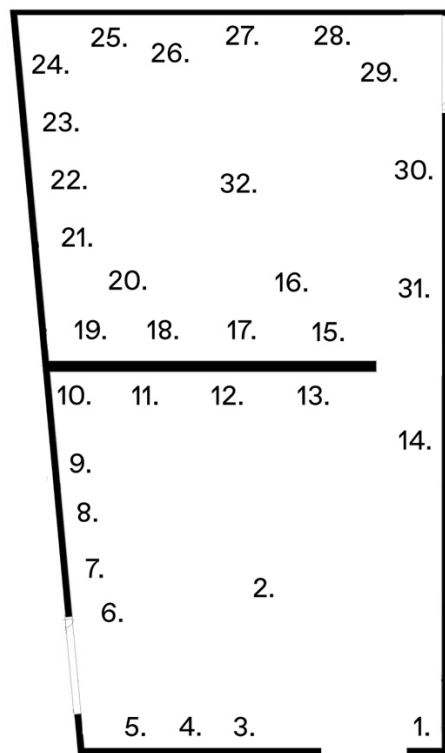


REGIFT

June 13, 2026–September 6, 2026

2nd Floor



1. Louise Lawler
Matchbox for "Regift," Swiss Institute at Luma Westbau, Zurich, 2026
Matchbox
Print run of 2,500
2 ¼ x 1 ½ x ½ in
5.4 x 3.5 x 1.3 cm
Courtesy of the artist

This work is an updated recreation of Lawler's contribution to the original *Regift* exhibition of 2009. In this matchbox work, which features a vividly rendered parrot (a proxy portrait for the artist), Lawler distills her ongoing conceptualist investigation of images, value, and circulation into a deceptively modest format. Printed on small, portable objects associated with everyday exchange, the parrot—a figure linked to mimicry and repetition—redoubles the matchbox's industrial conditions of mass production and

dissemination, and points towards the commodified circulation of objects within the art system. Lawler's practice has long examined how artworks accrue meaning through context, placement, and institutional framing; here, the shift to the scale of the matchbox collapses distinctions between the unique and the reproducible, challenging logics that cohere an artwork's market value. The bright, decorative surface invites attention even as it underscores the mechanics of institutional display and reception, suggesting that photographic images, like commodities, are endlessly replicated and recontextualized. In these works, the parrot does not merely adorn the object but performs it, echoing Lawler's enduring inquiry into the economies that shape how art is produced and consumed.

2. New Red Order
Fort Freedumb, 2023
Carved and painted wooden logs, video monitor on stand, external speakers
240 x 180 in
609.6 x 457.2 cm
Courtesy of the artists

In this recent work, *New Red Order*, a public secret society, combines sculpture and moving image within an installation structured around a cheval de frise—a barricade technology historically used to block entrances and control movement. Encircled by white picket fencing and sharpened logs, the work juxtaposes symbols of domestic security with forms of militarized defense, exposing the contradictions embedded within property, sovereignty, and territorial power. At its center, a video installation presenting a recorded panorama extends the work's interrogation of occupation and mediated perception, while also referencing the group's ongoing Give It Back campaign, which advocates for the voluntary return of Indigenous land and life. Through these layered materials and

symbols, *New Red Order* destabilizes familiar narratives of ownership and nationhood, employing ongoing resistance to settler colonial dispossession as a speculative point of departure for conceiving land through alternative economies that prioritize gifting and reciprocity over commodification and the proprietary right to exclude.

3. Maria Eichhorn
Gift, Regift, 2009/2026
Wrapped gifts to be given again as gifts by Nina Beier, Roberto Cuoghi, Laura Fong, Jason Hirata, Loie Hollowell, Seol Kwon, Gabriel Kuri, John Miller and Aura Rosenberg, Shahryar Nashat, Petra Palm, Nicolas Party, Amy Sillman, Lauren Wong; exchange of gifts
Various dimensions
Courtesy of the artist and the participants

In 2009, Maria Eichhorn's contribution to the original *Regift* exhibition consisted of initiating an exchange group for gifts. Before the start of the exhibition, an invitation to participate in Eichhorn's project was circulated through SI's email list. For the current expanded iteration of *Regift*, Eichhorn reactivates the work through a renewed invitation extended across the networks of Swiss Institute and LUMA, asking participants to contribute gifts according to the same four criteria established by the artist:

- (1) The gift shall have been given to the participant
- (2) The gift shall not have been used
- (3) The gift shall be re-wrapped
- (4) The gift shall be exchanged with another participant

As in the original exhibition, all submitted gifts will be displayed collectively throughout the duration of the exhibition. At the exhibition's conclusion, the objects will be



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redistributed among participants through a lottery system. In line with Eichorn's potent critiques of institutional mechanisms and material economies of value production, the work transforms the exhibition into a temporary system of circulation and exchange, foregrounding reciprocity and collective participation over ownership and accumulation.

4. Walter Pfeiffer
Untitled, 1978/2026
Pigment print, museum grade frame
59 x 39 1/2 in
160 x 110 cm
Edition 3/5 + 2AP
Courtesy of the artist and Galerie Gregor Staiger, Zurich

Known for his intimate, sensual, and deeply influential photographic practice, Walter Pfeiffer has long blurred the boundaries between fashion, portraiture, still life, and staged fantasy. Emerging from the vibrant cultural milieu of Zurich in the 1970s and 1980s, Pfeiffer developed a visual language defined by homoeroticism and an understated subversion of conventional image-making. This work, featuring a photograph used for the cover of Swiss Institute's Since 1986 publication, revisits that legacy through the playful image of a box seemingly shedding its wrapping, evoking concealment and revelation. The image captures Pfeiffer's enduring fascination with metamorphosis and the theatrical potential of ordinary objects. Presented in connection with SI's 40th anniversary, the work reflects both the institution's longstanding commitment to experimental artistic voices and Pfeiffer's singular contribution to the evolution of contemporary photography.

5. John Miller
Untitled (12-18-25), 2025
Inkjet on Epson Premium Luster photo inkjet paper
8 1/2 x 11 in
21.6 x 27.9 cm
Edition of 5, all 5 available, 1 AP
Courtesy of the artist

This is one of the most recent works in Miller's ongoing *The Middle of the Day* series, which began in 1994 and intensified in its social meanings during the COVID pandemic. The series is grounded in the artist's self-imposed principle of photographing only between noon and 2PM. While the technological and social conditions of photography have shifted over decades, this temporal

constraint and the project's diaristic, flaneur-like attention to immediate outdoor and indoor environments have remained constant. Centering on a Christmas tree, this recent image from the acclaimed series stages a philosophical reflection on temporality in contrasting the seasonal iconicity of its depicted object—its hypercirculation within visual economies of year-end festivities and familial gathering—with a tightly choreographed window of production, as indicated by the title.

Notably, Miller was the curator of the group exhibition *Regift* at Swiss Institute in 2009, after which the exhibition presented here takes its inspiration, and is a curator of this show.

6. Walter Robinson
Birthday Sculpture, 2009
Painted wood
23 1/4 x 25 3/4 in
59.3 x 65.2 cm
Courtesy of the artist

In *Birthday Sculpture*, Walter Robinson transforms the familiar form of a wrapped birthday gift into a concise meditation on desire, expectation, and denial. Constructed as a small wooden box meticulously painted to resemble a celebratory present, the sculpture withholds the very experience it promises: it cannot be opened. Characteristic of Robinson's engagement with consumer culture, the work foregrounds the tension between appearance and fulfillment, offering a gift that remains permanently inaccessible. Playful and psychologically potent, *Birthday Sculpture* reflects on the economies of anticipation that underpin both commercial exchange and aesthetic experience, where longing itself becomes the subject of interrogation.

