



DEBORAH SCHAMONI
Mauerkircherstr. 186
D-81925 München

Art Basel
Hall 2.1 Booth S11
18.06. – 21.06.2026

Rebecca Ackroyd
Judith Hopf
Maryam Hoseini
Maria VMier
Francis Offman
Nicole Wermers

Kabinett
Bracha L. Ettinger

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Art Basel, Basel 2026
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Rebecca Ackroyd
Die Knochen knacken, 2026
Paper, artist's frame
91 × 71 × 7.5 cm / 35 ¾ × 28 × 3 in
RA025

€ 22,000.00 ex. tax



Rebecca Ackroyd, *Die Knochen knacken*, 2026



Rebecca Ackroyd, *Die Knochen knacken* (detail), 2026



Rebecca Ackroyd, *Die Knochen knacken* (detail), 2026

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Rebecca Ackroyd, *Die Knochen knacken*, 2026

In *Die Knochen knacken*, two hands wield an ax to decisively chop an apple in half. The form of a sculptural relief echoes its historic usage by ancient civilizations to commemorate heroic activities like wars and hunts. But rather than using durable stone, Ackroyd has opted for flimsy paper. Likewise, the repetition of the axes hollows the violence of its shock, turning the forceful act into something silly and impotent. Making sculptural reliefs from paper is an entirely new technique that Ackroyd has developed, first presented at her recent solo exhibition *Mother Nature* at Galleri Opdahl.

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Art Basel, Basel 2026
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Rebecca Ackroyd
Agent of Chaos, 2025
Aluminum cast
133 × 33 × 33 cm
Edition of 3 plus 2 AP (#2/3)
RA014

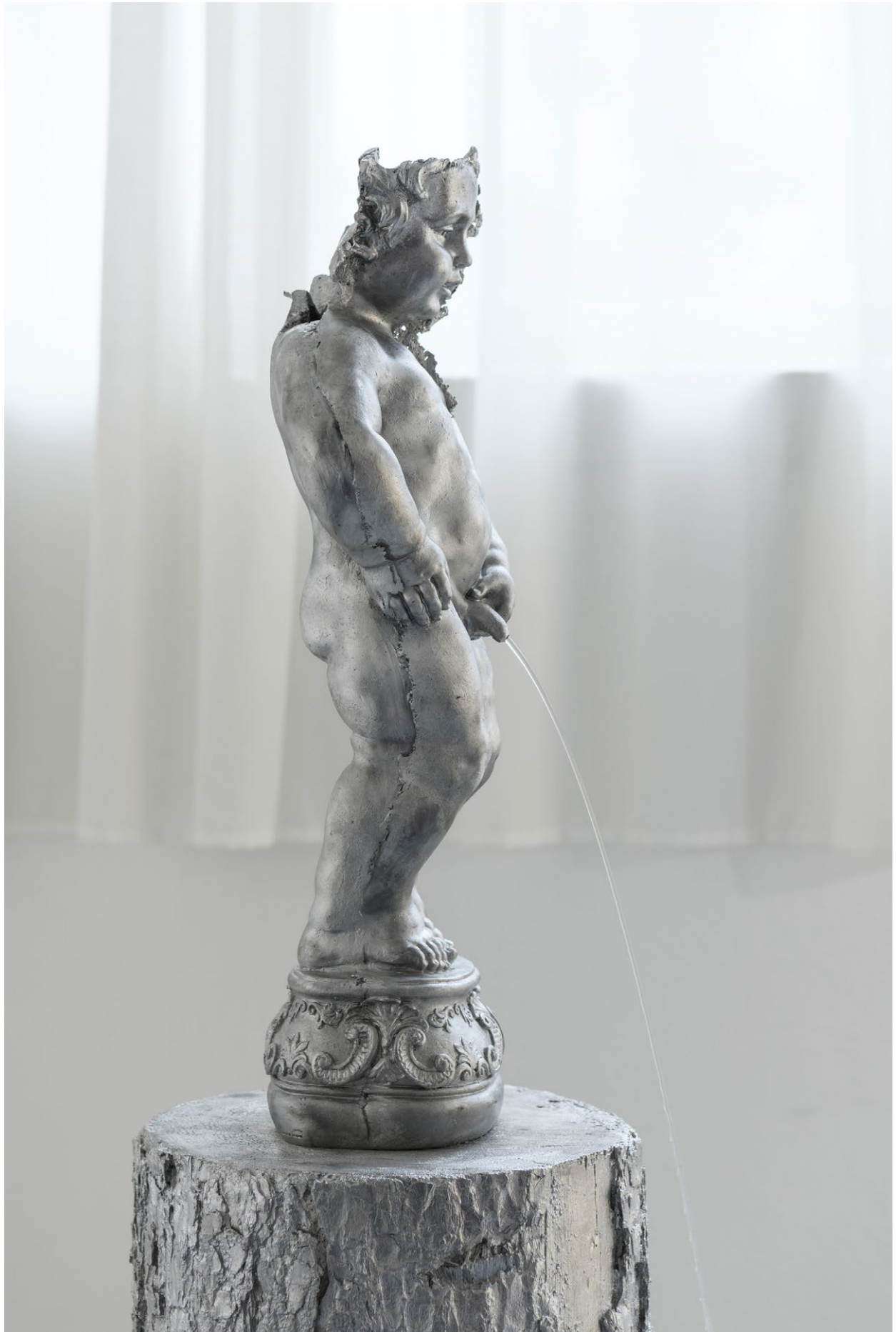
€ 52,000.00 ex. tax



Rebecca Ackroyd, *Agent of Chaos* (detail), 2025



Rebecca Ackroyd, *Agent of Chaos*, 2025



Rebecca Ackroyd, *Agent of Chaos* (detail), 2025

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Rebecca Ackroyd, *Agent of Chaos*, 2025

The original *Manneken Pis* is steeped in myths of resistance and rebellion. This cast replica, cheap and kitsch, deformed through repetition, is impotent of that former power, a joke. The “stand-up” wee is the ultimate penis privilege; the stand-up comedian performs for a live audience, and the sculpture performs both. He represents the basest level of the Manosphere, his small act of rebellion reduced to a one-liner.

The 17th-century bronze trickster has been credited with everything from extinguishing city fires to pissing on enemy troops. He first entered Ackroyd’s life in a Norwegian charity shop, going on to star in *Period Drama* (2023, Kestner Gesellschaft, Hanover) and *Mirror Stage* (Venice Biennale 2024), posed puckishly on a mirror above water bottles filled with what was logically urine, but could also have been extra virgin olive oil. “I liked them as bad actors,” she says, “like Bacchus drinking wine and the Manneken Pis pissing on people’s heads.”

The *Manneken Pis* can be whoever you want him to be. He has another chance to reinvent himself. He has been described as a deranged baby Jesus for all the Christmas shoppers descending on Soho. For Rebecca, he embodies how monuments and statues, like memories, can be warped and altered, some even ending up as kitsch replicas in charity shops. So come and pay your respects. Ponder who he is, how he was made, what he stands for, where he came from. Just don’t ask why. You’ll ruin everything.

