

ESTHER SCHIPPER

ARCO 2026 – BOOTH

For full details and larger images, please see the end of this document.



Tauba Auerbach

Extended Object, 2025

Acrylic on canvas in painted wood frame
35,6 x 45,7 x 10 cm (14 x 18 in) (framed)
(TA 022)

[View detail](#)



Tauba Auerbach

Extended Object, 2025

Acrylic on canvas in painted wood frame
35,6 x 45,7 x 10 cm (14 x 18 in) (framed)
(TA 023)

[View detail](#)

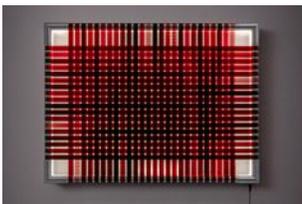


Tauba Auerbach

Extended Object, 2025

Acrylic on canvas in painted wood frame
45,7 x 61 x 10 cm (18 x 24 x 4 in) (framed)
(TA 031)

[View detail](#)



Rosa Barba

Colors with Phonetic Similarities, 2025

35 mm film, aluminum frame, motors, Plexiglas, LED lights
94 x 124,5 x 9 cm (37 x 49 x 3 1/2 in)
Unique in a series of 5 plus 2 artist's proofs (#3/5)
(RBA 141)

[View detail](#)



Merikokeb Berhanu

Untitled XLI, 2019

Acrylic on canvas
91 x 122 cm (35 7/8 x 48 in)
(MEB 018)

[View detail](#)



Norbert Bisky
Mauerpark, 2025
Oil on canvas
200 x 150 cm (78 3/4 x 59 in)
(NBI 027)

[View detail](#)



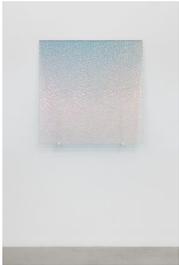
Simon Fujiwara
Who are the Two Liberated Femmes Running the Beach?, 2023
Acrylic, charcoal and pastel on canvas
180,3 x 250,5 cm (71 x 98 5/8 in) (unframed)
205,5 x 275,5 x 6,1 cm (80 7/8 x 108 1/2 x 2 3/8 in) (framed)
(SF 429)

[View detail](#)



Ryan Gander
Untouched Ideas Machine, 2025
Untarnished brass, thermal receipt printer, button
30 x 30 x 0,2 cm (11 3/4 x 11 3/4 x 1/8 in)
Edition of 3 plus 1 artist's proof (#1/3)
(RG 492)

[View detail](#)



Ann Veronica Janssens
Ostende, 2025
Glass
100 x 100 x 1 cm (39 3/8 x 39 3/8 x 3/8 in)
Edition of 1 plus 2 artist's proofs (#1/1)
(AVJ 306)

[View detail](#)



Lee Bae
Brushstroke A2, 2025
Bronze
218 x 50 x 50 cm (85 7/8 x 19 3/4 x 19 3/4 in)
Edition of 5 plus 2 artist's proofs (#4/5)
(LB 018)

[View detail](#)



Lee Bae
Issu Du Feu 7g, 2000-2025
Charcoal on panel
190 x 124 cm (74 3/4 x 48 7/8 in) (unframed)
194 x 127,5 cm (76 3/8 x 50 1/4 in) (framed)
(LB 031)

[View detail](#)



Jac Leirner

Copper Light Zig Zag, 2019

Socket, electric cord, light bulb and screws

120 x 280 cm (47 1/4 x 110 1/4 in)

(JL 064)

[View detail](#)



Thomas Radin

KA Spirit I, 2023

Hand-carved oak wood drum with mahogany stain, mirrored glass and tiles

76 x 33 x 32 cm (29 7/8 x 13 x 12 5/8 in)

(TRA 005)

[View detail](#)



Ugo Rondinone

red blue yellow pink black brown mountain, 2025

Painted stone, stainless steel and concrete

170 x 23 x 30 cm (66 7/8 x 9 x 11 3/4 in) (sculpture)

16 x 40 x 30 cm (6 1/4 x 15 3/4 x 11 3/4 in) (pedestal)

(UR 787)

[View detail](#)



Ugo Rondinone

green violet blue red orange yellow mountain, 2026

Painted stone, stainless steel and concrete

164 x 35 x 23 cm (64 5/8 x 13 3/4 x 9 in) (sculpture)

36 x 40 x 40 cm (14 1/8 x 15 3/4 x 15 3/4 in) (pedestal)

(UR 789)

[View detail](#)



Ugo Rondinone

violet white green orange yellow blue mountain, 2026

Painted stone, stainless steel and concrete

189 x 23 x 32 cm (74 3/8 x 9 x 12 5/8 in) (sculpture)

23 x 40 x 40 cm (9 x 15 3/4 x 15 3/4 in) (pedestal)

(UR 790)

[View detail](#)



Julia Scher

Avi Loeb, 2023

Convex mirror, surveillance camera, amplifier plugin, sensor light, telescope

ø 100 x 40 cm (39 3/8 x 15 3/4 in)

(JS 186)

[View detail](#)



Rafa Silveiras

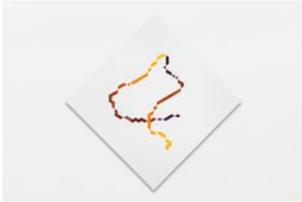
Luna, 2026

Oil on linen

80 x 60 cm (31 1/2 x 23 5/8 in)

(RAS 029)

[View detail](#)



Daniel Steegmann Mangrané

Cobra/Cipó, 2026

Acrylic on canvas

106 x 106 cm (41 3/4 x 41 3/4 in) (rhomboid)

75 x 75 cm (29 1/2 x 29 1/2 in) (square)

(DSM 452)

[View detail](#)



Daniel Steegmann Mangrané

Cobra/Cipó, 2026

Acrylic on canvas

85 x 85 cm (33 1/2 x 33 1/2 in) (rhomboid)

60 x 60 cm (23 5/8 x 23 5/8 in) (square)

(DSM 453)

[View detail](#)



Daniel Steegmann Mangrané

Cobra/Cipó, 2026

Acrylic on canvas

85 x 85 cm (33 1/2 x 33 1/2 in) (rhomboid)

60 x 60 cm (23 5/8 x 23 5/8 in) (square)

(DSM 455)

[View detail](#)

TAUBA AUERBACH
Extended Object, 2025



Acrylic on canvas in painted wood frame
35,6 x 45,7 x 10 cm (14 x 18 in) (framed)
(TA 022)

Image 1/4

Description

The *Extended Object* series captures the fleeting motion of liquid. These paintings extend Tauba Auerbach's ongoing research into inventing tools and techniques that induce specific material behaviors. By pouring rhythmic droplets of pigment and manipulating the canvas below, the artist allows the paint to pool and shift, harnessing the flow of color to coax out delicate patterns. The paintings give form to a temporal process, the sequential deposit of dissolved pigment. But the gestures employed to rhythmically direct the placement of paint or to modify the expansion of the motifs remain hidden.

An at-length quote of Tauba on the series below:

My love for studying math and physics comes from a desire to point my attention (and a viewer's attention) towards the fundamental magic that exists in the world — the fact that order spontaneously emerges from disorder, that vibration begets matter, that light travels at an absolute speed, that gravity bends space and time, that the turbulence in a fluid can have rhythm, that time exists and is mysteriously asymmetrical (at least in our experience of it) that molecular asymmetry (chirality) is somehow connected to the aliveness of a material.

Our human world is totally on fire, we are self-destructing as a species, but the universe is still utter magic and I'm in awe of it.

The flow of fluids has been of particular interest to me as a way to study form that arises from movement or behavior—something dynamic existing in time.

