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ART BASEL PARIS 2025

Booth A31

LUISASTRINA

Alexandre da Cunha
Anna Maria Maiolino
Brisa Noronha
Fran Chang
Fernanda Gomes
Jorge Macchi
Juan Araujo
Laura Lima

Luísa Matsushita
Marepe
Marcius Galan
Mario García Torres
Mira Schendel
Panmela Castro
Robert Kinmont

Laura Lima

Born in 1971,
Governador Valadares, Brazil

Lives and works in
Rio de Janeiro, Brazil

Since the 1990s, Laura Lima has been developing a radical and unclassifiable body of work, whose poetic force lies in the use of the living body — human, animal, or vegetal — as artistic material. Rejecting conventional categories such as “performance” or “installation,” her practice proposes sensorial and unpredictable situations in which the audience, time, and space operate as integral components of the work.

Her work is included in the collections of: CACI Centro de Arte Contemporânea Inhotim, Brazil; MAM Museu de Arte Moderna de São Paulo, Brazil; Bonniers Konsthall, Sweden; Migros Museum für Gegenwartskunst, Switzerland; and Pinacoteca do Estado de São Paulo, Brazil.



Laura Lima



*Disco Voador [Flying
Saucer] #32, 2025*

tempered glass,
aluminum, stainless
steel and stone
70 x 80 x 80 cm
27 ½ x 31 ½ x 31 ½ in
(21962)



Alexandre da Cunha

Born in 1969,
Rio de Janeiro, Brazil

Lives and works in
London, UK and São Paulo, Brazil

The work of Alexandre da Cunha is built from everyday materials and commonplace objects, often sourced from domestic or urban contexts. His practice is grounded in simple yet precise gestures, rather than relying on complex technical transformations. Through an experimental approach to the mundane, his work values presence and attentive observation of the environment, aiming to dissolve hierarchies between materials and subvert expectations of aesthetic experience.

His work is part of several public and private collections, including: Tate Modern, London, UK; Museu de Arte da Pampulha, Belo Horizonte, Brazil; Inhotim Institute, Brumadinho, Brazil; CIFO Cisneros Collection, Miami, USA; Zabłudowicz Collection, London, UK; Pinacoteca do Estado de São Paulo, Brazil; and FAMA Museum, Itu, Brazil.



Alexandre da Cunha



Coconut Figure II, 2020

ironing board, hand
drum and coconuts
137 x 78 x 14 cm
54 x 30 $\frac{3}{4}$ x 5 $\frac{1}{2}$ in
(22991)



Alexandre da Cunha



Kentucky (Petroica), 2025

esfregões, pigmento têxtil,
metal

[cleaning mops, fabric dye,
metal]

146 x 80 x 14 cm

57 ½ x 31 ½ x 5 ½ in

(22945)



Anna Maria Maiolino

Born in 1942,
Scalea, Italy

Lives and works
in São Paulo, Brazil

For more than six decades, Anna Maria Maiolino’s practice has embraced a wide range of media — drawing, sculpture, printmaking, video, installation, performance, and poetry — in a constant search for new forms of expression. The body, language, desire, and subjectivity are treated as territories of experimentation, where the personal merges with the political and the intimate opens onto the collective.

In 2024, Maiolino was awarded the Golden Lion at the Venice Bienalle for her lifetime body of work. She has participated in the 60th Venice Biennale, *Foreigners Everywhere*, Italy (2024); 14th Lyon Biennale: *Floating Worlds*, France (2017); 20th Milan Triennial: *Art & Food. Rituals since 1851*, Italy (2015); 10th Gwangju Biennale, South Korea (2014); 30th São Paulo Biennale (2013); documenta 13: *Here & There*, Kassel, Germany (2012); 29th São Paulo Biennale (2010).



Anna Maria Maiolino



Untitled, 2008

molded plaster
30 x 30 x 8 cm
11 ³/₄ x 11 ³/₄ x 3 ¹/₄ in
(19874)



Anna Maria Maiolino



*Untitled, from the
series Ações Matéricas
[Material Actions], 1998*

acrylic on canvas
140 x 140 x 3 cm
55 x 55 x 1 ¼ in
(22239)

Anna Maria Maiolino



*A Sombra do Outro
[The Shadow of the
Other], 1993-2016*

cement with pigment
and dehydrated clay
29 x 24 x 17 cm
11 ½ x 9 ½ x 6 ¾ in
(19326)

Mira Schendel

1919, Zurich, Switzerland — 1988, São Paulo, Brazil

Mira Schendel is recognized as one of the most significant Latin American artists of the 20th century. Her practice — spanning drawing, painting, sculpture, and installation — explored the intersections of language, philosophy, and spirituality through works that engaged with transparency, emptiness, and the materiality of words.

