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Galerie Barbara Thumm

Art Basel 2026

Hall 2.1 Booth N9

Presenting:

María Magdalena Campos-Pons

Fernanda Galvão

Roméo Mivekannin

Kaloki Nyamai

Farkhondeh Shahroudi

El Hadji Sy

Gülbin Ünlü

Carrie Mae Weems

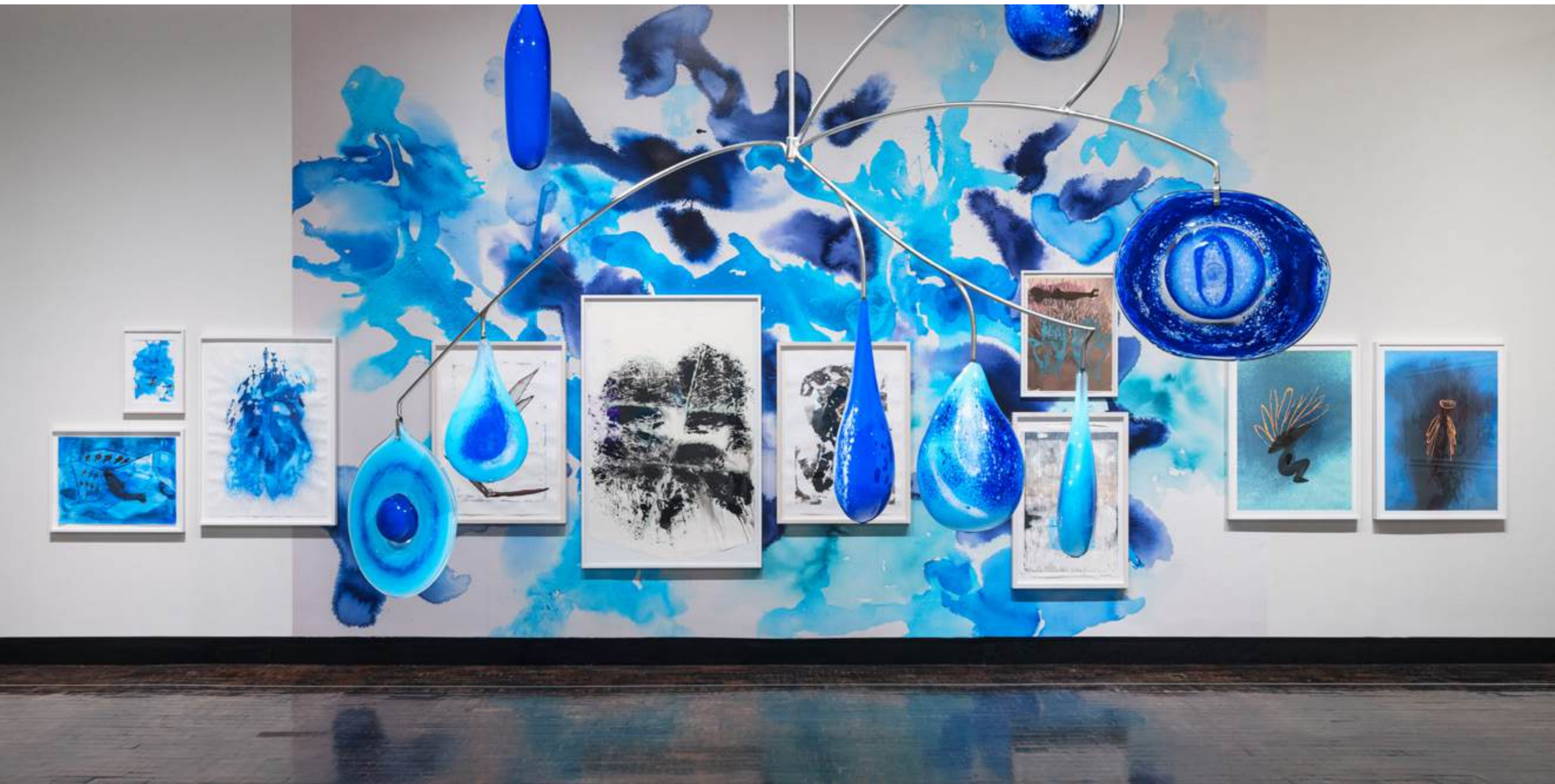
Teresa Burga



María Magdalena Campos-Pons

María Magdalena Campos-Pons (*1959, Cuba) work explores themes of identity, race, gender, diaspora, and spirituality, informed by her transcultural heritage. Spanning more than four decades, her artistic career draws from her personal experience to narrate the process of identity construction, shaped both by her own exile from Cuba to the United States and by the journeys of her ancestors, who arrived in Cuba from Africa and China.

Her work has been exhibited internationally at institutions including the Museum of Modern Art New York; the Museum of Fine Arts Boston, the Whitney Museum of American Art, the Smithsonian National Portrait Gallery, the Guggenheim Museum and Kunstmuseum Basel. She has participated in numerous biennials worldwide, including the Venice Biennale (2013, 2026), Havana Biennial, Sharjah Biennial, Johannesburg Biennial, Diriyah Biennial, and São Paulo Biennial. Her major retrospective exhibition, *Behold*, toured the United States from 2023 to 2025, with presentations at the Brooklyn Museum, the Nasher Museum of Art, the Frist Art Museum, and the J. Paul Getty Museum. Among her many recognitions, Campos-Pons received the MacArthur “Genius” Fellowship in 2023. She currently lives in Nashville, Tennessee, where she teaches at Vanderbilt University. Campos-Pons will receive the Art Basel Awards Medal for established artists recognizing lifetime achievement at this year’s edition of Art Basel.



