



FRIEZE LONDON & FRIEZE MASTERS

Oyster Clouds and Vodou Flags – Solo Presentations at Frieze London and Frieze Masters

One-artist stands this year include Myrlande Constant, Ibrahim El-Salahi, Anish Kapoor and Dalton Paula

23 JUL 26



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Frieze London and Frieze Masters returns to The Regent's Park this autumn (14 – 18 October 2026). Across the two fairs, visitors can discover immersive and ambitious solo presentations by today's most exciting contemporary and historical artists.

Including Myrlande Constant's sequin-embroidered Haitian Vodou flags, Dalton Paula's restorative portraits of Afro-Brazilian histories and Anish Kapoor's seminal early sculptures, these 13 standout presentations demonstrate the breadth of the fairs' global artists and diverse perspectives. More solo presentations will be announced over the coming months.

At Frieze London

Dalton Paula | Lisson, London





Dalton Paula, *Zacimba Gaba*, 2025, oil and golden leaf on canvas, 180.3 x 160 x 3.8 cm. Courtesy: © Dalton Paula and Lisson

A powerful Latin American voice in the fair, Dalton Paula's paintings engage with Afro-Brazilian traditions, primarily across portraiture. Drawing on overlooked biographies, oral histories and visual records, Paula uses painting to restore visibility to Black historical figures from the 16th to the 19th centuries, often those involved in anti-slavery resistance movements in Brazil, including Chico Rei, Zeferina and Ventura Mina. Through his work, Paula considers how memory is carried across generations and the importance of stitching these lives back into the fabric of history. If you're lucky enough to be in Brazil, you can also visit the artist's retrospective 'Dupla Cura' at The Inhotim Institute until the end of the year.

Albert Oehlen | Gagosian, New York





Albert Oehlen, *Untitled*, 2020–26, oil on canvas, 230 x 250 cm.

Photo: Simon Vogel. Courtesy: © Albert Oehlen and Gagosian

Gagosian will show six major new large-scale paintings by Albert Oehlen, exploring the still-rich possibilities of a long-established medium and format, riffing on varied fragments, forms and motifs. The paintings incorporate abstractions of the image of a man with an extravagant mustache – an art historical reference that Oehlen has made repeatedly – but they are also immersed in the present. They are filled with twists and turns, and with myriad different shapes and endings that resist conceptual resolution. What these new works hinge on primarily is the active use of colour, which makes itself felt in lines and shapes, layers and interjections, in ways that seem to emit light and even sound. These marks and passages overlap with and permeate one another, appearing to move around and even through the canvas.

Marina Perez Simão | Pace Gallery, New York



Marina Perez Simão, *Untitled*, 2026, oil on linen. Courtesy: © Marina Perez Simão and Pace Gallery

For Frieze London this year, Pace Gallery presents a new body of paintings by Marina Perez Simão. The Brazilian artist often draws from natural and geographical phenomena, using layers of paint to capture the shifting light over land and seascapes. Her new works are rendered in a restrained monochromatic palette and address the perceptual possibilities of color. Each canvas shifts subtly with the viewer's movement, revealing blue from one angle and pink from another. Together, the works invite viewers to partake in a moment of quiet and contemplation.