7. Eliza Douglas
Sugar Colt, 2024
Mixed media
82 1/2 x 59 x 15 3/4 in (with bows)
210 x 150 x 40 cm (with bows)
Courtesy of the artist

In this conceptual painting, Eliza Douglas reconfigures the mythology of the American West through a visual language that is at once cinematic and materially subversive. In the work, a cowboy mounted on horseback charges through luminous water beneath an expansive mountain landscape, evoking the heroic visual traditions of frontier painting and popular Americana. Yet

Douglas fractures this romanticized image with painted bands of metallic giftwrapping stretched diagonally across the canvas, interrupting illusionistic space and foregrounding the work's constructed surface. Characteristic of the artist's practice, the painting moves between image and object, exposing how cultural archetypes are staged, reproduced, and consumed, becoming active participants in constructing regimes of colonial dispossession. *Sugar Colt* transforms the language of American settlerist iconography into a meditation on spectacle, white masculinity, and the instability of visual representation itself.

8. Aura Rosenberg
The Three Graces, 2016
Video Edition of 10
Courtesy of the artist
Performers: Valda Setterfield, Sharon Steven, Raquel Nave
Camera: Dan Walworth
Sound: John Miller
Directed and Produced: Aura Rosenberg

Aura Rosenberg
The Three Graces, 2016
Print
8 1/2 x 11 in
21.6 x 27.9 cm
Courtesy of the artist

In *The Three Graces*, Rosenberg creates a cinematic allegory for gift giving, triangulating flows of recursive relation between the giver, the receiver, and the returner. Here, three women bring a 2nd Century Greek statue to life by enacting this art-historical play on gift economies. Through choreographed gestures and intertwined movements that pass a gift between the hands of these women, the work suggests that value is not fixed in possession but produced through circulation, continuity, and mutual recognition. Reviving this classical allegory within a contemporary context, Rosenberg considers how intimacy and vulnerability are negotiated through such acts of giving and receiving, proposing exchange itself as a vital form of relation.

9. Aura Rosenberg
The Colors (Die Farben), 1999
Print
8 1/2 x 11 in
21.6 x 27.9 cm
Courtesy of the artist

Presented in the original *Regift* exhibition at Swiss Institute in 2009, *The Colors (Die Farben)* draws on Walter

Benjamin's *Berliner Kindheit um 1900* (*Berlin Childhood in 1900*) to construct a tender yet probing meditation on memory, perception, and early experience. Centered on her then young daughter, the series pairs vivid, precisely composed color photographs with fragments of Benjamin's text, translating his recollections of childhood in fin-de-siècle Berlin into a contemporary and deeply personal narrative. In this image, color operates not merely as description but as sensation. The excitement of receiving a gift, here invoked via the vivid colored wrapping of a small, sweet treat, such as chocolate, conveys Rosenberg's concern with indexing how a child (and the child within each of us) encounters and organizes the world.

10. Felix Gonzalez-Torres
"Untitled" (USA Today), 1990
 Candies in red, silver, and blue wrappers, endless supply
 Overall dimensions vary with installation
 Ideal weight: 300 lb.
 The Museum of Modern Art, New York.
 Gift of the Dannheisser Foundation, 1996. Accession Number: 176.1996

Throughout his practice, Felix Gonzalez-Torres redefined the relationship between artwork and viewer, creating participatory forms that combined conceptual rigor with profound emotional resonance. In *"Untitled" (USA Today)* (1990), Gonzalez-Torres presents a pile of candy whose red, white, and blue palette evokes both the American flag and the visual identity of the mass-circulation newspaper USA Today. Visitors may choose to take individual pieces, which gradually diminishes the sculpture, transforming participation into an act of collective erosion. Yet intrinsic to the work is the capacity for candy to be replenished. By linking consumption with disappearance, the work reflects on the ways information, desire, and even national identity are packaged to be easily absorbed and forgotten while continuing to circulate surreptitiously. Formally seductive yet elegiac, *"Untitled" (USA Today)* expands the language of minimalism into a deeply affective meditation on democracy, loss, and the fragile systems through which queer bodies and histories circulate within the public sphere.

11. Gina Fischli
Holy Matrimony, 2024
 Plaster
 23 1/2 x 23 1/2 x 67 in
 60 x 60 x 170 cm
 Courtesy of the artist

In *Holy Matrimony*, Gina Fischli employs a delectable visual language to examine the structures of power embedded within social rituals. Characteristic of Fischli's sculptural practice, the work adopts the ornamental allure of sugar and decoration while exposing the systems such surfaces ideologically conceal and reproduce. Referencing institutions such as marriage as well as the symbolic authority embedded within architecture and urban form, the sculpture considers how beauty, sentimentality, and spectacle are mobilized to naturalize gendered and sexuated hierarchies. Fischli's practice often draws connections between fairytale aesthetics, monumental design, and patriarchal order, revealing how modes of desire and control are continually stabilized through the naturalized performance of particular social ceremonies and the mediatic circulation of their visual corollaries.

12. John Clang
A Portrait of Swiss Institute, 2026
 Archival print
 57 x 42 3/4 in
 144.8 x 108.6 cm
 Acquisition includes a metaphysical portrait session for the collector
 Courtesy of the artist

In his two interconnected works, John Clang approaches the metaphysical and the relational, extending beyond the physical, object-centric dimension into a meditation on systems of energy, memory, and collective exchange. *A Portrait of Swiss Institute* reimagines institutional identity through an astrological reading, transforming the organization into a living subject.

13. Raúl de Nieves
The Gift, 2023
 Vintage silk robe, beads, feathers, treads, bells, silk ribbons, sequins, cardboard, vintage mask, patches, plastic toys, glass beads
 Suit: 65 x 27 x 11 1/2 in (approx.),
 Headdress: 27 x 3 x 18 in (approx.)
 Suit: 165.1 x 68.6 x 29.2 cm (approx.),
 Headdress: 68.6 x 7.6 x 45.7 cm (approx.)
 Courtesy of the artist

Here, Raúl de Nieves reflects on abundance, the gift of friendship, and the fragile passage of time through his deeply poetic and signature opulent visual language. Using the moon as a recurring symbol of cyclical movement and impermanence, the work—evocative of masquerades, sentinels, and other

embodied spiritual figures and containing elements gifted to the artists—considers the fleeting nature of life and the beauty that emerges upon realizing that moments cannot be held indefinitely. For de Nieves, gifts are not material possessions alone, but experiences, relationships, and shared histories that shape human connection before inevitably passing beyond reach. Balancing exuberance with melancholy, the work transforms transience into a site of contemplation, proposing that life's greatest value resides in its ephemerality and in the enduring bonds formed therein.

14. Shahryar Nashat
Bone In (Wanna hit repeat on me?), 2026
 Synthetic polymer, PVC, pigment, paper
 18 x 8 x 8 1/4 in
 45.7 x 20.3 x 21 cm
 Courtesy of the artist and Gladstone Gallery, New York

This work belongs to Shahryar Nashat's *Bone In* series, in which Nashat approaches sculpture as a site to articulate conceptual and poetic connections between flesh, memory, and desire. Straddling figuration and abstraction, the works are cast in resin, staging what the artist describes as "the closest you can get to invoking the body without becoming figurative." The surfaces are bruised, glossy, almost clinical. Yet amidst these references, there is an eroticized humor, evoked by the proposition sealed in plastic—like a dare to ask yourself, what exactly are you hungry for?

15. Gabriel Kuri
thank you tray (shock waves 1), 2022
 Powder-coated steel, magnets
 55 3/4 x 84 3/4 x 3 1/4 in
 41 x 215 x 8 cm
 Courtesy of the artist

Gabriel Kuri's practice transforms the overlooked systems of everyday economic exchange into sharply distilled sculptural propositions. In this monumental powder-coated steel work, the artist enlarges the familiar form of a restaurant tip tray to architectural scale, converting an object associated with fleeting transactions into a site of formal and conceptual reflection. Across its glossy black surface, magnetized fragments resembling the curved marks of contactless payment icons drift in unstable relation, suggesting currencies, data flows, and gestures of exchange that have been disassembled or

interrupted. Kuri frequently mines the visual language of commerce—receipts, packaging, coins, and payment systems—to expose the structures through which value is measured, circulated, and abstracted in contemporary life. Foregrounding the choreography of digital finance and the residue of human interaction embedded within acts of giving, tipping, and spending, the sculpture reflects on the increasingly immaterial nature of exchange, while subtly recalling older forms of reciprocity and social obligation that persist beneath the surface of transactional culture.

