

# Untitled

## Miami Beach

### Art

**GROUP SHOW**

**3-7 Dec 2025**

**Booth B-39**

Shinya Azuma  
Sebastián Hidalgo  
Robert Janitz  
Hal Matsuda  
Takuya Otsuki  
Scott Reeder  
Maria Svarbova  
Mark Whalen  
Mio Yamato



**COHJU**

SAENGER Galería, in collaboration with COHJU, is pleased to present for the upcoming edition of UNTITLED Miami a group exhibition featuring Shinya Azuma, Sebastián Hidalgo, Robert Janitz, Hal Matsuda, Takuya Otsuki, Scott Reeder, Maria Svarbova, Mark Whalen, and Mio Yamato, in an international, dynamic, and playful presentation.

Through distinct visual languages and conceptual frameworks, materiality, and context, each artist offers an internalized interpretation of reality, seeking to adapt to the environment in which the works are presented: Miami. From dogs working remotely on the beach to shells hidden beneath marble dust; from the back of a stranger's head to blue patterns that may evoke ocean waves, weird fishes, or swimmers poised to dive into a pool.

Our booth proposal aims to offer visitors a conversation between artists from the Americas and Europe, and among young Japanese artists—creating a unique experience where the echoes of different voices coexist in harmony.

These presentations reflect the core mission of both SAENGER Galería and COHJU: to promote cross-cultural collaboration and celebrate diverse artistic traditions. Collectively, these artists construct a richly layered dialogue that interrogates both the self and society, drawing on humor, mysticism, and subtle critique to reimagine how we inhabit and interpret the world around us.



**Shinya Azuma (Osaka, 1994)**

**Lives and works in Kyoto, Japan**

“I often draw humans. We say humans, but there are many people. I portray drunken locals, clergy, or sometimes myself. Each person has something contradictory, such as sacred/vulgar, or beautiful/ugly, but they are equivalent inside a painting – all beings depicted by material paint”.

Shinya Azuma

Azuma graduated from the Faculty of Art and Design from Kyoto University in 2020. He has presented six individual exhibitions: YOROSHIKU (Galerie Marguo, Paris, France, 2024), Anonymous collection (Zero Base Jingumae, Tokyo, 2023), Shame: Inevitable Man (COHJU Contemporary Art, Kyoto, 2022), Throw a knuckleball from the jungle (EUKARYOTE, Tokyo, 2021), Joint technique (Seibu Shibuya Art Gallery, Tokyo, 2020) y Human. Human? Human! (COHJU Contemporary Art, Kyoto, 2020). He has also participated in various collective exhibitions, including: The Echoes of East Kyoto (WHAT CAFE, Tokyo, 2024), MtK satellite Vol.2 (MtK satellite, Aichi, Japan, 2023), Welcome to the Painting Jungle (Biscuit Gallery, Tokyo, 2021), Jet Stream Logic (COHJU Contemporary Art, Kyoto, 2021), Young okazaki vol.01 (MtK Contemporary Art, Kyoto, 2021), Nine colors XV (Seibu Shibuya, Tokyo, 2021), KANSAI VOICES (Nichido Contemporary Art, Toyo, 2020), Social insurance and the Sphinx (Yuge, Kyoto, 2020), God's left hand, Devil's right hand (EUKARYOTE, Tokyo, 2020) y YAE (Eukaryote, Tokyo, 2019). He has also participated in art fairs Untitled Art (Miami, USA, 2023 - 2021), ART021 Contemporary Art Fair (Shanghai, China, 2023), Art Collaboration Kyoto (Kyoto, Japan, 2023 - 2022), Art Paris (Paris, France, 2023), Art Fair Tokyo (Tokyo, Japan, 2022 - 2021) and Art Osaka (Osaka, Japan, 2021). His work is part of the Toyota Municipal Museum of Art Collection, Takahashi Ryutaro Collection, Beth Rudin DeWoody Collection, Anonymous Collection and Miyashita Park. Azuma is represented by SAENGER GALERÍA.





