

CHAPTER NY

Art Basel Miami Beach

Antonia Kuo
Erin Jane Nelson
Mary Stephenson
Mira Dancy
Patrick Berran
Rosha Yaghmai
Sofia Sinibaldi
Willa Nasatir
Yutaka Nozawa

December 2 – 6, 2026
Booth A12

Offer subject to prior sale



Antonia Kuo

Antonia Kuo's practice centers around recording, image-making, and the potential of the photographic medium. Kuo creates her own intensive processes by which images and materials can be alchemically transformed. She often merges formal elements based on industrial materials and machine parts with intuitively-derived natural forms and gestures. In her unique "photochemical paintings" she utilizes light-sensitive paper and photochemistry to capture light, time and mark making, collapsing her drawing and painting practice with photographic materiality. Compound images are built up over multiple layers and remain tethered to some markers of representation, but ultimately coalesce into an interpretative field of entropic energies and phenomena. Like her photochemical works, Kuo's sculptures serve as recordings of forms that are lost, obscured, and only partially remembered.

Antonia Kuo (b. 1987, New York, NY) lives and works in New York, NY. She received an MFA from Yale University in 2018, her BFA from School of Fine Arts Boston and Tufts University in 2009, and a one-year certificate from the School of the International Center of Photography in 2013. Her recent solo and two-person exhibitions include Cooper Cole, Toronto, CA; Adams and Ollman, Portland, OR; Chapter NY, New York; and the Frye Art Museum, Seattle. Her work has been exhibited at Metropolitan Museum of Manila, PH; Centre Pompidou, Paris; the Whitney Museum of American Art, New York; Museum of Macan, Jakarta, ID; James Cohan, New York; Project Native Informant, London; Jeffrey Deitch, Los Angeles; Moskowitz Bayse, Los Angeles; Jack Barrett Gallery, New York; F, Houston; Chart, New York; Each Modern, Taipei; MAMOTH, London; Make Room, Los Angeles; among others. Kuo has performed and screened her work at Pioneer Works, Brooklyn, NY; Knockdown Center, Queens, NY; MoMA PS1, Queens, NY; and the Musee d'art contemporain de Montreal, among others. She is the recipient of Foundwork Artist Prize 2025 and has been an artist-in-residence at Mass MoCA, Vermont Studio Center, The Banff Centre, and was a MacDowell Colony Fellow. Kuo's work is included in the collections of the Whitney Museum of American Art, New York and Centre Pompidou, Paris.



Antonia Kuo
Floating World, 2026
Unique photochemical paintings on light-sensitive silver gelatin paper, silver gelatin print in aluminum frame
45 x 54 in (114.3 x 137.2 cm) (framed)
$19,500.00





Antonia Kuo
Red Eye, 2026
Unique photochemical paintings on light-sensitive silver gelatin paper, silver gelatin print in aluminum frame
45 1/2 x 54 1/2 in (115.6 x 138.4 cm) (framed)
$19,500.00