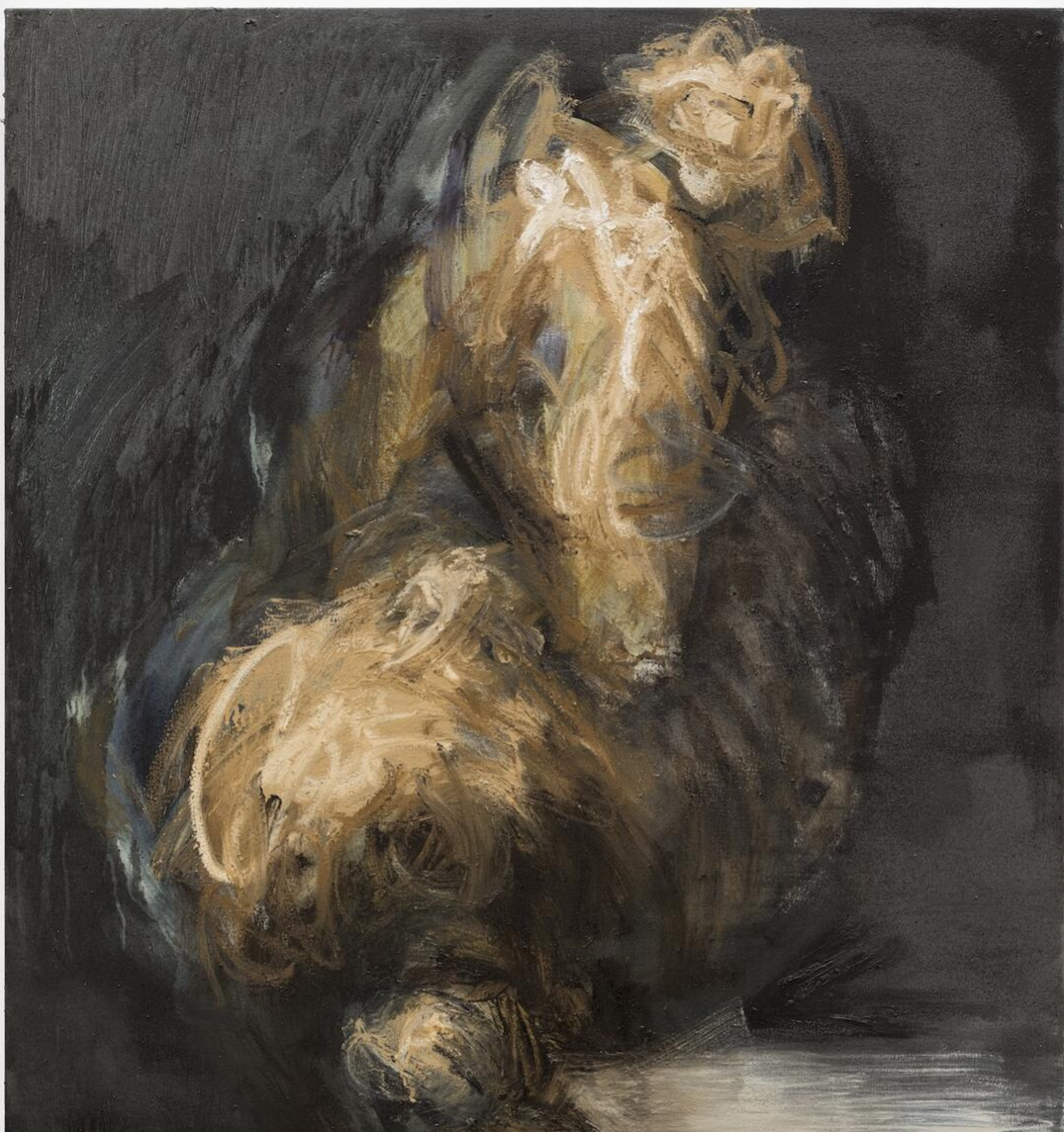
Miriam Cahn | Galerie Jocelyn Wolff, Paris



Miriam Cahn, *ALTICH*, 1974–2020, room installation composed of 24 elements, mixed media. Courtesy: the artist and Galerie Jocelyn Wolff, Paris, and Meyer Riegger, Berlin. Photo: Heinz Pelz

The influence of the feminist movement can be seen throughout Miriam Cahn's work, where the body functions as a site of vulnerability and resistance. The Swiss artist's figures transcend individual identity and evoke broader emotional and political conditions. Over the past few decades, Cahn has focused on the expressive potential of painting, exploring recurring themes of the body, human conflict, home, war, nature and landscape, spanning both the real and the imagined. Her solo presentation with Galerie Jocelyn Wolff features a rarely shown group 24 paintings and drawings that explore her vision of her own body, as well as her relationship with self-portraiture, ageing and the complex forms of violence embedded in these deeply personal themes.

Márcia Falcão | Fortes D'Aloia & Gabriel, São Paulo





Márcia Falcão, *Sentada fria em luz e sombra quente*, da série *Desfragmentadas*, 2026, oil and oil stick on canvas, 120 x 100 cm. Courtesy: the artist and Fortes D'Aloia & Gabriel, São Paulo/Rio de Janeiro. Photo: Ding Musa

Following her acclaimed presentation at the 36th Bienal de São Paulo in 2025 and the recent opening of her first European solo exhibition at CFA Berlin, Brazilian artist Márcia Falcão will present new paintings with Fortes D'Aloia & Gabriel that explore how the body carries internal conflict and lived experience. The works reconfigure anatomy through multiplied limbs and shifting gestures, bridging figuration and abstraction. Falcão's figures are held in a balance between movement and stillness, and sharp brushstrokes are paired with more careful touches of paint. Throughout her work, Falcão presents the body as a space for experimentation rather than a mere motif.

Myrlande Constant | Fort Gansevoort, New York





Myrlande Constant, *Lasirène Diamant*, 2025, beads and sequins on fabric, 60 x 68.5 in. Courtesy: © Myrlande Constant and Fort Gansevoort, New York

Another highlight of the 36th Bienal de São Paulo last year, Myrlande Constant's presentation with Fort Gansevoort's marks the artist's first solo exhibition in Europe. Constant is best known for transforming the traditionally male-dominated Haitian practice of making *drapo* (Vodou flags) into richly layered compositions through sequin embroidery and the tambour stitch beading technique, which she learned as a teenager while working alongside her mother in a wedding dress factory in Port-au-Prince. Constant's depictions of community and festival scenes, of land- and seascapes, stand as powerful affirmations of Haitian culture, rooted in Vodou spirituality and its African lineage.

