

W E N T R U P

Art | Basel
Miami Beach

6-8 December 2024
Booth C24
Miami Beach Convention Center

ART BASEL MIAMI BEACH

6-8 DECEMBER 2024

WENTRUP is pleased to present a dialogue among four female artists: Nevin Aladağ, Phoebe Boswell, Desire Moheb-Zandi, and Anastasia Samoylova.

Despite their unique perspectives and artistic styles, these artists share a common thread: roots outside Europe—specifically in Kurdistan, Kenya, Iran, and Russia. Their journeys to Europe, the UK, and the US, prompted by political and social taboos, persecution, and other factors, have profoundly influenced their art. In works showcased at prestigious events like the Venice Biennale, Documenta, Istanbul Biennale, and Lyon Biennale, all four artists honor their origins. They convey strength derived from reflecting on their grandparents and parents, bridging their heritage with their current artistic expressions.

NEVIN ALADAĞ



In her multidisciplinary works, which include sculpture, video, performance, and sound, Nevin Aladağ explores the relationship between cultures, traditions, and geographies. She skillfully intertwines diverse cultural narratives and artistic expressions, delving into themes of identity, community, and the interaction between sound and space. In her works, the artist frequently uses music and musical instruments to consider the ways identities are made, and communities are formed.

Nevin Aladağ was born in 1972 in Van, Turkey. She lives and works in Berlin. She is a Professor of Interdisciplinary Artistic Work at the University of Fine Arts in Dresden.

Aladağ was awarded the Baden-Württemberg State Prize for Fine Arts 2025 and the Kurt Schwitters Prize 2026, accompanied by a solo exhibition at the Sprengel Museum in Hanover. Upcoming solo shows include the museum Mathildenhöhe in Darmstadt, DE.

She participated in various biennials, including documenta 14 in Kassel and Athens, the 57th Venice Biennale, the 11th Sharjah Biennial, the 11th Istanbul Biennial, and the 8th Taipei Biennial.

Notable solo exhibitions include Max Ernst Museum, Brühl, DE | SCAD Museum, Savannah, US | Lehbruck Museum, Duisburg, DE | Hayward Gallery, London, UK | SFMOMA, San Francisco, US | Mönchehaus Museum, Goslar, DE | Kestnergesellschaft, Hanover, DE | Sammlung Philara, Düsseldorf, DE | Albertinum. Staatliche Kunstsammlung Dresden, DE | Museum Villa Stuck, Munich, DE.

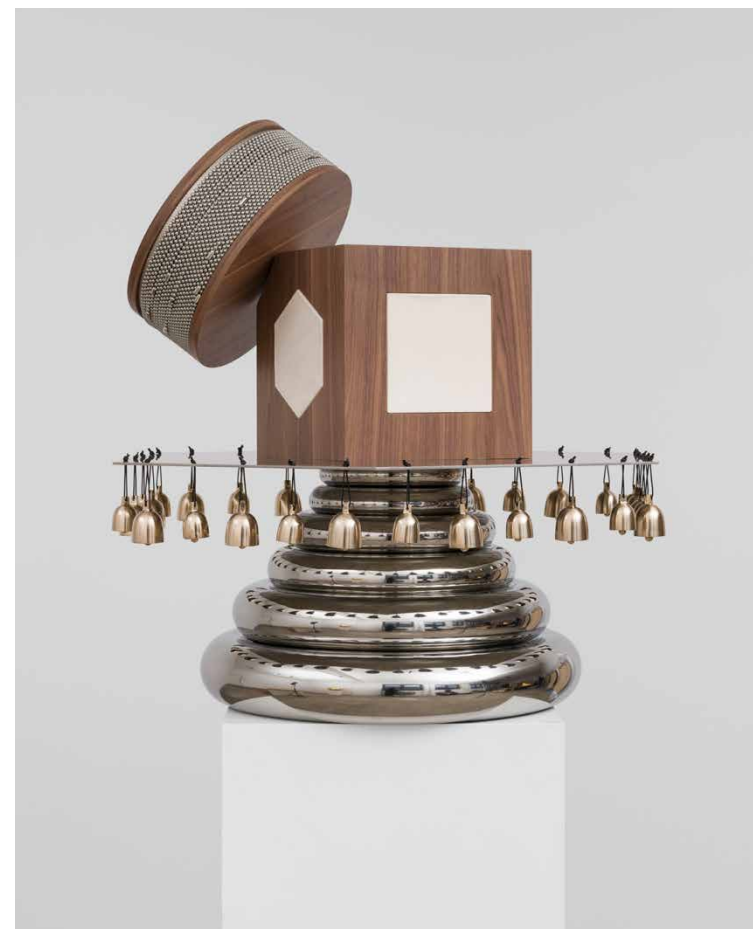
Her works are held in the collections of the Centre Pompidou, Paris, FR | Sheikha Hoor al-Qasimi, Sharjah, UE | Thyssen Bornemisza Art Contemporary, Vienna, AT | Vehbi Koc Foundation, Istanbul, TR | DeKaBank, Frankfurt, DE | European Investment Bank Art Collection, Luxembourg, LU | Harn Museum of Art, Miami, US | He Art Museum, Guangdong, CN | Istanbul Modern, Istanbul, TR | K11 Art Foundation, Hong Kong, HK | Kunsthalle Hamburg, DE | Kunsthalle Mannheim, DE | Kunsthalle Karlsruhe, DE | Kunstmuseum Stuttgart, DE | Kunstsammlung NRW, Düsseldorf, DE | Lehbruck Museum, Duisburg, DE | Lentos Kunstmuseum Linz, AT | Österreichische Galerie Belvedere, Vienna, AT | Museum Ostwall, DE | Pinakothek der Moderne, Munich, DE | Sammlung zeitgenössische Kunst des Bundes, Bonn, DE | Neue Nationalgalerie, Berlin, DE | Sammlung Philara, Düsseldorf, DE | Sammlung Wemhöner, Berlin, DE | SFMoMA, San Francisco, US | Städtische Galerie im Lenbachhaus, Munich, DE.



New Work: Nevin Aladağ, exhibition view at SFMoMA, San Francisco, 2019

At Art Basel Miami Beach, Wentrup presents two sculptures from the artist's famous **Resonator** series, developed in 2019 for Aladağ's solo exhibition at the SFMoMA. The sculptures combine musical instruments from around the world as abstract geometric forms to create new sounds and bring together elements of disparate heritage, inspiring wonder and curiosity as they engage themes of transformation and belonging.

Drawing on the legacy of assemblage—artworks pieced together from found objects—the sculptures suggest conditions of fracture, dispersal, and displacement. The sculptures combine found and fabricated instruments from different traditions but the same families—wind, string, and percussion. These pieces dismantle the sovereignty of a single resonating body and reimagine the possibilities of form through unexpected combinations. They accentuate shared traits through a simplified vocabulary of circles, squares, triangles, and other elemental shapes. A triangular steel agogo serves as the base for *Resonator Percussion*; it is topped by a cube of geometric, leather-covered drums and a skirt of bells. A string quartet—bass guitar, acoustic guitar, cello, and zither—compose *Resonator Strings*. By gathering instruments from around the globe and assembling each type with other members of its dispersed musical family, *these Resonator* works highlight a common history of sound-making objects across time and space.



Nevin Aladağ
Resonator Percussion, 2019
95 x 100 x 100 cm | 37 1/2 x 39 1/4 x 39 1/4 in
Stainless steel, plywood, leather, bronze
Edition 3/3 + 2 AP

EUR 68.000*
USD 72,000*





Performance with *Resonator Percussion* at SFMoMA in 2019



Nevin Aladağ

Resonator Strings, 2019

82 x 85 x 100 cm | 32 1/4 x 33 1/2 x 39 1/4 in

Plywood, spruce, multiplex, paint, zither strings, bass guitar strings, cello strings and mechanisms, amplification option

Edition 2/3 plus 2 AP

EUR 60,000*

USD 64,000*



The artist's latest series, ***Vibrating Images***, follows the tradition of her well-known *Resonator* series and can be understood as a continuation of these. While the earlier works had more of a sculptural character, she understands the new pieces as paintings in which musical instruments from various genres are brought together.

But it would be easy to read Nevin Aladağ's *Vibrating Images* as a painting after the end of every form of medium specificity. These works—basically wall objects—primarily stage the external markings that invoke painting as a media form. Whether in large, medium, or small format, they all come in a shadow gap frame that underlines the works' pictorial quality; the strong but consistently flat-even paint application and its mostly organic and wave-like, can also be understood as the result of subjective decisions, just as they cross out the subjective in the sense of an immediate expression with rigor and sobriety. Finally, these wall objects reminiscent of paintings come with embedded percussion instruments, screwed-on mouthpieces, dangling bells, or sound holes strung with strings that reveal their second nature as resonating bodies—and thus as literally hollow vessels, which can be set in motion in this or that specific way. So, when these empty forms, these hollow bodies, begin to “vibrate” both literally and figuratively, the painting clearly resonates within.



