Galeria **Francisco Fino**

Frieze London

Gabriel Abrantes
Helena Almeida
Daniela Ângelo
Vasco Araújo
Karlos Gil
Alfredo Jaar
Ali Kazma
David Maljković
Adrien Missika
João Penalva
Tris Vonna-Michell

Main Section
C22

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Galeria **Francisco Fino**

Represented Artists

Gabriel Abrantes
Helena Almeida
Daniela Ângelo
Vasco Araújo
José Pedro Cortes
Diogo Evangelista
Karlos Gil
João Motta Guedes
Alfredo Jaar
Igor Jesus
Ali Kazma
David Maljković
Adrien Missika
João Penalva
Priscila Rooxo
Tris Vonna-Michell

At the Gallery
On view until 21.11.2026

Gabriel Abrantes
Tom and Godiva

Bin Koh
Epidermis

Francisco Fino began its activities in 2012 with the presentation of exhibitions in different cultural spaces in the city of Lisbon. Operating in different territories – museological institutions and commercial establishments – the gallery presented itself, in the early years, in a nomadic format, in line with the dynamic of mobility of the contemporary art system. The proposed programme, with exhibitions of artists such as Fernanda Gomes, David Maljković, and Tris Vonna-Michell, among many others, positioned this mobile gallery project as a nonstop platform of presentation, diffusion and promotion of national and international contemporary art.

In 2017, Galeria Francisco Fino settled into a fixed location, while continuing to position itself within the full breadth of cultural geography through partnerships and links with diverse institutions and events that form the artistic network. The representation of artists of various nationalities is linked to a programme of cultural research, anchored in the production of critical and analytical discourse through investment in a policy of regular publications and other supports of knowledge sharing.

In parallel to its commercial activity, Galeria Francisco Fino establishes itself as a space of dialogue between artists, curators and other agents in the artistic field, committed to aesthetics and contemporary cultural cartography.


Gabriel Abrantes



Gabriel Abrantes
Heidi (02), 2026
Oil on linen
210 x 150 cm



Gabriel Abrantes
Heidi (03), 2026
Oil on linen
210 x 150 cm



Detail of *Heidi (03)*, Gabriel Abrantes, 2026

Gabriel Abrantes

Gabriel Abrantes (b. 1984, North Carolina, USA) is an artist and filmmaker based in Lisbon. His practice spans interactive digital performance, multi-channel animation, installation, digitally assisted painting, and feature film. Working across digital and physical media, he combines 3D animation, visual effects, and Hollywood aesthetics with humor, folklore, slapstick, and provocation to explore historical, social, and political questions.

His recent works include Rattrap (2025), an interactive installation featuring a provocative animated rat; Bardo Loops (2024), a four-channel looping animation; and a series of oil paintings developed from 3D models constructed in Autodesk Maya. Across these projects, digital technologies function as both production tools and spaces for experimentation, connecting animated characters, virtual environments, painted images, and encounters with audiences. His work unsettles familiar narratives through improbable scenarios, combining absurdity and popular culture with contemporary anxieties.

Abrantes has had solo exhibitions at the MIT List Visual Arts Center, Collection Lambert, and MAAT, Lisbon, and Gasworks, London. His work has been presented in exhibitions and screenings at Tate Modern, Palais de Tokyo, Museu Serralves, ICA London, CAM – Gulbenkian, and Mori Art Museum, Tokyo. He has participated in the São Paulo Biennale (2016), Lyon Biennale (2022), Ljubljana Biennale (2025), Contour Biennale, and Biennale de l'Image en Mouvement, Geneva.

Abrantes' Diamantino (2018), co-directed with Daniel Schmidt was awarded the Grand Prize at Cannes' Semaine de la Critique. His horror film, Amelia's Children (2023), was distributed in more than 80 countries. His shorter films and video installations circulate between museums and international film festivals, often appearing within immersive exhibition environments. He received the EDP New Artists Award in 2009.

More about the artist



Helena Almeida



Helena Almeida
Desenho, 1999
Gelatin silver black-and-white photographic print
88 x 130 cm
AP



Helena Almeida
Pintura Habitada, 1975
Gelatin silver black-and-white photographic print with blue acrylic paint
47,5 x 49,5 cm
49,5 x 51,5 cm (framed)



Detail of *Pintura Habitada*, Helena Almeida, 1975



Helena Almeida
Untitled, 2003
Gelatin silver B/W photographic print
120 x 88 cm



Helena Almeida
Untitled, 1975
Gelatin silver black-and-white photographic print with black ink and horsehair
22 x 52 cm
24,5 x 54 cm (framed)



Detail of *Untitled*, Helena Almeida, 1975

Helena Almeida

Helena Almeida (Lisbon, 1934 - Sintra, 2018) was born in Lisbon, where she lived and worked until 2018. She graduated in Painting from Lisbon's Fine Art School in 1955. In 1964, she was granted a scholarship in Paris by the Gulbenkian Foundation.

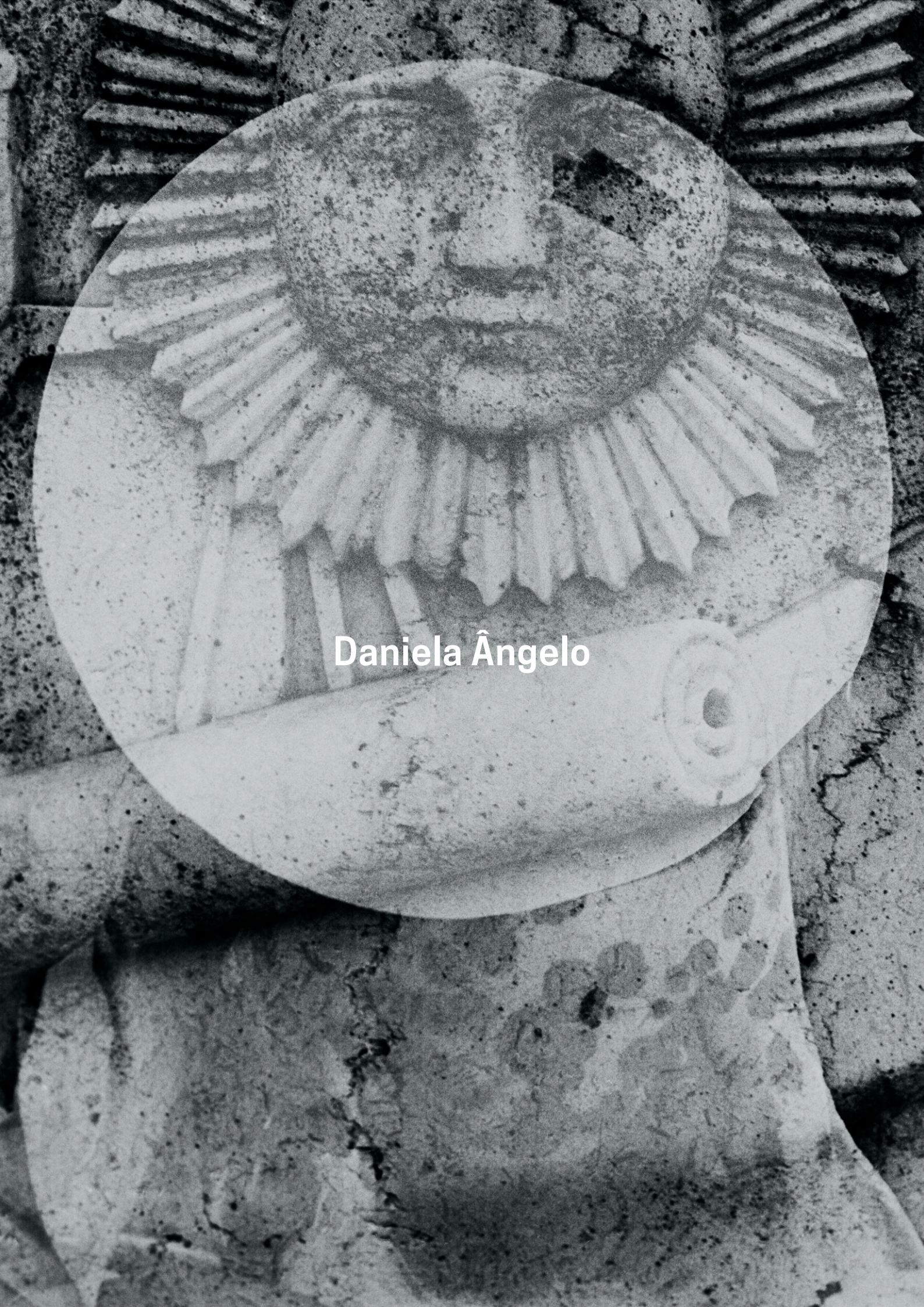
Almeida's work covers a wide range of media, including painting, drawing, performance, video, installation and photography. In her first solo show in Portugal (Buchholz, 1967), Almeida presented a group of geometric and abstract paintings that challenged the conventional canvas' limits.

Around 1969, the artist started photographing herself, usually performing different poses in her studio, either alone, interacting with objects found in this space (chairs, benches, mirror fragments) or accompanied by architect and artist Artur Rosa, her husband. Helena Almeida's practice is often associated with distinctive blue, black or red acrylic ink strokes painted over black and white photographs. In series like *Tela Habitada, Estudo para um enriquecimento interior*, or *Desenho Habitado*, the artist can be seen interacting with isolated painting and drawing materials, such as a canvas, a pen, a brush or ink, exploring the plastic and disciplinary potentiality of Painting.

