

**Art Basel Paris
2026**

Booth B41

Sadie Coles

HQ



LAURA OWENS

Untitled, 2026

oil, Flashe, acrylic, screenprinting ink, charcoal, watercolor pencil, and flock
on clay-coated paper mounted to aluminum, walnut frame

275.9 x 154 cm / 108 7/8 x 60 3/4 in

HQ29-LO22787P

[High-resolution image](#)



[installation view] *Laura Owens & Vincent Van Gogh*, Fondation Vincent Van Gogh, Arles, France, June 19 - October 31, 2021

For Art Basel Paris 2026, Laura Owens presents a new painting that combines hand-painted and silk-screened elements with oil, Flashe and acrylic.

Within this new large-scale painting, the artist directly references the site-specific installation she created for the Fondation Vincent van Gogh in Arles in 2021. The installation was unveiled as part of the monumental exhibition that brought together Laura Owens, Vincent van Gogh, and Winifred How; a relatively obscure English artist working in the early twentieth century.

Owens created a series of unique room installations, comprised of painting on handmade wallpaper using elements transposed from How's forgotten illustrations and designs. The installations evoked not just the wallpapered interiors that Van Gogh knew from his time in Arles, but equally the world of scanners, Photoshop, and digital printing. This deliberate, conceptual conceit to combine Van Gogh's paintings with How's designs, was a radical moment for Owens and the museum, igniting a wider dialogue around ways of looking at, as well as presenting art.

In *Untitled*, 2026, the artist reimagines How's delicate sketch-book designs at scale with her own signature giant gestural marks and typical use of drop shadow, subverting expectations of how painting is conceived and perceived. By using the wallpaper motif in this way, Owens *"encourages us to see Van Gogh's paintings not through eyes tearing up while remembering his tragedy, but in the joyful spirit she felt when she first looked at them, and that Van Gogh must have felt when looking at his own work, at least on his better days in Arles."*

Mark Godfrey, 'Studios of the South: Laura Owens and Vincent van Gogh' in *Laura Owens & Vincent van Gogh*, 2021, pp. 131





MATTHEW BARNEY

Sawtooth Graver, 2019

engraved copper plate with asphalt ground in copper frame

58.4 x 83.8 cm / 23 x 33 in

HQ30-MB22964P

[High-resolution image](#)



The present work by Matthew Barney, **Sawtooth Graver**, 2019, forms part of the artist's multi-disciplinary project *Redoubt*, an important body of work encompassing a feature-length film with accompanying sculptures, drawings, prints, and electroplated and engraved copper plates.

Filmed in Idaho's rugged Sawtooth Mountains, the narrative unfolds in a series of six hunts and is a loose adaptation of the myth of Diana, goddess of the hunt, and Actaeon, a hunter who accidentally trespasses on her and is punished. Accompanied by her attendants, the Calling Virgin (Eleanor Bauer) and the Tracking Virgin (Laura Stokes), Diana traverses the mountainous terrain in pursuit of the elusive wolf. The actions of the trio are furtively documented by The Engraver (Matthew Barney), who discovers and stalks their progress, through a series of copper engravings. The works in the series speak to Barney's long-standing preoccupation with landscape as both a setting and subject.

Sawtooth Graver, 2019, an engraved copper plate with asphalt contained within a copper frame, expands the themes of *Redoubt*. It encapsulates the dark, foreboding terrain and the imposing Sawtooth Mountains, forming a complex portrait of the central Idaho region.



JOHN CURRIN

Asticou, 2026

oil on canvas

canvas: 53.5 x 40.8 cm / 21 x 16 in

frame: 57.1 x 44.5 cm / 22 ½ x 17 ½ in

HQ29-JC22662P

[High-resolution image](#)