Agata Ingarden | Berthold Pott, Cologne





Agata Ingarden, 'Desire Path', solo exhibition at Kunsthalle Appenzell, CH, Oct 2025 – Feb 2026. Courtesy: the artist and Berthold Pott Cologne. Photo: Conradin Frei

For its Frieze London debut, Berthold Pott presents work from Polish artist Agata Ingarden's ongoing series 'Hours of the Dog'. The presentation will feature six partially free-hanging sculptures consisting of two interconnected parts. Three sculptures include an oyster-shell structure and a columnar construction beneath it, made of lamella curtains. The other three, titled *Hermits*, feature cloud-like forms, constructed from building materials, that evoke hermit crabs inhabiting abandoned shells. Iridescent glass windows, recalling perpetual sunsets, bulge outwards as if they are about to burst. A neon light glows from inside the oyster-shell 'clouds', illuminating small model windows embedded between the shells and making the works appear like miniature architectural dreamscapes.

Sean Landers | Timothy Taylor, London

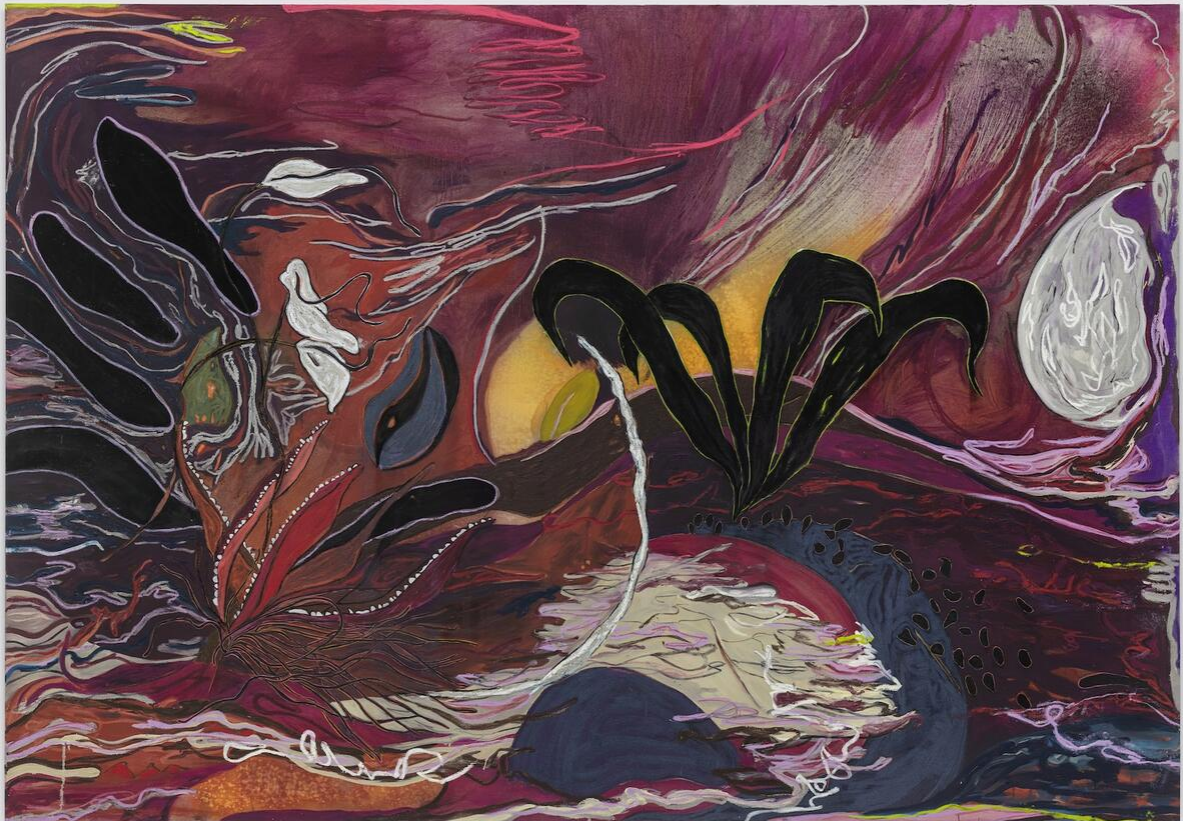




Sean Landers, *No, No, No (Red Fox)*, 2024, signed and dated (verso), oil on linen, 91.4 x 106.7 cm. Courtesy: © Sean Landers and Timothy Taylor

New York-based Sean Landers draws on the tradition of Winslow Homer and Thomas Cole to depict sailors, clowns and both wild and domesticated animals situated in unstable landscapes such as high seas, deserted forests and barren plains. Returning to Frieze London with new work, Landers's second presentation with Timothy Taylor features paintings in which his distinctive use of figuration, landscape, self-portraiture and text create allegorical scenes that comment on the anxieties and contradictions of contemporary life.