**Shinya Azuma** ,  
(in)visible, 2025 ,  
Oil On canvas ,  
163 x 130 cm / 64 x 51 in  
\$USD 16,000



**Shinya Azuma**  
inside man, 2025  
Oil on canvas  
163 x 130 cm / 64 x 51 in  
\$USD 16,000



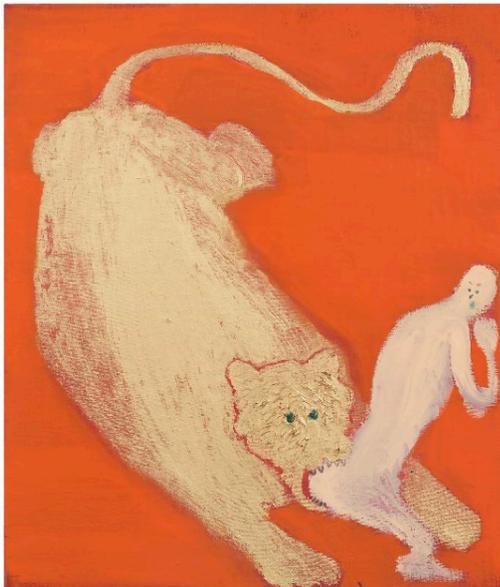


**Shinya Azuma**  
starving, 2025  
Oil on canvas  
117 x 91 cm / 46 x 36 in  
\$USD 12,000





**Shinya Azuma**  
inside man, 2025  
Oil On canvas  
53 x 46 cm / 21 x 18 in  
\$USD 4,500



**Shinya Azuma**  
Sweet Ass, 2025  
Oil On canvas  
53 x 46 cm / 21 x 18 in  
\$USD 4,500



**Shinya Azuma**  
avalanche, 2025  
Oil On canvas  
53 x 46 cm / 21 x 18 in  
\$USD 4,500



**Sebastián Hidalgo (Mexico, 1985)**

**Lives and works in Cholula, México.**

Sebastián Hidalgo (Mexico, 1985) explores through various media and materials the relationship between the natural forces that inhabit us and the natural forces that surround us. your practice originates from painting and works by groupings of individual statements with specific interests, which combined, constitute multiple layers of relationships. the universes that exist within each piece are built by the game of scales and dimensions between representations, objects or concepts, and by the possibilities offered by the interaction of various iconographies. In this sense, he develops a mutable and eclectic aesthetic. he has like main influences primitive art, Taoism, Zen Buddhism, mysticism, comics, cartoons, science fiction and cyber-aesthetics.

He carried out his studies in Visual Arts between Spain and Mexico. His work was part of the

XV Rufino Tamayo Biennial of Painting, the VII National Biennial of Visual Arts Yucatán and the Biennial Artemergent Monterrey; and has been exhibited in Oaxaca, Puebla, Yucatan, Monterrey, Ciudad de Mexico, New York, Los Angeles and San Francisco, CA. He was a beneficiary of the PECDA Puebla scholarship 2017-2018.



**Sebastián Hidalgo**

Los peces se comunican, 2024

Oil on canvas

138 x 270 cm / 54 x 106 in

\$USD 14,000





**About Cristales Metamórficos Seires  
(in words of Sebastian)**

In Cristales metamórficos, I use marble, silicates, and other minerals, along with pigments and binders, to create works that are both material-driven and dynamic in their process. For me, it is a playground for experimentation, where there is no attachment to a fixed image and where I think primarily through the materials involved, exploring the possibilities they offer.

The image is built up and broken down over and over again, session after session. What interests me here is constant transformation, the act of constructing something only to then devastate or erase it. I see these pieces as a kind of diary, a palimpsest, as memory and time made tangible. They are an alchemical vehicle—a way to transmute the everyday.

**Sebastián Hidalgo**

Jadmural Fom Cristales metamórficos, 2025

At the back

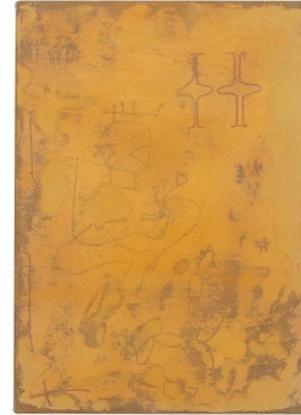
Marble, minerals, oil, pigments

42 x 30 cm / 17 x 12 in

\$USD 2,500



**Sebastián Hidalgo**  
Cromlagos Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
46 x 49 cm / 18 x 19 in  
\$USD 3,500



**Sebastián Hidalgo**  
Pallamar Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
46 x 33 cm / 18 x 13 in  
\$USD 3,000.00



**Sebastián Hidalgo**  
Dioaz Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
42 x 30 cm / 17 x 12 in  
\$USD 2,500



**Sebastián Hidalgo**  
Misvilor Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
42 x 30 cm / 17 x 12 in  
\$USD 2,500.00





**Sebastián Hidalgo**  
Cerazion Fom Cristales metamórficos, 2025  
Marble, minerals, oil, pigments  
21 x 30 cm / 9 x 12 in  
\$USD 2,000



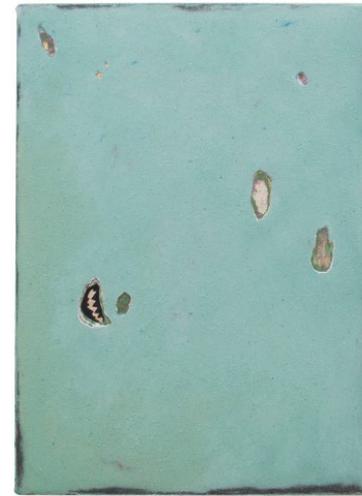
**Sebastián Hidalgo**  
Nostremadi Fom Cristales metamórficos, 2025  
Marble, minerals, oil, pigments  
52 x 30 cm / 21 x 12 in  
\$USD 3,000



**Sebastián Hidalgo**  
Manganta from the series Cristales Metamórficos, 2025  
Marble, minerals, oil, pigments, fabric on wood  
33 x 46 cm / 13 x 19 in  
\$USD 3,000



**Sebastián Hidalgo**  
Indfance, Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
52 x 30 cm / 21 x 12 in  
\$USD 3,000



**Sebastián Hidalgo**  
Jadmeral Fom Cristales metamórficos, 2025  
Marble, minerals, oil, pigments  
42 x 30 cm / 17 x 12 in  
\$USD 2,500