Nevin Aladağ

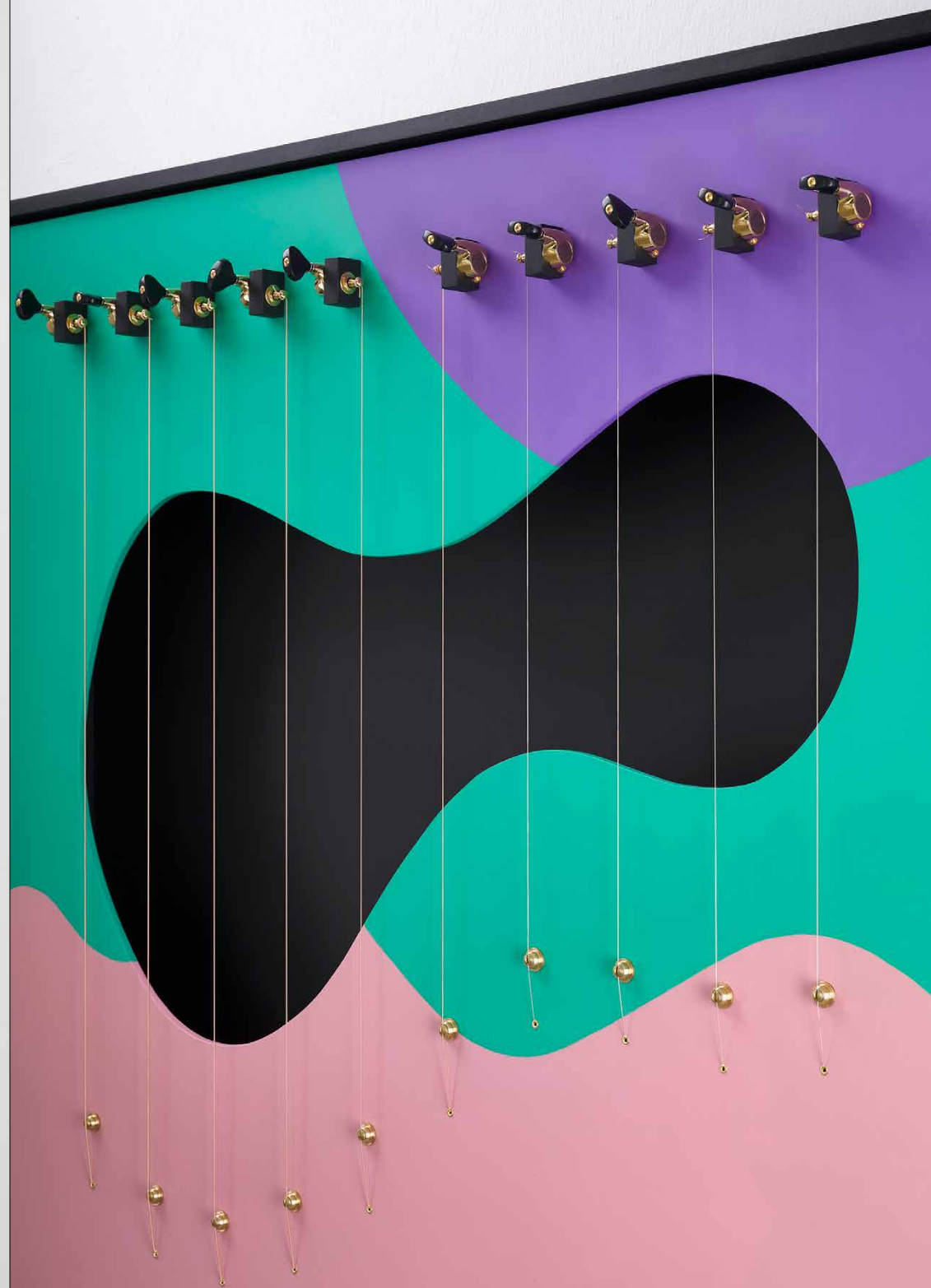
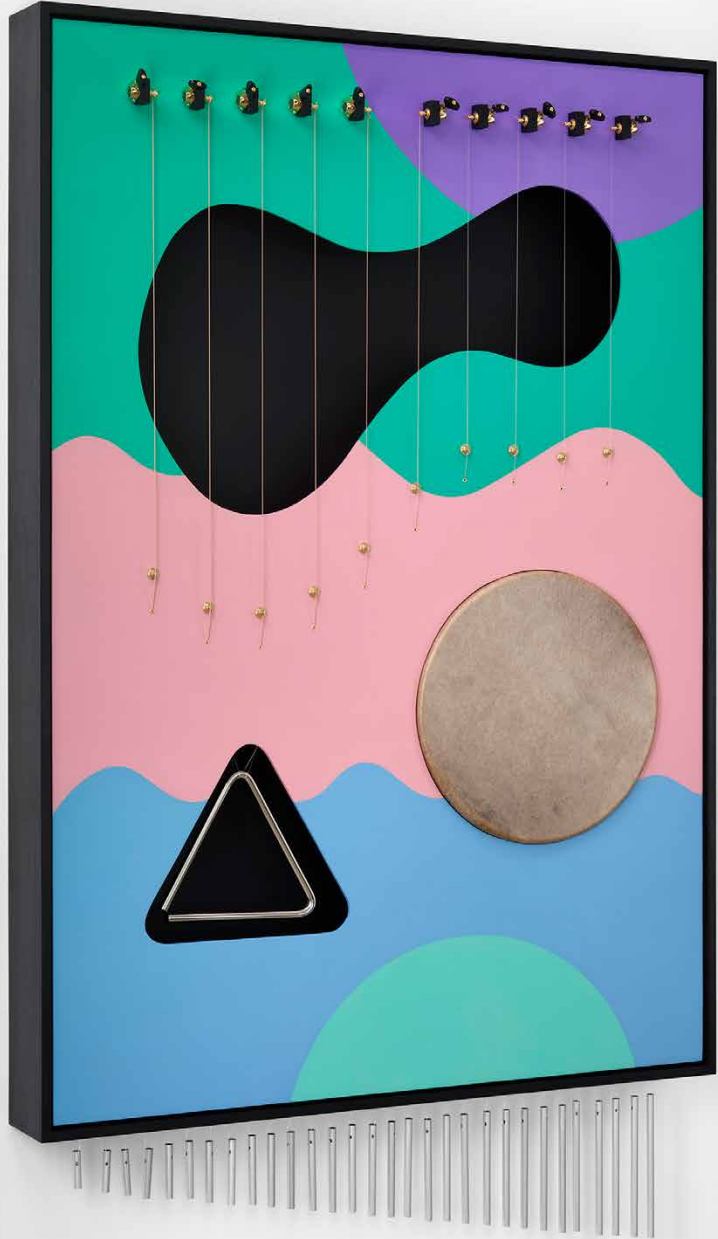
Vibrating Images, pastel waves, 2024

