

CHAPTER NY

Art Basel

Ann Greene Kelly
Nina Kintsurashvili
Antonia Kuo
Rene Matic
Stuart Middleton
Willa Nasatir

June 18 – 21, 2026
Hall 2.1, Booth R21

Offer subject to prior sale

Ann Greene Kelly

Ann Greene Kelly engages materials and subjects sourced from her immediate surroundings. The artist combines everyday objects, such as bricks, baskets, and tires, with personal items, including clothing and used food containers. Through sculpture and drawing, she processes and renders her chosen subjects anew. Negative spaces morph into non-functional passageways or reveal fragmented vignettes from the artist's own memories and experiences. Within her porous compositions, Kelly merges traces of the body with its built environment and the real with the imagined.

Ann Greene Kelly (b. 1988, New York, NY) lives and works in New York, NY. She received her BFA from the Maryland Institute College of Art, MD in 2010. She has had solo exhibitions at the marais moeras, Brussels; Institute of Contemporary Art, Los Angeles; Chapter NY, New York; Michael Benevento, Los Angeles; Paul Soto, Brussels; AND NOW, Dallas; and White Columns, New York. Her work was included in the *2021 New Museum Triennial*, New Museum, New York and *Made in LA 2020: A Version* at the Hammer Museum, Los Angeles and The Huntington, San Marino, CA. Her work has also been included in group exhibitions at Berkeley Art Museum of Pacific Film Archive, Berkeley; Michael Benevento, Los Angeles; Matthew Brown, Los Angeles; François Ghebaly, Los Angeles; Paul Soto, Los Angeles; Galleria Zero, Milan; White Flag Projects, St. Louis; David Zwirner, New York; Maisterravalbeuna, Madrid; and Stems Gallery, Brussels; among others. Her work is also included in the collections of the Albright-Knox Art Gallery, Buffalo, NY; Berkeley Art Museum, Berkeley, CA; Hammer Museum, Los Angeles, CA; Museum of Contemporary Art, Los Angeles, CA; Nerman Museum of Contemporary Art, Overland Park, KS.

CHAPTER NY



Ann Greene Kelly

Untitled, 2026

Metal, wire, paper mache, resin, paint, graphite, fabric

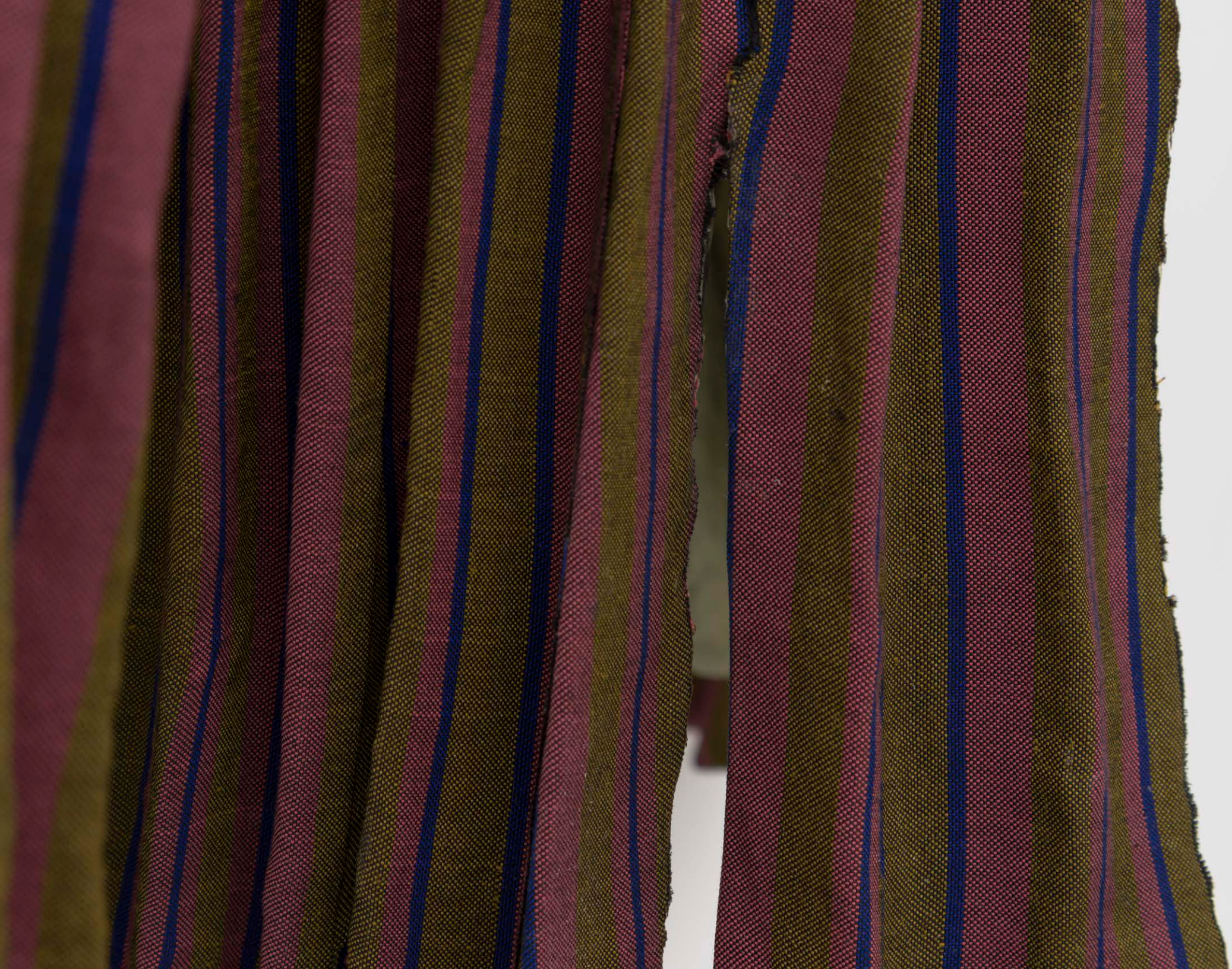
29 1/2 x 31 x 11 in (74.9 x 78.7 x 27.9 cm)

