

Art|Basel

Jerzy Bereś
Enzo Cucchi
Louisa Gagliardi
Krzysztof Grzybacz
Rodrigo Hernández
Tomasz Kowalski
Joanna Piotrowska
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Buhlebezwe Siwani
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Jaime Welsh

June 16th–21st 2026, Basel
Hall 2.1, Booth N6

Consonni
Radziszewski

Jerzy Bereś (1930, Nowy Sącz– 2012, Krakow) lived and worked in Krakow.

Jerzy Bereś was one of the most influential artists of his generation, working with sculpture and performance. The peak of his artistic practice falls on the period of communism in Poland, and his oeuvre is considered to be one of the most politically engaged in Polish art of the second half of the twentieth century. Bereś emphasized the spiritual bond between the artist and his works. In his sculptures he combined raw materials – wood, field stones, ropes, scraps of canvas – with basic carpentry techniques, consciously turning to the archaic, the prehistoric. These monumental sculptures were also prominently featured in some of the over two hundred “demonstrations”, as he would describe his actions.

Solo exhibitions include CRICOTEKA, Kraków (2024); Bunkier Sztuki, Kraków (2006); Södertälje Konsthall (1972); Louisiana Museum of Modern Art, Humlebæk (1972); Kunstmuseum Bochum (1971); Zachęta National Gallery of Art, Warsaw (1966); and Krzysztofory Gallery, Kraków (1964).

Selected group exhibitions include MUMOK, Vienna (2009); Moderna galerija, Ljubljana (1998, 2000); MOCA Los Angeles (1999); Museum of Contemporary Art Tokyo (1998); National Museum in Warsaw (1994); National Museum, Bonn (1994); Museum of Modern Art, Oxford (1988); Hirshhorn Museum, Washington, D.C. (1988); Museum Moderner Kunst, Vienna (1987); Centre Pompidou, Paris (1983); National Museum in

Kraków (1979); Kölnischer Kunstverein (1977); Zachęta, Warsaw (1975); Wilhelm Lehmbruck Museum, Duisburg (1974); Kunsthaus Hamburg (1974); and the 9th Bienal de São Paulo (1967–68).

Key performative actions include Foksal Gallery, Warsaw (1968); Krzysztofory Gallery, Kraków (1968, 1978, 1981, 1983, 1991); Biuro Poezji Andrzeja Partuma, Warsaw (1972); Art Center, Södertälje (1972); Desa, Kraków (1973); BWA Galleries in Lublin (1973, 1981, 1983, 1984, 1986, 1994), Wrocław (1974, 1993), Kraków (1976), and Koszalin (1976, 1991); Pi Gallery, Kraków (1973); Gruga Park, Essen (1974); Studio Gallery, Warsaw (1974); Old Town Square, Zamość (1975); Zachęta National Gallery of Art, Warsaw (1978, 1994); Third Eye Centre, Glasgow (1979); Gallery Dziekanka, Warsaw (1986); Modern Art Oxford (1988); Slaughterhouse Gallery, London (1988); Centre for Polish Sculpture, Orońsko (1989); Center for Contemporary Art Zamek Ujazdowski, Warsaw (1990); Kunstmuseum Bochum (1991); National Museum in Warsaw (1993); Le Lieu, Québec (1995); Gallery Manhattan, Łódź (1997); Museum of Sandomierz (1999); and Contexts: International Festival of Ephemeral Arts, Sokołowsko (2012).

Beres’ work is included in notable private and institutional collections, such as National Museums in Kraków, Warsaw, Wrocław, Łódź, Poznań; Zachęta National Gallery of Art, Warsaw; MOC AK Museum of Contemporary Art in Krakow; Stedelijk Museum, Amsterdam; Kunstmuseum Bochum, Bochum; Louisiana Museum of Modern Art, Humlebæk; Moderna galerija, Ljubljana; Hirshhorn Museum, Washington; Lehmbruck Museum, Duisburg; Oxford Museum of Modern Art, among others.



Jerzy Beres
Ethical Sokha (Socha etyczna), 1991-1992
wood, rope, fabric, acrylic
300 × 190 × 390 cm

€ 70,000.00 + vat



Enzo Cucchi (1949, Morro d'Alba) lives and works in Rome.

Considered the most visionary artist among exponents of the Transavanguardia, in the 1980s Enzo Cucchi became internationally renowned. In the late 1970s, he moved to Rome and temporarily abandoned poetry to devote himself almost exclusively to the visual arts. Here Cucchi made contact with the artists Francesco Clemente and Sandro Chia, with whom he established dialectical and intellectual exchanges.

Cucchi views painting as a dynamic medium that integrates various forms, concepts, and materials. Through expressive gestures, the canvas becomes a receptacle for images and thoughts, forming a discourse marked by multiple suspensions. Disparate symbols, drawn from classical or dreamlike realms, overlap in a chromatic fabric, creating a spatial-temporal ambiguity. The use of bold and varied colors, along with techniques like painting, ceramics, mosaic, and bronze, reflects Cucchi's unruly artistic approach.

His interest in interdisciplinary interactions extends to diverse fields, including visual arts, architecture, design, and fashion. Collaborations with figures like Alessandro Mendini and Ettore Sottsass result in joint projects, four-handed works, and shared exhibitions.