Using the studio as a laboratory, I've set out to induce flow patterns, to set up the conditions for coordinated behaviors in the liquid of the paint, and then get out of the way to allow them to happen with just enough freedom to really be their own doing, rather than mine. The "images" in the paintings are not on a background, but in or of the same field of the background— the surface is a continuous film of paint where everything is fully incorporated into the wet surface, merging with it entirely. The surfaces might still even look wet.

For me, the droplet is a particle. It's a slice or a cross-section of a stream.

The title of the series draws an analogy between this and the notion of the "extended object" as articulated by string theory, which conceives of a particle as an expression of a vibrating string in higher dimensions. The relationship is between a point and a line (point extended, extruded or dragged through space.)

A clepsydra is device that uses water to keep time. These paintings try to capture and freeze a span of time through a sequence of coordinated droplets — constellations falling in rhythmic sequence, (or in one case— the blue, black, white painting— a group of nearly identical streams) and accumulating on their surfaces. I've tried to grasp something fleeting and ungraspable.

Exhibitions

Tauba Auerbach. Clepsydra, Esther Schipper, Berlin (September 10 – October 18, 2025)



Image 2/4



Image 3/4



Image 4/4

TAUBA AUERBACH
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Image 2/4

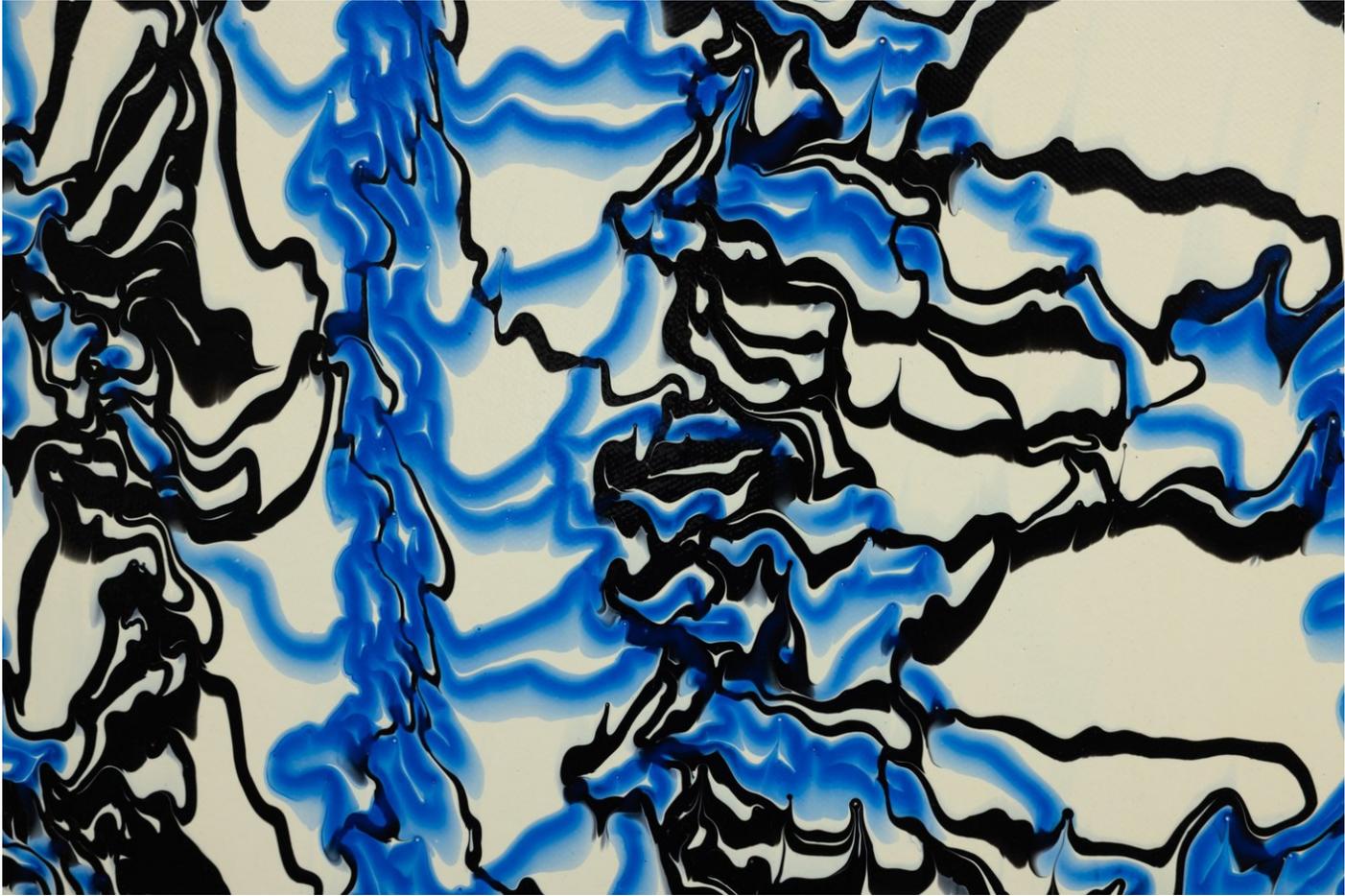


Image 3/4



Image 4/4

TAUBA AUERBACH
Extended Object, 2025



Acrylic on canvas in painted wood frame
45,7 x 61 x 10 cm (18 x 24 x 4 in) (framed)
(TA 031)

Image 1/3

Description

The *Extended Object* series captures the fleeting motion of liquid. These paintings extend Tauba Auerbach's ongoing research into inventing tools and techniques that induce specific material behaviors. By pouring rhythmic droplets of pigment and manipulating the canvas below, the artist allows the paint to pool and shift, harnessing the flow of color to coax out delicate patterns. The paintings give form to a temporal process, the sequential deposit of dissolved pigment. But the gestures employed to rhythmically direct the placement of paint or to modify the expansion of the motifs remain hidden.

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Tauba Auerbach. Clepsydra, Esther Schipper, Berlin (September 10 – October 18, 2025)