\$30,000.00











CHAPTER NY

Nina Kintsurashvili

Nina Kintsurashvili's practice investigates the generative potential of absence and fragmentation. Her paintings unfold through accumulation, erasure, and perceptual instability. Growing up in post-Soviet Tbilisi with limited access to firsthand art, the artist turned to the city's Bukinist networks of second-hand book dealers, encountering Western art history, Byzantine iconography, archaeology, and vernacular imagery indirectly through books, reproductions, and fragmented printed material rather than institutions or direct encounter. Working in layered surfaces where forms emerge and dissolve simultaneously, her practice is less concerned with fixed imagery than with the continuous transformation of images through painting itself. References drawn from archaeology, Byzantine iconography, leftovers from Soviet visual culture, and printed reproductions function not as direct sources for composition, but as catalysts that curate chance, allowing forms to surface, collapse, and reconfigure through the process of painting. Each new layer simultaneously obscures and generates form, creating unstable spaces where traces of landscapes, artifacts, bodies, or architectural remnants appear only momentarily before dissolving back into abstraction. Built through slow accumulation and revision, the paintings retain evidence of hesitation, disappearance, and reemergence, allowing meaning to remain open.

Nina Kintsurashvili (b. 1992, Tbilisi, Georgia) lives and works in Brooklyn, New York. An interdisciplinary artist and painter, she earned her BFA in painting from Tbilisi State Academy of Arts in 2014 and her MFA in Sculpture & Intermedia from The University of Iowa in 2014 as a Fulbright Foreign Student. Kintsurashvili's works have been exhibited at Polina Berlin Gallery, New York, NY; Konsthall C, Stockholm, SW; Gallery Artbeat, Tbilisi, GE; Svaneti Museum of History and Ethnography, Mestia, GE; Public Space One, Iowa City, IA; Kunstraum Lakeside, Klagenfurt, AT; LC Queisser, Tbilisi, GE; Ortegay Gasset Projects, New York, NY; and Tatjana Pieters, Ghent, BE, among others.