**Sebastián Hidalgo**  
Permus Fom Cristales metamórficos series, 2025  
Marble, minerals, oil, pigments, fabric on wood  
30 x 42 cm / 12 x 17 in  
\$USD 2,500



**Sebastián Hidalgo**  
Polazor Fom Cristales metamórficos, 2025  
Marble, minerals, oil, pigments  
33 x 46 cm / 13 x 18 in  
\$USD 3,000

**Robert Janitz (Alsfeld, Germany, 1962)**  
**Lives and works in Mexico City**

Robert Janitz was born in the city of Alsfeld, Germany, in 1962, where he studied Art History and Sanskrit at the University of Marburg. From 1994 to 2008 he taught at the University of Paris VIII and at the Higher School of Fine Arts in Cherbourg. He held his first solo exhibition at Gallerie Valleix in 1996 and since then has presented more than thirty solo shows in Paris, Berlin, New York, London, Los Angeles, Brussels, Brooklyn, Mexico City, Istanbul, Seoul, and Chicago.

He made his debut in the Latin American art scene with the exhibitions Best of all worlds, curated by Gianni Jetzer, at Casa Gilardi, 2021, followed by Janitz at Anahuacalli, curated by Karla Niño at Anahuacalli Museum, 2022. His work has been collected in Contemporary Painting (Thames & Hudson, 2021), Frozen Gesture (Hirmer, 2019), Geometria figurativa (Silvana Editoriale, 2017) and Painting Now (Thames & Hudson, 2015); he also has four individual titles: Robert Janitz: Made in New York 2020-2010 (Distanz, Berlin, 2021), Ex Libris (Rainoff, NY, 2014); Robert Janitz (Le 10 Neuf, Paris, 2006); Robert Janitz at the Anahuacalli (Canada, SAENGER Galería, Sevil Dolmaci, 2023).

Janitz is part of the Carole Server Collection, Collection VR d'Afflux, Collezione Maramotti, Hall Art Foundation, Collectors Room Berlin/Olbricht Foundation, Mediolanum Art LLC, Peter and Jamie Hort Collection, Roberto Toscano Collection, The Beredzvin Collection, Tomio Koyama, Zarur Collection, Suro Collection, Warwick Collection, Goetz Collection and the San Francisco Museum of Modern Art. Janitz's work is represented by the galleries Canada (NY), Sevil Dolmaci (Istanbul), König (Berlin, London and Seoul) and Saenger Galería (CDMX). After living for more than a decade in New York, between 2009 and 2020, Robert Janitz resides in Mexico City

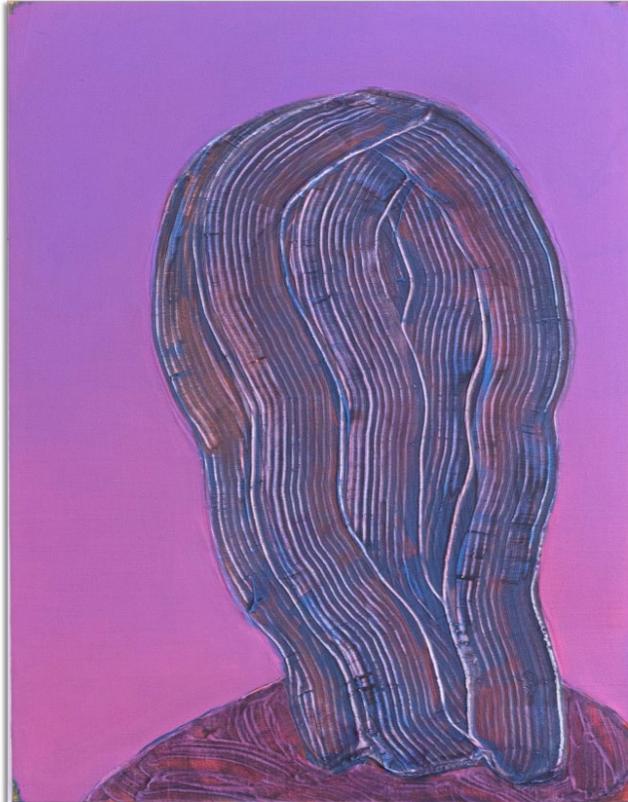




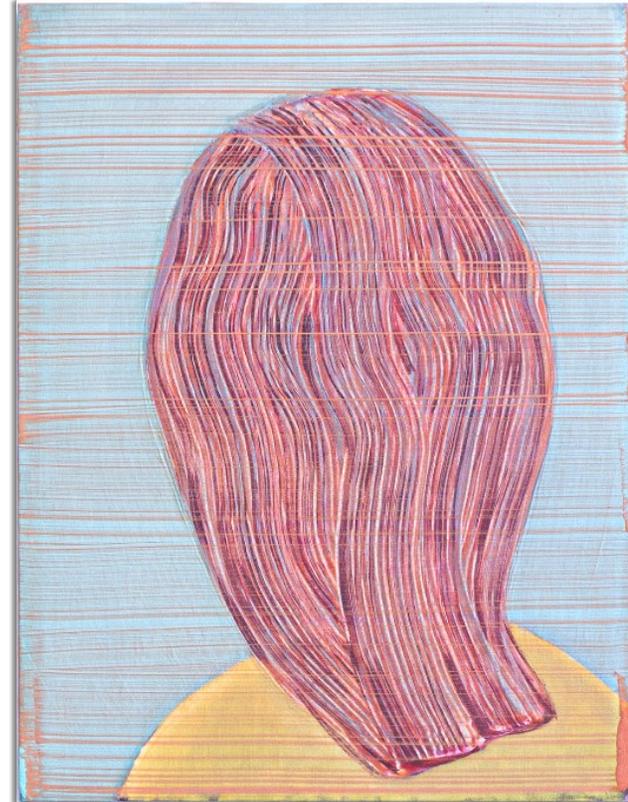
**Robert Janitz**  
Is it love?, 2025  
Oil, wax, flour on linen  
135 x 100 cm / 53 x 39 in  
\$USD 27,000



