

**GALLERIA CONTINUA**  
SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

**AT**  
**TEFAF NEW YORK**  
**2026**

MAY 15–19  
BOOTH 323

**ADEL ABDESSEMED**

**AI WEIWEI**

**JUAN ARAUJO**

**YOAN CAPOTE**

**LORIS CECCHINI**

**BERLINDE DE BRUYCKERE**

**EVA JOSPIN**

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**MICHELANGELO PISTOLETTO**

**HIROSHI SUGIMOTO**

**HANK WILLIS THOMAS**

# ADEL ABDESSEMED

Born in Constantine, Algeria in 1971, he lives and works in Paris, France.

Adel Abdessemed embraces a wide variety of media, including drawing, sculpture, performance, video and installation. His work often deals with the themes of war, violence and religion and is characterised by brutal imagery that attempts to depict the inherent violence of the contemporary world.

Memory, trauma, conflagration, intoxication, and lucidity: French artist of Berber origin, Adel Abdessemed has been building a committed and incandescent body of work for more than thirty years, which has quickly found an echo on the international scene.

He fled Algeria after the beginning of the 1992 civil war, taking with him the memory of the war and the range of atrocities. "I've experienced very directly the violence that I talk about. Even today, the wounds remain open and the questions unanswered: the arson, the rapes, the unpunished murders." As the writer Kamel Daoud says about Adel Abdessemed: "You have to come from a country of origin like Adel's, with still alive terrible symbols, capable of real life and death, to understand that the artist's indignation is a necessity, rather than an aesthetic."

Once in France, he studied at the École nationale supérieure des Beaux-Arts in Lyon. Steeped in classical culture, literature and poetry, and with a passion for music, Abdessemed has appropriated various media and languages to make art the place where a society exposes its violence and fragility. Kounellis asserts that his vehemence is a bulwark against conformism and the uniformity of the bien-pensance.

It is this need to mix all forms of cultural expression that has led him to collaborate with writers and poets such as Hélène Cixous, Julia Kristeva, Christophe Ono-dit-Biot, Adonis, with whom he has published several joint works, but also architects such as Jean Nouvel and Jean Michel Wilmotte.

In the eighteenth century, Lessing made the cry the unrepresentable in art and the taboo of all visual arts. Through his work, Abdessemed has turned art into an organ of collective cry: an exercise in freedom, an exhortation to free ourselves once and for all from our barbarism.

Since Abdessemed's first solo exhibition in 2001, he has had others at: PS1/MoMA, New York; MIT List Visual Arts Center, Cambridge, MA, USA; CNAC - Le Magasin (Centre National d'Art Contemporain), Grenoble, France; Parasol unit, London; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Centre Pompidou, Paris (Adel Abdessemed Je suis innocent, 2012); CAC, Málaga, Spain; Montreal Museum of Fine Arts, Canada (Adel Abdessemed: Conflict, 2017); Otchi Tchiornie at MAC's, Grand-Hornu, Belgium; L'Antidote at MAC, Musée d'Art Contemporain, Lyon, France .

Adel Abdessemed's work has been shown at the Venice Biennale three times (2003, 2009, 2015), as well as at the Biennial of Istanbul (2017), Havana (2009), Gwangju (2008), Lyon (2007) and São Paulo (2006). In 2017 he participated in the Triennale di Milano The Restless Earth and the Oku-Noto Triennale in Japan.

In 2020 the artist exhibited at the Fondation Louis Vuitton, Paris as part of the group show Crossing Views, and in March 2022 he inaugurated "An Imperial Message", a major solo show over five floors at Rockbund Museum, Shanghai.



**HAT**

2010  
razor wire  
11,4 x 42,5 x 31,8 cm  
4.48 x 16.73 x 12.51 in  
unique work

**ADEL ABDESSEMED**



## ADEL ABDESSEMED

### HAT

Made with the double-edged razor wire used in US prisons and employed by Abdessemed in other works, this cowboy hat comes across as a heightened symbol of the aggressive, conquering culture of late nineteenth-century colonizers. It could also be viewed as a sign of our modern obsession with border fences, indeed with the super-protected gated communities so common in the United States. Made by winding a single strand of steel, Hat is fascinating for the simple elegance of its design, raising the question of the

connection between violence and beauty. The work must be installed with simple fishing line 1.72 m above the ground, corresponding to the artist's height. Other hats have been made, but this remains the last one available.

# AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal).

Ai Weiwei has been called the most influential artist of our time.

After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel.

His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country – torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

His father, the poet Ai Qing, was labeled a “rightist” in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China.

Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the ‘Stars’ group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol.

Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing’s East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China.

He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine Hall at Tate Modern with 100 million porcelain sunflower seeds.

In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey ‘Human Flow’ took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, ‘Human Flow’ follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

In 2021 the artist’s memoir “1000 Years of Joys and Sorrows” was published.

In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



**POTTERY WITH GLAZE**

2024

Neolithic Age vase from Yangshao Culture (5000-3000 B.C.E.), newly  
applied with glaze

25 x 28 x 28 cm

9.84 x 11.02 x 11.02 in

unique work

**AI WEIWEI**



## AI WEIWEI

### POTTERY WITH GLAZE

In this new series, the artist covers a Neolithic Age vase from Yangshao Culture (5000-3000 B.C.E.) with a newly applied glaze.

Through the medium of ceramics, Ai Weiwei created metaphors suggesting the overpowering of Chinese history and tradition by Western consumer culture, and he posed questions concerning the meaning of the art work's authenticity, the autonomy of creativity, and the artistic authority, while pointing to the irony that the production of replicas contributes, in fact, to the preservation of traditional craft techniques and traditions.