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Art Basel, Basel 2026

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Rebecca Ackroyd

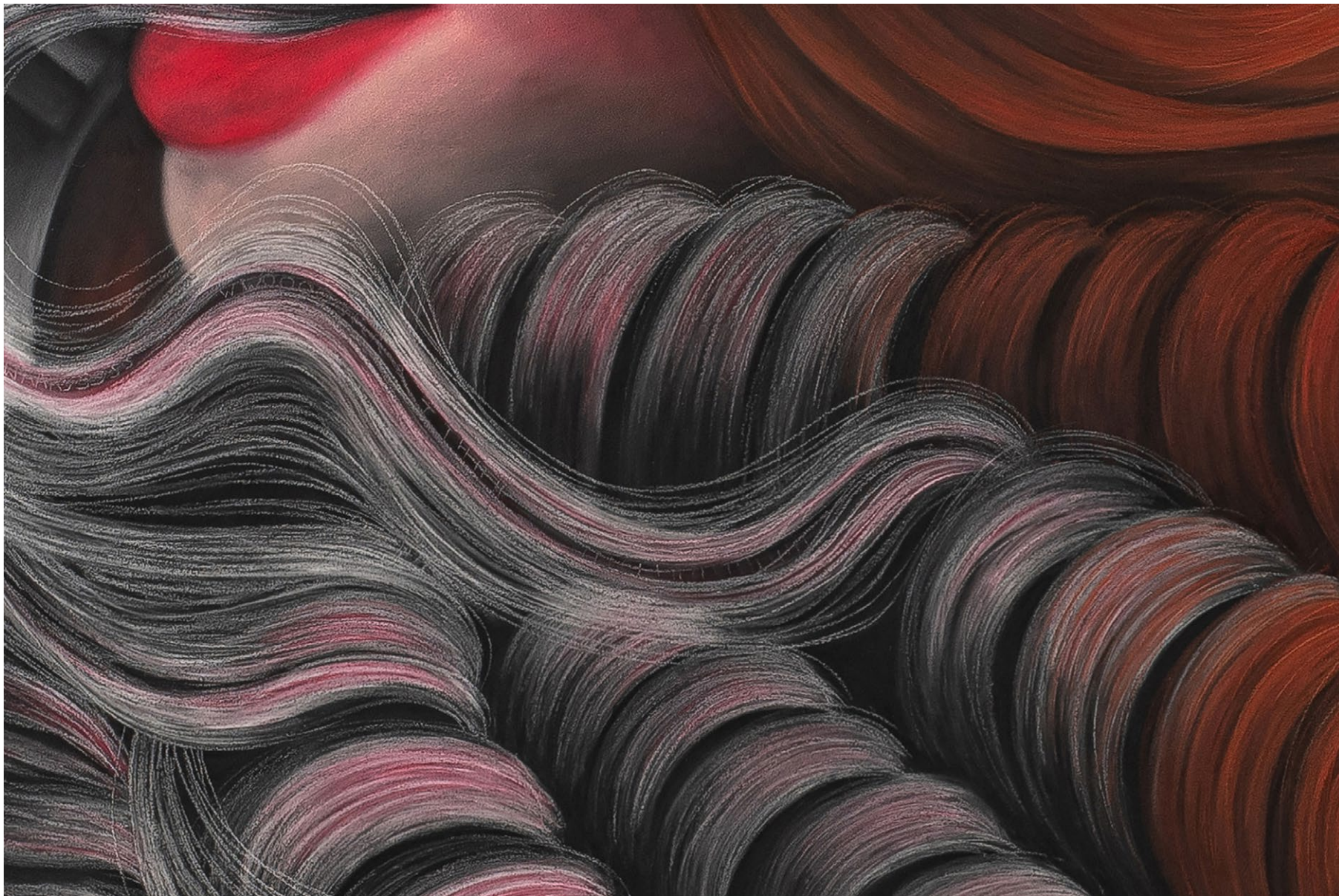
Outpouring, 2023

Gouache, soft pastel on Somerset satin paper

76.5 × 132.5 × 4.5 cm / 30 × 52 ¼ × 1 ¾ in (framed)

RA023

€ 35,000.00 ex. tax



Rebecca Ackroyd, *Outpouring* (detail), 2023

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Rebecca Ackroyd, *Outpouring*, 2023

Rebecca Ackroyd's drawings mine her psychic life for glimmers of collective fantasies. Applying gouache and pastel to Somerset satin paper, a technique unique to Ackroyd's practice, she creates vivid close-ups of body parts behaving strangely and uncanny interiors. In her exhibitions, Ackroyd often hangs these drawings in constellations that create oblique narrative threads suggesting fragments of half-remembered dreams or a film storyboard. The undulating and wild curls that spread throughout her drawings – a favorite symbol of Ackroyd's – call to mind the various social anxieties and desires wrapped up in a woman's hair, from the unruly mane of a witch to the perfectly coiffed do of a pin-up model. In *Outpouring*, a coy femme fatale shows off her lush red curls, which slowly turn into grey smoke that she then inhales. This iconic work of Ackroyd's, previously part of her private collection, is being newly made available at Art Basel.

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Art Basel, Basel 2026
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Judith Hopf
LESS (waiting), 2026
Bricks, cement
102 × 96 × 40 cm / 40 ¼ × 37 ¾ × 15 ¾ in
JH301

€ 55,000.00 ex. tax



Judith Hopf, *LESS (waiting)*, 2026



Judith Hopf, *LESS (waiting)* (detail), 2026



Judith Hopf, *LESS (waiting)* (detail), 2026

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Art Basel, Basel 2026
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Judith Hopf, *LESS (waiting)*, 2026

Judith Hopf uses common construction materials – steel, concrete, brick – to create sculptures that slyly interrogate larger social debates. Often installed in public settings, her sculptures invite us to slow down and contemplate how our bodies occupy the spaces we move through, and how we relate to the people, animals, and buildings within them. In *LESS (waiting)* (2026), Hopf uses traditional bricklaying techniques to give monumental form to the unassuming snail. The sculpture is one of two new snail sculptures, with the other specially commissioned for Manifesta 16, located in Germany's Ruhr, a region with a long history of industrial production. With its raw and unfinished surface, Hopf's snail gestures to that history by proudly exhibiting the meticulous and skilled labor involved in brickwork. At the same time, Hopf mobilizes the snail, an animal that she has previously depicted in films and drawings, to assert the necessity of rethinking society's reliance on endlessly accelerating production. Though the snail is our choice symbol for describing people and processes that are frustratingly slow – "government moves at a snail's pace" – Hopf embraces the snail, who expends little energy and often subsists on the mucus trails left by other snails. Hopf thus transforms the snail into an emblem for changing our relationship to energy, from one of extraction to conservation.

