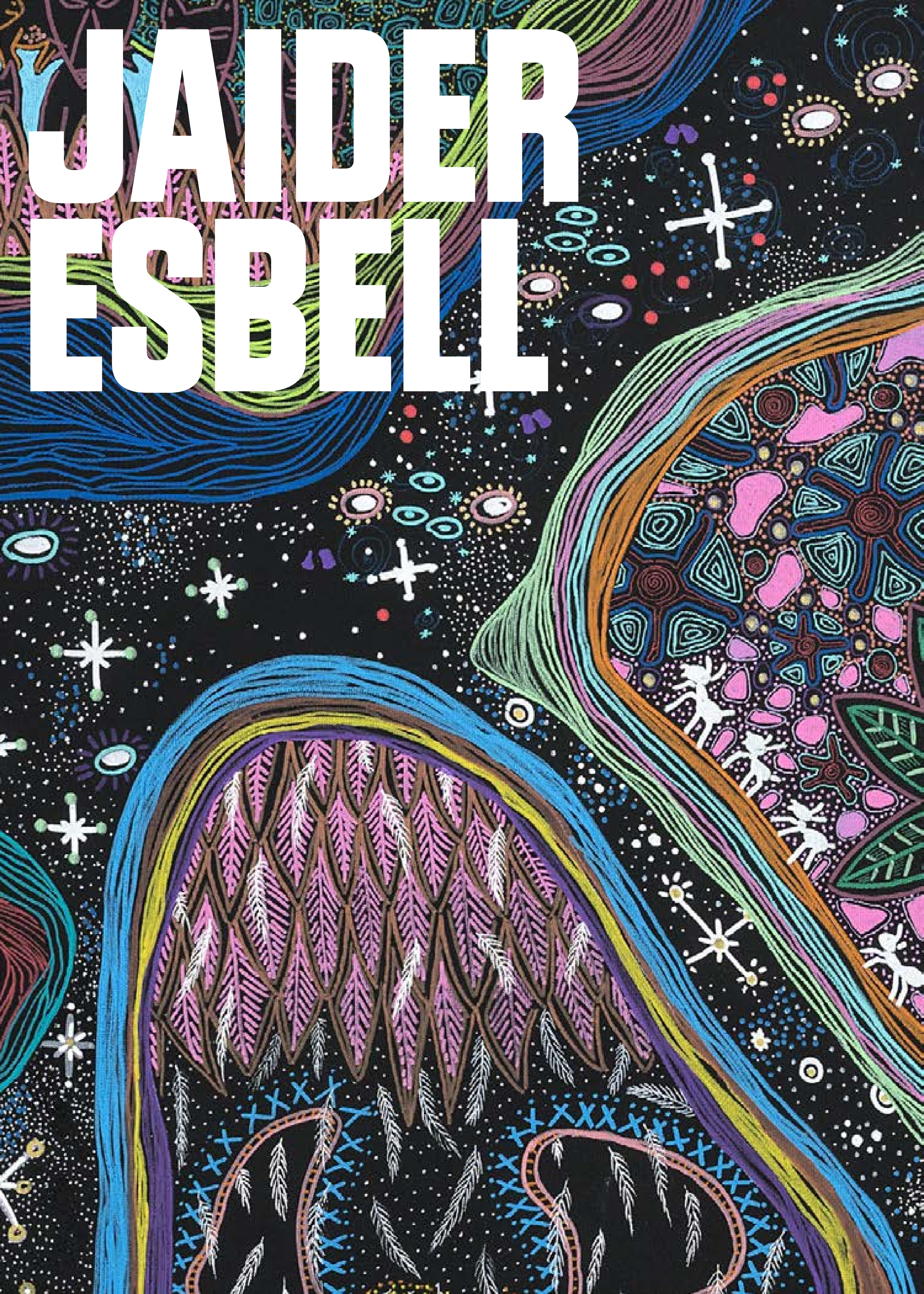
The elder and ancestral custodian of the Anmatyerr people Emily Kam Kngwarray, in the prolific eight years of professional painting in her late life, produced canvases in which vital tracteries both conform to, and seem to expand beyond, her clan codes, in abstractions of ceremonial markings and imagery of her country's flora and fauna.

In 1997, she was represented posthumously at the 47th Venice Biennale. Her work is held in public collections worldwide including Araluen Arts Centre, Alice Springs, Australia; Lowe Art Museum, University of Miami, Coral Gables, Florida; Museum of Contemporary Art Australia, Sydney; National Gallery of Victoria, Melbourne; and The Vatican Museums, Vatican City, among many others.



Untitled (alhalkere), 1993
Acrylic on canvas
41 ½ x 32 in (105 x 81 cm)
US\$ 250,000.00

JAIDER ESBELL





1979, Normandia, Brazil - 2021, São Sebastião, Brazil

Having contributed to the establishment of an art system driven by Indigenous artists of different ethnicities and exercising what he called “Artivism”, Jaider Esbell united artistic creation with the defense of Indigenous and land rights.

His legacy has been consolidated worldwide, with solo shows at the Gladstone Gallery, New York, USA, and Seoul, South Korea; and participations in exhibitions such as *Complexo Brasil*, Calouste Gulbenkian Foundation, Portugal (2025); 2nd Bienal das Amazônias, Centro Cultural Bienal das Amazônias, Brazil (2025); *Les Vivants*, Le Tripostal, France (2022); 59th Venice Biennale, Italy (2022); *Mondo Reale*, Triennale di Milano, Italy (2022); *Living Worlds and Le Serpent Cosmique*, Fondation Cartier pour l’art contemporain, France (2022); and 34th Bienal de São Paulo (2021). Currently, his work is featured in collections such as the Centre Pompidou, France; MALBA, Argentina; and Pinacoteca de São Paulo, Brazil.



Untitled, 2020
Acrylic on canvas
35 ½ x 35 ½ in (90 x 90 cm)
US\$ 180,000.00
[Click here to view a video of this work.](#)



Untitled, 2021

Acrylic on canvas

11 ½ x 8 ½ in (29.5 x 21 cm)

US\$ 30,000.00

[Click here to view a video of this work.](#)



Untitled, 2021
Acrylic on canvas
11 ½ x 8 ½ in (29.7 x 21 cm)
US\$ 30,000.00
[Click here to view a video of this work.](#)

JOEUN KIM AATCHIM





1989, South Korea

Multihyphenate artist Joeun Kim Aatchim is a prodigious diarist. Over the last decade and across an ever-growing breadth of media—poetry, print compilation, etching and engravature, drawing, painting, installation, and audio-video formats—Aatchim has interwoven her rigorous, expansive art-making practice with a meticulous catalog of her adult life. Her major themes have come to include matters of illness and healing, trauma and personal faith, familial histories, reconciliations, and not least of all ongoing negotiations as a South Korean immigrant to the United States. Integral to her practice at nearly all levels are “drafts”—the initial, intermediate, and indeterminate stages in the process of art-making that for Aatchim prove rich in both pedagogy and poetics. From diaphanous silk paintings whose fugitive, multilayered translucent surfaces metaphorize the artist’s own experience of sight and space, to time-based installations that augment, transform, and dissipate throughout the course of their presentation, Aatchim’s work centers

an inquisitive, unabashedly idiosyncratic study of memory, language, and the labors of self-reflection.

Joeun Kim Aatchim is a visual artist based in New York City. Aatchim received her BFA from New York University, as well as her MFA from Columbia University. Recent solo exhibitions include François Ghebaly, Los Angeles and New York, USA; Gladstone Gallery, Seoul, Korea; Travesia Cuatro, Guadalajara, Mexico; Make Room, Los Angeles, USA; and Harper’s, East Hampton, USA. Recent group exhibitions include Aranya Art Center, Beidaihe, China; Harper’s, New York, USA; François Ghebaly, Los Angeles, USA; Jeffrey Deitch, New York, USA; and The Drawing Center, New York, USA. Aatchim has received awards and fellowships at Corporation of Yaddo; Triangle Art Association; The Drawing Center; and Skowhegan School of Painting & Sculpture.

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Curse: Various Flowers (2.19-2), 2026

Stone mineral pigment, white gold on silk over gouache on canvas

16 x 12 ½ x 1 ½ in (40.6 x 31.8 x 3.8 cm)