# JUAN ARAUJO

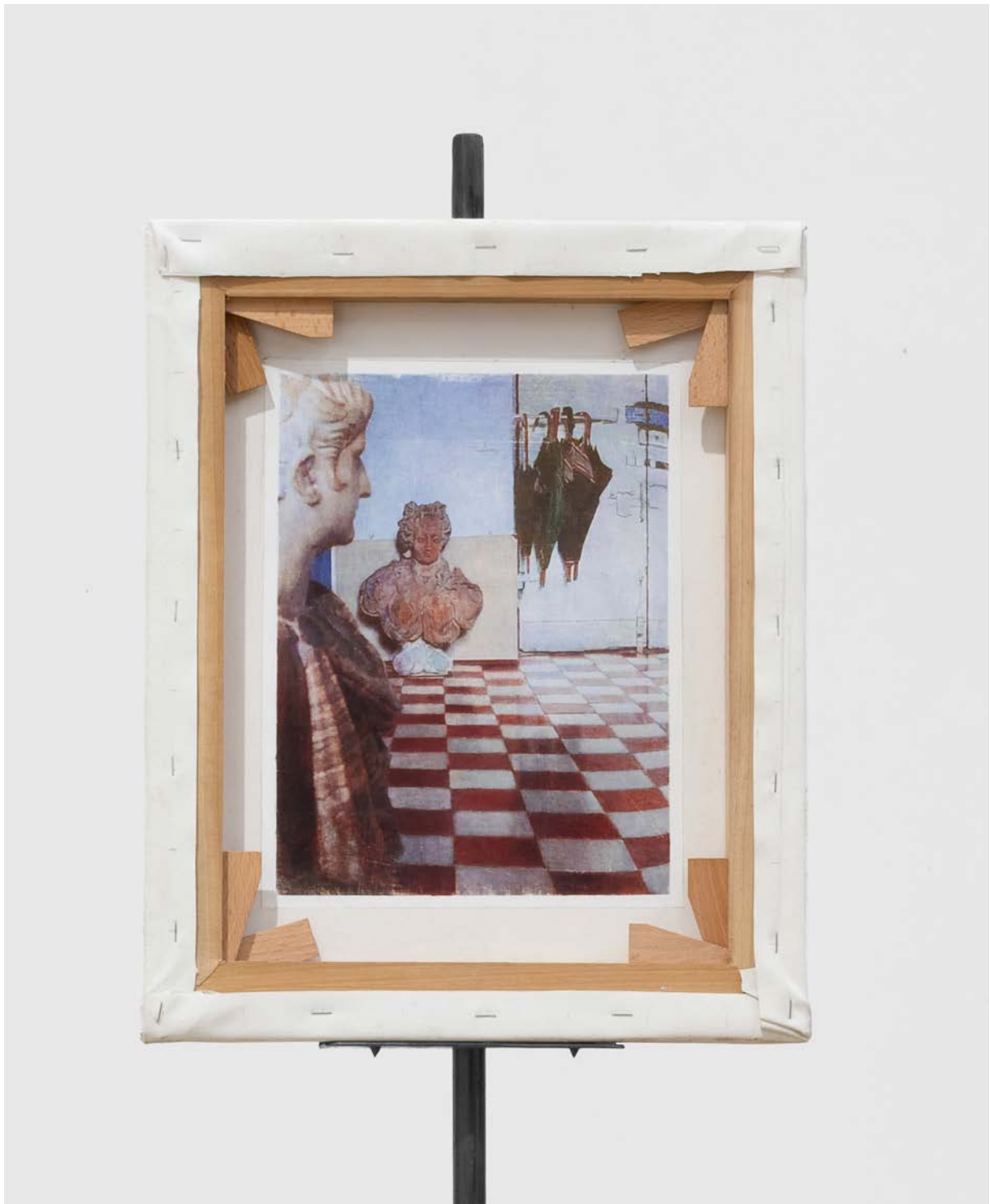
Juan Araujo was born in 1971 in Caracas, Venezuela. He lives and works in Lisboa, Portugal.

The research of the Venezuelan painter investigates the history of Western culture and the history of art through a hyper-realistic reproduction of images found in books, magazines, photographs and online. However, the artist's work doesn't just make reference, it focuses on history, images and their indelible permanence over time, through different methods of replication, adaptation and dissemination.

Araujo has exhibited widely internationally including solo presentations at PEER, London, UK (2019); Inhotim Center for Contemporary Art, Belo Horizonte, Brazil (2013) and Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain (2008).

His work has also featured in numerous group exhibitions and biennials including Healing and Repairing, Bienal de arte contemporânea de Coimbra, Coimbra, Portugal (2017); Roberto Burle Marx: Brazilian Modernist, Jewish Museum, New York, USA (2016); United States of Latin America, Museum of Contemporary Art, Detroit, Michigan, USA (2015); The insides are on the outside, curated by Hans-Ulrich Obrist, Casa de Vidrio, Sao Paulo, Brazil (2013); the Aichi Triennial, Nagoya, Japan (2010), Museu de Arte Moderna de São Paulo, São Paulo (2009); the Sharjah Biennial, United Arab Emirates (2009); the Mercosul Biennial, Porto Alegre, Brazil (2007); the São Paulo Biennial (2006); the San Diego Museum of Art (2005) and the American National Society, New York (2005). Araujo was included in the group exhibition Galerie de l'Époque at Stephen Friedman Gallery, London, and also in the Twentieth Anniversary Exhibition, London, England (2015).

His work is found in public collections including Tate, London, UK; Museum of Modern Art of New York, New York, USA; Jumex Collection, Mexico City, Mexico; Inhotim Center for Contemporary Art, Belo Horizonte, Brazil; Galería de Arte Nacional, Caracas, Venezuela; Museu de Arte Contemporâneo de Caracas, Caracas, Venezuela; Centro Gallego de Arte Contemporânea, Santiago de Compostela, Spain; Museo de Bellas Artes, Caracas, Venezuela; Art Now International Collection, San Francisco, USA; Fundación Mercantil, Caracas, Venezuela; Cisneros Collection, Caracas; Venezuela; Berezdivin Collection, San Juan, Puerto Rico.



**HAPPY CLOWN**

2023  
oil on canvas  
51 x 33 cm  
20.07 x 12.99 in  
unique work

**JUAN ARAUJO**



# YOAN CAPOTE

Yoan Capote was born in Pinar del Río, Cuba, in 1977. He graduated from the National School of Art in 1995 and from the Higher Institute of Art in Havana in 2001. He currently lives and works between Havana and Madrid.