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Maria VMier

Unsolid Grounds [HDK UG West], 2026

Graphite, pigment, India ink, pigmented calligraphy ink, gum arabic, vinyl and acrylic on paper

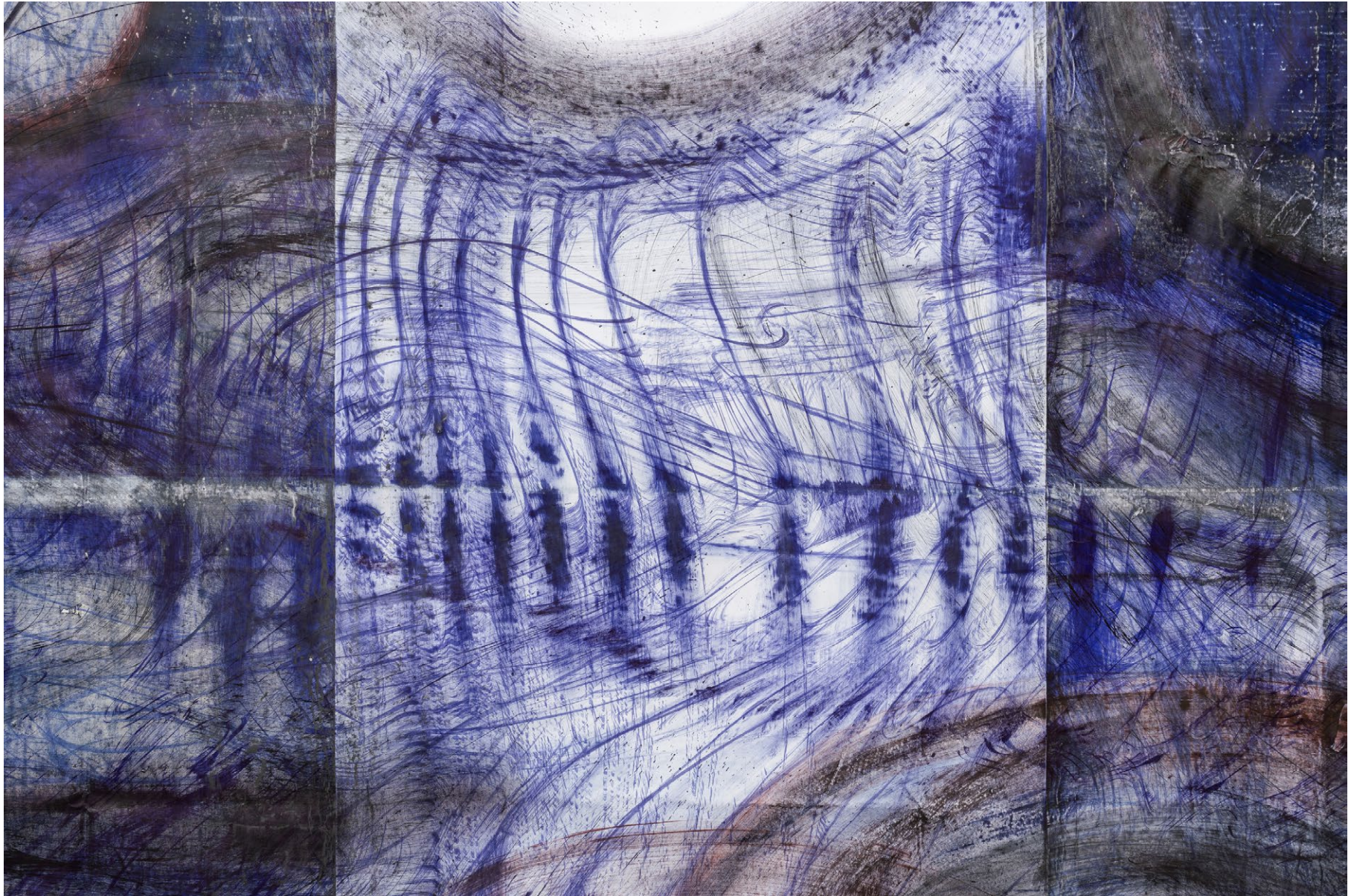
266 × 336 cm / 104 ¾ × 132 ¼ in

MVM063

€ 26,000.00 ex. tax



Maria VMier, *Unsolid Grounds* [HDK UG West], 2026



Maria VMier, *Unsolid Grounds [HDK UG West]* (detail), 2026



Maria VMier, *Unsolid Grounds [HDK UG West]* (detail), 2026

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Maria VMier, *Unsolid Grounds [HDK UG West]*, 2026

Maria VMier's expansive paintings develop over long stretches of time. Inscribing, folding, and cutting massive sheets of paper, VMier builds up complex compositions whose marks evoke both primordial writing gestures and traces left by bodies moving through spaces. *Unsolid Grounds [HDK UG West]* (2026) stems from a new body of work made for VMier's upcoming exhibition at Munich's Haus der Kunst, an institution housed in a building originally constructed by the Nazis to be a museum of German art. VMier's works stage a dialogue with the building's imposing stone construction, considering how the Nazis sought to use architecture as a tool for cultivating an ideal body and self. VMier describes their process as follows: "I take rubbings of the floors of the Haus der Kunst in frottages in order to be able to take them with me to New York, to my studio. The frottages become the ground on which my painting takes place. I want to use painting as a tool to show the stone in its fragility and to transcend the stone into an other. To point toward changeability, right here in the Haus der Kunst, formerly Haus der Deutschen Kunst, which was built for a brutal eternity, seems to me a helpful thought. I want to learn from flow and resistance. To think in turbulences."