16. Women's History Museum
Boîte de luxure, 2026
 Paper, museum board, gold foil, wax, gouache, sugar, celluloid & Bakelite shoe and dress slips
 30 x 31 x 3 ½ in
 76.2 x 78.74 x 8.89 cm
 Courtesy of the artists and Company Gallery

In this newly commissioned sculptural work, Women's History Museum transforms the familiar box of chocolates into a meditation on luxury, desire, consumption, and gender. Constructed from clothing and fashion-related materials, the oversized faux confections evoke indulgence and artifice, drawing connections between the seductive surfaces of candy packaging and the performative codes of dress. Referencing Victorian chocolate boxes, Valentine's gifts, and decorative paper ephemera, the work traces the history of confectionery as a symbol of romance and mass-market aspiration, while emphasizing the empty packaging that remains once the goods have been consumed. For the collective, whose works operate at the intersection of fashion and art, fashion itself functions as a parallel form of wrapping, an ornamental surface that encases and markets the body. In these ways, their latest work exposes the deep entanglements of consumerism, beauty, and ideals of femininity within contemporary culture.

This box, of paper, paste, paint, wax, Contains a universe. My whole heart, my soul, and yes my body. Spit, eyes, hair, fat, stomach acid, bones, sugar, filth, wiped off makeup, fragments of my clothing, threads, bugs, memories, my eyes. As you bite, please accept each jewel as my precious secrets- the words I cannot say. Each profane truth and every sacred lie I dare not utter. Devour

me as a tidal wave of sugar sands crashes over your brain and I engulf your very being.

17. Adam Pendleton
Untitled (Collage), 2023
 Collage on paper
 19 1/4 x 14 3/4 in, framed: 21 3/4 x 17 1/4 x 1 1/2 in
 48.7 x 37.1 cm, framed: 54.9 x 43.3 x 3.8 cm
 Courtesy of the artist

Adam Pendleton, a central figure in contemporary abstract painting, is known for works that push the boundaries of the medium through a sustained engagement with process, language, and form. He extends non-linear compositional traditions that are rooted in twentieth- and twenty-first-century painting. His work, a distilled layering of gesture and fragment, is marked by a precision reminiscent of Conceptual and Minimal art. In 2008, he began to define the working method for which he is now widely recognized as Black Dada—a critical framework that explores the relationship between Blackness, abstraction, and the historical avant-gardes. Rather than presenting abstraction as autonomous or detached, in this recent work Pendleton treats painting as an indeterminate site for circulating references, histories, and cultural memory through the incorporation of fragmented shapes that evoke symbols, letters, or architectural remnants. Pendleton's layered compositions become acts of transmission, carrying traces of collective histories while opening space for new forms of relation and authorship.

18. Cui Jie
Ceramic Giraffe and Deira Tower, Dubai, 2024
 Acrylic on canvas
 98 1/2 x 82 1/2 in
 250 x 210 cm
 Courtesy of the artist and Pilar Corrias, London

In her vivid paintings, Cui Jie constructs fragmented urban landscapes that merge architectural structures, sci-fi, and modernist abstraction. Drawing on the rapidly transforming cityscapes of places such as Shanghai, Beijing, and in this work, Dubai, Cui synthesizes references to Bauhaus design, Soviet modernism, Japanese Metabolism, and Chinese socialist architecture to produce dreamlike compositions where buildings appear suspended between construction and imminent collapse. As the

abstracted giraffes in the composition attest—a reference to the giraffe that was gifted to the Shanghai Zoo by Japan—her paintings destabilize conventional perspective through collage-like fragmentation and shifting geometries, transforming familiar structures into surreal and psychologically charged spaces. Interrogating how animals, plants, and gardens exchanged between nations or cities act as “gifts” that are then transformed into mobile assets, Cui's work reflects on the economic and cultural determinants that have shaped the development of specific forms of modern architecture throughout Asia.

19. Jill Mulleady
Poodle, 2020
 Oil on canvas
 5 x 8 in
 12.7 x 20.3 cm
 Courtesy of the artist

In her paintings, Jill Mulleady constructs psychologically charged worlds where art history, personal memory, literature, and contemporary life collapse into dreamlike allegories. In *Poodle* (2020), the titular animal emerges as both companion and apparition, rendered with a heightened sensitivity that transforms the domestic subject into a symbolic abstraction. Characteristic of Mulleady's practice, the painting resists fixed interpretation, instead unfolding as a meditation on desire and projection. The poodle—historically associated with the bourgeois household—becomes a quietly destabilizing figure within the composition. Through luminous color, atmospheric distortion, and a cinematic sense of staging, Mulleady imbues the scene with a stirring melancholic intensity.

Mulleady's painting was originally produced for an SI exhibition by another artist also featured in *Regift*, Irena Haiduk. Haiduk, wanting to have a remnant of the previously showing artist in her own show asked Mulleady to make this work, which Haiduk then featured as a pendant on a necklace worn by one of the characters in her film. In this way, Mulleady's work materializes flows of material and conceptual exchange between two artists as mediated by institutional networks and affiliations.

20. Nicole Eisenman
Mad Cat, 2024
 Sculpture: Bronze and stainless steel with chair
 Base: Marble and aluminum

Sculpture: 40 x 31 x 25 in (101.6 x 78.7 x 63.5 cm)
Base: 18 x 27 x 27 in (45.7 x 68.6 x 68.6 cm)
Unique Ed. 1/3 + 2 AP
Courtesy of the artist and Hauser & Wirth

Nicole Eisenman's sculptures extend the artist's long engagement with figuration into objects that are at once comic, vulnerable, and deeply existential. Cast in bronze, with a stainless cover, and mounted on a chair-like support, this work presents a disembodied head whose rough-hewn surface and asymmetrical features at once evoke an archaeological relic and a cartoonish apparition. A pristine white bucket balanced across the figure's head introduces an absurd theatricality, resignifying a seemingly ancient, earth dug monument as a recognizable contemporary sculpture. Eisenman frequently mines art history, popular culture, and queer social life to create characters suspended between melancholy and satire. Here, the tactile density of bronze, historically associated with permanence and heroic commemoration, is queerly undercut by the awkwardness of the figure's expression. Elevated atop a sleek structure with a stone surface and vivid green frame, the sculpture stages a collision of temporalities and sensibilities: the classic and the modern, the mythic and the domestic, the minimal and the ornamental. The result is a portrait of the fragmented nature of contemporary subjectivity rendered with the artist's signature wit.

21. Amy Sillman
Untitled, 2023
Acrylic, ink, and oil crayon on paper
Titled, signed and dated on verso 1
5 x 11 1/2 in
38.1 x 29.2 cm
Courtesy of the artist

Amy Sillman has worked on expanding the language of abstraction for more than three decades, through a practice that moves fluidly between painting, drawing, printmaking, animation, and writing. Her densely layered compositions allow figurative forms to emerge and dissolve within shifting fields of color and gesture, creating what the artist describes as "an open field" where figure and ground remain unstable and in constant negotiation. In combining improvisation with systems of repetition and revision, Sillman treats painting as an active process of

thinking—one shaped equally by intuition, erasure, humor, and doubt. In recent works, the artist has further blurred distinctions between media by incorporating screen-printing, direct-to-wall painting, and modular arrangements that transform the exhibition space itself into an extension of the canvas. Engaging the hand-drawn and the mechanical, Sillman's paintings center abstraction not as a fixed style, but as a continually evolving language that refines our capacities of perception.