María Magdalena Campos-Pons

Mobile #1

2021

Mouth blown Murano Glass, stainless steel,

approx. 200 x 250 x 20 cm

Set of 3 unique works + 1AP



María Magdalena Campos-Pons
Mobile #1

2021
Mouth blown Murano Glass, stainless steel,
approx. 200 x 250 x 20 cm
Set of 3 unique works + 1AP



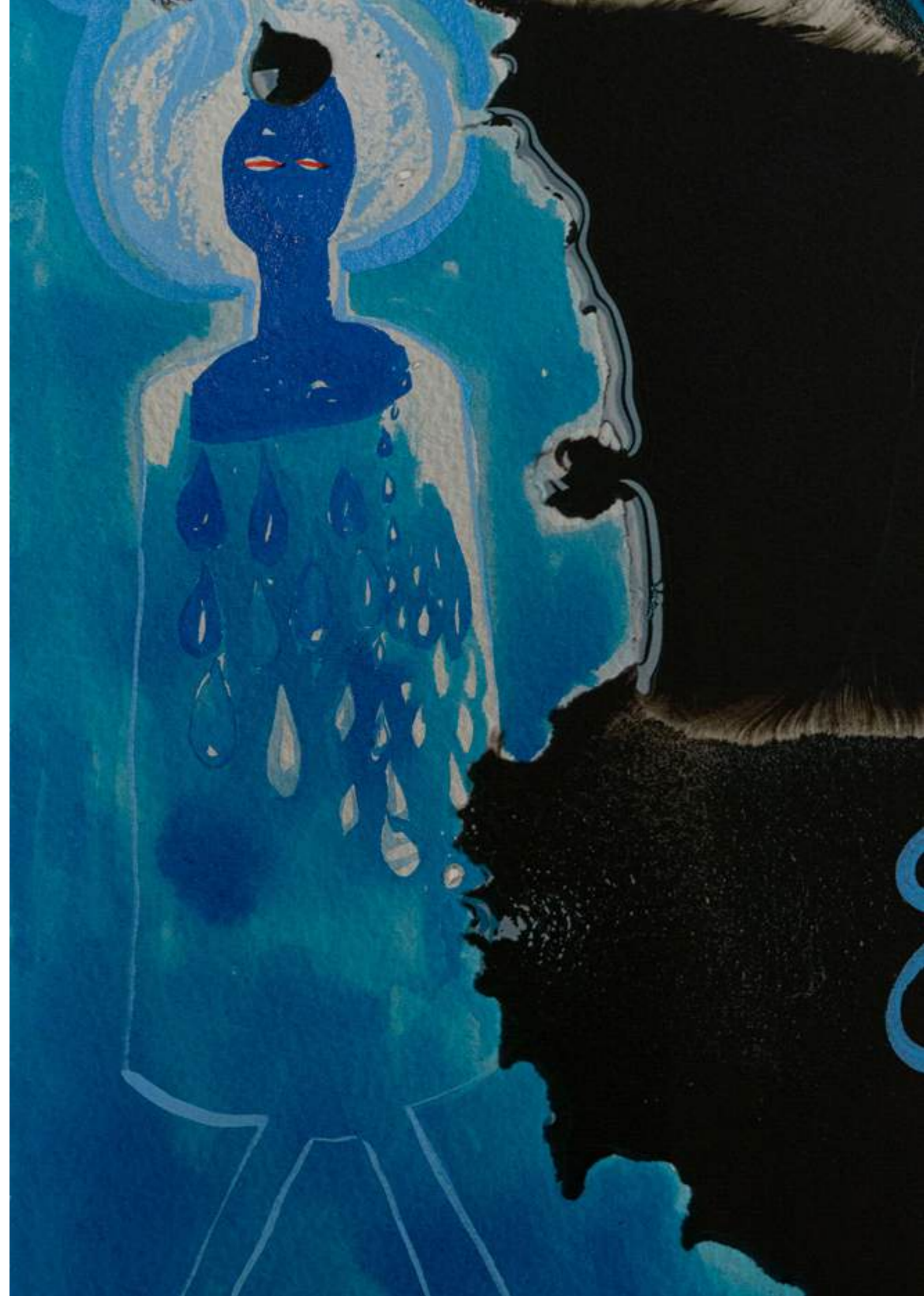
María Magdalena Campos-Pons
Mobile #1

2021
Mouth blown Murano Glass, stainless steel,
approx. 200 x 250 x 20 cm
Set of 3 unique works + 1AP



María Magdalena Campos-Pons
Miasma #3

2020
Mixed media on Arches Rives BFK archival paper
Work size 76 x 57 cm
Framed 83,5 x 64 x 2,5 cm





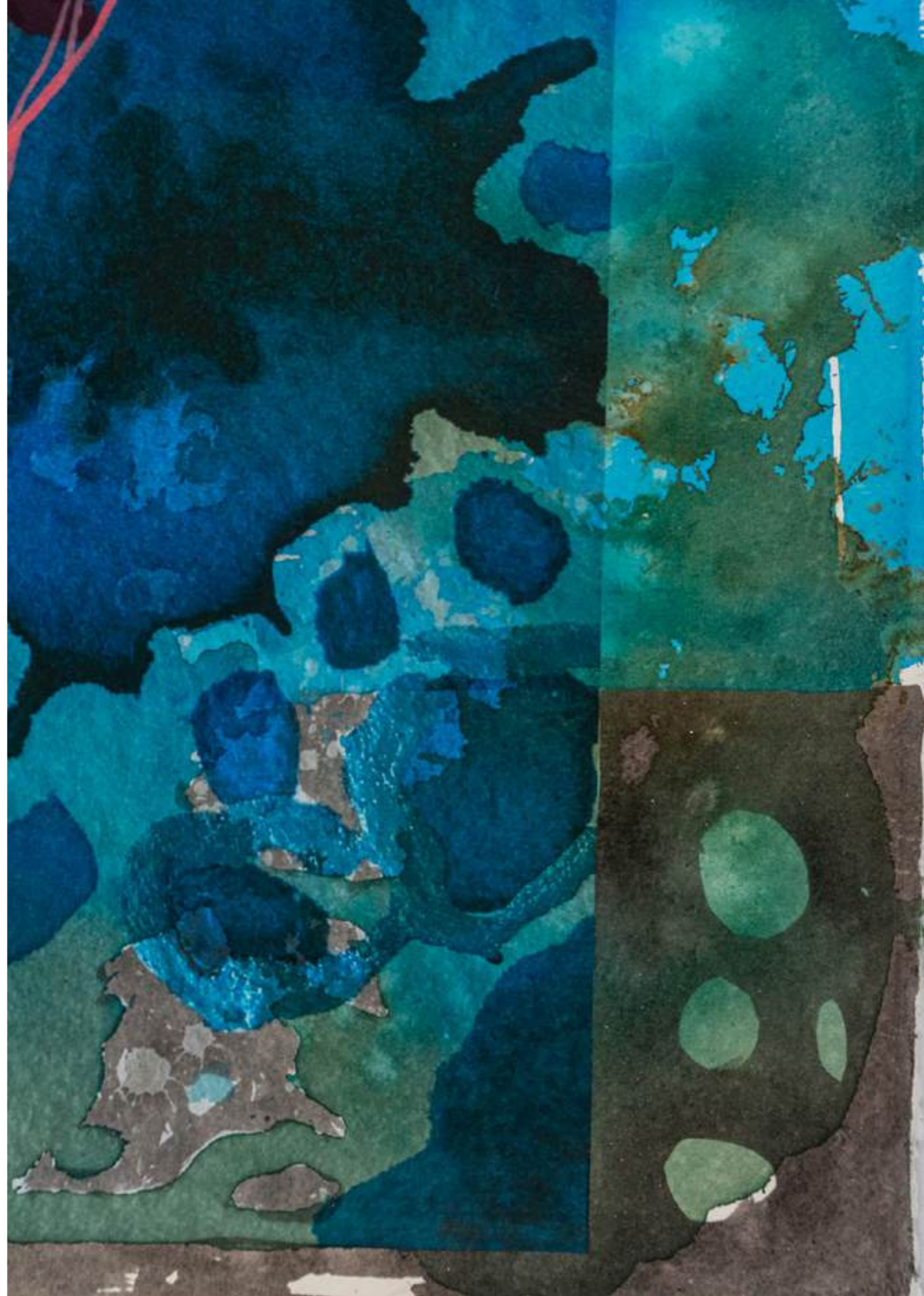
María Magdalena Campos-Pons
Miasma #3
2020
Mixed media on Arches Rives BFK archival paper
Work size 76 x 57 cm
Framed 83,5 x 64 x 2,5 cm