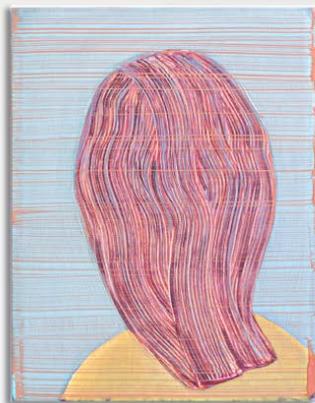
Robert Janitz  
El testigo, 2025  
Oil, wax, flour on linen  
85 x 65 cm / 34 x 26 in  
\$USD 16,500



**Robert Janitz**  
El testigo, 2025  
Oil, wax, flour on linen  
85 x 65 cm / 34 x 26 in  
\$USD 16,500



**Robert Janitz**  
La Belle du Jour, 2025  
Oil, wax, flour on linen  
85 x 65 cm / 34 x 26 in in  
\$USD 16,500

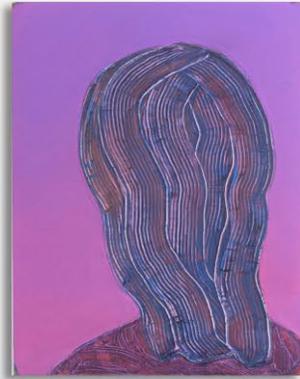




**Robert Janitz**  
Neutrino Traces, 2025  
Oil, wax, flour on linen  
85 x 65 cm / 34 x 26 in  
\$USD 16,500



**Robert Janitz**  
Marie Curie, 2025  
Oil, wax, flour on linen  
85 x 65 cm / 34 x 26 in  
\$USD 16,500





**Hal Matsuda (Iwate, 1998)**

**Lives and works in Tokyo, Japan.**

Hal Matsuda graduated from the University of Tsukuba in 2021 with BFA in printmaking, and Kyoto University of the Arts in 2023 with MFA in Fine Art.

He chooses the medium of reproduction as his main medium of expression, combining printmaking, which is a reproduction of painting, and virtual reality (VR), which is a reproduction of space. Using printmaking techniques, he fixes 3D objects and drawings created in VR onto flat surfaces, which creates errors in rough areas on the canvas and the VR drawing becomes an original that cannot be duplicated.

Creating landscapes composed of abstract image fragments that are distinct from the high-resolution virtual space, he attempts to transform the dichotomous concepts such as real and virtual, AI and human, into existential substance through the painting.



Hal Matsuda, Virtual Altar, 2025 , Canvas on panel, silkscreen, oil and acrylics, 194 x 162 cm / 77 x 64 in , \$USD 15,000



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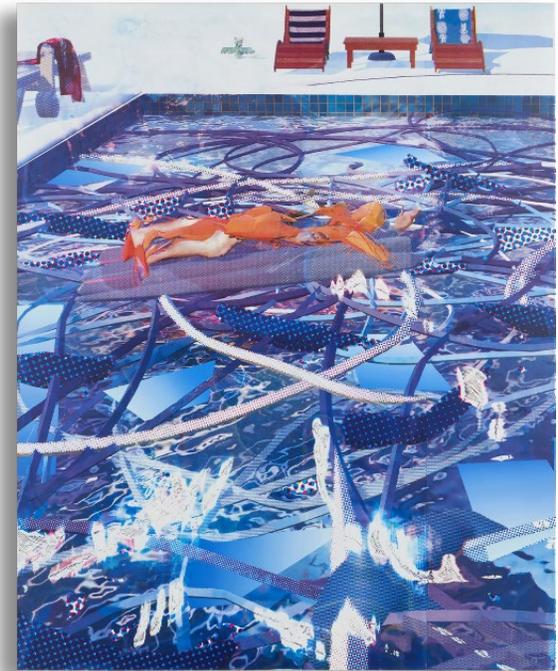
Hal Matsuda, Renjishi, 2025 , Canvas on panel, silkscreen, oil and acrylics , 183 x 148 / 72 x 59 in, \$USD 12,000



**Hal Matsuda**  
Debris and Landscape, 2025  
Canvas on panel, silkscreen, oil and acrylics  
131 x 194 cm / 52 x 77 in  
\$USD 12,000

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**Hal Matsuda**

In the pool, reality, 2025

Canvas on panel, silkscreen, oil and acrylics

162 x 132 cm / 64 x 52 in

\$USD 9,000



**Hal Matsuda**  
Ancient Things, 2024  
Silkscreen, oil and acrylic on canvas  
98 x 142 cm / 39 x 56 in  
\$USD 7,500



**Hal Matsuda**  
Luner Surface, 2025  
Canvas on panel, silkscreen, acrylics  
146 x 97 cm / 58 x 38 in  
\$USD 7,500

**Hal Matsuda**

Amusement Park, 2025  
Canvas on panel, silkscreen, oil and acrylics  
75 x 91 cm / 30 x 36 in  
\$USD 4,500