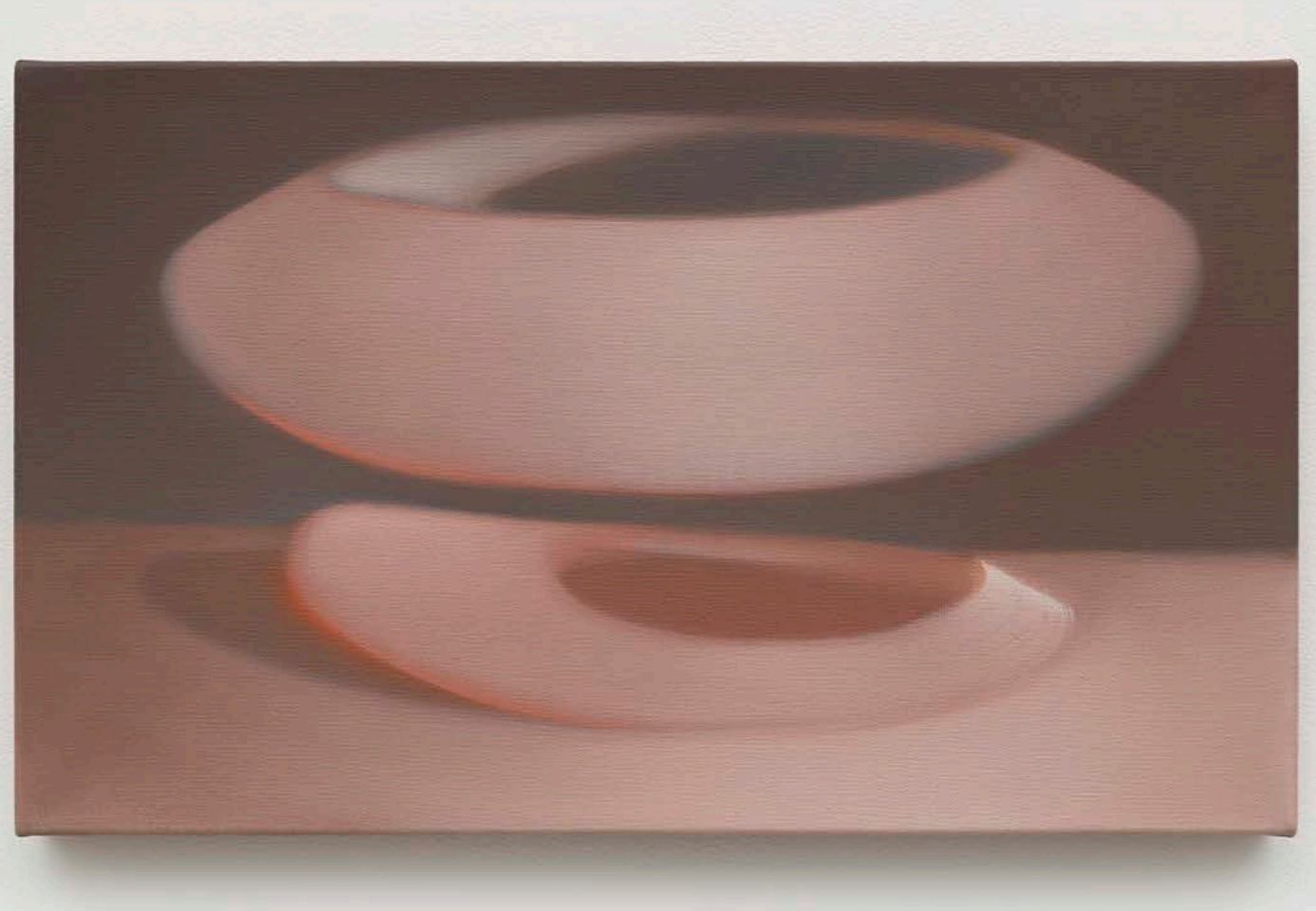




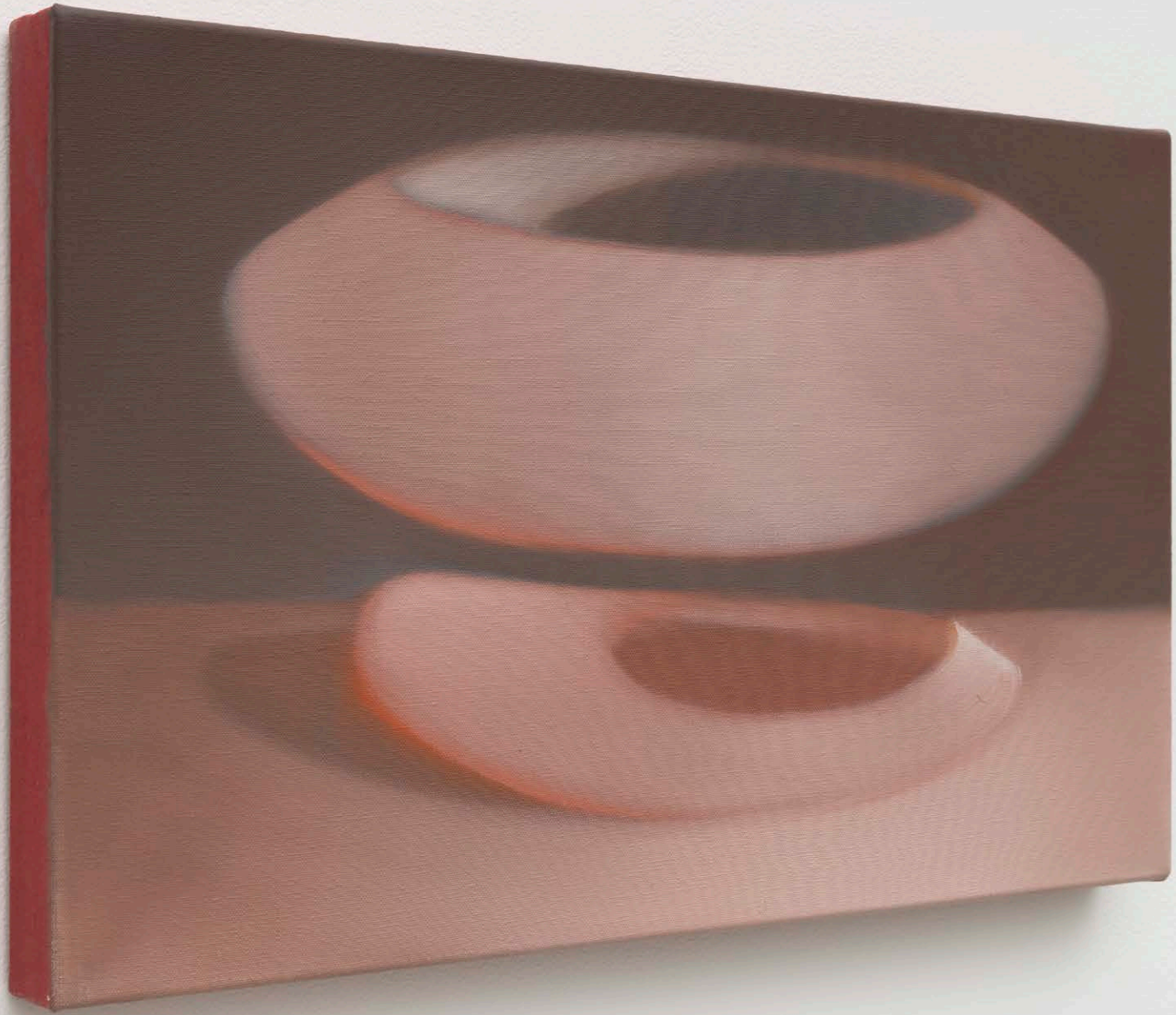
Mary Stephenson

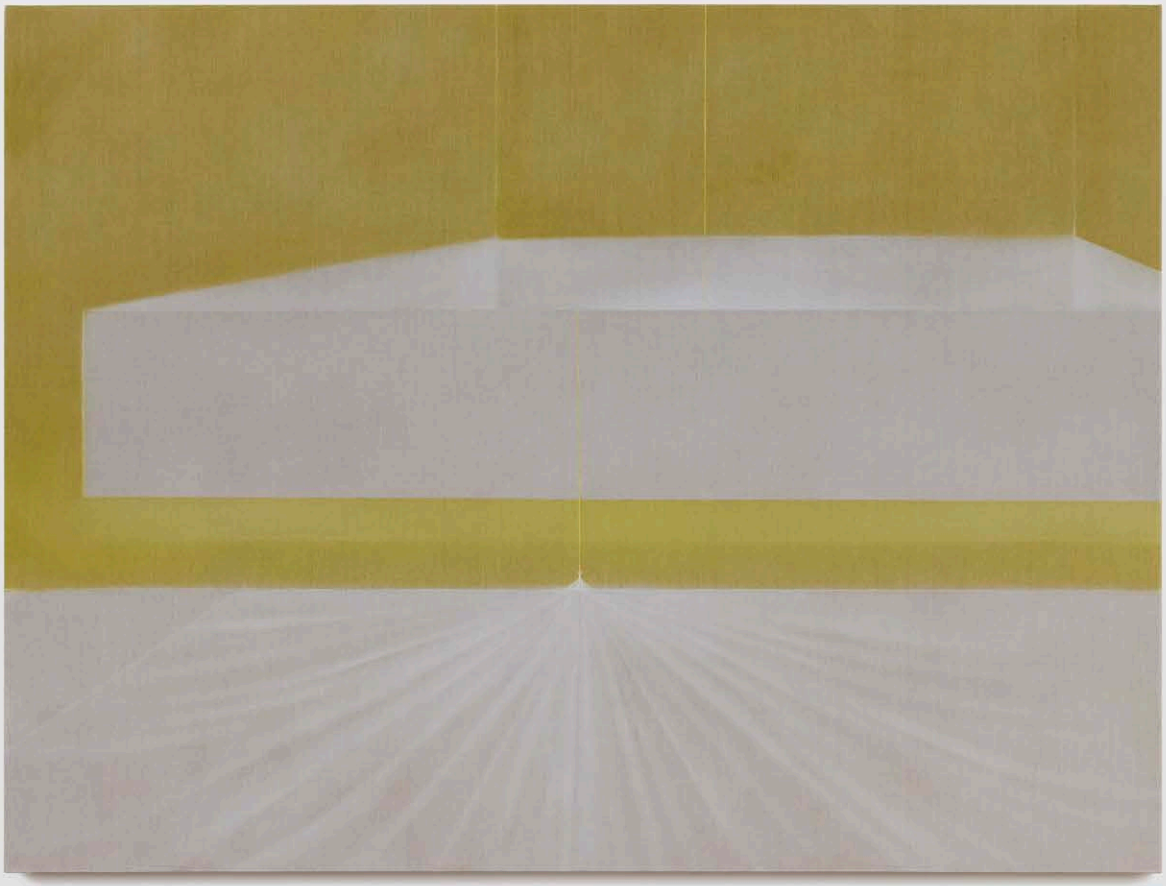
Giving physical structure to memory, Stephenson builds spaces that hold visual remnants of the unconscious mind. She approaches her canvases as fertile surfaces with the potential to recreate an emotion or bodily sensation. Stephenson applies thin layers of brightly colored paint that seep and recede into her canvases before revealing a final image. Minute gestures—such as a small slit, a fine thread, or a sliver of light—provides entry points into these highly-saturated surfaces, inviting viewers to look closer. Inanimate objects assume a central role within Stephenson's world, expanding and contracting within vast, yet barely populated fields of vision that offer room for movement and exploration. Within these liminal spaces, Stephenson plays with scale, shifting between colossal structures and minuscule forms that dislodge her viewer from any logical sense of space and instead encourage an introspective spatial awareness.

Mary Stephenson (b. 1989 London, UK) lives and works in London. She graduated from the Royal Academy Schools, London in 2023 and the Glasgow School of Art in 2011. Stephenson has had solo exhibitions at White Cube, Paris; Chapter NY, New York; MASSIMODECARLO, Paris; LINSEED Projects, Shanghai; and Incubator, London. Her work has been included in group exhibitions at White Columns, New York; Maureen Paley, London; Jeremy Scholar, London; Rose Easton, London; Michael Werner Gallery, London; and Ginny on Frederick, London; among others. Her work has been acquired by the Loewe Art Collection, Madrid and the Government Art Collection, London.