He has received distinctions such as the John Simon Guggenheim Foundation Fellowship (2006), the Pollock-Krasner Foundation Award (2006) and the Vermont Study Center Fellowship (2002). During the 7th Havana Biennial (2000), he received the UNESCO Prize, together with the DUPP artists' collective. His work was part of the group exhibition at the Cuban Pavilion of the 54th Venice Biennale (2011), as well as the Gwangju Biennale (2018), Chengdu Biennale (2021) and Biennale of Sydney (2022). A large-scale painting was exhibited in Art Basel Unlimited, 2022.

His work focuses on the examination of behaviors and psychological states (personal or collective), from the most intangible to the most visceral. His work reflects on shared or thematic conflicts where the identity of the individual subject, sometimes ceases to be important in order to be subordinated to a more global and collective reflection. He is interested in themes such as emigration, resistance, manipulation, stress, alienation, all of which are common experiences of contemporary human beings, regardless of their differences in context. Yoan Capote has achieved a recognisable personal stamp with his well-known paintings done with hooks, from the Island series, which illustrates some of these issues.

His most important exhibitions include: *Ruido Blanco*, Galleria Continua, San Gimignano, Italy (2025); *Ouro branco*, Território, Pavilhões da Mitra, Lisboa, Portugal (2025), *Espinario*, Galleria Continua, Paris, France (2024); *This far and further*, Museum Voorlinden, The Netherlands (2023); *Escala Humana*, an exhibition with the Italian master Michelangelo Pistoletto; Galleria Continua, Havana (2022); *Elegy*, Galleria Continua, Rome (2022); *Mirador Circular*, Galleria Continua, Havana (2020); *La Brèche*, Galleria Continua, Paris, France; *Landlors Color*, Cranbrook Art Museum, Michigan, USA (2019); *Sujeto Omitido*, Galleria Continua, San Gimignano, Italy (2019); *How the lights get in*, Herbert F. Johnson Museum of Art Cornell University, Ithaca, USA (2019); *Baggage Claims*, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, USA (2019); *Ola Cuba*, Gare Saint Sauveur, Lille, France (2018); *Cuban Art*, traveling exhibition co-organized by the Mid-America Arts Alliance with the Center for Cuban Studies (NYC) (2018); *Cuba mi amor*, Galleria Continua, Les Moulins, France (2017); *Art x Cuba*, Ludwig Forum für Internationale Kunst, Aachen, Germany (2017); *Overseas*, Center for Contemporary Art Halle 14, Leipzig, Germany (2017); *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, organized by Pacific Standard Time: LA/LA and The Getty. Museum of Latin American Art (MOLAA), Long Beach, CA, USA (2017); *On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Florida, USA (2017); *Adios Utopia: Dreams and Deceptions in Cuban Art, 1950-2015*, traveling exhibition at the Houston Museum of Fine Arts, Hirshhorn Museum, Washington, D.C. and The Walker Art Center, Minneapolis, Minnesota (2017); *Cuba Libre*, Ludwig Museum, Koblenz (2016).

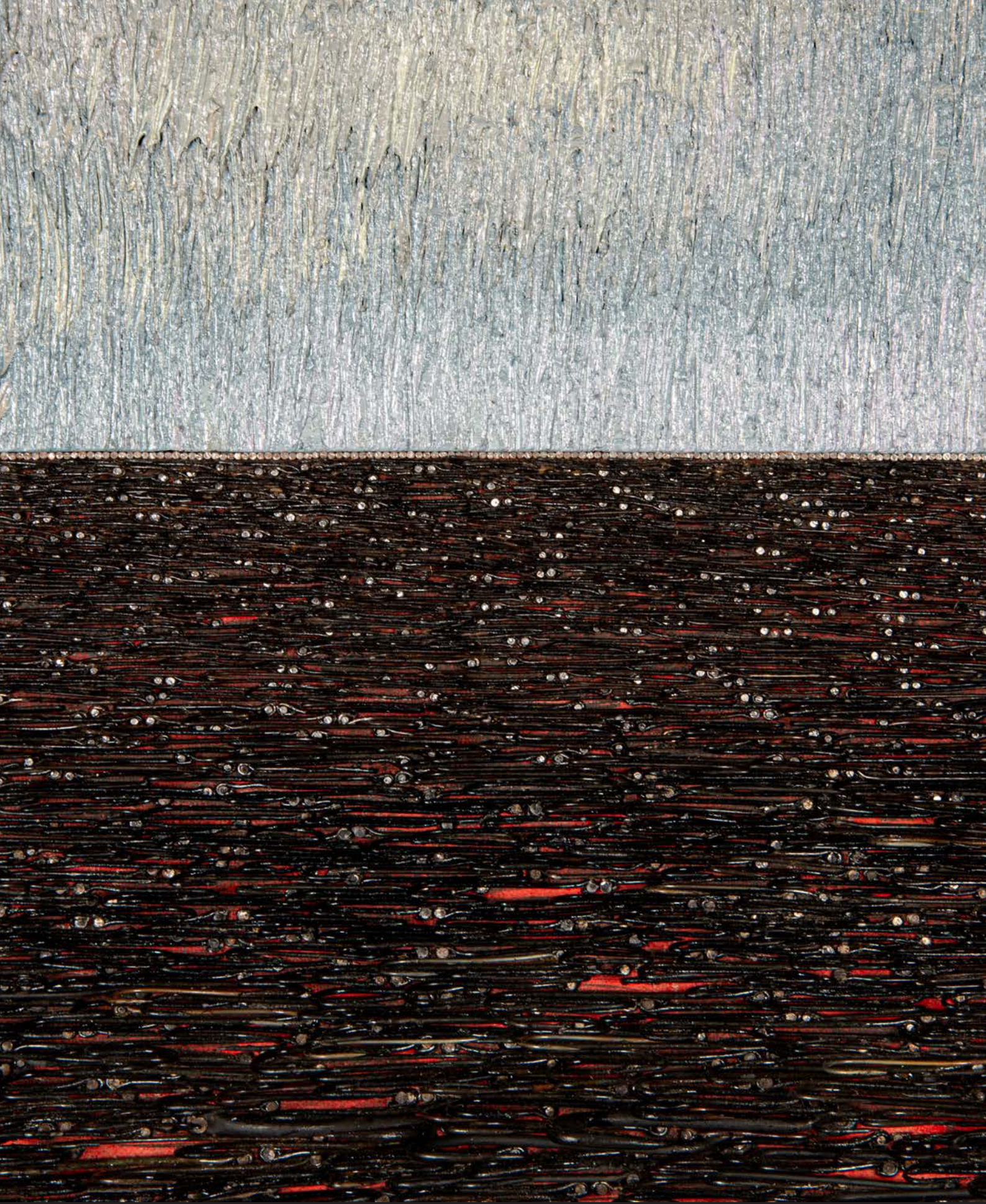
His work is included in several collections, among them: Voorlinden Museum, Daros Latin America AG Collection, Zurich, Switzerland; National Museum of Fine Arts, Havana; Museum of Fine Arts, Boston, USA; Museum of Fine Arts, Houston, USA; Museum of Fine Arts, Montreal, Canada; Perez Art Museum, Florida, USA; Farber Collection, Miami, USA; Peabody Essex Museum, Massachusetts, USA; North Carolina Museum of Art, Raleigh, USA; Arizona State University Art Museum, Tempe, USA; Beelden aan Zee Museum, The Hague, Netherlands; The Alfond Collection of Contemporary Art, Winter Park, USA; Pizzuti Collection, Columbus, Ohio, USA; Ella Fontanelles-Cisneros Collection, Miami, USA; Steven Cohen Collection, Connecticut, USA; among others.