**Hal Matsuda**

Archeology of Forms, 2025  
Canvas on panel, silkscreen, acrylics  
73 x 91 cm / 29 x 36 in  
\$USD 4,500



**Hal Matsuda**  
circle, 2025,  
Canvas on panel, silkscreen,  
oil and acrylics,  
95 x 73 cm / 38 x 29 in,  
\$USD 4,500



Hal Matsuda, Spear Carrier, 2025 Canvas on panel, silkscreen, oil and acrylics 91 x 77 cm / 36 x 30 in \$USD 4,500



**Hal Matsuda**

Bloomscape, 2025

Canvas on panel, silkscreen, acrylics

60 x 80 cm / 23 x 32 in

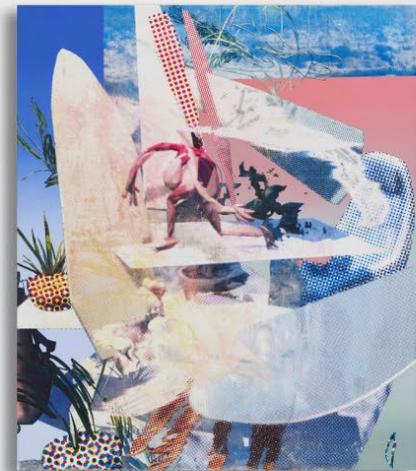
\$USD 3,500



**Hal Matsuda**  
Cubist Remains, 2025  
Canvas on panel, silkscreen, acrylics  
73 x 61 cm / 29 x 24 in  
\$USD 3,000



**Hal Matsuda**, Personal Gallery, 2025  
Canvas on panel, silkscreen, acrylics  
61 x 73 cm / 24 x 30 in  
\$USD 3,000



**Hal Matsuda**, Fluxion, 2025  
Canvas on panel, silkscreen, acrylics  
73 x 61 cm / 29 x 24 in  
\$USD 3,000



**Hal Matsuda**  
Figment, 2025  
Canvas on panel, silkscreen, oil and acrylics  
41 x 55 cm / 16 x 22 in  
\$USD 2,500



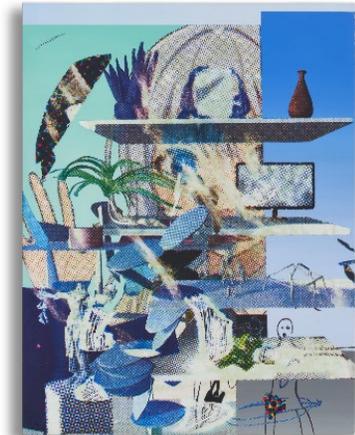
**Hal Matsuda**  
Queen, 2025  
Canvas on panel, silkscreen, oil and acrylics  
39 x 46 cm / 15 x 18 in  
\$USD 2,500



**Hal Matsuda**  
Leap, 2025  
Canvas on panel, silkscreen, acrylics  
53 x 26 cm / 21 x 10 in  
\$USD 2,200



**Hal Matsuda**  
H M, 2024  
Silkscreen, acrylic on canvas  
27 x 35 cm / 10 5/8 x 13 3/4 in  
\$USD 1,500



**Hal Matsuda**  
Cloud Archaeology, 2025  
Canvas on panel, silkscreen, acrylics  
41 x 32 cm / 16 x 13 in  
\$USD 2,000