155 x 94 x 16 cm | 61 x 37 x 6 1/4 in

Acrylic paint on wood, guitar, drums, triangle and chimes

EUR 47.000*

USD 50,000*







Nevin Aladağ

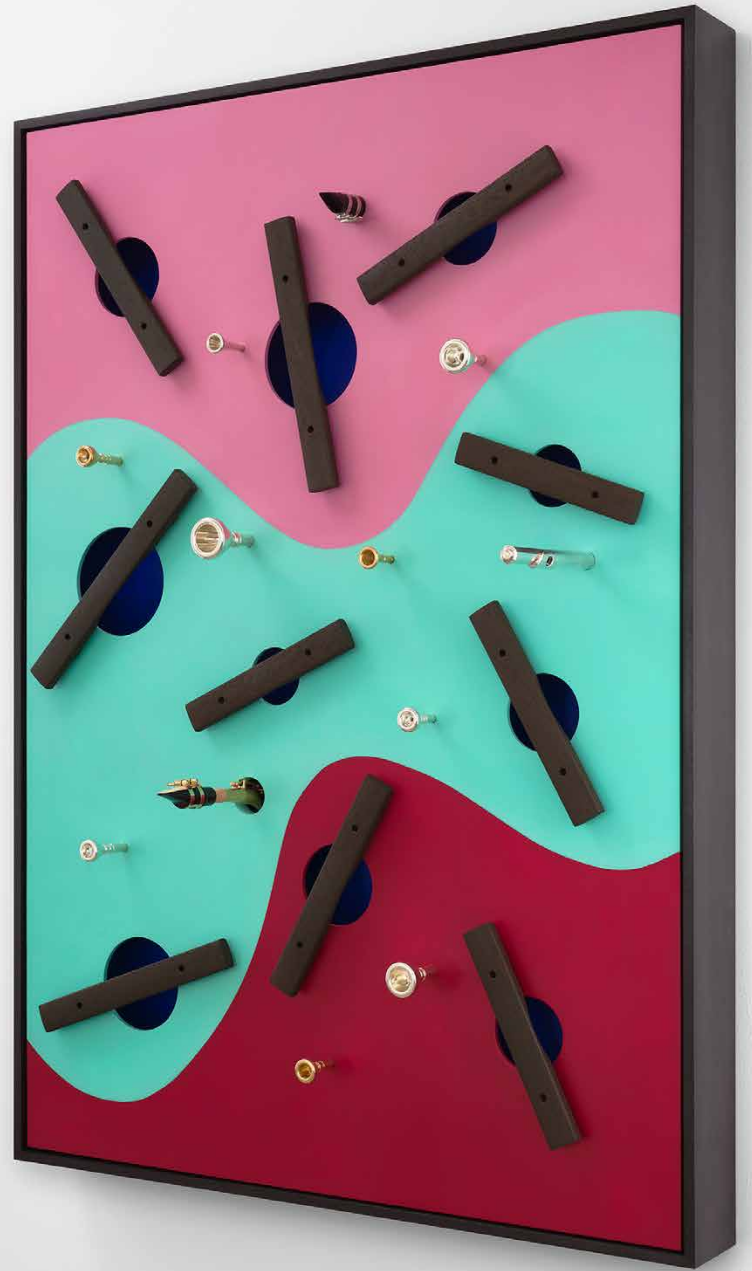
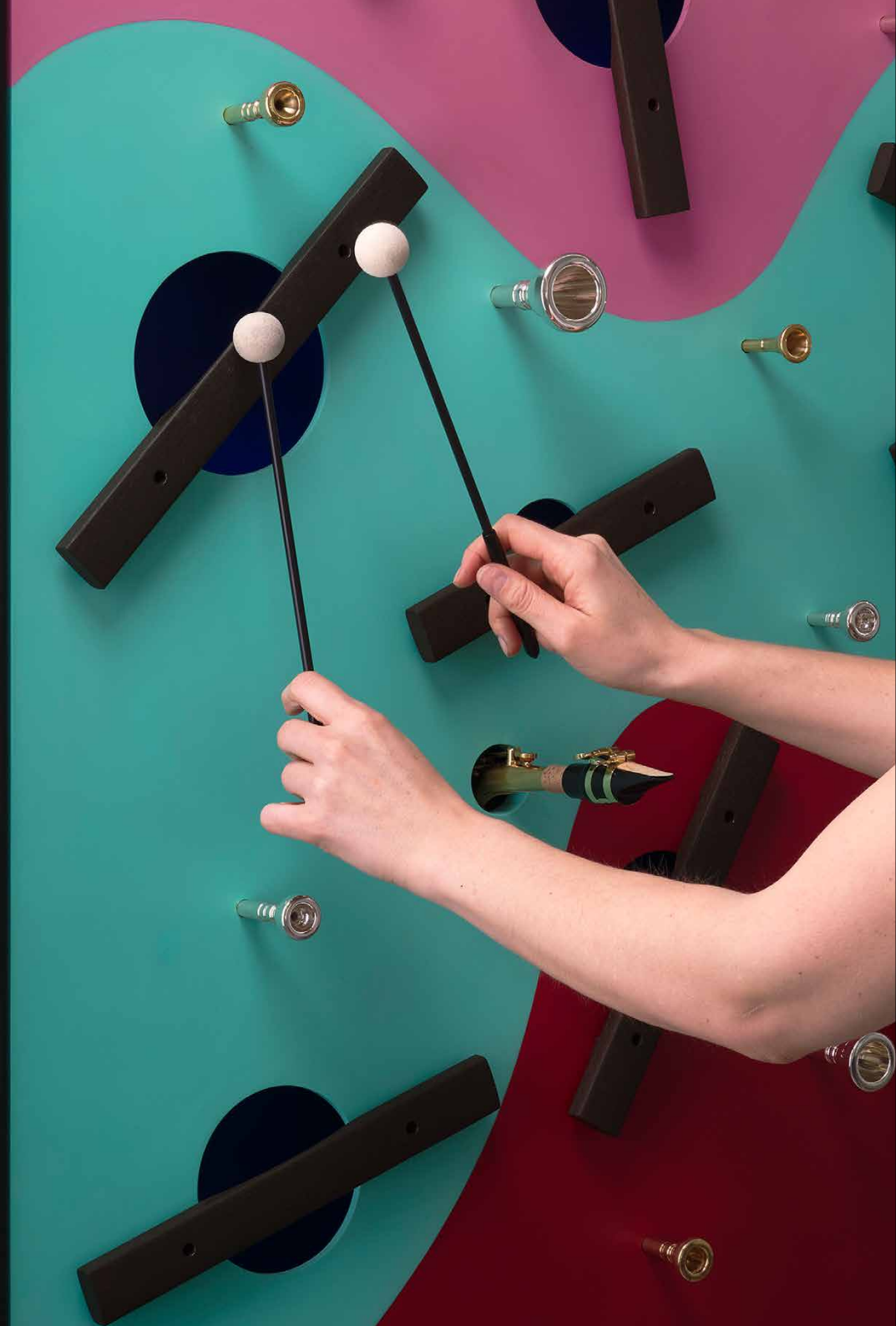
Vibrating Images, windy rhythm, 2024

134 x 94 x 30 cm | 52 3/4 x 37 x 11 3/4 in

Acrylic paint on wood, xylophone, and mouthpieces of different wind instruments

EUR 47.000*

USD 50,000*



Aladağ's *Vibrating Images* and *Resonator* works are always artwork and sound generator, simultaneously sculpture and instrument in one.

The sculptures and wall objects explore the contradictions and the fluidity between marking a place and being on the move. The physical phenomenon of sound does not adhere to borders; it travels, bounces, and echoes through space and material.

Music is among the most mobile forms of culture, as melodies and songs are carried across borders with bodies and through broadcast or recordings. Thus, Aladağ literalizes the mingling of music practices and traditions by creating structures that bring together instruments from various backgrounds. The idea of belonging takes root through the recuperation of disparate parts into unified material objects and through filling, even exceeding, a space with sound.

(Excerpt from a text by Rachel Jans, former curator of SFMOMA)



Performance with *Vibrating Images* at Wentrup, Berlin, 2024

PHOEBE BOSWELL



Phoebe Boswell is interested in the liminal space between our collective histories and imagined futures; how we see ourselves and each other, and, consequently, how we free ourselves, or imagine freedom. Her figurative and interdisciplinary practice adopts an errant, diasporic framework, moving intuitively across media from drawing and painting to film, video, sound, and writing, to create immersive installations which affect and are affected by the environments they occupy, by time, gestalt, the layering of sound, the serendipity of loops, and the presence of the audience. Often inviting the participation of volunteers to create a nuanced collective voice in the making process, Boswell's work investigates themes including protest, reclamation, grief, intimacy, migration, the body, and its world-making. Her recent work considers the dichotomy of bodies of water as both repositories of painful historical experiences and sites of renewal and hope.

At Art Basel Miami Beach, Boswell presents a series of new paintings and pastels on paper works of intimate, interlocking figures suspended underwater. Through a Black diasporic lens, this body of work critically engages water as a site of trust, recovery, liberation, rebirth, and a locus of trauma and violence, thus revealing within it the radical promise of something else.

Phoebe Boswell was born in 1982 in Nairobi. She studied at the Slade School of Fine Art and the Central Saint Martins College of Art and Design in London, where she currently lives and works.

Her drawings, installations and video works have been exhibited internationally in venues like Gagosian, London, UK | Kunstmuseum Wolfsburg, DE | Prospect 5, New Orleans, US | Drawing Biennial, London, UK | Whitechapel Gallery, London, UK | Somerset House, London, UK | British Film Institute, London, UK | Sundance, London | Constitution Hill, Johannesburg | Pinchuk Centre, Kiev | The Fine Art Society, London | Biennale of the Moving Image, Centre d'Art Contemporain, Geneva, CH | Xi'An Academy of Fine Arts, China | Gothenburg Biennale | Royal Festival Hall, London.

Her works are held in the collections of the BFI National Archive, London, UK | Los Angeles County Museum of Art (LACMA), US | RISD Rhode Island School of Design, Providence, US | The British Museum, London, UK | The Studio Museum, New York, US | UK Government Art Collection, London, UK.

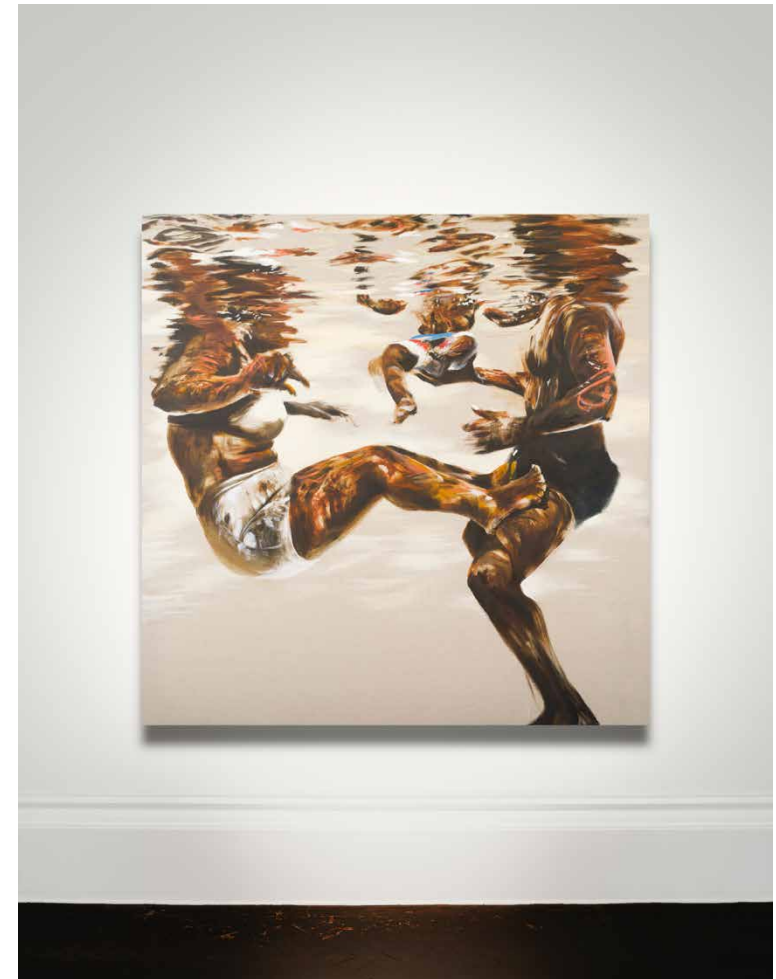
She has been awarded the Lumière Award of the Royal Photographic Society (2021) | Paul Hamlyn Foundation Award for Artists (2020) | Bridget Riley Fellowship, British School at Rome (2019) | Ford Foundation Fellowship (2017) | Future Generation Art Prize, Kiev (2017).