CHAPTER NY

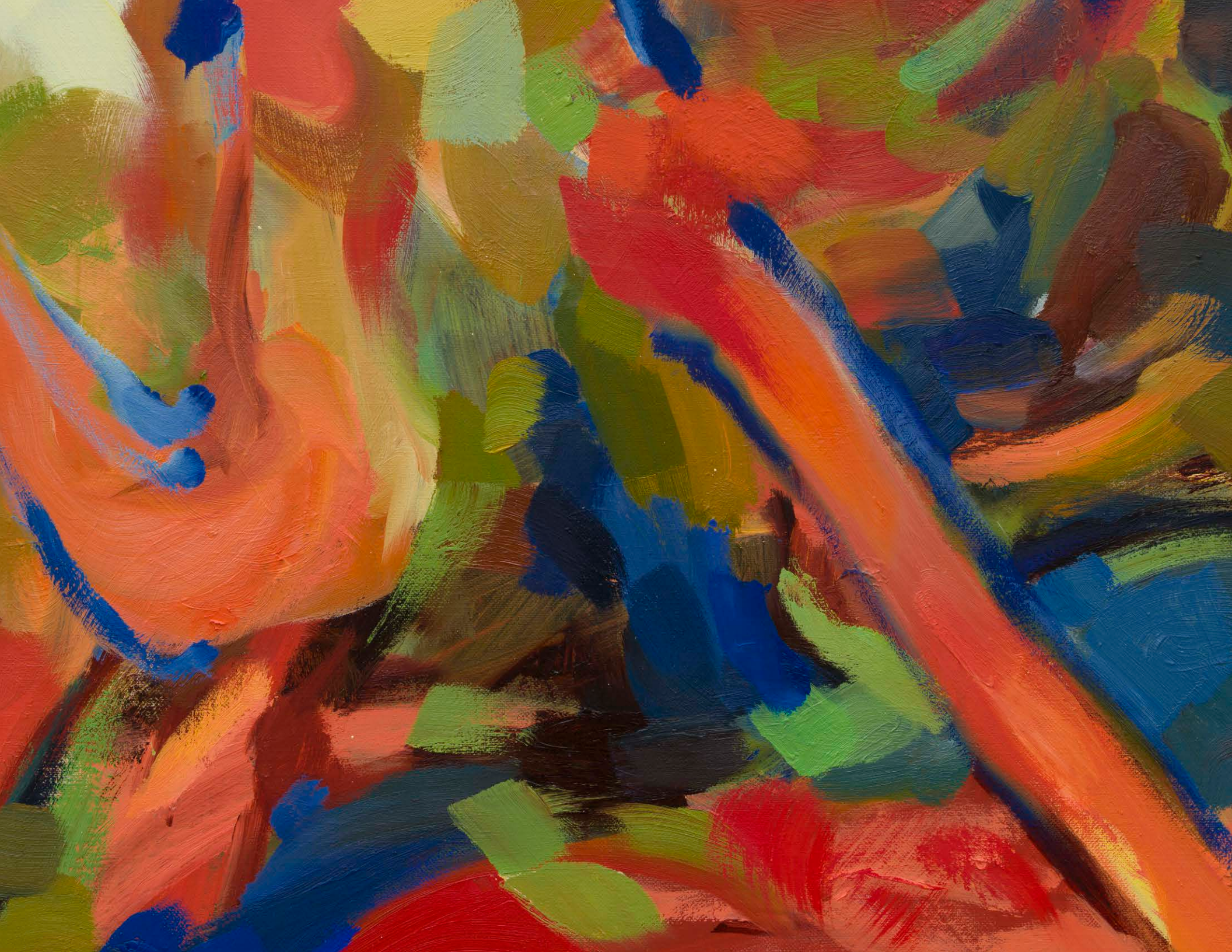


Nina Kintsurashvili
Ghost, 2026
Oil on linen
63 x 63 in (160 x 160 cm)
\$16,500.00