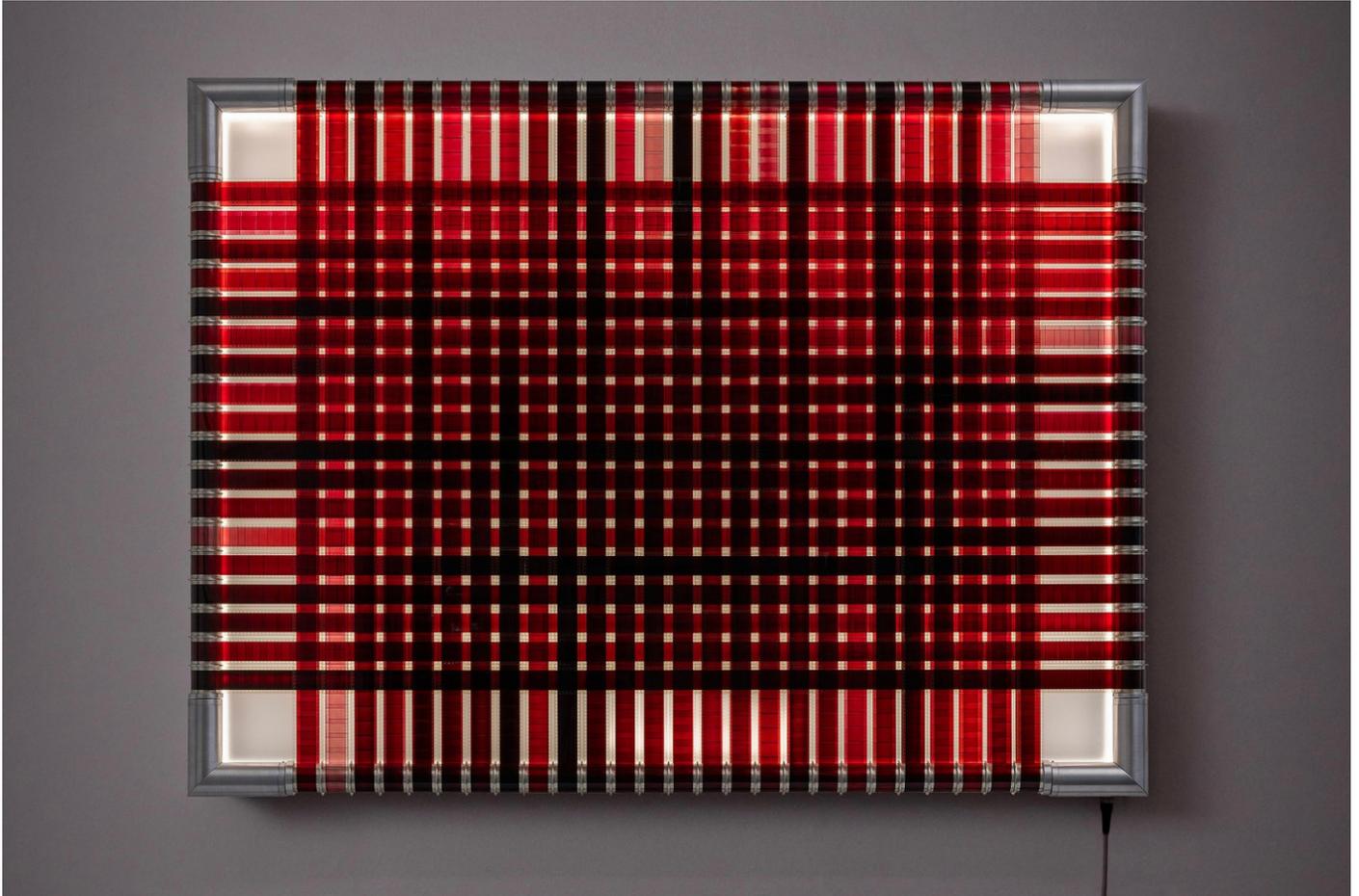
Image 2/3



Image 3/3

ROSA BARBA

Colors with Phonetic Similarities, 2025



35 mm film, aluminum frame, motors, Plexiglas, LED lights

94 x 124,5 x 9 cm (37 x 49 x 3 1/2 in)

Unique in a series of 5 plus 2 artist's proofs (#3/5)

(RBA 141)

Image 1/3

Description

The work is a kinetic sculpture using film. Looped around four metal rollers—on all four sides just inside the frame—and lit from behind by a light box, colored film stock produces a continuously changing composition. The colors were produced by filming color filters. Vertical and horizontal strips of film are in constant movement, producing a landscape of cascading red shades.

The work is related to Barba's series of still sculptural works made from film stock, *Weavers*, as well as more generally highlighting the role of artful editing of still and moving pictures in the artist's filmic works. The changing pattern of suggest all these instances producing of light, color, image and sound in Rosa Barba's practice.

The title refers to the *Dictionary of Colour Standards* published in Great Britain in 1936 by the British Colour Council with an intention to standardize colors across all color-using industries in the British Empire.

The work weighs 23 kg (51 lbs).

Power supply unit: 10 x 27 x 19 cm (4 x 10 5/8 x 7 1/2 in) (3kg; 6,5 lbs)

