



**GALERIE NORDENHAKE 50**  
berlin stockholm mexico city

**FRIEZE LONDON 2026**  
BOOTH B31

## GALERIE NORDENHAKE AT FRIEZE LONDON 2026

With works by Iñaki Bonillas, Sarah Crowner, Elena Damiani, Thea Ekström, Ayan Farah, Spencer Finch, Paul Fägerskiöld, Runo Lagomarsino, Ryan Mrozowski, Benjamin Orlow, Frida Orupabo, Naufus Ramírez-Figueroa, Sophie Reinhold, Jerónimo Rüedi, Patricia Treib, and Stanley Whitney.

Presented as part of Galerie Nordenhake's 50th anniversary year, the booth reflects the gallery's longstanding commitment to fostering artistic practices across generations. Bringing together artists represented by the gallery in Berlin, Stockholm and Mexico City, the presentation celebrates the legacy of its five-decade program while highlighting the younger voices defining its future.

Iñaki Bonillas unveils a new work, *A Place of Perpetual Undulation*, inspired by Ingmar Bergman's filmography. Bonillas is the subject of a solo exhibition at Obra, Sordo Madaleno's new exhibition space in London.

Sarah Crowner returns to the booth with *Dusk or Dawn*, a large-scale work in hues of blue, beige and pink. Crowner's stage designs for Pam Tanowitz Dance's *Pastoral* reach the Barbican Theatre on October 1–3, days before Frieze opens, following performances at the Grand Théâtre in Luxembourg. Her abstract décor, drawn from the same cut-and-stitch practice, reshapes the stage across the piece, recalling landscapes, galleries and historical tableaux.

Ayan Farah debuts new works in clay, indigo, seashell pigment and seaweed dye on embroidered canvas, extending the research behind her presentation in Somalia's inaugural pavilion at the 2026 Venice Biennale.

Naufus Ramírez-Figueroa brings a suite of works from his *Calco de Naipes* series: card-sized pieces in acrylic, ink and watercolor on paper, each named for a region of the Americas — the Gran Sureste of North America,

the Cono Sur. The Guatemalan artist's exhibition *Lugar de Consuelo* was on view at MoMA, where it included a performance based on the Spanish deck of cards, also presented at the Museo Reina Sofía, Madrid.

Thea Ekström (1920–1988) follows the gallery's duo booth with Mattias Selldén at CHART 2026 in Copenhagen this August. *19 V 64*, oil and ink on panel, belongs to the body of paintings she titled by the date of their making. Widely exhibited from the 1960s onward and long overlooked thereafter, Ekström's work has drawn renewed attention in recent years.

The booth will also introduce recent airbrush paintings in acrylic and encaustic by Jerónimo Rüedi, whose practice is the subject of a forthcoming solo exhibition at Museo Experimental El Eco (2027) in Mexico City.

Recent works by Elena Damiani, Paul Fägerskiöld, Spencer Finch, Runo Lagomarsino, Ryan Mrozowski, Benjamin Orlow, Frida Orupabo, Sophie Reinhold, Patricia Treib and Stanley Whitney complete the presentation, which reflects the artists' growing institutional recognition, including Finch's permanent commission for the Obama Presidential Center, Chicago, and Orupabo's solo exhibitions at MAC/CCB, Lisbon and Kunsten in Aalborg, Denmark. Reinhold's work features prominently in *Symptoms*, the inaugural group exhibition at the gallery's new Berlin-Charlottenburg space.

Galerie Nordenhake's booth at Frieze London forms part of the year-long 50th anniversary program, celebrating five decades of artistic exchange through exhibitions, talks, publications and international presentations.