**PALANGRE (MIEDO CREÍBLE)**

2024  
oil, nails and fish-hooks on linen mounted over plywood panel  
60 x 80 x 11 cm  
23.62 x 31.49 x 2.33 in  
unique work

**YOAN CAPOTE**



# LORIS CECCHINI

Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Ca' Rezzonico in Venice, Palais de Tokyo in Paris, Musée d'Art Moderne de Saint-Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

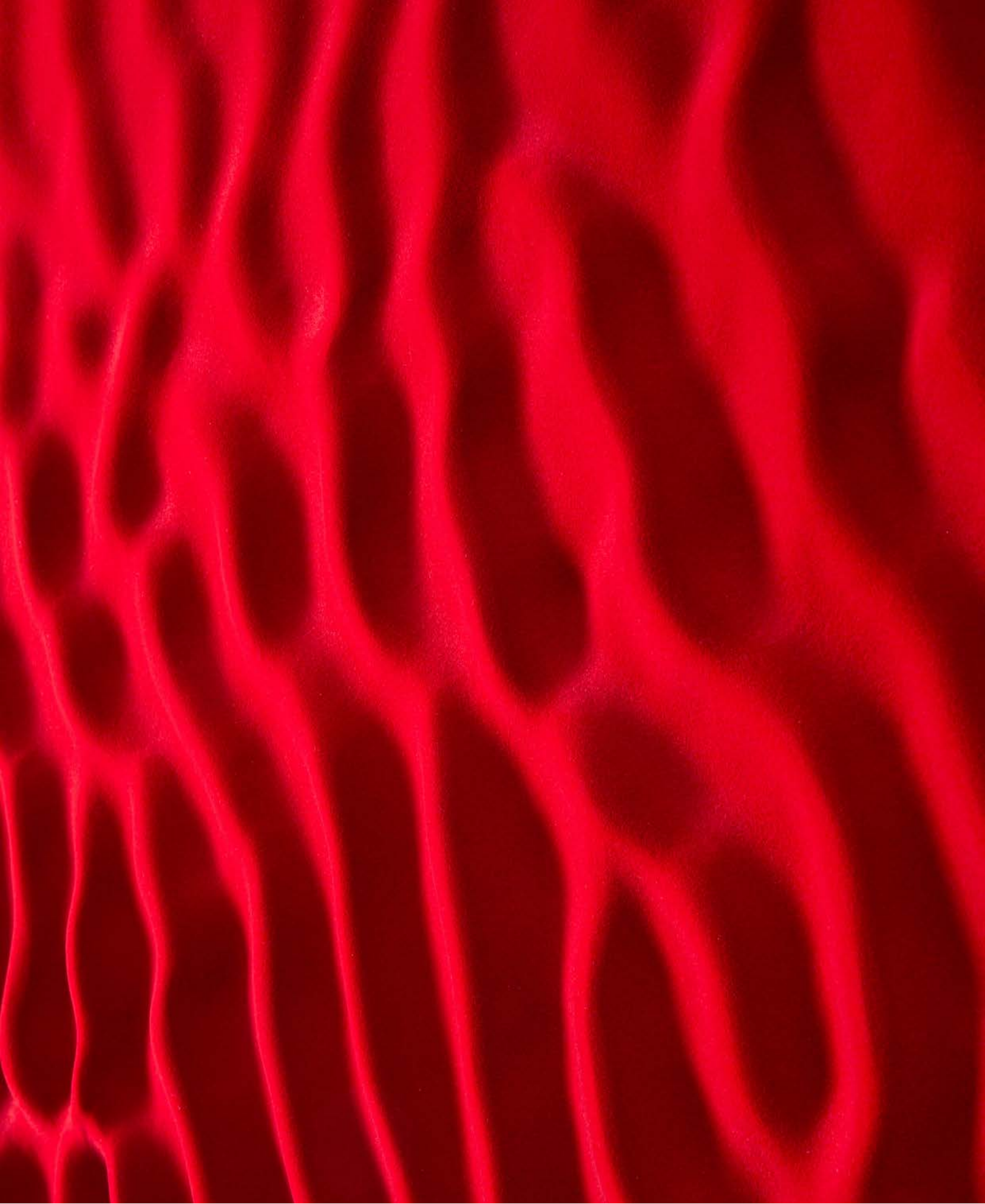
He has created various permanent and site-specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



**AEOLIAN LANDFORMS (ELIM)**

2024  
cast polyester resin, acrylic resin, nylon fiber,  
aluminium frame  
100 x 196 x 6 cm  
39.37 x 77.16 x 2.36 in  
unique work

**LORIS CECCHINI**



# BERLINDE DE BRUYCKERE

Berlinde De Bruyckere was born in Ghent, Belgium in 1964, where she currently lives and works.