Phoebe Boswell, *Dwelling*, 2022, installation view at the Lyon Biennale, 2022.

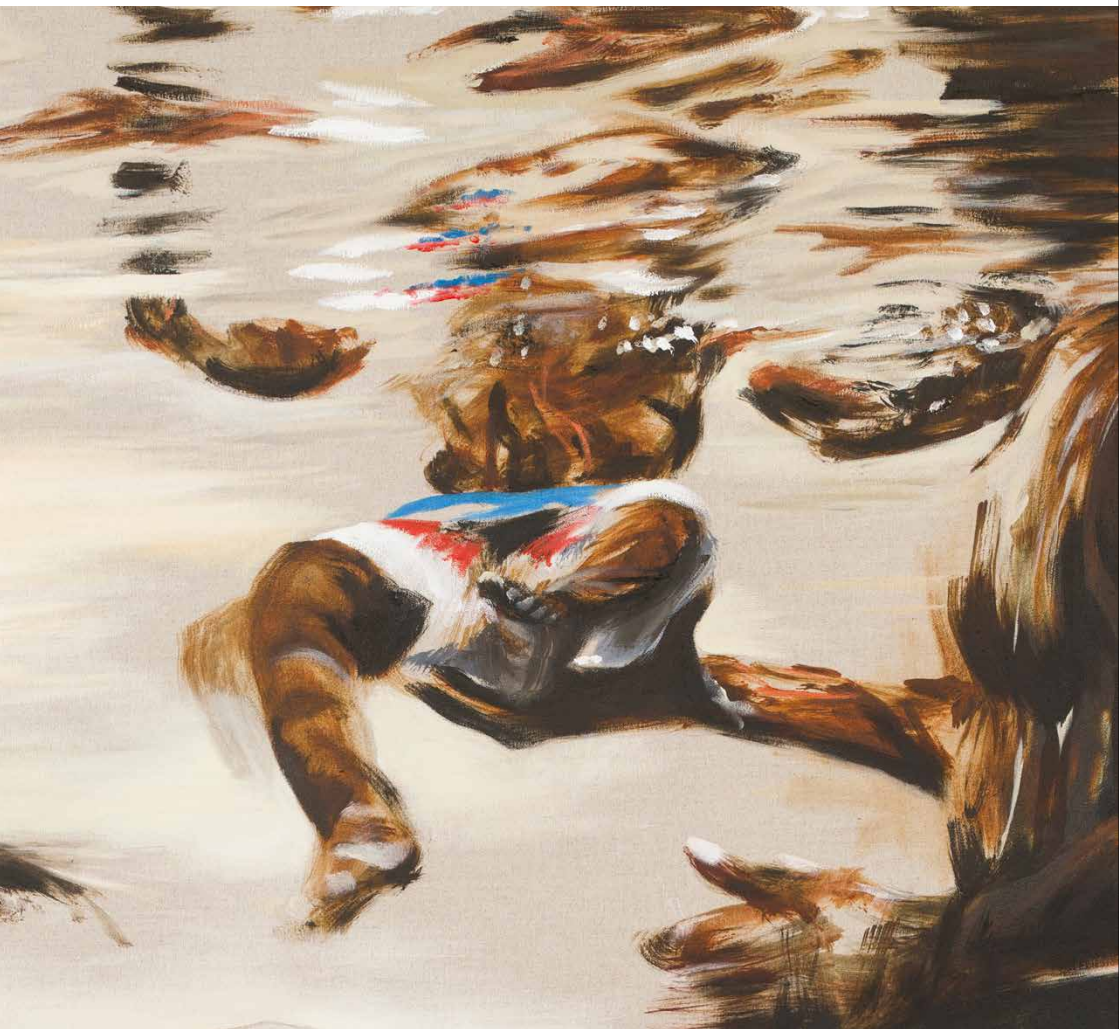
Upon learning that 95% of Black British adults do not swim, Boswell rented an underwater studio and invited people to bring their loved ones and help each other feel safe in the water. What ensued was a spontaneous choreography of fear, apprehension, courage, nurture, and support as each couple – from parents with their children to siblings to lovers – worked together to reclaim the water. In response, Boswell, in her own act of reclamation, chose to return to oil paint after years of stepping away from it. She remarks that: **“Painting in oils is a liberatory practice. Paint demands you to surrender to its whim and allow it to do as it wishes, which creates a freedom of mark-making that moves you somehow towards abstraction.”**

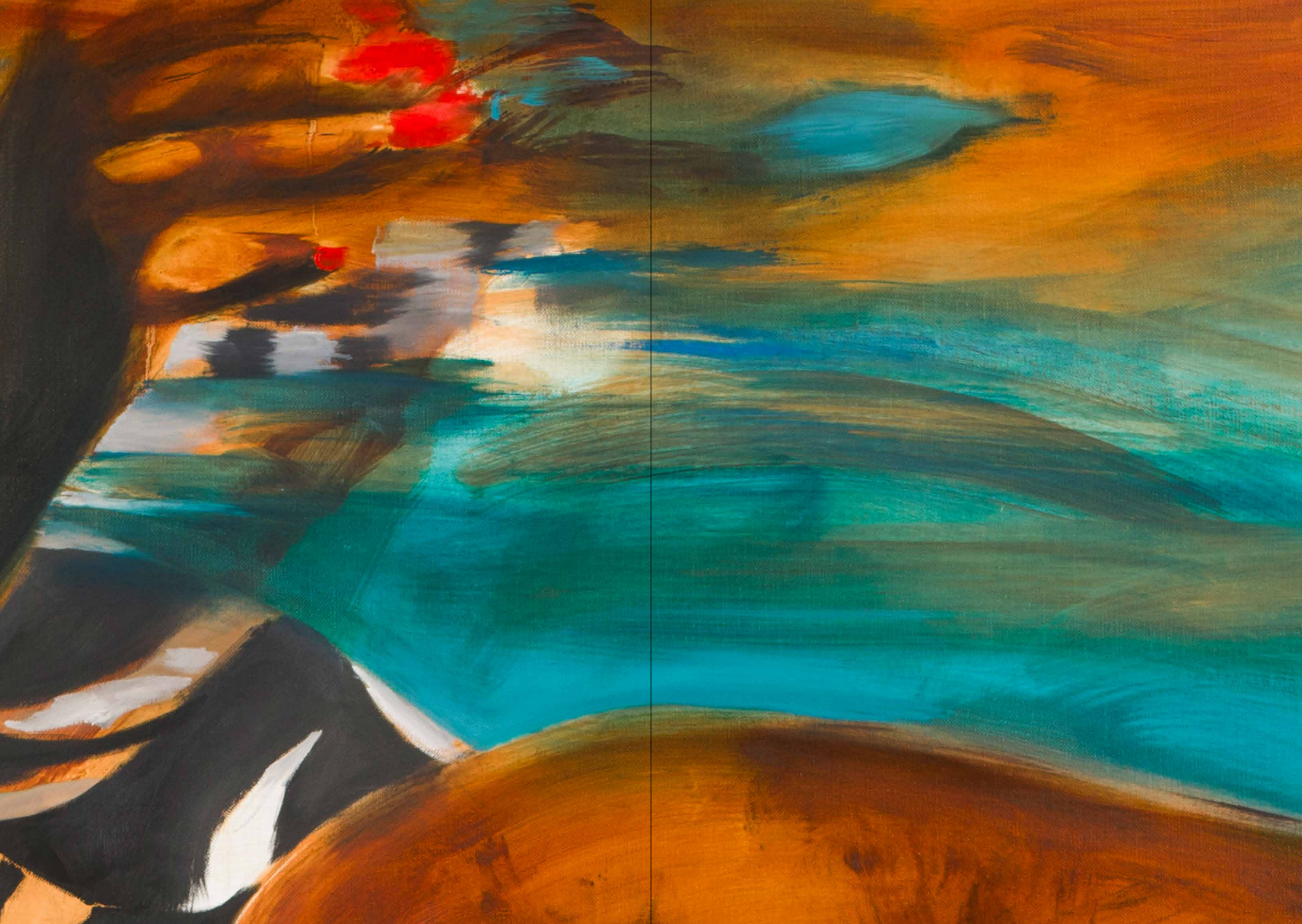
Water need not be representationally defined. Light, shadow, and the playful ripples formed by movement become patterns of brushstrokes on the canvas, and the artist frees herself from the constraints of figuration. The works do, of course, sit unequivocally within the rich lineage of British figurative painting; the tender compositions of Michael Andrews, the intimacy of Claudette Johnson's portraits, the fleshy forms of Jenny Saville's subjects, Paula Rego's raw, representational pastels, and the rigorous, poetic inquiry of Lubaina Himid. Boswell's figures float weightlessly on the canvas. The sense of both weightlessness and grasping that Boswell ignites is at once palpable and effortless; these paintings navigate the tension between the sense of freedom, safety, fear, and chaos that water can summon.