Her work has been shown in different galleries, museums and institutions, both in group and solo shows, such as: "WOMAN. The feminist avant-garde from the 1970s, Works from the Sammlung Verbund" (International Center of Photography, NY, USA, 2019), "Work is never finished" (The Art Institute of Chicago, USA, 2017), "My work is my body, my body is my work" (Serralves, Porto, 2015 and Jeu de Paume, Paris, 2016), "Dubai Photo Exhibition: a Global Perspective on Photography" (The Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award & World Photography Organisation, UAE, 2016), "A Needle Walks into a Haystack" (TATE Liverpool, UK, 2014), "Bigger Splash—Painting after Performance" (TATE Modern, UK, 2012), "Dance—Walk—Draw" (Skidmore College: tang-The Frances Young Tang Museum and Art Gallery, USA, 2012), "Inside Me" (Kettle's Yard, UK, 2009), "Pink fabric for clothing" (Fundación Telefónica, Spain, 2008), "Intus" (Biennale di Venezia, Italy, 2005), "Wack! Art and Feminist Revolution" (MOCA-The Museum of Contemporary Art, LA, USA, 2005), "Helena Almeida" (Europália, Musée de Charleroi, Belgium, 1991) and Biennale di Venezia (Italy, 1982).

Her work is included in great national and international collections, such as: Art Institute (USA), Contemporary Art Museum of Chicago (USA), Fundação Calouste Gulbenkian (Portugal), Hara Museum of Contemporary Art (Tokyo, Japan), MoMA (USA), Museo Nacional Centro de Arte Reina Sofía (Spain), Tate Gallery (UK), The National Museum of Western Art (Tokyo, Japan), Buhl Collection (USA), among others.

More about the artist


Daniela Ângelo



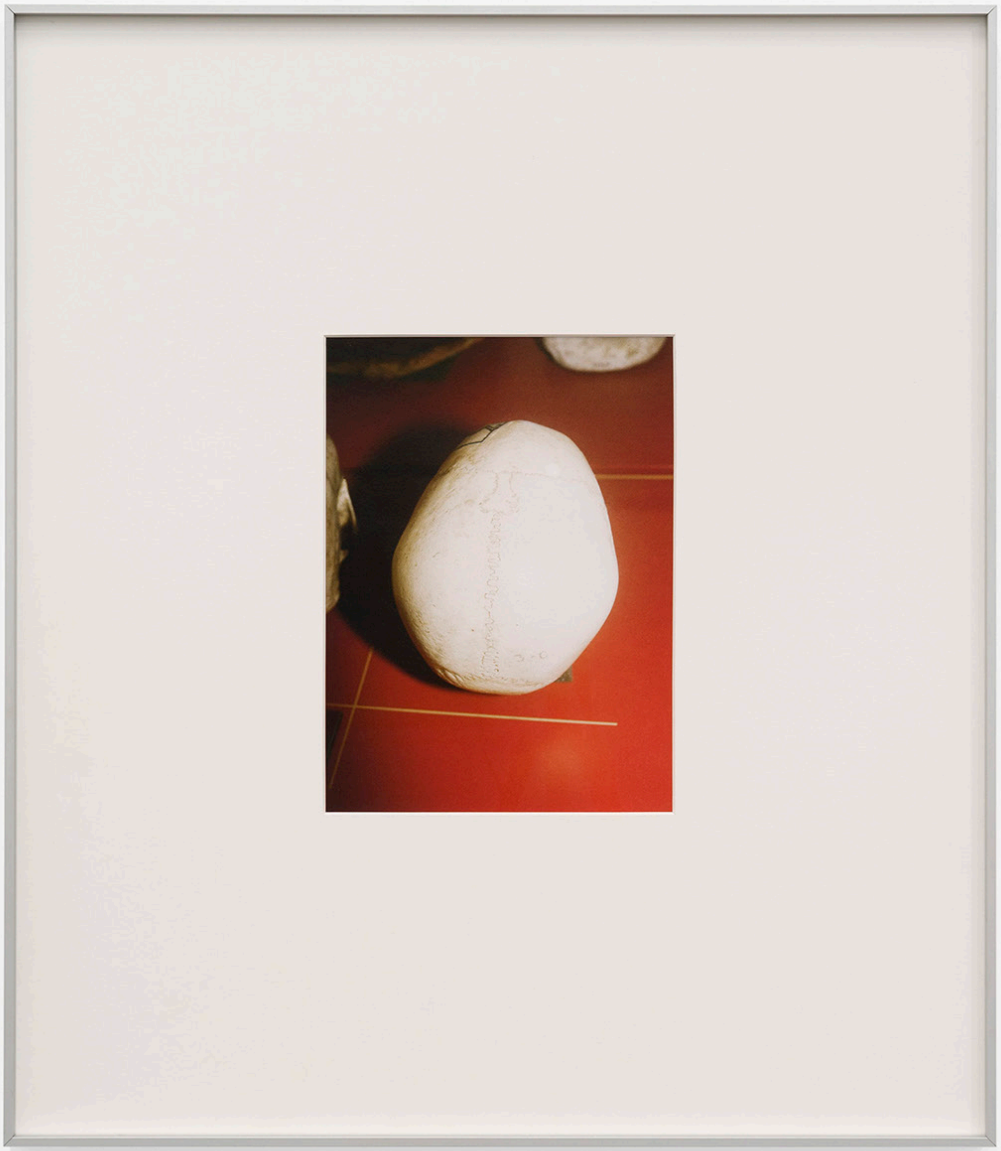
Daniela Ângelo
Cão de Crista Chinês, 2025
Inkjet print on Fine Art paper
50 x 50 cm
90 x 90 cm (framed)
Ed. 3 + 1 AP



Daniela Ângelo
Untitled, 2023
Inkjet print on Fine Art paper
155 x 122 cm
Ed. 2 + 1 AP



Detail of *Untitled*, Daniela Ângelo, 2023



Daniela Ângelo
Inv. 78, 2021
Inkjet print on Fine Art paper
30 x 21 cm
Ed. 2 + 1 AP

Daniela Ângelo

Daniela Ângelo (1996, Almada) lives and works in Lisbon.

Her work focuses on the appropriation of everyday objects and museum collections to resignify and rehearse new narratives that question the mechanisms of knowledge production and collective memory. Daniela Ângelo selects objects programmatically, isolated from external references and portrayed in a surrealist atmosphere, through rigorous light work that allows their sculptural qualities to crystallize.

She studied Photography at Ar.Co - Centro de Artes e Comunicação Visual, Lisbon (2019).

In 2024, her solo exhibitions included Babuíno Talismã, Galeria da Boavista, Lisbon, and Ovo Celeste, Convento dos Capuchos, Almada, and in 2023 the exhibition Bouquet, Galeria Ocupa, Porto, and in 2022, Meteoro, Duplex Air, Lisbon.

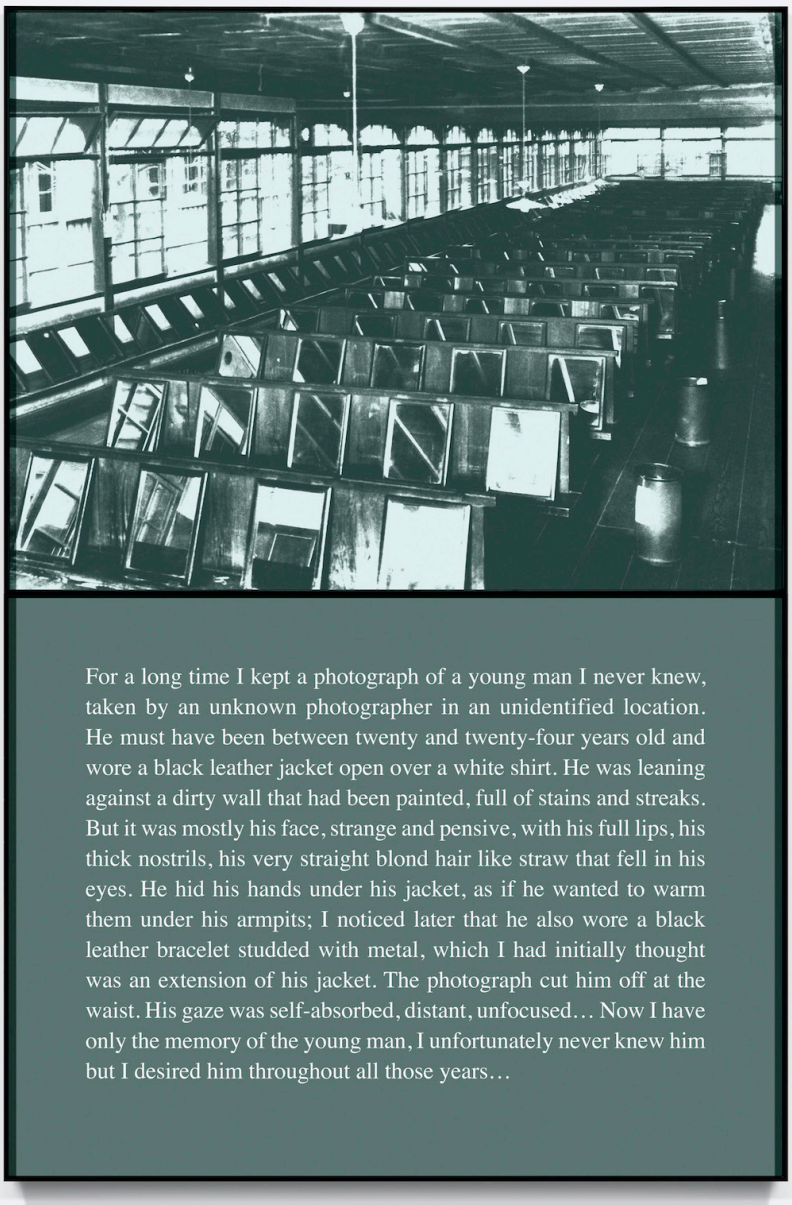
Also in 2024, Ângelo was nominated for Plat(t) form 2024 by the Fotomuseum in Winterthur, Switzerland, and received a grant from the Atelier-Museu Júlio Pomar for an artist's residency at Residency Unlimited, New York.