**Iñaki Bonillas**

*A Place of Perpetual Undulation, 2026*

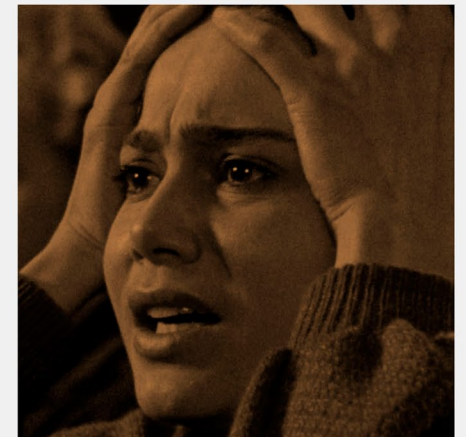
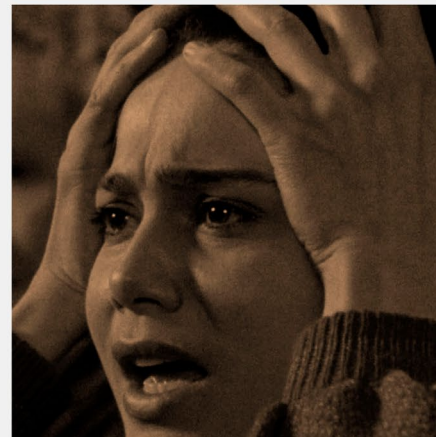
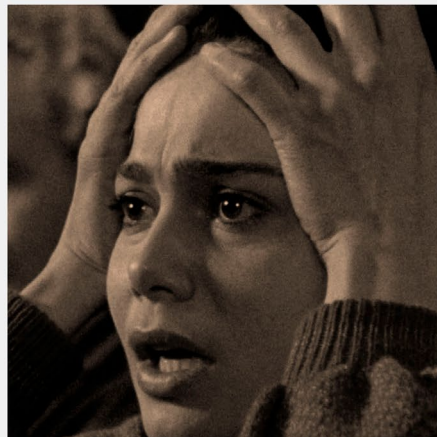
pigment print on cellulose paper

22.8 x 106 cm (9 x 41 3/4 in) each

Edition of 3 plus 1 artist's proof

USD 28,000

*A Place of Perpetual Undulation* takes its title from Wallace Stevens's "The Place of the Solitaires," a poem that insists there must be no cessation of motion. Across five panels, Bonillas returns to Ingmar Bergman's conviction that the human face is the most interesting of all landscapes — a place in perpetual undulation. Working from stills of Bergman's long close-ups, he isolates five moments in which an actor's face transforms, slowing to the point of visibility what film passes over in a second. Color gradations run through the sequence, drawing on the way emotion is spoken of in color: feeling blue, green with envy, red with anger.







**Sarah Crowner**

*Dusk or Dawn, 2026*

Acrylic on canvas, sewn

182.9 x 137.2 cm (72 x 54 in) each / 182.9 x 274.4 cm (72 x 108 in) overall

Price on request

Canvas is cut into shaped fields of colour and stitched back together, so the seam — visible, slightly raised — does the work of a drawn line. *Dusk or Dawn* (2026) carries that logic across two panels, acrylic on sewn canvas, 182.9 × 274.4 cm overall, its title holding two readings of the same light.

Crowner's stage designs for Pam Tanowitz Dance's *Pastoral* arrive at the Barbican Theatre on October 1–3, following performances at Bard College and the Grand Théâtre in Luxembourg. Her abstract décor, drawn from the same cut-and-stitch practice, reshapes the stage across the piece, recalling landscapes, galleries and historical tableaux.





*Pastoral*, a contemporary dance performance by renowned choreographer Pam Tanowitz, with music by Pulitzer Prize-winning composer Caroline Shaw, inspired by Beethoven's depiction of the natural world. This major collaboration between Tanowitz, Shaw and award-winning visual artist Sarah Crowner, is set to a specially commissioned score that responds to and transforms Beethoven's Symphony No. 6 in F major. Photo: Maria Baranova

*Transits and occultations* refers to the discontinuity of time, natural phenomena that alter an established order, and the dialectic between light and dark. The geometric assemblies of stone and metal represent the variations of a planetary transit between three celestial bodies that line up hiding one behind the other. The work tries to bring back to materialness a phenomenon, that although we perceive as intangible (for example as an image in the sky), in reality, implies the movement of large masses by natural forces.

**Elena Damiani**

*Transits 8, From the series Transits and Occultations, 2024*  
Santa Ana Marble, Pedre travertine, copper, steel,  
urethane paint, urethane lacquer  
175 x 42 x 32 cm (68 7/8 x 16 1/2 x 12 5/8 in)

USD 40,000





Thea Ekström

19 V 64, 1964  
oil and ink on panel  
85 x 48 cm  
33 1/2 x 18 7/8 in

EUR 11,000



**Thea Ekström** (Halmstad 1920 – Stockholm 1988)

Swedish artist Thea Ekström's prolific career ran from 1960 into the 1980s, with her international breakthrough arriving with an exhibition in Paris in 1962, followed by shows in New York, Washington, Tokyo and across Europe.