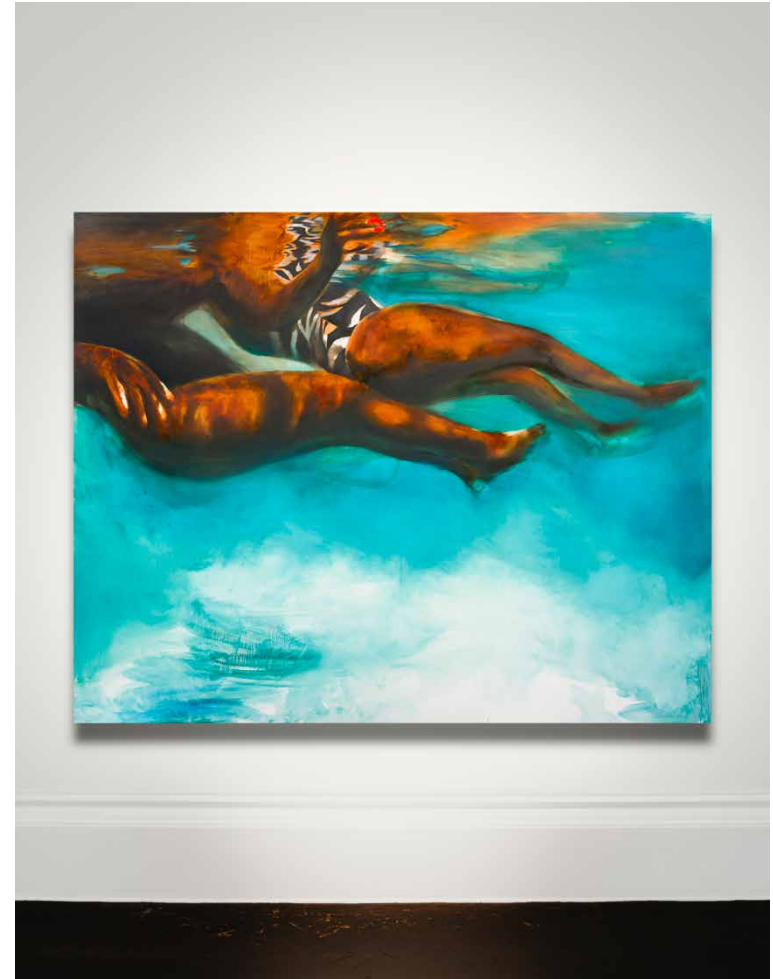
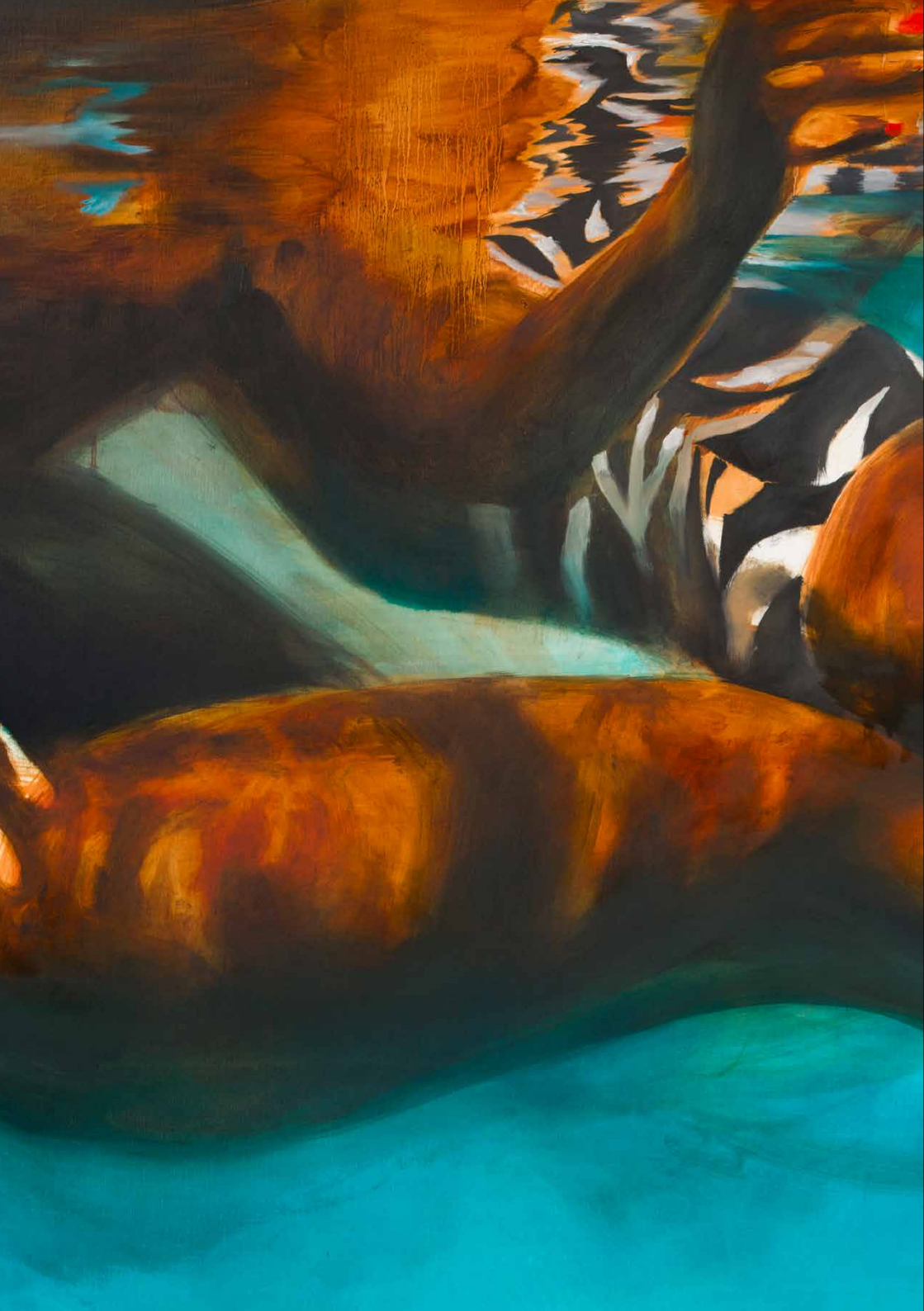