Born in Zürich, she emigrated to Brazil in 1949 and became an integral part of São Paulo's vibrant art scene, where she reinvented modernist vocabularies into a unique visual language. Her oeuvre unfolds through series of works that explore diverse formats, scales, and techniques, while recurring elements weave coherence across her explorations.

Schendel's works are held in major international collections, including MoMA (New York); SFMOMA (San Francisco); Museo Nacional Centro de Arte Reina Sofía (Madrid); Tate Modern (London), The Art Institute of Chicago (chicago); The Museum of Fine Arts (Houston); Cisneros Fontanals Art Foundation (Miami); Pinacoteca de São Paulo; MAM (São Paulo); Malba (Buenos Aires); among others.



Mira Schendel



Untitled, 1963

mixed media on jute
77 x 76 x 3 cm
30 ¼ x 30 x 1 ¼ in
(15024)

Juan Araujo

Born in 1971,
Caracas, Venezuela

Lives and works in
Porto, Portugal

"The raison d'être of painting as an image-making methodology lies at the core of Juan Araujo's work. His driving force is an interrogation of painting's fundamental purpose – with all that this entails: as a special typology of image whose very condition is to exist as an epidermis formed through successive layer deposits, overlapping glazes, possessing no other existence or meaning than what's embedded in the historicity of its productions. (...) For Araujo, creating a painting requires anchoring it to a pre-existing image, in an ecological process of perpetual recycling whose only logic resides in the tangle of fictions each image carries."

— Delfim Sardo, *El Jardín de los senderos que se bifurcan*, 2019

Araujo's recent solo exhibitions include *The Hunter's Dream* section at Galleria Continua in Beijing (2024) and *Clouds and Shadows* on Mars at Palazzo Massimo in Rome (2024). Other key presentations were held at Luisa Strina in São Paulo (2022), Stephen Friedman Gallery in London (2022), and Culturgest in Lisbon (2018), along with notable projects at Art Basel Unlimited (2021) and PEER London (2019). His work forms part of major collections including MoMA (New York), Tate Modern (London), Museo de Arte Contemporáneo de Caracas, and Instituto Inhotim (Brazil).