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Francis Offman

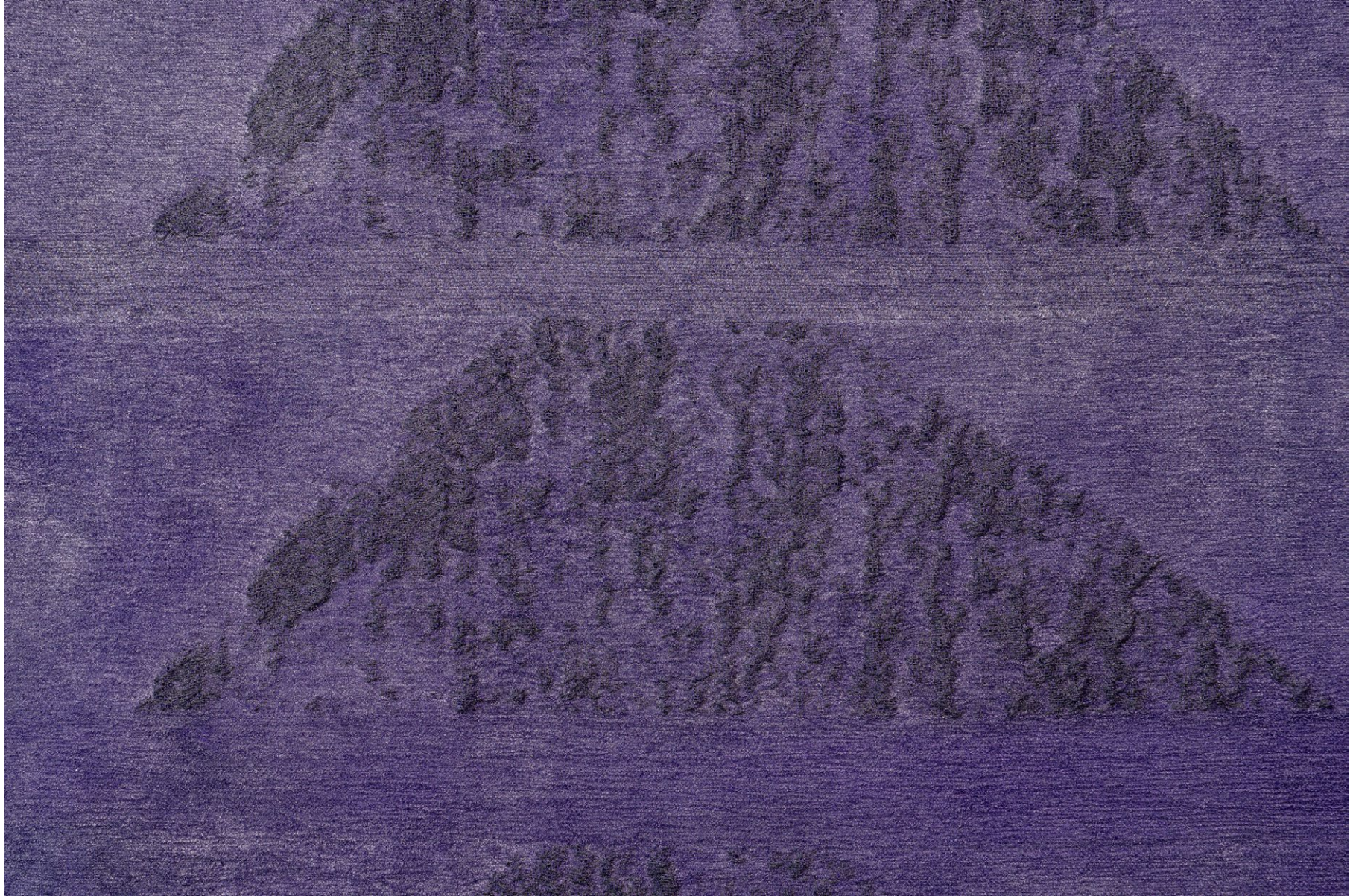
Untitled, 2025-2026

Acrylic, ink, coffee grounds, 100%, acrylic resins on jacquard fabric

273 × 290 cm / 107 ½ × 114 ¼ in

FO023

€ 28,000.00 ex. tax



Francis Offman, *Untitled* (detail), 2025-2026



Francis Offman, *Untitled* (detail), 2025-2026



Francis Offman, *Untitled* (detail), 2025-2026

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Francis Offman, *Untitled* (detail), 2025-2026

In 2024, Francis Offman began collaborating with the Italian weavers L'Arcolaio to use the Jacquard weaving process to render his compositions as textiles. In the course of creating these works, L'Arcolaio makes a number of textile proofs to test the quality of the weaving. Though the proofs are normally discarded, Offman repurposes these fabric scraps to claim them as works of art in their own right, adding a new dimension to his practice's investigation of detritus, recycling, and collage. In this work, Offman has applied a self-made purple mixture to one such proof. The textile's differing materials – cotton, wool, and linen – each react differently to the paint, leading to a lush purple monochrome with a deliberately uneven surface. In the corner, the repeated serial numbers are a reminder of the global trade networks in which these manufactured crafts usually circulate.

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Francis Offman

Untitled, 2025

Acrylic, ink, paper, fiberglass mosquito net, coffee grounds, 100% cotton gauze, Bolognese plaster on line
99.5 × 77 cm / 39 1/4 × 30 1/4 in
FO025

€ 10,000.00 ex. tax



Francis Offman, *Untitled (detail)*, 2025

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Francis Offman, *Untitled*, 2025

Francis Offman's paintings draw together materials and objects that he encounters in his daily life: coffee grounds, bits of plaster, scraps of paper found on the street. Offman arranges these tidbits with brightly colored cut-out shapes to create vibrant abstract compositions. While Offman's process is intuitive and organic, his choice of materials gestures towards geopolitical forces and networks of trade – with coffee, for instance, indexing both his home country of Rwanda, where coffee is grown, and his current residence in Italy, known for its coffee culture. At Art Basel, Deborah Schamoni presents two new works by Offman that further his investigation into abstraction as a space where the personal and the global can meet.

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Maryam Hoseini
Undertow, 2026
Oil, acrylic, ink and color pencil on wood panel
152.4 × 96.5 × 5.1 cm / 60 × 38 × 2 in
MH050

€ 30,000.00 ex. tax



Maryam Hoseini, *Undertow* (detail), 2026



Maryam Hoseini, *Undertow* (detail), 2026



Maryam Hoseini, *Undertow* (detail), 2026

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Maryam Hoseini, *Undertow*, 2026

The paintings of Maryam Hoseini conjure worlds of constant mutability. Glimpses of limbs, flowers, and mountains momentarily bubble up from a field of shifting hues and moods, dissolving into one another before retreating back to the murky depths. *Undertow* (2026) takes its name from those currents that course beneath the surfaces of bodies of water, at once invisible and powerful. Hoseini takes the undertow as a symbol for thinking about how our bodies are caught within webs of forces that obstinately tug on us, making and remaking our selves as we move through the world. A palpable sense of unease reverberates throughout *Undertow*, painted under the shadow of a war waged by the US, where Hoseini currently lives, against Hoseini's homeland of Iran. Patterns of blue and maroon tiles bifurcate figures into fragments that are at once landscape and limb, while smoggy clouds pour out of holes in the colored-pencil background. In the center of it all, a headless being impossibly elongates their arm to clutch at a bulbous breast, belonging to no one. Even in the midst of tumultuous times, there is still pleasure to be had.

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Maryam Hoseini

Elations, 2026

Oil, acrylic, ink and color pencil on wood panel

61 × 132 × 5 cm / 24 × 52 × 2 in

MH054

€ 26,000.00 ex. tax



Maryam Hoseini, *Elations* (detail), 2026



Maryam Hoseini, *Elations* (detail), 2026

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Maryam Hoseini, *Elations*, 2026

In their recent multipanel works, Maryam Hoseini plays with how the form of the triptych creates both order and discord. Though at first, the painting's composition seems symmetrical, its coherence disintegrates the more one looks. Viscous and oily emanations in one panel become faint wisps of smoke in the next; triumphant arcs come to an abrupt end in an abyss of swirling maroon paint. Within this perfect world gone subtly awry are two beings locked in a quasi-dance, their limbs contorted and seamlessly dissolving into each other. Catapulted by desire, they hover above a golden void – perhaps an entry into some other, less damaged realm. Informed by the phenomenology of queer and migrant individuals, Hoseini's paintings prompt us to see the world as always unfinished and shifting, continually being made and remade as our most intimate selves collide and merge with our external surroundings.

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Nicole Wermers
Domestic Tail (black with ginger tips, 9.5m), 2025
Handsewn faux fur tail, polystyrene filling, thread, hose reel
Dimensions variable (55 × 53 × 41 cm with up to 9.5m long tail)
NW018

£ 20,000.00 / € 23,150.00 ex. tax



Nicole Wermers, *Domestic Tail* (black with ginger tips, 9.5m), 2025



Nicole Wermers, *Domestic Tail* (black with ginger tips, 9.5m), 2025

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Nicole Wermers, *Domestic Tail (black with ginger tips, 9.5m)*, 2025

Nicole Wermer's *Domestic Tails* are a series of extendable sculptures consisting of hand sewn faux fur animal tails, that can be rolled up on a hose reel or a wall mounted hanger, but also expand up to 20 metres across the floor.

Like recent figurative works in plaster and clay such as the large *Reclining Females*, the model sized *Proposals for a Monument to a Reclining Female!*, or the *Fainters*, her *Domestic Tails* challenge the classical verticality of sculpture, which is often connoted as masculine and allied with connotations of social distinction. The *Domestic Tails* when unspooling from their dispenser create sculptural lines running across rooms and across thresholds. They reference invisible infrastructures, such as electricity cables or water pipes, but also spatial hierarchies that domestic animals, in particular, find easy to overcome. The inclination of such animals is to reach out into space – here they are represented as tails, which stand for connections made between differing spaces and times, and for the possibility of moving beyond clear boundaries.