US\$ 8,500.00

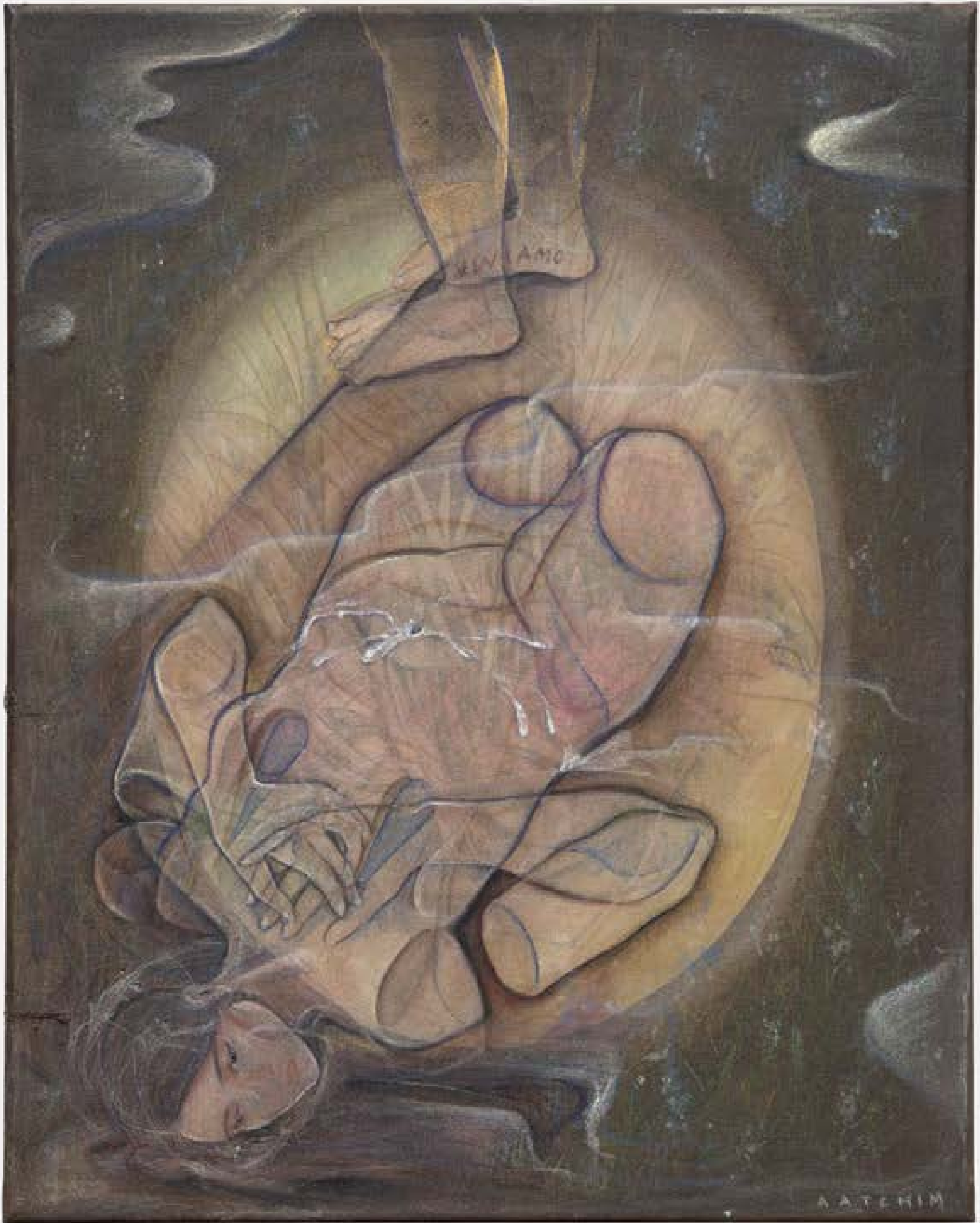


Curse: Various Flowers (2.26-3), 2026

Stone mineral pigment, white gold on silk over gouache on canvas

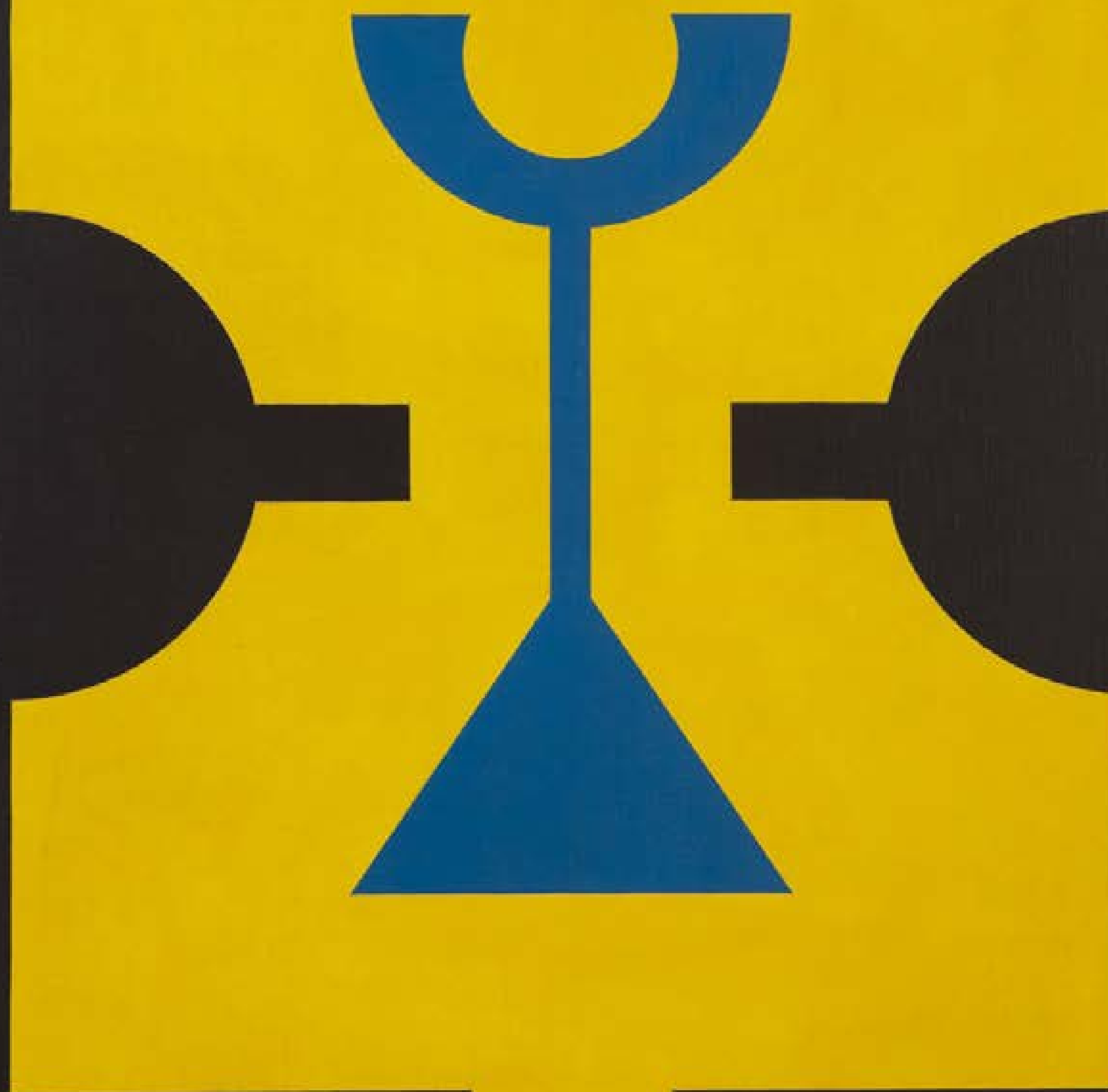
16 x 12 ½ x 1 ½ in (40.6 x 31.8 x 3.8 cm)

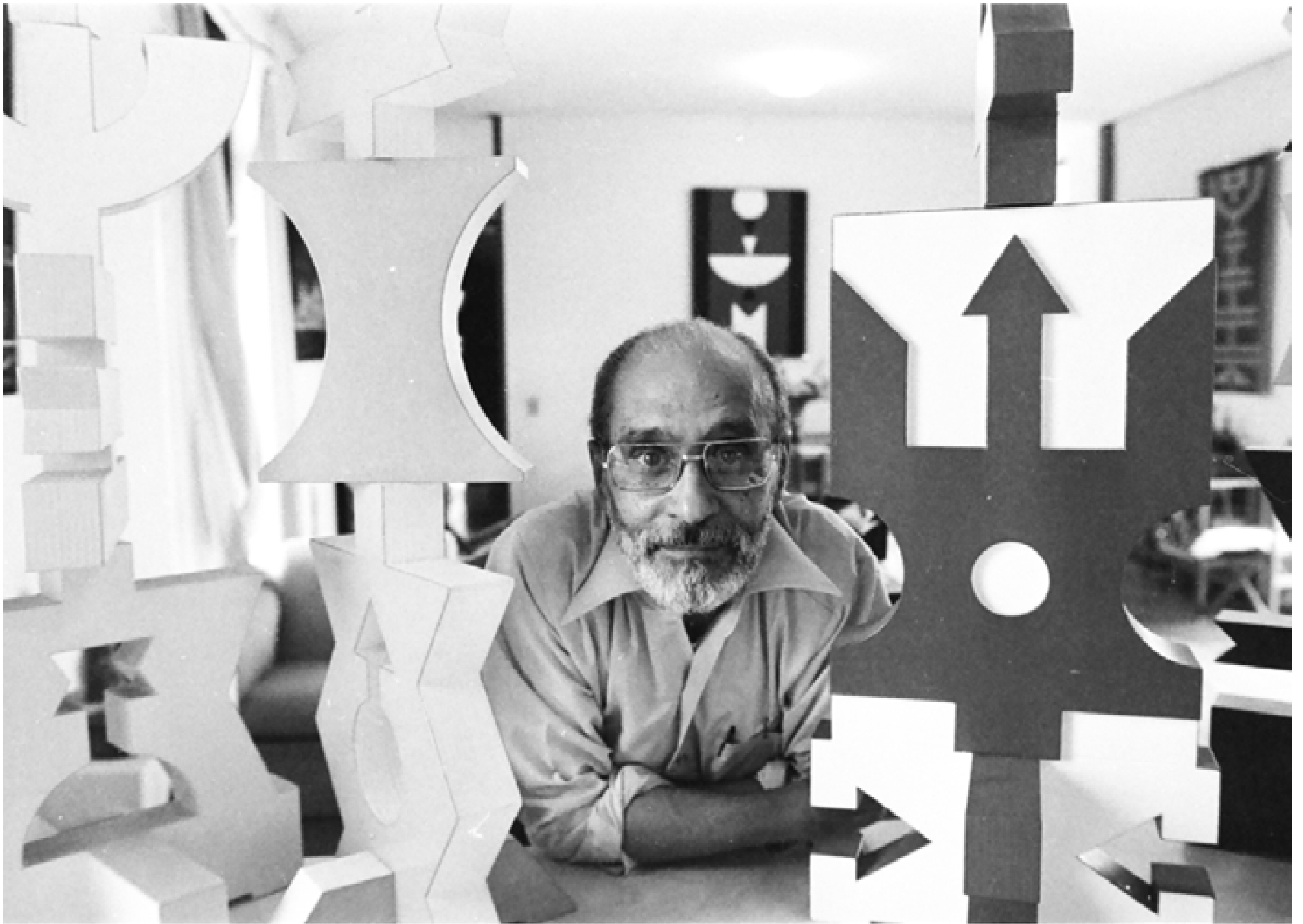
US\$ 8,500.00



Memories of Chyle: Off of the Garden, 2024-2026
Watercolor, ink, pastel, gold on silk over gouache on canvas
20 x 26 inches (50.8 x 66 cm.)
US\$ 12,500.00

RUBEM VALENTIM





1922, Salvador, Brazil – 1991, São Paulo, Brazil

Rubem Valentim lived in Salvador, the city with the largest Black population outside the African continent, immersed in the mystic symbolism of African religious traditions in Brazil, particularly Candomblé and Umbanda, which play a central role in his artistic universe. The ritual instruments, physical structures of the *terreiros* (ceremonial houses), and the symbolism of the deities are depicted in his work as signs – stylized images that result from a refined aestheticization of these figures. Two defining characteristics of his art are the symbolic use of colors associated with the orishas and the recurring geometric shapes, including rectangles, circles, triangles, and trapezoids. These elements are meticulously arranged in his paintings, prints, reliefs, and sculptures. Valentim transcends a simple formalist approach to religious imagery, maintaining a strong connection to its origins and reinforcing the meanings tied to these symbols – such as protection, sexuality, birth, death, rebirth, and the natural cycle of life.

Solo and retrospective exhibitions dedicated to his work have been held at Palazzo Pamphilj, headquarters of the Brazilian Embassy in Italy (1965, 2022); MASP, São Paulo, Brazil (2018); Museu Nacional da República, Brasília, Brazil (2022); MAM Bahia, Salvador, Brazil (2022); Institute of Contemporary Art, Miami, USA (2024); and Pinacoteca de São Paulo, Brasil (2001), among others. Valentim has taken part in group shows such as the Venice Biennale (1962, 2024); the Bienal de São Paulo (1955, 1959, 1961, 1963, 1967, 1969, 1973, 1977, 1996 and 2023); and the 1st World Festival of Black Arts in Dakar, Senegal (1966). His work is part of institutional collections such as Museu Afro Brasil Emanuel Araujo, São Paulo, Brazil; Pinacoteca de São Paulo; MAM São Paulo, Brazil; MASP; Centre Pompidou, Paris, France; Guggenheim Abu Dhabi, United Arab Emirates; MoMA, New York, USA; Galeria Nazionale d'Arte Moderna di Roma, Italy; among others.

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Emblema V, from the series *XII Bienal de São Paulo*, 1973

Acrylic on canvas

47 ½ x 28 ½ in (120 x 73 cm)

US\$ 250,000.00



Objeto Emblemático, 1985
Acrylic on canvas
13 ½ x 19 ½ in (35 x 50 cm)
US\$ 85,000.00



