

LIA RUMMA GALLERY
ART BASEL 2026

UNLIMITED

U14 Vanessa Beecroft

U46 Alfredo Jaar

U54 Wael Shawky

Opening 15 June 2026

Preview days: 16 – 17 June 2026

Public days: 18 – 21 June 2026

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VANESSA BEECROFT

Untitled (Izanami)

Booth U14

Untitled (Izanami) is a film by Vanessa Beecroft featuring Bianca Censori as Izanami and presented as an installation in which one set from the film becomes part of the work. The installation extends the film into physical space with five white plaster sculptures – Lying Body, Waist Fragment, Leg Fragment, Lying Torso Fragment, and Standing Torso Fragment – alongside a hospital bed, chair, and lamp. The film is inspired by Persephone's descent into Hades and reimagined in a large, semi-abandoned hotel near Tokyo. Set in Japan, yet echoing Greek myth, the film unfolds through ritual, confinement, and transformation, suggesting a final passage and identification through darkness.

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Vanessa Beecroft
Untitled (Izanami), 2026
Installation composed of a film
with sound, five white plaster
sculptures, hospital bed, chair, and
lamp
film duration, 25'

Vanessa Beecroft was born in Genoa, Italy, in 1969. Lives in Los Angeles, California.

Her work has been shown internationally since 1993, and since then has shaped performance art, the representation of the female body, and sociopolitical discussions of art. Beecroft's performances (titled VB, followed by a sequential number), which have been an ongoing practice for over twenty-five years, have been presented in many of the world's preeminent museums and major contemporary venues. The performances often highlight the tensions between naked and clothed body, rules and compulsion, the universal and the particular, and human endurance and submission. Vanessa Beecroft was one of the first artists to collaborate with fashion brands, starting in the 1990s, and since 2008 has collaborated extensively with Ye West. A force of the contemporary-art canon that has had an exceptional influence on popular culture, her work manifests a deep dialogue with art history, philosophy, and politics. Her ephemeral performance works extend to a collection of drawings, paintings, sculptures, photographs, and videos as one language. The female body and persona is Beecroft's single subject, a pretext to analyze and intervene in the present as she brings Renaissance influences together with modern forms of representation. Her art is a passionate field of experimentation, rooted in history, evolving according to its own rules, and expanding into the world where it takes on existential tones.

