

Art Basel 2026
Booth J14, Hall 2.1

Olga Balema
Birke Gorm
Tomas Joshua Leth
Soshiro Matsubara
Sandra Mujinga
Joanna Woś

At this year's Art Basel we are looking forward to presenting new works by Olga Balema, Birke Gorm, Tomas Joshua Leth, Soshiro Matsubara, and Joanna Woś. Matsubara created two large ceramic sculptures for the fair, one of which will only be unveiled publicly at the VIP opening, as part of the fair initiative Basel Exclusive.

Olga Balema (b. 1984, Ukraine, based in New York) recently had solo exhibitions at Kunsthalle Friart Fribourg and at the Kunstverein in Hamburg. Upcoming group shows include Astrup Fearnley Museum in Oslo and Museum of Modern Art in Warsaw. Her work is included in public collections such as Solomon R. Guggenheim Museum, New York; Museum der Moderne Salzburg; Walker Art Center, Minneapolis; Musée d'Art Moderne de la Ville de Paris; The Hammer Museum, LA; and Stedelijk Museum, Amsterdam.

Birke Gorm (b. 1986, Germany, based in Vienna) is currently part of the group show *Lebt und arbeitet in Wien, Contemporary Art from Vienna* at Kunsthalle Wien, Vienna. She will represent Austria at the 16th Gwangju Biennale in South Korea this year and exhibit at the 18th Biennale de Lyon. Her work is included in public collections such as SMK, Statens Museum of Art, Copenhagen; mumok - Museum of Modern Art, Vienna; MAK, Vienna; and Kunsthaus Bregenz.

Tomas Leth (b. 1981, Denmark, based in Copenhagen) had his first solo exhibition at the gallery in early 2026. Since finishing his MFA at the Academy in Copenhagen in 2021, he has had solo exhibitions at Matthew Brown, Los Angeles, and Paulina Caspari in Munich, amongst others. His work is included in the collection of ICA, Institute of Contemporary Art in Miami.

Soshiro Matsubara (b. 1980, Japan, based in Vienna) is currently part of a group show at David Zwirner, New York. He had solo exhibitions at Dortmunder Kunstverein, FRAC Lorraine as well as Phileas, Office of Contemporary art, Vienna. His works are part of public collections such as Museum of Modern Art, Warsaw; FRAC Lorraine, Metz, and Lewben Art Foundation, Vilnius.

Sandra Mujinga (b. 1989, Democratic Republic of the Congo, based in Oslo) recently had solo exhibitions at the Belvedere, Vienna; the Stedelijk Museum Amsterdam; and Kunsthalle Basel. Her work is currently included in group shows at Raven Row, London and at the National Museum in Oslo. Public collections include MoMa, New York, Stedelijk Museum Amsterdam, Hamburger Bahnhof, Berlin, and Astrup Fearnley Museum of Modern Art, Oslo.

Joanna Woś (b. 1991, Poland, based in Vienna) was recently part of a group shows at Stereo Warsaw; SPA Spazio Per Arte ETS, Oleggio; and OCAK - Museum of Contemporary Art Krakow. Upcoming exhibitions include a group show at Gagosian London this autumn. Her work is included in the collections of the Museum of Modern Art, Warsaw, and the Vienna Insurance Group, amongst others.



SM 4149/U, Sandra Mujinga

Slow March, 2026

Hemp thread, cotton, foam, jersey fabric, imitated leather (PVC and viscose)

290 × 91 × 22 cm (114 1/8 × 35 7/8 × 8 5/8 inches)

40000.00 € (excl. VAT, crating and shipping)

In this new piece Sandra Mujinga turns to her long-standing interest in synthetic leather, and using fabrics as a metaphor for skin. The shape departs from the idea of the prehistoric giant *Arthropleura*, and is made by wrapping several strips of fake leather tight around cores of foam and various fabrics. Hovering 3 meters above the ground, the group of three inseparable, slender bodies offers a sense of both protection and threat, but at the same time the strings hanging loosely, make them seem lifeless. By producing hybrid creatures that escape time and space, Mujinga negotiates the symbiosis between human and nature.