In 2021, she was shortlisted for the Vila Franca de Xira Photography Biennial and was invited to the talk "Lisboa Ano Zero: com Catarina Botelho e David Gueniot", Teatro do Bairro Alto, Lisbon. Since then she has taken part in several group exhibitions, such as: 'Time is the (...) Unit' (Lucy), Cine-Teatro de Elvas; Highly Confusing Times, Arbag, Lisbon; Sempre e Nunca Mais, M.A.C.E., Elvas (2024); Nucleossíntese: with Miguel Palma, Galeria Helder Alfaiate, Ericeira; We Loved Each Other for One Month, Galeria Francisco Fino, Lisbon; Contravisões, Parte II, Museu de Arte Contemporânea de Elvas, Elvas; Labirintos e Abalos Sísmicos, Galeria Francisco Fino, Lisbon; O Encantado Só Anda no Horário da Maré, Graça (2023); Perguntas À Ficção, Edifício Arco-Íris, Elvas; Quem Nos Salva?, Museu de Arte Contemporânea de Elvas, Elvas; Matter-Affect, Galeria No-No, Lisbon; Sleepers Eyes, Buraco, Estrela; Gravitas, Fundação Leal Rios, Lisbon; Depois do Banquete, Teatro Thalia, Lisbon (2022); Error 417: Expectation Failed, Galeria Municipal do Porto, Porto; Casa da Dona Laura Itinerante, Casa do Capitão, Lisbon; BF20 - Vila Franca de Xira Photography Biennial, Vila Franca de Xira, Lisbon (2021).

More about the artist



Vasco Araújo



Vasco Araújo
Engaged Stills #1, 2026
Digital coloured photograph on PVC
Text from Nervé Guibert's *Ghost image*
152 x 100 cm

The photographic series *Engaged Stills* points toward a more ontological conception of photography as a surface that is not self-sufficient, that demands text, memory, and absence in order to complete itself—or, paradoxically, to reveal its own impossibility of completion.

Hervé Guibert's *Ghost Image* speaks precisely to this constitutive failure of the image: the desire to narrate what the photograph failed to retain, the phantasmagoria of what escaped the click of the shutter. In this sense, *Engaged Stills* attempts to create a small plot, or narrative, out of what we do not see. Or rather, it opens up a space for the creation of a narrative staging that each viewer can construct, in which the visible and the written mutually implicate one another. The images do not illustrate the fragments of Guibert's text, nor are the texts captions for the images; rather, both become entangled in the same interrogation of existence, of human and romantic relationships, and of the relationship between human beings and the image.



Vasco Araújo
Punctum #24, 2026
Metal and wooden camera chassis, and plasticized digital photographs mounted on PVC
36 x 22 x 7,5 cm

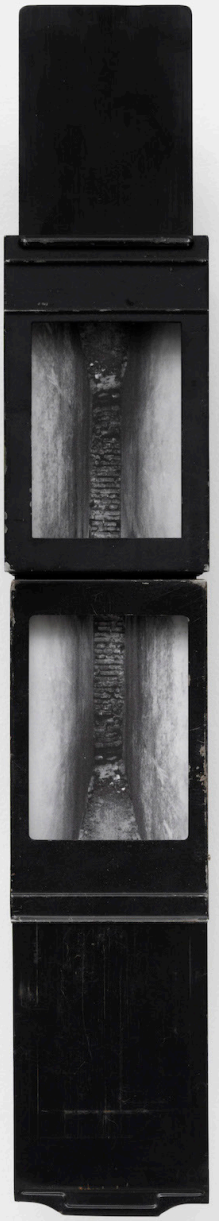
The *Punctum* series, photographs mounted on the chassis of old cameras, are formed by photographs in interrupted sequences, thus becoming hostages to the instruments of their production. This series tells us about the (historical) time of the photographic image and the strangeness of what is not revealed.



Detail of *Punctum #24*, Vasco Araújo, 2026



Vasco Araújo
Punctum #23, 2026
Metal and wooden camera chassis, and
plasticized digital photographs mounted on PVC
56,5 x 15,5 x 5 cm



Vasco Araújo
Punctum #21, 2026
Metal and wooden camera chassis, and
plasticized digital photographs mounted on PVC
44 x 8 x 5 cm

Vasco Araújo

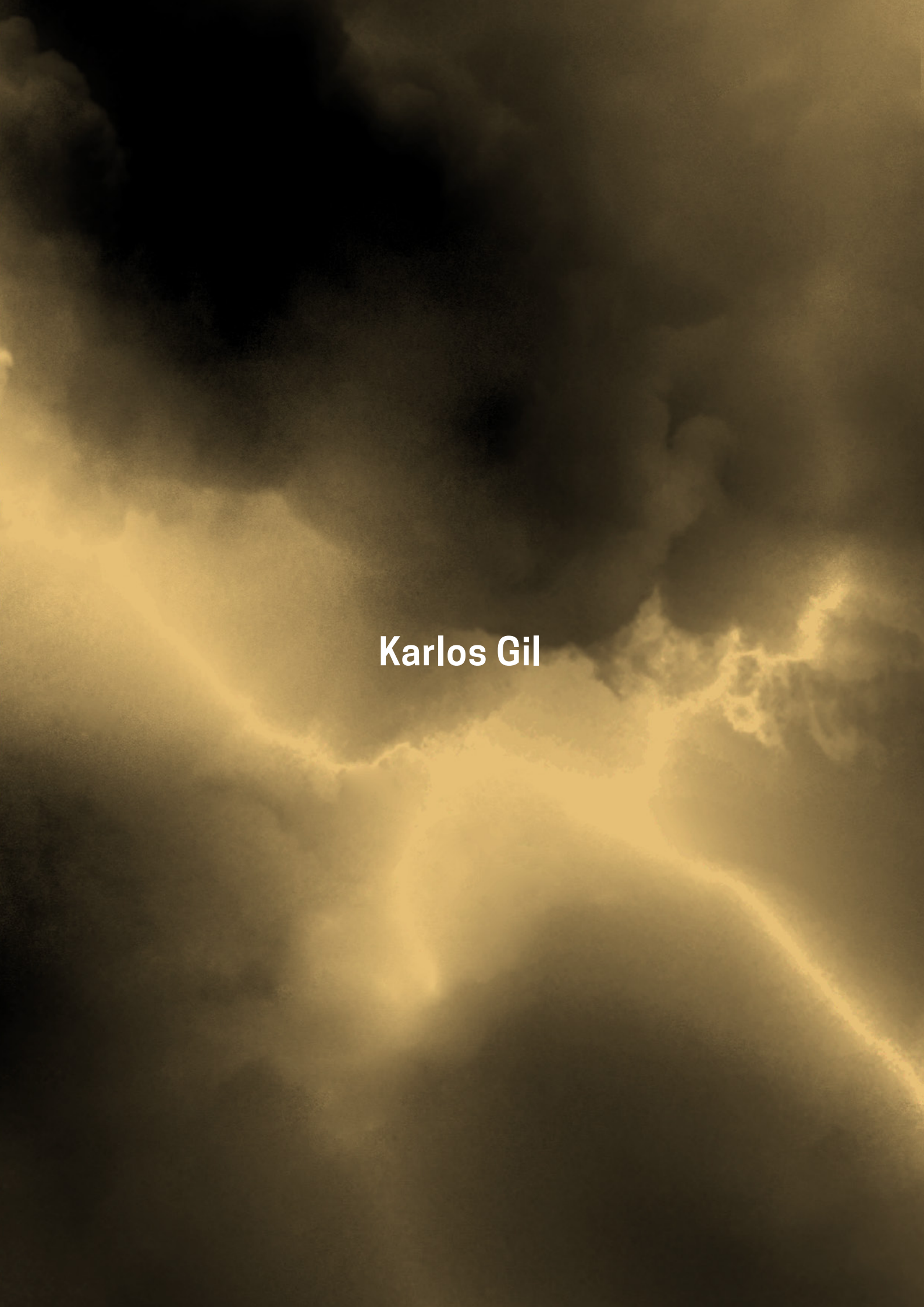
Vasco Araújo was born in 1975 in Lisbon, the city where he continues to live and work.