Maria Campos-Pons 7/9/2020



María Magdalena Campos-Pons
Miasma #4

2020
Mixed media on Arches Rives BFK archival paper
Work size 76 x 57 cm
Framed 83,5 x 64 x 2,5 cm





María Magdalena Campos-Pons
Miasma #4
2020
Mixed media on Arches Rives BFK archival paper
Work size 76 x 57 cm
Framed 83,5 x 64 x 2,5 cm





During the 1990's and early 2000's Campos-Pons produced large format works with a Polaroid Polacolor Pro camera, a rare and technically demanding medium. These Polaroid photographs are not casual snapshots in the usual sense of the medium, they are carefully staged tableaux, often assembled into grids, diptychs, or triptychs which combine photography, performance, ritual symbolism, and autobiography.

María Magdalena Campos-Pons

Nesting II

2020

Polaroid Polacolor Pro photographs

Unframed: 61 x 50,8 cm each

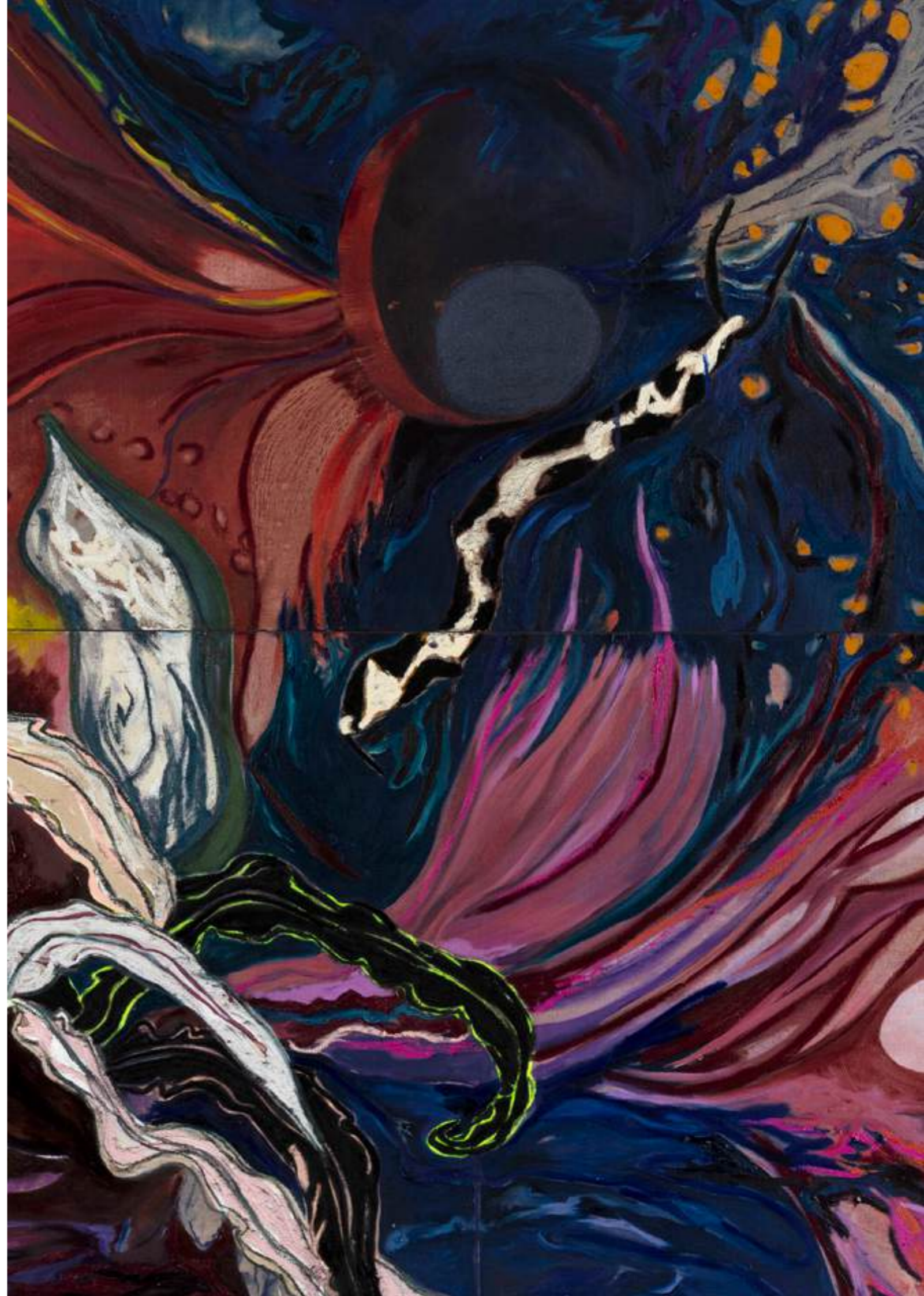
Framed: 82 x 56 x 5 cm each



Fernanda Galvão

Fernanda Galvão (*1994, São Paulo, Brazil) creates atmospheric worlds governed by their own spatial and temporal logics. Drawing inspiration from nature, she constructs unique pictorial ecosystems in which fictional landscapes emerge and environments that may appear inhospitable to human life, yet remain open to countless other forms of existence. Galvão's paintings challenge the Western tradition of vision and perspective established during the Renaissance, which positioned the human subject at the centre of perception. Within this visual regime, the world became organised around a stable viewpoint, structured through depth and governed by harmonious order. By contrast, her works resist fixed horizons and singular points of view. Forms overflow, dissolve, and proliferate, giving rise to spaces without clear origin or end.