Domestic Tail (black with ginger tips, 9.5m) presents a “realistic” fur tail coiled up around a readymade industrial hose reel – at once a utilitarian gadget and a cartoonish stage prop.

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Nicole Wermers
Domestic Tail (blue, white tip, 14m), 2025
Handsewn faux fur tail, polystyrene filling, thread, hose reel
Dimensions variable (122 × 44 × 30 cm with up to 14 m long tail)
NW017

£ 22,000.00 / € 25,500.00 ex. tax



Nicole Wermers, *Domestic Tail* (blue, white tip, 14m), 2025



Nicole Wermers, *Domestic Tail (blue, white tip, 14m)* (detail), 2025



Nicole Wermers, *Domestic Tail (blue, white tip, 14m)* (detail), 2025

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Nicole Wermers, *Domestic Tail (blue, white tip, 14m)*, 2025

Domestic Tail (blue, white tip, 14m) is one of only three in a “fun” color – blue – recalling cartoon pet tails like those of the iconic Tom and Jerry, whose bodies expand and distort on a frequent basis in line with the comic narrative.

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Kabinett
Bracha L. Ettinger

Deborah Schamoni devotes its Kabinett presentation to Bracha L. Ettinger for an intimate experience of a select group of Ettinger's key works. Rooted in an unflinching search for beauty, meaning, and humanity, her densely layered yet ethereal surfaces channel personal memories and historic atrocities through mythical feminine figures such as Medusa or Eurydice. The compact paintings function like portals, drawing the viewer into luminous, unstable spaces in which traces of bodies, histories, and psychic encounters emerge through accumulative layers of marks, color, and light. The installation follows Ettinger's recent solo exhibitions at the Centre Pompidou, Paris, Düsseldorf's K21, and her project at Hotel Metropole during the opening week of the Venice Biennial.

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Bracha L. Ettinger
Angel of Carriance – Medusa n.1, 2017-2023
Oil on canvas
50 × 50 cm / 19 ³/₄ × 19 ³/₄ in
BLE016

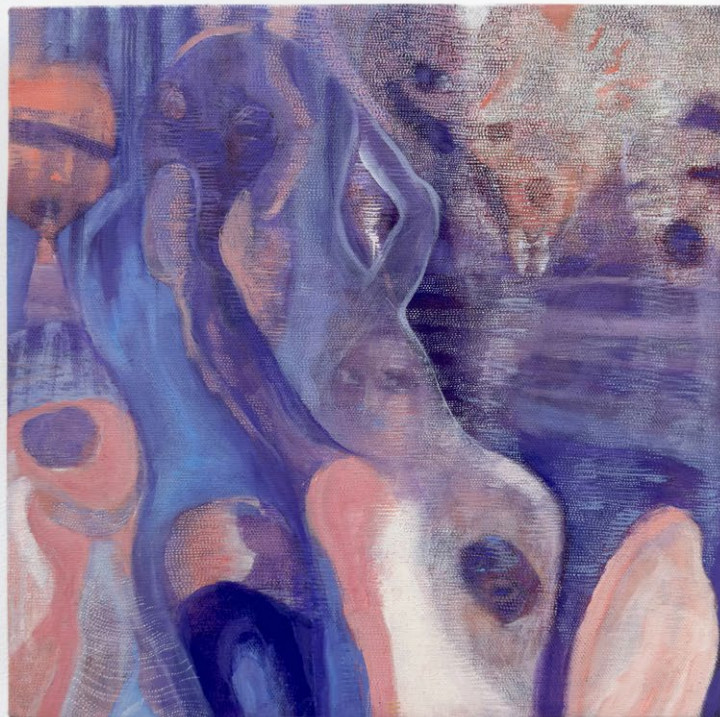
Price upon request

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Bracha L. Ettinger, *Angel of Carriance, Medusa n.1.*, 2017-2023.

A deviation from the overused term “care”. Carriance. Bracha L. Ettinger attempts something different – drawing on her thinking and writing as a psychoanalyst – and as an artist. A holding-with, a “caring for the suffering of the other and carrying the weight of the world and its memory” which has “to be rebirthed again and again through laboring in a repeated working-through.” The titling of Ettinger’s series proposes an angel for this kind of rebirth, slowly turning images of horror into compassion. Not empathy – which would require identification, but “compassion beyond empathy” towards the pain of any other through the “nonviolent encounters with transformed traces of violence [...]”

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Bracha L. Ettinger
Eurydice n.58, 2019-2022
Oil on canvas
30 × 30 cm / 11 ³/₄ × 11 ³/₄ in
BLE014

Price upon request

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Bracha L. Ettinger, *Eurydice n.58*, 2019-2022

Bracha L. Ettinger returns to the movement between trauma and healing revealed in this series in her oil paintings where literary, mythic and biblical figures conjoin with the tragic Eurydice, whether she is named or not. Whilst the earlier Eurydices were executed through a combination of oil paint, photocopied dust and mixed media, these more recent works move more firmly towards the direct application of oil paint to the canvas.

The painting continues Bracha's project of compassionate lamentation, reminding us of the distraught, sorrowing mother who holds her beloved, dead son in her arms in the Pietàs of Michelangelo, Giovanni Bellini, Luis de Morales and El Greco. The foreshortened perspectival space, huddling figures, ominous shadowed sky and steely blue tones infusing the pearlized skin of the dead Christ's body in El Greco's *Pietà* (1578-1614) both conduct and amplify the air of abject, oppressive despair that permeates this image depicting the loss of a singular son.

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Bracha L. Ettinger
Annunciation-Birthing-Pieta n.1, 2017-2021
Oil on canvas
20 × 20 cm / 7 7/8 × 7 7/8 in
BLE013

Price upon request

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Bracha L. Ettinger, *Annunciation-Birthing-Pieta n.1*, 2017-2021

Bracha L. Ettinger's work *Annunciation-Birthing-Pieta* differs from the previous painting by the range of colors spanning from pink to purple. The image of Mary harkens back to one of the Eurydice figures in an earlier series and the angel in the Gospel of Luke becomes a female, a mother, the [female] angel of carriage. Thus, Mary/Eurydice receives the news from a mother, and the good tidings themselves, the information about new life being created in the female body, becomes a connection between two women. From this connection – information passed from mother to mother, conveyed by generations of women about life and death – comes Mary's reply: "I am ready".

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Bracha L. Ettinger
Eurydice Pietà n°2, 2018
India ink, carbon tuner, pigment and ashes, pen on paper
36 × 24 cm / 14 1/8 × 9 1/2 in
BLE012

Price upon request

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Bracha L. Ettinger, *Eurydice Pietà n°2*, 2018

Made over the course of a year with layers of pencil, pen, and acrylic paint, seeks to transfer the matter of memory—personal and historical trauma into a visual plane of aesthetics. Looking at the act of self-recognition for the feminine subject from the act of maternal care, the work draws from her research in psychoanalysis, aesthetic and ethical philosophy, and exists as a form of visual testimony.