Since her first exhibition in the mid-eighties, De Bruyckere's sculptures and drawings have been the subject of numerous exhibitions in major institutions worldwide. These include remarkable solo shows such as *No Life Lost*, Artipelag, Stockholm, Sweden (2024), *Crossing a bridge on fire*, Centro Cultural de Belem, Lisbon, Portugal (2023), *City of Refugee I*, Commanderie de Peyrassol, Flassans sur Isssole, France (2023), *City of Refugee II*, Diocesanum Museum Freising, Freising, Germany (2023), *Berlinde De Bruyckere. PLUNDER/ EKPHRASIS, MO.CO*, Montpellier, France (2022), *Berlinde De Bruyckere, PEL/ Becoming the figure*, Arp Museum, Remagen, Germany (2022), *Berlinde De Bruyckere. Engelenkeel*, Bonnefantenmuseum, Maastricht, The Netherlands (2021), *Aletheia*, Fondazione Sandretto Re Rebaudengo, Torino, Italy (2020), *It almost seemed a lily*, Hof Van Busleyden, Mechelen, Belgium (2019), *Il Mantello* (5x5x5 event for Manifesta 12), Santa Venera Church, Palermo, Sicily (2018), *Berlinde De Bruyckere*, Sara Hilden Art Museum, Tampere, Finland (2018), *Embalmed*, Kunsthall Aarhus, Denmark (2017), *Berlinde de Bruyckere. Suture*, Leopold Museum, Vienna, Austria (2016); *Berlinde De Bruyckere. No Life Lost*, Hauser & Wirth New York (2016); *Berlinde De Bruyckere. Penthesilea*, Mus.e d'Art Moderne et Contemporain, Strasbourg, France (2015); *Berlinde De Bruyckere. The Embalmer*, Kunsthhaus Bregenz, Bregenz, Austria (2015); *Berlinde De Bruyckere. The Embalmer*, Kunstraum Dornbirn, Dornbirn, Austria (2015); *Berlinde De Bruyckere*, Gemeentemuseum Den Haag, The Hague, Netherlands (2015); *Berlinde De Bruyckere. In the Flesh*, Kunsthhaus Graz, Graz, Austria (2013); *Philippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst*, De Pont Museum of Contemporary Art, Tilburg, Netherlands (2012) which travelled to *La Maison Rouge - Fondation Antoine de Galbert*, Paris, France (2014); *We are all Flesh*, Australian Centre for Contemporary Art, Melbourne, Australia (2012); *The Wound, Arter*, Istanbul, Turkey (2012); *Mysterium Leib. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini*, which opened at Kunstmuseum Moritzburg, Halle, Germany and travelled to Kunstmuseum Bern, Switzerland (2011); *DHC / ART Foundation for Contemporary Art*, Montreal, Canada (2011); and *'E.n'*, De Pont Foundation for Contemporary Art, Tilburg, Netherlands (2005).

In 2013 De Bruyckere was selected to represent Belgium at the 55th Venice Biennale where she unveiled her monumental work *Kreupelhout - Cripplewood*, a collaboration with Nobel Prize novelist J.M. Coetzee.

Recently De Bruyckere has extended her field of activity towards the performing arts as a Scenographer, in close collaboration with photographer Mirjam Devriendt. Projects include: *Mariavespers*, Holland Festival, Amsterdam, Netherlands (2017); *Nicht Schlafen Les Ballets C de la B*, Ruhrtriennale, Bochum, Germany (2016) touring to Sadler's Wells, London, England (2017) and *Penthesilea La Monnaie*, Brussels, Belgium (2015).



**I NEVER PROMISED YOU A ROSE GARDEN, 1992**

1992  
lead, wicker, cotton, polyurethane  
47 x 84 x 62 cm  
18.50 x 33.07 x 24.40 in  
unique work

**BERLINDE DE BRUYCKERE**



# EVA JOSPIN

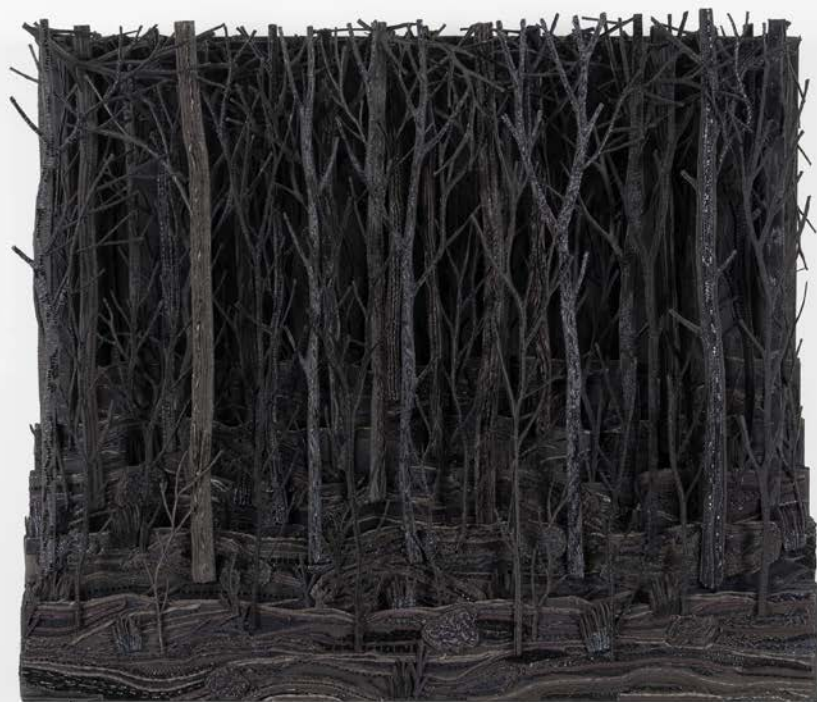
Eva Jospin, born in 1975 in Paris, is a graduate of the École Nationale Supérieure des Beaux-Arts de Paris. For the past fifteen years, she has been creating meticulous forests and architectural landscapes, which she explores through various media. Whether drawn in ink or embroidered, carved from cardboard or sculpted in bronze, her works evoke Italian Baroque gardens, the rocaille decorations of the 18th century, and artificial grottos.