In recent years, Cucchi has designed permanent installations for various cities, such as mosaics for the Museum of Art in Tel Aviv,

monumental ceramics for Termini Station in Rome, and ceramic works for the Naples subway.

Notably, he created Ideal Fountains in different locations, demonstrating the adaptability of his language that combines narrative strength with the seduction of form. These works, including installations in Toronto, the Louisiana Museum in Copenhagen, Catanzaro, and Ancona, engage with the complexity of urban spaces and communicate with diverse cultural contexts.

Enzo Cucchi has presented numerous solo exhibitions and taken part in collective shows in the most important Italian and foreign museums, such as the Kunsthalle in Basel, the Solomon R. Guggenheim Museum, New York, the Tate Gallery in London, the Centre Georges Pompidou in Paris, the Castello di Rivoli, the Palazzo Reale in Milan, the Sezon Museum of Art in Tokyo, the Academy of France in Rome–Villa Medici, and the Musée d'art Moderne of Saint-Étienne Métropole.

He has also participated in the most important contemporary art exhibitions internationally, including the Venice Biennial, documenta in Kassel, and the Quadriennale d'Arte in Rome. His works are in the world's major museum collections and the most prestigious private collections.



Enzo Cucchi
untitled, 2025
oil on board
24.5 × 27.5 cm

€ 18,000.00 + vat





Enzo Cucchi
untitled, 2025
oil on board
28 x 25 cm

€ 18,000.00 + vat





Enzo Cucchi
untitled, 2025
oil on board
25 x 28 cm

€ 18,000.00 + vat



Louisa Gagliardi (1989, Valais) lives and works in Zurich.

She studied in Ecole Cantonale d'Art de Lausanne ECAL (BA, 2012) and Gerrit Rietveld Academie (2011).

Gagliardi draws freely from the codes of painting as well as contemporary graphic design and advertising in order to rethink questions of figure and ground, flatness and depth. Created initially as fluid digital images, her works are printed on vinyl and then intervened upon with a gel medium that lends a texture that could be read as ghostly impressions of painterly marks. However, rather than appealing to the hand, this texture only underscores the surface as a complex field of visual play – a theme brought forth in this suite of works through the reoccurring motif of veils and unveiling. Dancing between dimensionality and translucence, her landscapes and characters bridge the divide between the enigmatic and the banal.

— Franklin Melendez

Her most recent exhibitions include: MASI Lugano; Galerie Eva Presenhuber, Zurich, Switzerland; Galeria Dawid Radziszewski, Warsaw, Poland; rodolphe janssen, Brussels, Belgium; and Antenna Space, Shanghai, China, among others.

She was shortlisted for the Swiss Art Awards in 2018 and 2021, and presented a monumental project for Unlimited at Art Basel in 2022. Her work is part of the collections of Mamco, Geneva, Switzerland; Masi, Lugano, Switzerland; Tank, Shanghai, China; X Museum, Beijing, China and Frac Normandie, France.



Louisa Gagliardi
TBT, 2026
Gel medium, ink on PVC
150 x 230 cm

€ 45,000.00 + VAT



Krzysztof Grzybacz (1993, Krakow) lives and works in Kraków, Poland.

Grzybacz's paintings, emerging from stacks of meticulous sketches, and a unique technique of rubbing the oil paint off of the canvas with a sponge, creating opaque and lowly dense spots on the canvas, resound with a distinct sensitivity. His work undertakes issues of sexuality, uncertainty, and self-acceptance. Grzybacz attempts to peel the layers of his own psyche while exploring the physical layers of bodies and everyday use objects, dissected into parts, stacked on top of each other, hidden away.

His works expertly encode the feelings of anxiety and alienation, of adopting a certain pose or mask, in an attempt to fit in with the largely undefined crowd. Grzybacz cultivates the tension between the fascination with material objects, so distinctive of the current generation, and the intrinsic need of introspection. His visual language is one of surrealism, transmuting the iris of the eye into flowers, multiplying and stretching certain body parts, depicting animals with strikingly human characteristics. Grzybacz's images are inextricably linked with the attempt to come to terms with oneself, with one's sexuality, desires, and shadows.

Recent exhibitions include Mendes Wood DM, Brussels (2025); Galeria Dawid Radziszewski, Warsaw (2025); X Museum, Beijing

(2024); 69 Art Campus, Beijing (2024); Harkawik Gallery, New York (2023); Fundacja Razem Pamoja, Warsaw (2023); Rondo Sztuki, Katowice (2023); Academy of Fine Arts Kraków Gallery, Cracow (2023); The Hole Gallery, New York (2023); Dzielna Foundation, Warsaw (2022); Henryk Gallery, Cracow (2022); Stefan Gierowski Foundation, Warsaw (2021); Krupa Gallery, Wrocław (2020); Cyrki, Cracow (2020); Mozilla Hubs (2020); Treat Agency, Warsaw (2020); Artystów Kolonia Teraz Foundation, Gdańsk (2019); The Palace of Fine Arts, Cracow (2019); BWA Gallery, Bielsko-Biała (2019); Tytano, Cracow (2019); Wykwit, Wrocław (2019); Bronowice Gallery, Cracow (2019); Synagogue, Zalaegerszeg (2019); Ślusarska 9, Cracow (2018), among others.