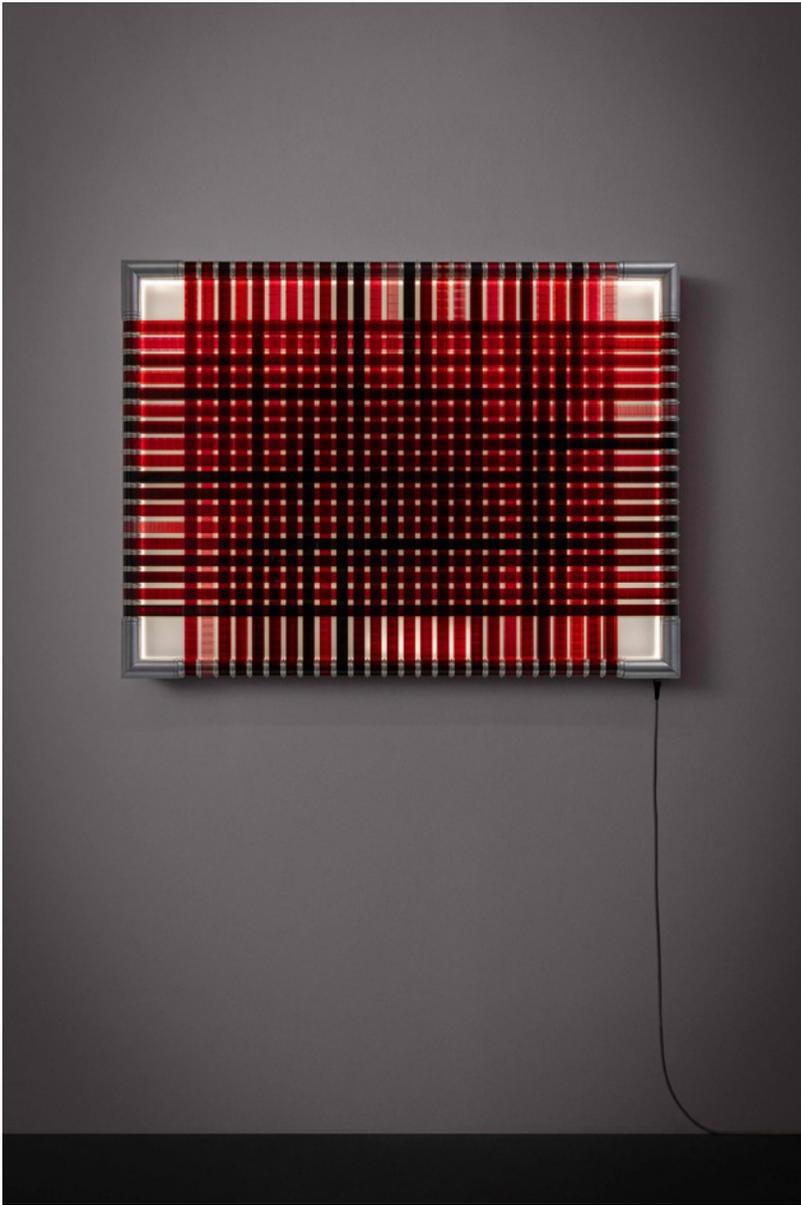


Image 2/3

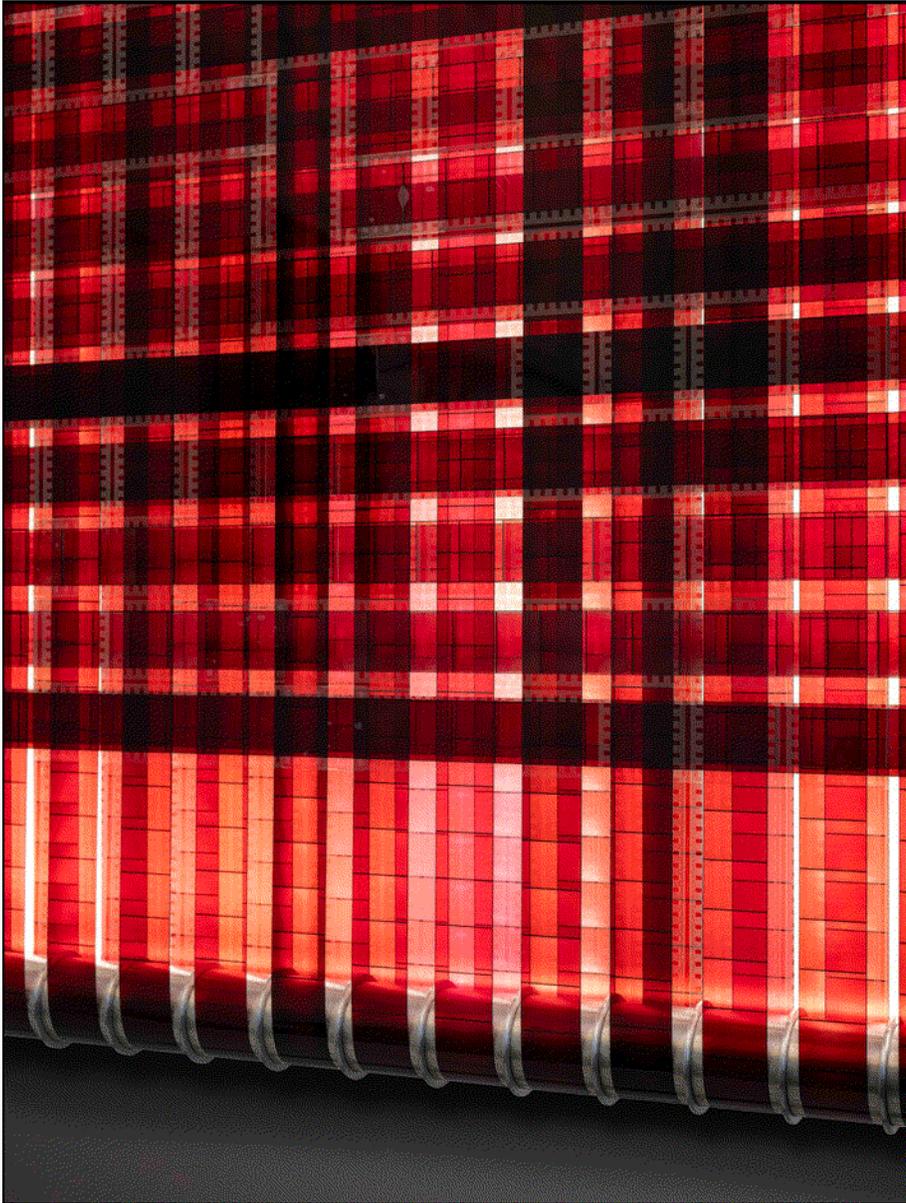


Image 3/3

MERIKOKEB BERHANU

Untitled XLI, 2019



Acrylic on canvas

91 x 122 cm (35 7/8 x 48 in)

(MEB 018)

Description

Executed in acrylic on canvas, *Untitled XLI* was produced shortly after Merikokeb Berhanu relocated from Ethiopia to the United States.

The painting combines abstract and representational elements, forging a distinct formal vocabulary in vibrant colors. The biomorphic imagery evokes associations with life: Rounded shapes invoke cells, buds, seed pods, or embryonic life, suggesting processes of germination, growth, flowering, and withering – underlying themes that are more intuited than stated.

Following her relocation to the United States, her practice evolved in response to the encounter with a consumer-driven culture and an increasing ecological awareness, articulated through the adoption of more vibrant, fluorescent, and overtly synthetic color palettes.

NORBERT BISKY
Mauerpark, 2025



Oil on canvas
200 x 150 cm (78 3/4 x 59 in)
(NBI 027)

Image 1/2

Description

Mauerpark, executed in oil on canvas, references a park in Prenzlauer Berg, located in former East Berlin, in its title.

The painting depicts three male figures, topless, distributed throughout the picture plane. In the upper right of the canvas, a cat-like fox-colored figure that draws on a Disney-aesthetic makes an appearance, and gazes down at the carefree men.

The young men in Bisky's work function as proxies for the fragile status of homoerotic aesthetics under totalitarian regimes, embodying their tension, vulnerability, and latent instability.

A recurring motif of Bisky's paintings are tromp l'oeil-like depictions of torn posters with parts of words or single letters of text remaining. The reference to the aesthetic of the French post-World War II artists known as "affichistes" (from French affiche meaning poster) is not only formal but conceptual, pointing to the larger context of that moment in the late 1950s and 1960s. The affichistes drew on Abstract expressionist aesthetics but grew out of the radical politics of reappropriation (détournement) and urban wanderings (dérive) of the Situationist International.

Exhibitions

Norbert Bisky. Polympest, Esther Schipper, Berlin (June 13 – July 30, 2025)



Image 2/2

SIMON FUJIWARA

Who are the Two Liberated Femmes Running the Beach?, 2023



Acrylic, charcoal and pastel on canvas

180,3 x 250,5 cm (71 x 98 5/8 in) (unframed)

205,5 x 275,5 x 6,1 cm (80 7/8 x 108 1/2 x 2 3/8 in) (framed)

(SF 429)

Image 1/2

Description

A large-scale work executed in acrylic, pastel and charcoal on canvas, *Who are the Two Liberated Femmes Running the Beach?* is part of a series of works by Simon Fujiwara recreating iconic canons of art history through the depiction of *Who the Bær*.

Fujiwara's work draws on Pablo Picasso's 1922 painting *Two Women Running on The Beach*. The composition depicts two figures, both with the characteristic features of *Who*. They're characteristic long tongue, dripping with honey that splashes around them, in their hands objects that resemble smart phones. Caught in mid-action, the figures have a dynamic formal quality that echoes the kind of frenzy represented by the figures' absorption with their phones.

Fujiwara's source, *Two Women Running on The Beach*, dates to Picasso's so-called neoclassical period which developed in response to a visit to Italy in 1917 after which the artist adopted a classicizing formal vocabulary, part of a trend in 1920s painting, the so-called "return to order." At this time, artists such as Picasso began to negotiate a path from pre-war artistic developments, like analytical cubism, towards practices that eschewed abstraction. Greatly enlarged, Picasso's miniature painting was used for the curtain of the ballet production *Le Train Bleu* which had the theme "games on the beach." Picasso produced neoclassical works from around 1917 until 1925.

Index Pablo Picasso, *Two Women Running on The Beach*, 1922 Musée Picasso

Exhibitions

Träume einer Eule, Who the Bær und der verwundete Planet, Kunsthalle Bielefeld, Bielefeld (November 30, 2024 – February 23, 2025)



Image 2/2

RYAN GANDER
Untouched Ideas Machine, 2025



Untarnished brass, thermal receipt printer, button
30 x 30 x 0,2 cm (11 3/4 x 11 3/4 x 1/8 in)
Edition of 3 plus 1 artist's proof (#1/3)
(RG 492)

Image 1/6

Description

A viewer of Ryan Gander's Idea machine first encounters a brass plate, installed flush with the wall. A button and a narrow horizontal slot below suggest a ticket machine. The work is intended to be touched: pressing on the button, a small white ticket stub with a short, printed text is produced. The work holds 2000 untouched ideas for artworks by Gander.

Gander has long collected spontaneous ideas, keeping a large pin wall in his studio. Producing them at such speed that giving them away is preferable to feeling the burden of holding onto them and realizing that he can never execute all the ideas, Gander's work is both an act of generosity and an acknowledgement of his own mortality.

The notion of giving away ideas for art works highlights Gander's conceptual approach to the production of art. Questioning common ideas about originality and copyright, and, in making it a machine, gently poking fun at traditional ideas about how an artist creates.

The work weighs 15 kg.

INSTALLATION SPECIFICATIONS

- The work contains a total of 2000 ideas by the artist.
- The work requires a power outlet.
- 3x till role provided.
- The Idea machine should be installed flush in the wall.
- The finger prints on the work are intentional and inherent to the work.