Having been a resident at the Villa Medici in Rome in 2017 and elected to the Sculpture section of the Académie des Beaux-Arts in 2024, Eva Jospin has been featured in numerous major international exhibitions. These include *Inside* at the Palais de Tokyo in Paris (2014), *Sous-Bois* at the Palazzo dei Diamanti in Ferrara (2018), *Eva Jospin - Wald(t)räume* at the Museum Pfalzgalerie in Kaiserslautern (2019), *Among the trees* at the Hayward Gallery in London (2020), *Paper Tales* at the Het Noordbrabants Museum in Den Bosch (2021), *Galleria* at the Musée de la Chasse et de la Nature in Paris (2021), *Panorama* at the Fondation Thalie in Brussels (2023), and *Palazzo* at the Palais des Papes in Avignon (2023). In 2024, she presented two new solo exhibitions: *Selva*, at the Museo Fortuny in Venice, during the 60th Venice Biennale, and *Eva Jospin-Versailles* at the Orangerie of the Château de Versailles.

The artist has also unveiled several large-scale immersive installations as part of special commissions, including *Panorama* (2016) at the center of the Cour Carrée of the Louvre and *Cénotaphe* (2020) at the Montmajour Abbey. Moreover, she created a series of embroidered panels for the Dior Haute Couture 2021-2022 show (*Chambre de Soie*, 2021).

Additionally, Eva Jospin has produced permanent works at the Domaine de Chaumont-sur-Loire (*Folie*, 2015), at Beaupassage in Paris (*La Traversée*, 2018), and in Milan, where she created an installation resembling a winter garden (*Microclima*, 2022).

In 2025, she was invited by the Pôle Courbet in Ornans to present *Chambre d'Écho* at the Atelier Courbet. She also presented two exhibitions in Brazil, at the Museum of Oscar Niemeyer in Curitiba and at Casa Bradesco in São Paulo, as part of the France-Brazil Season. Eva Jospin participated in the Bukhara Biennial (*Recipes for a Broken Heart*) and at the Taipei Biennial (*Whispers on the Horizon*). Her presentation at the Villa Medici in Rome took place as part of the thirty-ninth edition of Art Club. She is currently exhibiting *Grottesco* at the Grand Palais in Paris, an exhibition devoted to the past ten years of her artistic practice, and from February 2026, her work will be shown at the SCAD Museum of Art in Savannah for her first institutional exhibition in the United States.



**BOIS DE NUIT**

2026  
wood, fabrics, mixed media  
71 x 83 x 15,5 cm  
28.0 x 32.7 x 6.1 in  
unique work

**EVA JOSPIN**

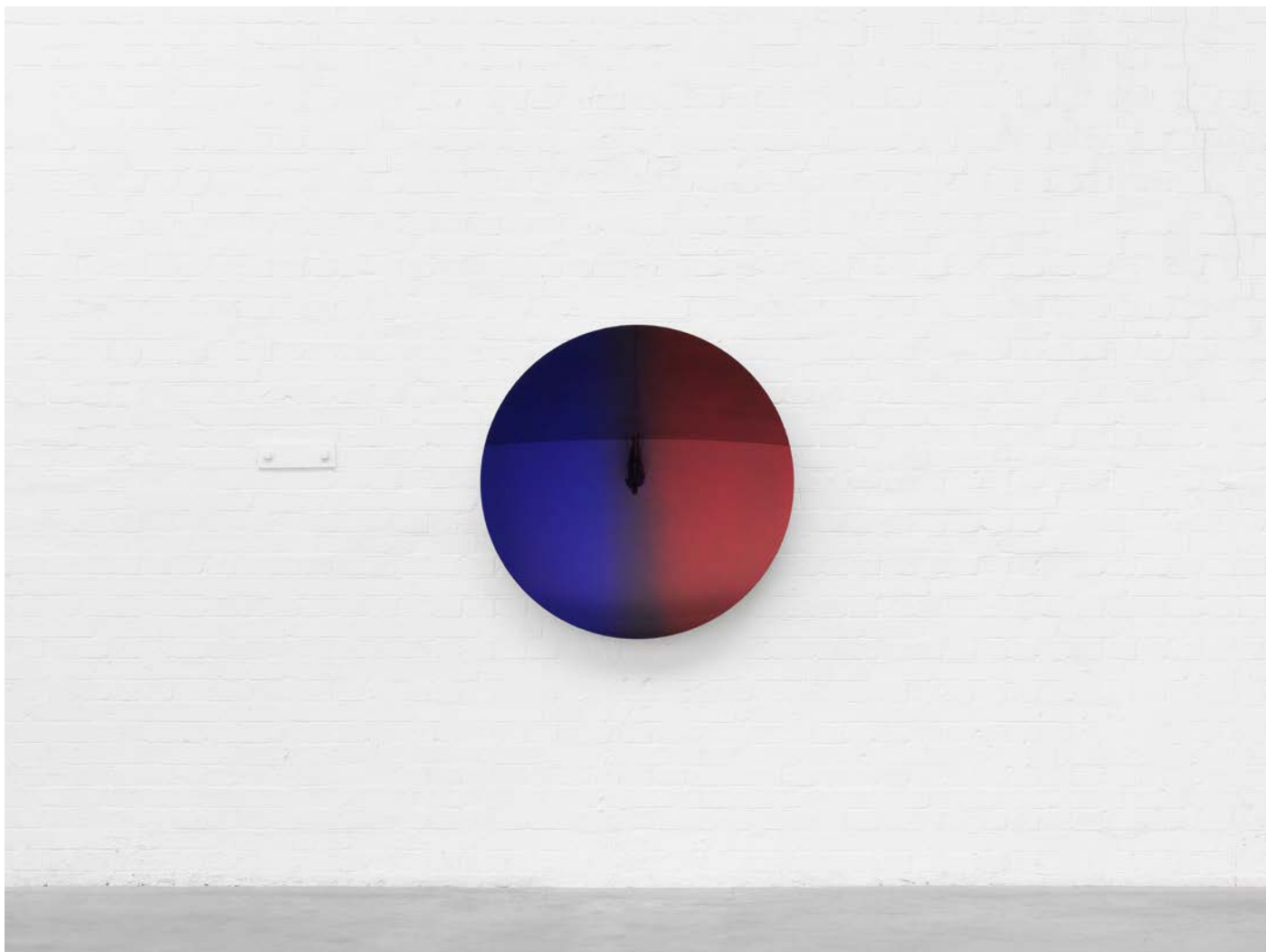


# ANISH KAPOOR

Born in Mumbai, India in 1954, Anish Kapoor is one of the most influential artists of our time. He has lived and worked in London since the mid-seventies, and now divides his time between homes and studios in London and Venice. He has been represented by Galleria Continua since 2003. For the entire length of career, this contemporary artist has been fascinated with the notions of shape and void, perspective, light and the absence thereof. Kapoor, who works across numerous scales with diverse materials such as mirror, stone, wax or PVC, relentlessly explores geometric and biomorphic shapes while demonstrating a singular interest in negative space. "That's what I am interested in: the void, the moment when this is not a hole, it is a space full of what isn't there," he explains.