His work is present in various private and institutional collections such as X Museum, Beijing; Collection Banque Pictet, Geneva; Collection FRAC Normandie; Fondazione Sandra e Giancarlo Bonollo, Thiene; Kistefos Museum, Jevnaker; MAMCO, Geneva; MASI, Lugano; Sammlung Hoffmann-La Roche, Basel; Sammlung Ringier, Zurich; Sigg Art Foundation, Le Castellet / Jeddah; TANK, Shanghai; The Julius Baer Art Collection, Zurich; VandenBroek Foundation, Sassenheim, NL; X Museum, Beijing; Zabłudowicz Collection, London; Oslo; Hiscox Collection, London; among others.

This artwork will be unveiled on June 16th as part of
the Art|Basel Exclusive program.

Krzysztof Grzybacz
Colors of the eyes, 2026
oil on canvas
200 × 160 cm

€60,000.00 + VAT



Krzysztof Grzybacz
Study of the Back of the Head, 2026
oil on canvas
270 × 220 cm

€ 80.000.00 + VAT



Rodrigo Hernández (1983, Mexico City) lives and works between Lisbon and Mexico City.

Working mostly with classical medias and techniques of art making, including drawing, sculpture and painting, Hernández is interested in the constitutive movement of art and image making, using a wide range of visual references, which range from classical Japanese printmaking, fashion, European modernism, Mesoamerican iconography and contemporary art, among others, to develop a very personal formal vocabulary. His projects vary from object-making within a devoted studio practice to site-specific and research oriented projects.

Rodrigo Hernández has taken part in numerous solo and group exhibitions at: Tanya Bonakdar, New York (2025); CarrerasMugica, Bilbao (2024); Wattis Institute for Contemporary Arts, San Francisco, California (2023); GöteborgBiennial, Göteborg (2023); P/////AKT, Amsterdam (2023); Kestner Gesellschaft, Hannover (2023); Fundación Jumex, Mexico City (2022); Museo de Arte Moderno de Medellín, Medellín (2022); MARCO, Monterrey (2022); Palace Enterprise, Copenhagen (2021); Kunsthalle Kohta, Helsinki (2021); Culturgest Porto, Porto (2021); Fidelidade Arte, Lisbon (2021); Centro de Arte José de Guimarães, Guimarães (2021); Madragoa, Lisbon (2020); Istanbul Modern, Istanbul (2020); Galleria Campari, Milan (2019); SCAD Museum of Art, Savannah (2019); Sala de Arte Publico

Siqueiros, Mexico City (2019); Kunsthalle Winterthur, Winterthur (2019); Future Generation Prize, Kiev (2019); Midway Contemporary Art, Minneapolis (2019); and Pivô, São Paulo (2018).

His work is part of several public and private collections, such as: Colección Diéresis, Guadalajara; AkzoNobel Art Foundation; Museo Amparo, Puebla; Nouveau Musée National de Monaco, Monaco; Zuzeum Art Centre, Riga; Collection Villa Santo Sospir, Cap Ferrat; Stichting Kunst & Historisch Bezit ABN AMRO, Amsterdam; among others.



Rodrigo Hernández
Free, 2026
Hand hammered brass
95 × 95 × 2 cm

€ 15.500.00 + VAT





Rodrigo Hernández
Shinmonzen-dori, 2026
hand-hammered brass
95 × 70 × 2 cm

€ 13.500.00 + VAT





Rodrigo Hernández
Flex, 2026
Hand hammered brass
70 × 45 × 2 cm

€ 9.500.00 + VAT



Tomasz Kowalski (1984, Szczepczeszyn) lives and works between Warsaw and Antwerp.

He studied at the Academy of Fine Arts in Krakow. He runs Alicja, a music label releasing various artists and his own music and audio-plays.

Tomasz Kowalski's works reveal nested stories, each narrative unfolding through a meticulous density of detail. Depicted scenes of the everyday feel suspended, stretched across time and space to reflect a world without a fixed center. Embracing a muted palette of sepias, dusty greens, and faded reds, Kowalski works in dialogue with his medium; he allows the raw, tactile texture of the jute to guide his hand, making the materiality of the canvas as much a part of the story as the figures within it.