** included in Art Basel Paris Oh La La!: 'Mythes et Légendes'*



ALEX DA CORTE

Vanity, 2026

84.4 x 84.4 x 9.6 cm / 33 ¼ x 33 ¼ x 3 ¾ in

unique

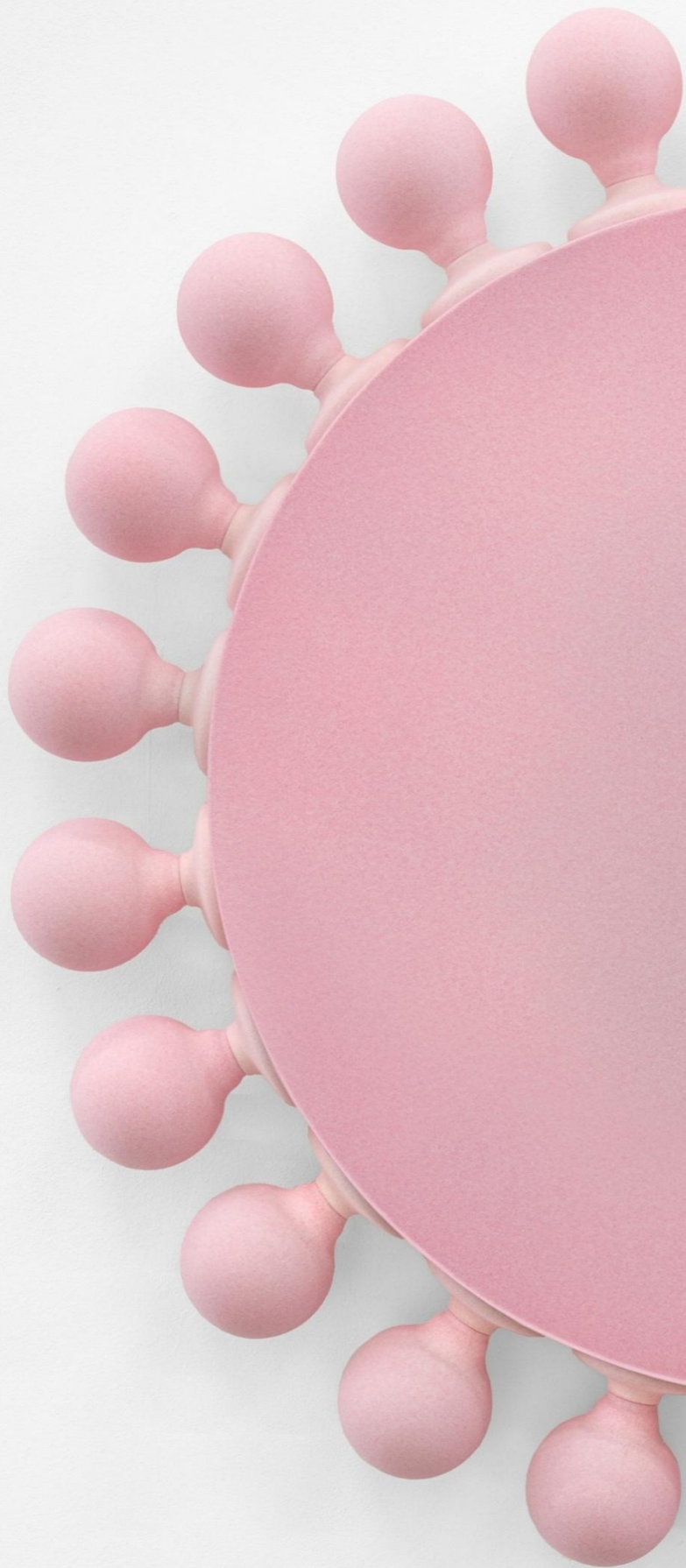
HQ30-AD22958S

[High-resolution images](#)

Alex Da Corte's **Vanity** (2026) is a unique wall relief that takes as its point of departure Dan Flavin's *icon* series of 1961-1964 – box-like works in which Flavin reimagined the religious icon as an electric, manufactured object made from ordinary materials, and which he dedicated to friends. Da Corte has long been drawn to objects, images, and ideas that have accrued an "iconic" status in popular culture – cartoons, commodities, art historical touchstones – treating them as their own kind of devotional object.

In **Vanity**, Da Corte submits Flavin's icon to his own treatment. He retains the intimate scale and encircling bulbs but reshapes the format entirely: where Flavin worked within a square, Da Corte's relief is a circle. The work comprises a flocked cotton-candy pink relief with cotton-candy pink light bulbs. The bulbs are not real; they do not light. What appears to be a functioning light work is in fact a sculpted simulation, its every element submerged in the same uniform pink – an admission, perhaps, of the vanity of the icon itself.

Where Flavin used industrial fixtures to make light the material, Da Corte uses flocking to make the wall an object of closeness, converting the cool rationality of light into a tactile experience. By reproducing, repositioning, and repackaging his source, Da Corte invites us to reevaluate our relationship to the material – to ask why certain objects command our devotion, and what remains when their authority is recoloured, remade, and refused.