SM 4149, Sandra Mujinga 'Slow March', 2026 (detail)



SM 4149, Sandra Mujinga 'Slow March', 2026 (detail)



JW 4168/U, **Joanna Woś**

Untitled, 2026

Oil on canvas

140 × 200 cm (55 1/8 × 78 3/4 inches)

24000.00 € (excl. VAT, crating and shipping)

These three new paintings by Woś, executed in muted tones and thin layers of paint, depict naked women in landscapes borrowed from Viennese postcards. The first two feature only a single figure: in both cases a nude woman turning away from our gaze. One is playing pool at a famous Viennese café, another is bending over next to an equestrian statue in front of the opera. The third painting features the same nude woman, assuming the same pose at Schönbrunn, but here she is surrounded by a group of bystanders, borrowed from a seventeenth century landscape painting by Paul Bril.

One of Hannah Wilke's first portraits adorns an advertisement for an early exhibition of hers. It shows Wilke standing in front of a desk in her studio. Her torso is fully clothed while her ass points defiantly towards the camera, clad only in the thinnest veil of hosiery. She is absorbed by something on her desk and her defiance is marked by her ass-in-your-face pose and her complete lack of interest or concern for the viewer's potential devastating gaze.



Joanna Woś, Untitled, 2026, Oil on canvas, 140 × 200 cm



JW 4169/U, **Joanna Woś**

Untitled, 2026

Oil on canvas

130 × 160 cm (51 1/8 × 63 inches)

20000.00 € (excl. VAT, crating and shipping)