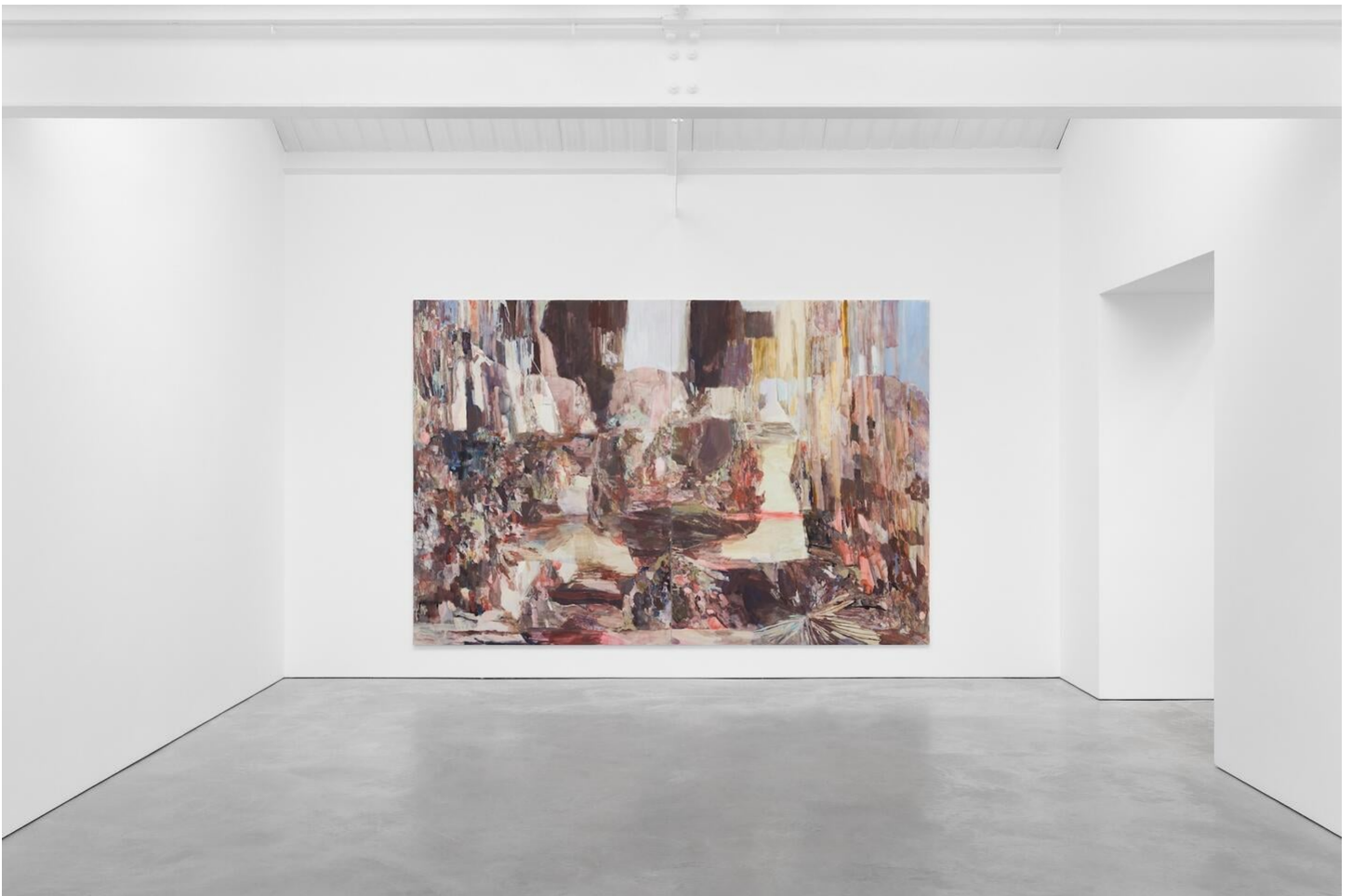
Fernanda Galvão | Casa Triângulo, São Paulo and FOUNDRY SEOUL, Seoul



Fernanda Galvão, *Ovo de peixe*, 2025, charcoal, pigment, dry pastel, oil stick and oil on linen, 208 x 300 cm. Photo: Filipe Berndt. Courtesy: the artist, Casa Triângulo, São Paulo and FOUNDRY SEOUL, Seoul

Brazilian Fernanda Galvão presents a new body of paintings – fictional ecosystems shaped by chromatic intensity, fragmented memories and layered temporalities. Through saturated colour, shifting forms and layered surfaces, boundaries between land, sea and sky dissolve. This joint presentation at Frieze London marks Casa Triângulo's return to the fair and FOUNDRY SEOUL's debut.

Francesca Mollett | Modern Art, London



Francesca Mollett, *Meshes of the afternoon*, 2024–2025, oil on linen, diptych, each: 240 x 180 cm, overall: 240 x 360 cm. Photo: Modern Art. Courtesy: © Francesca Mollett and Modern Art

Modern Art will present new paintings and works on paper by Francesca Mollett, whose painterly technique engages a push and pull between luminosity, density, depth and surface. Drawings in

charcoal, graphite and watercolour inform the composition of her paintings, which are made with various techniques, including impasto accumulations of paint with a palette knife, thinned paint smeared and rubbed across the canvas, and large sweeping strokes of colour.