ALEX DA CORTE

Electronic Renaissance, 2021

Plexiglas, Flashe paint, sequin pins, foam, velvet, hardware

186 x 186 cm / 73 ¼ x 73 ¼ in

HQ24-AD17723P

[High-resolution images](#)

Exhibited: Alex Da Corte, *The Whale*, Modern Art Museum of Fort Worth, Texas, 25 February - 31 October 2025



LUCIA LAGUNA

Paisagem nº 187, 2026

acrylic on canvas

140 x 140 cm / 55 1/8 x 55 1/8 in

HQ30-LL22959P



LUCIA LAGUNA
Paisagem nº 188, 2026
acrylic on canvas
140 x 180 cm / 55 1/8 x 70 7/8 in
HQ30-LL22960P



DIEGO MARCON

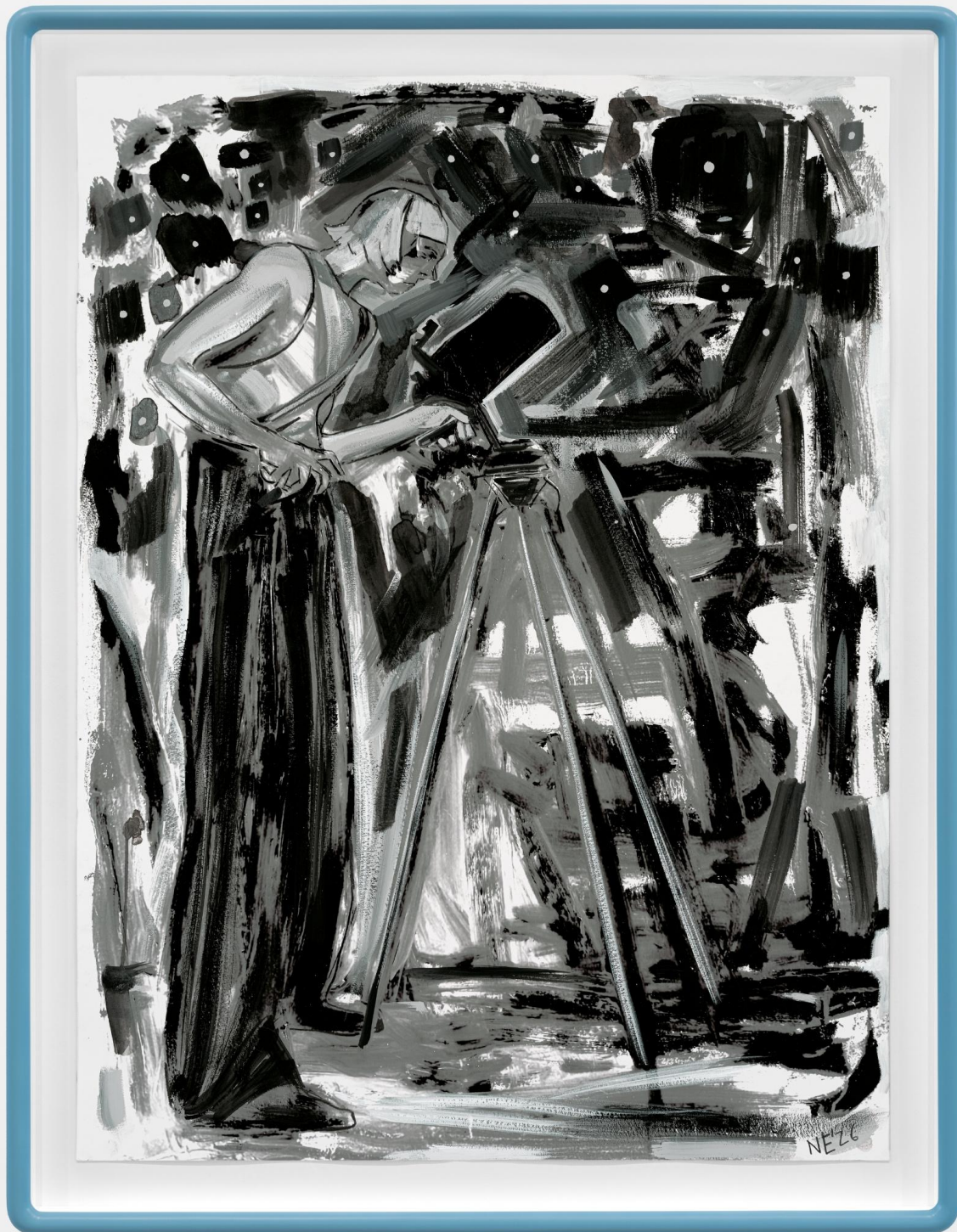
Altri cani morti (19), 2026

ceramic

52 x 77 x 11 cm / 20 ½ x 30 ¼ x 4 ⅜ in

HQ29-DM22841S

[High-resolution images](#)