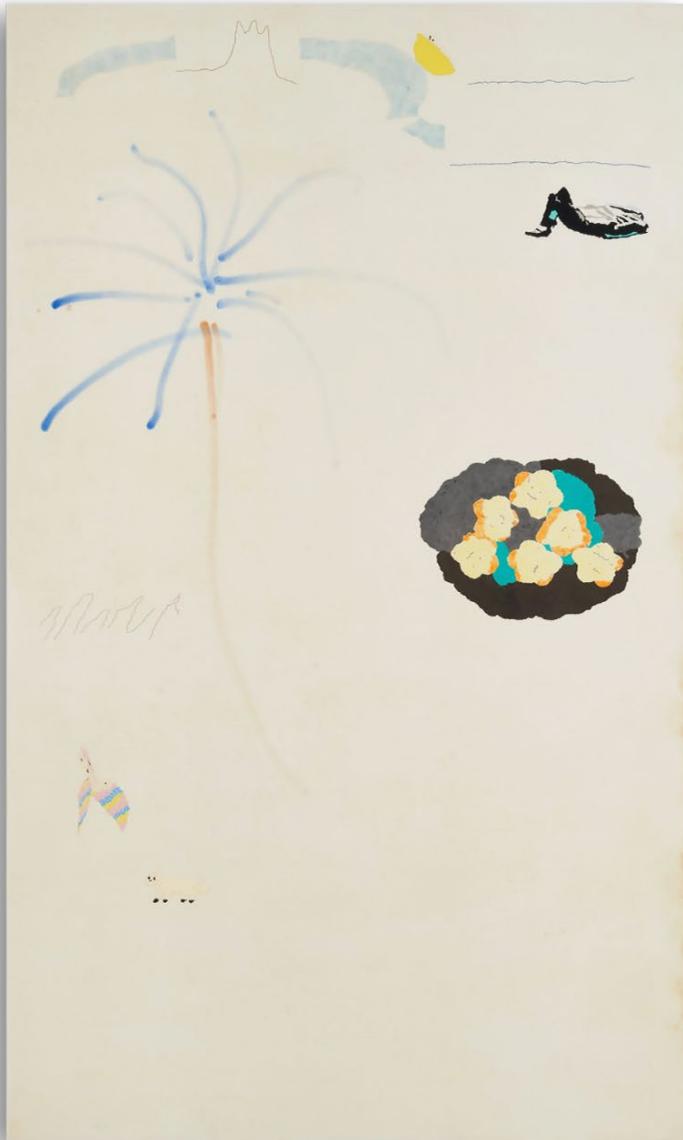


**Takuya Otsuki (Nara, 1989)**  
**Lives and works in Osaka, Japan**

Takuya Otsuki is a painter whose practice centers on observing and reimagining the everyday. He completed his MFA in Nihonga (Japanese painting) at the Kyoto City University of Arts in 2020.

Through sketching familiar scenes and studying classical works, he reconstructs forms using soft color palettes and traditional mineral pigments, creating poetic and dreamlike pictorial spaces. Takuya's works result from a meditative, repetitive process—tracing, transferring, and retracing forms collected over time. This method is more than a technical exercise; it is a deep inquiry into the ambiguity of form and the fluid nature of perception. His approach gently questions how uncertain and subjective the act of “seeing” can be.

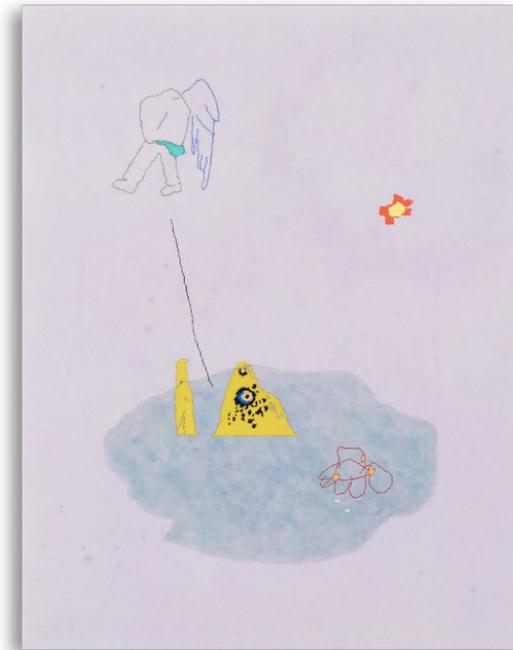
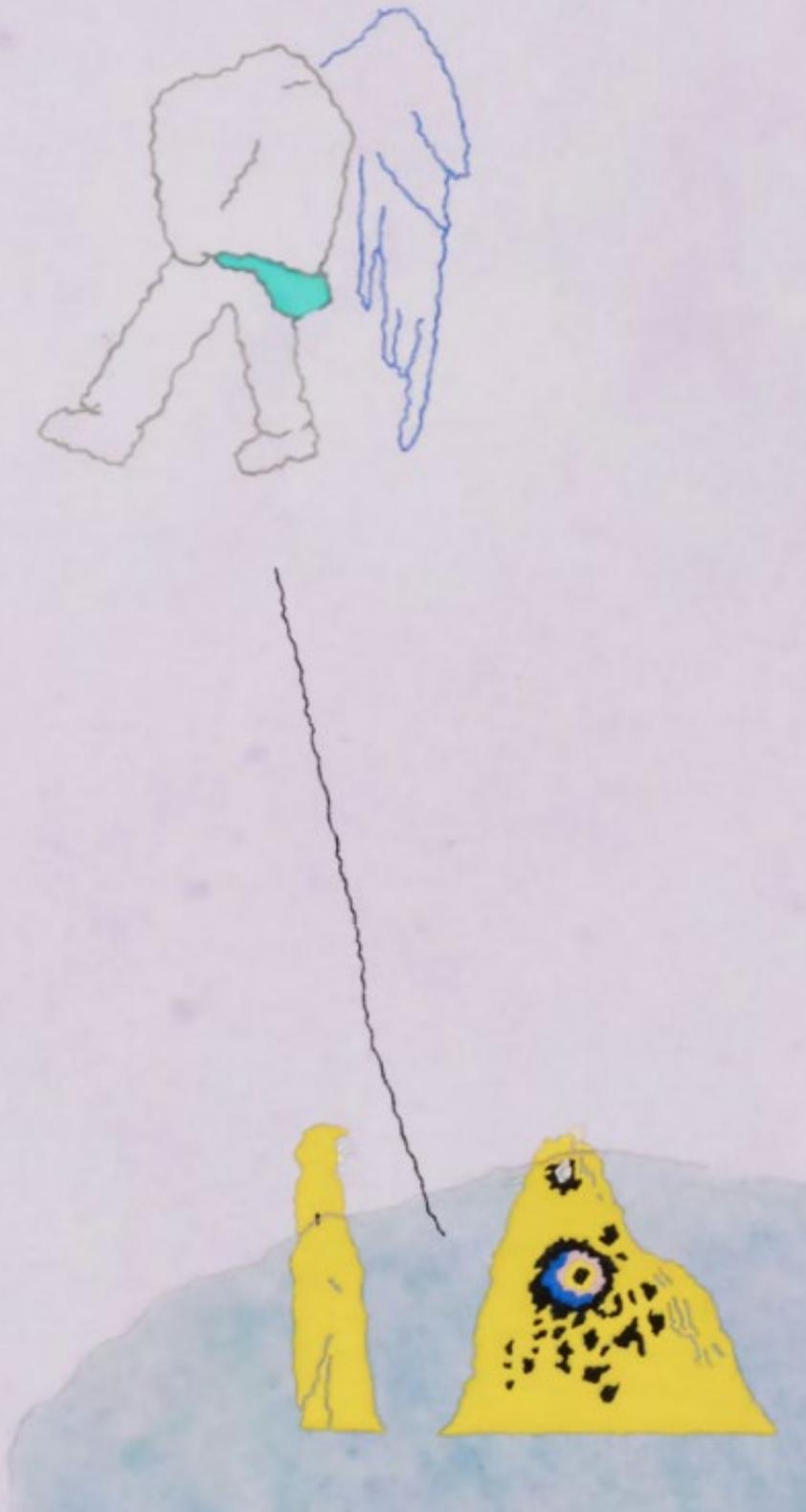