At Frieze Masters

Anish Kapoor | Galleria Continua, San Gimignano



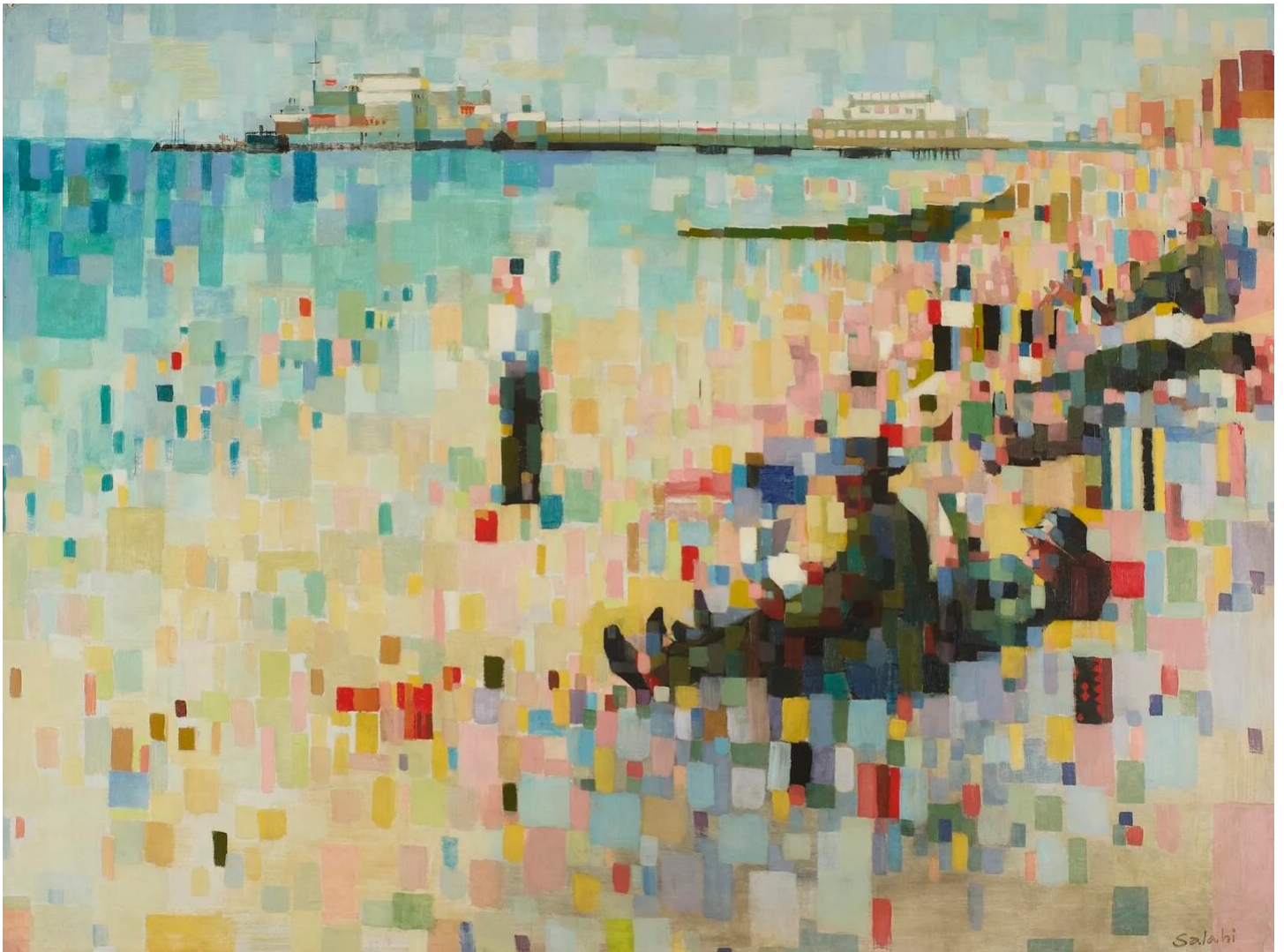
Anish Kapoor, *Untitled*, 1994, ceramic, 39 x 44 x 53 cm.

Courtesy: © Anish Kapoor and Galleria Continua. Photo: Peer van der Kruis. All rights reserved, DACS, 2026

A unique selection of sculptures by [Anish Kapoor](#) heads to Frieze Masters this year, offering an insight into a pivotal moment of the British-Indian artist's career. The group of works include the seminal sandstone and pigment *Not Eve* (1989), one of Kapoor's earliest 3D pieces. Presented alongside other ceramic sculptures from the mid-1990s, these works highlight Kapoor's interest in form and voids, taking ceramics as a site for both material and metaphysical experimentation. Their hybrid, organic forms suggest bodily cavities as much as shelter-like structures. Kapoor's

presentation at Frieze coincides with his major solo exhibition at the Hayward Gallery, on view until 18 October 2026.