NICOLE EISENMAN

Lissy on a Night without Clouds (study), 2026

inkjet, gouache and charcoal on paper

site: 76.2 x 57.1 cm / 30 x 22 ½ in

frame: 85 x 66 cm / 33 ½ x 26 in

HQ29-NE22830P

[High-resolution images](#)



ARTHUR Jafa

ARTHUR Jafa IS THE DEATH WISH OF WHITE SUPREMACY, 2026

medium sandcast aluminium, paint

211.7 x 98.5 cm / 83 ¾ x 38 ¾ in

edition 3 of 3 + a/p

HQ30-AJ23017S

[High-resolution image](#)

Exhibited: *Arthur Jafa: I am Tony*, New Museum, New York, 22 September 2026 - 04 January 2027



HELEN MARTEN

Animalia (after Jean Lurçat), 2026

nylon, acrylic and enamel ink on fabric, cast painted pewter, beaten lead,
coloured foil, stained ash, douglas fir, valchromat

170 x 146 cm / 66 7/8 x 57 1/2 in

HQ30-HM22917P

[High-resolution images](#)





ELIZABETH PEYTON

Die Walküre (2011 MET Opera) Jonas Kaufmann, and Eva-Maria Westbroek, 2011-2012

oil on MDF board

site: 28.2 x 23 cm / 11 1/8 x 9 in

frame: 30.5 x 25.5 cm / 12 x 10 in

HQ17-EP10573P

[High-resolution images](#)

Provenance: The Artist; Sadie Coles HQ, London; Private Collection, South Korea; Sadie Coles HQ, London



KLARA LIDEN

AEZ, 2026

junction box

110 x 32 x 78 cm / 43 1/4 x 12 5/8 x 30 3/4 in

HQ29-KL22896S

[High-resolution image](#)



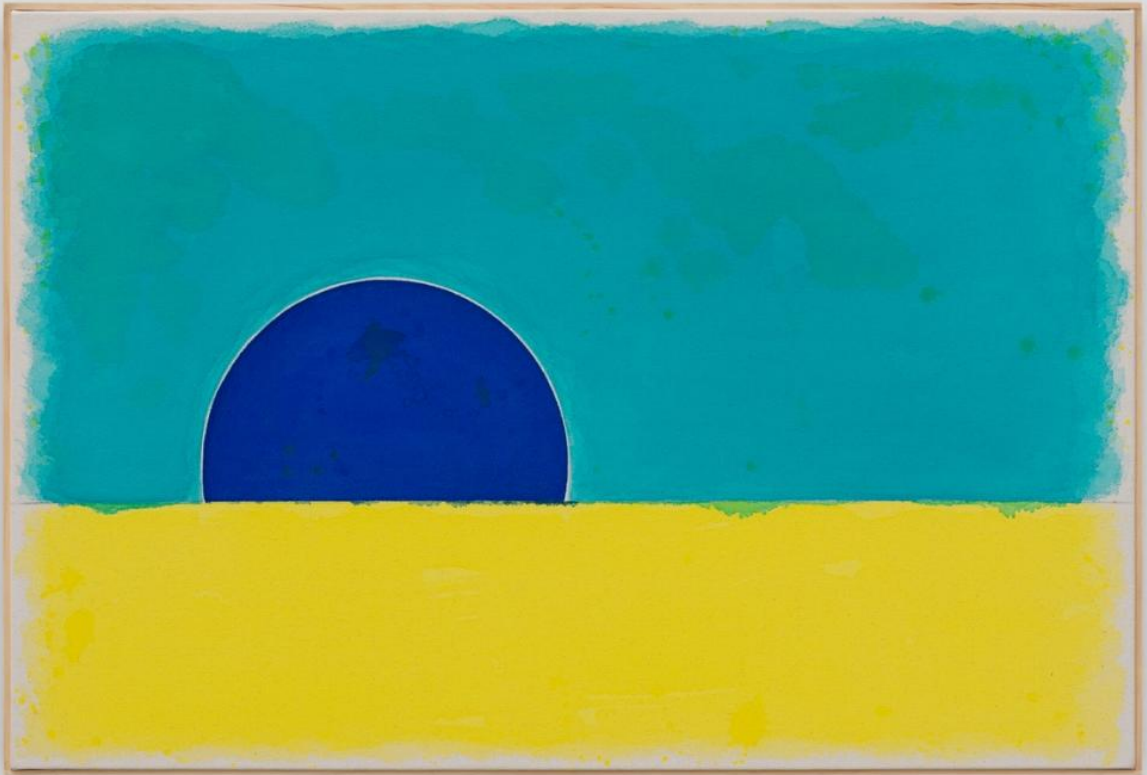
URI ARAN

Mine, mine, all mine, 2025

oil, acrylic screen print, polyurethane,
oil pastel, graphite and mixed media on HDO
121.9 x 81.3 cm / 48 x 32 in
HQ29-UA22079P

[High-resolution images](#)

Exhibited: Uri Aran, *Untitled (I Love You)*, Museo Madre, Naples, Italy, 12 February - 18 May 2026



UGO RONDINONE

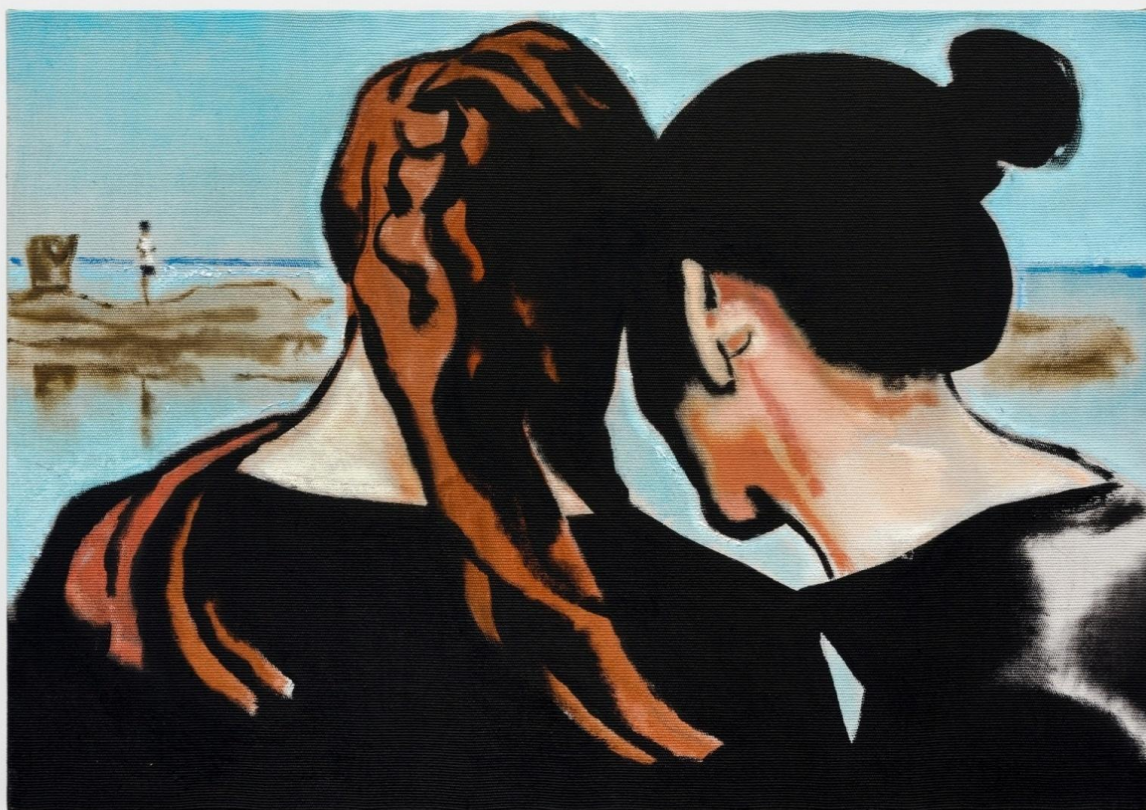
vierzehntermaizweitausendundsechszwanzig, 2026

watercolour on canvas, artist's frame

68.8 x 101.4 cm / 27 ¹/₈ x 39 ¹/₈ in

HQ29-UR22714P

[High-resolution image](#)



WILHELM SASNAL

Rita and Anka 2025

oil on canvas

70.5 x 100.2 x 3.2 cm / 27 ³/₄ x 39 ¹/₂ x 1 ¹/₄ in

HQ29-WS22635P

[High-resolution image](#)



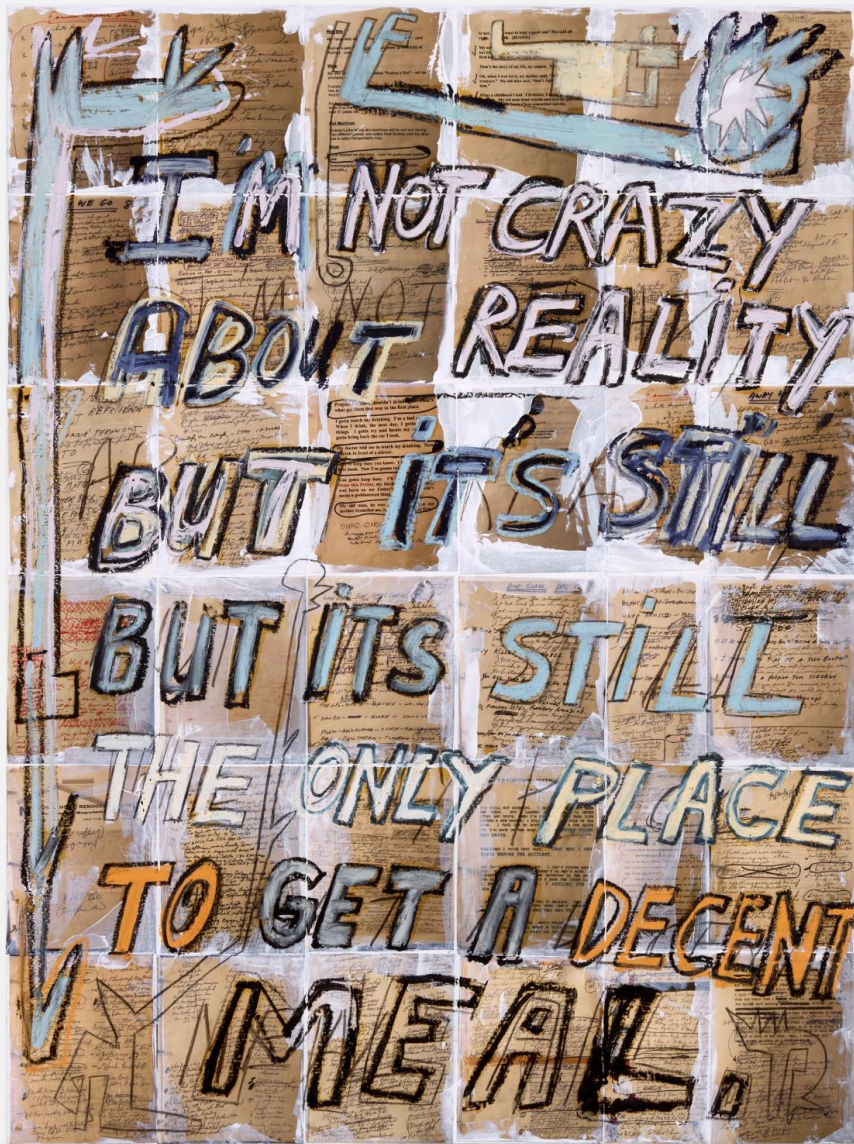
SARAH LUCAS

Like a buzz, 2025

bronze, paint, lacquer, steel, concrete
82.5 x 72 x 101.2 cm / 32 ½ x 28 ¾ x 39 ⅞ in
edition 1 of 6 + 2 a/p, varied in colour
HQ26-SL19239S

[High-resolution image](#)

[Artwork video](#)



RICHARD PRINCE

Just My Luck, 2021

collage, acrylic, oil stick, ink jet, charcoal, canvas

167.3 x 124.1 cm / 65 7/8 x 48 7/8 in

HQ26-RP19126P

[High-resolution image](#)



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