The artist lives and works between Paris, France and São Paulo, Brazil.



Fernanda Galvão
The egg floats, releasing smoke
2026
Charcoal, dry pastel, oil bar and oil on linen
198 x 150 x 3,5 cm
(99 x 150 x 3,5 cm each)



Fernanda Galvão
Where the air is dense
2026
Charcoal, dry pastel, oil bar and oil on linen
200 x 200 x 4 cm

Roméo Mivekannin

Roméo Mivekannin (*1986, Ivory Coast), is a multidisciplinary artist challenging the boundaries between painting, sculpture, and installation. Informed by his academic knowledge and his family's experience with colonization, he (re) creates compositions that challenge European iconography, taking classical paintings and photographs and substituting the subjects' faces with self-portraits. This substitution is both intentional and subversive, designed to invert the perspectives of the painted subjects and the viewers themselves. His canvases, bear various layers of content beyond the visual, as he uses old bedsheets and tablecloths and soaks them in elixir baths following voodoo practices, a spiritual belief born in the Kingdom of Dahomey.

Roméo Mivaknnin's works have been exhibited at the Musée du Louvre Lens, Collezione Maramotti, Musée du Quai Branly, Kunstmuseum Basel, Fondation H and Bozar among others.





Roméo Mivekannin
La Baigneuse, After Jean-Auguste-Dominique Ingres
2026
Acrylic and elixir bath on canvas
100 x 82 cm



Roméo Mivekannin
Young Greek, After Claude-Marie Dubufe
2026
Acrylic and elixir bath on canvas
87,5 x 72 cm





Roméo Mivekannin
Sainte Dorothee, After francisco de Zurbaran
2026
Acrylic and elixir bath on canvas
230 x 155 cm



Roméo Mivekannin
Young Lady with Arabesque
2026
Acrylic and elixir bath on canvas
231 x 178,5 cm



Roméo Mivekannin
Elegant Lady on a Sofa, After René-Xavier Prinet
2026
Acrylic on velvet
141 x 184 cm



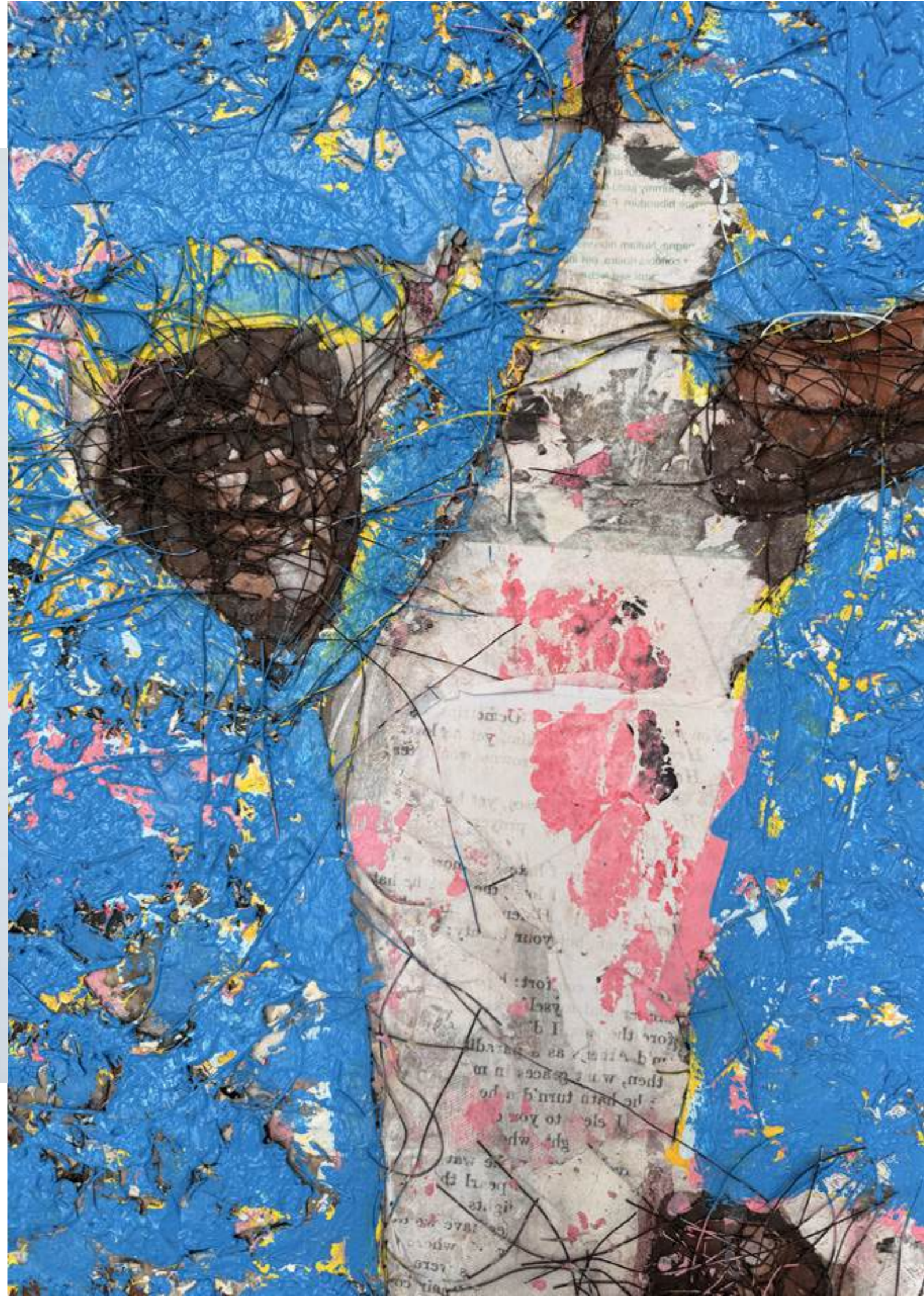
Kaloki Nyamai

Kaloki Nyamai (*1985, Kenya) presents a distinctive fusion of traditional and contemporary perspectives in his artistic practice. Through his large-scale paintings and mixed media installations, Nyamai engages in complex visual storytelling that delves into the interpretation of historical narratives within a contemporary context. His work draws on ancestral stories of the Kamba people in Kenya, alongside reflections on daily life in Nairobi. He embeds the Kikamba language into the titles of his pieces, weaving traditional stories into his compositions. By integrating historical and pre-colonial imagery, Nyamai foregrounds cultural narratives that bridge the past and present, offering a nuanced perspective on Kamba identity and heritage.