During her lifetime, her work was featured in solo and group exhibitions at Malmö konsthall, Turku Art Museum, Reykjavik Art Museum and Aarhus Kunstmuseum (1980); Gallery Marc Moeyens, Washington, D.C., Baukunst Galerie, Cologne and Galerie Lietzow, Berlin (1971); Catherine Viviano Gallery, New York (1970); Moderna Museet, Stockholm (1970/1960); Howard University, Washington, D.C. (1964); Utah Museum of Fine Arts, Salt Lake City (1963); Galerie Raymond Cordier, Paris (1963/1962); Milwaukee Art Center, Allen Memorial Art Museum, Oberlin and Brooklyn Museum, New York (1962); and Louisiana Museum of Modern Art, Humlebæk (1960). A retrospective was held at Konsthuset in Stockholm in 1977. Centre Culturel Suédois in Paris presented her work twice in 1975 and 1988.

Posthumous retrospectives were held at Prins Eugens Waldemarsudde (1990), Kristianstad konsthall, Läns museet Halmstad and Västerås Art Museum (2007–2008), and Mint konsthall (2020). In 2024, Mjellby Art Museum staged the survey *Thea Ekström – Tonsäker surrealism*.

Ekström's work is in the collections of Moderna Museet, Stockholm, Nationalmuseum, Stockholm, Norrköping Art Museum, and Halland Art Museum. Noteworthy private collections include Jean Dubuffet; Georges Pompidou and Raymond Cordier, Paris; H. Marc Moeyens, Alexandria; and Robert M. Benjamin and Rockefeller, New York.





Exhibition view of Galerie Nordenhake at Chart Art Fair 2026. Thea Ekström's works were set in dialogue with Swedish sculptor Mattias Seldén.

**Naufus Ramírez-Figueroa**

*Variación sobre hoja de anturio #5, 2021*

acrylic on carved wooden panel

150 x 100 x 4 cm

59 x 39 3/8 x 1 5/8 in

USD 22,000



**Ayan Farah**

*The Year of the Red Storm, 2026*  
clay and indigo on canvas, embroidery  
220 x 100 cm  
86 5/8 x 39 3/8 in

EUR 31,000





**Ayan Farah**, *The Year of the Red Storm*, 2026. Clay and indigo on canvas, embroidery. 220 x 700 cm  
Exhibition view of the First National Pavilion of the Federal Republic of Somalia at the 61st Venice Biennale

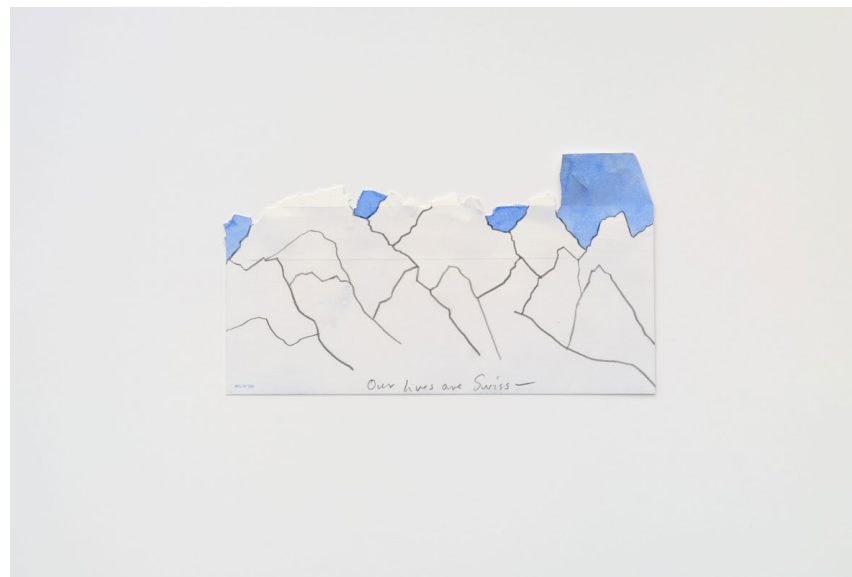
The series *Gorgeous Nothing* is deeply indebted to Emily Dickinson's envelope poems. Spencer Finch found them "too weird to be arbitrary," and was struck by how she uses the form of each envelope to suit the context of the text. These drawings are deliberately minor, concentrating on observations the artist made around his house, studio, garden, and during travels. Some are not observations at all, but riffs on the forms of the envelopes themselves or copies from art books in the studio. The envelopes are selected for their formal and trompe l'oeil qualities, and in some cases because of the text printed on the envelope itself. The traditions of mail art, trompe l'oeil painting, and casual napkin and letter drawings all inform these works.