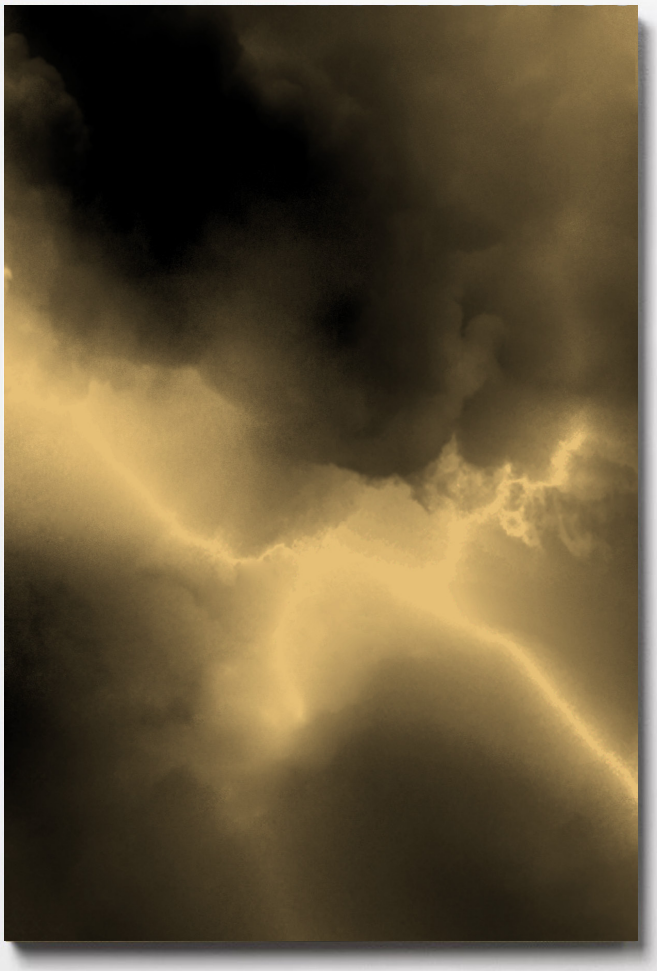
He completed his first degree in Sculpture in 1999 at FBAUL (Lisbon University School of Fine Art), and attended the Advanced Course in Visual Arts at Maumaus in Lisbon, from 1999 to 2000. Since then, he has participated in various solo and group exhibitions both in Portugal and abroad, also taking part in residency programmes, such as The University of Arts, Philadelphia (2007); Récollets, Paris (2005); and the Core Program (2003/04), Houston. In 2003, he was awarded the EDP Prize for New Artists.

His most recent solo shows include: "A Moment Apart", MAAT, Lisbon (2019); "Vasco Araújo", M-Museum, Leuven, Belgium, (2018); "Decolonial desires", Autograph ABP, London, (2016); "Potestad", MALBA – Museu de Arte Latino-Americana de Buenos Aires, Buenos Aires (2015); "Under the Influence of Psyche", The Power Plant, Toronto (2014); "Debret", Pinacoteca do Estado de S. Paulo, S. Paulo (2013); "Avec les voix de l'autre", Musée d'art de Joliette, Joliette (2011); "Mais que a vida", Fundação C. Gulbenkian/ CAM, Lisboa and MARCO, Vigo (2010), among others.
His most recent group shows include: "Bienal del Bioceno – Cambiar el Verde por Azul » 15.ª Bienal de Cuenca, Cuenca, Ecuador (2021); "Triângulo atlântico" Bienal Mercosul, Porto Alegre, Brazil (2018); "All that Falls", Palais de Tokyo, Paris (2014); "Investigations of a Dog", Fondazione Sandretto Re Rebaudengo, Turin (2009); "Everything has a name, or the potential to be named", Gasworks, Londres (2009); "Em Vivo Contacto", 28º Bienal de S. Paulo, São Paulo (2008); "Artes Mundi, Wales Internacional Visual Art Exhibition and Prize", National Museum Cardiff, Cardiff (2008), among others.

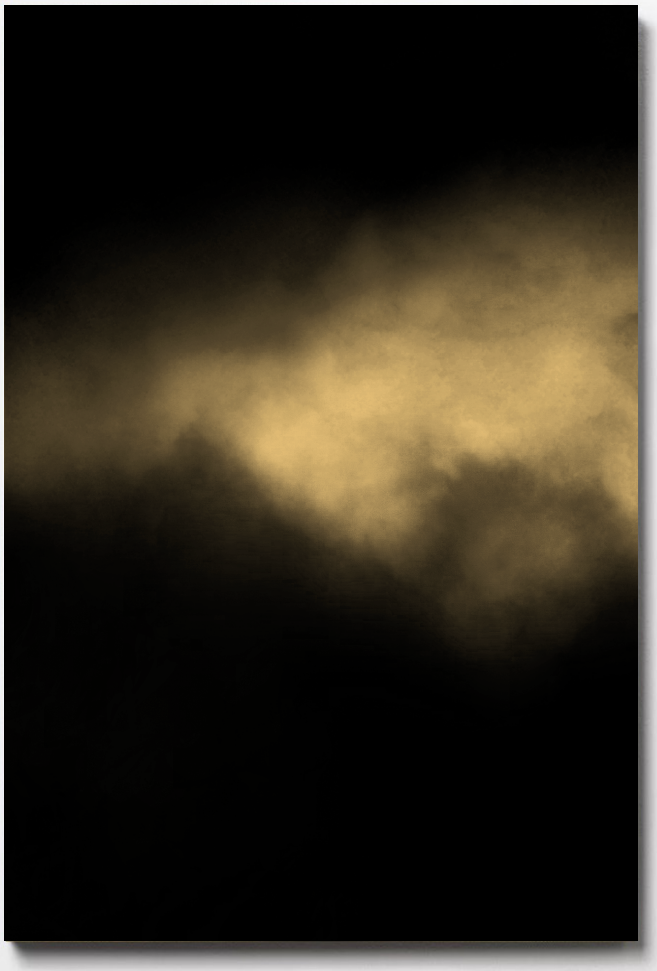
His work has been published in various books and catalogues and is represented in several public and private collections, such as at the Centre Pompidou, Musée d'Art Moderne (France); Museu Coleção Berardo (Portugal); Fundação Calouste Gulbenkian (Portugal); Fundación Centro Ordóñez-Falcón de Fotografía – COFF (Spain); Museo Nacional Reina Sofia, Centro de Arte (Spain); Fundação de Serralves (Portugal); Museum of Fine Arts, Houston (USA); Pinacoteca do estado S. Paulo (Brazil).

More about the artist


Karlos Gil



Karlos Gil
Vortex (07:36), 2026
Dichroic heliography and mixed media on stainless steel plate
95 x 65 cm



Karlos Gil
Vortex (06:18), 2026
Dichroic heliography and mixed media on stainless steel plate
95 x 65 cm



Karlos Gil
De–Extinction (Al–Manam), 2026
Neon made from with advertisement fragments
from a Beirut cinema
55 x 85 cm



Karlos Gil

Karlos Gil (Talavera, 1984) explores ideas of nature and its transformation over deep geological to explore the “otherness” of our surrounding world. His practice examines the complex and often contradictory ways in which human beings relate with the natural world, layering his artworks with encrypted stories from science fiction, occultism, underground culture, nihilism, mythology and industrial and biological evolution. His latest projects are conceived as scenarios that generate new possibilities of co-dependence between events and the objects they produce, always reflecting on a manifest impression of the “fall of time”, decadence, ruin or obsolescence of historical time.

Karlos Gil uses the exhibition itself as his medium, amplifying, dislodging or re-circuiting the characteristics of the context and thereby constructing an interdependency between the work and its host. Employing the phenomenological apparatus of the cinema, he produces images that act as conduits of memory and meaning.

Karlos Gil studied at the School of Visuals Arts in New York and the School of Fine Arts in Lisbon and Madrid, where he obtained a doctorate in 2016. He has had several international exhibitions in spaces like Centre Pompidou, Paris; HKW, Berlin; NTU CCA, Singapore; MoCA–Museum of Contemporary Art, Beijing; Gasworks, London; Witte de With, Rotterdam; Fondazione Baruchello, Rome; CRAC-Montbeliard; Galería Luisa Strina, Sao Paulo; 1646, The Hague; Le Fresnoy, Lille; Centro Botín, Santander, CA2M, Madrid. He has taken part in the 3rd International Young Art Biennial of Moscow (2012) and Ars Electronica (Linz, Austria) in 2020. Karlos Gil is on the roster of Galeria Francisco Fino in Lisbon.