CHAPTER NY

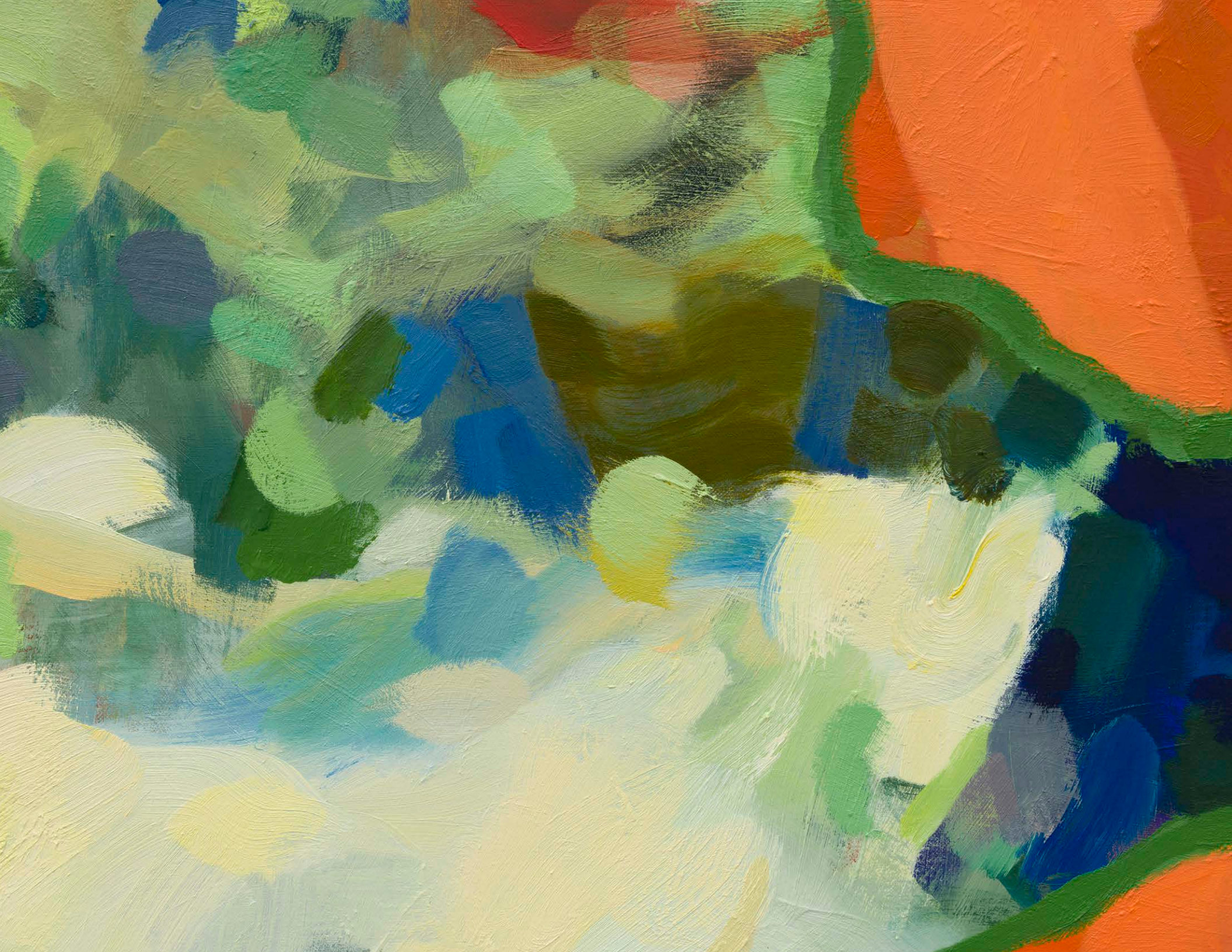


Nina Kintsurashvili
Spill, 2026
Oil on linen
63 x 63 in (160 x 160 cm)
\$16,500.00









CHAPTER NY

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 Musée d'art contemporain de Montréal, 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.

CHAPTER NY



Antonia Kuo

Eclipse (Micrograph), 2025

Found micrograph on silver gelatin paper in aluminum frame

12 x 7 3/4 in (30.5 x 19.7 cm)