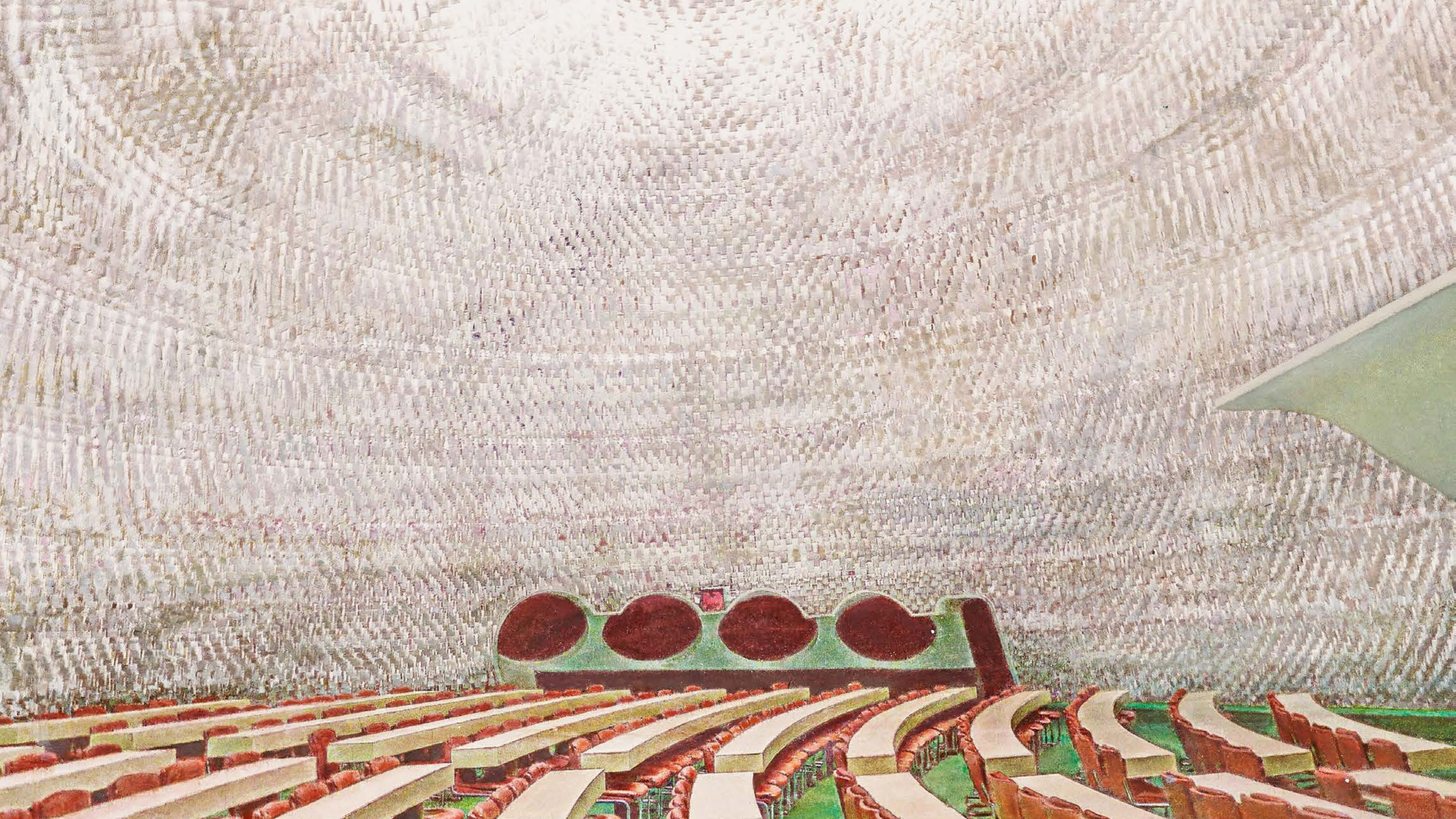


Juan Araujo



Auditorium of CPF, 2025

oil on canvas
27 x 35 cm
10 ⁵/₈ x 13 ³/₄ in
(22214)



Fran Chang

Born in 1990,
Poços de Caldas, Brazil

Lives and works in
São Paulo, Brazil

Fran Chang's imagined landscapes depict uninhabited places, abundant in water, mist, and vapor, with sparse celestial bodies scattered across the sky. The icy, rarefied atmosphere of her paintings mirrors inner territories shaped by introspection. One senses the stillness before the storm in scenes where life seems about to emerge—or to have already vanished. By evoking the mysteries and vastness of the cosmos, her small canvases invite contemplation: there is something in them that never fully reveals itself, demanding from the viewer a prolonged and silent gaze, like one probing an enigma. In these dreamlike scenarios of geographic formations and watery surfaces, the sublime and the melancholic are entangled, expressing a fleeting sense of belonging in a world that is slowly dissolving.

Silk is the surface on which the artist carefully applies layers of acrylic paint, always respecting the properties and limits of the material. This natural fiber, delicate yet resilient, is tied to the cultural traditions of the Asian continent and thus references the artist's Taiwanese heritage—not only in historical and cultural terms, but also in emotional and affective ones. Silk further allows Chang to deepen her exploration of transparency and luminosity, reinforcing the sense of evanescence that permeates her work.



Fran Chang



There's nothing to fear,
2025

acrylic on silk
70 x 80 x 3.5 cm
27 ½ x 31 ½ x 1 ½ in
(22993)

Marcius Galan

Born in 1972,
Indianapolis, USA

Lives and works in
São Paulo, Brazil

Marcius Galan's extensive and diverse production develops through installations, sculptures, drawings, video, and photography. His practice assimilates concepts and languages from everyday life to reinterpret space, a central theme of his work. To this end, Galan undertakes an in-depth exploration of the characteristics and properties of each material he works with, combining them or placing them in tension. His works are capable of challenging certainty and the apparent stability of objects, disrupting perception and creating a space open to interpretation.

His works are part of prominent national and international collections: MASP, São Paulo; Pinacoteca de São Paulo; Museum of Modern Art of São Paulo — MAM-SP; Museum of Modern Art of Rio de Janeiro — MAM Rio; Museum of Fine Arts Houston, USA; Museo Jumex, Mexico City, Mexico; Instituto Inhotim, Brumadinho, MG; Cifo Cisneros Fontanals, Miami, USA; Zabłudowicz Collection, London, United Kingdom; Phoenix Art Museum, USA; among others.