Nyamai has shown his work internationally at the Sharjah Biennial (2025), the Michigan University Museum (2025), the Noval Foundation (2024), the Kanyan Pavillion at 60th Venice Biennale (2022) and the Dakar Biennale (2022) as well as currently at the 61st Venice Biennial in the international Pavillion In Minor Keys curated by Koyo Kouoh and in a solo presentation at Sprengel Museum Hannover. Kaloki Nyamai lives and works in Nairobi, Kenya.



Kaloki Nyamai
Ithokoo 2
2025
Mixed media, acrylic, collage
stitching on canvas
195 x 200 cm





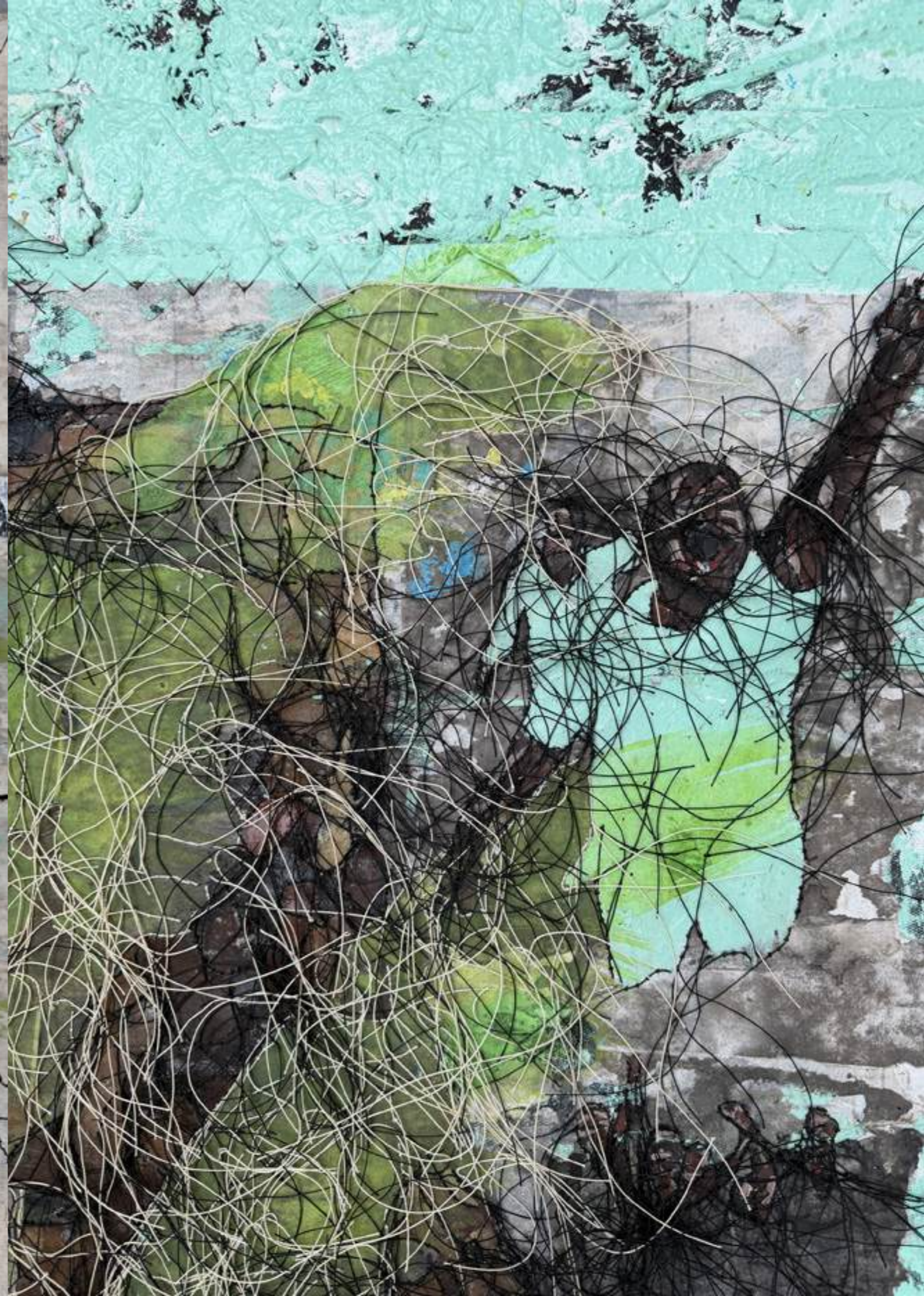




Kaloki Nyamai
Uka ngwowie kaindo
2026
Mixed media, acrylic, collage
stitching on canvas
200 x 200 cm









Kaloki Nyamai
Eee ni itu
2023
Textured layers of paint with image transfer and collage on stiched canvas
150 x 150 cm
framed



Farkhondeh Shahroudi

Farkhondeh Shahroudi's (*1962, Tehran, Iran) work is deeply informed by her research into poetry and language. Writing in both Farsi and German, her adopted language since leaving Iran in 1990 and settling in Germany. Shahroudi transforms poetic language into sculptural form through handstitched fabrics, works on paper and large-scale installations. Her practice explores the connection between the written word, memory, and space, in which Persian letters, automatic writing, and layered stitches become visual and tactile signs. Through anthropomorphic forms, doubled bodies and hybrid figures, the artist creates environments that blur the boundaries between sculpture, language and architecture. She builds immersive worlds suspended between seclusion and monumentality. Her artistic practice continually pushes the boundaries of sculpture and textile, creating a timeless and deeply personal visual language. Shahroudi, currently based in Berlin, is the first recipient of the Exile Visual Arts Award (2023), she has also received the Hannah Höch Prize (2022) and the Villa Romana Prize (2017).