More about the artist

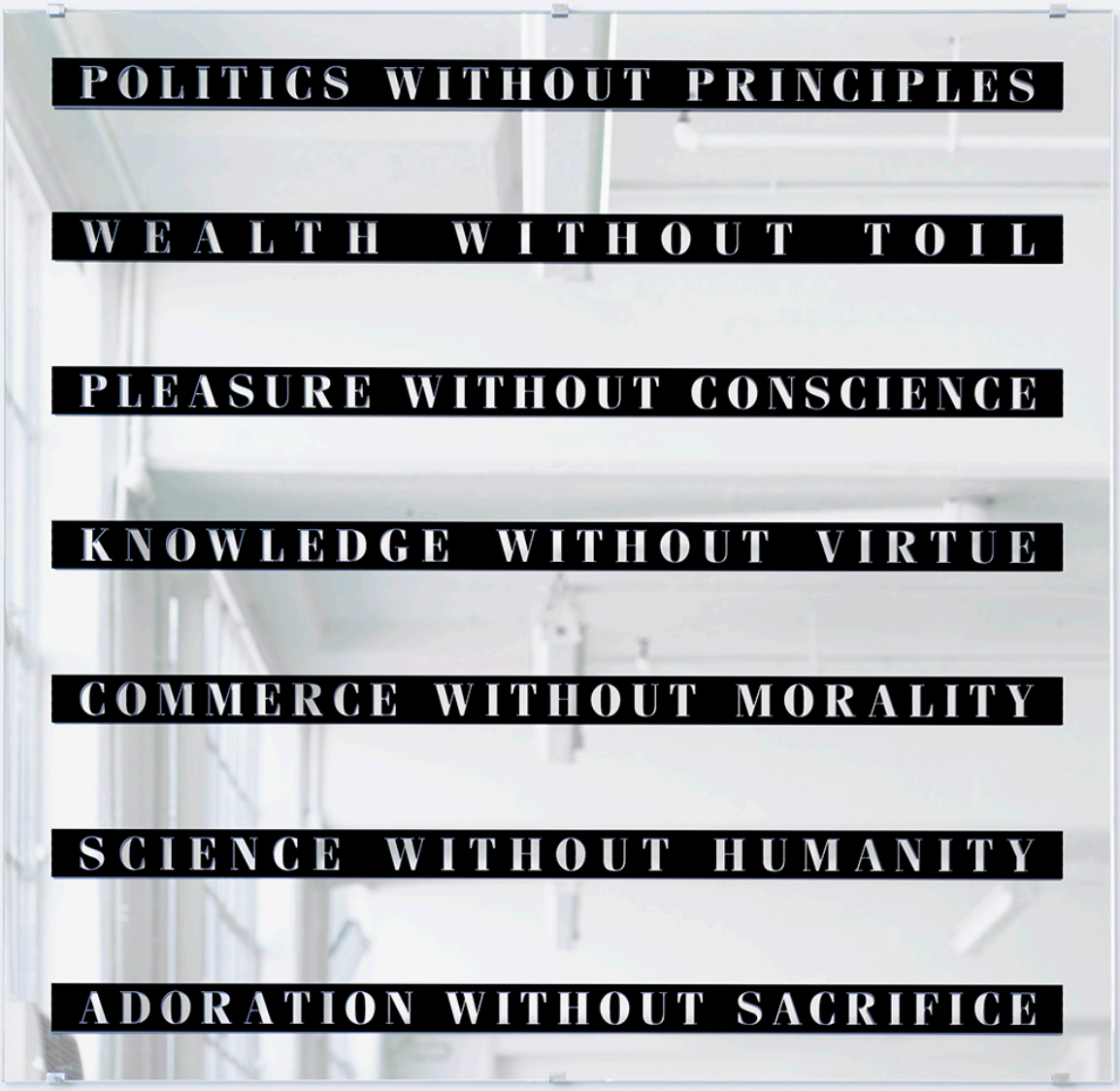


Alfredo Jaar



Alfredo Jaar
Public Interventions (Studies on Happiness: 1979-1981)
Vintage print mounted on museum board, framed
46 cm x 80 cm

Between 1979 and 1981, Alfredo Jaar asked Chileans a deceptively simple question: 'Are you happy?' Through private interviews, sidewalk polls and video-recorded forums, among other interventions, Jaar's three-year and seven-phase project, *Studies on Happiness*, addressed a furtive and fearful population living under Augusto Pinochet's military dictatorship. It also spoke to a country in transition, as a newly adopted constitution remade Chile through privatisation and other neoliberal reforms. In its varied interventions and direct mode of address, Studies on Happiness functioned as a feedback device meant to catalyse a critical awareness with its blunt questioning.



Alfredo Jaar
Hé Ram, 1991
Vinyl on Mirror
102 x 102 cm
Ed. 6 + 3 AP



He Ram is a striking example of Jaar's use of minimal form to confront the viewer with moral questions. The work consists of seven lines of text on a mirrored surface, drawn from Mahatma Gandhi's *Seven Social Sins*, which include phrases such as *Politics without Principles* and *Commerce without Morality*. As the viewer reads the text, their own reflection appears in the mirror, positioning them within the ethical concerns articulated by the work. In this way, Jaar turns the act of looking into a moment of introspection, implicating the viewer not as a distant observer but as an active participant in the moral landscape the text outlines.

The mirror in *He Ram* functions both literally and metaphorically, aligning with Jaar's broader interest in how visual structures mediate social consciousness. The work does not rely on imagery of violence or suffering, but rather on language and presence to generate critical thought. It echoes Jaar's conviction that knowledge must precede action, and that art can serve as a quiet but forceful catalyst for social awareness. Through its simplicity, the work invites a deeper encounter with conscience, asking each viewer to consider their role in the ethical fabric of the world.



Alfredo Jaar
A Logo For America, 1987
Five pigment prints mounted on dibond, frames
Prints: 91,5 x 91,5 cm (each)
Frames: 96,5 x 96,5 cm (each)
Overall dimensions: 96,5 x 483 cm
Ed. 6 + 3 AP

In the spring of 1987, visitors to Times Square were confronted by a puzzling 45-second animation among the glittering billboards characteristic of this part of Manhattan. The animation consisted of three digital renderings that each combined images (maps and a flag) with simple lines of text. What mystified some viewers were not the images themselves, but the text that accompanied them: in the first frame, "This is Not America" was superimposed on a map of the United States; in the second frame, "This is Not America's Flag" was superimposed on the image of the United States flag; and in the last frame, the single word "AMERICA" was superimposed on the image of the North and South American continents together.

In less than a minute, artist Alfredo Jaar succeeded in provoking patriotic inhabitants of the United States by asserting that they are not the only "Americans." Jaar's message gave credence to a long-standing belief among Latin Americans in other countries that they, too, have the right to call themselves by that term. Nearly fourty years later, Jaar's *A Logo for America* remains a powerful example of art that uses the language of commercial advertising to convey a pointed political message.



Installation view of *A Logo For America*, Alfredo Jaar



Detail of *A Logo For America*, Alfredo Jaar, 1987

Alfredo Jaar

Alfredo Jaar (Santiago, Chile, 1956) is an artist, architect, and filmmaker whose practice spans more than four decades and is marked by a rigorous and uncompromising engagement with the world. Working across photography, film, installation, and new media, Jaar develops hybrid artistic strategies to address urgent socio-political realities and the ethical limits of representation. His work invites viewers to reflect critically on how humanitarian crises, human suffering, and global inequalities are perceived, mediated, and often neglected within international discourse, while maintaining a strong formal and aesthetic presence. Over the course of his career, Jaar has persistently examined issues such as genocide, forced migration, and the imbalances of power between industrialized and developing nations, challenging audiences to confront what is too often overlooked or suppressed.

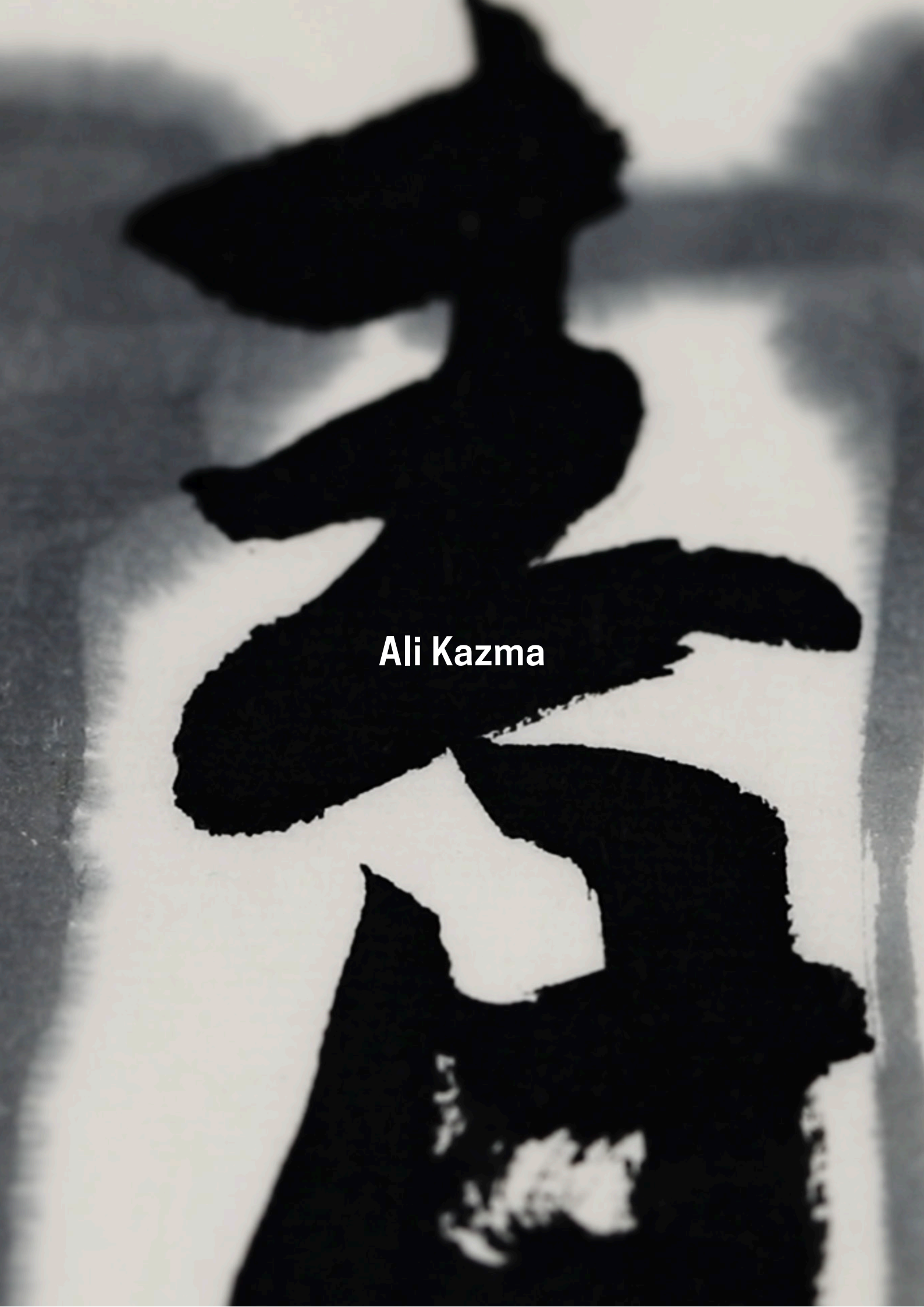
His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010, 2021) as well as Documenta in Kassel (1987, 2002).