Exhibitions

From the series:

I see you, you see me, Yuan Art Museum, Beijing (June 13 – October 12, 2025)

Ryan Gander, This is feeling all of it, Esther Schipper, Berlin (November 1 – December 7, 2024)



Image 2/6



Image 3/6



Image 4/6



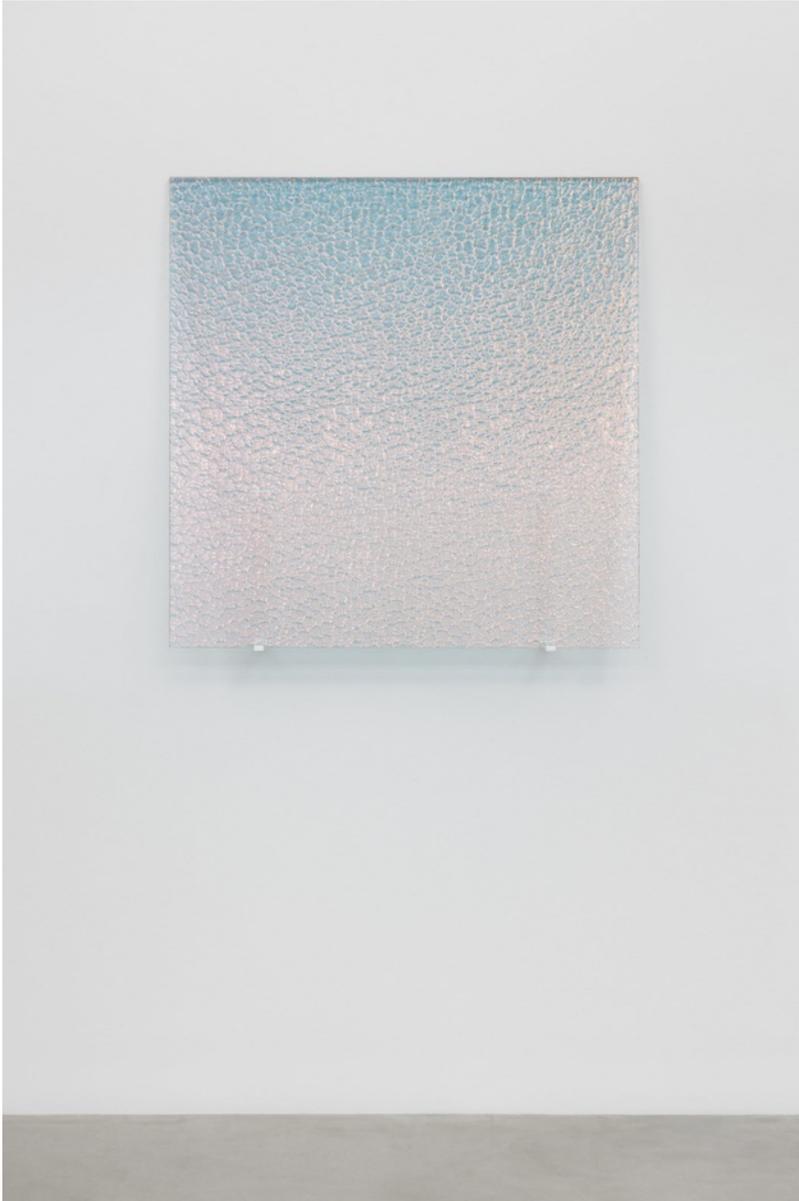
Image 5/6



Image 6/6

ANN VERONICA JANSSENS

Ostende, 2025



Glass

100 x 100 x 1 cm (39 3/8 x 39 3/8 x 3/8 in)

Edition of 1 plus 2 artist's proofs (#1/1)

(AVJ 306)

Image 1/4

Description

Ostende by Ann Veronika Janssens comprises two layers: the front side of the panel is hammered glass, fixed onto a layer of glass originally produced for an iconic architectural project from the 1970s in Brussels.

As one moves around the work, each hammered section of the glass reflects the light at different angles, creating variant shapes. This second

glass is distinguished by its warm amber reflective tint, achieved through a special coating developed for architectural use. Surprisingly, even without the intervention of a dichroic filter, the combination of these two glass types generates luminous gradations that shift with the light, transforming the work's appearance depending on the surrounding conditions.

The rear glass panel was produced for the occasion of the restoration of Immeuble GBR, a large office building constructed between 1967 and 1970 by architects Constantin Brodski and Marcel Lambrichs in Belgium. A major example of the functionalist architecture of those years, in 1980 it was included by New York's MoMA in its list of 200 iconic buildings of modern architecture between 1960 and 1980.

Janssens' work foregrounds the body's perception of the world and itself in it. She often uses light, natural optical phenomena or glass as a medium. Produced with great care, her works exude the impression of great simplicity yet create vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of individual perception.



Image 2/4



Image 3/4



Image 4/4

LEE BAE
Brushstroke A2, 2025



Bronze
218 x 50 x 50 cm (85 7/8 x 19 3/4 x 19 3/4 in)
Edition of 5 plus 2 artist's proofs (#4/5)
(LB 018)

Image 1/5

Description

The work is from a series giving Lee Bae's painted Brushstrokes a three-dimensional form. Cast in bronze, the sculpture nonetheless captures the fluidity and the texture of his ink-wash paintings.

With his sculptural work, Lee Bae makes manifest the long simultaneity of one-, two- and three-dimensional associations inherent in his painterly

practice: His brushwork not only unfolds on a flat, two-dimensional surface, the works also conjure a three-dimensional space through twists and swerves.

At the same time, the structure of the work resembles assemblies of large charred wooden logs, the deep relief of the surface recalling woodgrain. Charcoal plays an important role in Lee Bae's practice. Used to create his paintings, drawings and the mosaic-like arrangements of his Issu du feu series, it also has a conceptual relevance. To Lee Bae, charcoal represents a condensation of time; immortalizing the life of a tree, it embodies concepts of renewal, circularity and the rhythms of nature, all of which are central to his artistic approach.

The sculpture was cast in the lost-wax process.

The work weighs 100 kg (220 lbs). It can be installed both indoors and outdoors.

INSTALLATION SPECIFICATIONS

- The sculpture can be installed in 3 different ways: 1) on the wall (Esther Schipper, 2025); 2) standing on the floor; 3) lying on the ground.
- The exact positioning should be defined in consultation with the artist.

COMPONENTS INCLUDED IN SALE

- Bronze sculpture.
- Mounting plate, or pedestal, individually devised by the artist studio, depending on the display option chosen by the client and on the requirements of the space.

COMPONENTS NOT INCLUDED SALE

- Costs for structural modifications to floor, or wall, if required, to support the weight of the sculpture.
- Consultation of architect or structural engineer confirming the stability of the wall/floor.
- Machinery and tools required for the installation.



Image 2/5



Image 3/5



Image 4/5



Image 5/5

LEE BAE

Issu Du Feu 7g, 2000-2025



Charcoal on panel

190 x 124 cm (74 3/4 x 48 7/8 in) (unframed)

194 x 127,5 cm (76 3/8 x 50 1/4 in) (framed)

(LB 031)

Image 1/2

Description

Issu du feu works are created by aligning hundreds of small chards of charcoal on the panel, which are then grafted and polished. The surface shows wood grain and growth rings made by nature and time, refracting light in various directions and in multiple angles. Evoking a wide range of images in the viewer's minds, the surface reacts to the entire spectrum of light, from the faintest to the brightest, from clouds passing to shadows thrown by a passing visitor. As the artist has said, "it is a black material that produces light."

Charcoal has unique meanings in Korean tradition. It is believed that charcoal can dehumidify houses and ward off evil forces. When the first full moon of the lunar calendar rises, people would perform the ritual of "burning the moon house", setting ablaze a sacred moon structure built up of pine branches. The charcoal carbonized by the burning of pine wood is considered a purifying substance with spiritual implications.

Relatively inexpensive, the medium of charcoal made it possible for Lee Bae to explore various aspects of its materiality. In his artistic practice, the artist who lived in France for an extended period of his life, found a way to connect with his cultural roots.

CONDITION:

Charcoal is an organic material with a porous surface that contracts and expands with changes in temperature and humidity. Therefore, cracks can appear on the surface over time. For the artists, this is an inherent part of the work. If the client is unhappy with the appearance, or losses appear, this can be repaired.

INSTALLATION INSTRUCTIONS:

The work can be installed either horizontally or vertically.