Farkhondeh Shahroudi
Dolde
2026
Metal plinth and cotton gloves,
bicycle tube
200 x 50 x 50 cm



Farkhondeh Shahroudi
Dolde
2026
Metal plinth and cotton gloves,
bicycle tube
200 x 50 x 50 cm



schüchterne
sonne gebe ich
citlopräm

Farkhondeh Shahroudi
degrees of freedom

2018
Felt pen on paper
150 x 110 cm
framed 162.5 x 114 cm



schüchterne
sonne gebe ich
citlopräm



El Hadji Sy

El Hadji Sy (*1954, Dakar) is considered one of the central figures of contemporary West African art. Since the 1970s, he has developed a practice that combines painting, performance, and institutional critique. As an artist, curator, and activist, he played a key role in establishing independent art structures in Senegal.

At the core of his oeuvre is painting, which he consistently pushes beyond its classical boundaries. Since the 1980s, he has frequently used jute rice sacks, industrial materials, or recycled supports, which he works with oil, acrylic, tar, or wax. The resulting works are distinguished by a raw, tactile quality while simultaneously referencing global commodity flows and economic relationships. His visual language is characterized by gestural lines, fragmented figures, and symbolic densities, moving between abstraction and figuration.

El Hadji Sy's work has been featured in international exhibitions including the Venice Biennale (2022), documenta 14 (2017), the 31st São Paulo Biennale (2015), the Dak'Art Biennale (various editions), the Weltkulturen Museum (2010) in Frankfurt am Main, Kestner Gesellschaft (2024), and the Whitechapel Gallery (1995).



El Hadji Sy
Untitled

2022
Oil and acrylic on canvas
86,5 x 142 cm

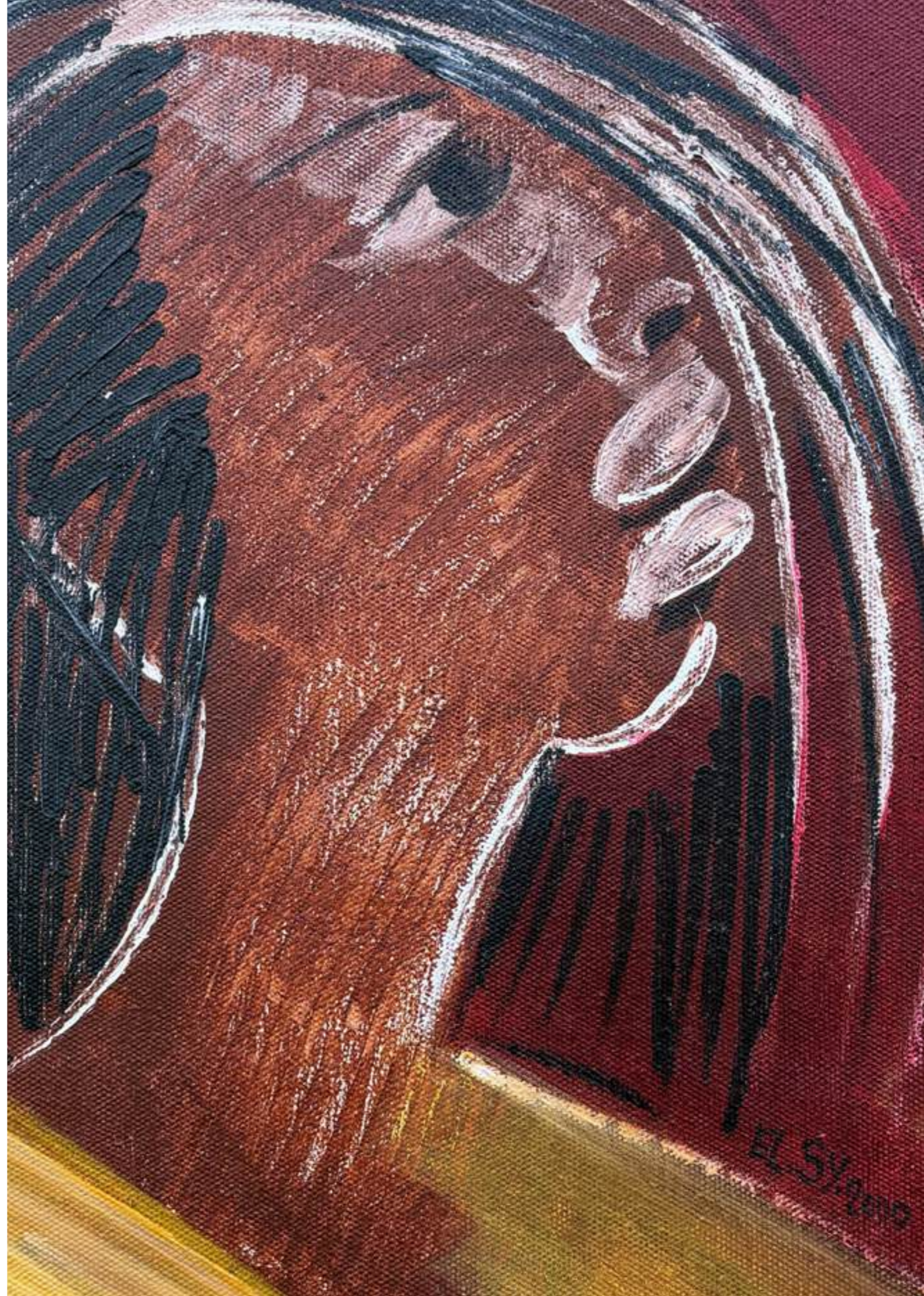


El Hadji Sy
People
2000
Oil on canvas
83 x 65 cm





El Hadji Sy
People
2000
Oil on canvas
83 x 65 cm





El Hadji Sy
Fétus
1987
Oil on canvas
100 x 79 cm



The background of the page is a large, abstract painting. It features several faces rendered in a style that is both recognizable and distorted. The colors are vibrant and varied, including shades of blue, green, yellow, red, and brown. The lines are thick and expressive, creating a sense of movement and depth. The overall composition is complex and layered, with multiple faces overlapping and interacting with each other. The style is reminiscent of expressionist or abstract portraiture.

Gülbin Ünlü

With her constellations of colours, shapes and figures, Gülbin Ünlü opens up a field of associations with the seemingly familiar. Personal and collectively preserved memories play a central role in her work. This makes her pictures approachable and enables viewers to initiate a game with their own experiences and expectations.