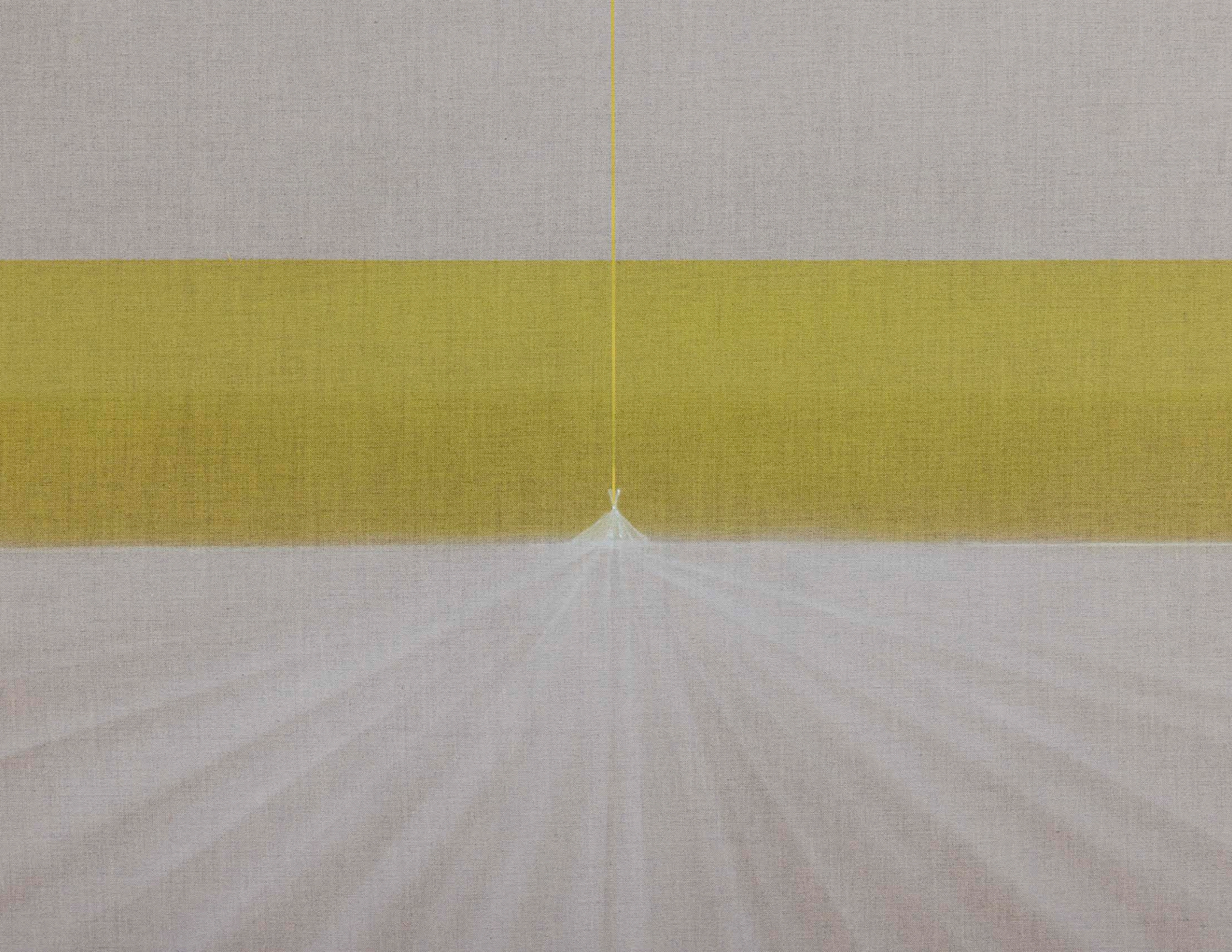


Mary Stephenson
Early Hug, 2026
Oil on linen
12 x 19 3/4 in (30.5 x 50 cm)
£ 6,000.00





Mary Stephenson
Two in the Yellow Room, 2025
Oil on linen
59 x 78 3/4 in (150 x 200 cm)
£ 28,000.00





Erin Jane Nelson

Erin Jane Nelson's practice is grounded in photography sourced from her personal archive of found and original images. She often works serially, with each project delving into new conceptual frameworks as far ranging as regional histories of the Southern barrier islands, formative personal relationships, spirituality as a process of mourning and healing, and science fiction narratives. Through speculative world-building, layering everyday materials, and historical research, her work broadly explores the psychological impact of the climate crisis through a feminist lens. Raised in the American South, Nelson travels throughout the region to photograph her surroundings and lived experiences. She intuitively merges these images onto unexpected support structures—including silk, hand-crafted quilts, panels, and ceramic inspired by vernacular craft objects and the history of collage—their multiple references engaging the nuanced anxiety, conflict, and humor of the present and immediate future. Nelson's newest works have expanded to include ceramic cameras that the artist creates herself and uses to capture landscape photographs that further emphasize the material and conceptual foundation of her practice.

Erin Jane Nelson (b. 1989, Neenah, WI) lives and works in Santa Fe, NM. In 2011 she received her BFA from The Cooper Union. She has had solo exhibitions at Abroms-Engel Institute for the Visual Arts, The University of Alabama at Birmingham, AL; the Museum of Contemporary Art of Georgia, Atlanta; Chapter NY, New York; DOCUMENT, Chicago; and the Atlanta Contemporary Art Center, Atlanta; among others. Her work was included in the Whitney Biennial 2026 and 2021 New Museum Triennial and has been included in group exhibitions at the Carnegie Museum of Art, Pittsburgh; Moss Art Center, Virginia Tech; the Whitney Museum of American Art, New York; the Aspen Art Museum, Aspen; San Jose Museum of Art, San Jose; the Fries Museum in Leeuwarden, NLD; La Galerie, centre d'art contemporain, Noisy-le-Sec; Deli Gallery, New York; Van Doren Waxter, New York; Capital Gallery, San Francisco; and the Pinakothek der Moderne, Munich. Nelson was a recipient of the 2023 Guggenheim Fellowship in the Creative Arts.



Erin Jane Nelson
Late Wildflowers, 2026
Dye-sublimation print, pigment prints, and glazed stoneware
18 x 15 in (45.7 x 38.1 cm)
$9,000.00



Erin Jane Nelson
Pelvis, 2026
Dye-sublimation print, epoxy clay, and glazed stoneware
14 1/4 x 18 in (36.2 x 45.7 cm)
$9,000.00



Erin Jane Nelson
Sickener, 2026
Dye-sublimation print, epoxy clay, found materials, and glazed stoneware
10 3/4 x 14 1/2 in (27.3 x 36.8 cm)
$6,500.00



Erin Jane Nelson
Hollyhocks, 2026
Dye-sublimation print and glazed stoneware
14 1/8 x 11 1/8 in (35.9 x 28.3 cm)
$6,500.00



Erin Jane Nelson
Kaleidoscope Cam, 2026
Silver gelatin prints and epoxy clay on porcelain
9 x 7 x 7 in (22.9 x 17.8 x 17.8 cm)
$8,000.00



Mira Dancy

Mira Dancy's practice engages and recalibrates the historical trope of woman-as-subject. Across multiple mediums—painting, mural, drawing, and sculpture—Dancy maintains her bold, linear approach to create intricately layered compositions. Her figures, fragmented towards abstraction, merge with their jagged and imposing architectural settings, blurring boundaries between the internal self and the built environments they inhabit. Dancy's subjects emerge as powerful beings that reclaim performed and projected ideas of womanhood.

Mira Dancy (b. 1979) lives and works in Los Angeles, CA. She received her MFA in painting from Columbia University. She has had recent solo exhibitions at Dio Horia Gallery, Athens, GR; Chapter NY, New York; Night Gallery, Los Angeles; Galería Agustina Ferreyra, Mexico City; JOAN, Los Angeles; Lumber Room, Portland, OR; Yuz Foundation, Shanghai; and Galerie Hussenot, Paris. Her work has been included in group exhibitions at Chapter NY, New York; Spurs Gallery, Beijing; Various Small Fires, Seoul; Night Gallery, Los Angeles; Galleria Monica De Cardenes, Zouz, CH; Derek Eller, New York; Anonymous Gallery, Mexico City; König Gallerie, Berlin; Simone Subal Gallery, New York; MoMA PS1, Long Island City; and the Rubell Family Collection, Miami; among others.