Joanna Woś, Untitled, 2026, Oil on canvas, 130 × 160 cm



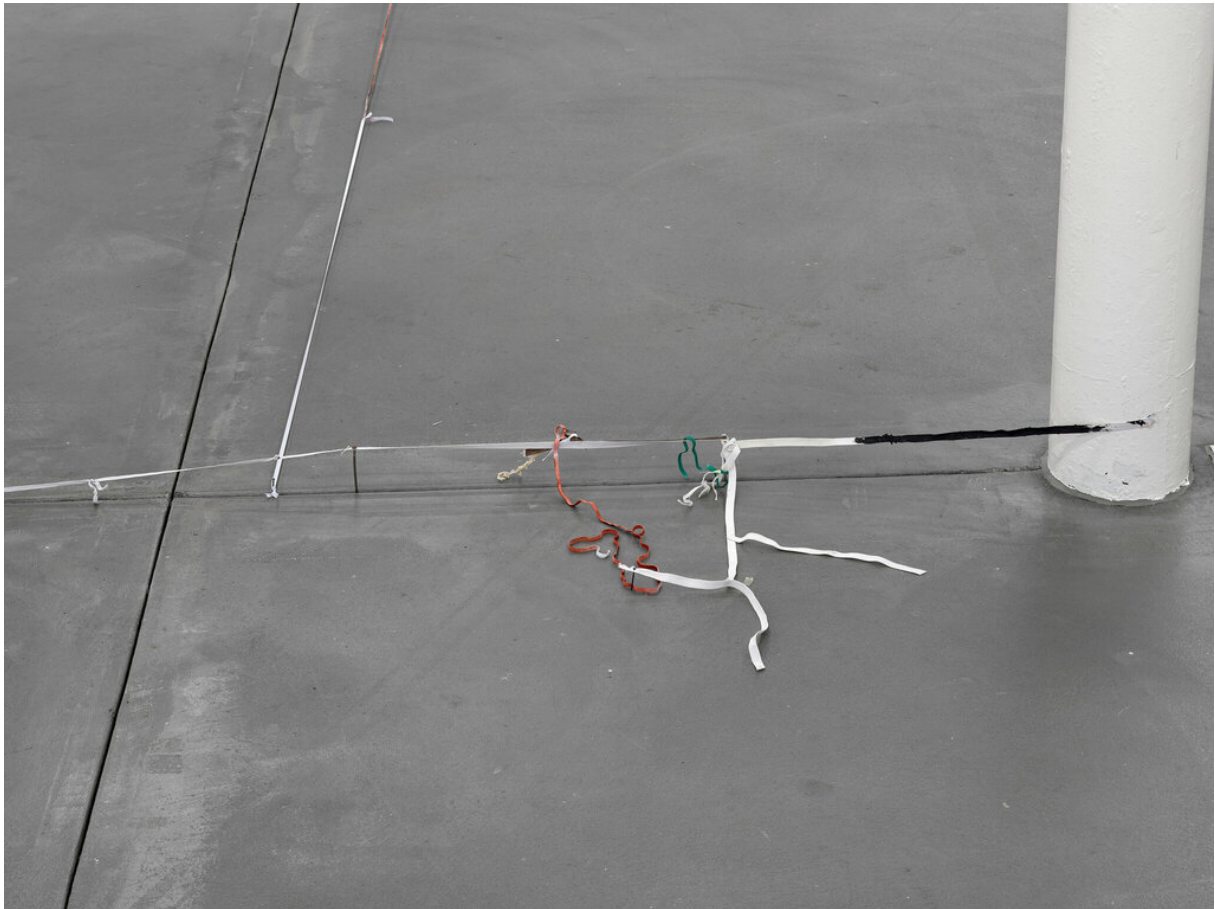
JW 4170/U, **Joanna Woś**

Untitled, 2026

Oil on canvas

100 × 130 cm (39 3/8 × 51 1/8 inches)

16000.00 € (excl. VAT, crating and shipping)

**OB 4133/U, Olga Balema**

45, 2025

Elastic band, paint, glue, nails, staples

Dimensions variable

\$12000.00 (excl. VAT, crating and shipping)

Balema's low-slung sculptures consist of elastic bands that are normally sewn into clothes. The bands, some of which are painted in crackled acrylic, are variously tied, stapled, nailed, and tacked together to form interrelated compositions. Hovering a few inches above ground, held up by nails and screws driven into the floor, they also slope upwards to the walls and feather out towards the floor. When the artist first showed such sculptures in New York, she titled the exhibition 'brain damage'. If they are describing unknown neural connections, the strings form networks that seem to be broken, exhausted and unreliable. Synapses no longer reach their counterparts. But the elastic bands are mostly arranged in grids, lending them a schematic quality or as if someone had marked their routes from strolls through a city. They are cartographic and at the same time they incorporate the sensual experience one might have on such a stroll: the thrown away, the flotsam of the street, the city grid, infrastructure.

Exhibition history:*The Bizarre Space of Complex Numbers*, Kunsthalle Friart Fribourg, Fribourg, 2025 - 2026



Installation view Olga Balema 'The Bizarre Space of Complex Numbers', Kunsthalle Friart Fribourg, 2025



OB 4127/U, Olga Balema

39, 2025

Elastic band, paint, glue, nails, staples

Dimensions variable

\$12000.00 (excl. VAT, crating and shipping)

Exhibition history:

The Bizarre Space of Complex Numbers, Kunsthalle Friart Fribourg, Fribourg, 2025 - 2026



OB 4122/U, Olga Balema

34, 2025

Elastic band, paint, glue, nails, staples

Dimensions variable

\$12000.00 (excl. VAT, crating and shipping)

Exhibition history:

The Bizarre Space of Complex Numbers, Kunsthalle Friart Fribourg, Fribourg, 2025 - 2026



Installation view Olga Balema 'The Bizarre Space of Complex Numbers', Kunsthalle Friart Fribourg, 2025



Birke Gorm, installation view 'Lebt und arbeitet in Wien, Contemporary Art from Vienna', Kunsthalle Wien, Vienna, 2026