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Rebecca Ackroyd (b. 1987, Cheltenham, Gloucestershire, UK) lives and works in Berlin.

Rebecca Ackroyd's work toys with the discipline of sculpture, as processes are dissected to their bare bones in a diverse language of making that questions relationships between drawing, abstraction, and figuration. Her practice delves into subtle examinations of human bodies, subconscious memory, and dimensions of sexuality in space, synthesizing abstraction and figuration into a coherent but enigmatic language often materialized in complex installations and body-like sculptures. Larger than life, sculptures of legs made from chicken wire and plaster bandage confront the viewer with their stark rawness. The overtly feminine collides with abstract architecture, producing dream-like landscapes populated by ambiguously gendered figures, ubiquitous objects, and uncanny spatial encounters. Through painting, sculpture, and installation, Ackroyd stages clashes between narrative fragments, bodily presence, displacement, and cultural memory.

In 2024, Ackroyd presented a solo exhibition as a Collateral Event of the 60th International Art Exhibition – La Biennale di Venezia, at Fondaco Marcello, Venice, presented by Kestner Gesellschaft. In 2023, Musée d'art contemporain de Lyon presented her first monographic exhibition in France, centered around a work originally created for the 15th Lyon Biennale in 2019, which subsequently entered the macLYON collection.

Her work has been the subject of solo and duo exhibitions at Galleri Opdahl, Stavanger (2026); Ginny on Frederick, London (2025); Cabaret Voltaire, Zurich (2025); Haus Schulz, Berlin (2024); La Biennale di Venezia, Venice (2024); Kestner Gesellschaft, Hannover (2023); Peres Projects, Seoul (2022); Peres Projects, Berlin (2021); Galleri Opdahl, Stavanger (2020); and Deborah Schamoni, Munich (upcoming September 2026).

Ackroyd has additionally participated in group exhibitions, biennials, and institutional projects at Stavanger Secession, Stavanger (2026); Musée d'art contemporain de Lyon, Lyon (2023); The Stanley & Audrey Burton Gallery, Leeds (2023); Mead Gallery, Warwick Arts Centre, Coventry (2023); CAPC musée d'art contemporain de Bordeaux, Bordeaux (2023); Aïshti Foundation, Beirut (2022); Städtische Galerie Wolfsburg, Wolfsburg (2021); Fondazione Pomodoro, Milan (2019); the 15th Lyon Biennale, Lyon (2019); Braunsfelder, Cologne (2018); Zabłudowicz Collection, London (2017); Studio Voltaire, London (2016); Whitechapel Gallery, London (2015); and ICA, London (2013), among others.

Works by Ackroyd are part of public and private collections worldwide, including

Musée d'art contemporain de Lyon, Lyon
Sifang Art Museum, Nanjing
Stahl Collection, Norrköping
The Bunker Art Collection, Palm Beach
The Emergent Art Foundation, Beirut
Tony and Elham Salamé Collection, Beirut
Zabłudowicz Collection, London

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Judith Hopf (b. 1969, Karlsruhe, DE) lives and works in Berlin.

Since the 1990s, Judith Hopf has developed a distinctive artistic language that spans sculpture, film, drawing, performance, and stage design. In her works, Hopf addresses social inscriptions and power structures in political and private realms, as well as the impact of visible and invisible architectures, technologies, and objects on the human body and its movements. Often referencing everyday as well as modernist and postmodernist aesthetics, and employing materials such as brick, concrete, and ceramic, her works challenge habitual views, representations, and behaviors.

In 2015, Hopf received the first Ruth Baumgarte Art Award, having previously been awarded the Gasag Art Prize in Berlin in 2003. She has received grants and fellowships including a Villa Aurora Artist-in-Residence grant in Los Angeles and a Kunststiftung Baden-Württemberg grant. She was Professor of Fine Arts at Städtelschule, Staatliche Hochschule für Bildende Kunst, Frankfurt am Main, from 2008 until 2025, and is currently Professor of Sculpture at Hochschule für Bildende Künste Dresden. In 2026, Hopf will be part of the 16th Manifesta.

Her work has been the subject of solo exhibitions at Alf Lechner Museum, Ingolstadt (2026); Deborah Schamoni, Munich (2025); kaufmann repetto, New York (2024); Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2023); Bétonsalon – centre d’art et de recherche and FRAC île-de-france, Paris (2022); Metro Pictures, New York (2019); Statens Museum for Kunst, Copenhagen (2018); KW Institute for Contemporary Art, Berlin (2018); Hammer Museum, Los Angeles (2017); Museion, Bolzano (2016); PRAXES Center for Contemporary Art, Berlin (2014); Kunsthalle Lingen (2013); Studio Voltaire, London (2013); Fondazione Morra Greco, Naples (2013); Malmö Konsthall, Malmö (2012); and Grazer Kunstverein, Graz (2012) among others.

Hopf has additionally participated in group exhibitions, biennials, and institutional projects at Skulpturenpark Köln, Cologne (2024); Una Boccata d’Arte, Aquileia (2023); DESTE Foundation, Hydra (2023); Capc – Musée d’art contemporain de Bordeaux (2023); Museum MMK für Moderne Kunst, Frankfurt am Main (2021); La Biennale de Montréal (2016); the 8th Liverpool Biennial (2014); dOCUMENTA (13), Kassel (2012); Tate Modern, London (2008); and the Museum of Contemporary Art Chicago (2005), among others.

Works by Hopf are held in the public collections of

Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland
Städtische Galerie im Lenbachhaus, Munich
Staatsgalerie Stuttgart
Statens Museum for Kunst, National Gallery of Denmark, Copenhagen
FRAC île-de-france, Paris
mumok, Vienna
Sammlung Deutsche Bank, Frankfurt am Main
Museion, Bolzano
The Syz Collection, Switzerland
Museum of Contemporary Art Chicago
Hammer Museum, Los Angeles
MADRE – museo d’arte contemporanea Donnaregina, Naples
KADIST, Paris, among others.

Hopf’s public projects include *Hand and Foot for Milan*, ArtLine Milano – Parco d’Arte Contemporanea, Milan (2017–2018), and *A Line*, an artistic interpretation of the public space in front of Scandinavi-um Arena, Gothenburg (2017)

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Maryam Hoseini (b. 1988, Tehran, IR) lives and works in New York.

Maryam Hoseini's practice explores fragmented embodiment, spatial disruption, and architectures of intimacy. Working across painting, drawing, and multi-panel installation, they construct liminal worlds in which bodies move between legibility and disappearance. Their works often use acrylic, ink, pencil, and oil on shaped wood panels, developing fragmented figures and architectural spaces that address gender, sexuality, desire, violence, and diasporic experience. Hoseini's paintings move between abstraction and figuration, proposing bodily forms that resist fixed or binary representation.

In 2026, Hoseini's work was presented in a solo project at Art Basel Qatar with Green Art Gallery. In 2016, they received the Luminarts Visual Arts Fellowship in Chicago, and in 2014 they received the New Artist Society and Full Merit Scholarship from the School of the Art Institute of Chicago, as well as a Merit Scholarship and Fellowship from Bard College. They currently co-chair the MFA painting program at Bard College.