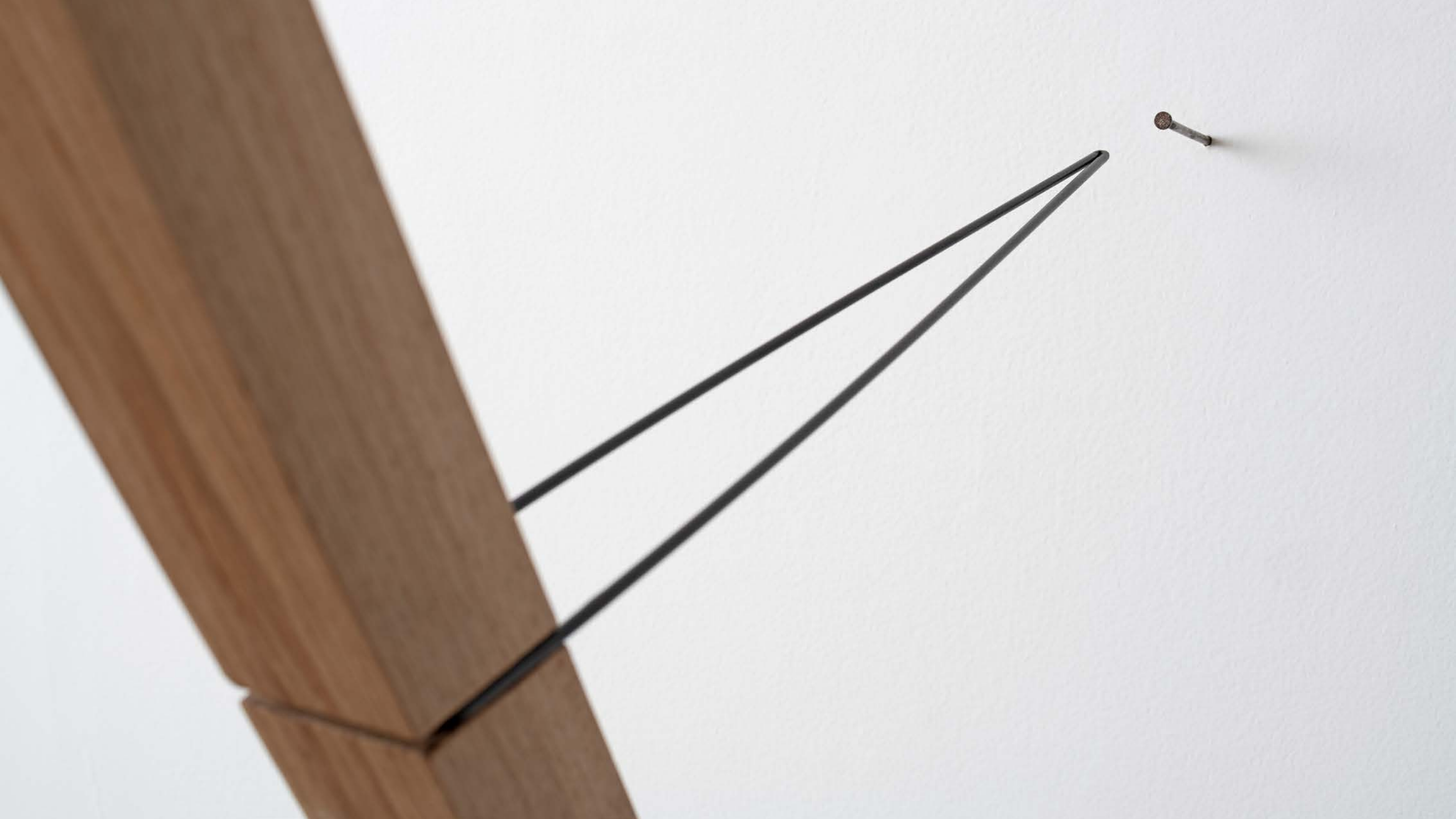




Marcius Galan

Força resultante
[Resulting force], 2025

wood, iron and nail
270 x 6 x 122 cm
106 ¼ x 2 ¼ x 48 in
(21869)