Mira Dancy
Prickly Phlox and Rabbit Tobacco, 2026
Oil on acrylic ground on canvas
28 x 22 in (71.1 x 55.9 cm)
29 1/8 x 23 in (74 x 58.4 cm) (framed)
$18,000.00





Mira Dancy
Stripping Elderberry, 2026
Oil on acrylic ground on canvas
16 x 20 in (40.6 x 50.8 cm)
17 1/8 x 21 1/8 in (43.5 x 53.7 cm) (framed)
Sold



Mira Dancy
Jupiter Leaving Gemini, 2026
Oil on acrylic ground on canvas
28 x 22 in (71.1 x 55.9 cm)
29 1/8 x 23 in (74 x 58.4 cm) (framed)
$18,000.00

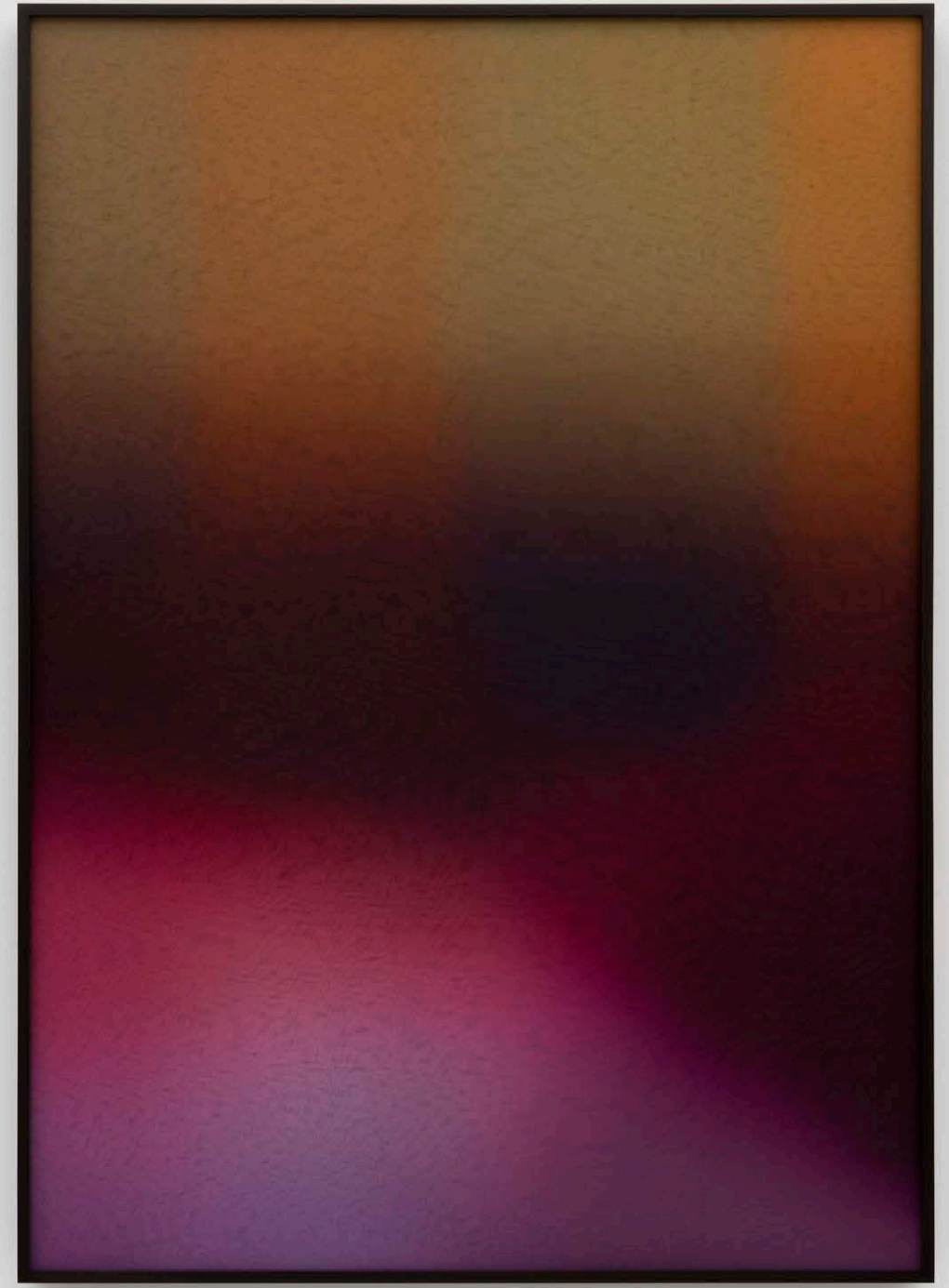


Rosha Yaghmai

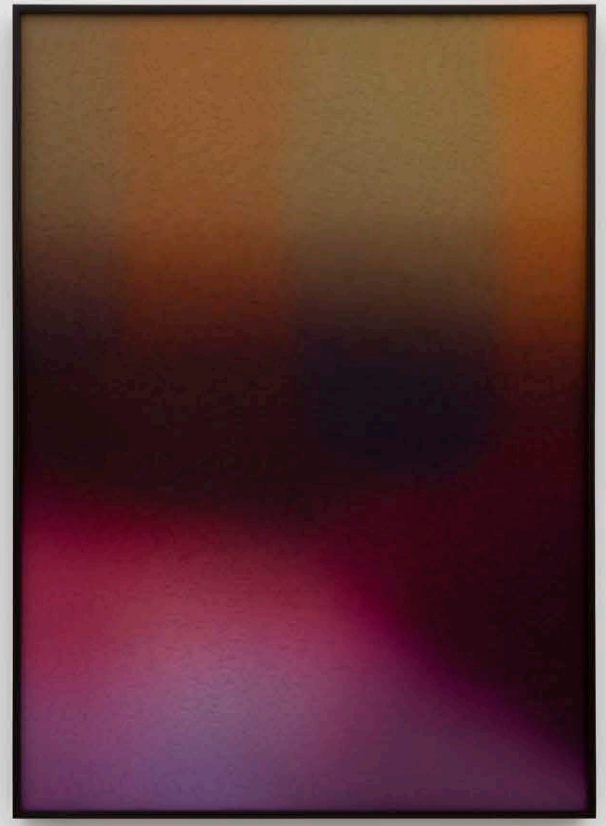
Rosha Yaghmai's work explores the shifting relationships between materiality, perception, and the transformation. Drawing on industrial and craft processes, she works across a range of materials and forms, investigating their capacity for transformation and their potential to unsettle established ways of seeing. Her works evoke a sense of the bodily and the primordial, where the organic and artificial, the tangible and ephemeral, enter into a state of continual exchange. Landscape in Yaghmai's work is a psychophysical condition: at once vastly external and intimate, remembered and invented, accruing in the body over time with primordial and ancestral imprints that cannot be consciously accessed but which our bodies somatically hold. Drawing on the psychedelic as a sensory and psychological experience, Yaghmai's work evokes states of transcendence and otherness, where perception becomes unstable and familiar forms undergo unexpected metamorphoses, slipping into the realm of the unfamiliar.

Rosha Yaghmai (b. 1978 Santa Monica, CA, USA) lives and works in Los Angeles. She received an MFA from California institute of the Arts in 2007 and her BFA from the School of Visual Arts, New York in 2001. Solo and two person exhibitions include: Ruth Foundation for the Arts, Milwaukee, WI; Chapter NY, New York, NY; The Wattis Institute, San Francisco, CA; Marlborough Contemporary, New York, NY; Cleopatra's, Brooklyn, NY; Kayne Griffin Corcoran, Los Angeles, CA; Weiss Berlin, Berlin, DE; Commonwealth & Council, Los Angeles, CA. Selected group shows include: Long Story Short, Museum of Contemporary Art, Los Angeles, CA; Overflow, Afterglow: New Work in Chromatic Figuration, Jewish Museum, New York, NY; Made in LA, Hammer Museum, Los Angeles, CA; The Domestic Plane, The Aldrich Museum of Contemporary Art, Ridgefield, CT; Mad World, Marciano Collection, Los Angeles, CA; Virginia Woolf: An exhibition inspired by her writings, Tate St Ives, Cornwall, UK; THE STAND IN (OR A GLASS OF MILK), Public Fiction Los Angeles, CA; HOT ROCK, Transmission Gallery, Glasgow, Scotland.