**Spencer Finch**

*Gorgeous Nothing 11, Gibraltar (topo)*, 2026  
archival inkjet print and collage on paper  
21.6 x 9.5 cm  
8 1/2 x 3 3/4 in

USD 7,000





**Spencer Finch, clockwise from left:**

*Gorgeous Nothing 8, After Brecht (1939)*, 2026, 20.3 x 25.4 cm (8 x 10 in), *Gorgeous Nothing 39, Our lives are Swiss –*, 2026 13.5 x 24.1 cm (5 3/8 x 9 1/2 in), *Gorgeous Nothing 29, Security envelope dots*, 2026, 15.9 x 31.8 cm (6 1/4 x 12 1/2 in), *Gorgeous Nothing 28, Sunset from Sunset Blvd. 3/3/26*, 2026, 18.4 x 12.7 cm (7 1/4 x 5 in)



**Runo Lagomarsino**

*In Some Tongues Despair Comes from Waiting, 2026*

tabletop from the waiting room of the police passport authority office, Malmö (in collaboration with León Zaccagnini Lagomarsino who could see it)

60 x 200 x 3 cm (23 5/8 x 78 3/4 x 1 1/8 in)

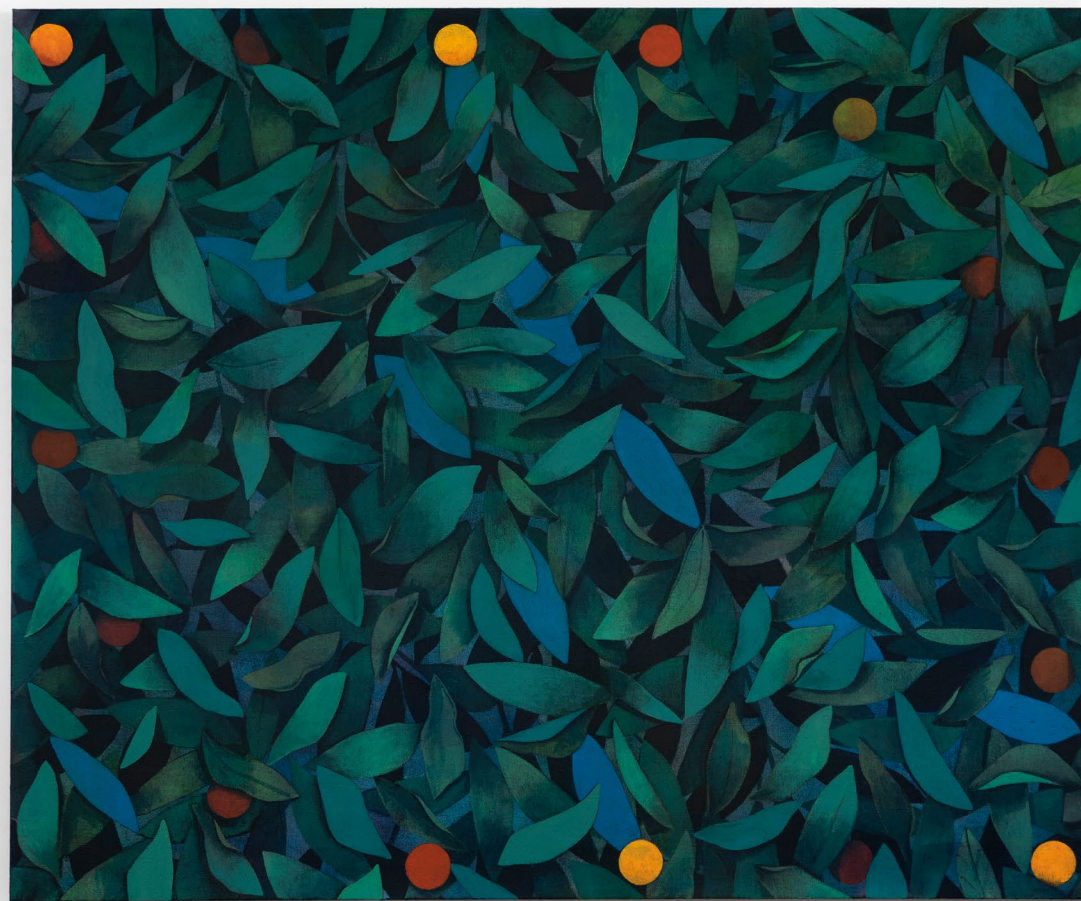
EUR 16,000

In *In Some Tongues Despair Comes* from *Waiting*, an ordinary piece of institutional furniture becomes an archive of human anxiety, state bureaucracy, and time itself. The work features a worn wooden tabletop, sourced directly from the waiting room of the police passport authority office in Malmö. Its surface is heavily stained, marked, and scratched by the restless gestures of countless citizens waiting to negotiate their legal identities, freedom of movement, and national belonging.

While waiting for a passport renewal, the artist's son, León Zaccagnini Lagomarsino, noticed the dense markings on the table and suggested its potential as an artwork. This act of collective witnessing initiated a secondary narrative of institutional negotiation. When Lagomarsino's official request to purchase the tabletop was denied by the authorities, the object was later acquired through an informal, backdoor exchange—swapped with an insider for two cases of beer.

This transaction mirrors the very themes that haunt the object. It highlights the friction between the rigid structures of state administration and the fluid, informal human economies that exist just beneath the surface. Placed upon the gallery wall, the tabletop is transformed into an abstract landscape of displacement, capturing the invisible labor and quiet desperation of waiting within the machinery of the modern state.