Fernanda Gomes

Born in 1960,
Rio de Janeiro, Brazil

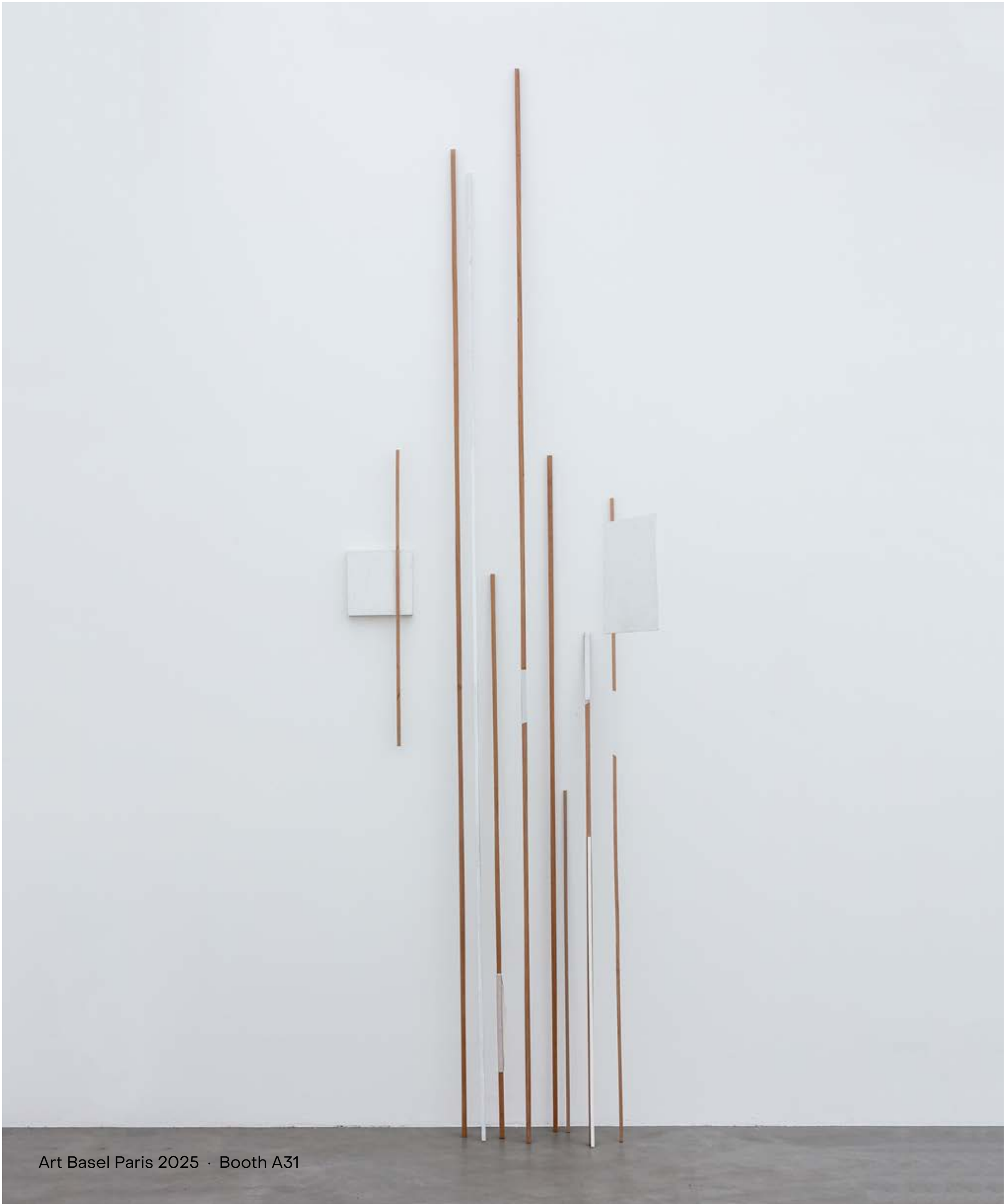
Lives and works in
Rio de Janeiro, Brazil

Dealing with a wide range of processes and procedures, she articulates a language with an extensive and ever-expanding vocabulary. The palette of whites and raw materials takes a radical view of color, which literally includes light as matter.

The gathering of the works in the space is treated as a work in itself, in unrepeatable exhibitions, which react to different contexts. Still, she believes in autonomous works of art, in their most primitive sense of a living object. The modest materials, the human scale, the playful dimension, contribute to an open and personal meaning for each observer.

Public collections holding her work include: MoMA, Museum of Modern Art, USA; Centre Pompidou, France; Tate Collection, England; Miami Art Museum, USA; Fundación/Colección Jumex, Mexico; Serralves Foundation, Portugal; MAM São Paulo; MAM Rio de Janeiro; Museum Weserburg, Bremen, Germany; Vancouver Art Gallery, Canada; Centre National des Arts Plastiques, France; Art Institute of Chicago, USA.