Important individual exhibitions include The New Museum of Contemporary Art, New York (1992); Whitechapel, London (1992); Moderna Museet, Stockholm (1994); The Museum of Contemporary Art, Chicago (1995); and The Museum of Contemporary Art, Rome (2005). Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie and Neue Gesellschaft fur bildende Kunst e.V., Berlin (2012); Rencontres d'Arles (2013); KIASMA, Helsinki (2014); Yorkshire Sculpture Park, UK (2017); Zeitz MOCAA, Cape Town, South Africa (2020); SESC Pompeia, Sao Paulo (2021), Museum of Contemporary Art, Hiroshima (2023), and KINDL, Berlin (2024).

The artist has realized more than seventy public interventions around the world. Over eighty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020. In 2024 he was awarded the IV Albert Camus Mediterranean Prize. In 2025 he was selected as the recipient of the Edward MacDowell Medal and received the 11th Prix Pictet.

His work can be found in the collections of The Museum of Modern Art and Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, Museu de Arte de São Paulo; TATE, London; Centre Georges Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebeck; Hiroshima City Museum of Contemporary Art and Tokushima Modern Art Museum, Japan; M+, Hong Kong; and dozens of institutions and private collections worldwide.

More about the artist


Ali Kazma



Ali Kazma
Inkman, 2025
Single channel HD video with sound
00:04:35
Filmed in Nara, Japan
Ed. 5 + 2 AP



Continuing his practice of documenting hard-to-access production spaces, Ali Kazma captures the making of sumi calligraphy ink, a centuries-old craft passed down from master to apprentice at Kobaien studio in Nara, Japan.

The production of this specific calligraphy ink has continued to be practiced more or less in the same way for over five centuries in this studio after its introduction to Japan from China. Kazma's work offers a fresh perspective on the production of the world's purest black ink by highlighting the elements of time, labor, and craftsmanship. In Inkman, the artist concentrates on one of the older craftsman in the studio, the remarkable Mr. Toshitsugu Okabe.

The labor-intensive process, captured by Kazma's camera and re-worked through meticulous editing, evolves into a rhythmic sequence of movements, as Okabe molds the plant and animal-based materials into ink-sticks, using the same tools and gestures that have been repeated through the centuries.

Yazın Öztürk, curator at Istanbul Modern.

Ali Kazma

Ali Kazma (Istanbul, Turkey, 1971) is a lens-based media artist living and working in Paris. He has a master of arts degree from the New School in New York City.

Questioning social organisation and the value of human activity, he highlights the relationship between the visible and the invisible aspects of reality by looking closely at the management of labour, time, bodies, gestures, space and processes. Kazma's attentive eye collects specific activities in a broad range of economic, industrial, scientific, medical, social and artistic spheres.

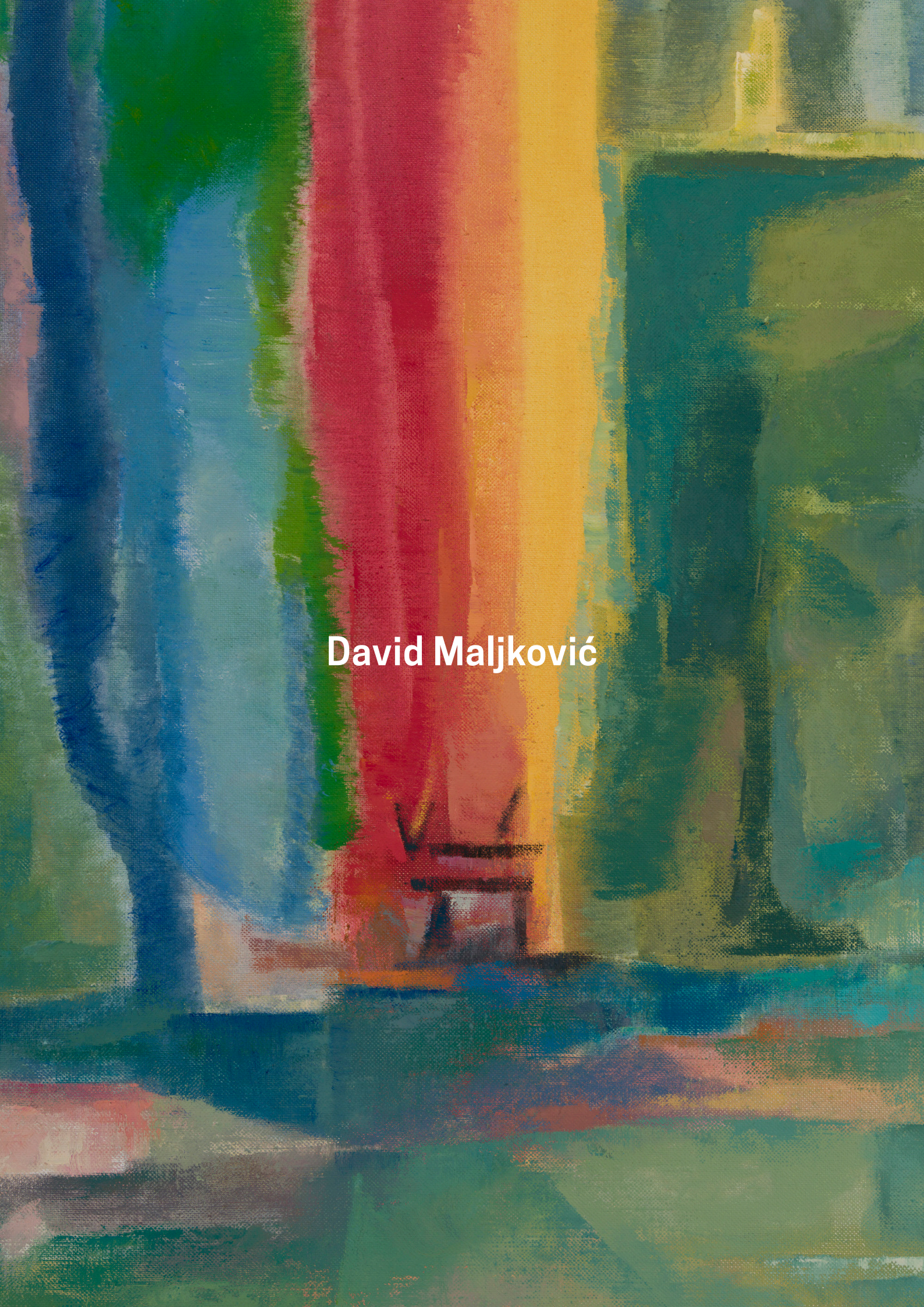
He has an interest in spaces of social and cultural significance, places of production, in industries and handicraft, as well as in the details of machinery and ritualistic, repetitive daily tasks.

The artist, who represented Turkey at the 55th Venice Biennale - Pavilion of Turkey in 2013, had a comprehensive solo exhibition at Jeu de Paume, Paris in 2017. Ali Kazma's other solo exhibitions include Istanbul Modern Museum (2025), The Image Center (Toronto, 2025), Nouveau Musée National de Monaco (2023), MUNTREF (Buenos Aires, 2018), Arter (Istanbul, 2015), Hirshhorn Museum (Washington, 2010).

Group exhibitions and biennials include Maison Européenne de la Photographie (Paris, 2024), Lenbachhaus Museum (Munich, 2024), 6th Kuandu Biennale (Taipei, 2018), 7th Moscow International Biennale of Contemporary Art (Moscow, 2017), MAXXI (Rome, 2016), Musée d'Art Contemporaine de Lyon (Lyon, 2013), 30th Sao Paulo Biennial (Sao Paulo, 2012), Istanbul Biennial (Istanbul, 2001, 2007, 2011), Muzeum Sztuki Lodz (Lodz, 2012), Istanbul Modern (Istanbul, 2011), Museum Kunstpalast (Düsseldorf, 2010) and New Museum (New York, 2010).

He has received the UNESCO Prize for Promotion of the Arts in 2001 and the Nam June Paik Award in 2010. The artist's works have been included in a number of institutional collections including MoMA, New York, Tate Modern (London), CNAP (Paris), Istanbul Modern, MEP (Paris), Nouveau Musée National de Monaco, MONA (Tasmania), Sztuki Museum (Lodz), Fondation Cartier (Paris), TBA21 (Vienna), and VKV Foundation Collection (Istanbul).