Ryan Mrozowski

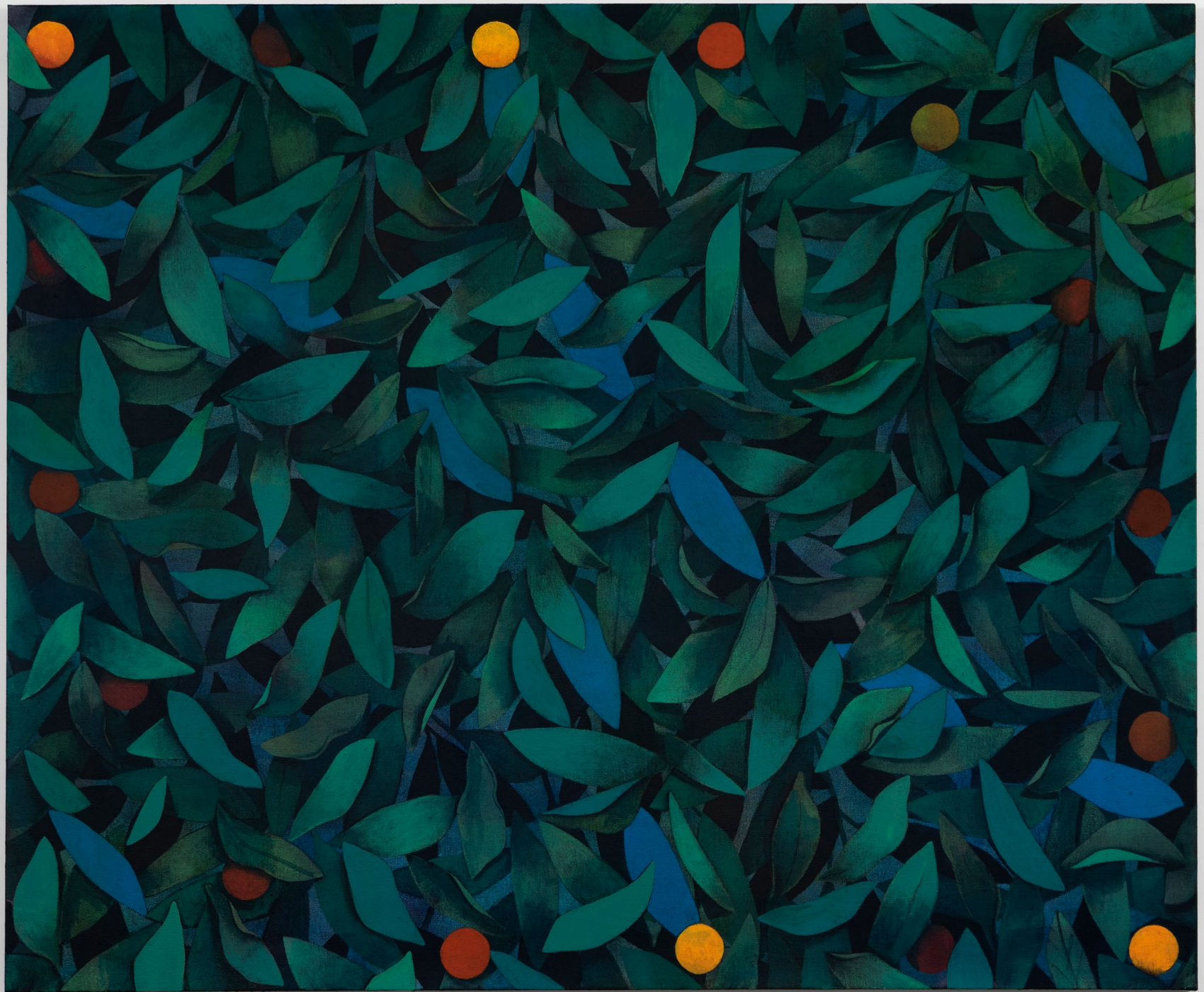
*Untitled (Nocturne)*, 2026

acrylic on linen

152.4 x 182.9 cm

60 x 72 in

USD 50,000





Benjamin Orlow *Ritual City*, 2026, plaster, ceramic, wood, steel, 255 x 250 x 200 cm (100 3/8 x 98 3/8 x 78 3/4 in)

GBP 45,000 00

Benjamin Orlow's anti-heroic works combine classical sculpture with mythology, presenting the human body as a site of continuous transformation. His composite sculpture *Ritual City* forms the spatial and conceptual anchor of the exhibition. Fragmented figures in ceramic and plaster caught between formation, and dissolution on a scaffolding, gradually merging with it. They transition into alien forms that can no longer be separated from the structure. The visible deformation points to a process of transformation whose beginning and end can no longer be determined.

At this year's Venice Biennale, Finnish artist Benjamin Orlow transforms the Nordic Countries Pavilion with *Ritual City*, a monumental, site-specific raw clay installation.



**Frida Orupabo**

*Running Errands, 2026*

collage: pigment print on acid-free cotton paper,  
mounting tape, split pins, mounted on aluminium  
93 x 123 cm (36 5/8 x 48 3/8 in)  
framed 117 x 149 cm (46 x 58 5/8 in)

USD 38,000





Sophie Reinhold

*The Baron and his Moral/HER*, 2024  
oil and pigmented marble powder on jute  
130 x 130 cm  
51 1/8 x 51 1/8 in

EUR 16,000





**Jerónimo Rüedi**

*Matemística*, 2026  
acrylic on canvas  
190 x 150 cm  
74 3/4 x 59 in

USD 22,000





Patricia Treib

*Mauve Icon*, 2025  
oil on canvas  
215.9 x 162.6 cm  
85 x 64 in