Emblema-85, 1985
Acrylic on canvas
16 × 10 ½ in (41 x 27 cm)
US\$ 75,000.00



Poema Visual, 1984
Collage on paper
17 × 22 in (43 × 55,5 cm)
US\$ 20,000.00

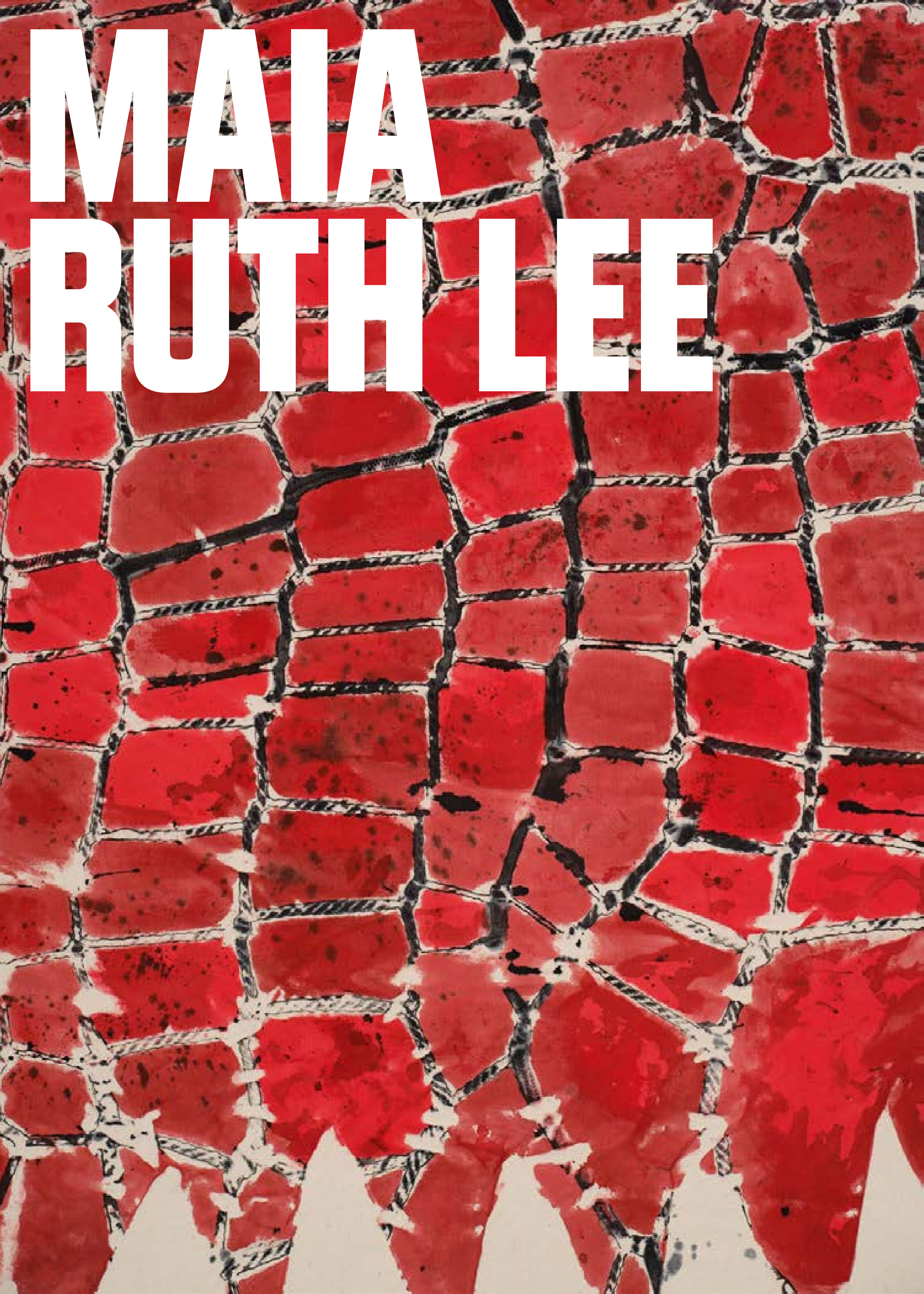




Emblema-87, 1987
Acrylic on canvas
16 × 10 ½ in (41 x 27 cm)
US\$ 75,000.00



Emblema-87, 1987
Acrylic on canvas
27 ½ x 19 ½ in (70 x 50 cm)
US\$ 95,000.00



MAIA

RUTH LEE



1983 Busan, South Korea

Working across painting, sculpture, photography and film, Maia Ruth Lee has crafted an elegant visual lexicon that takes on the complexities of the self in times of dissonance and globalization. Lee was born in Busan, South Korea, grew up in Kathmandu and Seoul, spent over a decade in New York City, and has lived in recent years in Salida, Colorado. Migration lies at the core of her experience. In her practice, Lee brings this cross-border perspective to bear in works that often evoke wayfinding in the form of maps, atlases, and banners. An underlying interest in language, translation, symbols, and signs runs throughout her work. The body, too, is an enduring concern for Lee, whose bound baggage and textile works metaphorically visualize the accumulations and contours of a life. Navigating universal phenomena like loss and change, Lee's tender, expansive practice embodies journeying itself, giving form to migrations of people, tongues, and ideas.

Maia Ruth Lee lives and works in Salida, Colorado. Recent solo exhibitions include François Ghebaly, Los Angeles (2024, 2022); Institute of Fine Arts, New York University (2024); Tina Kim Gallery, New York (2023) and Museum of Contemporary Art, Denver (2021). Lee participated in numerous group exhibitions including Prospect.6, New Orleans (2024); Center for Visual Arts, Denver (2023); Aspen Art Museum, Aspen (2022); Whitney Biennial, New York (2019) and Studio Museum 127, New York (2019).

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B.B. Carmine 1-2, 2025

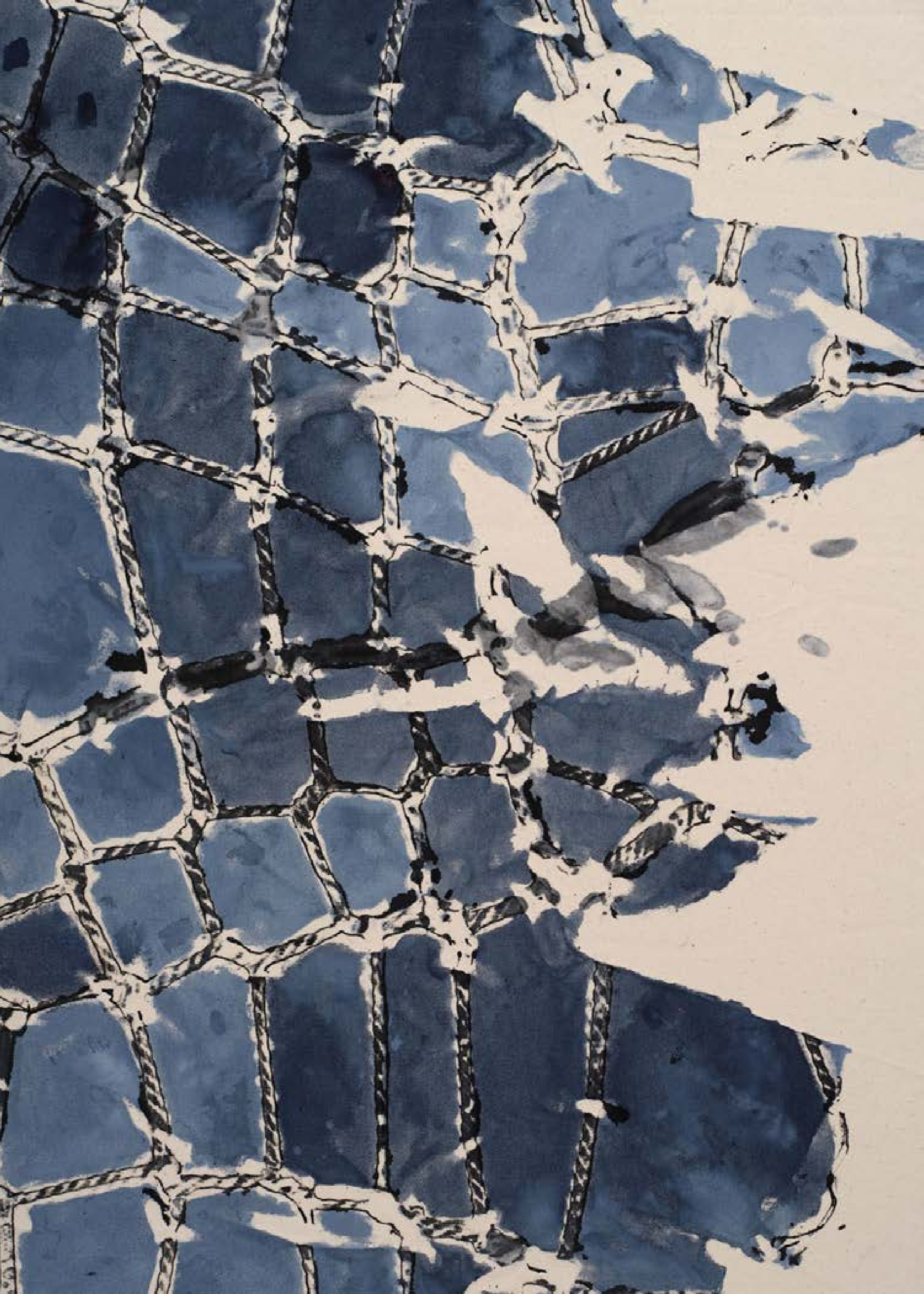
Acrylic ink on canvas

52 ½ × 46 ½ in (132.5 × 117.5 cm)

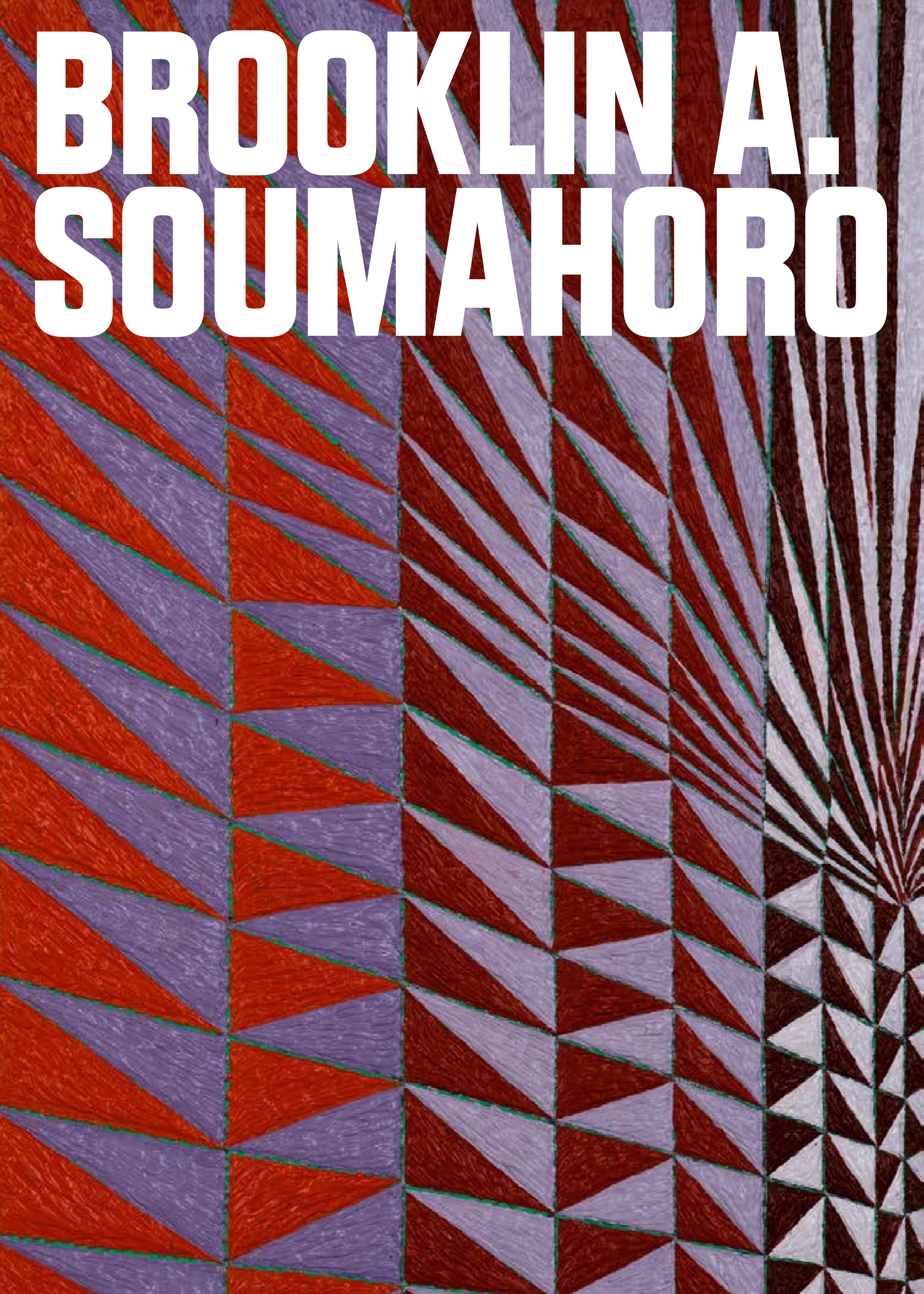
US\$ 20,000.00



B.B.indigo 1-1, 2025
Acrylic ink on canvas
58 ½ × 55 ½ in (148.9 x 141 cm)
US\$ 22,000.00