Recent solo and group exhibitions include: Fondazione Bonollo, Thiene (2026); Consonni Radziszewski, Lisbon (2026); Crèveœur, Paris (2025); Gdańsk Galeria Miejska, Gdańsk (2025); Muzeum Sztuki, Łódź (2025); MOCAM Museum of Contemporary Art Kraków, Kraków (2025); Zachęta National Gallery of Art, Warsaw (2025); Museum Jerke, Recklinghausen (2025); Contemporary Art Centre, Vilnius (2025); Gierowski Foundation, Warsaw (2024); National Museum, Kraków (2024); National Museum, Warsaw (2024); Emile Verhaeren Museum, Sint-Amans (2024); Dawid Radziszewski Gallery, Warsaw (2023); CAC Vilnius (2021); Frac des Pays de la Loire, Nantes (2021); Muzeum Sztuki Nowoczesnej MSN, Warsaw (2020, 2016); Huis Henk Visch, Eindhoven (2020); Silesian Museum, Katowice (2020); Zachęta

National Gallery of Art, Warsaw (2019); La Casa Encendida, Madrid (2019); Wilhelm Hack Museum, Ludwigshafen (2018); Muzeum Ikon, Warsaw (2018); Zachęta National Art Gallery, Warsaw (2018); Clark House Initiative, Mumbai (2017); Centre Pompidou, Paris (2017); Parallel Vienna, Vienna (2016); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2016); Tim Van Laere Gallery, Antwerp (2015); Kunsthalle Bratislava (2015); Boccacera Arte Contemporanea, Trento (2015); Contemporary Art Museum St. Louis (2014); Kunsthalle Mulhouse (2014); Museum of Modern Art, Warsaw (2014); Museum Neuer Wiener Kunstverein, Vienna (2014); ICA, London (2012); Zamek Centre, Poznan (2012); Kunsthalle Wien, Vienna (2012); Centre for Contemporary Art Ujazdowski Castle, Warsaw (2011); De Appel, Amsterdam (2011); MUMOK, Vienna (2011); Centre Pompidou, Paris (2011); HMKV, Dortmund (2011); S.M.A.K., Ghent (2010); Mu.ZEE, Ostend (2010); Contemporary Art Gallery Bunkier Sztuki, Kraków (2010); Stadtgalerie Kiel (2010); Centre of Contemporary Art Znaki Czasu, Torun (2009); Künstlerhaus Bethanien, Berlin (2009); Gare Saint-Sauver, Lille (2009); Stadtische Kunsthalle München, Munich (2009); ING Polish Arts Foundation/Leto, Warsaw (2009); Gallery of Contemporary Art, Zielona Gora (2008); Center for Contemporary Art, Ujazdowski Castle, Warsaw (2008); BWA Arsenal, Białystok (2008); Studio Angeletti, Rome (2007); Ursula Blickle Foundation, Kraichtal Unterwisheim (2007).

His works are part of several collections such as Centre Pompidou, Paris, FR; MUMOK (Museum Moderner Kunst Stiftung Ludwig), Vienna, AT; MOCAM (Museum of Contemporary Art in Kraków), Kraków, PL; X Museum, Beijing, CN; Frac des Pays de la Loire, Nantes, FR; Pinault Collection, Venice, IT; Boros Collection, Berlin, DE; Fondazione Bonollo, Verona, IT, among others.

This artwork will be unveiled on June 16th as part of
the Art|Basel Exclusive program.

Untitled, 2026
oil and gouache on jute
100 x 80 cm

€ 30,000.00 + VAT



Untitled, 2026
oil and gouache on jute
146 x 22 cm

€ 22,000.00 + VAT



Joanna Piotrowska (1985, Warsaw) lives and works between London and Oporto.

In 2013, she obtained the MA in Photography at the Royal College of Art in London, and in 2009 completed the BA in Photography at the Academy of Fine Arts in Krakow, Poland.

In her staged photos and videos, Joanna Piotrowska focuses on exploring human relationships and their bodily expression. She looks at characters entangled in the context of social institutions, struggling with manifestations of power, emotional dependencies and the violent element of human nature. She is interested in the family, security, home and homelessness, the position of a woman and the psychology and politics of girl rebellion, as well as the human need to control and dominate animals. Her black and white, handmade, gelatin silver prints and videos on 16 mm tape are more of a record of performance or spectacle than a documentary.

Joanna Piotrowska has taken part in numerous solo and group exhibitions such as: ICA, Philadelphia, US (2024), LE BAL, Paris, FR (2022); ARCH, Athens, GR (2022); Kestner Gesellschaft, Hannover, DE (2022); Museum Insel Hombroich, Neuss, DE (2021); Zacheta – National Gallery of Art, Warsaw, PL (2020); Kunsthalle Basel, Basel, CH (2019); Leeds Gallery, Leeds (2019); Tate Britain, London, UK (2019); ZAC Centrale, Cantieri Culturali alla Zisa, Palermo, IT (2023); FRAC Île-de-France, Le Plateau, Paris, FR (2023); National

Museum, of Norway, Oslo, NO (2023); 59th International Art Exhibition of Venice Biennale, Venice, IT (2022); 16th Lyon Biennale of Contemporary Art, Lyon, FR (2022); FRAC, Champagne-Ardenne, Reims, FR (2022); Göteborgs Konsthall, Göteborg, SE (2021); Museum of Contemporary Art of Rome, Rome, IT (2020); Bienal Ano Zero, Coimbra, PT (2019); Sala de Arte Santander, Madrid, ES (2019); Fondazione MIA, Bergamo, IT (2019); NS-Dokumentationszentrum München, Munich, DE (2019); Kunsthalle Wien, Vienna, AT (2018); MoMA, New York, US (2018), 10th Berlin Biennale, Berlin, DE (2018) and Fondazione Prada, Milano, IT (2016).