His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; the Prada Foundation in Milan and the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Palazzo Strozzi, Florence, Italy (2023), Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, UK (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporanea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow, (2015); Gropius Bau, Berlin (2013); Sakip Sabanci Muzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

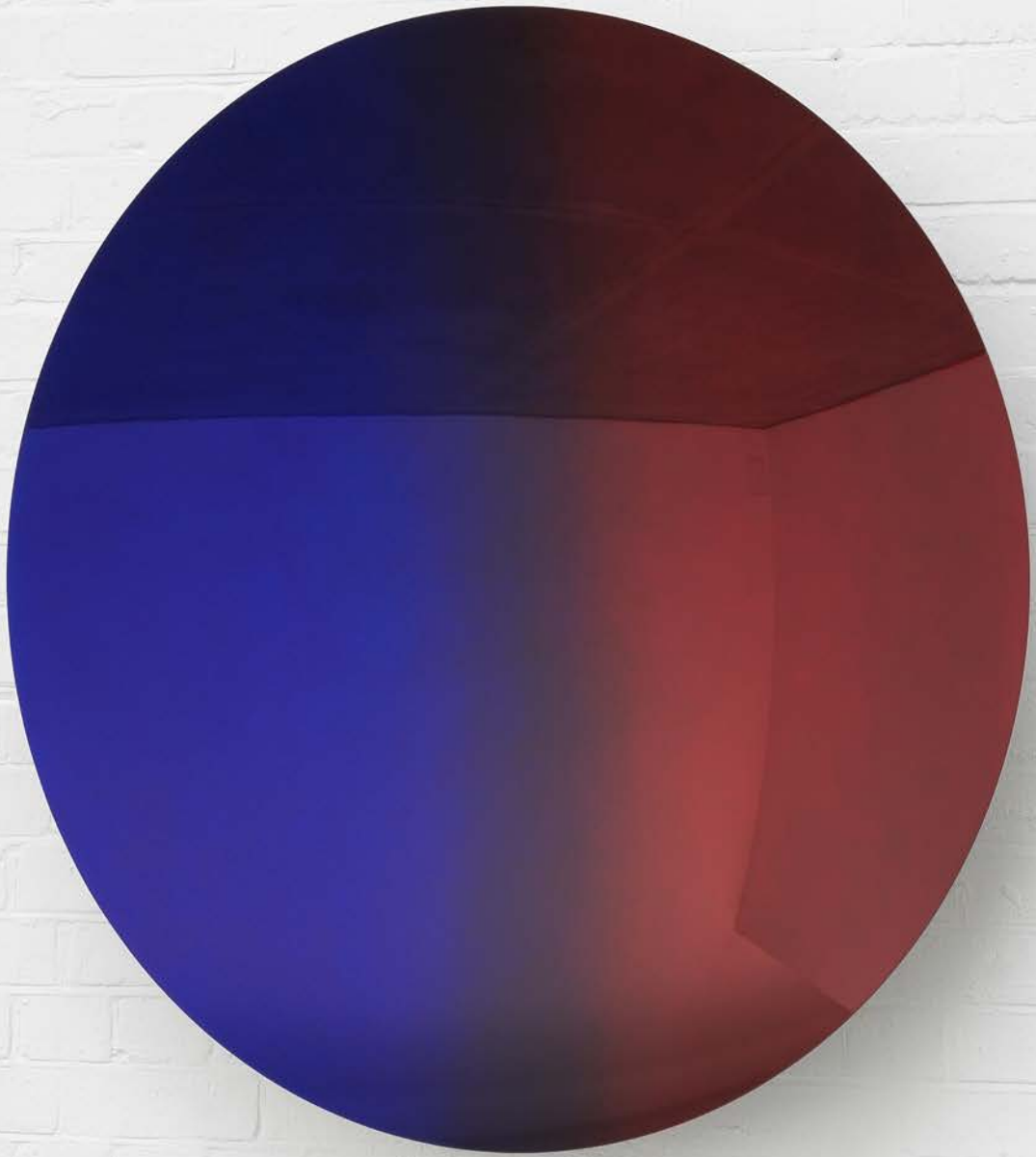
Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with a major exhibition at the Gallerie dell'Accademia in Venice, Italy.



**BURPLE TO BURGUNDY**

2024  
stainless steel, lacquer  
110 x 110 x 12,5 cm  
43.31 x 43.31 x 4.92 in  
unique work

**ANISH KAPOOR**



# MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, Le Stanze, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are White Year (1989) and Happy Turtle (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: Division and Multiplication of the Mirror and Art Takes On Religion. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of "dark" volumes called Art of Squalor. During the nineties, with Project Art and with the creation in Biella of Cittadellarte - Fondazione Pistoletto and the University of Ideas, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, Third Paradise.

In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, "for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world."

In 2010 he wrote the essay The Third Paradise, published in Italian, English, French and German. In 2012 he started promoting the Rebirth-day, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world.

In 2013 the Louvre in Paris hosted his personal exhibition Michelangelo Pistoletto, année un - le paradis sur terre. In this same year he received the Praemium Imperiale for painting, in Tokyo.

In May 2015 he received a degree honoris causa from the Universidad de las Artes of Havana in Cuba. In the same year he realizes a work of big dimensions, called Rebirth, situated in the park of the Palais des Nations in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto Ominitheism and Demopraxy. Manifesto for a regeneration of society was published.

In 2021 the Universario, an exhibition space in which the artist presents his most recent research, was inaugurated at Cittadellarte, and in December 2022 his latest book, La formula della creazione, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.