BROOKLIN A. SOUMAHORO



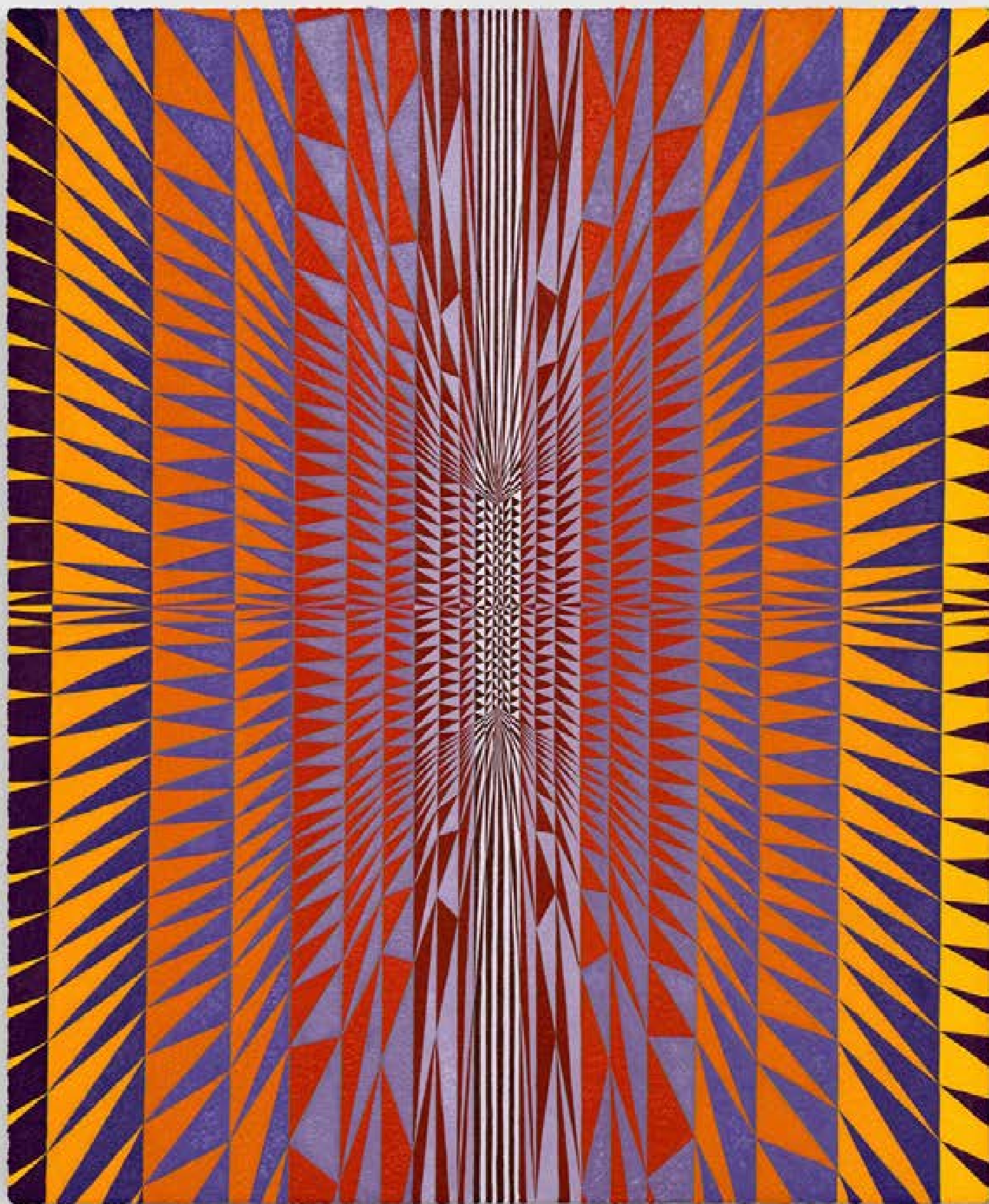


1990, Paris, France

Paris-born, Los Angeles-based painter and visual artist Brooklin A. Soumahoro has a profound intuition for color and line. His work begins with humble painted underlayers, evolving through extraordinary technical precision and personal discipline. Soumahoro seamlessly fuses precise geometric patterns with vibrant, energetic color fields, creating layered, transportive surfaces that act as visual thresholds. Rooted in his multicultural upbringing and diverse interests, Soumahoro's creative process draws inspiration from unexpected and eclectic sources. Music, sound, and ideas of sonic frequency resonate as strongly in his imagination as traditions of patterning, global art histories, and broader cultural touchstones. Synthesizing these influences through rigorous color theory research and meticulous formal approaches, Soumahoro creates images that are contemplative and portal-like, inviting viewers to journey beyond the surface.

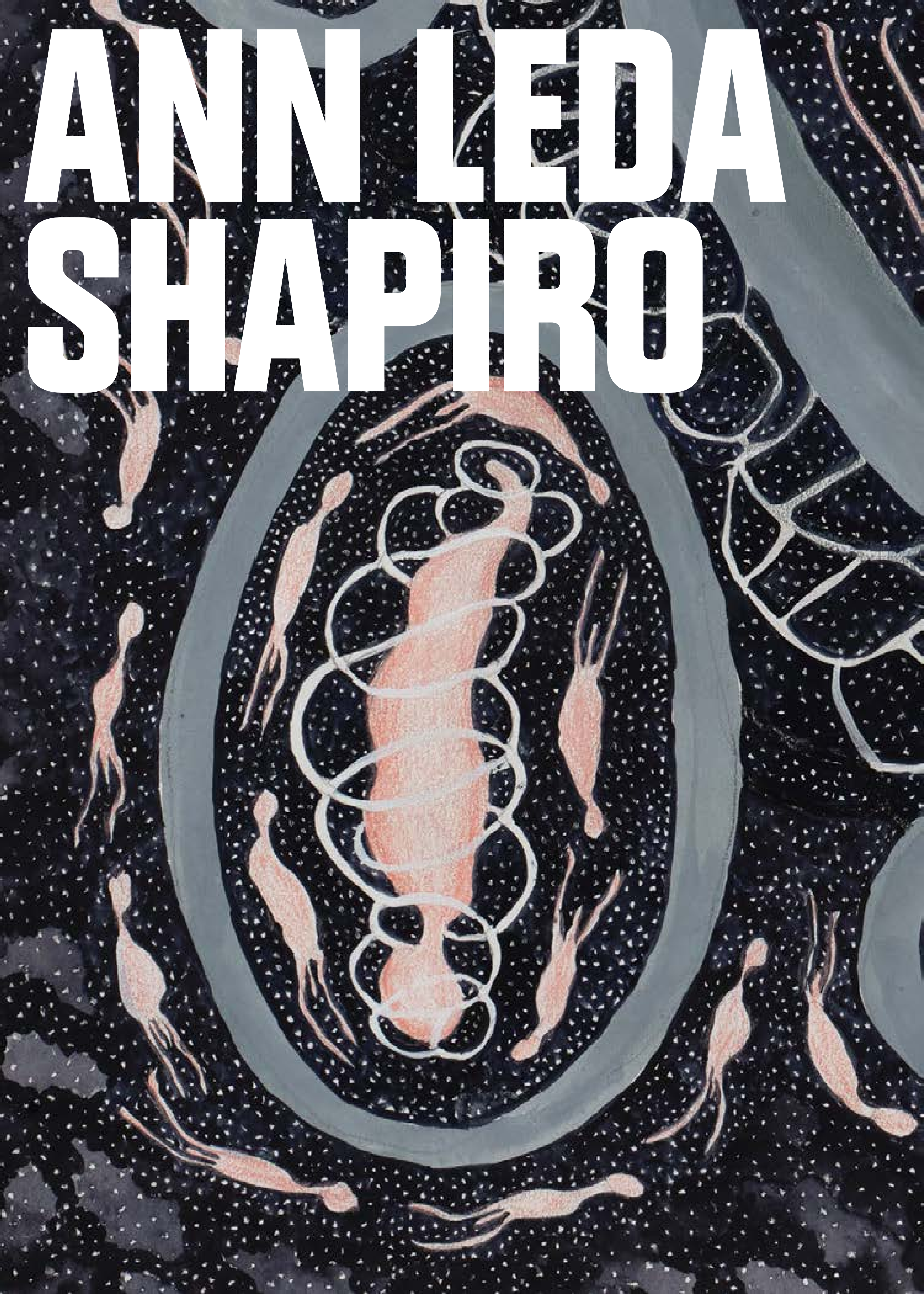
Brooklin A. Soumahoro lives and works in Los Angeles. Selected solo and group exhibitions include François Ghebaly, Los Angeles; Rodolphe Janssen, Brussels, Belgium; Barbati Gallery, Venice, Italy; Sunday-S Gallery, Copenhagen, Denmark; Kavi Gupta Gallery, Chicago, USA; The Pit, Los Angeles, USA; and Massimo De Carlo V-Space.

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NYT, 2026
Oil on linen
29 ½ × 24 ½ in (74 x 62 cm)
US\$ 17,000.00

ANN LEDA SHAPIRO



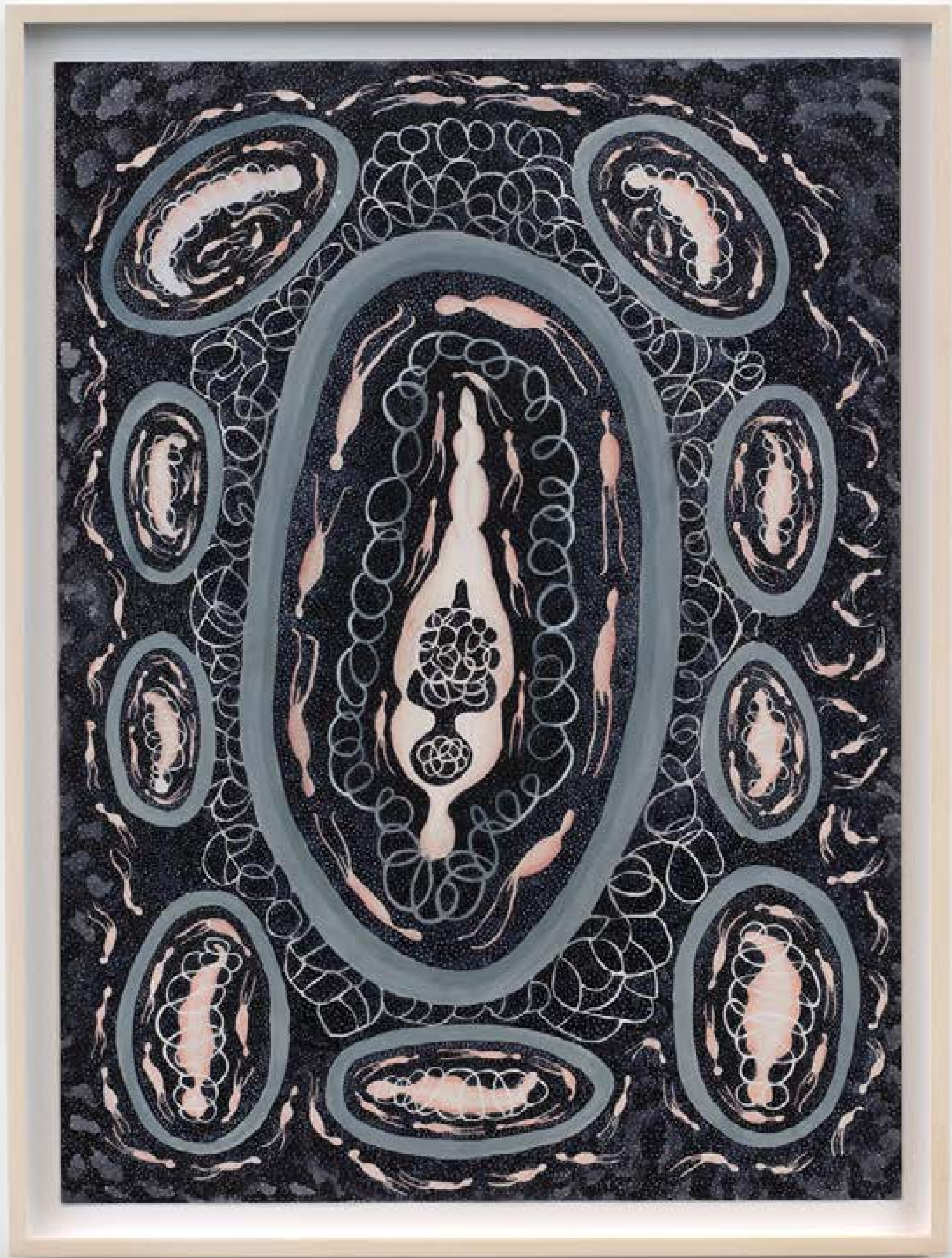


1946, New York City

In an artistic practice of nearly six decades, Ann Leda Shapiro entwines themes of life, death, gender, and body with sensitive meditations on the natural world. As an activist with Artists Against the War and a feminist art collective, Shapiro uses humor and symbols to express her response to political and social issues. She continues to explore unities and dualities that connect secular and spiritual disciplines, and link the human body to its environment and to one another. For Shapiro, who maintains an acupuncture clinic as well as an art studio, healing and artmaking inform each other and have become a unified practice. Ideas around interconnectivity are at the heart of Shapiro's work, where she draws on frameworks from science, psychology, and spirituality. Her work is created through slow, meditative focus, and incorporates case studies, diagnostics, and x-ray vision as tools to investigate layers of meaning. By reconstructing the body with elements from nature, she reflects the exterior world through the interior body as landscape, and vice-versa.