\$4,000.00





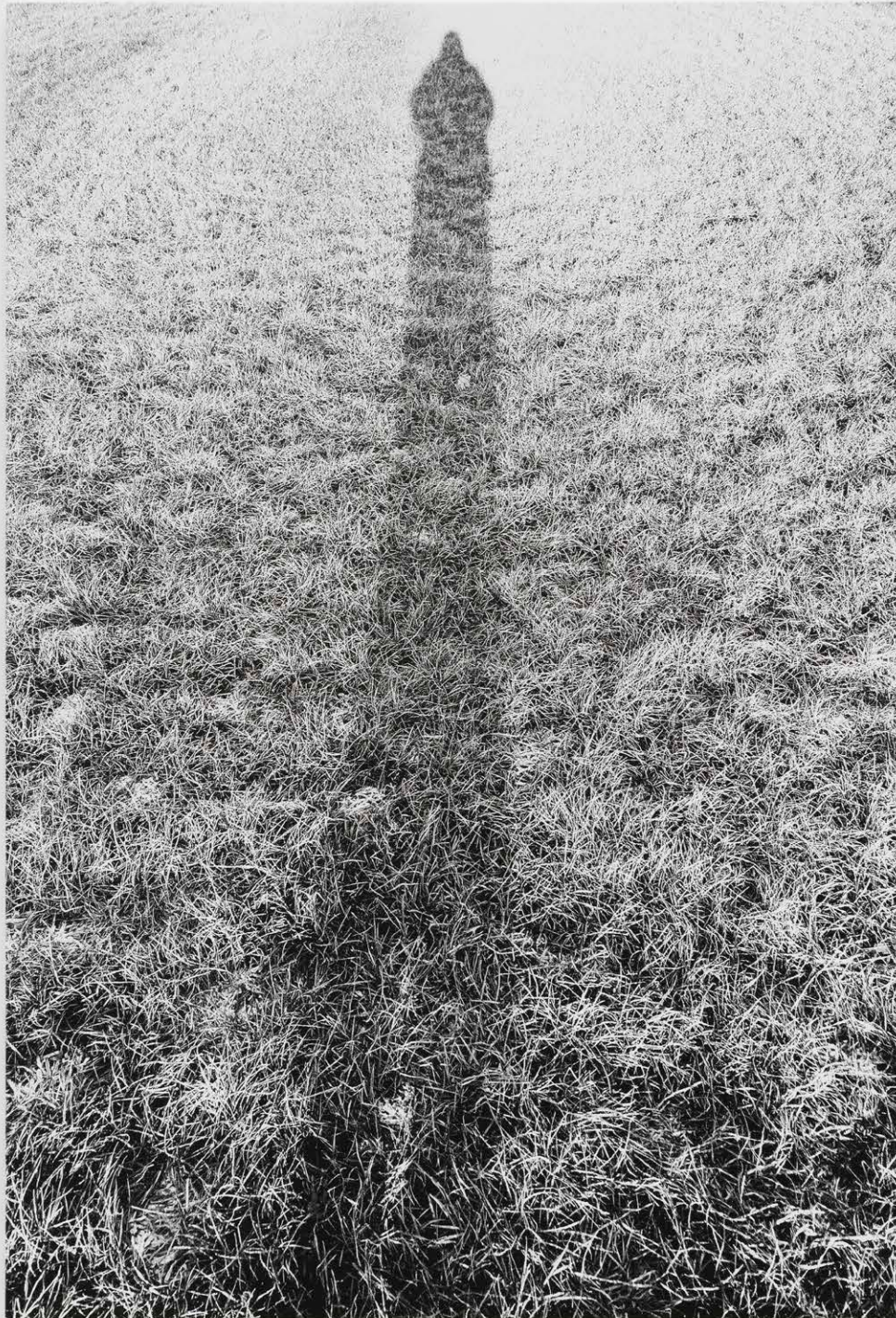
CHAPTER NY

Rene Matić

Rene Matić is an artist whose practice spans across photography, film, sculpture, textile, sound and writing. Matić tenderly documents the lives that populate their community and the persistence of perpetual love in unrequited places. Their work converges in a meeting place they describe as “rude(ness)” - an evidencing and honoring of the in-between. Matić draws inspiration from dance and music movements such as Northern soul, Ska, and 2-Tone as a tool to delve into the complex relationship between West Indian and white working-class culture in Britain, while privileging queer/ing intimacies, partnerships and pleasure as modes of survival.

Rene Matić (b. 1997, Peterborough, UK) lives and works in London, UK. They have been awarded the Deutsche Börse Photography Foundation Prize 2026 and shortlisted for the Turner Prize 2025 for their exhibition *As Opposed to the Truth* at CCA Berlin. The Turner Prize 2025 exhibition was held at Cartwright Hall, Bradford, UK. They have also had solo and two-person exhibitions at Kunsthalle Wien, Vienna; Chapter NY, New York; Arcadia Missa, London; Martin Parr Foundation, Bristol; Kunstverein Gartenhaus, Vienna; South London Gallery, London; Studio Voltaire, London; Quench Gallery, Margate; VITRINE Gallery, London; among others. Their work was included in the Coventry Biennial 2023, Coventry and Warwickshire; and group exhibitions at Tate Britain, London; Leslie-Lohman Museum of Art, New York; The Finnish Museum of Photography, Helsinki; The Photographers’ Gallery, London; Two Temple Place, London; The Whitaker Museum & Art Gallery, Rossendale; Herbert Art Gallery & Museum, Coventry; High Art Arles, Arles; Sadie Coles HQ, London; The Walker Art Gallery, Liverpool; Hayward Gallery, London; The Hepworth, Wakefield; bold Tendencies, London; Schlossmuseum, Linz; Saatchi Gallery, London; and Black Cultural Archives, London among others.

CHAPTER NY



Rene Matić

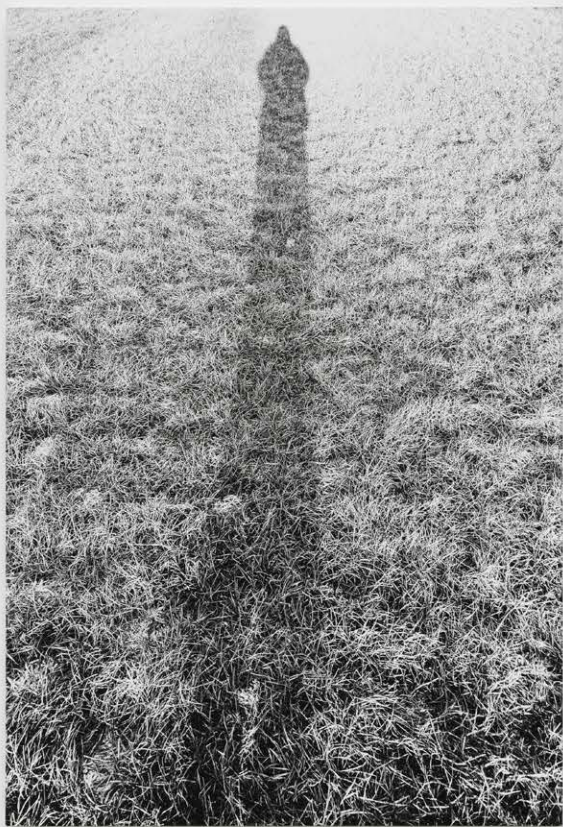
Shadow 14, London, 2026

Silkscreen on canvas

60 7/8 x 41 3/8 in (154.6 x 105.1 cm)

Unique

\$18,000.00





CHAPTER NY

Rene Matić

Shadow 13, London, 2026

Silkscreen on canvas

60 7/8 x 41 3/8 in (154.6 x 105.1 cm)

Unique

\$18,000.00







CHAPTER NY



Rene Matić

Shadow 15, London, 2026

Silkscreen on canvas

60 7/8 x 41 3/8 in (154.6 x 105.1 cm)

Unique

\$18,000.00





CHAPTER NY

Stuart Middleton

Stuart Middleton is a visual artist working across a broad range of media. His process often begins with intuitively sourced objects, materials or images that guide the conceptual content of his work. He teases out points of interconnectivity between them, layering direct and metaphorical connotations. With a specific site in mind, the artist considers how the work might fracture or harmonize with the architecture of its display. Sometimes misusing conventions from other disciplines and often with a trace of humor, his works reveal the absurdity, cruelty, or latent beauty in the mundane.