Phoebe Boswell
To know love, 2024
160 x 160 cm | 63 x 63 in
Oil on canvas

USD 100,000*

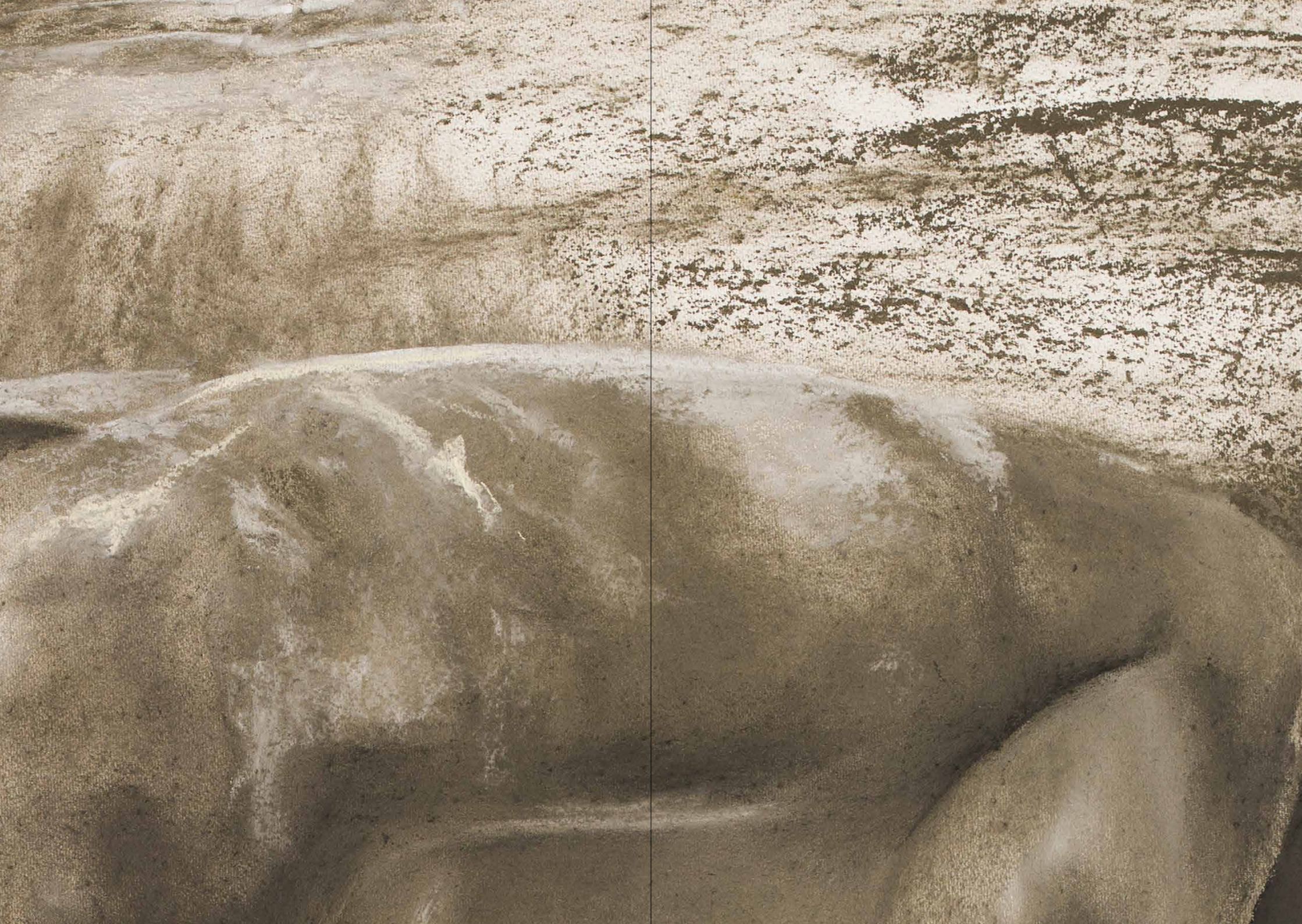






Phoebe Boswell
Symbiosis (The Cosmological We), 2024
160 x 200 cm | 63 x 78 3/4 in
Oil on canvas

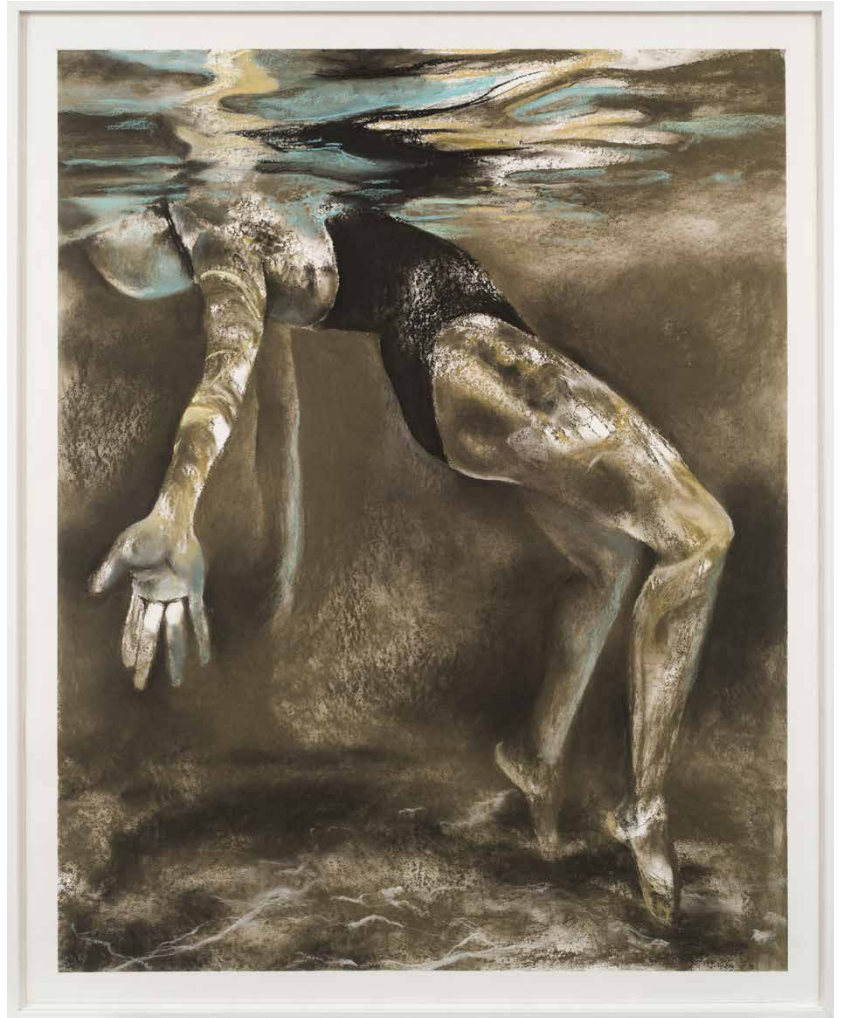
USD 100,000*





Phoebe Boswell
Remember (The Releasing), 2024
153 x 123 cm | 60 1/4 x 48 1/2 in
Pastel on paper (framed)

USD 48,000*



Phoebe Boswell
Remember (The Becoming), 2024
153 x 123 cm | 60 1/4 x 48 1/2 in
Pastel on paper (framed)

USD 48,000*



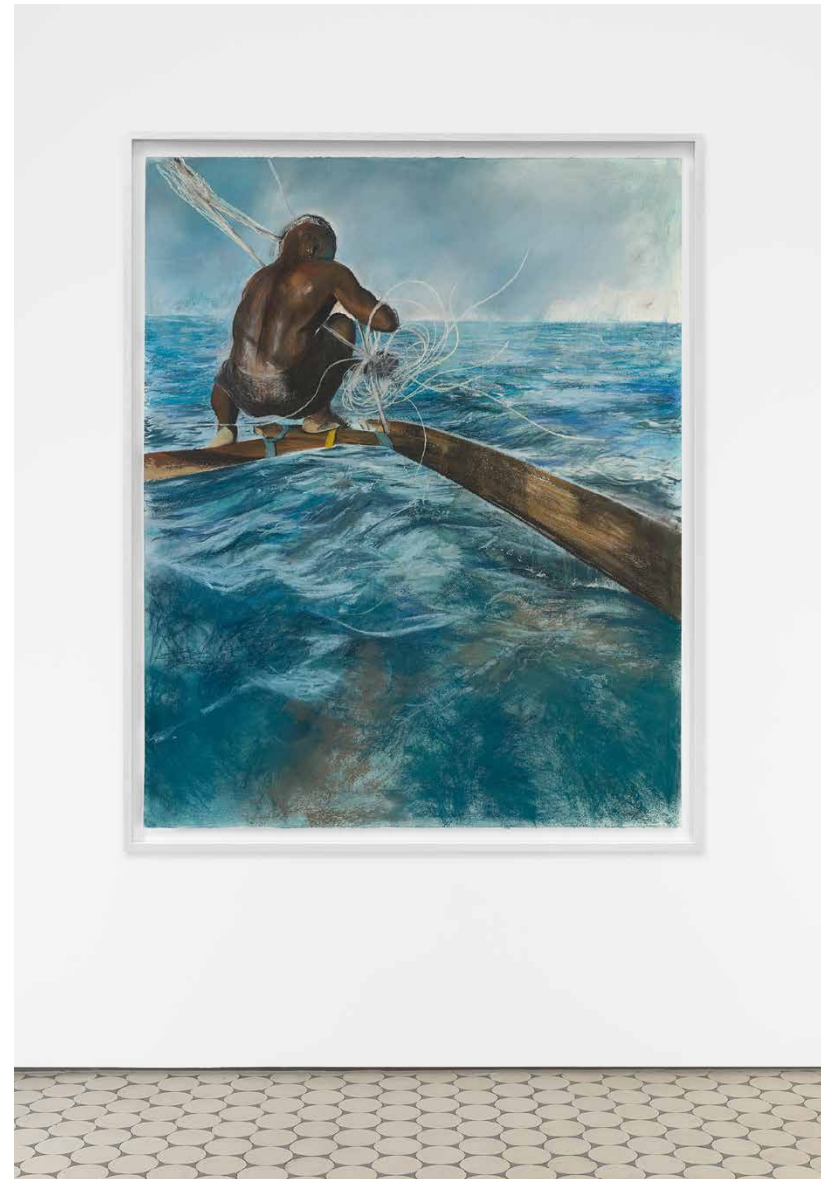
Phoebe Boswell
Remember (The Falling), 2024
153 x 123 cm | 60 1/4 x 48 1/2 in
Pastel on paper (framed)

USD 48,000*





Phoebe Boswell - *Liminal Beach*, exhibition view at Wentrup, Berlin, 2023



Phoebe Boswell
Ocean, 2022
153 x 123 cm | 60 1/4 x 48 1/2 in
Pastel on paper (framed)

USD 48,000*

The *Sentients* drawings are part of Boswell's ongoing exploration of Black liberation and its paradoxes. "Gathering found imagery of people mid-song, mid-prayer, and mid-protest, the drawings become a dichotomous site containing the trauma of our collective history, the joy and exaltation of a hopeful future, and the present where we acknowledge, in protest, that there is still so much to do. A choir, but are we singing, or are we screaming? The pencil on black paper creates a sense of visibility and invisibility, where light and angling affects the audience's view of the drawn face. These six drawings are part of a wider series of ongoing works." (Phoebe Boswell)





Phoebe Boswell
Sentients I, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell
Sentients II, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell
Sentients III, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell
Sentients IV, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell
Sentients V, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell
Sentients VI, 2024
30 x 30 cm | 11 3/4 x 11 3/4 in
Pencil on paper (framed)

USD 10,000*



Phoebe Boswell - *The Black Horizon (Do We Muse on The Sky or Remember The Sea)*, 2021/22,
Site-specific Installation, Contemporary Art Center, New Orleans, 2021

DESIRE MOHEB-ZANDI



In her large-format, sculptural tapestries, the Desire Moheb-Zandi combines her personal history and cultural identity. Drawing on memories of her childhood in Turkey, where her grandmother taught her to weave, the artist interweaves traditional techniques with modern motifs and media. She transforms themes and forms as part of a long-standing tradition, handed down from generation to generation, into her own language – into "New Traditions". Moheb-Zandi draws on the diversity of her cultural roots, her travels, and the people she has met along the way.