Ibrahim El-Salahi | Vigo Gallery, London



Ibrahim El-Salahi, *Untitled*, 1954 - 57, oil on masonite, 91 x 122 cm. Courtesy: the artist and Vigo Gallery

A former public servant and diplomat, Sudanese painter Ibrahim El-Salahi – now 95 – is a pioneering figure in African and Arab modernism. His solo presentation with Vigo Gallery features works from 1954 to 1957, when he was studying at London's Slade School of Fine Art. 'Pre-Pixel' centres on a period of radical experimentation where El-Salahi began dismantling the conventions of representation in search of a new visual language. Landscapes dissolve into chromatic grids, portraiture is reconstructed through geometric compression and abstraction emerges from fragmentation.

Luis Fernando Zapata | Elvira Moreno Gallery, Bogotá



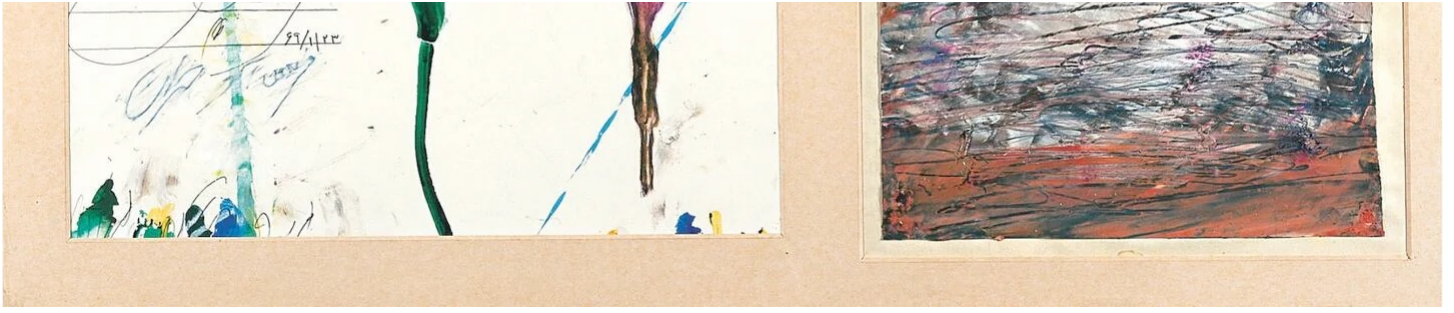


Luis Fernando Zapata, *Objet Rituel*, 1990, paper pulp, pigments, and assorted objects, 190 x 95 x 2 cm. Courtesy: the artist and Elvira Moreno Gallery

First-time participants at Frieze Masters, Elvira Moreno Gallery's stand pays homage to the legacy of Colombian artist Luis Fernando Zapata (1951–1994), whose sculptures, reliefs and ritual objects often reflect human fragility and spirituality. From 1988 to 1994, while he was living in Paris, Zapata created work influenced by Mesoamerican, Egyptian and Mesopotamian cultures, transforming ritual objects like barges, stele and sarcophagi into personal symbols of loss and endurance. These works were created against the backdrop of the AIDS crisis and resonate with contemporary conversations around remembrance and the legacy of the epidemic.

Fereydoun Ave | Gallery Isabelle, Dubai





Fereydoun Ave, *Iris*, 1990, mixed media and collage on paper, 69 x 81 cm. Courtesy: the artist and Gallery Isabelle, Dubai

Fereydoun Ave was a longtime friend and assistant of Cy Twombly and an influential figure in modern and contemporary Iranian art. Over the past five decades, he has taken on many different roles: artist, designer, art director, collector, curator, gallerist and patron. Ave has explored landscape, Persian culture, plants and Greek mythology throughout his work. His solo presentation with Gallery Isabelle focuses on his works on paper and spotlights rare pieces dating from 1976 to 2000, sourced directly from the artist's personal archive in Tehran. Having spent nearly 18 years abroad before returning to Iran, Ave has described himself as a nomadic figure, attempting to 'collage' himself through his work, which makes sense when looking at his fragmented treatment of form, repetition, linework and inclusions of found objects.