Art Basel Paris 2025 · Booth A31

Fernanda Gomes

untitled, 2024

wood, paint, fabric,
linen thread
335 x 128 x 100 cm
132 x 50 ½ x 39 ¼ in
(21329)

Luisa Strina

Since 1974

Robert Kinmont

Born in 1937,
Los Angeles, USA

Lives and works in
Northern California, USA

Conceptual artist Robert Kinmont spent his early years outside the small rural town of Bishop, California, before settling in Sonoma, his home of over 30 years. The artist's approach and process have continuously been informed by his deep connection to the California landscape, evident in the recurrent use of natural elements such as wood, dirt, copper, and water. In the 1970s, Kinmont took a 30-year hiatus from his art practice to study Zen Buddhism and work as a carpenter.

Through works in photography, sculpture, and video, Kinmont explores the interdependency between man and nature. Taken as a whole, the four elements Kinmont considers essential to his artistic language — the conceptual, structural, natural, and civic — remain common threads throughout the artist's body of work.



Robert Kinmont



My favorite chair, 1969

wood
24 x 30 x 3 cm
9 ½ x 11 ¾ x 1 ¼ in
(7729)

Jorge Macchi

Born in 1963,
Buenos Aires, Argentina

Lives and works in
Buenos Aires, Argentina

Drawing is the foundational language of his practice, even as his investigations expand into other media. Time — its passage, repetition, suspension, or collapse — is a constant concern in his work, as are the notions of the double and structures that seem to contain within themselves the seeds of their own instability. Macchi sees in art a capacity to provoke states of doubt and estrangement, proposing an experience that resists simplification through information or explanation. His works operate in silence — sometimes with melancholy, always with precision — inviting the viewer to experience a different kind of time: one of suspension, uncertainty, and revelation.

He has participated in the Biennales of Liverpool (2012); Sydney (2012); Lyon (2011); Istanbul (2003 and 2011); Auckland (2010); New Orleans (2008); Yokohama (2008); Porto Alegre (2003 and 2007); São Paulo (2004 and 2006); Venice (2005); Prague (2005); Fortaleza (2002); and Havana (2000). He represented Argentina at the Venice Biennale in 2005.



Jorge Macchi



Interior, 2024

oil on paper
209 x 158 x 5 cm
82 ¼ x 62 ¼ x 2 in
(21844)



Jorge Macchi



The drawing center, 2024

oil on paper
66.5 x 88.7 x 2.5 cm
26 ¼ x 35 x 1 in
(21846)

Jorge Macchi



The Times, 2023

cast concrete
37 x 30 x 2 cm
14 ½ x 11 ¾ x ¾ in
Edition of 6 (#2/6)
(20530)

THE

TIMES

Brisa Noronha

Born in 1990,
Belo Horizonte, MG

Lives and works in
São Paulo, Brazil

Brisa Noronha works across diverse media, including drawing, painting, photography, video, ceramics, and porcelain. Her research revolves around the active participation of matter throughout the creative process, attentive to the paths, limits, and instabilities defined through contact with each material. Her works are rooted in the investigation of practice, resulting from experiments that bring intentional action closer to the unexpected, order to the spontaneous. “Sometimes I begin with the material itself, sometimes I begin with a subject or proposition to be developed, and the material gradually asserts its importance in the process, or even becomes the subject itself,” Noronha remarks.

She holds a Master’s degree in Visual Arts from the University of São Paulo (2020–2023), and a Bachelor’s degree in Social Communication from the Pontifical Catholic University of São Paulo (2015), as well as a Bachelor’s degree in Visual Arts from Faculdade Santa Marcelina (2015). In 2017, she was awarded a grant from the Freedom to Create program at Arteles Creative Center, Finland. In 2015, she received the award at the 22nd Praia Grande Visual Arts Salon in São Paulo.



Brisa Noronha



*Untitled, from the series
Mini mundos, 2025*

porcelain and brass
112 x 28 x 28 cm
44 x 11 x 11 in
(22321)



Brisa Noronha



*Untitled, from the series
Mini mundos, 2025*

porcelain and brass
130 x 18 x 18 cm
51 ¼ x 7 x 7 in
(22322)



Panmela Castro

Born in 1981,
Rio de Janeiro, Brazil

Lives and works between
Rio de Janeiro and São Paulo, Brazil

Panmela Castro's work spans various media such as video, photography, painting, and objects, with a strong political and social emphasis, aimed at denouncing machismo, gender-based violence, and structural inequalities. Her practice is deeply rooted in Brazilian reality, in the life stories of ordinary women, and in the fight for social justice. One example is the project *Retratos Relatos*, started in 2019 from accounts of violence and resilience sent to her by women from across the country. These testimonies were transformed into visual works that create spaces for listening, care, and healing.