22. Ugo Rondinone
red yellow blue mountain, 2022
Painted stone, stainless steel, pedestal
Sculpture: 78 3/4 x 13 x 16 in (200 x 33 x 40.6 cm)
Pedestal top: 2 1/2 x 18 x 18 in (6 x 46 x 46 cm)
Pedestal bottom: 2 1/2 x 10 1/4 x 10 1/4 in (6 x 26 x 26 cm)
Courtesy of the artist and Galerie Eva Presenuber, Zurich/Vienna

In *red yellow blue mountain* (2022), Ugo Rondinone distills the grandeur of the natural landscape into a poised vertical arrangement of vividly painted stones balanced atop a stainless-steel pedestal. Characteristic of Rondinone's practice, the work merges elemental form with saturated color, transforming geological material into a contemplative sculptural presence that simultaneously evokes the monumental and the totemic. The stacked stones, rendered in primary hues of red, yellow, and blue, evoke both ancient cairns and modernist abstraction, refusing oppositions between the organic and the constructed while condensing centuries of artistic and visual culture. Through these tensions, Rondinone's simple and joyful work invites viewers to reflect on notions of balance, spirituality, and the human impulse to impose order and meaning onto the natural world.

23. Matt Connors
Beach Knife Fight, 2023
Acrylic and pencil on canvas
28 x 24 x 1 1/4 in
71.2 x 61.1 x 3 cm
Courtesy of Xavier Hufkens

Matt Connors's paintings occupy a space between improvisation and restraint, treating abstraction less as a fixed image than as a processual record of mark-making decisions unfolding in time. In this work, a luminous and geometrically uneven field of orange and red gestures hovers within a deep green surround, as though the painting itself

has been queerly mounted. The central composition—based on an 1892 photograph of Belgian symbolist painter James Ensor and his friend Ernest Rousseau Jr. staging a fight on a sand dune with human bones and skulls—carries the immediacy of a sketch, with marks that appear rubbed, lifted, and partially erased. Connors frequently engages the history of modernist painting while quietly undoing its certainties, allowing process, hesitation, and revision to remain visible. Here, the contrast between the saturated perimeter and the airy interior produces a dialectic between riotous composition and cool frame, freedom and containment.

24. Greg Parma Smith
Offering with Masks, 2017
Oil, masks and metallic leaf on canvas
50 x 30 in
127 x 76.2 cm
Courtesy of the artist

This painting by Greg Parma Smith belongs to his *Offering* series. In the work, which moves between grounded still life and otherworldly vision, everyday fruits and drinks (rendered with striking realism, with their commercial stickers present) are arranged in compositions that evoke devotional acts, quietly recalling traditions of ritual offering found across cultures which bridge the material and spiritual worlds. Smith complicates the scene by affixing sculptural elements, such as two gold painted mask forms, onto the canvas, allowing them to hover between image and object. In this way, Smith's technique disrupts illusionistic space, creating a tension between surface and depth that mirrors the work's allusions to both tangible and metaphysical planes.

25. Loie Hollowell
03:35:30am, Evening Flesh Clock & 09:25:30am Morning Blues Clock, 2025
Oil, acrylic medium, aqua resin, epoxy resin, and sawdust on linen over panel
12 x 18 x 2 in
30.5 x 45.7 x 5.1 cm
Courtesy of the artist

Loie Hollowell merges abstraction with corporeality, creating luminous geometries that draw on the body, sexuality, and cycles of human experience. Using gradients of saturated color and sculptural protrusions embedded directly into the canvas, Hollowell transforms minimalist forms into sensuous and cosmic ruminations. In this diptych, two radiant forms

resembling sundials or celestial instruments unfold across mirrored fields of warm and cool color, each centered by a cast nipple projecting subtly from the canvas surface. The composition evokes the cyclical passage of time while simultaneously referencing breastfeeding and maternal sustenance, positioning the body as both a measure of time and a source of continuity across generations. Through the interplay of symmetry, light, and tactile sculptural elements, Hollowell balances spiritual transcendence with physical immediacy, exemplifying the artist's ability to render abstraction at a deeply embodied and emotionally resonant register.

26. Mai-Thu Perret
Abnormally avid III, 2019
Glazed ceramic, steel
13 3/4 x 18 3/4 x 14 1/2 in
35 x 48 x 36 cm
Courtesy of the artist and David
Kordansky Gallery, New York / Los
Angeles

Mai-Thu Perret's practice draws on the intertwined histories of modernism, craft, feminism, and utopian collectivism, often collapsing distinctions between fine art, decoration, and domestic design. In *Abnormally avid III* (2019), Perret presents a glazed ceramic replica of a wicker basket filled with apples, several visibly bitten—a subtle but charged reference to the poisoned fruit offered to Snow White in the Grimm brothers' fairytale. Originally created for the artist's 2019 exhibition, *The Blazing World* at Spike Island in Bristol, which was devoted to histories of witchcraft and European witch hunts, the work articulates symbolic connections between femininity, danger, temptation, and domestic labor that all become sedimented in folklore and patriarchal mythmaking. Characteristic of Perret's practice, the work elevates the language of craft and decoration into a critical reflection on gendered histories of making, consumption, and the aesthetics of domesticity.

27. Nicolas Party
Still Life, 2026
Soft pastel on linen
25 3/4 x 27 3/4 in
65.1 x 70.1 cm
Courtesy of the artist and Hauser &
Wirth

In *Still Life*, Nicolas Party reinvigorates the historic still-life tradition through his distinctive pastel technique and

psychologically charged visual language, evoking scenes of celebration and material abundance. Drawing on the opulent compositions of painters such as Rachel Ruysch and Jan van Kessel the Elder, Party transforms familiar objects into luminous, dreamlike forms suspended between figuration and abstraction. Working almost exclusively in soft pastel, the artist applies pigment directly with his hands, producing surfaces that are both tactile and atmospheric. Party's equally seductive and uncanny composition grapples with the paradox of the still life genre—the attempt to arrest the vitality of nature within the bounded frame of painting.

28. Camille Henrot
Dressing Smart, Smelling Fresh, 2022
Watercolor and ink on canvas
24 x 23 3/4 x 1 3/4 in
60.5 x 60 x 4 cm
Courtesy of the artist and Hauser &
Wirth

Camille Henrot's multidisciplinary practice investigates the emotional and psychological structures that shape contemporary existence, drawing connections between consumer culture, systems of classification, mythology, and self-fashioning. In *Dressing Smart, Smelling Fresh, Looking Good* (2022), Henrot combines watercolor, ink, and collage to construct a fragmented pictorial field in which cosmetic language, fleshly surface, and abstraction collapse into one another. Torn and suspended forms drift across a cracked gray ground, evoking scorched landscapes seen from above. Meanwhile, the title—lifted from a book related to the rhetoric of self-help and advertising—evokes the endless cycle of grooming, consumption, and self-presentation that defines contemporary subjectivity, especially for woman-identifying individuals. Characteristic of Henrot's practice, the work transforms the disparate media elements into a reflection on desire and the crisis-ridden performance of identity in a technologically mediated society.

29. Theaster Gates
Pots Used to Be Free, 2026
Stoneware with wood ash glaze
33 x 24 1/2 in at widest point
83.82 cm x 62.23 cm at widest point
Courtesy of the artist

Theaster Gates's practice has rooted conceptual formalism, sculpture, performance, land art, and urbanism into a profoundly expansive vision of art.

Central to his work is the preservation and critical redeployment of culturally significant Black spaces and objects, particularly through his transformative projects on Chicago's South Side, where disused and dispossessed buildings have been reimagined as publicly accessible archives, listening spaces, libraries, centers for experimental practice, and sites of collective gathering. In Gates's practice, value is generated not through exclusivity, but through circulation, ritual, trade, care, and shared use, aligning his work closely with the principles of a gift economy.