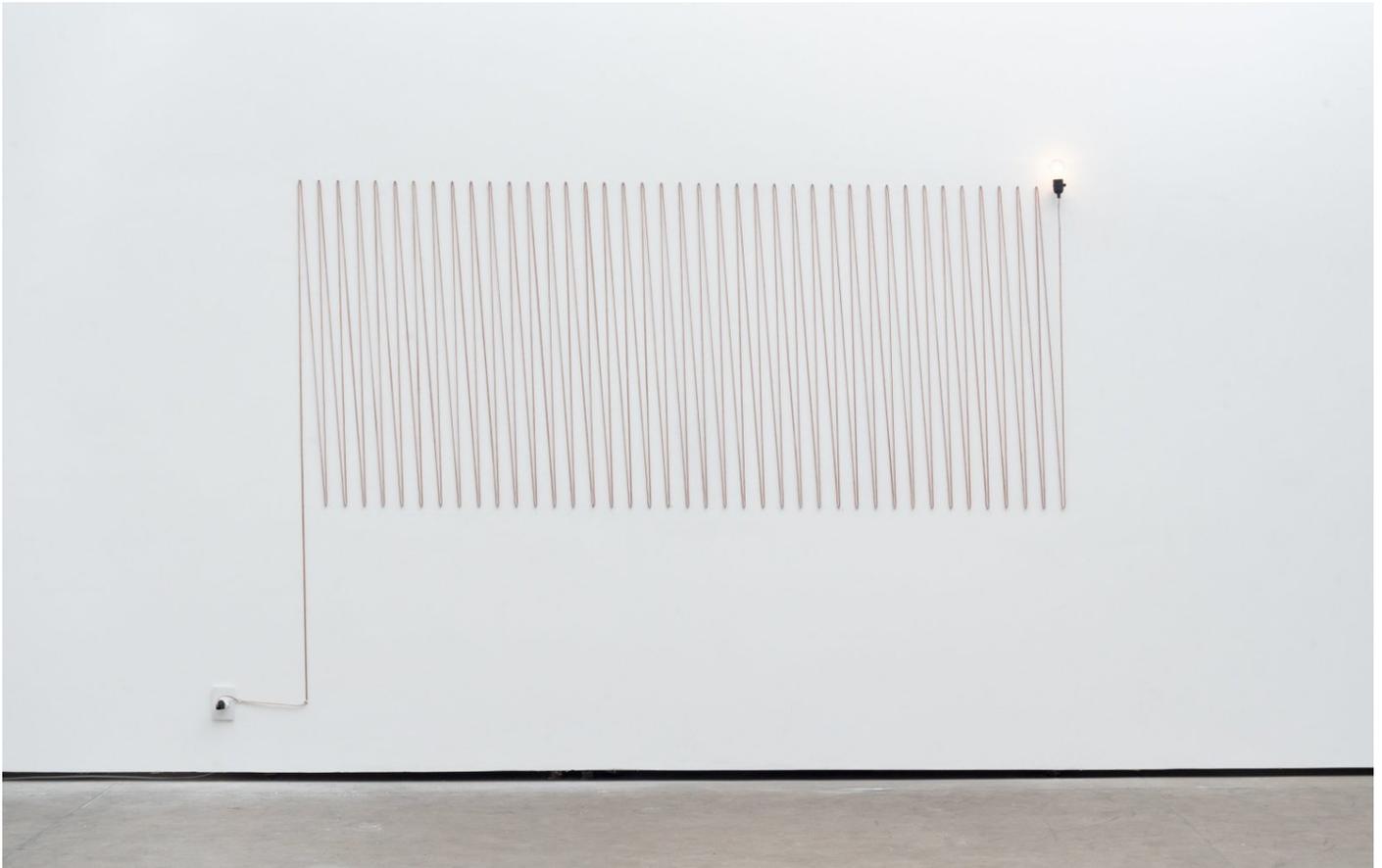
Exhibitions

Lee Bae. Syzygy, Esther Schipper, Berlin (September 9 – October 18, 2025)



Image 2/2

JAC LEIRNER
Copper Light Zig Zag, 2019



Socket, electric cord, light bulb and screws
120 x 280 cm (47 1/4 x 110 1/4 in)
(JL 064)

Description

Jac Leirner's installation *Copper Light Zig Zag* is a wall-mounted abstract sculpture that takes on a rectangular, painting-like format. A zigzagging copper wire curves across the surface, with its final downward segment extended as it connects to the socket.

The piece exemplifies several of Leirner's characteristic strategies, including accumulation, repetition, and the exploration of relationships between materials and systems. An extended length of zigzagging copper wire channels electricity to illuminate a single bulb, transforming the trajectory of the electrical current into a sculptural form.

A first version of *Little Light* from 2005 is held in the collection of Museum of Contemporary Art, Los Angeles.

INSTALLATION SPECIFICATIONS

– A regular power supply is required (230V).

COMPONENTS INCLUDED IN SALE

- Copper cable with transparent coating, cable fasteners and wire nails
- 6x E27 incandescent light bulb

- 1x socket for light bulb
- Power plug and adapter
- Installation manual
- Certificate of authenticity

THOMIAS RADIN
KA Spirit I, 2023



Hand-carved oak wood drum with mahogany stain, mirrored glass and tiles
76 x 33 x 32 cm (29 7/8 x 13 x 12 5/8 in)
(TRA 005)

Image 1/9

Description

KA Spirit I, 2023, is a hand-carved oak wood drum with mahogany stain, mirrored glass tiles, and marble base.

The sculpture is decorated with two winged figures who are bending, perhaps bowing or dancing, towards the center of the drum. They are lithe and lean, presenting androgynous features in a style reminiscent of Minoan wall paintings. The top of the drum is decorated in an intricate

geometric design. Two columns of mirrored tiles run through the central face of the work, accompanied by applique tiles on its left and right. The back of the sculpture feature three large cavities, which provide the deep percussive sound when used as a musical instrument. The work is playable and sculptures in this series have at times been activated by Radin's uncles as part of the artist's performances.

Both the carving and the playing of drums have a wider significance in the cultures of Guadeloupe, where they have deep-rooted political associations: the characteristic music of gwo ka was an act of remembrance and resistance for the enslaved population. The titles of the sculptures *Hidden in Plain Sight* (Esther Schipper 2024) are derived from the ancient Egyptian concept of "ka", a principal aspect of the soul of a human or divine being. In ancient Egypt, ka statues were believed to have acted as surrogates for the deceased, housing their spirit and providing a vessel to which their descendants could make offerings. Radin's work thus draws on the transformative power of movement for both body and spirit.

Work may be sold with or without marble base, depending on preference of collector.

Exhibitions

Trouver son monde, le19M, Paris (September 17 – December 14, 2025)

Thomias Radin, Old Soul – New Soul, Esther Schipper, Seoul (November 8 – December 14, 2024)

Thomias Radin, *Rhizome: Time of Revelation*, Kunstverein Göttingen (August 18 – October 6, 2024)

Thomias Radin, *Hidden in Plain Sight*, Esther Schipper, Berlin (March 16 – April 13, 2024)

POLYCHROME – The Myth of Karukera and Cibuqueira, Galerie Wedding, Berlin (June 16, – August 26, 2023)



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UGO RONDINONE

red blue yellow pink black brown mountain, 2025



Painted stone, stainless steel and concrete

170 x 23 x 30 cm (66 7/8 x 9 x 11 3/4 in) (sculpture)

16 x 40 x 30 cm (6 1/4 x 15 3/4 x 11 3/4 in) (pedestal)

(UR 787)

Description

Ugo Rondinone works from a large, converted church in Harlem, New York (formerly the Mount Moriah Baptist Church), which serves as both his studio and living space. This new body of work—colloquially referred to as “Harlem Mountains,” in part due to the location in which the artist creates them—derives from his ongoing series of vertically stacked, painted stones whose vivid surfaces merge references to geological formations with abstract composition.