Her photographs are part of several public and private collections, such as: Centre Pompidou, Paris (FR), FRAC Bretagne, Rennes (FR), FRAC Champagne-Ardenne (FR), KADIST, Paris (FR) and San Francisco (USA), Arts Council Collection (UK), British National Photography Collection, Bradford (UK), Leeds City Art Gallery, Leeds (UK), Northern Gallery of Contemporary Art, Sunderland (UK), MOMA - Museum of Modern Art, New York (USA), Sammlung Hoffmann (CH), Tate, London (UK), Zacheta National Gallery of Art (PL).

In 2022 she was included in “The Milk Of Dreams”, the 59th International Venice Biennial, curated by Cecilia Alemani.



Joanna Piotrowska
Untitled, 2024
silver gelatin hand print
60 × 50 cm
edition 1 of 3 + 2 AP

€ 14,000.00 + VAT





Joanna Piotrowska
Untitled, 2024
silver gelatin hand print
40 × 61 × 2.5 cm
edition 2 of 5 + 2 AP

€ 16,000.00 + VAT





Joanna Piotrowska
Untitled, 2024
silver gelatin hand print
50 × 60 cm
edition 1 of 3 + 2 AP

€ 14,000.00 + VAT



Joanna Piotrowska
Vital Points I, 2019
silver gelatin hand print
120 × 95 cm
edition 2 of 3 + 2 AP

€ 18,000.00 + VAT

Șerban Savu (1978, Sighișoara), lives and works in Cluj, Romania.

He graduated in 2001 from the University of Art and Design, Cluj. The years of Șerban Savu's youth covered the period of rapid political and economic changes in Central and Eastern Europe. In 1989, when in Romania the regime of Nicolae Ceaușescu was overthrown in a bloody manner, Savu was 11 years old. He received his artistic education at the University of Arts in Cluj-Napoca, where he studied with artists such as Victor Man and Adrian Ghenie. Shortly after, their work was included in the new wave of Romanian painting, known as "School of Cluj".

What distinguishes Savu from his colleagues is his realistic style and para-documentary knack. However, the realism of his paintings has little in common with socrealistic doctrine, which in the past was prominent in Romanian art. Crucial for him is the classic tradition of European painting, particularly Italian and French. In Savu's works, we see echoes of Leon Battista Alberti's assumptions, idyllic landscapes of Poussin and Lorrain, and finally depictions of peasants by Pieter Bruegel and Jean-François Millet. These inspirations set in contemporary Romanian landscape became part of a melancholic tale of a fallen empire somewhere on the borders of the civilized world.

Recent solo and group exhibitions include Telegraph Gallery, Olomouc (2026); Dawid Radziszewski, Warsaw (2025); Vila Catena, Bucharest (2025); The International Cultural Centre, Krakow (2025); Lutnita,

Chisinau (2024); National Museum of Contemporary Art, MNAC Bucharest, Bucharest (2024); Galeria Nicodim, Bucharest (2023); Museum of Recent Art, Bucharest (2022); National Museum of Contemporary Art (MNAC), Bucharest (2021); Kunsthalle Bega, Timișoara (2020); La Fondazione Nicola Del Roscio, Rome (2019); Centre d'art le LAIT, Albi, France (2019, solo); Atelier Brancusi, Centre Pompidou, Paris, France (2019); Gallery of Fine Arts, Ostrava, and the Ferenczy Museum Center, Szentendre (2017).

Selected collections include Centre Pompidou, Paris; Hall Art Foundation, Derneburg; Hort Family Collection; New York San Francisco Museum of Modern Art, San Francisco Museum of Modern Art, Warsaw; Ambassador Nicholas Taubman and Mrs. Jenny Taubman Collection, Roanoke; Dean Valentine and Amy Adelson Collection, Los Angeles; Zabłudowicz Collection, London.



Șerban Savu
Abstract Composition, 2019
oil on canvas
148 × 197 cm

€ 43,000.00 + VAT





Șerban Savu
Overtime, 2025
oil on canvas
42.3 × 56 × 1.5 cm

€ 25,000.00 + VAT



Buhlebezwe Siwani (1987, Johannesburg) lives and works between Cape Town and Amsterdam.

Buhlebezwe Siwani works with performance, photography, sculpture and installation. Siwani's work interrogates the patriarchal framing of the black female body and black female experience within the South African context. As an initiated sangoma, a spiritual healer that works within the space of the death and the living. Siwani focused her artistic practice into rituality and the relationship between Christianity and African spirituality. Central to her work is her own body, which operates in multiple registers as subject, object, form, medium, material, language and site.

Buhlebezwe Siwani was shortlisted for the Prix de Rome (2025) and the Future Generation Art Prize (2024). In 2021, Siwani won the Standard Bank Young Artist Award in the Visual Arts category, granting her a solo exhibition that toured South Africa, and subsequent publication of a catalog.

Recent solo and group exhibitions include: Museum de Fundatie, Zwolle; Rozenstraat, Amsterdam; Centraal Museum, Utrecht; Zeitz MOCAA, Cape Town; Kunstinstituut Melly, Rotterdam; Gwangju Biennale, Gwangju; Standard Bank Gallery, Johannesburg; Centre d'Art Contemporain Genève, Geneva; TATE Modern, London; Museo Madre, Napoli; Musée d'Art Moderne, Paris; Kalmar Art Museum,

Sweden; The Louis Vuitton Foundation, Paris; Centre Pompidou, Paris; Bamako Encounters, Mali; Galeria Municipal de Almada, Almada; Iziko National Gallery, Cape Town.