**Takuya Otsuki**  
THOSE DAYS AND OTHER DAYS, 2025  
Mineral pigment, dyed mud pigment, shell lime, hemp  
paper  
146 x 90 cm / 58 x 35 in  
\$USD 7,000



**Takuya Otsuki**  
TRAVELING WITH BOAT SONGS, 2025  
Mineral pigment, dyed mud pigment, gold paint, shell  
lime, hemp paper  
53 x 53 cm / 21 x 21 in  
\$USD 2,000

**Takuya Otsuki**

WANDER OF THE OPEN SKY, 2025

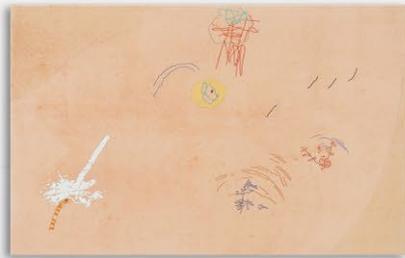
Mineral pigment, dyed mud pigment, gold paint, shell  
lime, hemp paper

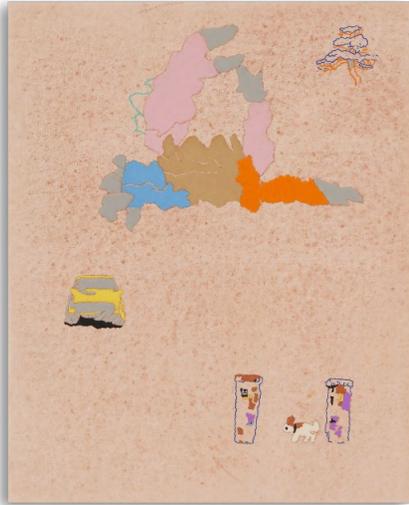
53 x 41 cm / 21 x 16 in

\$USD 2,000



**Takuya Otsuki**  
CONTEMPLATION AT DUSK, 2025  
Mineral pigment, dyed mud pigment, shell lime,  
hemp paper  
53 x 34 cm / 21 x 13 in  
\$USD 1,500





**Takuya Otsuki**  
**FAMILIAR ENDS, 2025**  
 Mineral pigment, dyed mud pigment, shell lime, hemp  
 paper  
 28 x 22 cm / 11 x 9 in  
 \$USD 1,500



**Takuya Otsuki**  
**HOMEWARD THROUGH A PASSING RAIN, 2025**  
 Mineral pigment, dyed mud pigment, gold paint, pearl  
 paint, shell lime, hemp paper  
 34 x 53 cm / 13 x 21 in  
 \$USD 1,500



**Takuya Otsuki**  
**THE RITE OF SUMMONING, 2025**  
 Mineral pigment, dyed mud pigment, shell lime, hemp  
 paper  
 28 x 19 cm / 11 x 8 in  
 \$USD 1,500

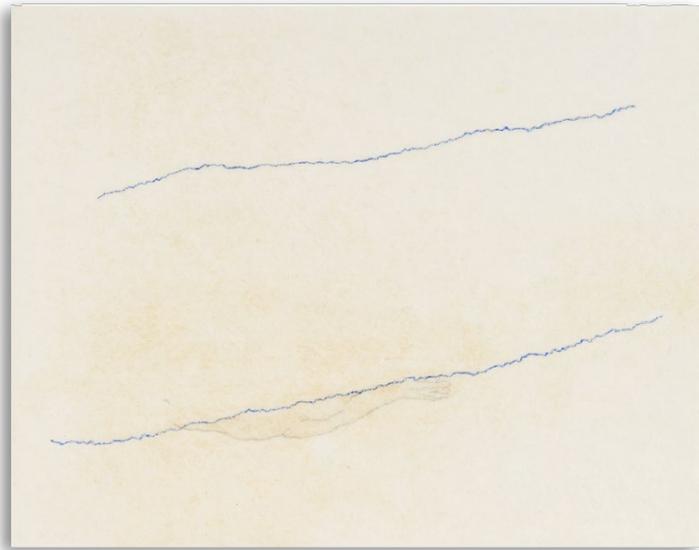




**Takuya Otsuki**  
THE SWIFT WELCOMING FROM BEYOND, 2024  
Mineral pigment, dyed mud pigment, gold paint, shell  
lime, hemp paper  
23 x 23 cm / 9 x 9 in  
\$USD 1,500