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ALFREDO JAAR

The Power of Words

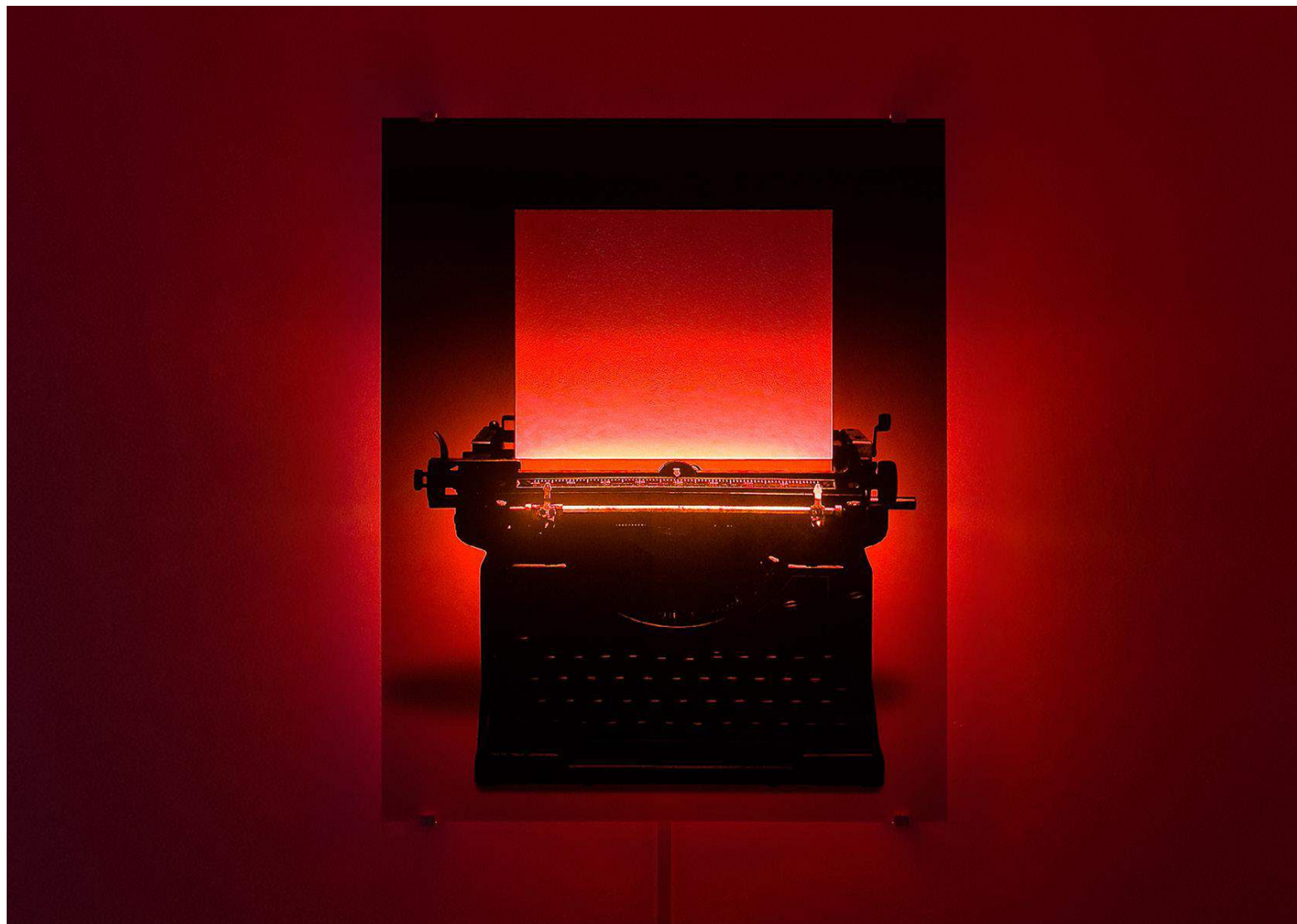
Booth U46

The Power of Words (1984/2021) by Alfredo Jaar is a seminal, programmatic work that reveals how, at the age of twenty-eight, the artist was already confronting the political stakes of images. The installation introduces themes central to his practice: the ethics of representation, the tension between words and images, and the viewer's responsibility in the act of seeing. Created soon after Jaar's arrival in New York in the early 1980s, the work centers on a photograph of a typewriter whose paper and roller have been removed. Through the empty opening, sixteen press photographs of anonymous figures in moments of crisis are projected. By removing the mechanism of writing, Jaar underscores the limits of language and confronts viewers with the ambiguity and ethical weight of images in a media-saturated world.

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Alfredo Jaar
The Power of Words, 1984
Black & White transparency,
16 color slides, projector with
timing program, Red neon
light Custom-made brass
mural hanging system
Projection 3 min 10 sec
loop transparency: 100 x 80
cm with a 35 x 45 cm opening
neon 43 cm long

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Alfredo Jaar is an artist, photographer, architect, and filmmaker who lives and works in New York. His work has been exhibited extensively worldwide and included in major international exhibitions such as the Biennials of Venice (1986, 2007, 2009, 2013), São Paulo (1987, 1989, 2010, 2021), Documenta in Kassel (1987, 2002), and the Whitney Biennial (2022). Important solo exhibitions have been presented at institutions including the New Museum of Contemporary Art, New York (1992); Whitechapel Gallery, London (1992); Moderna Museet, Stockholm (1994); Museum of Contemporary Art, Chicago (1995); and Museum of Contemporary Art, Rome (2005). Major surveys of his work have also been organized at Musée des Beaux-Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie, and Neue Gesellschaft für bildende Kunst, Berlin (2012); Rencontres d'Arles (2013); KIASMA, Helsinki (2014); Yorkshire Sculpture Park, UK (2017); Zeitz MOCAA, Cape Town (2020); SESC Pompeia, São Paulo (2021); Museum of Contemporary Art, Hiroshima (2023); and KINDL – Centre for Contemporary Art, Berlin (2024). Recent solo exhibitions have additionally been hosted by Museo Nacional de Bellas Artes, Santiago de Chile, and Pinakothek der Moderne, Munich. Over the course of his career, Jaar has realized more than seventy public interventions around the world, and more than eighty monographic publications have been dedicated to his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. Among his major distinctions are the Hiroshima Art Prize (2018), followed by a solo exhibition in 2023, the Hasselblad Foundation International Award in Photography (2020), the IV Albert Camus Mediterranean Prize (2024), and both the Edward MacDowell Medal and the Prix Pictet (2025). In 2026, he will be inducted into the American Academy of Arts and Letters in recognition of his achievements in art. His works are held in the collections of leading international institutions including The Museum of Modern Art and the Guggenheim Museum, New York; the Art Institute of Chicago and the Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, São Paulo; Tate, London; Centre Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Museo Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlebæk; Hiroshima City Museum of Contemporary Art and Tokushima Modern Art Museum, Japan; M+, Hong Kong; among many others worldwide. Since May 2026, Alfredo Jaar's work *The End of the World* has been presented as part of the 61st International Art Exhibition of the Venice Biennale.

WAEEL SHAWKY

I Am Hymns of the New Temples

Booth U54

Wael Shawky's installation, shown for the first time at Unlimited, is a sculptural investigation into Greco-Roman mythology, specifically how myths are disseminated and persist across sources, time, and cultures. Through this work, Shawky highlights the ancient and contemporary narrative mechanisms used to transmit historical and cultural facts. By crossing time and space, it evokes both factual and imaginary dimensions of history, suggesting that these elements can never be defined by a single point of view.