Her works are part of several public and private collections, including: Museu de Arte do Rio (MAR), Museu da República, Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro (FUNARJ), Espaço Furnas Cultural, and Furnas Centrais Elétricas in Rio de Janeiro; Pinacoteca do Estado de São Paulo, MAB FAAP, Museu de Arte Brasileira Armando Álvares Penteado in São Paulo; The United Nations Art Collection, UN Women, Museu da Câmara dos Deputados in Brasília; Institute of Contemporary Art Miami (ICA), USA; Stedelijk Museum, Amsterdam, Netherlands; IDB Art Collection – Inter-American Development Bank (IDB); Urban Nation Museum, Berlin, Germany.



Panmela Castro



*Reyane Henriette Bathily,
da série Retratos Relatos:
Revisitando a História
[HerStory series: Revisiting
History], 2025*

oil on linen
70 x 50 cm
27 ½ x 19 ¾ in
(23244)



Mario García Torres

Born in 1975,
Monclova, Mexico

Lives and works between
Mexico City, Mexico and Los Angeles, USA

Mario García Torres guides his practice through affect, a constant historical revision, and the use of narrative strategies that blur the boundaries between fact and fiction. Working within the field of conceptual art, his work investigates the backstage of artistic production, the gaps in recent art history, and the ways in which discourses are institutionally constructed and sustained.

Over more than two decades, he has employed a wide variety of media — film, video, installation, sound, performance, painting, and text — to explore uncertainty, ephemeral gestures, and counter-narratives in works that often reenact, reinterpret, or revisit forgotten events and figures from 20th-century art and culture. In the artist's view, a work of art is only complete through interaction — direct or indirect — with others, and museums and cultural institutions should serve as active spaces for the production of knowledge. With a practice that defies easy categorization, García Torres proposes, above all, a questioning gaze toward the ways of making, remembering, and imagining art and its histories.

He has participated in major international exhibitions such as Sharjah Biennial 13, United Arab Emirates (2017); Manifesta 11, Zurich (2016); Berlin Biennale (2014); Mercosul Biennial, Porto Alegre (2013); Documenta 13, Kassel (2012); São Paulo Biennial (2010); and Venice Biennale (2007), among others.



Mario García Torres



*A Light Mirroring Fleeting
Glimpse, n.d.*

oil and wax on canvas
84.5 x 67.7 x 2.5 cm
33 ¼ x 26 ¾ x 1 ½ in
(22996)



Marepe

Born in 1970,
Santo Antônio de Jesus, Brazil

Lives and works in
Santo Antônio de Jesus, Brazil

Marepe (Santo Antônio de Jesus, Brazil, 1970) is known for a practice rooted in personal experience and affection, transforming everyday items into artifacts imbued with memory and critical commentary on social dynamics. Through sculptures, photographs, drawings, installations, and readymades, he explores the tension between the handmade and the industrial, the local and the global, the subjective and the collective. His work creates situations that evoke —though not without a candid sense of humor — the specificity of life in the Bahia countryside and a universal poetics capable of connecting audiences from diverse backgrounds.

Collections holding his work include: Tate Collection, UK; Ellipse Foundation, Portugal; CACI Centro de Arte Contemporânea Inhotim, Brazil; MAM-SP Museu de Arte Moderna de São Paulo, Brazil; MoMA The Museum of Modern Art, USA.