Buhlebezwe Siwani is one of the artists invited to the 61st Venice Biennale in the group exhibition "In Minor Keys", curated by Koyo Kouoh

Her work is part of several public and private collections, such as the Rennie Museum, Vancouver; Pérez Art Museum Miami, Florida; Stedelijk Museum, Amsterdam; Iziko National Gallery, Cape Town; TATE, London; AkzoNobel Art Foundation, Amsterdam; FRAC Bretagne, Rennes; Frans Hals Museum, Amsterdam; Mercedes-Benz Art Collection, Berlin; For Arts Sake, Lisbon, among others.

This artwork will be unveiled on June 16th as part of
the Art|Basel Exclusive program.

Buhlebezwe Siwani
uYana umhlaba, 2026
soap on canvas
150 × 210 cm

€ 28,000.00 + VAT



Buhlebezwe Siwani
uYana umhlaba, 2026
soap on canvas
150 × 210 cm

€ 28,000.00 + VAT





Buhlebezwe Siwani
uYana umhlaba, 2026
soap on canvas
141 x 90 cm

€ 18,000.00 + VAT





Buhlebezwe Siwani
uYana umhlaba, 2026
soap on canvas
53 x 38 cm

€ 7,000.00 + VAT





Buhlebezwe Siwani
uYana umhlaba, 2026
soap on canvas
53 x 38 cm

€ 7,000.00 + VAT



Aleksandra Waliszewska (1976, Warsaw) lives and works in Warsaw.

She is known for her haunting, atmospheric works that are deeply rooted art historical references, namely the Symbolist movement from the turn of the 20th century.

In her compelling visual narratives, Waliszewska explores the intersection of sex and death. Her works are dominated by powerful female figures, often set within apocalyptic scenes teeming with a diverse array of creatures—animals, mythical beings, zombies, and hybrid monsters. These symbolic portrayals are often allegorical, offering a deep examination of the human condition as they confront primal emotions such as fear, anxiety, desire, and mortality. Waliszewska's paintings are also richly coded with references to Poland's industrial landscapes, its ancient forests and swamps, and the country's mythological traditions, rooting her practice in Slavic cultural heritage. Through this, she creates a visual language that speaks to both personal and collective histories, intertwining universal themes with a distinct sense of place.

Her work has been the subject of a major museum exhibition, *The Dark Arts: Aleksandra Waliszewska and the Symbolism from the East and North*, at the Museum of Modern Art in Warsaw (2022) and M.K. Čiurlionis National Museum of Art, Kaunas, Lithuania (2023).

Waliszewska's work is present in numerous public institutions, including the DESTE Foundation for Contemporary Art, Athens, Greece; the National Museum, Gdańsk, Poland; the Museum of Modern Art in Warsaw, Poland; and The National Museum of Contemporary Art, Athens, Greece.



Aleksandra Waliszewska
untitled, 2024
oil on canvas
50 x 70 cm

€ 60,000.00 + VAT





Aleksandra Waliszewska
untitled, 2023
oil on canvas
60 x 80 cm

€ 60,000.00 + VAT





Aleksandra Waliszewska
untitled, 2023
oil on canvas
90 x 60 cm

€ 60,000.00 + VAT





Aleksandra Waliszewska
untitled, 2024
oil on canvas
60 x 90 cm

€ 60,000.00 + VAT





Aleksandra Waliszewska
untitled, 2023
oil on canvas
90 x 60 cm

€ 60,000.00 + VAT





Aleksandra Waliszewska
untitled, 2023
oil on canvas
70 x 50 cm

€ 55,000.00 + VAT





Aleksandra Waliszewska
untitled, 2026
gouache on paper
51 x 36 cm
framed: 60,5 x 81,5 x 4 cm

€ 17,000.00 + VAT





Aleksandra Waliszewska
untitled, 2026
gouache on paper
51 x 36 cm
framed: 60,5 x 81,5 x 4 cm

€ 15,000.00 + VAT





Aleksandra Waliszewska
untitled, 2026
gouache on paper
51 x 36 cm
framed: 60,5 x 81,5 x 4 cm