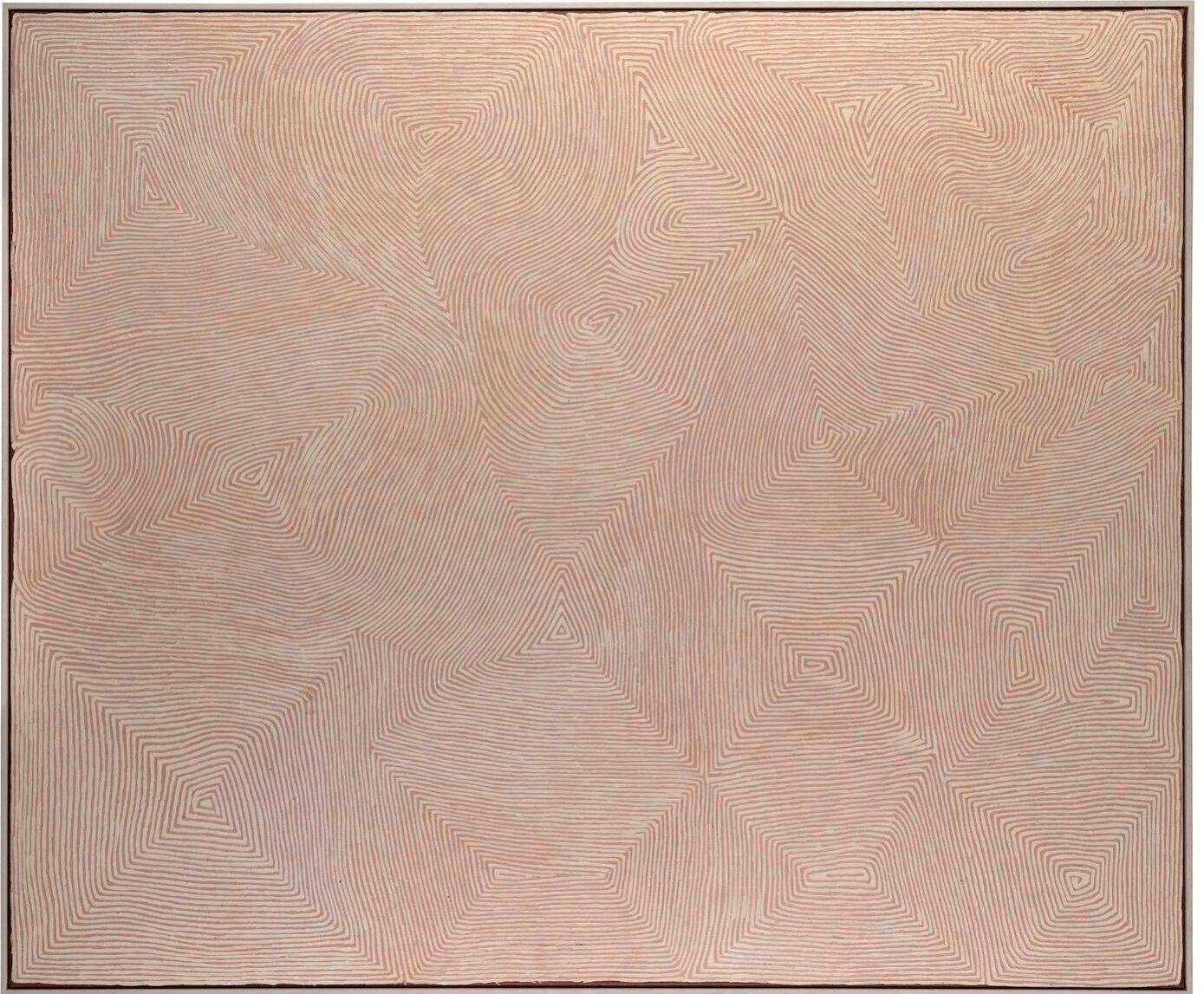
Guy de Rougemont | Ketabi Bourdet, Paris





Guy de Rougemont, *Oui*, 1965, acrylic on canvas, 146 x 90 cm.
Courtesy: the Estate of Guy de Rougemont and Ketabi Bourdet,
Paris