Yaghmai's work is in the collections of Hammer Museum, Los Angeles, CA; Los Angeles County Museum of Art; Mohn Art Collective: Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art, Los Angeles, CA; and San Francisco Museum of Modern Art, San Francisco, CA.

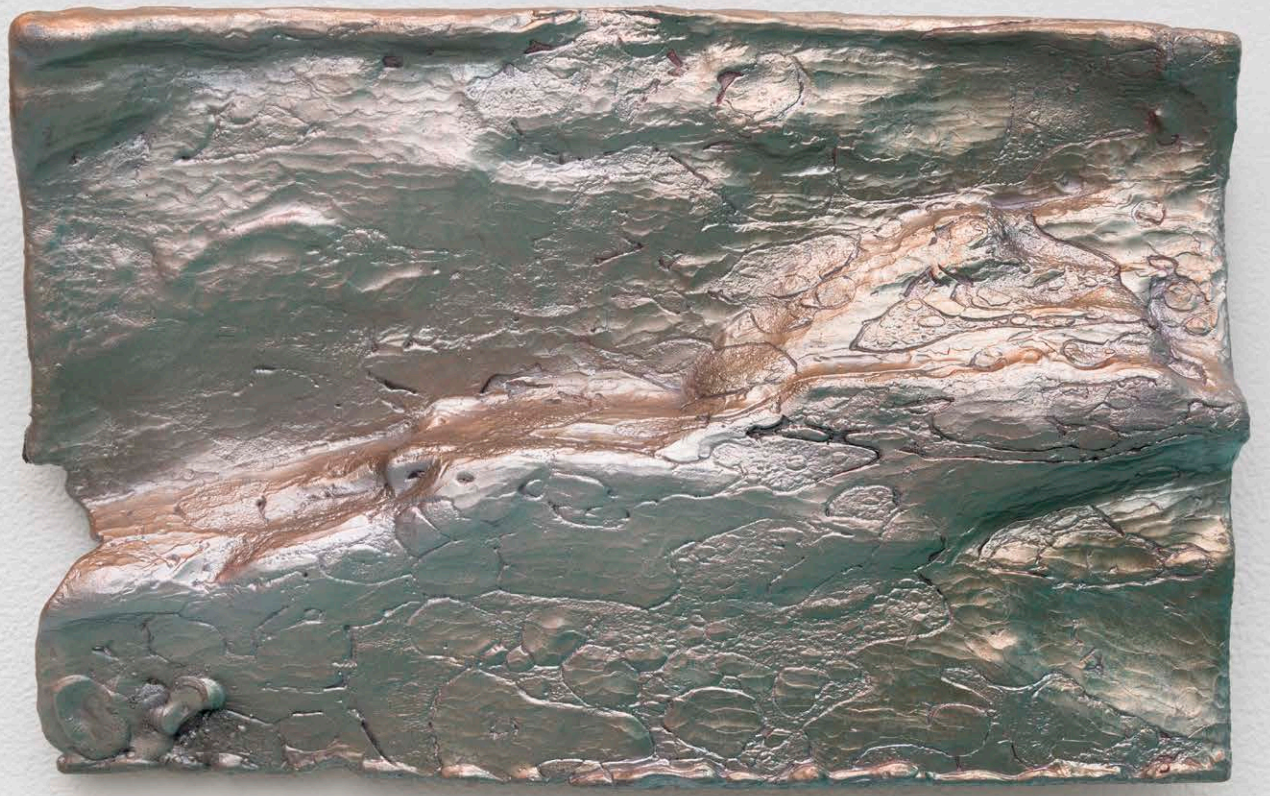


Rosha Yaghmai
Afterimage, Trees, 2026
Acrylic and ink on organza and cotton, artist's frame
59 x 42 in (149.9 x 106.7 cm)
60 x 43 in (152.4 x 109.2 cm) (framed)
$45,000.00





Rosha Yaghmai
Postcard, Seas (study), 2026
Recycled aluminum, ink
5 x 8 in (12.7 x 20.3 cm)
$4,000.00



Rosha Yaghmai
Postcard, Rock Faces (study), 2026
Recycled aluminum, ink
6 x 9 5/8 in (15.2 x 24.4 cm)
$4,000.00



Sofia Sinibaldi

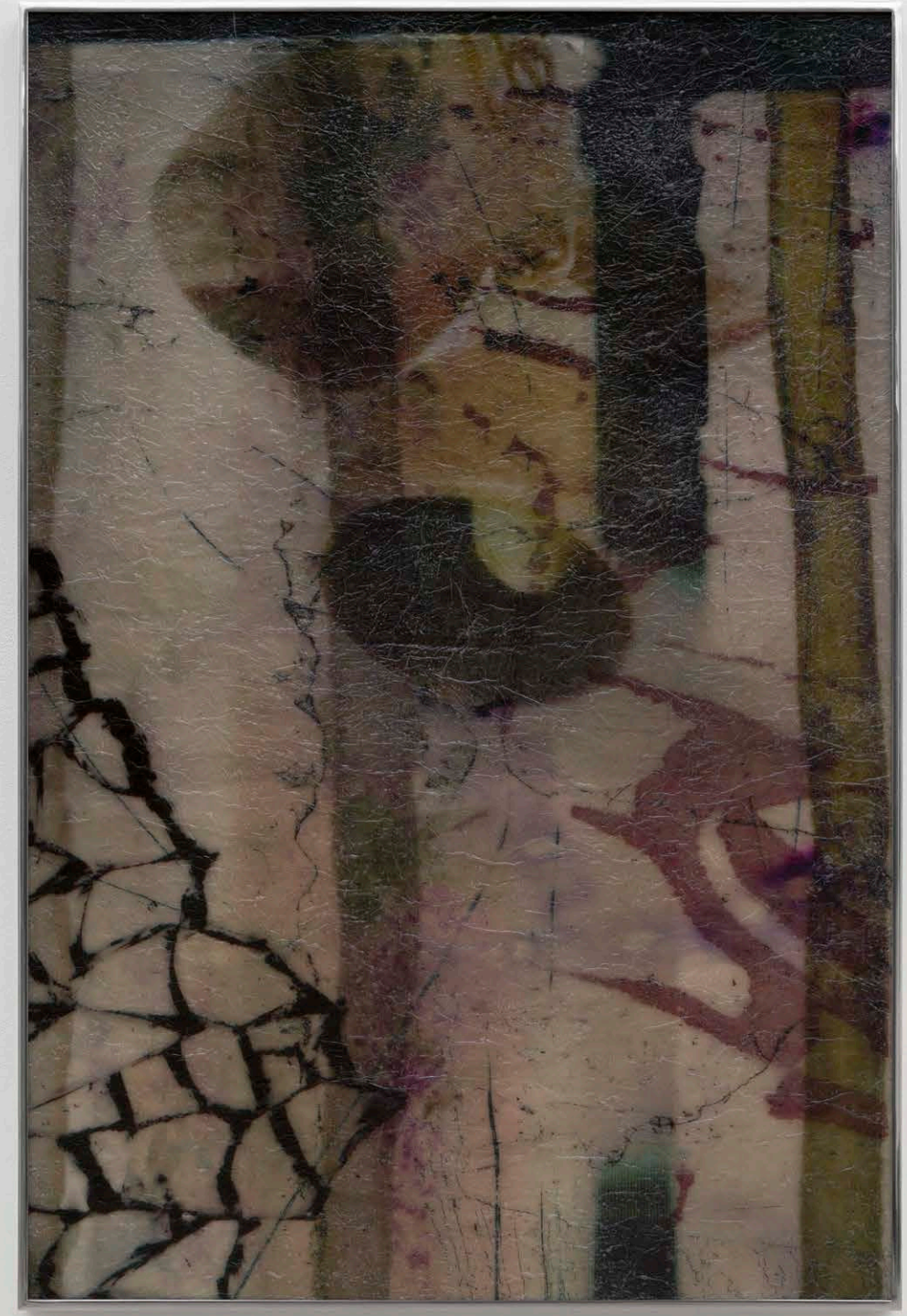
Synthesizing images through an additive process, Sinibaldi combines direct photography and scans to create a multiplicity of interrelated forms. She captures images with either a camera or a portable flatbed scanner that she applies directly against various surfaces. Sinibaldi prints her photographs and scans on tissue paper. Always on the verge of falling apart, this fragile membrane-like material gives body to her digital images, which she manually layers, turns, and reconfigures on a lightbox before arriving at a final multi-layered composition. Her imperfect process of scanning three-dimensional objects prompts the loss of information, a distortion that causes the artist's subjects to dissolve into abstraction. She builds palpable surface tension by actively moving and directing the placement of her forms through multiple iterations. Inevitable tears and creases become another example of mark-making that further reveals the wear of her hands-on method of mixing imagery. This visual condensation and suspension of imagery untethers her source material from its derived context, shedding preexisting narrative associations so that its contours become painterly gestures.