This ceramic vessel extends that ethos through a profound dialogue with the legacy of David Drake, known as Dave the Potter, the enslaved 19th-century ceramicist whose inscribed jars stand among the most significant works in American material and craft history. Created in tribute to Dave at the moment of Gates's gift of an original Drake jar in his collection to the potter's descendants, the vessel carries an original couplet by Gates—"Pots used to be free / so was Black labor"—linking the history of ceramics to the intertwined economies of enslavement, craftsmanship, and exchange that shaped the American South. Simultaneously monumental and intimate, the work embodies Gates's conviction that the hand and the vessel carry histories forward through acts of offering, transmission, and inheritance.

30. Yutaka Sone
Birthday Party, 1965-2026
Multiple videos, installed in a shuffle
playback device
Edition 1 of 10 + 2 AP
Courtesy of the artist

First presented at the 1997 edition of Skulptur Projekte Münster, *Birthday Party* marked a pivotal moment in the practice of Yutaka Sone, introducing a radically personal approach to sculpture and public space. Filmed throughout Münster, the work documents the artist celebrating his birthday daily with strangers and passersby, capturing spontaneous renditions of birthday songs alongside the repeated ritual of blowing out candles on a cake. Edited into a video, the work merges intimate memory with collective experience by bringing a conventionally private gesture into the rhythms of urban life. In the years since, Sone has continued to add footage of birthday celebrations to the work. Here, he expands video into a social and performative field, treating

light, time, and fleeting human connection as potent and readily available materials. In this way, *Birthday Party* becomes a living monument to shared joy and to the ritual act of celebrating and affirming one's existence.

31. Irena Haiduk
Memory Implant (Zhora Sleeping),
2019-ongoing
Wax coated ditone photograph,
aluminium frame
6 1/2 x 8 1/2 in
16.22 x 21.62 cm
Courtesy of Yugoexport

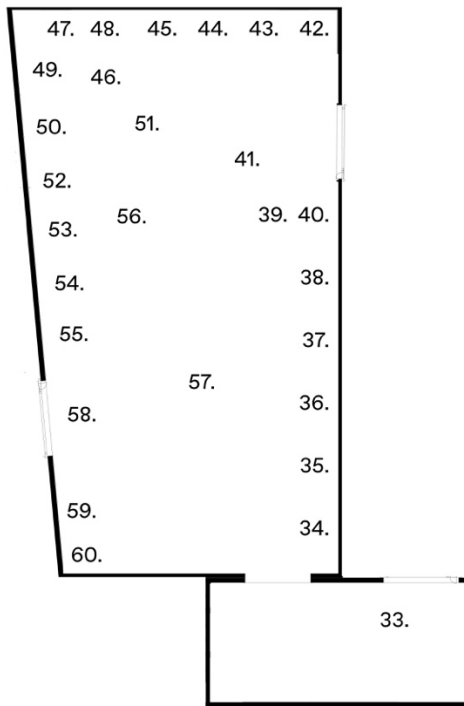
In early 2008, Irena Haiduk acquired an auction lot of unused transparency film produced for the Esper machine in Ridley Scott's feature *Blade Runner* (1982). In the film, the Esper device enhances images by adding extra dimension and detail—a powerful investigative tool the police and blade runners use to hunt six rogue “more human than human AI” replicants in 2019 Los Angeles. Here depicted is one of the hunted, Nexus-6 model Zhora,

resting in a flat on 1187 Hunterwasser Street, while her fellow replicants attempt to infiltrate the Tyrell Corporation, the company that manufactured them. As the replicants are nearing the end of their built-in four-year life span (2016–2020), they are desperate to reach their maker, Dr. Eldon Tyrell, to get more life. The original film transparency acquired for this work was destroyed on November 29, 2019, the approximate date of Zhora's death in the film. One print remains, coated with wax, to prevent straight-on photography. This image is a memory implant. Once collected, no photography is permitted, so that the image is stored/embodied only in the viewer's memory alone.

32. John Clang
Nine Chairs, 2025
Performance installation (instruction-based work)
Edition 1/9
Acquisition includes a metaphysical portrait session for the collector and an instruction set, presented in a box, extending over a 99-year duration
Courtesy of the artist

In his two interconnected works, John Clang approaches the metaphysical and the relational, extending beyond the physical, object-centric dimension into a meditation on systems of energy, memory, and collective exchange. In *Nine Chairs*, Clang activates everyday dining chairs sourced through personal networks in Zurich, selecting objects marked by long-term use and emotional history. Borrowed from individuals navigating periods of hardship or transition, the chairs become silent repositories of lived experience, accumulating renewed significance through shared occupation during the exhibition before returning to their owners as “blessed” objects imbued with transformed intention. Both works require, as a condition for their acquisition, a metaphysical portrait session with the collector. Introducing different economies of gifting, such gestures reframe collecting as stewardship and ritual, and art as a circulating system of potential care and transmission.

3rd Floor



33. Catharine Czudej
Shirt Swap, 2026
T-shirt, NFC trackers
Dimensions variable
Courtesy of the artist

Catharine Czudej extends her investigation of consumer culture and circulation through this work, which engages simultaneously with garments, sculpture, and social transaction. An iteration of a work recently exhibited at Meredith Rosen Gallery in New York, Czudej installs custom T-shirts on retail racks and makes them available for direct exchange with visitors, provided they trade the shirt they are wearing for one on the rack. In this way, the work collapses distinctions between artwork and commodity while implicating the viewer within the work's evolving system of use and redistribution. For this new installation, each T-shirt is embedded with tracking devices, transforming the exchanged garments from objects of consumption into mechanisms of surveillance. Through the work's participatory choreography, Czudej reveals how everyday objects can function as indexes of manufactured desire and facilitators of institutional control within late-capitalist culture.

34. Ghislaine Leung
Prices, 2025
Score: The exhibition price list is displayed
Courtesy of the artist and Maxwell Graham, New York and Cabinet, London

Ghislaine Leung, widely known for her playful interventions within the genre of institutional critique, extends her ongoing practice of score-based works in *Prices* (2025). Her score-based works deftly resist fixed form and traditional systems of production, emphasizing the infrastructural contingencies of a given art-institutional site. Composed as a concise written instruction interpreted anew with each presentation, the site-responsive seriality of *Prices* foregrounds variability, dependency, and exchange. *Prices* reflects on the precarious structures underpinning both artistic labor and the monetary valuation of art. Presented within the context of a fundraising exhibition for SI, the work acquires an additional critical dimension, centering the often-unspoken economies through which nonprofit cultural institutions sustain themselves. By making visible to all visitors the prices of works by artists who elected to participate in the project, which is information typically accessible only to trusted collectors and art-world insiders, Leung subverts the autonomous space reserved for art to deliver a pointed critique that exposes the complex material relations between artists, artworks, philanthropy, patronage, and the market.

35. Sylvie Fleury
Supreme Origins, 2026
Shopping bags
Dimensions variable
Courtesy of the artist

One of the most celebrated Swiss artists working today, Sylvie Fleury rose to prominence in the 1990s with her *Shopping Bags* series, in which luxury-brand bags (each containing the purchased object) are presented as artworks. By collapsing the boundaries between art and commerce, Fleury thematizes consumption as both subject and medium, blurring distinctions between private desire and public display. What initially appears as uncritical indulgence in glamor instead engages a longer artistic lineage initiated

by artists such as Marcel Duchamp and Andy Warhol, in which everyday objects and their branding identities enter the realm of art.

Supreme Origins (2026) extends Fleury's ongoing exploration of fashion merchandising through the pairing of a Mike Kelley x Supreme blanket and a hoodie sourced from Origins on Canal Street. Kelley's presence is especially resonant, as an artist featured in both the original and current iterations of *Regift*. By bringing Kelley into dialogue with Supreme and New York's Canal Street economy of imitation and democratic circulation, Fleury's work reframes the porous exchange between contemporary art and streetwear, centering the slippery determinations of cultural value and the aesthetics and politics of desire in the process.