Recent solo and group exhibitions include Axel Vervoordt, Antwerp, Belgium; the Tai Kwun Contemporary, Hong Kong; François Ghebaly, New York; and François Ghebaly, Los Angeles. She has shown extensively in university and community exhibition spaces, as well as in exhibitions at Banff Art Center, Banff, Canada; Frye Museum, Seattle; Manetti Shrem Museum, Davis, California; Seattle Art Museum; Autry Museum, Los Angeles; the Boulder Museum of Art; De Cordova Museum, Lincoln, Mass; and the Whitney Museum of American Art, New York. She is the recipient of a MAC Fellowship from the McMillen Foundation, a Pollock-Krasner Grant, a Twining Humber Award and the Betty Bowen Award that includes a solo Exhibition at the Seattle Art Museum. Her works are held in the public collections of the Museum of Modern Art, New York, Seattle Art Museum, AMOCA Museum, Wales and the Frye Art Museum, Seattle, Washington.

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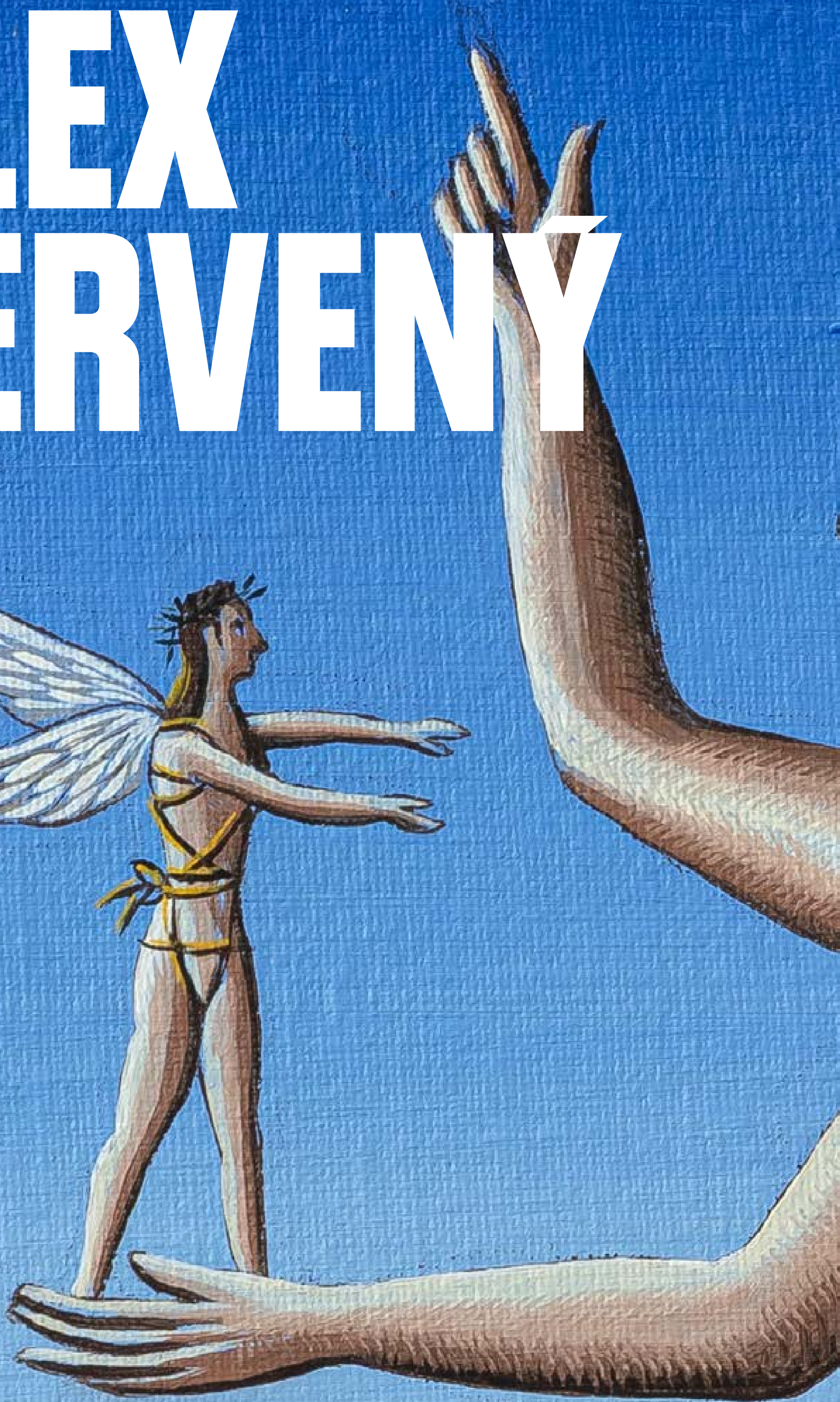


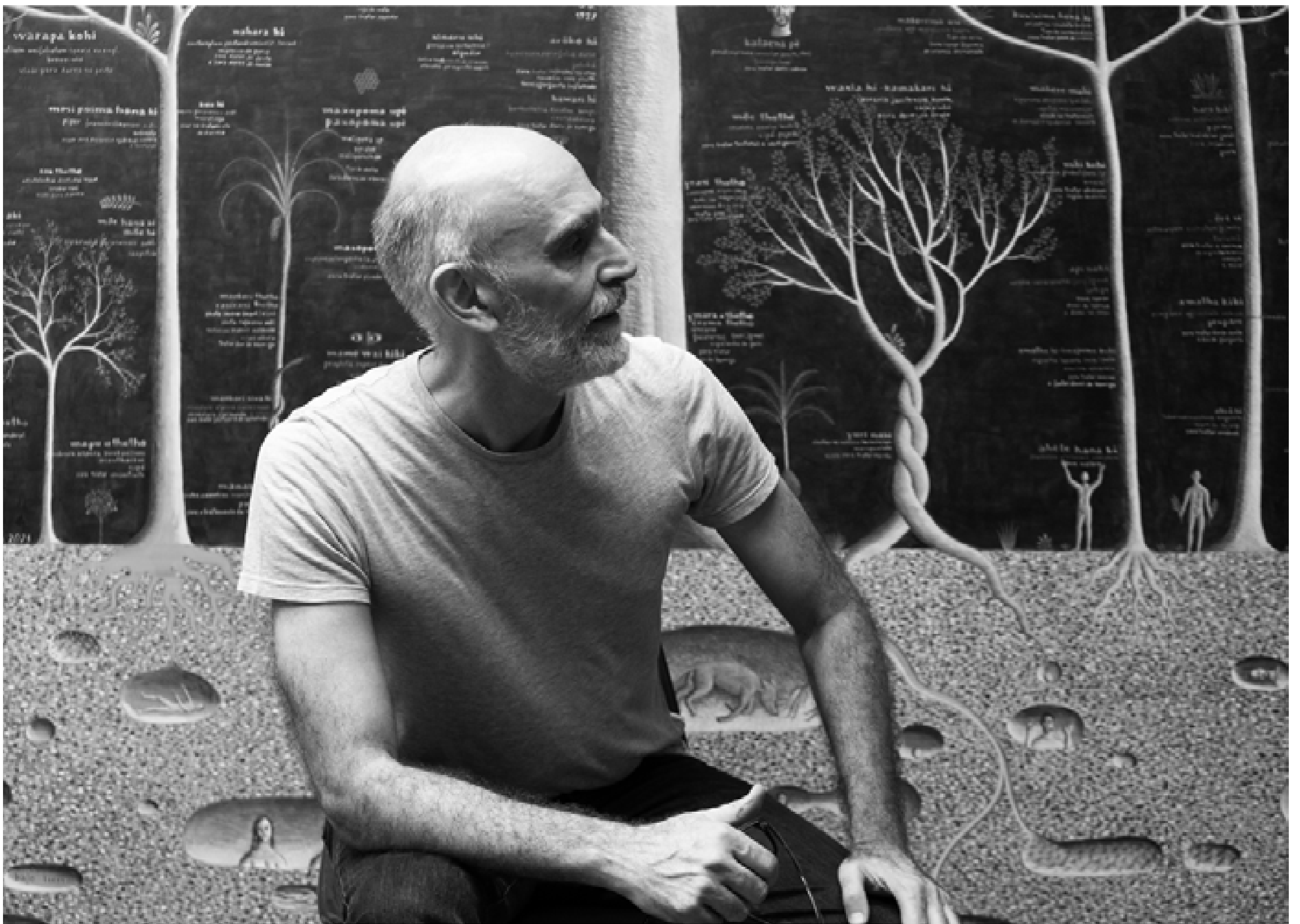
Upside Down, 2016
Watercolor on paper
30 x 22 in (76 x 56 cm)
US\$ 14,000.00



Waterfall, 2017
Watercolor on paper
30 × 22 ½ in (76 x 57 cm)
US\$ 14,000.00

ALEX ČERVENÝ





1963, São Paulo, SP, Brazil

Alex Červený works mainly with painting, engraving, drawing, and watercolor, exploring in his poetics the narrative possibilities of the work of art. The images he creates draw on the universe of medieval representations, Renaissance altarpieces and surrealism, adding to them literary references and everyday culture.

Among his most recent solo exhibitions are *Orbis sensualium pictus*, Millan, São Paulo (2024); and *Mirabilia*, Pina Estação, São Paulo (2023). Among the main group shows, he was featured in *are Exposition Générale*, Fondation Cartier Fondation Cartier por l'art contemporain, Paris, France (2025); *Fullgás - artes visuais e anos 1980 no Brasil*, CCBB, Brazil (2025); 15th Gwangju Biennale, South Korea (2024); and *Siamo Foresta*, Milan Triennale, Italy (2023). He also took part in the 21st Bienal de São Paulo, Brazil (1991). His work is part of collections such as: Fondation Cartier pour l'art contemporain, France; MAM São Paulo, Brazil; Pinacoteca de São Paulo, Brazil; and Itaú Cultural, Brazil.

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Mitologia grega para meninas (Icária), 2025

Oil on canvas

13 x 9 ½ in (33 x 24 cm)

US\$ 50,000.00

[Click here to view a video of this work.](#)



Mitologia grega para meninas (CROSSOS), 2025

Oil on canvas

13 x 9 ½ in (33 x 24 cm)

US\$ 50,000.00

[Click here to view a video of this work.](#)





Suave é a noite, 2024

Oil on canvas

9 ½ x 7 in (24 x 18 cm)

US\$ 40,000.00

[Click here to view a video of this work.](#)



Untitled, 2013-2014

Oil on canvas

31 ½ x 39 ½ in (80 x 100 cm)

US\$ 150,000.00

[Click here to view a video of this work.](#)

CHRISTINE SUN KIM

TOUCH

TOUCH



1980, California, USA

Christine Sun Kim explores her relationship to spoken and signed languages, her built and social environments, and the world at large. Working across drawing, performance, video, and large-scale murals, she deconstructs the politics of sound and explores how oral languages operate as social currency.

Kim has exhibited and performed internationally, including at the Whitney Museum of American Art, New York (2025); Gwangju Biennale (2023); Secession, Vienna (2023); Queens Museum, New York (2022); the Drawing Center, New York (2022); the Museum für Moderne Kunst, Frankfurt (2021); Manchester International Festival, Manchester (2021); MIT List Visual Arts Center, Cambridge (2020); Whitney Biennial, New York (2019); Buffalo AKG Art Museum, Buffalo (2019); Art Institute of Chicago (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Center, Amsterdam (2017); Berlin Biennale

(2016); Shanghai Biennale (2016); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013), among numerous others. Kim's awards and fellowships include an MIT Media Lab Fellowship, a United States Artists fellowship, a Ford and Mellon Foundations' Disabilities Future Fellowship, and the Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco. Her works are held in numerous prominent collections, including the Museum of Modern Art, New York, LACMA, Tate Britain, Smithsonian American Art Museum, Museum of Contemporary Art, Los Angeles, and the Whitney Museum of American Art, among others.

Kim's first major museum survey *All Day All Night* is currently on view at the Whitney Museum of American Art in New York and will travel to the Walker Art Center in Minneapolis in 2026.

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Small Mind Touch, 2025
Charcoal on paper
Diptych, each: 16 ½ × 16 ½ in (42 x 42 cm)
US\$ 22,000.00



VICTORIA GITMAN



1972, Buenos Aires, Argentina

Victoria Gitman intertwines the experiences of vision and touch in depicting furs, sequins, beadings, geometric patterning, and patchwork designs. Her works invite a close-up, intimate gaze, narrowing the distance between the viewer and the pictures that lie on the verge of figuration.

At the same time, Gitman's exploration of tactile desire brings to the fore the traditional gendering of the pictorial experience itself. These works exploit the seductive implications of the surface, highlighting the circuits of desire that the painting-viewer relationship entails. Given the paintings' charged seductiveness, the works draw a close-up, intimate gaze, narrowing the distance between the viewer and the picture plane. For Gitman, this condensed space and slowed viewing becomes an integral experience of her work.