Sofía Sinibaldi (b. 1992, Guatemala City) lives and works in New York. She received her BFA from the San Francisco Art Institute in 2016. Sinibaldi has had solo exhibitions at Chapter NY, New York; Inge, New York; Jack Hanley Project Space, New York; and Interstate Project, New York. Her work has been included in group and two-person exhibitions at MoMA PS1, New York; Sculpture Center, New York; Grupo Ñ, Mexico City; Jack Hanley, New York; Pio Pico, Los Angeles; Gern En Regalia, New York; and Red Zone, Los Angeles, among others. Her work has been published by Chiaromonte, PM Books, and Seven Press.



Sofia Sinibaldi
Behind The Curtain, 2026
Pigment-based inkjet on tissue paper, acrylic medium, backboard, aluminum frame, and acrylic glass.
61 1/2 × 41 1/2 in (156.2 × 105.4 cm) (framed)
Sold





Sofia Sinibaldi
Alarm Split, 2026
Pigment-based inkjet on tissue paper, acrylic medium, backboard, aluminum frame, and acrylic glass.
61 1/2 × 41 1/2 in (156.2 × 105.4 cm) (framed)
$10,000.00





Willa Nasatir

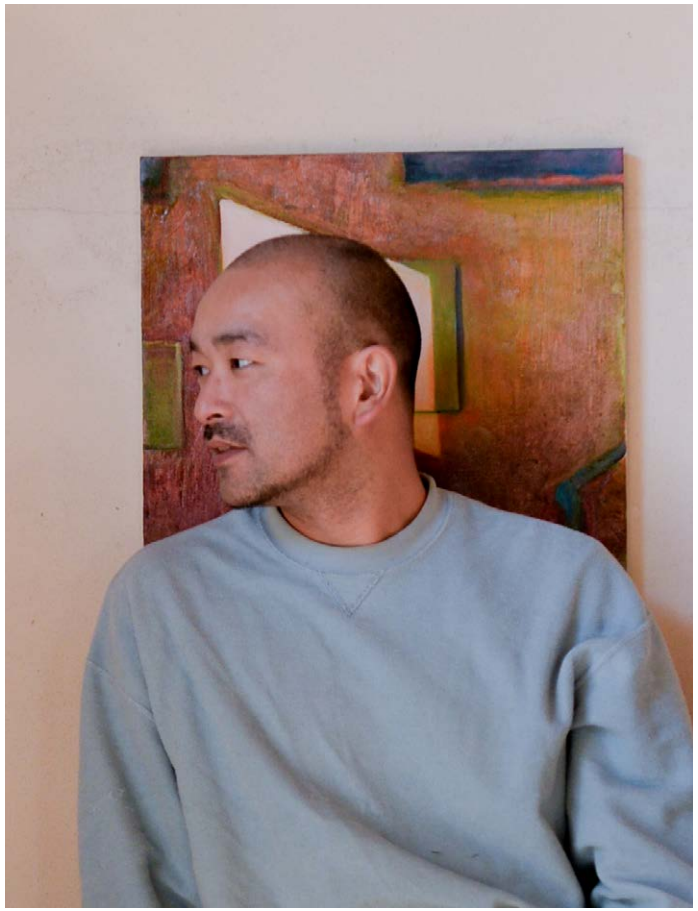
Willa Nasatir's practice investigates varied approaches to imaging. In both her paintings and photographs the artist transforms everyday objects to the point of the surreal, collecting and accumulating her subjects before distorting and abstracting their forms through various analog, drawing, and painting processes. Her work dislodges bodies and objects from ingrained associations and preexisting meaning, allowing them to merge into hybrid forms with porous edges. Informed by her background in photography, she builds texture and depth in her photographs while creating paintings that intentionally evoke the translucency and flatness of photographic images. Fragmented compositions suggest both psychoanalytic and psychedelic perspectives, engaging Nasatir's own subconscious associations. Through abstracted form, she plays with dualities of meaning and proposes an unraveling of perceived boundaries as they relate to gender and power. Her work exists within a continuum, each one woven in and out of itself in perpetual circulation.

Willa Nasatir (b. 1990, Los Angeles, CA) lives and works in New York, NY. She received her BFA from Cooper Union in 2012. She has had solo exhibitions at the Whitney Museum of American Art, New York; the Albright-Knox Art Gallery, Buffalo; Sea View, Los Angeles; François Ghebaly Gallery, Los Angeles; Gaylord Apartments, Los Angeles; Chapter NY, New York; and the White Room at White Columns, New York. Her work has been included in exhibitions at Arcadia Missa, London; Oriole, Hamburg; Parker Gallery, Los Angeles; the New Museum, New York; Hester, New York; David Zwirner, New York; Del Vaz Projects, Los Angeles; Company Gallery, New York; and Drei, Cologne, among others. Her work is in the permanent collections of Albright-Knox Art Gallery, Buffalo; Cleveland Clinic, Cleveland; MIT List Visual Arts Center, Cambridge; Philadelphia Museum of Art, Philadelphia; and the Whitney Museum of American Art, New York.



Willa Nasatir
Curl, 2026
Oil and flashe paint on linen
56 x 70 in (142.2 x 177.8 cm)
$30,000.00