The artist combines different techniques such as painting, printing, drawing and digital medias to amalgamate content, contrasts or contradictions that are often considered incompatible. This technique is fundamentally conceptual, but also leaves the creation of the picture to chance at certain points.

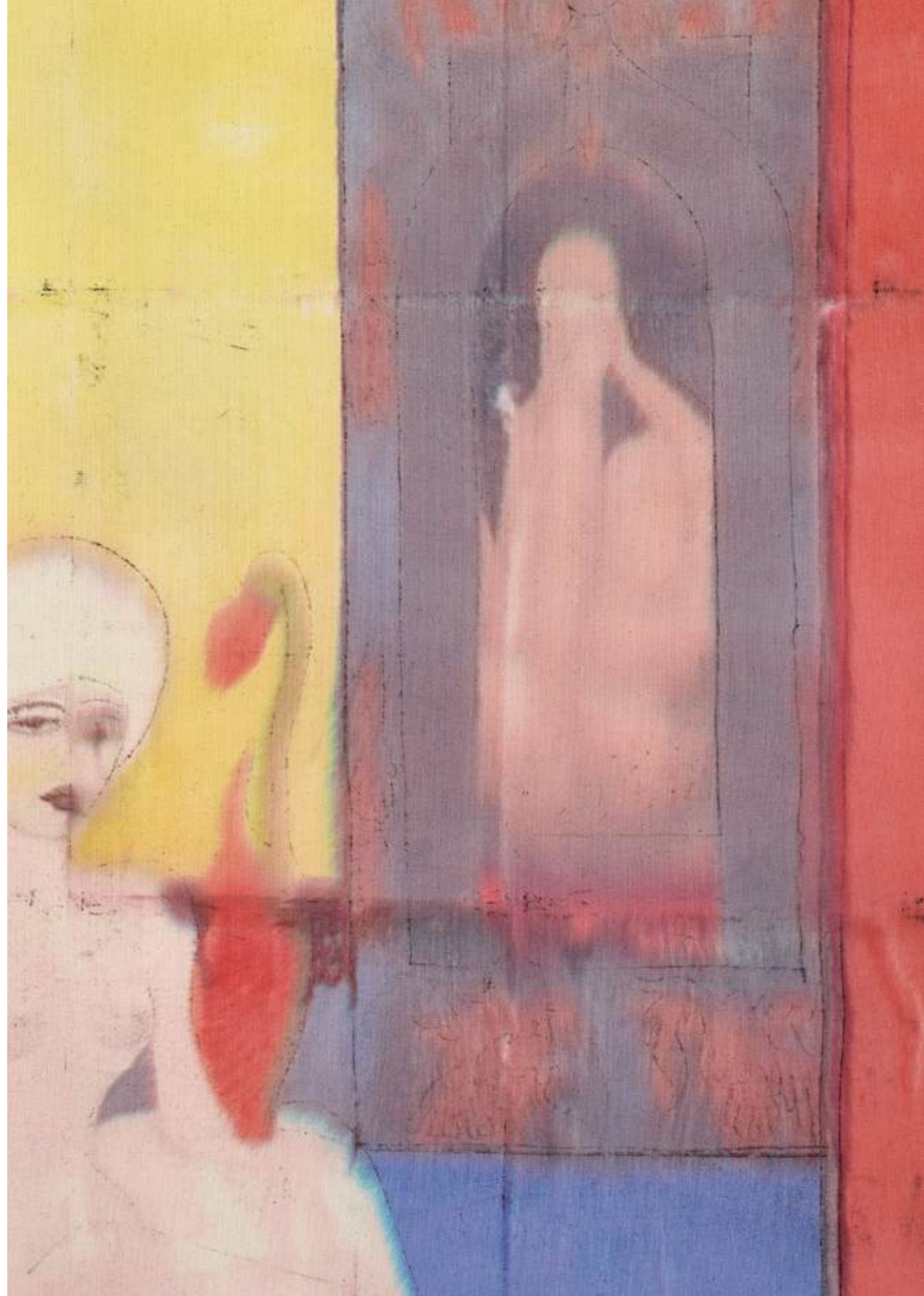
Gülbin Ünlü lives and works in Munich, Germany. She has won numerous prizes, most recently the Villa Romana Prize 2026, as well as the City of Munich Art Prize (2022), the Bavarian Art Award (2023), and the Zeitsicht Award (2024). In 2024, she also held an interim professorship in painting at the Academy of Fine Arts Munich. Ünlü is currently working in Florence during her Villa Romana Residency.



Gülbin Ünlü
One for You
2025
Ink and oil on corduroy
84 x 60 cm



Gülbin Ünlü
Untitled
2025
Ink on canvas
120 x 90 cm





Gülbın Ünlü
Transit: unheard
2025
Ink on canvas
210 x 90 cm



Gülbin Ünlü
verbÜndet

2024
Ink and oil on canvas and velvet
125 x 90 cm



Carrie Mae Weems

Carrie Mae Weems (*1953, USA) is a widely influential American artist whose work gives voice to people whose stories have been silenced or ignored. Investigating history, identity, and power, she finds connections between personal experience and the larger structures and institutions that shape our lives. Over the course of forty years, she has built an acclaimed body of work using photographs, text, fabric, audio, digital images, installation, and video. Weems has recently held solo exhibitions at the Rijksmuseum, Barbican Art Gallery in London, Smithsonian American Museum of Art, Kunstmuseum Basel, Fundación MAPFRE, and many more. She has received numerous awards, grants, and fellowships, including the U.S. State Department's Medal of Arts, the Hasselblad Award, a MacArthur "Genius" grant, and the Congressional Black Caucus Foundation's Lifetime Achievement Award. Her work is in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts Houston, the Museum of Modern Art New York, the Museum of Contemporary Art Los Angeles, and The Tate Modern, among others. Weems lives in Syracuse, New York.

In *Seaside*, a five-panel photographic work, Weems reprises her iconic strategy of self-portraiture as witness. Photographed from behind on a shingle beach, the artist appears in moments of quiet reverie facing the ocean's horizon. Seated at a desk, she attempts to render the vast and unknowable scale of the Atlantic passage. Across the sequence – seated, standing, and ultimately unable to contain the immensity before her – pages from her sketchbook are caught by gusts of wind, underscoring the limits of representation when confronted with histories of displacement and trauma.