Stuart Middleton (b. 1987 Crewe, UK) lives and works communally in West Wales. He received his BA in Painting from Camberwell College of Art, London in 2009 and graduated from HBK Städelschule, Frankfurt am Main, Germany in 2016. Middleton has had solo exhibitions at Clemetin Seedorf, Cologne; Chapter NY, New York; Carlos/Ishikawa, London; Clementin Seedorf, Cologne; Kunstlerhaus Graz; Tramway, Glasgow; and ICA London, among others. His work has been shown in group exhibitions at Raven Row, London; Villa Imperiale, Pesaro; National Gallery of Art, Washington, DC; Greene Naftali, New York; Museum MMK für Moderne Kunst, Frankfurt; Kunsthaus Glarus; and Camden Arts Centre, London; among others.

CHAPTER NY



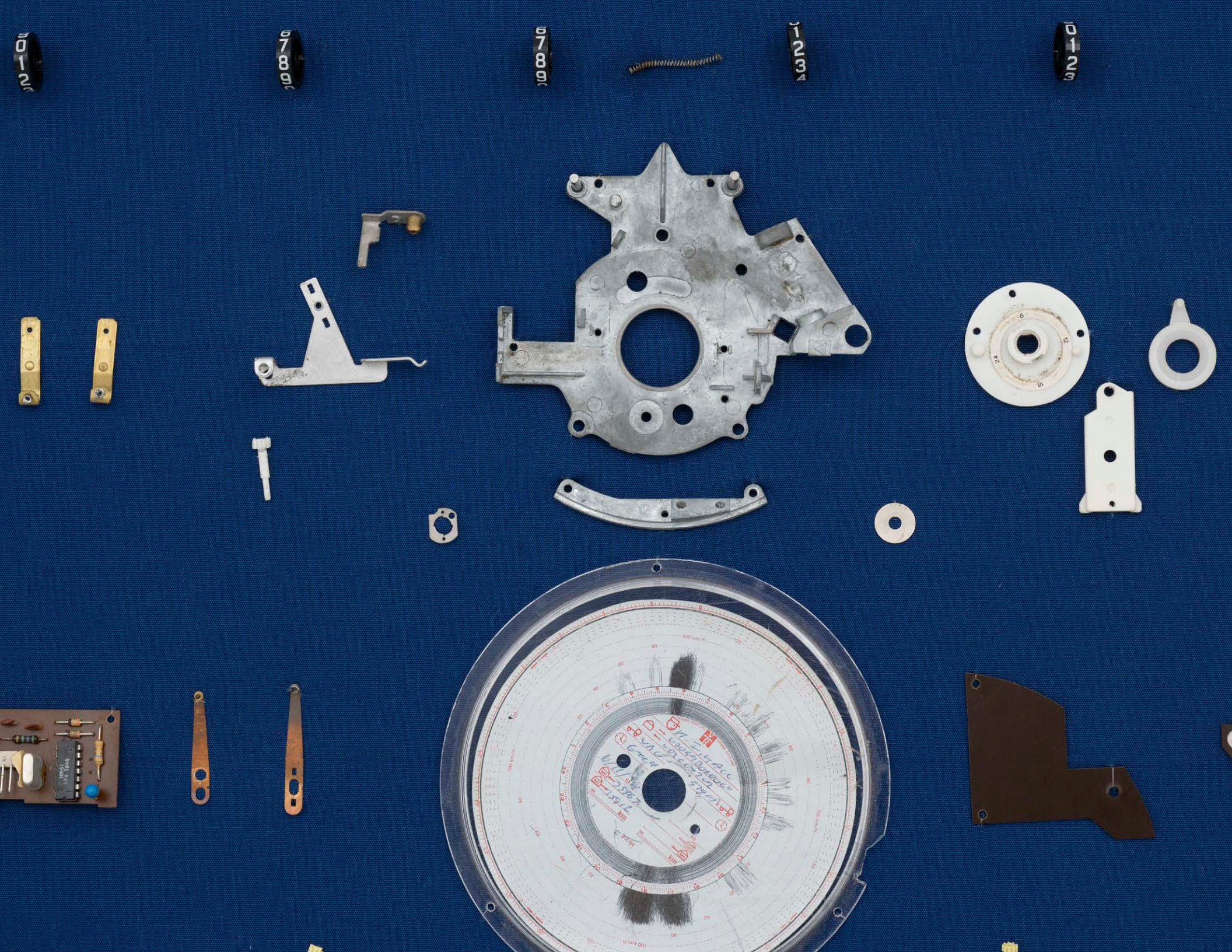
Stuart Middleton

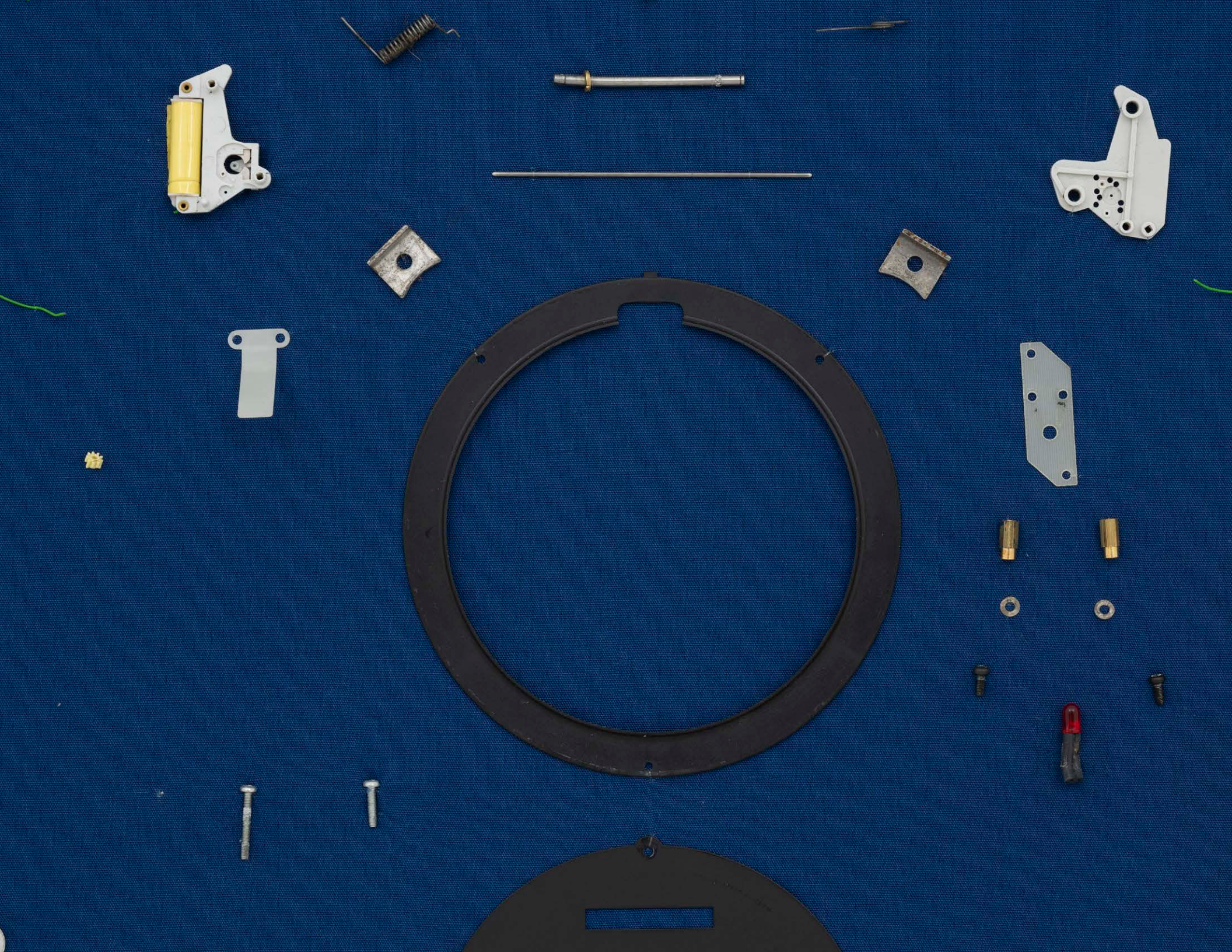
Veeder-root Analogue Tachograph Series 1111 Serial 09190 disassembled by Rhoad Morris-Madden, museum case fabric and monofilament line, 2026

55 1/4 x 35 3/8 in (140.5 x 90 cm)