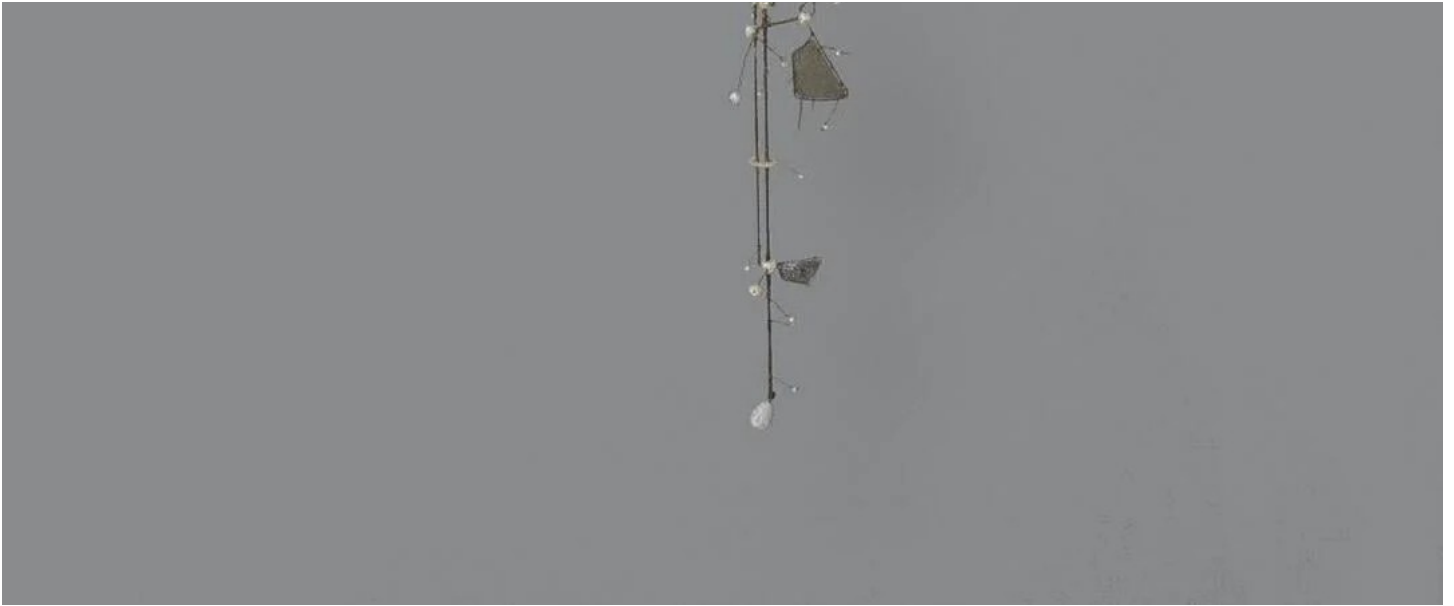
For its debut at Frieze, Ketabi Bourdet presents works spanning more than four decades by Guy de Rougemont (1935–2021). De Rougemont was a key figure in post-war French art, working at the intersection of pop, minimalism and geometric abstraction. Following his years studying at the Casa de Velázquez in Madrid and a stay in New York in 1965, where he met artists including Robert Indiana, Frank Stella and Andy Warhol, De Rougemont developed his practice across painting, drawing, watercolour, sculpture, public commissions and design. This presentation positions De Rougemont as one of the leading European artists of the second half of the 20th-century, whose work continues to resonate with contemporary audiences.



George Tjungurrayi, *Untitled – Kirrimalunya*, 2009, acrylic on linen, 183 x 153 cm. Courtesy: the artist and D Lan Galleries

In the late 1970s, Australian First Nations artist George Tjungurrayi emerged as a member of the Papunya Tula Artists in the Western Desert of the Northern Territory. His desert paintings revolutionized Australian art and brought international recognition to First Nations artists. In the decades that followed, he painted linear compositions inspired by sacred ceremonial designs. Then, from 1998 to 2010, Tjungurrayi developed a conceptually complex body of work depicting sites of cultural and personal significance. His presentation with D Lan Galleries features a selection of acrylic-on-linen works from this period. Highlights include the large-scale *Mamultulkulnga* (2006) and *Untitled – Kirrimalunya* (2009): intense visual manifestations of the artist's response to sacred rural and desert sites.





Lee Bontecou, *Untitled*, 1985, welded steel, porcelain, wire mesh, silk and wire, 55 x 23 x 20 inches. Courtesy: Marc Selwyn Fine Art, Los Angeles

Marc Selwyn Fine Art will bring Lee Bontecou's first solo presentation at a European art fair – porcelain, canvas, steel and wire sculptures from the late 1950s to the 1980s, including works from her 2004 MoMA retrospective and a rare early sketchbook. The presentation traces Bontecou's radical synthesis of organic and mechanistic forms.

Kay WalkingStick | Hales, New York



Kay WalkingStick, *Cool-Warm/Warm-Cool*, 1979, acrylic, wax, and

ink on canvas in two parts, 91.4 x 183.5 x 7.6 cm. Photo: JSP Art
Photography. Courtesy: © Kay WalkingStick and Hales, London
and New York

Hales will present Kay WalkingStick's UK solo debut, centred on *Cool-Warm/Warm-Cool* (1979), the first diptych in her practice, alongside a selection of works on paper from the same period. Drawing on her study of Native *tipi* structures and the shapes created by their drapes, WalkingStick situates her compositions within geometric forms and grids. Working directly with her hands, she imbues her paintings with a sensuality and expressive gesture, progressively building thick, richly coloured impasto surfaces through layers of acrylic and wax medium.

Further Information

Frieze London and Frieze Masters The Regent's Park, 14 – 18 October 2026.

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Frieze London and Frieze Masters are supported by global lead partner Deutsche Bank for the 23rd consecutive year, continuing a shared commitment to artistic excellence. At this year's fairs, Deutsche Bank will present a specially curated installation by Studio Lenca that draws on personal memory and lived experience of migration through the lens of an undocumented, mixed Indigenous Central American artist.

Main Image: Myrlande Constant, Untitled, 2026, beads and sequins on fabric, 109 x 129 in.

Courtesy: © Myrlande Constant and Fort Gansevoort, New York

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