Birke Gorm

sit-up & composure, 2024 - ongoing

In Gorm's series 'sit-up & composure', anthropomorphic bodies are fashioned from rugged jute sacks with hanger hooks instead of heads—portable containers, as it were. What they “carry,” we could say, is the dialectical sign of labor, as historical image and as quasi-archeological materiality: each builds on the other to conjure a materialist history of societal toil congealed into objects. The materials that make up these bodies and their surrounding—often gleaned by the artist from industrial recycling centers, second-hand shops or the floor—invite for further speculation into their origin: what produced, exchanged, used, and eventually discarded them before they became artist's tools. Gorm conjures historical images of labor-time and bodily endurance in her sculptures, seeking to trace them as materialized figures.



Birke Gorm, 'sit-up & composure (6)', 1 Figure, 1 aluminum stool, stickers, jute sacks, yarn, nail, sanded aluminum cans, can tabs, metal scraps, 2026

BG 4178/U, **Birke Gorm**

sit-up & composure (6), 2026

1 Figure, 1 aluminum stool, stickers, jute sacks, yarn, nail, sanded aluminum cans, can tabs, metal scraps

12000.00 € (excl. VAT, crating and shipping)

Exhibition history:

Lebt und arbeitet in Wien, Contemporary Art from Vienna, Kunsthalle Wien, Vienna, 2026



Birke Gorm, 'sit-up & composure (8)', 1 Figure, stickers, jute sacks, yarn, nail, 2026

BG 4180/U, Birke Gorm

sit-up & composure (8), 2026

1 Figure, stickers, jute sacks, yarn, nail

11000.00 € (excl. VAT, crating and shipping)

Exhibition history:

Lebt und arbeitet in Wien, Contemporary Art from Vienna, Kunsthalle Wien, Vienna, 2026

**4140/U, Tomas Joshua Leth***Ismail*, 2026

Oil and pastel on canvas

200.5 × 175 cm (78 7/8 × 68 7/8 inches)

205 × 179 × 7 cm (80 3/4 × 70 1/2 × 2 3/4 inches) (framed)

29000.00 € (excl. VAT, crating and shipping)

Leth's delicate and earthy works are influenced by Impressionist painting, their interest in the passing of time and their preference for soft, radiant light landscapes. Using oil pastels, which blend into each other and create loose and soft edges, highly-abstracted natural imagery probes the conventions of vision and offers ever-shifting perspectives on the topography of our surroundings, while moving on the border of Figuration and Abstraction.

Exhibition history:~ *Bismillah, slip skønheden fri*, Croy Nielsen, Vienna, 2026



Tomas Joshua Leth, "Ismail", 2026, Oil and pastel on canvas, 179 × 205 × 7 cm (framed)



Tomas Joshua Leth, "Ismail" (detail), 2026, Oil and pastel on canvas, 179 × 205 × 7 cm (framed)



SMa 4192/U, Soshiro Matsubara

Untitled (Revolt of the Body) II, 2026

Glazed ceramics, oil on ceramic, epoxy glue, glass paint
98 × 26 × 16 cm (38 5/8 × 10 1/4 × 6 1/4 inches)

15000.00 € (excl. VAT, crating and shipping)

The title of this sculpture stems from a piece by the Japanese Butoh dancer Tatsumi Hijikata. Each component was made by the artist at a different time and for different reasons, and he describes the work as having emerged through accidental combination of these separate elements. Balance is quite literally at stake: when combining the elements, there is often one specific point at which the sculpture is able to stand (a process similar to the act of stone balancing). On a more abstract level the piece refers to the sensation of the body dissipating during meditation and a state of consciousness focused on the present moment. A certain tension between these two states of mind and the fragility of balance is at stake.

A first version of this piece is currently on view in the group show 'Statics of an Egg' curated by Martin Germann at David Zwirner in New York.



SMa 4192/U, Soshiro Matsubara 'Untitled (Revolt of the Body) II', 2026



SMa 4192/U, Soshiro Matsubara 'Untitled (Revolt of the Body) II', 2026