36. Leigh Ledare
Upon the Death of My Grandfather (A Promised Re-gift to the Museum of Modern Art, New York), Documents A, B and C, July 29, 2008/August 17, 2011, 2008/2011
Ink on paper
3 pages, 8 1/2 x 11 in each
3 pages, 21.6 x 27.9 cm each
Courtesy of the artist

At the origin of *Upon the Death of My Grandfather* (July 28, 2008 – August 17, 2011) is an unusual and charged gift from Ledare's grandfather, who, shortly before his death, purchased burial plots for each member of the family and presented the deeds as tokens of both guilt and reunion. Intended to reconcile estranged relatives in death, the gesture simultaneously acknowledged the grandfather's own mortality while foreshadowing that of its recipients. Ledare's response reframes this inheritance: declining the plot, he instead offers it to the Museum of Modern Art as an artwork, transforming a private bequest into a public, conceptual proposition. Suspended between land art and institutional critique, the promised gift (an eternally unused grave) would only take effect upon the grandfather's passing and its accession into the museum's collection. The resulting triptych of documents presented here—the grandfather's handwritten receipt, Ledare's formal donation letter, and a folded blank sheet

standing in for the museum's absent reply—maps the entangled emotional, legal, and symbolic dimensions of both acts of giving, emphasizing the relational and contractual structures that underpin Ledare's practice.

37. Barbara Bloom
Broken (Hexagonal Vase), 2001
Celadon ceramic vase, broken and repaired with lacquer and gold, encased in purpose-built gift box constructed with paper pattern digitally altered to include images of the vase itself, sealed with a paper strip printed with an X-ray image of BB's reconstructed vertebrae, which is fastened to the box with a wax seal, and accompanied by an X-ray
Courtesy of the artist

Drawing on the Japanese tradition of repaired ceramics known as *kintsugi*, this work by Barbara Bloom reflects on fracture, healing, and the shifting nature of value. Bloom embraces imperfection not as damage to conceal, but as a method of honoring historical processes and the marks they leave on bodies and materials. Following a near-fatal fall that left her body permanently altered, the artist returned to the metaphor of the repaired object with renewed urgency, finding in these forms a language for resilience and transformation. Balancing wholeness and fragmentation, Bloom's work considers brokenness as a condition of both vulnerability and beauty, proposing an alternative system of value in which scars, repairs, and survival become transformative sites of possibility.

38. Rafik Greiss
Talismans II, 2026
Gelatin silver print on found paper, wood, Plexiglas
26 3/4 x 20 1/2 x 2 3/4 in
68 x 52 x 7 cm
Courtesy of the artist

Working across photography, sculpture, moving image, and collage, Rafik Greiss repurposes found materials to explore impermanence and memory. Rooted in intuition rather than rigid conceptual frameworks, he approaches images as two-dimensional sculptures and objects as carriers of sensation — imbuing them with new narratives that oscillate between their original function and altered artistic context. In *Talismans II* (2026), Greiss photographs a visit to the Agriculture Museum in Cairo, which had been closed to the public for a decade —

its preserved animals left suspended behind glass, cut off from public view. The work reflects on the boundary between care and decay, and uncovers the animacy of these alienated objects, foregrounding their capacity to evade museal capture.

39. Nancy Lupo
The Dummy, 2021
Bronze
45 x 16 x 15 in
114 x 41 x 38 cm
Courtesy of the artist

40. Nancy Lupo
The Architect, 2021
Bronze
57 1/2 x 21 3/4 x 12 1/4 in
146 x 55 x 31 cm
Courtesy of the artist

These bronze sculptures by Nancy Lupo merge dream logic, autobiography, and cinematic reference into an imposing form that simultaneously suggests instability. Developed from a Covid-era dream during the artist's stay in Tbilisi, the works draw together disparate presences into an unstable allegorical drama: a public monument to the Georgian architect Shota Kavlashvili, the spectral charisma of dancer Jean Babilée in Jacques Rivette's film noir *Duelle*, and a worn leather punching bag the artist encountered in storage. In *The Architect*, a sharply posed male figure appears both theatrical and withholding, echoing Babilée's role as the keeper of a coveted jewel he refuses to surrender. Beside this work, *The Dummy*—a blobby, ghostlike body tethered by a strap—retains the exhausted sadness of the original punching bag that Lupo identified with personally, transforming vulnerability into metallic solidity. Cast in a Georgian foundry responsible for much of the country's street furniture and site furnishings, the works also carry traces of the economic and institutional tensions surrounding their production, shaped by the contradictory conditions of cultural funding, artistic labor, and contested ownership. Installed here "at the block, at the bidding," the sculptures ultimately become part of Lupo's own attempt to reclaim them from the speculative and contractual pressures surrounding their circulation, asserting artistic agency against systems that too often treat cultural production as debt rather than risk.

41. Rachel Fäth
Locker 9, 2026
Steel
15 x 22 x 27 in
38.1 x 55.9 x 68.6 cm
Courtesy of the artist

The sculpture *Locker 9* (2026) was made in a community workshop in New York that Rachel Fäth used in lieu of a private studio. There, she worked in a shared metal shop during the day, and stored her works-in-progress in an onsite locker overnight. These constraints came to determine the form of the sculpture, as she amalgamated varied scraps to fill units of space measuring 15 x 22 x 27. *Locker 9* is constructed from found and gifted fragments of steel, leftovers from the metal shop, pieces from the street like fences, railings, parts of hydrants, and pieces of her own older artworks that she integrated into the sculpture. Fäth follows no hierarchy in the assemblage of these pieces. Through a process of accumulation and liquefaction within the parameters of the locker's shape, she fits as much material as possible into the available volume. Removed from its utilitarian context and presented as a freestanding sculpture, industrial steel historically associated with permanence and modernist monumentality has been made contingent. In order to add on to the sculpture, Fäth rolls it on a dolly into the metal shop. As the sculpture progresses, it becomes more difficult to take it in and out of the locker. The locker imposes a practical limit not only on the sculpture's dimensions, but also on its weight and the amount of material that can be added to it.

42. Koki Tanaka
Someone's junk is someone else's treasure, 2011
Graphite on paper, moving blankets, palm fronds, single channel HD video (color, sound)
Dimensions variable, 11 min 11 sec
Created with The Box, Los Angeles
Courtesy the artist and Vitamin Creative Space, Guangzhou, China

In *Someone's junk is someone else's treasure*, Koki Tanaka stages a subtle yet incisive meditation on value, exchange, and perception. Operating a flea-market booth devoted entirely to the sale of discarded palm fronds—objects ubiquitous and largely ignored in California—Tanaka transforms debris into a conceptual proposition, asking

viewers to reconsider the systems through which worth is assigned. Positioned as performance, social experiment, and sculpture, the work draws on precedents such as David Hammons's *Bliz-aard Ball Sale* (1983), in which snowballs were sold on a New York street, as well as the Japanese manga *The Man Without Talent* (1985) by Yoshiharu Tsuge, whose protagonist attempts to sell stones beside a riverbank. With gestures that are both humorous and critical, Tanaka exposes the fragile and highly subjective mechanisms through which cultural and economic value are constructed.

43. Jack O' Brien

Poise, 2026

Resin filled wine bottles, wrapped tape, shower piping, rope reel, cellophane, cork

24 3/4 x 6 3/4 x 17 in

63 x 17 x 43 cm

Courtesy of the artist and Ginny on Frederick

This sculpture embodies Jack O'Brien's signature constructions of spare yet psychologically charged works, which merge industrial fabrication, fashion-derived techniques, and architectural forms to interrogate the mechanics of desire and consumption. Treating objects as "eloquent texts," O'Brien reveals how material culture encodes social, historical, and emotional meaning. His works stage encounters between the structures of neoliberal capitalism and the fluidity of queer experience, exposing the tensions that shape contemporary public and private life. Moving between refinement and rupture, delicacy and force, O'Brien's sculptural assemblages resist fixed interpretation, proposing alternative systems of relation and embodiment that unsettle the ordered logic of the modern world. Through these destabilized forms, the artist creates spaces in which queerness emerges as a parallel and transformative force moving within and against capitalism's structures.