Victoria Gitman was born in 1972 in Buenos Aires, Argentina. Her works are held in the public collections of numerous museums, including the Los Angeles County Museum of Art; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Pérez Art Museum, Miami; the National Gallery of Art, Washington, DC; the Detroit Institute of Arts; and the Museum of Contemporary Art, San Diego, among others. In 2015 she was the subject of a mid-career retrospective at the Pérez Art Museum, curated by René Morales. Other recent solo exhibitions include François Ghebaly, Los Angeles; Garth Greenan, New York; Tomio Koyama, Tokyo; Las Vegas Art Museum; Daniel Weinberg Gallery, Los Angeles; and Bass Museum of Art, Miami. She lives and works near Miami in Hallandale Beach, Florida.



Untitled, 2026
Oil on board
15 ½ × 4 in (39 x 10 cm)
US\$ 55,000.00

BEATRICE ARRAES





1998, Fortaleza, CE, Brazil

Beatrice Arraes' practice is primarily based on oil painting on canvas or wood. Whether depicting natural or urban landscapes, the images that Arraes creates are connected to memory and the interior realm.

She held the solo exhibitions *Table Game* at Sea View Gallery, Los Angeles, USA (2024), and *Passou uma nuvem* at Galeria Leonardo Leal, Fortaleza, Brazil (2023). Among the group shows Arraes was in are *Existências paralelas - acervo em (des)construção*, Pinacoteca do Ceará, Fortaleza, Brazil (2025); *Midnight Steer Roping*, Almeida & Dale, São Paulo, Brazil (2025); *Portals to Unwritten Time*, Perrotin Gallery, Paris, France (2025); *What are you looking for?*, Société, Berlin, Germany (2025); *Surge et veni*, Millan, São Paulo, Brazil (2024); *O nordeste não é só um lugar*, Casa Gabriel, São Paulo, Brazil (2024); and *Máscara, maré, memória*, Lima Galeria, São Luís, Brazil (2023). Her work is featured in the collection of the Museu Nacional de Belas Artes, Rio de Janeiro.

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Exercícios de contorção, 2025
Oil on canvas
12 x 16 in (30.5 x 40 cm)
US\$ 5,000.00



Estudos em recortes, 2025
Oil on canvas
11 ½ x 15 ½ in (30 x 40 cm)
US\$ 5,000.00



Passatempo, 2025
Oil on canvas
12 x 16 in (30.5 x 41 cm)
US\$ 5,000.00

MAXWELL ALEXANDRE



1990, Rio de Janeiro, RJ, Brasil

Guided by the concept of self-portrait, Maxwell Alexandre's practice extends beyond the traditional categories and structures of art making. Through a logic of citation, appropriation, and association of images and symbols, as well as the use of materials of emblematic and biographical value, he builds a pictorial mythology that touches on religiosity and military themes.

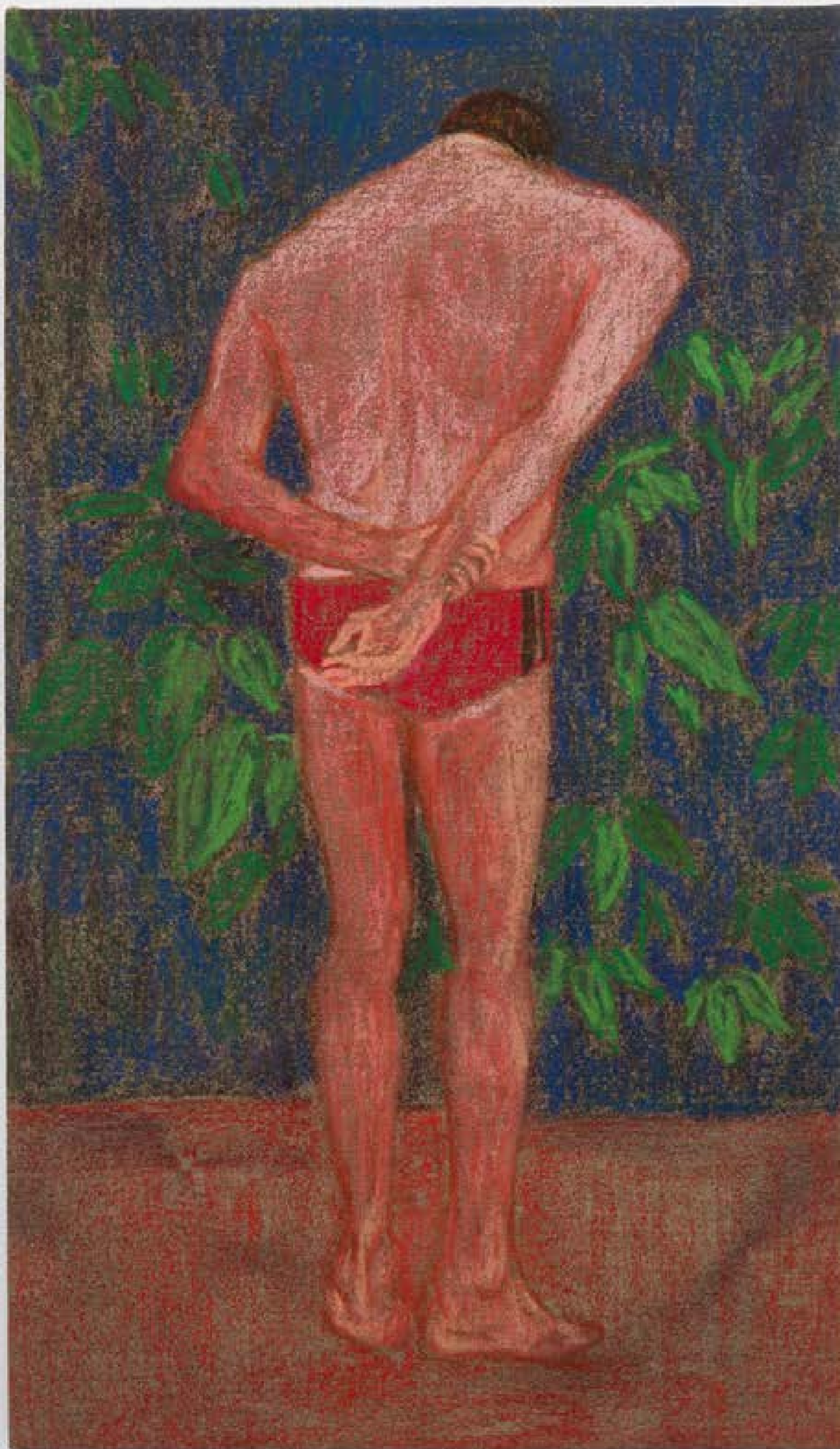
Featured in the 36th Bienal de São Paulo, Maxwell participated in the 2nd Thailand Biennale (2021), the 36th Panorama da Arte Brasileira, MAM São Paulo, Brazil (2019), in addition to group shows at Calouste Gulbenkian Foundation, Portugal (2025); Bozar, Belgium (2025); Museo Nacional Thyssen-Bornemisza, Spain (2024); Schirn Kunsthalle Frankfurt, Germany (2024); Museo Madre, Italy (2024); Zeitz MOCAA, South Africa (2022); MACAAL, Marroccos (2020); MASP, Brazil (2018). He held solo shows at Delfina

Foundation, UK (2025); Sesc Guarulhos, Brazil (2025); Sesc Avenida Paulista, Brazil (2024); Cahiers d'Art, France (2023); La Casa Encendida, Spain (2023); The Shed, USA (2022); Palais de Tokyo, France (2021); David Zwirner, UK (2020); Fundação Iberê Camargo, Porto Alegre, Brazil (2020); MAR, Rio de Janeiro, Brazil (2019); MAC Lyon, France (2019); among others. His works are part of collections such as Fondation Bullukian, France; Guggenheim Abu Dhabi, UAE; Instituto Inhotim, Brazil; Lewben Art Foundation, Lithuania; MAC Lyon, France; Museo de Arte Centro Reina Sofia, Spain; MASP, Brazil; MAM Rio, Brazil; Pérez Art Museum, USA; Pinacoteca de São Paulo, Brazil; TBA21 Thyssen-Bornemisza Art Contemporary, Spain; Zabludowicz Collection, UK.

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Untitled, 2024
Oil pastel and dry pastel on linen
8 ½ x 11 ½ in (21 x 29.5 cm)
US\$ 16,000.00



Untitled, 2024
Oil pastel and dry pastel on linen
28 x 16 ½ in (71 x 41.5 cm)
US\$ 22,000.00