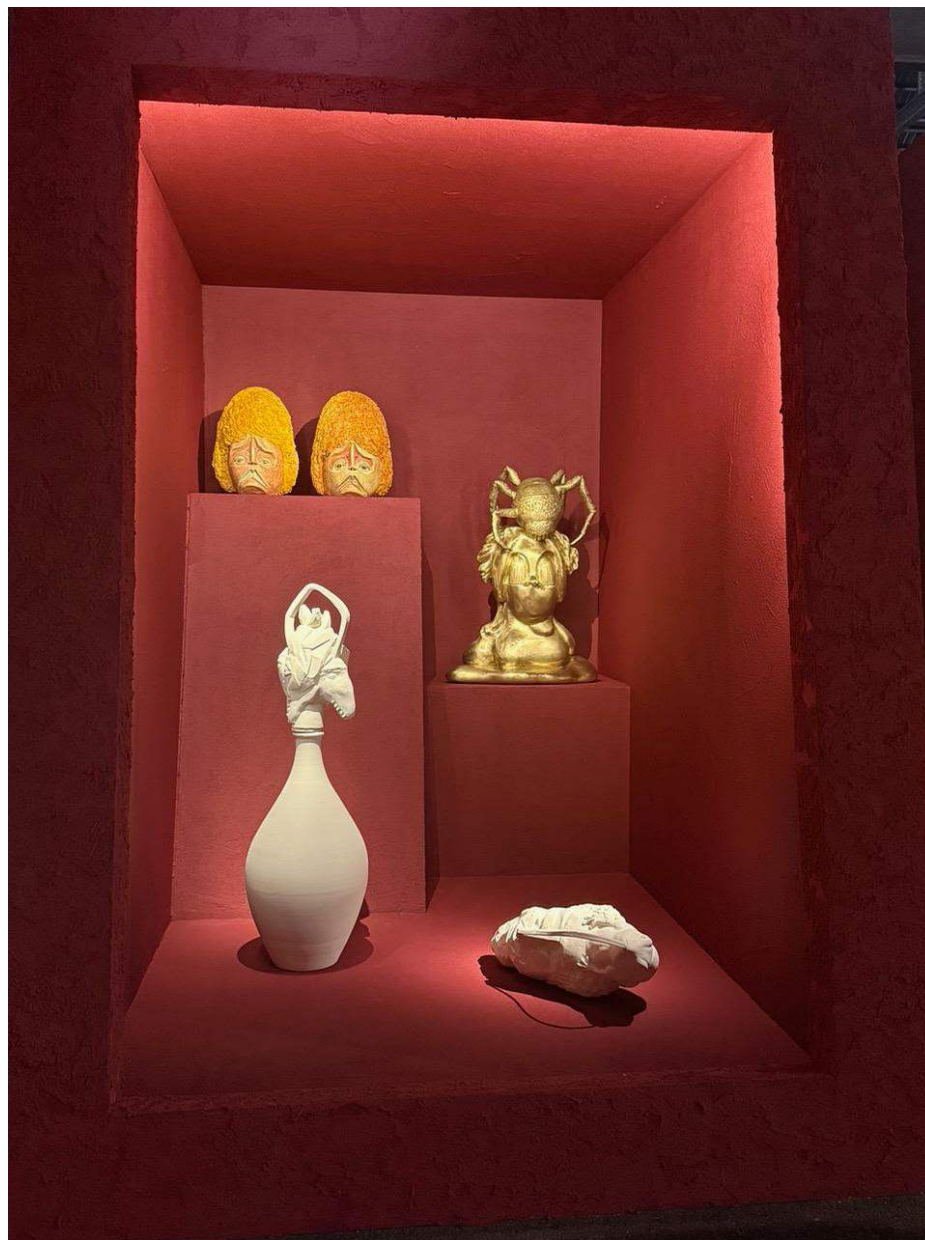
The work is closely connected to Shawky's 2023 film, *I Am Hymns of the New Temples*. Initially produced for the Pompeii Commitment Archaeological Matters program, the latter has continued to evolve following solo exhibitions at Museo di Palazzo Grimani during the 2024 Venice Biennale and LUMA Arles in 2025.

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Wael Shawky, installation view from *I Am Hymns of the New Temples* at LUMA Arles in 2025



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Wael Shawky
I Am Hymns of the New Temples, 2023-2026
Six sculptures: wood, plaster, paint, LED light
elements; objects: glass, ceramic, and metal
cultures maximum dimensions, 2 × 1.5 × 1 m

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Wael Shawky (b. 1971, Alexandria) is a leading contemporary artist from the Middle East, known for blending fact and fiction across diverse media, including drawing, painting, performance, and installation, focusing on film and video. Through lyrical visuals and extensive inquiry into history and mythology, he reinterprets Middle Eastern historical narratives, challenging fixed Western perspectives. His epic films explore artistic, religious, and transnational identities, offering a nuanced dialogue that bridges cultures rather than without privileging one perspective over another. Shawky is widely recognized for works such as the *Cabaret Crusades* trilogy (2010–2015), which uses marionettes to reenact the history of the medieval Crusades from an Arab perspective; the *Al Araba Al Madfuna* trilogy (2012–2016), which reimagines myths through performances by child actors; and *Drama 1882* (2024), showcased at the Egypt Pavilion of the 2024 Venice Biennale. In 2026, he was appointed Artistic Director of the inaugural edition of Art Basel Qatar.

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