44. Beatrice Bonino

Intervention by unrelated topic, 2025

Cardboard, plastic, mesh, candle

18 4/5 x 13 x 1 1/4 in

48 x 33 x 4 cm

Courtesy of the artist

In this work, Beatrice Bonino draws on an ancient principle of Indian grammar in

which a precise sequence of rules is unexpectedly disrupted by the insertion of an unrelated passage—a phenomenon commentators have described as interpolation, or "frog-jump." Both humorous and conceptually charged, the reference becomes a metaphor for interruption and the unforeseen emergence of meaning. This understated assemblage transforms a set of humble, nearly disposable materials (cardboard, plastic, mesh, and a single candle) into a reflection on containment, preservation, and fragility. Resting within a shallow tray-like structure sealed beneath a translucent membrane, the candle appears suspended between visibility and inaccessibility, as though archived, giftwrapped, or awaiting activation. The work evokes commercial packaging and reliquary, elevating the language of circulating products into an object of quiet, ritualistic significance. In its restrained formalism, Bonino's work reflects upon systems of protection and display, asking how value may be assigned to a range of objects.

45. Carissa Rodriguez

La Collezionista (La Collectionneuse), 2014

Glazed porcelain, platinum chrome razor blades

4 1/4 x 5 3/4 in

11 x 15 cm

Courtesy of the artist and Karma International, Zurich

Carissa Rodriguez has created several versions of a sculpture from Eric Rohmer's film *La Collectionneuse* (1967), in which the vacation of an artist and his dealer is disturbed and excited by the presence of a young, free-spirited woman. The sculpture in question – a tin with razorblades attached to it – is gestured to in a conversation with the artist and dealer, as they discuss the violent nature of the artist and his presence in society. Here, Rodriguez substitutes the tin reference with glazed porcelain, a material decision which, in contradiction, yields an earthly sensuality that is perpetually deferred by the imposing, physical threat of the blades. Through this work, Rodriguez grants visual allegorical form to the frictions and contradictions that arise within economies of social and material exchange between artists, artworks, galleries and collectors.

46. Kayode Ojo

Tenet (Paris), 2021

Designer glass 1970s Milo Baughman table, Comme des Garçons Mini Briefcase Silver and black, Revolver Automatic injection Glass Barrel Luer-Locks 50 ML for All Livestock, Minox C Miniature camera - 15mm 1:3.5 Optic, Minox CLX unfinished factory defect for hobbyist

36 1/4 x 78 3/4 x 31 1/2 in

92 x 200 x 80 cm

Courtesy of the artist and Sweetwater, Berlin

Across sculpture and installation, Kayode Ojo employs the visual language of luxury retail, nightlife, and fashion photography to interrogate how desire and modes of identification are produced under neoliberal capitalism. Working with designer furniture, accessories, mirrors, and found objects, Ojo creates sparse yet psychologically charged arrangements that both seduce in their opulence and alienate in their clinical sleekness. In *Tenet (Paris)* (2021), two mirrored halves of a glass table support open aluminum briefcases containing miniature spy cameras and syringe-like implements. The minimalist transparency of the Milo Baughman-designed table heightens the work's atmosphere of cool precision, while the polished metallic surfaces recall the aesthetics of luxury boutiques, airport lounges, and glamorous cinematic narratives about espionage. Theatrically staged, the objects appear poised for exchange yet remain inaccessible, transforming the installation into a stage for projection and unfulfilled desire.

47. Nairy Baghramian

Türstopper, 2010

Silicon

7 1/2 x 11 3/4 x 10 5/8 in

19 x 30 x 27 cm

Courtesy of the artist

Nairy Baghramian creates sculptures and installations that interrogate the shifting relationships between objects, language, space, and history, producing context-responsive forms that destabilize fixed meanings and invite open-ended dialogue with their surroundings. For *Regift*, Baghramian attends to the overlooked structures that organize movement: the corners, thresholds, backstage zones, and transitional spaces that quietly shape how we inhabit institutions. Here, she presents a work from her unique

doorstop series, transforming the humble functional object into an unstable sculptural form that hovers between its banal utility and its subtly obstructive spatial presence. As a poetic metaphor for notions of access, this work reveals the conditional structures that shape how bodies navigate and encounter a range of built environments.

48. Tschabalala Self
Leisure Woman in Orange Dress in Purple Room, 2023
Silkscreen, enamel paint, acrylic paint, gouache, colored pencil, oil stick, oil pastel and pastel on canvas
72 x 72 in
182.9 x 182.9 cm
Courtesy of the artist, Galerie Eva Presenhuber, Zurich / Vienna; Pilar Corrias, London; and Petzel Gallery, New York

49. Tschabalala Self
Leisure Woman Alone in Chaotic Room, 2023
Silkscreen, enamel paint, acrylic paint, gouache, colored pencil, oil stick, oil pastel and pastel on canvas
72 x 72 in
182.9 x 182.9 cm
Courtesy of the artist, Galerie Eva Presenhuber, Zurich / Vienna; Pilar Corrias, London; and Petzel Gallery, New York

50. Tschabalala Self
Leisure Woman with Blue Wig, 2023
Silkscreen, enamel paint, acrylic paint, gouache, colored pencil, oil stick, oil pastel and pastel on canvas
72 x 72 in
182.9 x 182.9 cm
Courtesy of the artist, Galerie Eva Presenhuber, Zurich / Vienna; Pilar Corrias, London; and Petzel Gallery, New York

In these three works, Tschabalala Self continues her explorations into Black femininity. These staged figures counter a narrative of art-historical invisibility. In these 2023 works, Self contrasts figurative repose with formal and chromatic tension (evocative of post-impressionist and cubist styles), constructing otherworldly interiors that oscillate between a utopic sanctuary and a fragmentary mindscape. Self's signature hybrid technique—combining painting, textile, and collage—grants resignified presence to self-possessed bodies, challenging conventions of beauty, domesticity, and representation.

This unique series, *Leisure Paintings*, are sans literal textile materials but presents them *trompe l'oeil*. Printmaking exists prominently in these works. Leisure is transformed into a site of autonomy and a refusal of the expectation of labor, domestic or otherwise. Across these large-scale works, Self invites viewers to inhabit their sensuous surfaces, proposing a malleable visual language in which personhood can be actualized within a liquid state of continuous becoming.

51. Anna-Sophie Berger
A Lion's Fate, 2018/2026
9 IKEA sofas
78 3/4 x 138 1/2 x 70 3/4 in
200 x 352 x 180 cm
Courtesy of the artist and Layr, Vienna

In this work, Anna-Sophie Berger transforms a group of IKEA sofas into a monumental sculptural installation. In the first iteration of the work, realized in 2018 at the Contemporary Art Centre Vilnius in Vilnius, sofas borrowed from the venue's cinema hall were repurposed into a monumental sculpture. Its title alludes to a monument dedicated to German soldiers buried in the city after the First World War, which was dismantled during the Soviet period and later reassembled following Lithuanian independence. Whenever events were held in the gallery space, the sculpture was disassembled and returned to its original function as seating, only to be reassembled into sculptural form once the events had concluded. In this way, the piece negotiated the entwinement of artistic gestures and labor. In this new iteration, the sofas are bought directly from the industrial supplier with the possibility of them returning, imprinted with art-institutional memory, as gifts to nine artists. Both visually imposing and conceptually restrained, *Lion's Fate* interrupts familiar systems of value, transforming everyday objects into carriers of collective memory and suspended utility.