In the same way, the artist observes and collects various materials that she is surrounded by and that are available today: re-cycled cut-up bras, neon threads, wool, PVC, rubber tubes, or glittering upcycled yarn from an Italian textile factory. She intuitively assembles these materials into a palette that reflects her formal and chromatic explorations. And here too, by choosing "her thread", she creates new traditions that lift the art of weaving to a new level.

When constructing the wall pieces, the artist is guided by her intuition and works without preparatory sketches. The thread and the rhythm of the loom dictate the composition and thus become the score. It is a mutual interplay that can best be compared with the relationship between a conductor and the orchestra. Moheb-Zandi synchronizes the various materials, just as a conductor organizes the orchestra. The result is a melody, a textile score.

The tapestries are complemented by the so-called *soft sculptures*. Often in the shape of drops, sometimes placed horizontally, sometimes vertically on the works, their shimmering surface is reminiscent of the glittering sunbeams dancing on the sea. They make us think of the wave movements of the sea, carrying us into a dreamlike sphere. At the same time, they form a poetic cocoon that contains the artist's thoughts. Notes and poems that she wrote on small pieces of paper during or after the completion of the work and then sewed into the soft sculpture. The textile score put into words and given to her on her journey.

Desire Moheb-Zandi (*1990 in Berlin) lives and works in Paris. She's the granddaughter of Uzbeks, and grew up in Turkey, the birth country of part of her family (the other being Iranian). She studied at the BBA Koc University in Istanbul and then moved to New York to study at Parsons School of Design.

Selected solo exhibitions include: "A Way to stay' at Fold Gallery, London"; "Fields of Reflections", superzoom, Paris; "Landscapes" at The Newsstand Project, Los Angeles.

Selected group exhibitions include: "Coexistence", Istanbul Atatürk Cultural Centre, Istanbul; "The Sowers", Fondation Thalie, Brussels; "The First Meal", Poush Manifesto, Paris.

The artist has been featured in numerous publications, including Architectural Digest, Artnet, Artspeak, Juxtapoz, and the New York Times.

In 2022, she realized a major commission for Chanel Métiers D'Art, as well as for Diane von Furstenberg in 2017.

In 2024 she received the Prix Art Éco Conception from Art of Change x Palais de Tokyo.



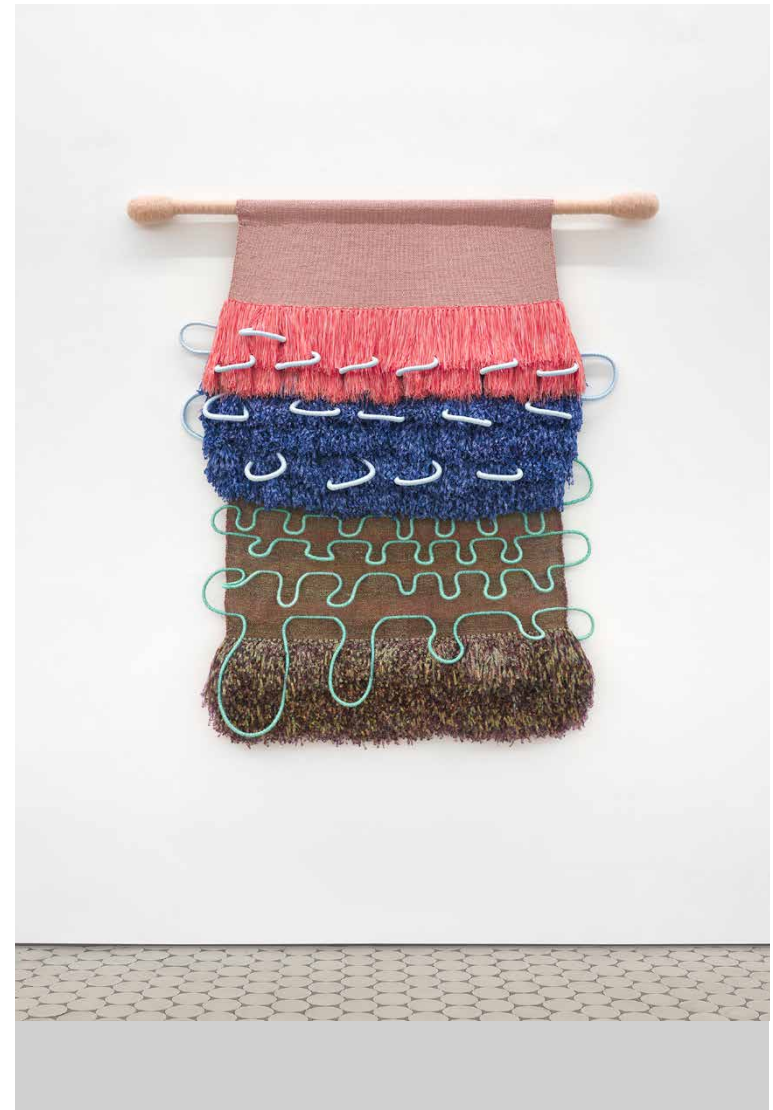
Desire Moheb-Zandi – *New Traditions*, exhibition view at Wentrup II, Berlin, 2024





Desire Moheb-Zandi
Mediterranean melodies. Faraway nearer. Always going from past to future, 2024
248 x 150 x 20 cm | 97 3/4 x 59 x 7 3/4 in
Linen, lurex, rope, cord, cotton, filling, nylon, fabric, wood, wool, thread

EUR 17.000*
USD 18,000*



Desire Moheb-Zandi

Sun shines in, you have awoken. The truth is out, the lies are old, 2024

155 x 155 x 6 cm | 61 x 61 x 2 1/4 in

Linen, lurex, rope, cord, filling, nylon, wood, wool, velvet, synthetic threads

EUR 15.000*

USD 16,000*



In charge of the history of textile art, long confined to customary and feminine vernacular practice, the thread is also the symbol of the transmission of a thousand-year-old know-how. **Like Anni Albers before her, Desire Moheb-Zandi has "succeeded in the historic marriage of the artist's intuitive sculptural aptitude and the traditional arts of weaving."**

Indeed, she takes up all this symbolism of the fabric, while embarking on a free and inventive path to go beyond the frontiers of traditional weaving by using and exploring new materials and techniques of her own. The artist goes beyond the binary character of her loom to transcend the binarity of the world. She shatters the boundaries between masculine and feminine, between natural and industrial, between ancient and contemporary, and between strength and serenity.



Desire Moheb-Zandi, *A Fantasy Adventure*, installation view at Chanel Métiers D'Art, 2022





Studio visit with Desire Moheb-Zandi



<https://www.youtube.com/watch?v=5XL8kHMdUcl>

ANASTASIA SAMOYLOVA



Anastasia Samoylova is an American artist who moves between observational photography and studio practice. Her work explores notions of environmentalism, consumerism, and the picturesque. Her photographic observations of everyday life are reminiscent of the legendary works of American photographers such as Berenice Abbott, Robert Frank, and Walker Evans, who also visually explored the USA during road trips in their days. As a photo artist of the present, she breathes new life into the typically American genre of road trip photography and imposes a female perspective on the genres predominantly male view of America.

In her series *Floridas*, Samoylova takes us on a photographic road trip and shows the Sunshine State of Florida as a shimmering fantasy and subtropical dystopia, marked as much by its deep political divisions as by the effects of the climate crisis. She explores the sociocultural identity of the famous swing state and shows how Florida is a symbol of the polarized politics of the United States and its complex past. Her images show urban centers with their deceptive advertising and luxurious real estate as well as deserted areas and wild nature. She portrays the people she meets along the way, all of whom, despite their differences, call Florida home.