Carrie Mae Weems
Seaside (2)

2026
Archival pigment print
213,4 x 152,4 cm
Edition 4 of 5 + 2 APs





Carrie Mae Weems
Seaside (3)

2026
Archival pigment print
213,4 x 152,4 cm
Edition 4 of 5 + 2 APs



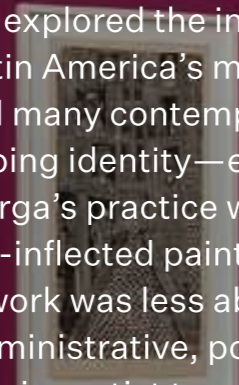
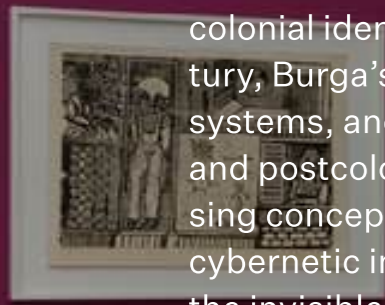


Carrie Mae Weems
Seaside

2026
Archival pigment prints
84 x 60 inches (213,4 x 152,4 cm) each
Edition of 2 + 2 APs

Teresa Burga

Teresa Burga (*1953, Peru – 2021, Peru) was a pioneering Peruvian conceptual and multimedia artist whose work explored the intersections of gender, power, and post-colonial identity. As one of Latin America's most forward-thinking of the late 20th century, Burga's work anticipated many contemporary debates around the role of data, systems, and the state in shaping identity—especially female identity—in patriarchal and postcolonial contexts. Burga's practice was vast and interdisciplinary, encompassing conceptual drawing, Pop-inflected painting, slide projections, environments, and cybernetic installations. Her work was less about aesthetic form than about exposing the invisible frameworks—administrative, political, technological—that govern everyday life. She was the first Peruvian artist to participate in the Venice Biennale in 2015. Burga's work is in the collections of major international institutions including Migros Museum, Art Institute of Chicago, Pinault Collection, Museum Ludwig Cologne and Thyssen-Bornemisza Art Contemporary.





Teresa Burga

Composición

ca. 1960's

Colour pencil, paper and collage

19,9 x 27,5 cm

Framed 33 x 40,5 cm



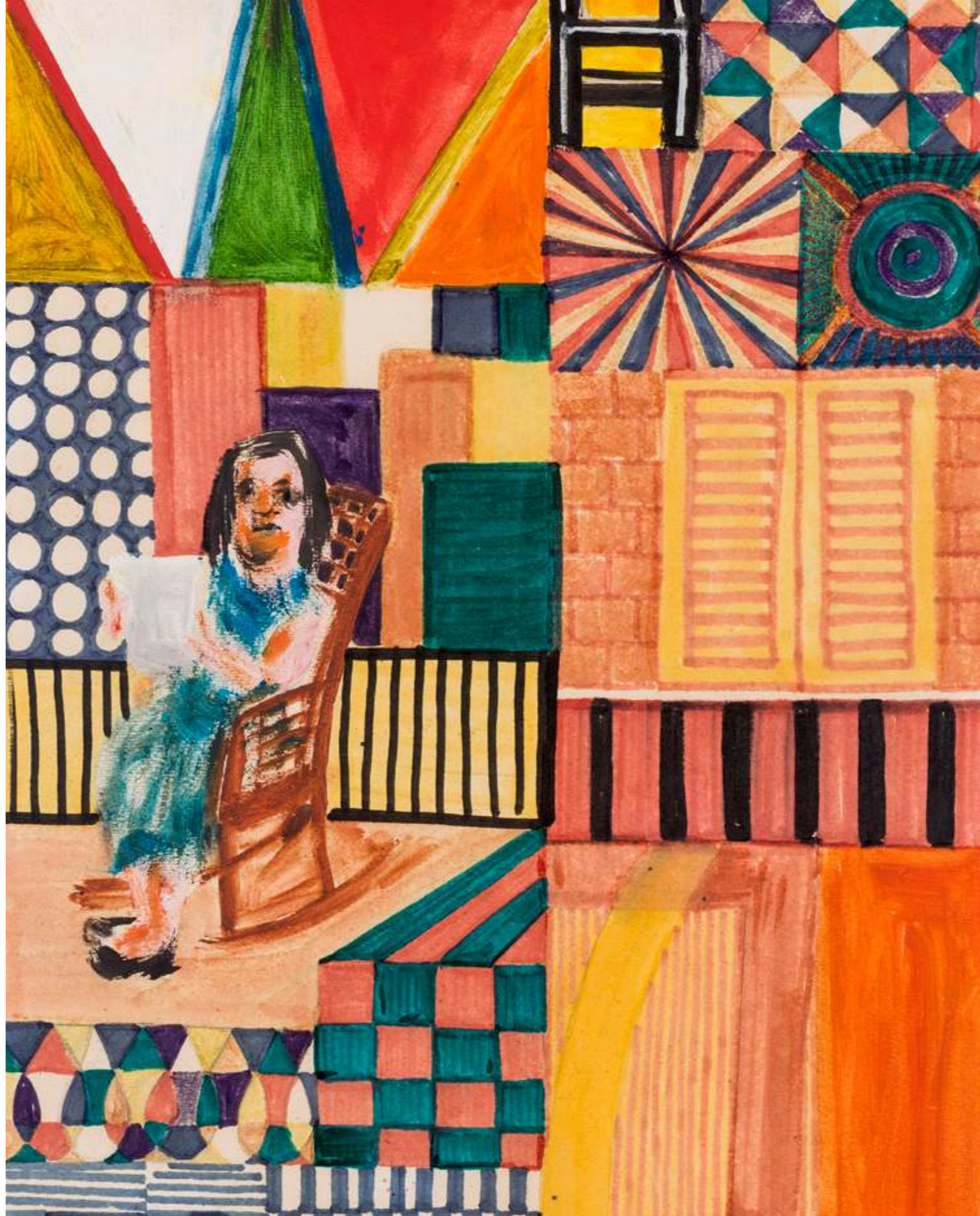
Teresa Burga
Composición

ca. 1960's
Colour pencil, paper and collage
19,9 x 27,5 cm
Framed 33 x 40,5 cm



Teresa Burga
Untitled (Ahora)

1966
Watercolour, felt pen and crayon on paper
48,2 x 21,7 cm
Framed 61,5 x 34 x 3,5 cm





Teresa Burga
Untitled (Ahora)

1966
Watercolour, felt pen and crayon on paper
48,2 x 21,7 cm
Framed 61,5 x 34 x 3,5 cm



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