52. Jasmine Gregory
Divorce no. 39, 2026
Oil, artist palette, newspaper, tape, glitter, acrylic, linen on wooden stretchers
15 3/4 x 27 1/2 in
47 x 70 cm
Courtesy of the artist and Karma International

Drawing on the visual language of luxury advertising, wealth management campaigns, and aspirational branding, Jasmine Gregory's practice examines how class, privilege, and their emotional substructures are shaped through economies of wealth, visibility, and self-optimization. Referencing the polished aesthetics of brands such as UBS, Vogue, and Patek Philippe, Gregory fractures their veneer of seamless aspiration through exposed stretchers, imperfect surfaces, resin drips, and visible structural supports that emphasize the painting as a constructed object. Informed by contemporary discourses surrounding divorce that frame it as a luxury commodity, the painting alludes to how such legal arrangements have increasingly been rebranded within elite culture as a site of reinvention, unevenly distributed across racial and class-based lines.

53. Lorenza Longhi
Corsage (Pale Greens), 2025
Coil nails, trimmings, glue
4 x 4 in
10 x 10 cm
Courtesy of the artist and Galerie Oskar Weiss

54. Lorenza Longhi
Caretakers(s), 2021
Cardboard, paper, tape, rivets, screws, business cards, and wallpaper
16 1/2 x 11 3/4 x 1 in
42 x 29.7 x 2.5 cm
Courtesy of the artist and Galerie Oskar Weiss

In this body of sculptural corsage works, Lorenza Longhi appropriates the seductive language of fashion to examine how desire, taste, and social performance are constructed within consumer culture. Combining sequins, ribbons, pins, nails, and industrial materials into densely ornamented wall mounted forms, Longhi transforms symbols of adornment into objects that at once embody elegance and aggression. Resembling floral brooches or ceremonial embellishments, the works expose the mechanics through which value and desirability are staged, circulated, and consumed. Characteristic of the artist's practice, Longhi's gestures of mimicry destabilize the refined codes of luxury aesthetics, allowing decoration itself to become a critical tool. Accompanied by a participatory work, *Caretakers(s)* (2021), which is designed to hold the business cards of those who

are involved in the making and maintenance of the exhibition, the installation further implicates its site of display in the increasingly professionalized and economically driven art-institutional systems of networking, exchange, and self-promotion.

55. Eric-Paul Riege
Hólq's Rattles, the Yáhzí 1z [7-8] + [jaatłoh4Ye'iitsoh] <<<< to vvvv, 2026
Mixed fibers
78 x 30 in
198.1 x 76.2 cm
Courtesy of the artist

Eric-Paul Riege works across weaving, performance, installation, sculpture, and wearable art, expanding the traditions of Diné textile practices into immersive contemporary forms that combine spirituality, storytelling, and personal cosmology. Treating weaving as a material method and a conceptual process, Riege's intricate fiber sculptures—like the newly commissioned bipartite work presented here, in the artist's signature black and white palette—function as animate, mobile entities, imbued with inherited memory and ceremonial presence. Drawing deeply from generations of weavers within his family lineage, and honoring Indigenous systems of knowledge, Riege reimagines these histories through hybrid visual languages, which often incorporate performance, sound, and movement.

56. Nina Beier
Kingdom, 2022
3 synthetic ball gowns XXS, M, XL, flax fibers
Dimensions variable
Courtesy of the artist

In *Kingdom*, Nina Beier assembles a scattering of ceremonial dresses (specifically, garments associated with rites of passage such as christenings, communions, and weddings) into a composition that is simultaneously theatrical and disquieting. Spanning a range of scales from children's to adult sizes, these synthetic outfits read as both caricature and sculpture, their exaggerated presence recalling the distortions of photographic enlargement. Beier fills their hollow interiors with raw, untreated natural fibers, a gesture that transforms symbols of display and pomp into weighted, corporeal forms. The fibers,

drawn from the furniture-, textile-, and construction industries, are framed and shaped by the ballroom-style dresses and evoke an image of plastic-wrapped bouquets left to wither. This intervention underscores the voids that recur within Beier's practice while proposing a tactile encounter between the artificial and the organic.

57. Darren Bader
109 objects to begin a new civilization
Dimensions variable
Courtesy of the artist, Galleria Franco Noero, Turin and Soci  t  , Berlin

With this work, Darren Bader reconfigures the artwork into a speculative proposition, instructing its owner to found an entirely new civilization using only the 109 objects identified within an accompanying image and inventory. Embodying registers of humorous absurdity and philosophical inquiry, the piece thematizes the impossibility of absolute systems, acknowledging that any attempt to construct a world *ex nihilo* inevitably requires the imaginative faculties of fiction and intuition. Characteristic of Bader's practice, the work destabilizes distinctions between object, instruction, and idea, while inviting questions around authorship, value, and the limits of human organization. Both playful and rigorously conceptual, the piece reframes the act of collecting as one of stewardship and imagination, positioning the owner of the work not merely as a custodian, but as a potential architect of an alternate order.

58. Mike Kelley
Love, Theft, Gifting and More Love, 2009
Mixed media installation including text by Mike Kelley, found T-Shirt, iron-on transfers, framed photograph, and a duplication of the cover of Bob Flanagan's *Slave Sonnets*
Dimensions variable
Courtesy of the Mike Kelley Foundation for the Arts

This storied work by Mike Kelley was presented in the original *Regift* exhibition. Kelley once discovered that a T-shirt design he had originally created for Bob Flanagan's book *Slave Sonnets* featuring a heart pierced by a dagger had been appropriated by a small clothing company without his knowledge. The image resurfaced

unexpectedly when Kelley's girlfriend wore the shirt, prompting the couple to reclaim the design through acts of personal and artistic redistribution. Kelley reproduced the design as an iron-on patch, while his girlfriend permanently tattooed the emblem onto her chest. What began as an act of unauthorized commercial reproduction became, in turn, a meditation on authorship, circulation, intimacy, and subcultural exchange.

59. Jason Hirata
Accumulator, 2025
Birch plywood, constructed by Ilja Zaharov
16 1/4 x 15 1/2 x 7 3/4 in
41 x 37 x 20 cm
Courtesy of the artist

Hirata's wooden sculpture, which looks like a shelf and works like a shelf, is made to accumulate things. The work is characteristic of the artist's practice which typically responds to and incorporates a range of architectural and social institutional conditions into the process of artmaking. The piece's potential for accumulating collectively-gathered objects resist fixed conclusions, instead foregrounding contingency, association, and the subtle ways ideas shift through context, exchange, and time.

60. Roberto Cuoghi
Lorem Ipsum – SS(ILI)mm, 2022
Galvanized iron cinerary urn, PVC sphere, crocheted cotton cover, cotton label
Diameter: 31 1/2 in (80 cm)
10 unique versions plus 2 APs
Courtesy of the artist and Hauser & Wirth

In his practice, Roberto Cuoghi explores transformation, decay, and mythology through works that often combine visceral materiality with spiritual and symbolic potency. In this work, a brightly colored crocheted cover envelops an urn within its inflated form. Lorem Ipsum can function both as a seat for all and as a toy for children. Since the iron urn inside is (firmly) positioned off-center, the movements of the sphere become unpredictable. The object's playful, almost domestic exterior, which is reminiscent of handmade blankets or vernacular craft traditions, stands in stark tension with the funerary object hidden beneath its surface.

The urn in the work meets the characteristics and specifications required by Italian law for use. The label currently on the work is a temporary stand-in, replacing the plaque with the information of a deceased person. On the exhibited label, the name and dates have been replaced by the work title, Lorem Ipsum. When the urn is used, the label can be replaced (by the artist) with an official plaque that includes a real name, surname, date of birth, and date of death.

Through this collision of soft exterior and hard interior, chromatic vitality and the macabre, Cuoghi disarticulates the urn from mere solemnity, instead proposing death as something to be carried, protected, ritually affirmed, and continuously absorbed into the familiar textures of everyday life.