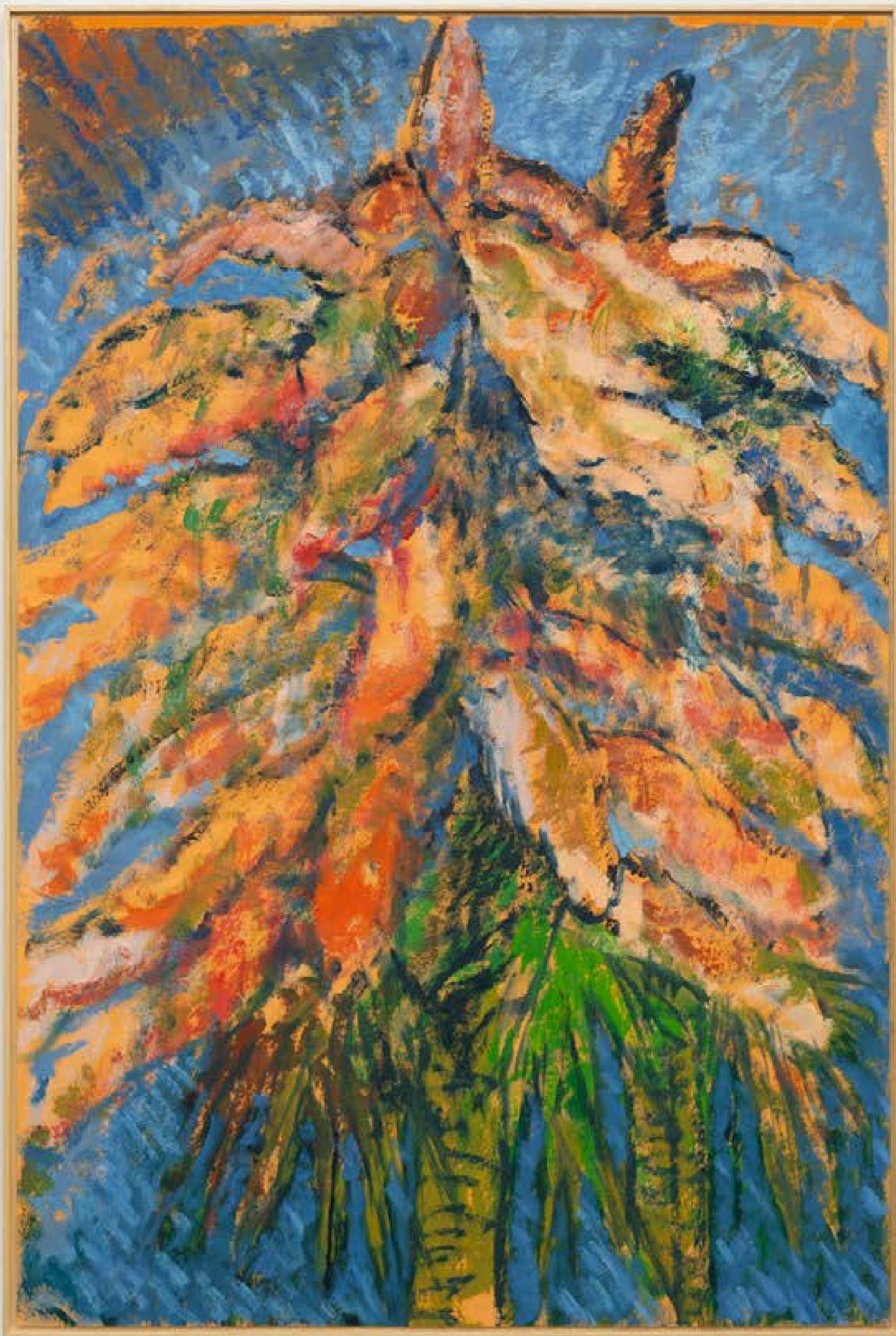


Untitled, 2025
Oil pastel on linen
14 ½ x 9 ½ in (36.5 x 24.5 cm)
US\$ 20,000.00

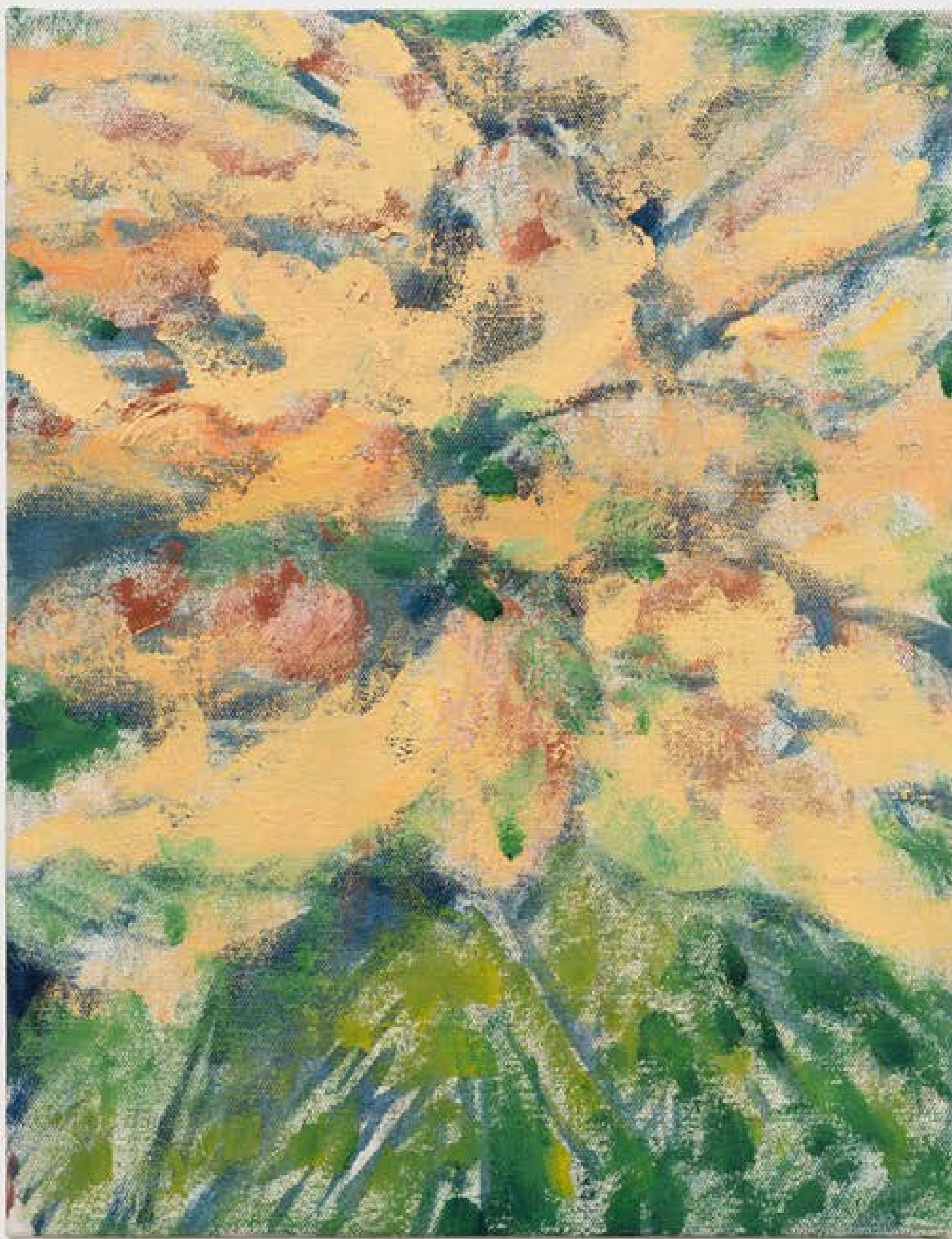


Untitled, from the series *Clube: pinturas de berço*, 2024
Oil pastel and dry pastel on linen
17 x 14 ½ in (43 x 37 cm)
US\$ 22,000.00

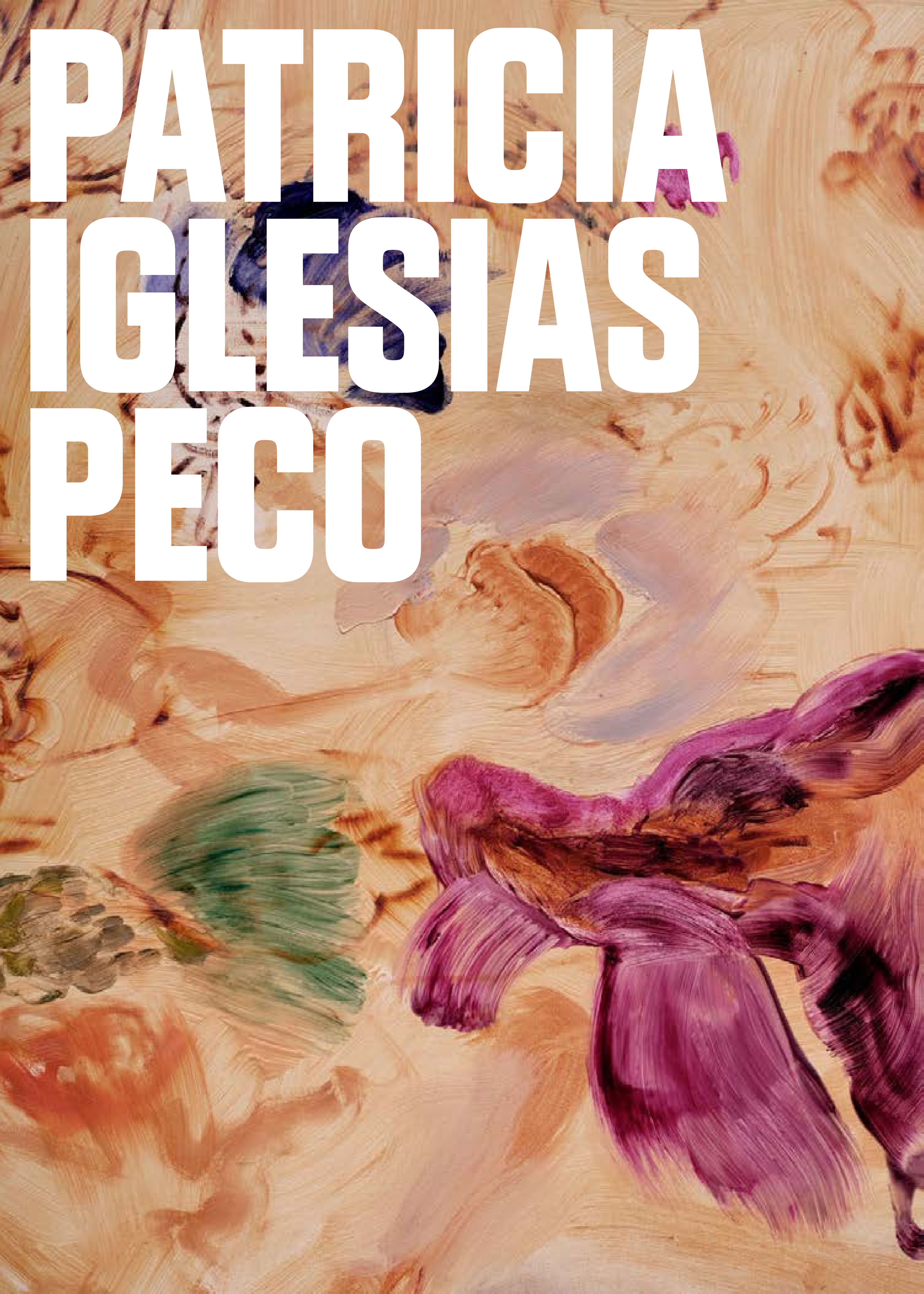




Untitled, 2025
Oil on pardo paper
47 ½ x 31 ½ in (120 x 80 cm)
US\$ 25,000.00



Untitled, 2026
Oil on linen
14 ½ x 11 in (36 x 28 cm)
US\$ 15,000.00



PATRICIA IGLESIAS PECO



1974, Buenos Aires, Argentina

Patricia Iglesias Peco's practice is tuned into the vibrancy of the natural world, imagining rambunctious gardens of flora and fauna rendered in oil paint—vegetal bodies caught in whirling gestures of bloom and decay, a choreography of endless beginnings. A playful undulating tension pervades Iglesias Peco's strange compositions, which appear simultaneously grotesque and beautiful, repulsive and alluring. Flowers appear as more than familiar metaphors but vessels for the artist to exercise her formal interest in painting and color theory.

Iglesias Peco holds a BFA from the Savannah College of Art and Design and the School of Visual Arts in New York. She has participated in several solo and group shows including the Santa Barbara Museum of Art; François Ghebaly, Los Angeles and New York; James Cohan, New York; Gladstone Gallery, New York; Del Vaz Projects, Los Angeles; La Loma

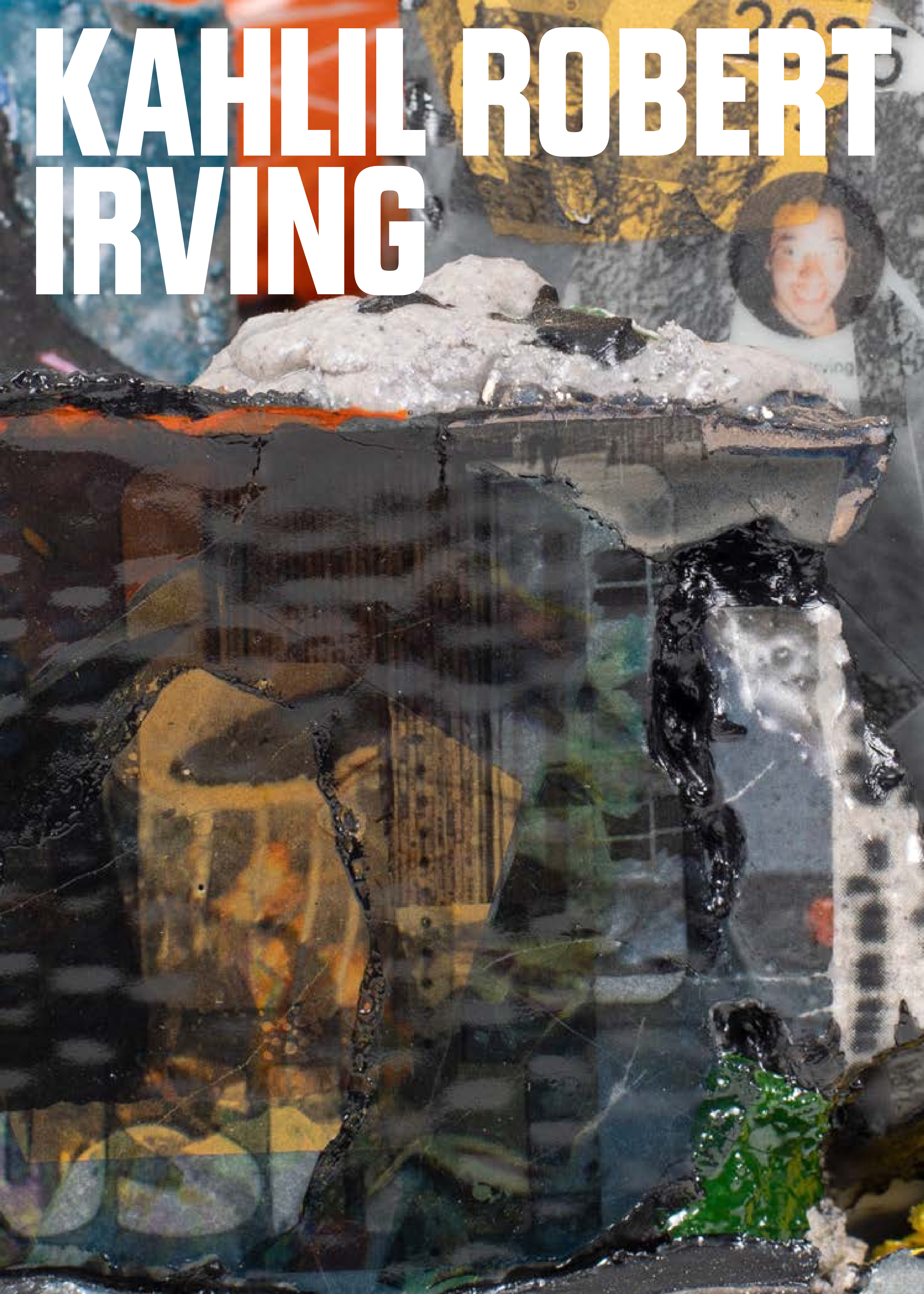
Projects, Los Angeles. Iglesias Peco lives and works in Los Angeles, California. In 2026, she will be included in a group exhibition at the Buffalo AKG Art Museum.