More about the artist


David Maljković



David Maljković
The 8th Mediator, 2026
Oil on canvas
140 x 250 cm



Detail of *The 8th Mediator*, David Maljković, 2026



David Maljković
An Ancient Visitor, 2021
40 x 50 cm
Oil on canvas

David Maljković

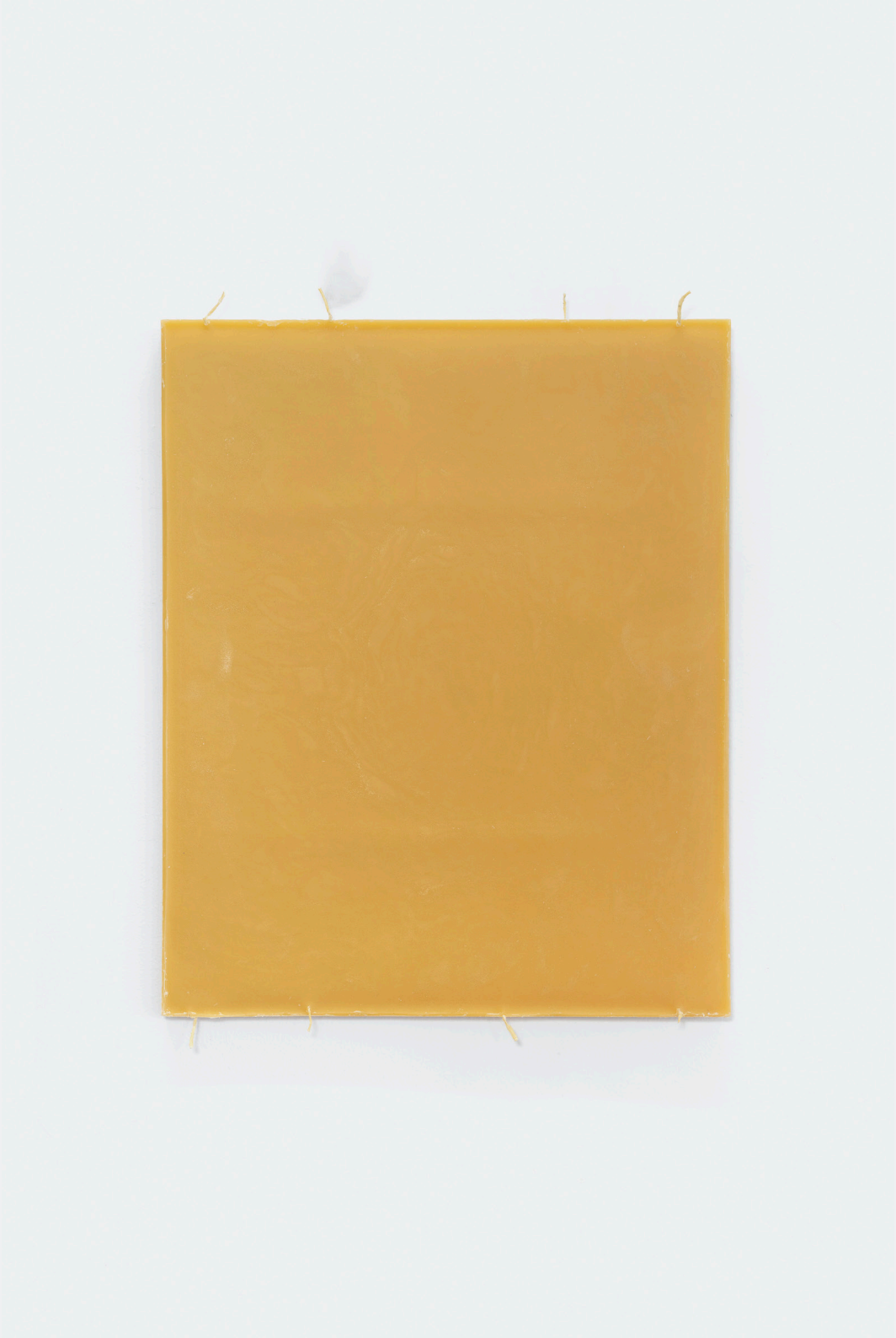
At the core of Maljković's (Rijeka, 1973) practice is a regimented exploration of formalist concerns. Whilst narrative is the driving element at the origin of a project, the artist's varied means of visual implementation consistently and profoundly modifies and compromises its supremacy, whether that is through photography, video, sculpture, installation, collage or painting. The process of construction within a set of formal directives encrypts his narratives and postulates what he describes as a new semantic logic. Virtually all of Maljković's work is engaged with historical and technological markers that are characterized by situations both local and universal. In each, the erosion and corruption of memory are the subjects that are left to the viewer.

Maljković is known for a multifaceted practice that, through a collagist approach referencing the works of other artists and his own earlier works and exhibitions, considers individual and collective attitudes toward the complexity of time, whilst also playing with the nature of the gaze. Through painting, he continues to address the themes he has also examined through photography, film, installation, sculpture, and collage.

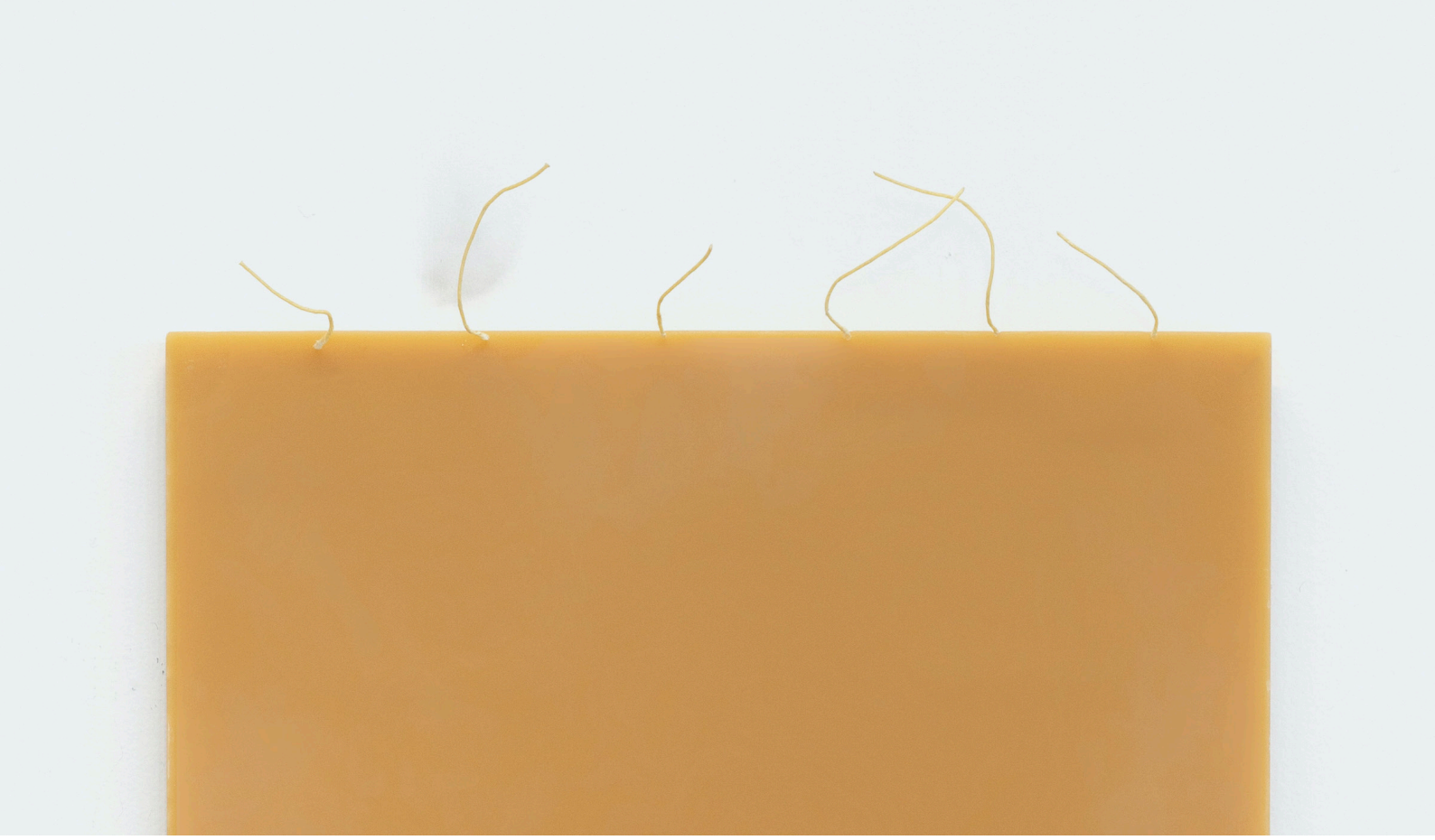
David Maljković was born in Rijeka, Croatia. He studied at the Academy of Fine Arts at the University of Zagreb and the Rijksakademie in Amsterdam, and is currently based in Zagreb. Among Maljković's selected solo exhibitions are: The Renaissance Society, Chicago; Palais de Tokyo, Paris; Kunstmuseum Sankt Gallen; BALTIC Centre for Contemporary Art, Gateshead; GAMeC, Bergamo; CAC Vilnius; Sculpture Center, New York; Kunsthalle Basel; Van Abbemuseum, Eindhoven; Secession, Vienna; Museo Reina Sofia, Madrid; Whitechapel, London; CAPC Musee d'art Contemporain, Bordeaux; and MOMA PS1. His work has been exhibited in museums such as Kunsthaus Bregenz; MAXXI Rome; MUSAC Museo de Arte Contemporáneo de Castilla y Léon, Spain; The Power Plant, Toronto; Wiels Contemporary Art Centre, Brussels; and Centre Pompidou, Paris. He has participated in numerous large-scale group shows, including the 11th Gwangju Biennale; 56th Biennale di Venezia; La Triennale, Paris; the 29th Sao Paulo Biennial; 11th and 9th Istanbul Biennial; the 4th Tirana Biennial; and the 5th Berlin Biennale, among others. His works are part of major public collections, such as Centre Pompidou, Paris; MUMOK, Vienna; Museo Reina Sofia, Madrid; MOMA, New York; Stedelijk Museum, Amsterdam; and the Tate Collection, London, among others.

More about the artist

Adrien Missika



Adrien Missika
Vigiles du vivant (11), 2026
Beeswax, cotton wicks
44 x 36 cm



Vigiles du vivant is a series of rectangular slabs of pure beeswax, functioning as candle paintings in slow motion. Emerging from a ritualistic and mystical lineage, the pieces are not complete until they are lit. During the exhibition, each work is activated through multiple wicks, turning the gallery into a site of transformation.

As the wax liquefies, the surface becomes a shifting skin: it sweats, bleeds, and reconfigures itself. The work “paints itself” through gravity and heat, while the flame occasionally licks the wall, leaving a blackened mark, a fossil of light, a bruise on the architecture.