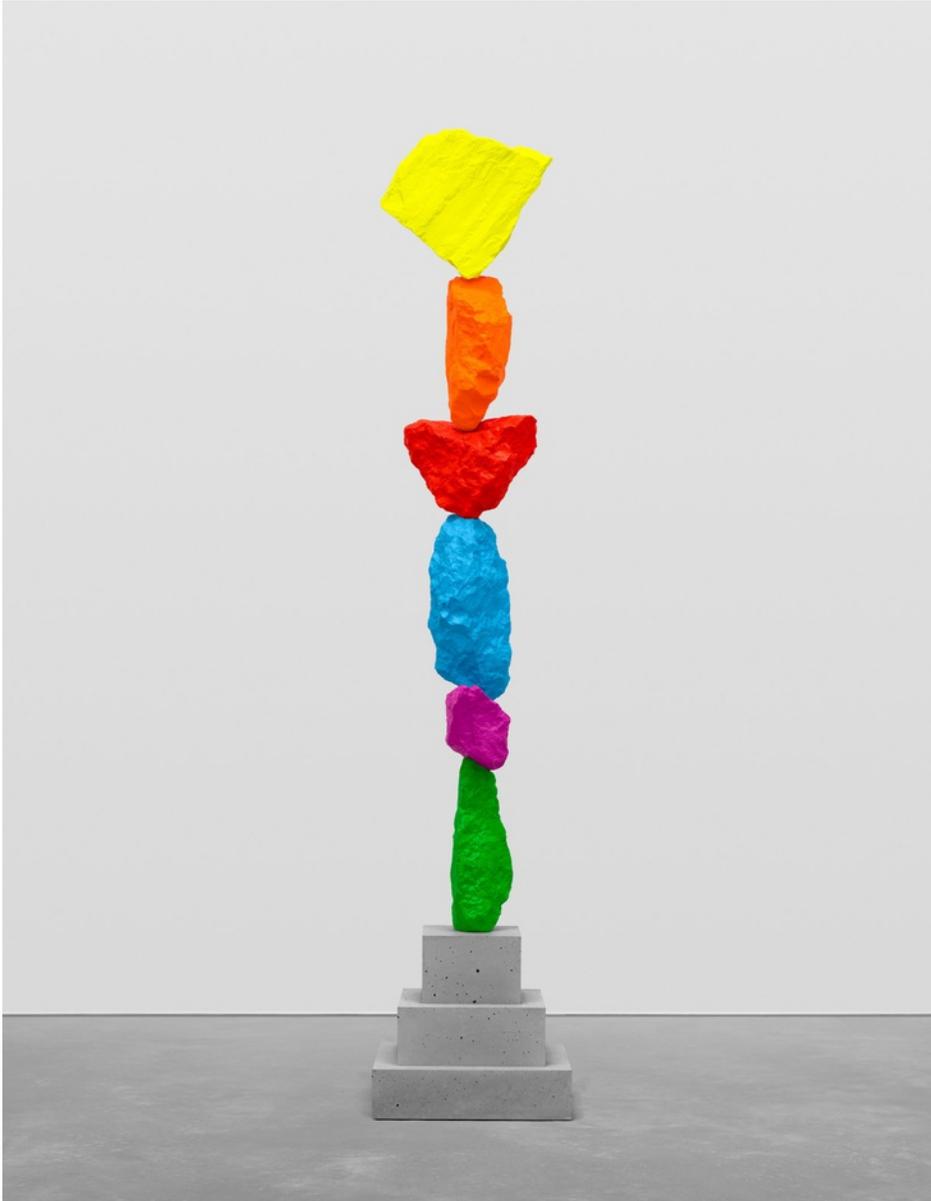
The works originate from his large-scale land art project Seven Magic Mountains (2016) in the Nevada desert and have since evolved into both outdoor and indoor formats. The new sculptures are composed of smaller granite stones arranged in a more totemic form. Rondinone has also expanded his palette beyond Day-Glo hues to include deeper, richer, and more earthen tones, as well as vivid new colors such as turquoise, aubergine, and green.

The sculpture weighs 59 kg (130 lbs)

The pedestal weighs 30 kg (66 lbs)

UGO RONDINONE

green violet blue red orange yellow mountain, 2026



Painted stone, stainless steel and concrete

164 x 35 x 23 cm (64 5/8 x 13 3/4 x 9 in) (sculpture)

36 x 40 x 40 cm (14 1/8 x 15 3/4 x 15 3/4 in) (pedestal)

(UR 789)

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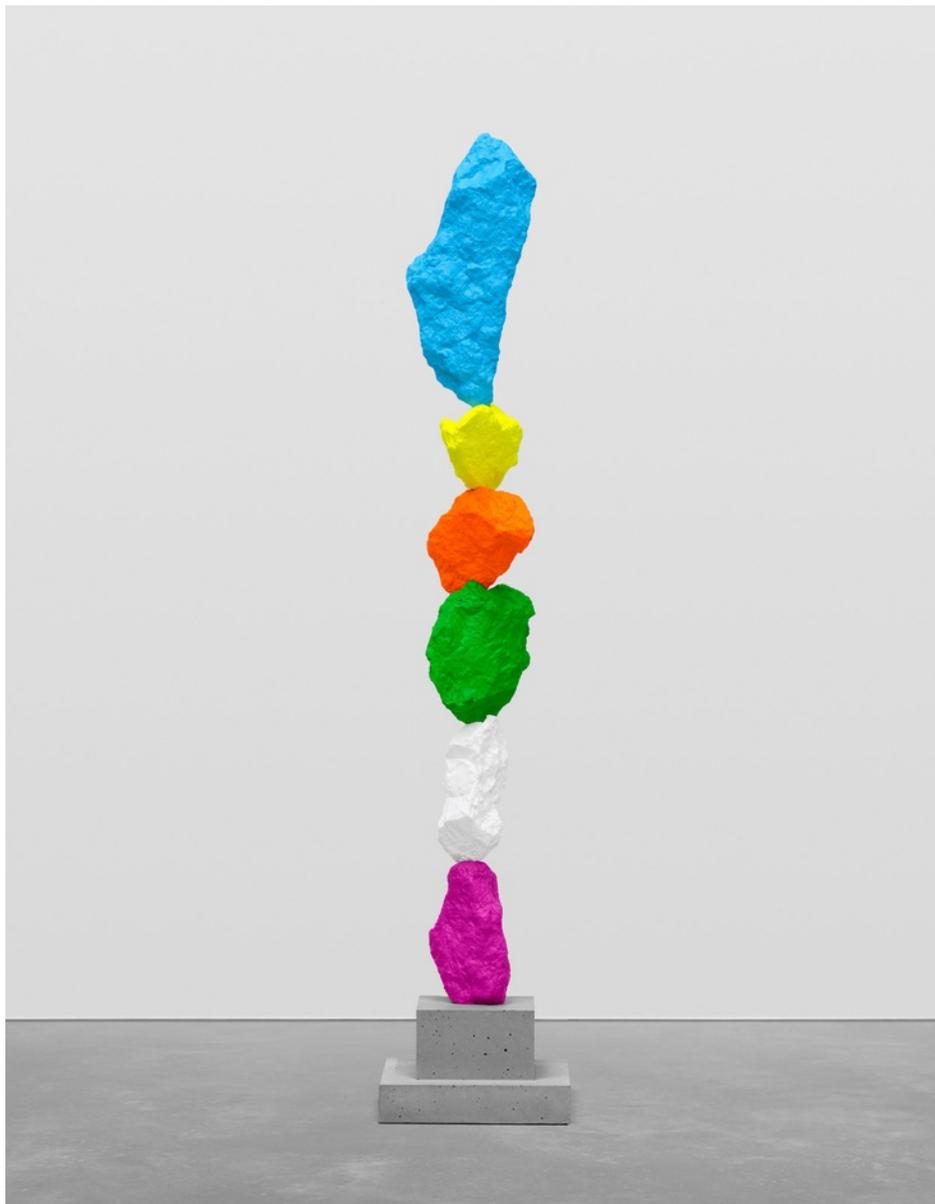
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The sculpture weighs 59 kg (130 lbs) approx.