The *FloodZone* series is Anastasia Samoylova's photographic account of life on the climatic knife-edge of the southern United States. Sea levels are rising, and hurricanes threaten, but this is not a visualization of disaster or catastrophe. These beautifully subtle and often unsettling images capture the mood of waiting, of knowing the climate is changing, of living with it. The color palette is tropical: lush greens, azure blues, and pastel pinks. But the mood is pensive and melancholy. As new luxury high-rises soar, their foundations are in the water. Crumbling walls carry images of tourist paradise. In the heat and humidity nature threatens to return the place to tangled wilderness. Manatees appear in odd places, sensitive to environmental change. Liquid permeates Samoylova's urban scenes and unexpected views: waves, ripples, puddles, pools, splashes, and spray. Water is everywhere and water is the problem. Mixing lyric documentary, gently staged photos, and epic aerial vistas, *FloodZone* crosses boundaries to express the deep contradictions of the place.

Anastasia Samoylova (*1984, Russia) lives and works in Miami.

Currently, the Metropolitan Museum of Art presents the exhibition *Floridas: Anastasia Samoylova and Walker Evans*. Further, her solo exhibition *Adaption* is on view at Saatchi Gallery in London. In 2025, the Norton Museum in Palm Beach will present Samoylova's solo show *Atlantic Coast*.

Recent solo exhibitions include Centro Oscar Niemeyer, Aviles, ES | Amerika Haus, Munich, DE | PHAKT Centre Culturel, Colombier, Rennes, FR | C/O Berlin, DE | Fundación Mapfre, Barcelona and Madrid, ES | Eastman Museum, Rochester, US | Chrysler Museum of Art, Norfolk, US | The Photographer's Gallery, London, UK | Kunst Haus Wien, AT.

In 2022, Samoylova was shortlisted for the Deutsche Börse Photography Foundation Prize.

Her works are held in the collections of the Art Collection Deutsche Börse, Frankfurt, DE | Eastman Museum, Rochester, US | Fundación MAPFRE, ES | JPMorgan Chase Art Collection | Perez Art Museum Miami | Metropolitan Museum of Art, New York, US | Multimedia Art Museum, Moscow, RU | Musée des Beaux-Arts, Le Locle, CH | Museum of Contemporary Photography, Chicago, US | The High Museum of Art, Atlanta, US | USF Contemporary Art Museum, Tampa, US.



Floridas: Anastasia Samoylova and Walker Evans, exhibition view Metropolitan Museum of Art, New York, 2024



ANASTASIA SAMOYLOVA
UNTITLED (2019)
OIL ON CANVAS
18 x 24 INCHES



WALKER EVANS
UNTITLED (1960)
CHROMOGEN PRINT
10 x 12 INCHES



WALKER EVANS
UNTITLED (1960)
CHROMOGEN PRINT
10 x 12 INCHES

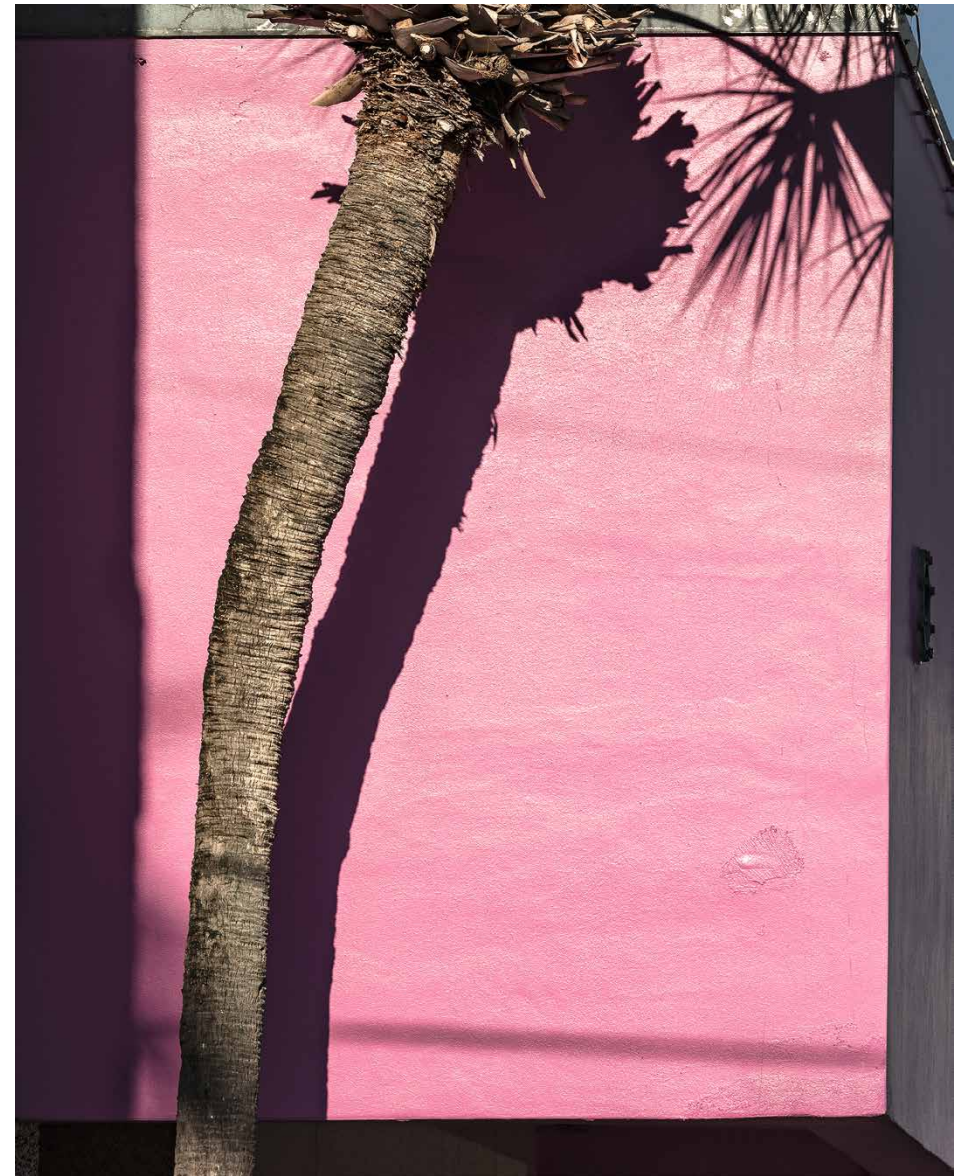


Anastasia Samoylova
Empty Lots, Mexico Beach (from the Florida series), 2021
101.6 x 127 cm | 40 x 50 in
Archival pigment print, mounted, framed
(#3/5)

USD 16,000*

In Florida, you'll find an ever-present Florida-pink, a sugary shade of rose that colors houses, fences, and sidewalks. Miami Beach's Art Deco pastels, for example, were meant to soften the city's criminal reputation into one of beauty; Florida-pink is often named the color of artifice. But it's also found elsewhere: on the facades of homes in the Caribbean, the birthplace of so many Floridians, in renderings of a beating heart, in depictions of love itself. The artist Maren Hassinger once described pink as a color "with the power to compete with the green of nature." Pink is steadfast. If the state sinks and the mangroves overtake what's left of it, the rubble will compete with the green-painted the color of flamingos and just as alive.

(Excerpt from a text of Monica Uszerowicz, writer and editor based in Miami)



Anastasia Samoylova
Miami Pink (from the FloodZone series), 2019
100 x 80 cm | 39 1/4 x 31 1/2 in
Archival pigment print, mounted, framed
Edition of 5 (AP 1/2)

USD 21,000*

In the latest episode of 'Meet the artists,' Samoylova delves into her approach to photography, describing her images as 'meant for slower visual consumption.' As she walks through the streets of Miami Beach, she explains how her work offers a visual narrative of Florida and Miami, capturing both their beauty and their fragility in the face of climate change and complex politics.



Art Basel Stories: Meet the Artist – Anastasia Samoylova



<https://www.artbasel.com/stories/meet-the-artists-anastasia-samoylova>



Anastasia Samoylova - Floridas, exhibition view C/O Berlin, 2022



ABOUT THE GALLERY

WENTRUP was founded in 2004 in Berlin. Its portfolio comprises a diverse group of artists with a global background.

Since 2019, the gallery spaces have been located in a listed brick building typical of the New Objectivity movement of the 1920s. A year later, WENTRUP II opened as a second gallery space in Charlottenburg.

From 2021 to 2023, WENTRUP AM FEENTEICH presented exhibitions and discursive events in an Art Nouveau villa in Hamburg, deliberately distinguishing itself from a conventional white cube context.

In spring 2024, WENTRUP VENEZIA opened as the first international branch of WENTRUP in Venice, Italy, marking a new phase in its growth. The gallery, housed in the historic Palazzo Loredan Grifalconi, boasts a garden and jetty, enhancing its unique exhibition atmosphere.

*All prices excl. VAT

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Miami Beach Convention Center
1901 Convention Center Drive
Miami Beach, FL 33139

VIP Preview (by invitation only)

Wednesday, 4 December 2024, 11am to 7pm, First Choice VIP guests

Wednesday, 4 December 2024, 4pm to 7pm, Preview VIP guests

Thursday, 5 December 2024, 11am to 7pm, First Choice and Preview VIP guests

Thursday, 5 December 2024, 4pm to 7pm, Vernissage VIP guests

Public Days

Friday, 6 December 2024, 11am–6pm

Saturday, 7 December 2024, 11am–6pm

Sunday, 8 December 2024, 11am–6pm

W E N T R U P