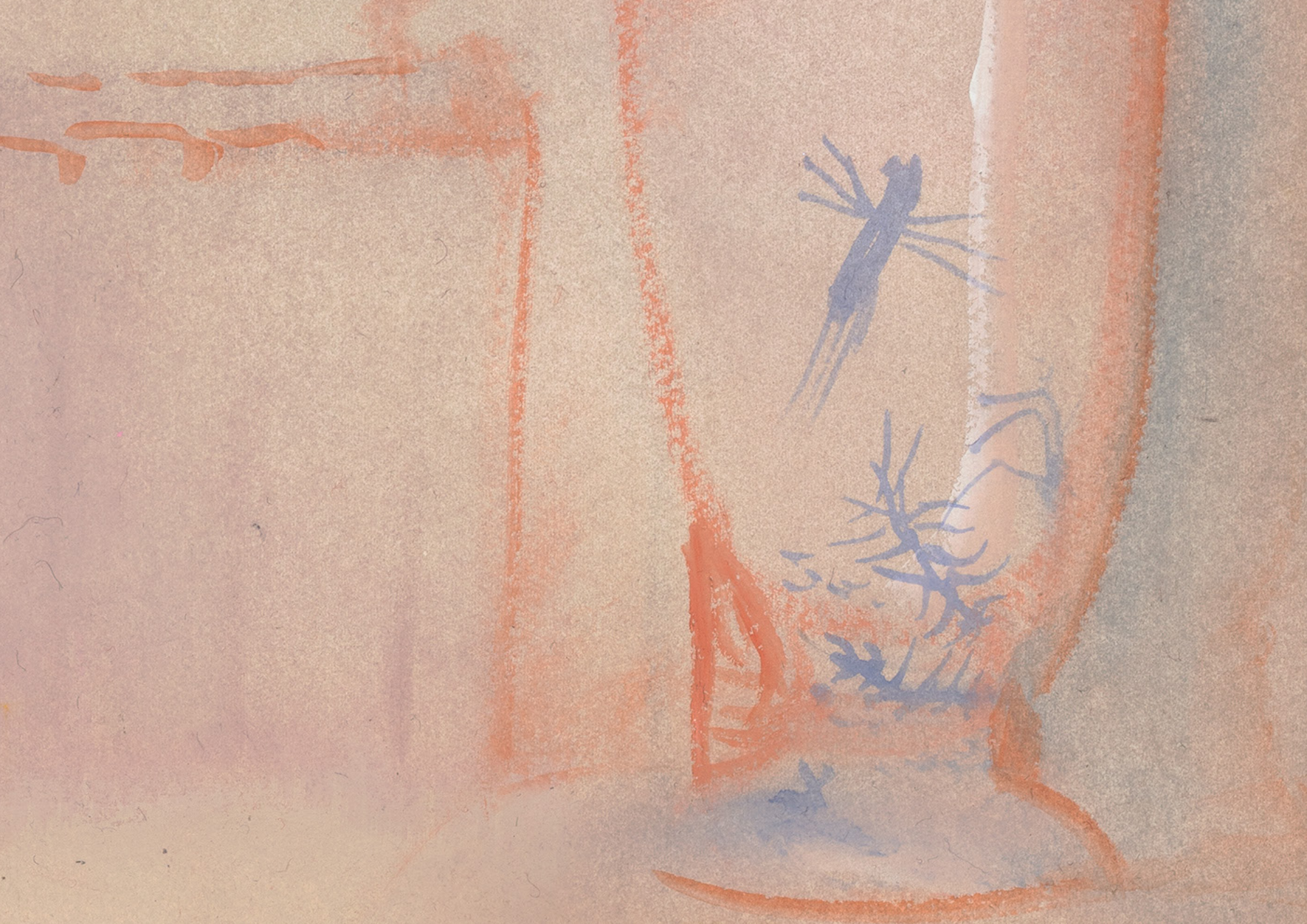
€ 15,000.00 + VAT

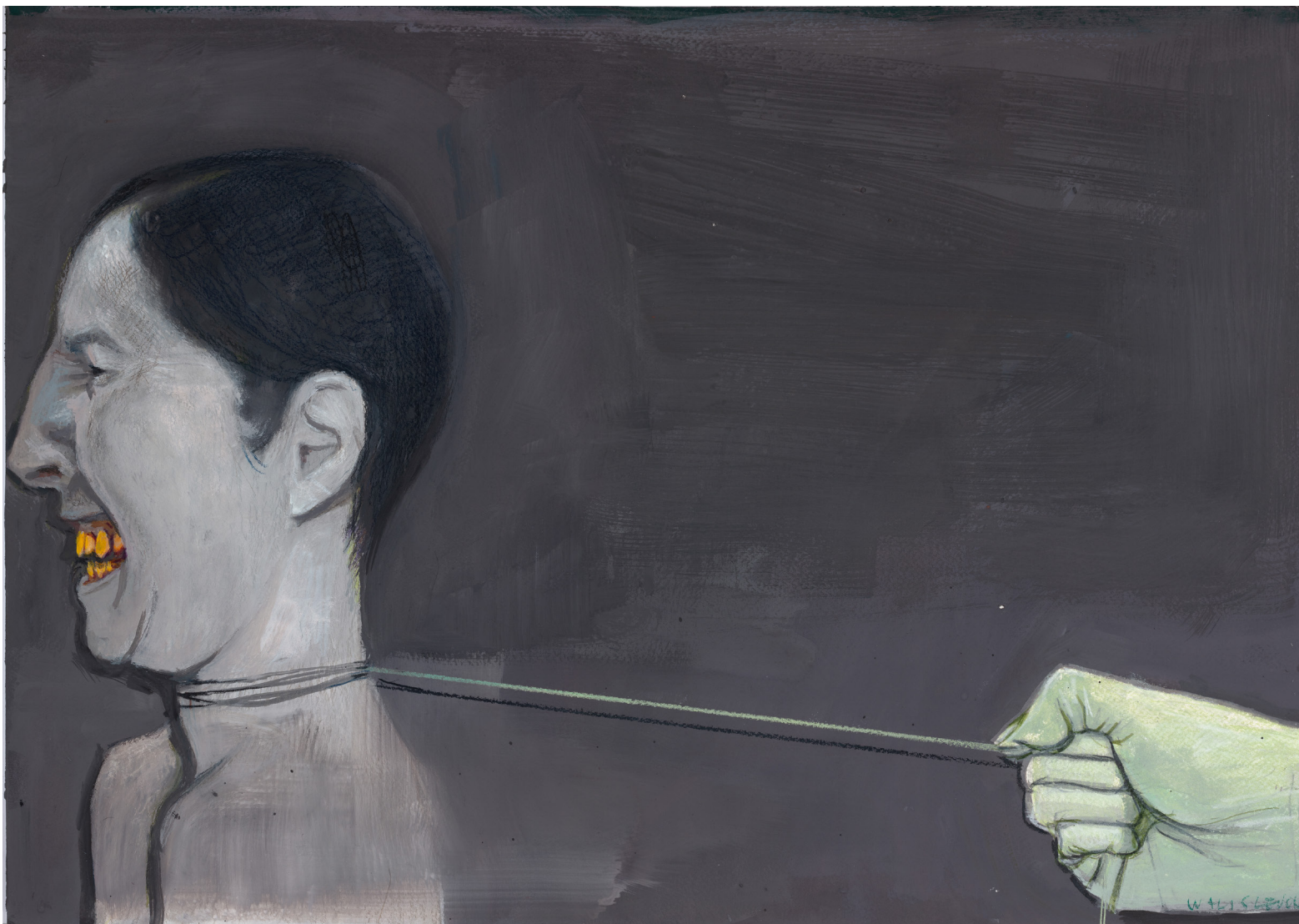




Aleksandra Waliszewska
untitled, 2025
gouache on paper
36 × 51 cm
framed: 66,5 x 75.5 x 4cm

€ 13,000.00 + VAT





Aleksandra Waliszewska
untitled, 2026
gouache on paper
36 × 51 cm
framed: 66,5 x 75.5 x 4cm

€ 12,000.00 + VAT



W 415 L 200

Jaime Welsh (b. 1994, Lisbon, Portugal) lives and works in London.

He graduated from Goldsmiths as a scholarship recipient of the Calouste Gulbenkian Foundation and Goldsmiths University (2018–2021).

Jaime Welsh's highly-constructed photographs – often of clinical, official interiors – depict figures in architectural space as allegories for anxious or tense psychological ones. His research focuses on the formal relationship between humans and architectural space and the evocation of psychological interiority through photography.

(Sean Burns, 2021)

Recent exhibitions include Museu Nacional de Arte Contemporânea, Lisbon; Galerie für Gegenwartskunst E-WERK, Freiburg; Art Basel Statements, Basel; Ginny on Frederick, London; Calouste Gulbenkian Foundation, Lisbon; South London Gallery, London; Galeria Madragoa, Lisbon; Firstsite, Colchester; and the Museum of Contemporary Art of Elvas.

Recent awards include the Gulbenkian Foundation Grant for Artistic Creation (2024), Bloomberg New Contemporaries, Tomorrow:

White Cube (2021), and CIRCA Class of 2020. Welsh has undertaken residencies at Rua das Gaivotas and Tate Exchange at Tate Modern, and is currently completing a one-year residency at the Laurenz-Haus Stiftung in Basel.