The pedestal weighs 30 kg (66 lbs) approx.

UGO RONDINONE

violet white green orange yellow blue mountain, 2026



Painted stone, stainless steel and concrete

189 x 23 x 32 cm (74 3/8 x 9 x 12 5/8 in) (sculpture)

23 x 40 x 40 cm (9 x 15 3/4 x 15 3/4 in) (pedestal)

(UR 790)

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JULIA SCHER
Avi Loeb, 2023



Convex mirror, surveillance camera, amplifier plugin, sensor light, telescope
ø 100 x 40 cm (39 3/8 x 15 3/4 in)
(JS 186)

Image 1/5

Description

Avi Loeb is a mirror tondo with a telescope, small convex mirror placed on top of a sensor light, camera, surveillance camera, and amplifier plugin attached. It draws on the notion of watchfulness and spectators' willingness, captured by the promise of a glimpse in the reflecting surface, to be watched.

It is named after Dr. Avi Loeb, a theoretical physicist at Harvard who is known not only for his work in astrophysics but also for his claims that an alien spacecraft may be in the Solar System. Julia Scher's early encounters with what she believes to have been unidentified flying objects (UFOs) have long made her curious about life beyond Earth and the possibility of us capturing extraterrestrial life on camera or, vice versa, of ourselves being surveilled by aliens.

Exhibitions

Julia Scher, *The Mammoth Book of Eyewitnesses*, Esther Schipper, Paris (February 10 – March 23, 2024)



Image 2/5



Image 3/5



Image 4/5



Image 5/5

RAFA SILVARES

Luna, 2026



Oil on linen

80 x 60 cm (31 1/2 x 23 5/8 in)

(RAS 029)

Description

Rafa Silvares's *Luna* depicts four tin cans placed on a shiny, corrugated iron surface. The aerial view point and regular distribution of the tin cans endows the painting with an aura of harmony. Within the open tin cans the viewer glimpses at rich shades of color: navy blue, sun yellow, blood red, and spring green.

With *Luna*, Silvares continues his exploration of the interplay between vibrant, saturated colors and the cold, shiny texture peculiar to metals. Silvares renders the polished metal of his industrial subjects with meticulous care, emphasizing both precisionist clarity and the inherent elegance of their abstract forms. Triangles, rectangles, narrow black intervals, and gradations of gray coalesce to suggest luminous, silvery surfaces of

restrained allure.

DANIEL STEEGMANN MANGRANÉ

Cobra/Cipó, 2026



Acrylic on canvas

106 x 106 cm (41 3/4 x 41 3/4 in) (rhomboid)

75 x 75 cm (29 1/2 x 29 1/2 in) (square)

(DSM 452)

Image 1/4

Description

In Daniel Steegmann Mangrané's new series of paintings two aspects of his practice are joined: on the one hand, the work recalls the delicate wall drawings that incorporate organic elements; on the other, the fluidity of their geometric pattern takes its linear shapes from the series *Lichtzwang*, an early conceptual body of work executed on graph paper.

The motif is based on a sequence of marks applied in a pattern of self-imposed rules. The individual marks recall the angular shapes created by following the lines set by the graph paper Steegmann Mangrané uses for his isometric drawings. Here too the formal language

of geometric shapes is seen to invoke organic developments, such as growth or wilting, as well as movement, such as vines animated by the wind or floating in water.

Apart from the iconographic reference to forms found in nature, the analogy suggested by the title—"Cobra/Cipó" translates as "Serpent/Vine"—alludes to the artist's practice of exploring forms—be they natural, organic or human-made—as part of a totality, highlighting the arbitrariness of differentiating between life forms and their respective existences.



Image 2/4



Image 3/4



Image 4/4

DANIEL STEEGMANN MANGRANÉ

Cobra/Cipó, 2026



Acrylic on canvas

85 x 85 cm (33 1/2 x 33 1/2 in) (rhomboid)

60 x 60 cm (23 5/8 x 23 5/8 in) (square)

(DSM 453)

Image 1/4

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Image 2/4



Image 3/4

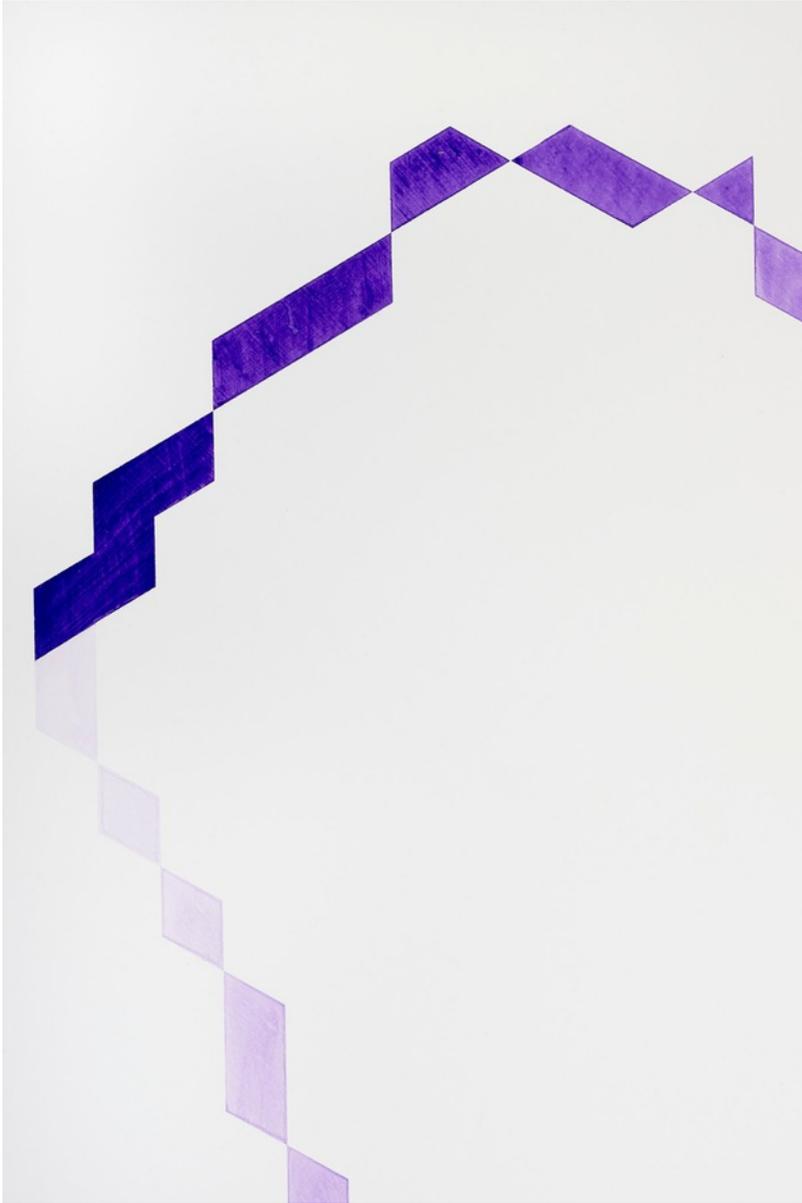


Image 4/4

DANIEL STEEGMANN MANGRANÉ

Cobra/Cipó, 2026



Acrylic on canvas

85 x 85 cm (33 1/2 x 33 1/2 in) (rhomboid)

60 x 60 cm (23 5/8 x 23 5/8 in) (square)

(DSM 455)

Image 1/4

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Image 3/4



Image 4/4