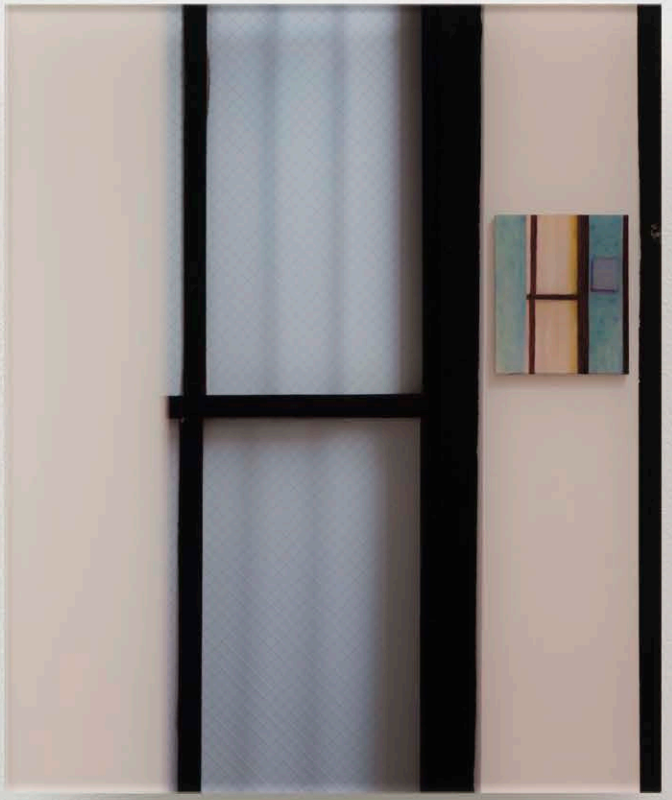


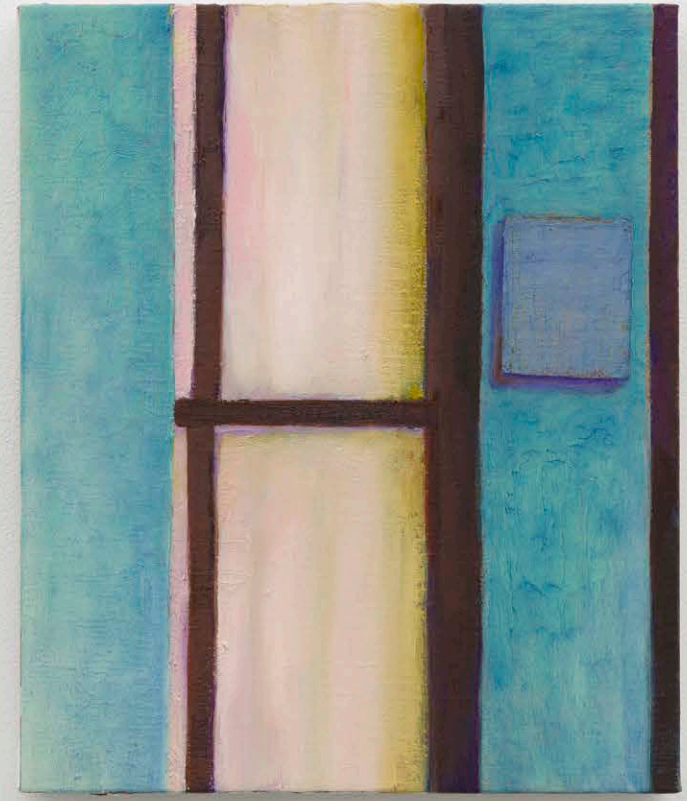


Yutaka Nozawa

Yutaka Nozawa's work transforms ordinary objects, spaces, and everyday phenomena through subtle interventions and carefully constructed compositions, revealing the uncanny and poetic within the familiar. Moving between photography, painting, video, and installation, he explores the relationship between images and the spaces they inhabit, examining how different forms of representation shape our perception of reality. Through processes of translation, juxtaposition, and reconstruction, Nozawa creates subtle shifts between the real and the imagined, allowing familiar scenes and objects to take on unexpected meanings. Attentive to the nuances of light, color, and time, his work invites a slower mode of looking, reflecting on the transient nature of images and the complex interplay between representation and lived experience.

Yutaka Nozawa (b. 1983, Shizuoka, JP) has received his MFA from Tokyo National University of Fine Arts and Music (2011), his European Master of Contemporary Photography degree from Istituto Europeo di Design Madrid (2014), and his BFA from Tokyo Zokei University (2008). Solo presentations include Chapter NY, New York, NY; KAYOKOYUKI, Tokyo, JP; void+, Tokyo, JP; Hirado Dutch Traiding Post, Nagasaki, JP; Intercambiador ACART, Madrid, ES; among others. Select group exhibitions include Chapter NY, New York, NY; Sadie Coles HQ, London, UK; Galería Santa Fe, Bogotá, CO; The University Art Museum, Tokyo, JP; and Shizuoka Prefectural Museum of Art, Shizuoka, JP.





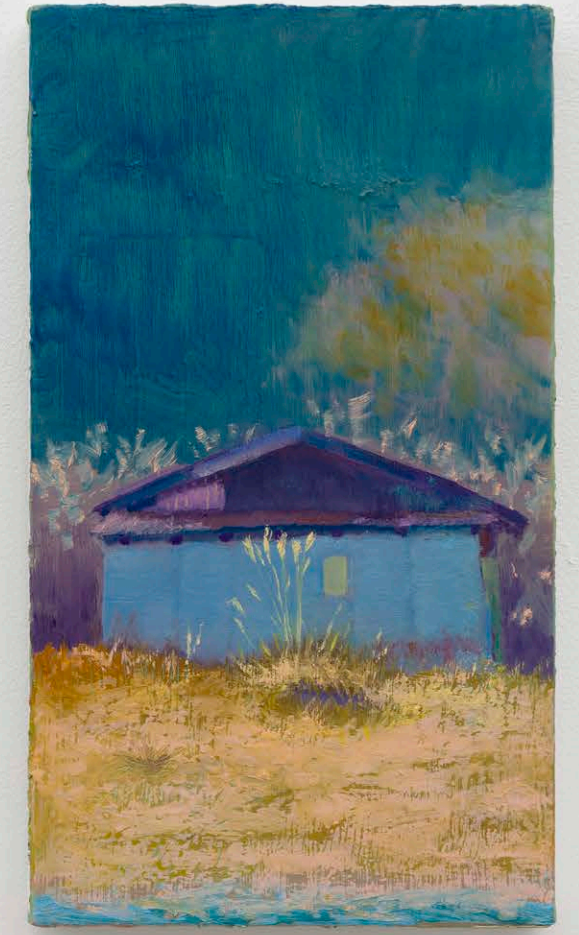
Yutaka Nozawa
CANVAS CANVAS #104, 2026
Oil on canvas and c-print
12 x 10 in (30.5 x 25.4 cm) (each)
$3,400.00





Yutaka Nozawa
CANVAS CANVAS #110, 2026
Oil on canvas and c-print
5 1/2 x 7 1/8 in (14 x 18 cm) (each)
$2,000.00





Yutaka Nozawa
CANVAS CANVAS #94, 2026
Oil on canvas and c-print
13 1/8 x 7 1/2 in (33.3 x 19 cm) (each)
$3,200.00





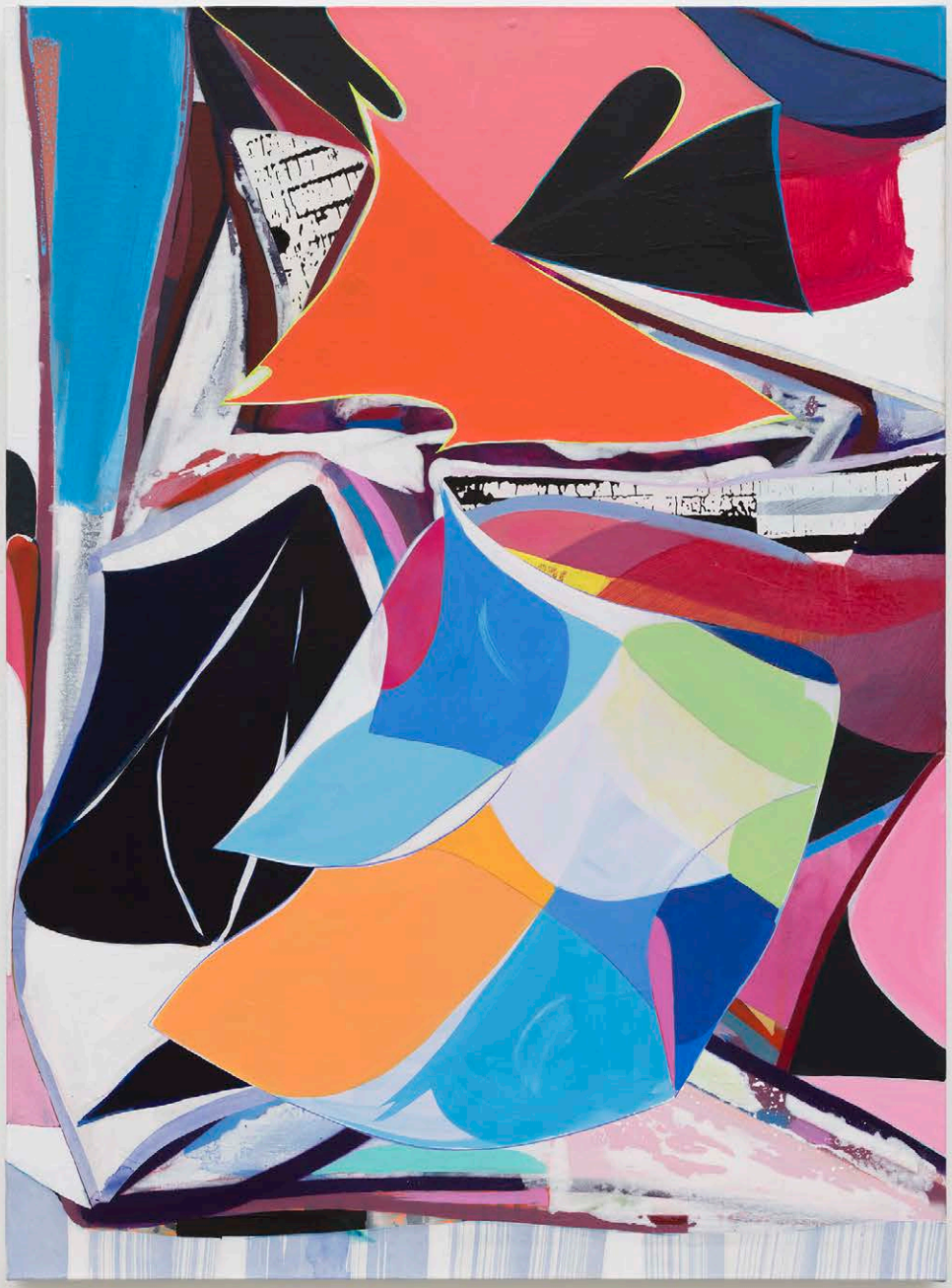
Yutaka Nozawa
CANVAS CANVAS #111, 2026
Oil on canvas and c-print
5 1/2 x 7 1/8 in (14 x 18 cm) (each)
$2,000.00



Patrick Berran

Patrick Berran's work plays upon the transformation of visual material through processes of painting, printing and transfer. His paintings vibrate with a sense of controlled chaos: static held in the confines of careful construction. Pulled from sketches or photocopy-collage, Berran builds up the surface of his densely concentrated compositions. The result yields the potential of process to re-inscribe visual data as both dynamic and unwieldy, records of infinite flux.

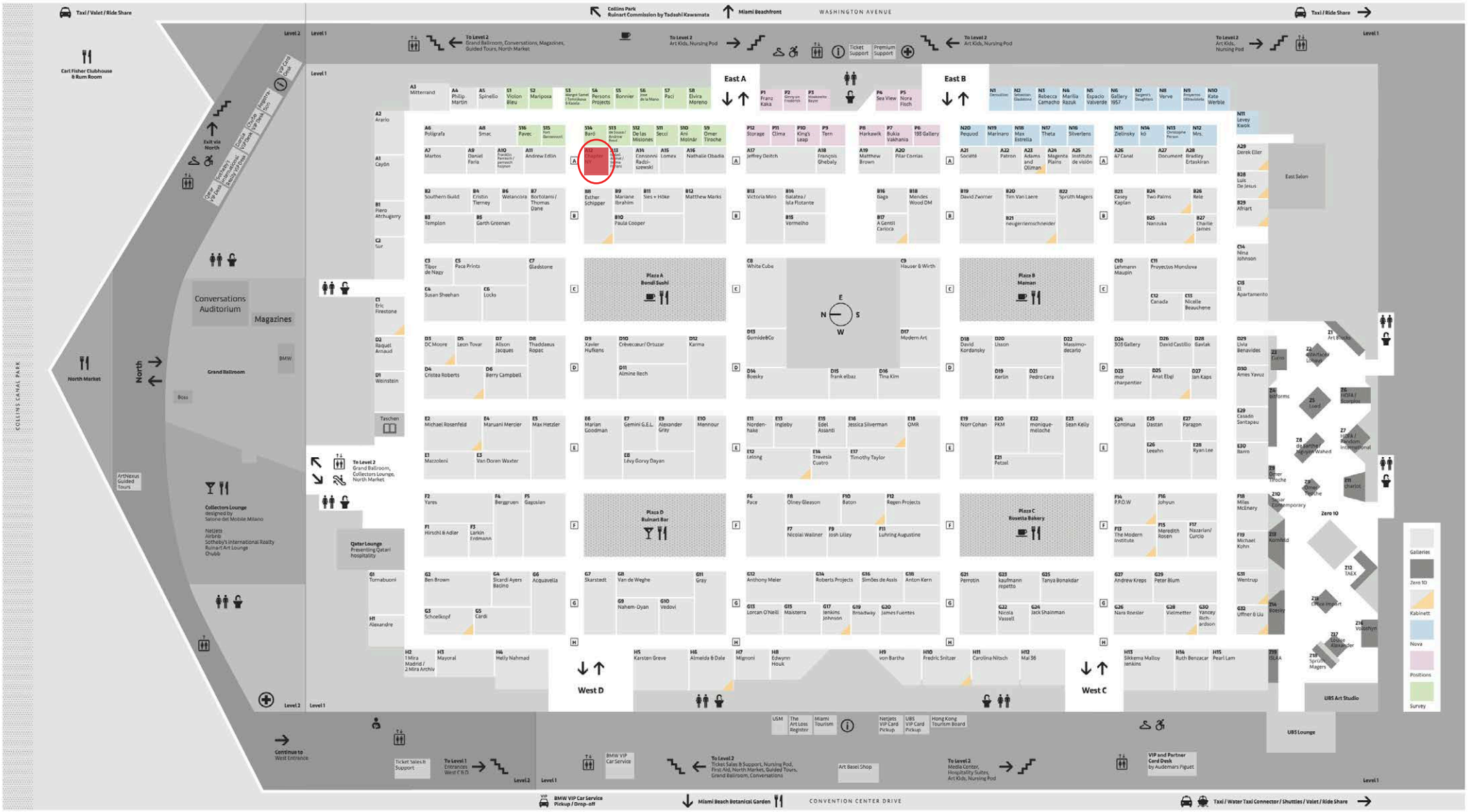
Patrick Berran (b. 1980, Woodbridge, VA) lives and works in Kill Devil Hills, NC. He received his MFA from Hunter College, New York in 2006. He has had solo exhibitions at Foyer Gallery, Richmond, VA; odd bird, Richmond, VA; Chapter NY, New York; Vault Gallery, Manteo, NC; College of The Albemarle, Elizabeth City, NC; Reynolds Gallery, Richmond, VA; One River School of Art + Design, Englewood, NJ; HUNTER / WHITFIELD, London; and White Columns, New York; among others. His work has been included in group exhibitions at American Academy of Arts and Letters, New York; Chapter NY, New York; Over Under, Brooklyn; Rod Bianco, Oslo; M+B Gallery, Los Angeles; Indianapolis Museum of Contemporary Art, Indianapolis; and Gavin Brown's Enterprise, New York; among others.



Patrick Berran
Untitled, 2026
Acrylic, ink, collaged papers on canvas
38 x 28 in (96.5 x 71.1 cm)
$13,000.00



CHAPTER NY


Taxi / Valet / Ride Share
Collins Park
Ruinart Commission by Tadashi Kawamata
Miami Beachfront
WASHINGTON AVENUE
Taxi / Ride Share
Cart Fisher Clubhouse & Rum Room
East A
East B
Conversations Auditorium
Magazines
Grand Ballroom
North Market
North
BMW
Boss
ArtNexus Guided Tours
Collectors Lounge designed by Salone del Mobile.Milano
Netjets
Airbnb
Sotheby's International Realty
Ruinart Art Lounge
Chubb
Qatar Lounge
Presenting Qatari hospitality
Plaza A
Bondi Sushi
Plaza B
Maman
Plaza C
Rosetta Bakery
Plaza D
Ruinart Bar
West D
West C
Zero 10
UBS Art Studio
UBS Lounge
Galleries
Zero 10
Kabinett
Nova
Positions
Survey
Continue to West Entrance
Art Basel Shop
BMW VIP Car Service Pickup / Drop-off
Miami Beach Botanical Garden
CONVENTION CENTER DRIVE
Taxi / Water Taxi Connector / Shuttles / Valet / Ride Share
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