The project confronts the climate crisis through a fragile economy of matter. Beeswax is produced by honeybees, a species increasingly at risk. Burning the works becomes both a gesture of mourning and a form of testimony: a disappearing world melting before our eyes. Yet within that loss, new forms keep emerging, suggesting that even collapse carries its own unsettling kind of renewal.



Adrien Missika
Vigiles du vivant (4), 2026
Beeswax, cotton wicks
44 x 36 cm

Adrien Missika

Adrien Missika (Paris, 1981) lives and works in Paris. Co-founder of the art space 1m3 in Lausanne in 2006, he graduated from ECAL (École cantonale d'art de Lausanne) in 2007. He has had numerous personal exhibitions including: 21er Haus in Vienna, Kunsthaus Glarus, Switzerland, Centre Culturel Suisse, Paris; Centre d'art contemporain Genève, Switzerland and Palais de Tokyo in Paris. His work has also been shown in many group exhibitions, among which at Centre Pompidou, Paris; Metro Pictures, New York; Aargauer Kunsthaus, Aarau; Nouveau Musée National de Monaco, Montecarlo; Le Magasin, Grenoble; Fotomuseum Winterthur and Centre Pompidou Metz. In 2009 he was awarded the Swiss Art Award, in 2011 the Prize of the Fondation Ricard and the Kiefer Hablitzel Prize.

The work of Adrien Missika humorously investigates the natural and the cultural. Using epistemology as a base for research, his conceptual approach drifts into poetic and hypothetical narratives. Through a variety of media, from video, photography, sculpture to installation and action, the work digs into the wide range of natural and environmental sciences, such as biology, landscape architecture and geography to name a few. Overcoming the logic of capitalism, Missika's artistic practice nurtures a space for possible worlds.

More about the artist

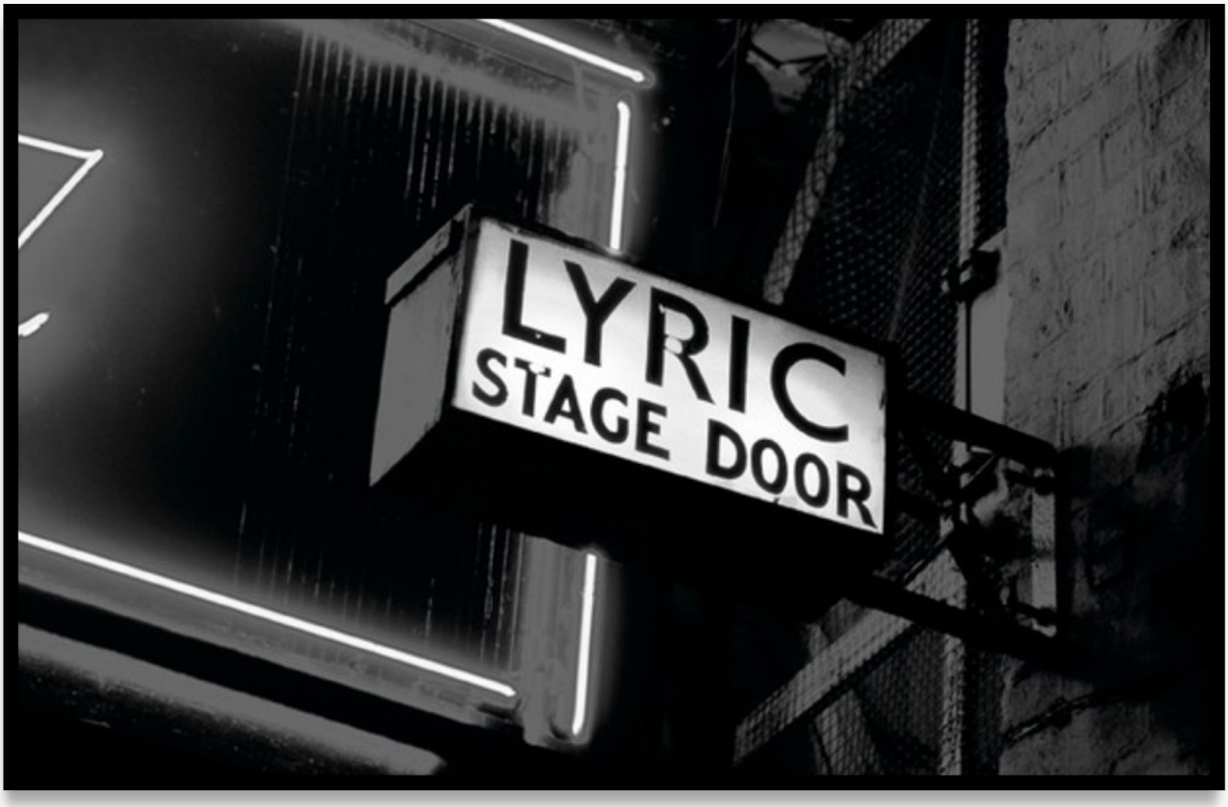

João Penalva



João Penalva
Personage (Alexandre Vassiliev, costumes for Dom Quixote, Bolshoi Theatre, 1989. Reproduced for CNB, Lisbon, 1990), 2024
Archival inkjet print dry-mounted on AluDibond, museum board, museum glass, oak frame.
157,5 x 121,5 cm
Ed. 3 + 1 AP



João Penalva
W1U 1PW, 2015
Archival pigment printing on linen dry-mounted on Alu-Dibond
226 x 150 cm



João Penalva
Lyric Stage Door, 2006
Pigment print on Inova FineArt Natural White 315 g paper dry-mounted on Dibond, acrylic glass, lacquered teak frame
76 x 120 x 3 cm
Ed. 3 + 1 AP

João Penalva

João Penalva was born in Lisbon in 1949. He lived in London from 1976 to 2021, and in Lisbon from 2021 to the present.

After starting his career in contemporary dance from 1968 to 1976, including a period with Pina Bausch's company (1973-74) and co-founding The Moon Dance Company with Jean Pomares (1976), he moved to London. There, he received a scholarship from the Calouste Gulbenkian Foundation to study at the Chelsea School of Art (1976-81). Initially focused on painting, his practice expanded in the 1990s to include various media such as film, photography, and installation. His body of work integrates text and imagery as foundational elements. Drawing from diverse sources like music, found objects, and archival materials, his work often involves deep research that informs the final piece. One of the core aspects of his work is exploring communication in its many forms, blending both formal and theoretical approaches within complex narratives that mix reality and fiction.

Penalva represented Portugal in the 23rd Bienal de São Paulo and in the 49th Venice Biennale. He also exhibited in the 2nd Berlin Biennale and the 13th Biennale of Sydney.

Solo exhibitions include: Centro Cultural de Belém, Lisbon; Camden Arts Centre, London; Contemporary Art Centre, Vilnius; Galerie im Taxispalais, Innsbruck; Tramway, Glasgow; Rooseum Center for Contemporary Art, Malmö; Institute of Visual Arts, Milwaukee; Power Plant, Toronto; Serralves Museum, Porto; Ludwig Museum Budapest; Irish Museum of Modern Art, Dublin; DAAD Gallery, Berlin; Mead Gallery, University of Warwick, UK; Lunds Konsthall, Lund; Berlinische Gallerie, Berlin; Calouste Gulbenkian Museum, Lisbon; Brandts Kunsthallen, Odense, Denmark; Trondheim Kunstmuseum, Norway; LOGE, Berlin; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Culturgest, Porto; Lumiar Cité, Lisbon; Appleton Square, Lisbon.

Group exhibitions include, among others: Haus der Kunst, Munich; Museum Folkwang, Essen; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatliche Kunstsammlungen Dresden; Württembergischer Kunstverein, Stuttgart; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, Melbourne; National Museum of Contemporary Art, Seoul; Museum of Contemporary Art, Taipei; Bombas Gens Centre d'Art, Valencia; Tramway, Glasgow; Wellcome Collection, London; South London Gallery, London; Lunds Konsthall, Sweden; Hayward Gallery and Tate Modern, London.

Penalva was awarded the DAAD Berlin Artist's Residency in 2003; the Bryan Robertson Award in 2009; The Paul Hamlyn Foundation Award in 2020.

More about the artist


Tris Vonna-Michell



Tris Vonna-Michell
detritus (composition II), 2023
Photographic inkjet print, on Awagami Kozo Thin
Natural paper, magnet display
156 x 112 cm
Ed. 1 + 1 AP

Tris Vonna-Michell

Tris Vonna-Michell was born in 1982, in Southend-on-Sea (UK). He currently lives and works in Stockholm (Sweden). Tris Vonna-Michell attended the Glasgow School of Art (UK) and the Städelschule in Frankfurt am Main, and was a resident artist at Iapsis Residency in Stockholm (2008), Focal Point Gallery in Essex (2009) and at the Yale University Art Gallery (2011-12). He was a finalist for the Turner Prize in 2014 and received the Ars Viva as well as the Bâloise Art prizes, both in 2008.

Vonna-Michell's work has been presented in solo and group shows at some of the most internationally renowned institutions, such as: MUSAC - Museo de Arte Contemporáneo de Castilla y Léon (Spain); the Wiener Secession (Austria); MUDAM (Luxembourg); Moderna Museet (Stockholm); San Francisco Museum of Modern Art (USA); WIELS, Centre d'art contemporain (Belgium) or at Jeu de Paume (Paris), amongst others. His work is represented in some of the most important public collections, among which that of Tate Modern, the Hamburger Kunsthalle or the San Francisco Museum of Modern Art

More about the artist

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