\$16,000.00









CHAPTER NY

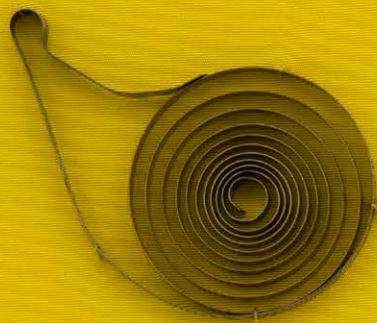


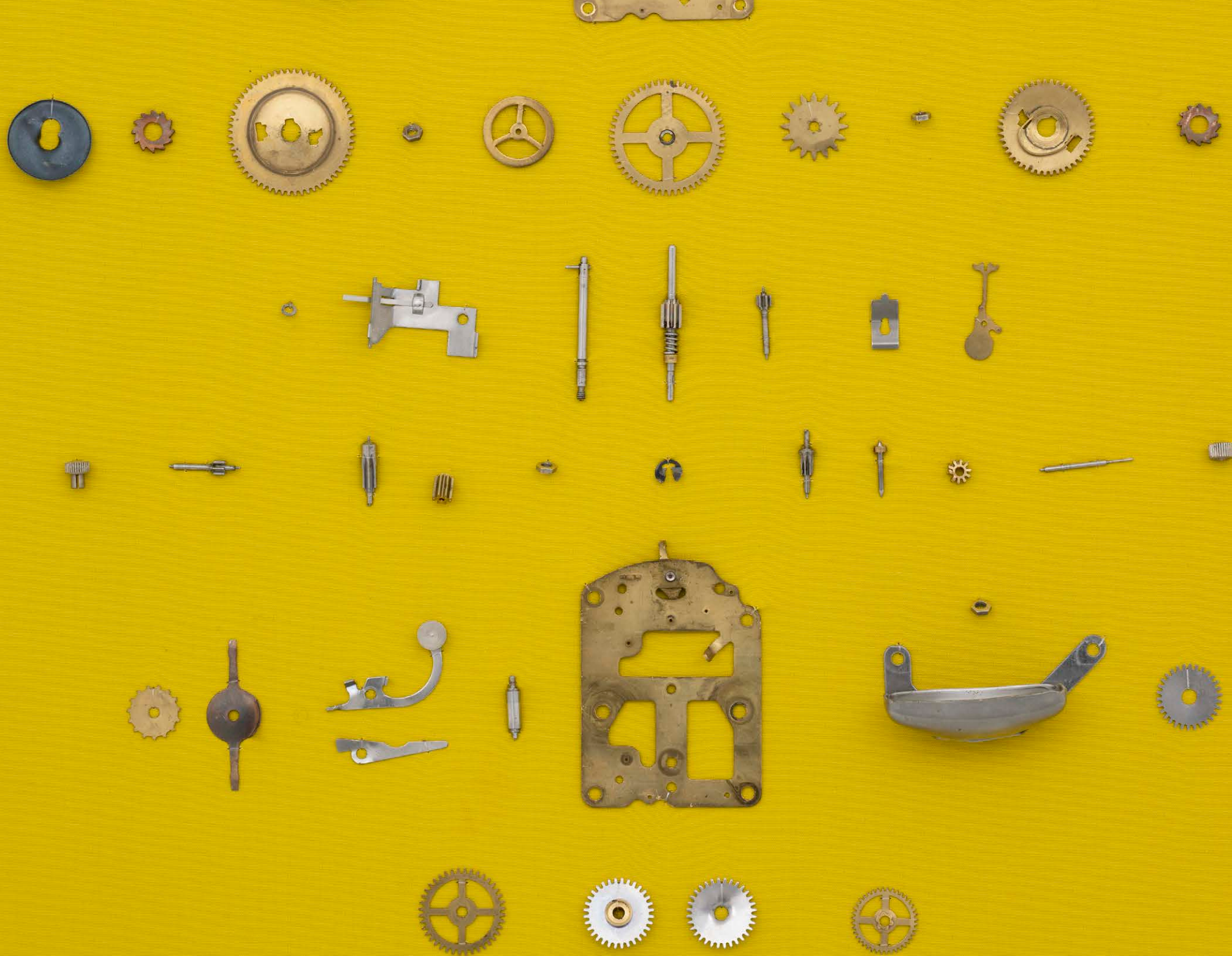
Stuart Middleton

Two Delightful Smiths Vintage Noddy Alarm Clocks c.1960's. Disassembled by Ruby Loyd and Prayer Palau, museum case fabric and monofilament line, 2026

43 1/2 x 29 3/4 in (110.5 x 75.5 cm) (each)

\$30,000.00









CHAPTER NY



Stuart Middleton

Personal effects and things that are biographical in amongst material that might be understood as generic without clear separation under compression (Kebab), 2026

Steel threaded studding, nuts & washers, steel brackets and hardware

15 3/4 x 45 1/4 x 21 5/8 in (40 x 114.9 x 54.9 cm)

\$12,500.00













CHAPTER NY

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.

CHAPTER NY



Willa Nasatir

Perch, 2026

Oil on linen

36 x 24 in (91.4 x 61 cm) (framed)

\$14,000.00







CHAPTER NY



Willa Nasatir

Ferry, 2026

Oil on linen

24 x 36 in (61 x 91.4 cm) (framed)

\$14,000.00