**COLOR AND LIGHT**

2025  
black and silver mirror, jute, wood, gilded frame  
150 x 200 cm  
59.05 x 78.74 in  
unique work

**MICHELANGELO PISTOLETTO**



# HIROSHI SUGIMOTO

Hiroshi Sugimoto was born in Tokyo in 1948. In 1970 he graduated from Saint Paul's University in Tokyo and subsequently, in 1974, from the Art Center College of Design in Los Angeles. In that same year he moved to New York and today he splits his time between Tokyo and New York.

A multifaceted figure, he has developed his artistic practice mainly through photography, sometimes associated with sculptural objects, architecture and experimental exhibition installations. Grouped in thematic cycles that develop over a long period, Hiroshi Sugimoto's photographs are an instrument of investigation into the photographic medium itself, through which to hide or reveal the thin line that separates reality from appearance. His research presents itself as a reflection on time, which passes through both the working procedure and the choice of subjects, crystallised in an instant and made eternal by the artist's shot with an almost visionary intuition.

Sugimoto has exhibited in museums around the world, his works are housed in prestigious collections: Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Tokyo; Museum of Modern Art, New York; National Gallery, London; National Museum of Modern Art, Tokyo; Smithsonian Institution, Washington, D.C.; MACBA, Barcelona; Tate Gallery, London. Among the major solo exhibitions we remember those organised at the Himeji City Museum of Art, Himeji (2022), the Château de Versailles (2019), the Kyoto City KYOCERA Museum of Art, Kyoto (2020), the Kyoto City KYOCERA Museum of Art, Kyoto (2020), the Royal Museum of Fine Arts of Belgium in Brussels (2018), the Sandretto Re Rebaudengo Foundation in Turin (2017), the Multimedia Art Museum in Moscow (2016), the Photography Foundation in Modena (2015), the Palais de Tokyo in Paris (2014), the Solomon R. Guggenheim Museum in New York (2013), the Hara Museum of Contemporary Art in Tokyo (2012), the Scottish National Gallery of Modern Art in Edinburgh (2011), the Neue Nationalgalerie in Berlin (2008), the de Young Museum in San Francisco (2007), the Hirshhorn Museum in Washington D.C. (2006), the Mori Art Museum in Tokyo (2005), the Fondation Cartier pour l'Art Contemporain in Paris (2004), the Guggenheim Museum in Bilbao / Deutsche Guggenheim in Berlin (2000), the Metropolitan Museum of Art in New York (1995).

In 1988 he received the Mainichi Art Prize, in 2009 the Praemium Imperiale of the Japanese Art Association; in 2001 his work was awarded with the prestigious Hasselblad Foundation International Award, in 2014 with the Isamu Noguchi Award, in 2017 with the Centenary Medal of The Royal Photographic Society, in 2018 with the National Arts Club Medal of Honor in Photography.

"Time Machine," a major solo exhibition by the artist, traveled from 2023 to 2024 to the Hayward Gallery (London), UCCA Center for Contemporary Art (Beijing), and the Museum of Contemporary Art Australia (Sydney).



**TEATRO OLIMPICO, VICENZA**

2015  
gelatin-silver print  
149 x 119 cm | 58.75 x 47 in unframed  
185 x 155 cm | 72.87 x 61.12 in framed  
Ed. 5

**HIROSHI SUGIMOTO**



# HANK WILLIS THOMAS

Hank Willis Thomas (born in 1976, Plainfield, New Jersey, USA) lives and works in Brooklyn, NY as a conceptual artist working primarily with themes related to perspective, identity, commodity, media, and popular culture. His work has been exhibited throughout the United States and abroad, including the International Center of Photography, Guggenheim Museum Bilbao, Musée du quai Branly, Hong Kong Arts Centre, and the Witte de With Center for Contemporary Art.

His collaborative projects include Question Bridge: Black Males; In Search Of The Truth (The Truth Booth); The Writing on the Wall; The Gun Violence Memorial Project; and For Freedoms, an artist-led organization that models and increases creative civic engagement, discourse & direct action.

Thomas was the 2022 U.S. Department of State Medal of Arts honoree from the Office of Art in Embassies, Washington DC. Additionally, he is the recipient of the Gordon Parks Foundation Fellowship (2019), The Guggenheim Fellowship (2018), AIMIA | AGO Photography Prize (2017), the Soros Equality Fellowship (2017), Aperture West Book Prize (2008), Renew Media Arts Fellowship from the Rockefeller Foundation (2007), and the New York Foundation for the Arts Fellowship Award (2006). He is a former member of the Public Design Commission for the City of New York.

Thomas's public art practice includes permanent artworks around the country, including The Embrace (2023) on the Boston Common in Boston, MA; REACH (2023) made in collaboration with Coby Kennedy, at O'Hare International Airport in Chicago, IL; Duality (2023) at The Underline in Miami, FL; and The Truth is I Love You, at The Austin Public Library, Austin, TX. Additional permanent public artworks include Unity in Downtown Brooklyn, NY; Love Over Rules in San Francisco, CA; and All Power to All People in Opa Locka, FL.

Thomas holds a B.F.A. from New York University, New York, NY (1998) and an M.A./M.F.A. from the California College of the Arts, San Francisco, CA (2004). He received an honorary doctorate from the CCA in 2024 as well as honorary doctorates from the Maryland Institute of Art, Baltimore, MD and the Institute for Doctoral Studies in the Visual Arts, Portland, ME in 2017.



**EVERYTHING WE SEE HIDES ANOTHER THING**

2025  
Pele de Tigre marble  
33,5 x 37,5 x 20 cm  
14.76 x 13.19 x 7.87 in  
unique work

**HANK WILLIS THOMAS**



## HANK WILLIS THOMAS

### EVERYTHING WE SEE HIDES ANOTHER THING

"Everything we see hides another thing always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present." (Rene Magritte).

Hank Willis Thomas continues his exploration of gestures and their ability to communicate ideas about individual and collective identity, ambition, perseverance, unity and community.

The punctum series is based on Roland Barthes' photographic theory of the punctum, which refers to the detail in an image that pierces or wounds the viewer, creating confrontation a direct relationship between them and the pictured object or person. Thomas uses this concept to select or reframe areas of images, which he then transforms into large-scale sculptures. By magnifying select frames in three-dimensional objects, Thomas choreographs a spatial confrontation between his audience and the fraught subject matter of the original image.

# GALLERIACONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS