



Frieze London 2026
Booth D13

Sadie Coles HQ

ALEX DA CORTE

Princess Daffodil, 2026

polished aluminium over a stainless-steel armature,
with a layered, coloured lacquer spray finish.

in two parts, each part: 365.8 x 102.2 x 99 cm / 144 x 40 ¼ x 39 in

unique in this colourway

HQ30-AD22913S

[High-resolution images](#)

[Artwork video](#)



Alex Da Corte's new work ***Princess Daffodil*** is composed of three items found on the artist's own desk—a heart-shaped eraser, a slender glass straw, and the detachable dress of a plastic Disney Princess figurine. Likewise, it is a sculpture that is less constructed than discovered, a work that emerged through an intuitive moment of recognition rather than premeditated design.

These fragments, each trivial and self-contained, align with an improbable coherence, as though they had been waiting to find one another. That fleeting realization—the quiet surprise when forms, colours, or proportions suddenly correspond—becomes the true medium of the work; the sculpture is less about the objects themselves and more about the artist's sensitivity to that moment of connection, when the world briefly reveals an underlying harmony.

This sensibility is consistent with Da Corte's longstanding habit of collecting objects and allowing them to accrue or present meaning through proximity and arrangement, a tendency perhaps most clearly articulated in his project *Mouse Museum*, where accumulations of everyday items are carefully staged to create an environment of unexpected resonance. In this sense, *Princess Daffodil* is both deeply personal and emblematic of a broader practice: an intimate constellation drawn from the everyday, where significance is not assigned but discovered.

There is a useful analogy in the act of gathering flowers. One might walk through a field, selecting blooms by instinct—this stem for its curve, that petal for its colour—assembling a bouquet from what is available. The beauty lies in the act of choosing and arranging, of recognizing relationships among found elements. At the same time, there is another, slower mode: growing flowers oneself, cultivating conditions over time so that beauty can emerge. Da Corte's sculpture hovers between these two impulses. It carries the immediacy of picking, yet it also suggests a longer, less visible cultivation of perception—a practice of patience, focus, and noticing that allows such alignments to occur at all. In encountering it, one is invited to recall similar moments in one's own experience—the small, often overlooked instances when the ordinary arranges itself into something unexpectedly whole.



[installation view] Alex Da Corte,, *Mouse Museum (Van Gogh Ear)*, 2022



ALEX DA CORTE

Matchboxes, 2026

maple, poplar, birch, ASA plastic, aluminium oxide-coated abrasive, wood
filler, body filler, adhesive, hardware, Flashe, velvet
each: 27.9 x 68.6 x 7.6 cm / 11 x 27 x 3 in

[High-resolution images](#)





URI ARAN

Explorers, 2026

oil, oil pastel, graphite, charcoal, and cold wax medium on paper

site: 112.4 x 76.2 cm / 44 1/4 x 30 in

frame: 134.6 x 94 cm / 53 x 37 in

HQ30-UA22961D

[High-resolution image](#)



URI ARAN

Ribbons, 2026

oil, oil pastel, graphite, charcoal, and coloured pencil on paper

site: 112.4 x 76.2 cm / 44 1/4 x 30 in

frame: 134.6 x 94 cm / 53 x 37 in

HQ30-UA22962D

[High-resolution image](#)



URI ARAN

Cookbook, 2026

oil, oil pastel, graphite and charcoal on paper

site: 112.4 x 76.2 cm / 44 1/4 x 30 in

frame: 134.6 x 94 cm / 53 x 37 in

HQ30-UA22963D

[High-resolution image](#)



KARIMAH ASHADU

Machine Boys, 2024

single channel HD digital film,
colour with 5.1 surround sound

duration: 8 mins, 50 secs

edition 5 of 5 + 2 a/ps

HQ30-KA22974

[Viewing link](#)

Selected exhibitions: *Machine Boys*, The Art Institute of Chicago, Chicago IL, USA, 11 September 2026;
Machine Boys, Deichman Bjørvika, Oslo, Norway, 07 May - 04 October 2026;
18th Istanbul Biennale – *The Three-Legged Cat*, Istanbul, Turkey, 20 September – 23 November 2025;
Machine Boys, Canal Projects, New York NY, USA, 09 May – 26 July 2025,
Foreigners Everywhere, Venice Biennale, Italy, 20 April – 24 November 2024



YU NISHIMURA

Bird in the Trees, 2022

watercolour on paper

site: 28.3 x 21 cm / 11 $\frac{1}{8}$ x 8 $\frac{1}{4}$ in

frame: 49.7 x 42.3 x 2.2 cm / 19 $\frac{5}{8}$ x 16 $\frac{5}{8}$ x $\frac{7}{8}$ in

HQ30-YN22968P

[High-resolution image](#)



YU NISHIMURA

Model, 2026

oil on canvas

194 x 162 cm / 76 $\frac{3}{8}$ x 63 $\frac{3}{4}$ in

HQ30-YN22965P

[High-resolution image](#)



MATT COPSON

People, Planet, Animal (Robin Hood), 2026

laser-engraved acrylic, programmed LEDs, ash, brass plates, dibond, vinyl

164 x 80 x 62 cm / 64 ¾ x 31 ½ x 24 ¾ in

HQ30-MC22972S

[High-resolution image](#)



SARAH LUCAS

Self Portraits 1990-1998, 1999

twelve iris print

site, each: 60 .0 1 x 80 .0 1 cm / 23 ⅞ x 31 ½ in

edition 54 of 150 + 15 a/p

HQ5-SL2365E

[High-resolution images](#)

Public Collections: Tate Collection, London, England; Arts Council Collection, London, England; National Portrait Gallery, London, England; South London Gallery, London, England; Scottish National Gallery of Modern Art, National Galleries Scotland, Edinburgh, Scotland; Centre Pompidou, Paris, France; Hamburger Bahnhof Museum für Gegenwart, Berlin, Germany; MoMA Museum of Modern Art, New York NY, USA; National Gallery of Victoria, Melbourne, Australia



HELEN MARTEN

Dog Confidence, 2026

nylon, acrylic and enamel ink on fabric, cast painted pewter, cast aluminium,
sugar packets, glass beads, silk thread, stained ash, douglas fir, valchromat

169 x 145 x 21 cm / 66 ½ x 57 ½ x 8 ¼ in

HQ30-HM22915P

[High-resolution image](#)





DANIEL SINSEL

Untitled, 2024

oil on linen

185 x 125 cm / 72 7/8 x 49 1/4 in

HQ27-DS20565P

[High-resolution image](#)



LAURA OWENS

Untitled, 2026

oil and Flashe on linen, Flashe on wood
100.6 x 80.3 cm / 39 $\frac{5}{8}$ x 31 $\frac{1}{2}$ in

HQ24-LO17338P

[High-resolution image](#)



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Sadie Coles

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