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La Hierba de la Pampa, 2026
Oil on board
50 x 60 in (127 x 152.4 cm)
US\$ 35,000.00

KAHLIL ROBERT IRVING





b. 1992, San Diego, USA

Khalil Robert Irving works across multiple media including sculpture, painting, and video. His work incorporates different processes such as archiving and simulation to map the topographies of both our built and cultural environments. In his ceramic artworks, which involve labor-intensive cycles of firing and re-firing, Irving creates forms that recombine fragments of city life into poetic, quasi-archaeological assemblage.

Irving's work has been exhibited in solo presentations at the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; the Mildred Lane Kemper Art Museum, St. Louis; and the Nerman Museum of Contemporary Art, Overland Park, Kansas. Group exhibitions include those at the Whitney Museum, New York; the New Museum, New York; the Singapore Biennial; Abrons Art Center, New York; the Anderson Collection at Stanford University, San Francisco; and

Mass MOCA, North Adams, among others. His work is held in the collections of the Museum of Modern Art, New York; the Carnegie Museum of Art, Pittsburgh; the Kansas City Art Institute, Missouri; the Nerman Museum of Contemporary Art, Kansas; and the RISD Museum, Rhode Island, among others. He received his BFA from the Kansas City Art Institute in 2015 and MFA (Fellow) from the Sam Fox School of Design and Visual Art, Washington University in St. Louis in 2017.

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Wales to Wainwright to Wales [_{ImbeddedReproductionLooklikeloose}_lose again]
/ SideEYE, 2023-2025

Glazed and unglazed ceramic, colored enamels, metallic lusters, personally constructed digital print ceramic decals (No found objects)

12.5 x 13.5 x 9 in (31.8 x 34.3 x 22.9 cm)

US\$ 34,000.00

TONY MATELLI





1971, Chicago, USA

Tony Matelli is known for his conceptual range and material dexterity, moving deftly from uncanny, life-size figurative works to exacting and miraculous reorientations of common objects. For 25 years, Matelli's artistic concerns have centered around the human condition, imbuing his sculptures with a surprising and deeply human vulnerability, alongside with more directly figurative works permeated by social concerns of alienation, displacement and transformation.

Matelli is in public collections worldwide, including ARoS Aarhus Kunstmuseum, Aarhus, Denmark; ARKEN Museum of Modern Art, Ishøj, Denmark; Kunstmuseum, Bergen, Norway; Cranbrook Art Museum, Cranbrook, MI; The Davis Museum, Wellesley, MA; MIT Visual Arts Center, Cambridge, MA; Musée d'arte Contemporain Montreal, Canada; Museum Ludwig, Cologne Germany; Museum Voorlinden, Wassenaar, Netherlands; and the State National Centre of Contemporary Art, Moscow, Russia.

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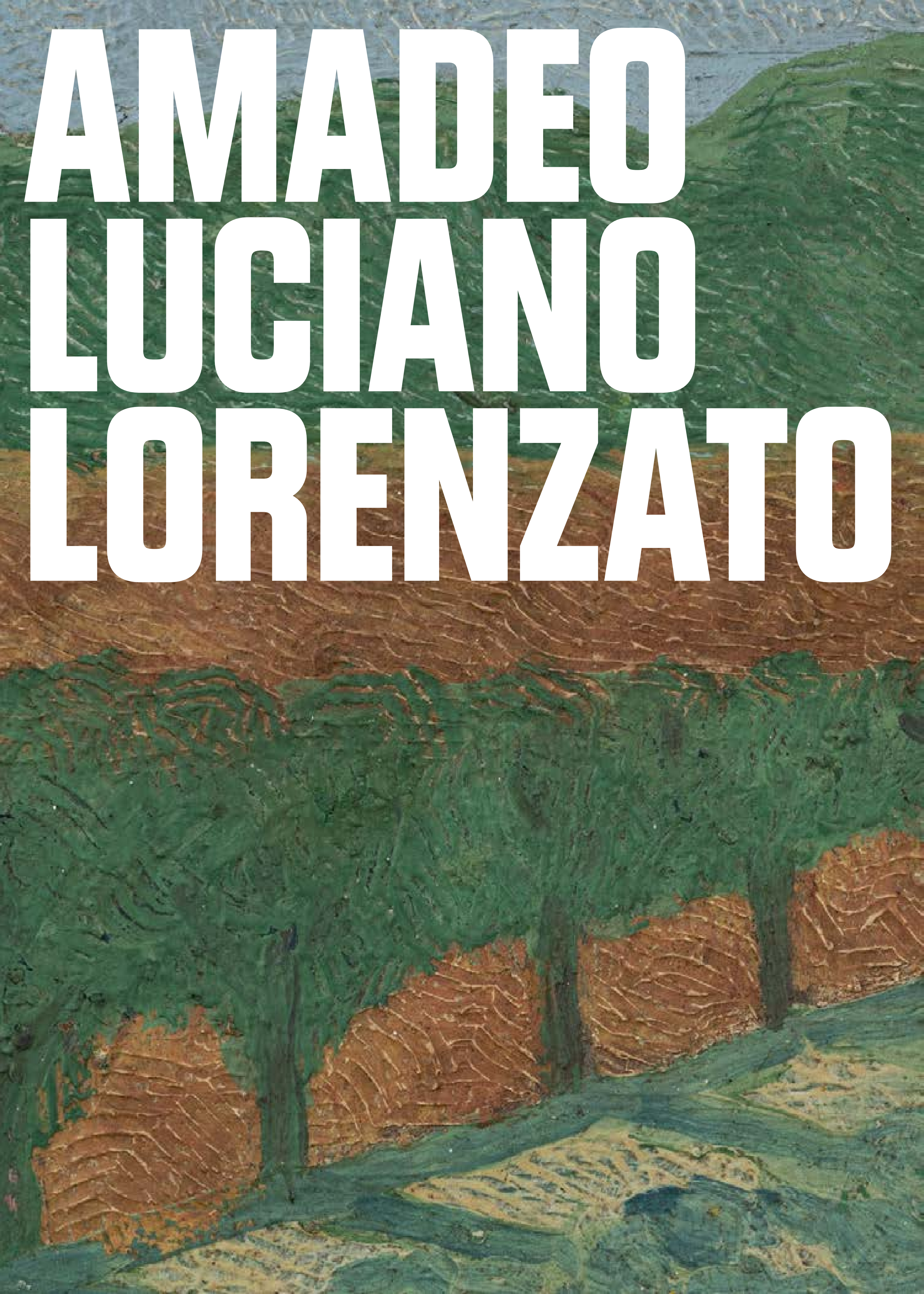


Arrangement, 2026

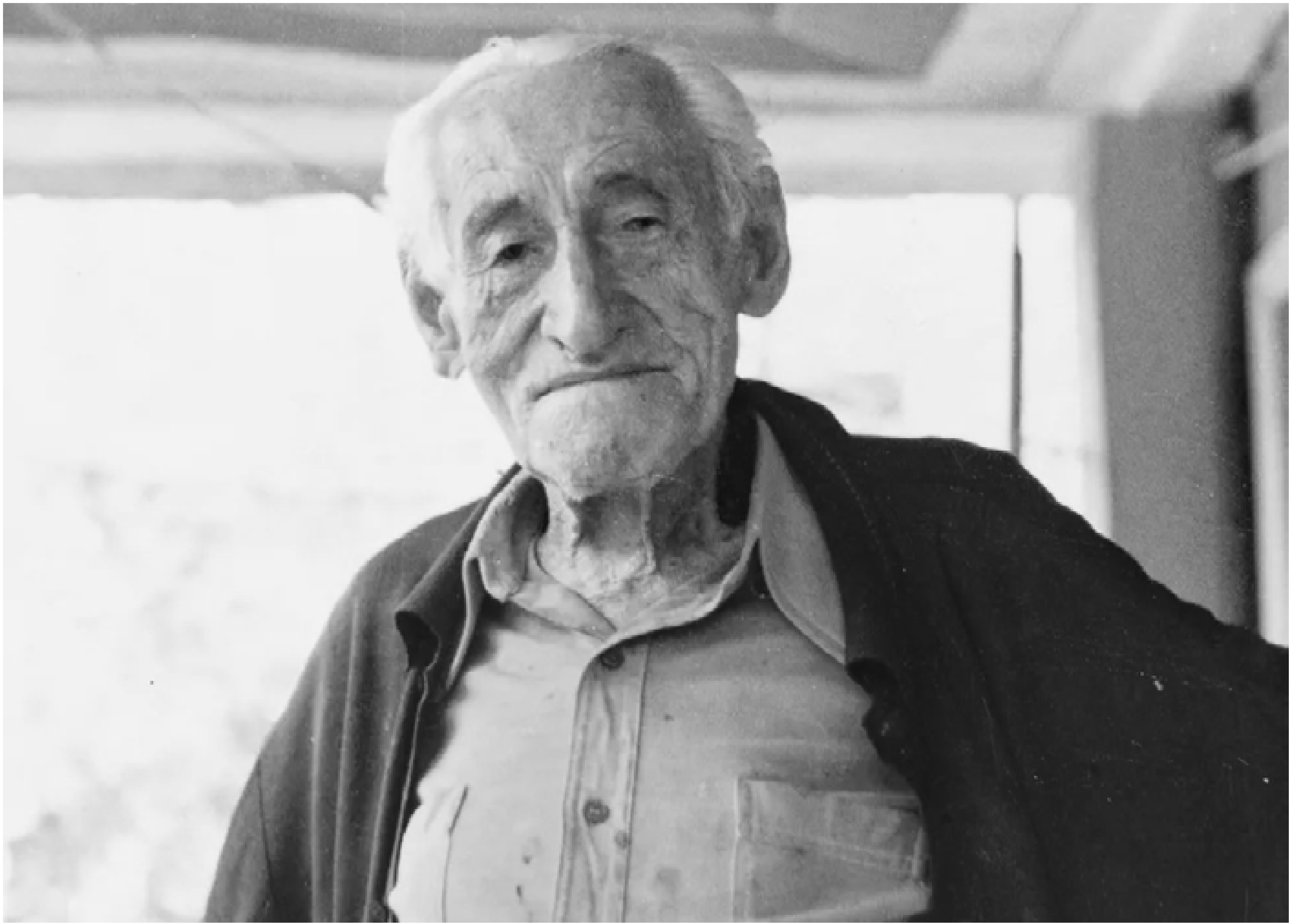
Painted bronze, stainless steel

18 x 17 x 17 in (5.7 x 43.2 x 43.2 cm)

US\$ 90,000.00



AMADEO LUCIANO LORENZATO



1900, Belo Horizonte, Brazil –
1995, Belo Horizonte, Brazil

Amadeo Luciano Lorenzato devoted himself to themes such as nature, urban landscapes, still lifes, portraits, and scenes from everyday life in rural Brazil. Influenced by the European modern avant-gardes, his paintings are marked by synthetic geometrization, combined with a unique pictorial research that imprints movement on forms.

Among the main solo exhibitions of his career are shows at the Museu de Arte da Pampulha, Minas Gerais, Brazil (1995); Casa dos Contos de Belo Horizonte, Brazil (1984); and the 3. Bratislava Triennial (1973). He has participated in recent group exhibitions at the Pinacoteca São Paulo, Brazil (2025); Modern Art, London, United Kingdom (2023); and MASP, São Paulo, Brazil (2022). Lorenzato's works are present in important public collections such as the Museu de Arte da Pampulha, Brazil; MASP, Brazil; Pinacoteca de São Paulo, Brazil; and Nouveau Musée National, Monaco.



Untitled, 1975
Oil on canvas on paperboard
15 ½ x 13 in (40 x 33 cm)
US\$ 115,000.00



Untitled, 1983
Oil on hardboard
11 x 9 ½ in (27.5 x 23.3 cm)
US\$ 80,000.00



Untitled, 1980s
Oil on canvas
14 x 12 in (35.5 x 30.5 cm)
US\$ 105,000.00



Untitled, 1980s/Early 1990s
Oil on hardboard
10 ½ x 8 ½ in (26 x 22 cm)
US\$ 75,000.00



Untitled, n.d.
Oil on fabric on hardboard
6 ½ × 9 ½ in (16 x 24 cm)
US\$ 65,000.00



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