Marepe

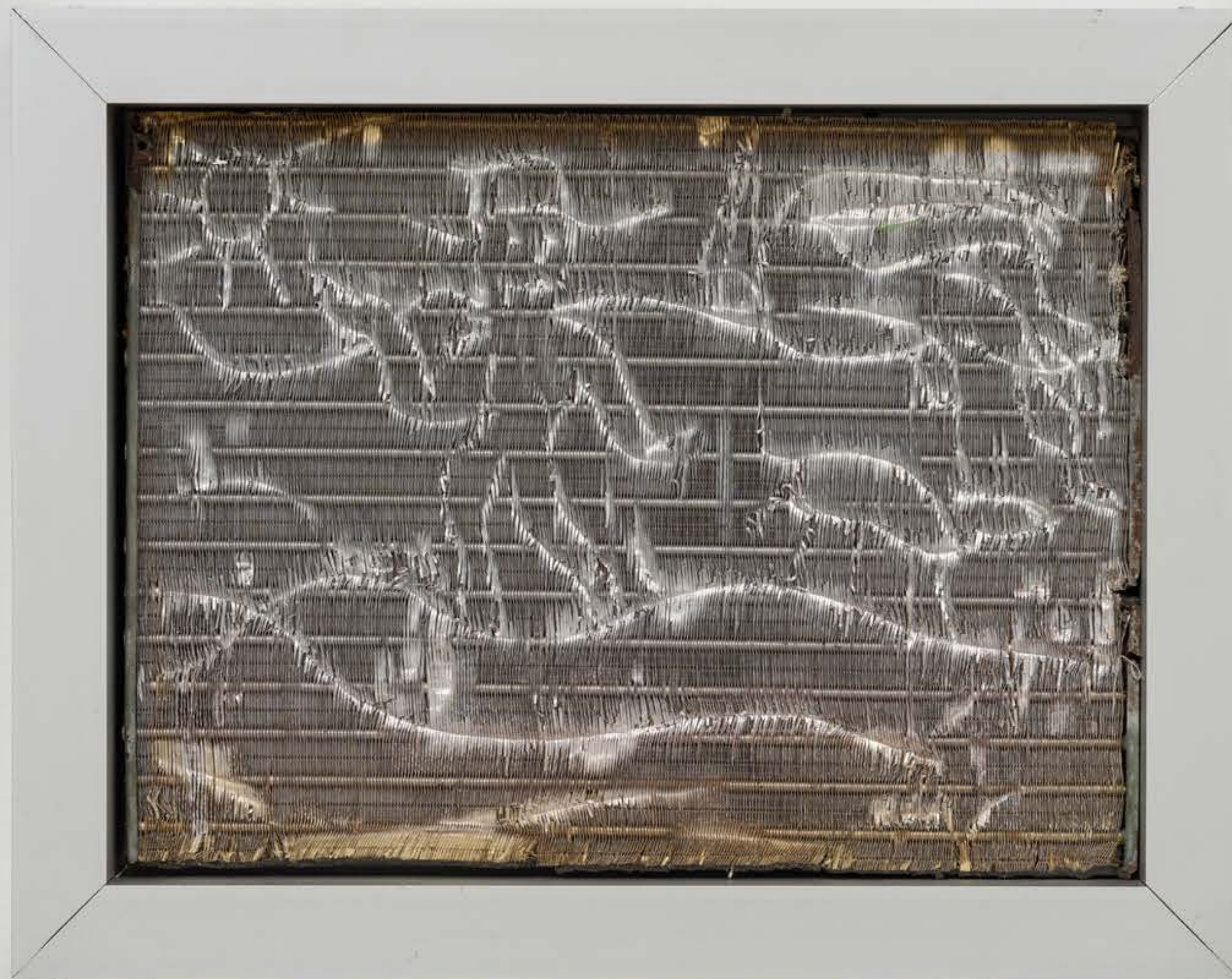


O Equilibrista
[The equilibrist], 2024

acrylic on canvas
92 x 208 x 5 cm
36 ¼ x 82 x 2 in
(20965)



Marepe



Radiador [Radiator], 2022

radiator, metal frame
39 x 49 x 7 cm
15 ¼ x 19 ¼ x 2 ¾ in
(19785)



Luísa Matsushita

Born in 1984,
São Paulo, Brazil

Lives and works in
São Paulo, Brazil

With a multidisciplinary and self-taught trajectory, Luísa Matsushita is a visual artist and musician. Her paintings follow a path towards the minimal and elemental. With precise color work, she explores the relationships present at the boundaries between tonal layers, capable of imparting individuality to each of her works. In her practice, painting becomes realized as it presents itself to the world as an autonomous entity, almost personified, and imbued with a sense of humor.

Consistently focused on fragments of everyday reality, her gaze seeks to stretch the visibility of trivial elements. For Matsushita, painting reveals itself as an act of urgency and courage, resulting from the impulse to create something intimate, everyday, and protected. Thus, through gestural movements, her archipelago of compositions can also refer to the portrayal of a dwelling, imagining ways to imaginatively inhabit the property of each color.



Luísa Matsushita



Útero [Uterus], 2025

óleo sobre tela
[oil on canvas]
160 x 140 x 3.5 cm
63 x 55 x 1 ½ in
(23040)



Luísa Matsushita



Ar salgado [Salty air], 2025

óleo sobre tela
[oil on canvas]
90 x 80 x 3.5 cm
35 ½ x 31 ½ x 1 ½ in
(23039)

Luísa Matsushita



*Tinha asas mas achava
que era dor nas costas
[Had wings but thought
it was back pain], 2025*

oil on canvas
90 x 80 x 3.5 cm
35 ½ x 31 ½ x 1 ½ in
(23038)

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