Their work has been the subject of solo and two-person exhibitions at Deborah Schamoni, Munich (2026); Green Art Gallery, Dubai (2025); High Art, Paris (2022); Green Art Gallery, Dubai (2020); Rachel Uffner Gallery, New York (2020); MoMA PS1, New York (2018); and Rachel Uffner Gallery, New York (2017).

Hoseini has additionally participated in group exhibitions, biennials, and institutional projects at SITE Santa Fe, Santa Fe (2025); carlier | gebauer, Berlin (2025); Museu de Arte de São Paulo, São Paulo (2025, 2024); Zeyrek Çinili Hamam, Istanbul (2023); The Aldrich Contemporary Art Museum, Ridgefield (2022); New Museum, New York (2021); A Space For Monsters, Philadelphia (2021); Deborah Schamoni, Munich (2020); The Shed, New York (2019); Ruya Maps, Venice (2019); 56 Henry, New York (2019); Heaven Gallery, Chicago (2017); Gallery Kayafas, Boston (2017); MoMA PS1, New York (2016); and the Union League Club of Chicago (2016), among others.

Works by Hoseini are held in the public collections of

KADIST Foundation, Paris and San Francisco
Kistefos Museum, Jevnaker
Xiao Museum of Contemporary Art, Rizhao
York Art Gallery, York

Their curatorial and public-facing projects include *She Models for Her*, co-curated by Maryam Hoseini at The Shed, New York (2019), and *Other Hours*, co-curated at 601Artspace, New York (2017).

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Maria VMier (b. 1985, Passau, DE) lives and works in Munich and New York.

Painting lies at the core of Maria VMier's practice, evolving from writing gestures and intricate, idiosyncratic mark-making into complex formations that seem to be constantly in motion. For VMier, painting is less a site of reification or expression than a practice of research, experience, and (un)learning. Their multidisciplinary practice encompasses context-specific and community-building work, as well as installations, artist books, and objects. Central to their work is the body as a tool of knowledge, a site of political struggle and joy. Recurring themes include the conditions of artistic work, the dynamics of power and desire, institutions as malleable structures, nature, the invisible, and the unknown.

Since 2013, VMier has co-run the artists' book publisher Hammann von Mier Verlag with Stefanie Hammann, and since 2017 they have been part of the collective Ruine München with Leo Heinik and Jan Erbeling. VMier was on the committee of the municipal art space FLORIDA Lothringer 13 from 2019 until 2022 and was part of the exhibition jury of the BBK Munich and Upper Bavaria between 2017 and 2020. Their work, whether solo or in collaboration, has been honored with awards including the Kunstförderpreis für Bildende Kunst Bayern and the FLAT Prize-CRT Art Foundation in Turin. In 2022, VMier received the Bayerischer Staatsförderpreis für Bildende Kunst and a DAAD postgraduate scholarship for New York. In 2021, Ruine München received the Preis der Stadt München für Galerien und Offspaces. In 2020, VMier received the Förderpreis für Bildende Kunst of the City of Munich, and in 2017, Hammann von Mier received the FLAT Prize-CRT Art Foundation.

Their work has been the subject of solo exhibitions at Haus der Kunst, Munich (upcoming June 2026); Loggia, Vienna (2026); Deborah Schamoni, Munich (2025); Pinakothek der Moderne, Munich (2024); Museum Brandhorst, Munich (2024, 2022); strobe, New York (2022); Galerie Françoise Heitsch, Munich (2022); and Artothek, Munich (2020).

VMier has additionally participated in group exhibitions, biennials, and institutional projects at Bard College, Annandale-on-Hudson, New York (2025); Kunstverein Nürnberg, Nuremberg (2025); Galerie Thoman, Vienna (2025); Clages, Cologne (2025); MoMA PS1, New York (2024); Anonymous Gallery, New York (2024); Andrew Reed Gallery, Miami (2024); Lothringer 13, Munich (2023/24); Public Art München, Munich (2023); Spencer Brownstone Gallery, New York (2023); Galerie der Künstler*innen, Munich (2023); ABR Contemporary, Miami (2022); House of Spouse, Vienna (2022); BOAN Art Space, Seoul (2020); Lenbachhaus, Munich (2020); Schaulager, Basel (2020); Lothringer 13, Munich (2020); Haus der Kunst, Munich (2019); Kölnischer Kunstverein, Cologne (2019); Golden Pudel Club, Hamburg (2019); FRAC Champagne-Ardenne, Reims (2019); Weserburg Museum für Moderne Kunst, Bremen (2017); HGB Leipzig (2017); Kunstverein München, Munich (2014); Museum für Angewandte Kunst, Vienna (2011); and Haus der Kunst, Munich (2013), among others.

Their works are included in the public collections of

Pinakothek der Moderne, Munich
Museum Brandhorst, Munich
Städtische Galerie im Lenbachhaus, Munich

Their public and self-organized projects include Ruine München, co-run with Leo Heinik and Jan Erbeling since 2017; Hammann von Mier Verlag, co-run with Stefanie Hammann since 2013; FLORIDA Lothringer 13, where VMier was part of the curatorial direction from 2019 to 2022; Ruine München Companions, commissioned by Public Art München SOLO 2023; and a new commission for Haus der Kunst, Munich, unfolding across multiple sites within the building from 2026 to 2027.

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Francis Offman (b. 1987, Butare, RW) lives and works in Bologna.

Francis Offman's work reflects the ecology of the materials he uses, weaving together personal memories, geohistorical narratives, and material traces. His unstretched canvases with irregular contours combine vivid, flat fields of color with collaged fragments of paper, including salvaged materials such as bread wrappers and shoebox papers, which enter the compositions like ruptures, wounds, or provisional grounds. Materials such as plaster from Bologna and coffee, referring to Rwanda and its networks of circulation, connect his works to specific places, histories, and exchanges. Offman's practice balances a culture of remembrance on personal, collective, and material levels, producing fragile, dynamic compositions that suggest landscape, memory, and identity without resolving into fixed images.

In 2024, Offman was awarded the Arcolaio Art Prize in Castelbasso and was shortlisted for the Norval Sovereign African Art Prize in Cape Town. In 2023, he was resident at Gasworks, London, and received a Visual Arts Fellowship at Civitella Ranieri Center, Umbertide. In 2021, he received the Agitu Ideo Gudeta Fellowship / LIVE WORKS Performance Act Award, coordinated by Razzismo Brutta Storia, Centrale Fies and Black History Month Florence. In 2020, he was winner of the Emilia-Romagna Region Award to support and promote contemporary art, finalist of the Premio Francesco Fabbri per le Arti Contemporanee, received an honorable mention at Premio Combat Prize, and participated in the Nuovo Forno del Pane residency at MAMbo, Bologna. In 2019, he was awarded the Zucchelli Prize scholarship.

His work has been the subject of solo and duo exhibitions at Castello San Basilio, Matera (2025); Secession, Vienna (2025); Blank projects, Cape Town (2025); Mead Gallery, Warwick Arts Centre, Coventry (2024); La Società delle Api / Le Quai, Monaco (2024); Deborah Schamoni, Munich (2024); Herald St, London (2023, 2021); and Baleno International, Rome (2021), among others.