His work is included in public collections such as the Calouste Gulbenkian Museum, the Museum of Contemporary Art of Elvas (António Cachola Collection), the Portuguese State Contemporary Art Collection, and the Laurenz Stiftung Schaulager Collection. His practice has been featured in Frieze, British Journal of Photography, Elephant Magazine, Contemporânea, Jornal Expresso, and Umbigo, among other publications.

Welsh's first artist monograph, published by American Art Catalogues in collaboration with ArchivorumX will be released during Art|Basel 2026.

This artwork will be unveiled on June 16th as part of
the Art|Basel Exclusive program.

Jaime Welsh
Grip, 2026
archival pigment print on baryta paper, museum glass,
aluminium frame
154 x 261 x 4.5 cm
edition of 3 + 2 AP

€ 28,000.00 + VAT



Jaime Welsh
Retina, 2026
archival pigment print on baryta paper, museum glass,
sapele frame
154 x 227 x 5 cm
edition of 3 + 2 AP





Jaime Welsh
Veil, 2025
archival pigment print on baryta paper, museum glass,
gilded frame
25 × 41.5 × 3 cm
edition of 3 + 2 AP



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• Milan
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Via Gustavo Modena 6,
20129, Milan
Opening hours
Tuesday – Saturday
12pm – 7pm

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• Lisbon

Rua Navegantes 53A,
1200-730, Lisbon
Opening hours
Tuesday - Saturday
11am - 7pm

• Warsaw
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Kolejowa 47a/U13,
01-210 , Warsaw
Opening hours
Tuesday - Saturday
12pm - 6pm

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