USD 45,000



**Stanley Whitney**

*Stay Song 118*, 2022  
oil on linen  
101.6 x 101.6 cm  
40 x 40 in

Price on request



Stanley Whitney's *Stay Song* series, began in 2017, has developed into one of the most important and sustained bodies of work within his practice. The series emerged at a pivotal moment in Whitney's career, with its first paintings made for documenta 14, where *Stay Song* debuted in Athens.

The title reaches further back in Whitney's history. *Stay Song* takes its name from a verse by the Canadian poet and painter Norma Cole, originally commissioned for the catalogue accompanying an exhibition of Whitney's work in 2001. Sixteen years later, Whitney returned to Cole's words to name a series in which painting itself is approached almost as a form of poetry: concise, rhythmic and governed by repetition and variation.

The series also follows a remarkably specific method. As Matthew Jeffrey Abrams explains, every *Stay Song* is painted after a larger canvas, using whatever paint remains in Whitney's mixing bowls, and always at the same 40-inch-square format. Each painting therefore begins with a set of circumstances created by another painting, but Whitney reorganises those remaining colours into something entirely independent. Abrams ultimately describes the works as capable of being both "elegiac and rapturous," concluding: "These works sing out; they hold you in attendance."





ALL PRICES + VAT IF APPLICABLE

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**Frieze London 2026**

Booth B31

October 14-18, 2026

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