Offman has additionally participated in group exhibitions, biennials, and institutional projects at Villa delle Rose, Bologna (2026); Palazzo Gotico, Piacenza (2026); Gihanga Institute of Contemporary Art, Kigali (2025); Museo della Permanente, Milan (2025); Taxispalais Kunsthalle Tirol, Innsbruck (2025); Encounter, Lisbon (2025); Merano Arte, Merano (2024); DEO, Vessa Medieval Village, Chios (2024); David Zwirner, London (2024); Triennale Milano, Milan (2023); Tate Liverpool / Liverpool Biennial, Liverpool (2023); Fondazione Memmo, Rome (2023); Castello di Rivoli Museo d'Arte Contemporanea, Rivoli (2022); Museum Dhondt-Dhaenens, Deurle (2022); and Museo MAGA, Gallarate (2021), among others.

His works are included in the public collections of:

Castello di Rivoli Museo d'Arte Contemporanea, Turin
FRAC Bretagne, Rennes
Museo delle Civiltà, Rome
MAMbo Museo d'Arte Moderna di Bologna, Bologna
The University of Warwick Art Collection, Coventry
The Hammer Museum, Los Angeles
Städtische Galerie im Lenbachhaus, Munich
Kunsthalle Bielefeld, Bielefeld

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Nicole Wermers (b. 1971, Emsdetten, DE) lives and works in London.

For over two decades, Nicole Wermers has explored the physical and structural hierarchies of urban space in relation to the bodies, both present and absent, subjected by them, drawing on references from art history and vernacular culture. Her characteristically evocative and slyly humorous work often challenges the classical, and male-associated, vertical trajectory of sculpture. Combining and reconfiguring familiar objects into new material forms, Wermers addresses the structures of ritualised social relations and the material objects through which these associations are communicated.

In 2024, Wermers was the recipient of the Helmut-Kraft-Foundation Prize for Fine Arts as well as the Arts Council Acquisition Prize. She was awarded the Rome Prize of the German Academy Villa Massimo, Rome, in 2012. In 2015, Wermers was nominated for the Turner Prize. Since 2017, she has been Professor of Sculpture at the Academy of Fine Arts in Munich.

Her work has been the subject of solo exhibitions and commissions at Lismore Castle Arts, Lismore (2025); The Common Guild, Glasgow (2024); Kunsthau Glarus, Glarus (2022); Kunstverein in Hamburg, Hamburg (2018); Tate Britain, London (2013); Villa Massimo / German Academy, Rome (2012); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2011); Aspen Art Museum, Aspen (2007); Camden Arts Centre, London (2006); and Secession, Vienna (2004).

Wermers has additionally participated in group exhibitions, biennials, and institutional projects at Albertina, Vienna (2026); Städtische Galerie im Lenbachhaus, Munich (2025); Tate Britain, London (2025); Kölnischer Kunstverein, Cologne (2025); Kunsthalle Emden (2024); Tank Shanghai (2020); Hamburger Bahnhof – Museum für Gegenwart, Berlin (2020); MACRO, Rome (2020); Hayward Gallery, London; Kunsthalle Wien, Vienna; MUDAM Luxembourg; Bundeskunsthalle Bonn; and Galerie der Gegenwart / Hamburger Kunsthalle, Hamburg, among others.

Works by Wermers are in the public collections of:

Tate, London
Museum Ludwig, Cologne
MMK Museum für Moderne Kunst, Frankfurt
Städtische Galerie im Lenbachhaus, Munich
Sammlung Verbund, Vienna
Orange County Museum of Art, Santa Ana
Galerie der Gegenwart / Kunsthalle Hamburg
Sammlung Stiftung Kunsthalle, Kunstmuseum Bern
Bard College, Annandale-on-Hudson, New York
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Berlin
Government Art Collection, London British Council Collection, London Arts Council Collection, London / New York City
Kunstmuseum Ravensburg Karl-Ernst Osthaus Museum, Hagen
DGZ Bank Collection, Düsseldorf
Sammlung Museum Weserburg, Bremen
Museum Brandhorst, Munich
Fondazione Halevim, Milan

Her public sculpture *Emscher Folly* (2022) is permanently installed as part of the Emscher Kunstweg in Duisburg, Germany.

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Bracha L. Ettinger (b. 1948, Tel Aviv) lives and works in Tel Aviv and Paris.

Bracha L. Ettinger is an internationally acclaimed visual artist, feminist theorist, psychoanalyst, and philosopher whose practice unfolds between painting, drawing, writing, and psychoanalytic theory. Since the early 1980s, she has developed a distinctive visual language rooted in layered processes involving photocopy transfer, oil painting, ink, ash, and archival imagery. Her works revolve around themes of memory, trauma, femininity, compassion, and witnessing, often drawing on mythological female figures such as Eurydice, Medusa, Ophelia, Persephone, and Pietà. Central to her artistic and theoretical practice is the development of “matrixial theory,” which proposes a trans-subjective sphere of shared affect, vulnerability, and co-emergence. Her paintings and notebooks move between abstraction and figuration, creating luminous, unstable spaces in which traces of bodies, histories, and psychic encounters emerge through accumulative layers of marks, color, and light.

In the past years, Bracha L. Ettinger’s work has been the subject of major institutional exhibitions including *Bracha Lichtenberg Ettinger* at K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and *Eurydice—Kaddish—Medusa* at Centre Pompidou, Paris. In 2023, Castello di Rivoli, Turin, presented Bracha’s Notebooks, alongside her participation in *Espressioni. The Proposition*. In 2018, Bracha L. Ettinger presented a solo project at the Kochi-Muziris Biennale, following her participation in the Istanbul Biennial in 2015. Alongside her artistic practice, she continues to work as a psychoanalyst and theorist, and is internationally recognized as the founder of matrixial theory.

Her work has been the subject of solo exhibitions at K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2025); Centre Pompidou, Paris (2024); Castello di Rivoli, Turin (2023); UB Anderson Gallery, University at Buffalo, New York (2018); Musée des Beaux-Arts d’Angers (2011); Fundació Antoni Tàpies, Barcelona (2010); Freud Museum, London (2009); Museum of Contemporary Art Kiasma, Helsinki (2006); The Drawing Center, New York (2001); Palais des Beaux-Arts, Brussels (2000); Israel Museum, Jerusalem (1995); and Modern Art Oxford (1993), among others.

Her work has additionally been presented in group exhibitions, biennials, and institutional projects at Castello di Rivoli, Turin; The Warehouse, Dallas (2021); Kochi-Muziris Biennale (2018); Istanbul Biennial (2015); Centre Pompidou, Paris (2024); Stedelijk Museum, Amsterdam (1997); Whitechapel Gallery, London (1996); ICA Boston (1996); Villa Medici, Rome (1999); Royal Museum of Fine Arts, Antwerp (2026); Gothenburg Museum of Art (2003); Art Gallery of New South Wales, Sydney (1997); Art Gallery of Western Australia, Perth (1997); and Tel Aviv Museum of Art (1990, 1991), among others.

Ettinger’s works are included in major international museum and public collections including

Centre Pompidou, Paris
Israel Museum, Jerusalem
Stedelijk Museum, Amsterdam
Kiasma Museum of Contemporary Art, Helsinki
Whitechapel Gallery, London
National Museum of Women in the Arts, Washington
ICA Boston
Tel Aviv Museum of Art
Art Gallery of New South Wales, Sydney
Art Gallery of Western Australia, Perth
Royal Museum of Fine Arts, Antwerp
Gothenburg Museum of Art

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