**Takuya Otsuki**  
FROZEN TREATS AND PENGUINS, 2025  
Mineral pigment, dyed mud pigment, shell lime, hemp  
paper  
14 x 18 cm / 6 x 7 in  
\$USD 1,000

**Takuya Otsuki**

In The Murmur of A Stream, TKO0019

Mineral pigment, dyed mud pigment, shell lime, hemp  
paper

14 x 18 cm / 6 x 7 in

\$USD 800

**Takuya Otsuki**

THE FAINT MEMORY OF A RITE, 2023

Mineral pigment, dyed mud pigment, shell lime, hemp  
paper

28 x 22 cm / 11 x 9 in

\$USD 1,500

**Scott Reeder (1970, Battle Creek, MI)**

**Lives and works in New York**

Scott Reeder is a multidisciplinary artist whose work has been exhibited widely including exhibitions at The Museum of Contemporary Art, Chicago, The Swiss Institute, NY, White Columns, NY, The Institute of Contemporary Art, Philadelphia, The Museum of Contemporary Art, San Diego, Kolnischer Kunstverein, Cologne, and The Bass Museum, Miami.

Reeder is represented by Canada Gallery in New York, NY, Saenger Galerie in Mexico City, Mexico and JJ Gallery in Seoul, South Korea. Reeder is an Associate Professor at The School of the Art Institute of Chicago where he has taught for 22 years. He is currently serving as Graduate Coordinator for the Painting and Drawing Masters of Fine Art Program. Reeder is based in New York City and Chicago, Illinois.

Reeder's feature length film *Moon Dust* has screened at the Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Cincinnati Art Museum, Cincinnati; Cinemarfa Film Festival, Marfa; Strangelove Film Festival, London, UK; and Anthology Film Archives, New York. A book on Reeder's work titled *Ideas (cont.)* was published by Mousse in 2019.

Reeder's paintings and projects have been reviewed in *Artforum*, *Art & Text*, *Art Review*, *FlashArt*, *Frieze*, *The New York Times*, *Art News*, *Art In America*, *TimeOut*, *The Village Voice* and *The New Yorker*.





Scott Reeder, Bread & Butter (Modern interior), 2023 , Oil on canvas , 107 x 137 cm / 46 x 54 in, \$USD 18,000



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**Scott Reeder**

Last Call, 2024

Oil on canvas

76 x 91 cm / 30 x 36 in

\$USD 12,000

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**Scott Reeder**

Mediterranean Morning, 2025

Mixed media: Acrylic and oil on canvas

75 x 90 cm / 30 x 36 in

\$USD 14,000



Scott Reeder / Mediterranean Morning, Casa Gilardi, 2025

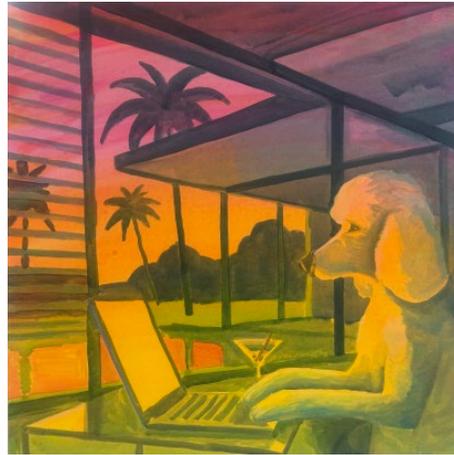




**Scott Reeder**  
Acting, 2023  
Oil on canvas  
61 x 81 cm / 22 x 24 in  
\$USD 10,000



**Scott Reeder**  
Plein Air, 2022  
Oil on canvas  
61 x 81 cm / 24 x 30 in  
\$USD 10,000



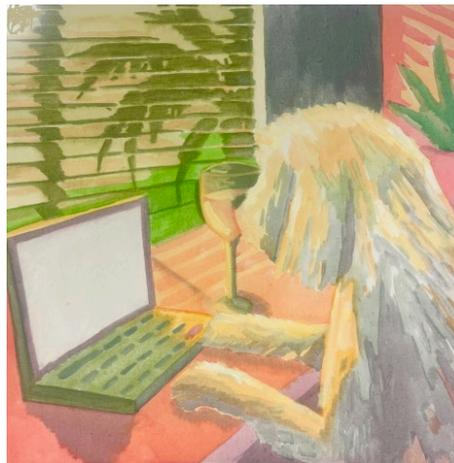
**Scott Reeder**

Working from home (Sunset with Poodle), 2025

Oil on canvas

60 x 60 cm / 24 x 24 in

\$USD 8,000



**Scott Reeder**

Working remotky (Orange interior), 2025

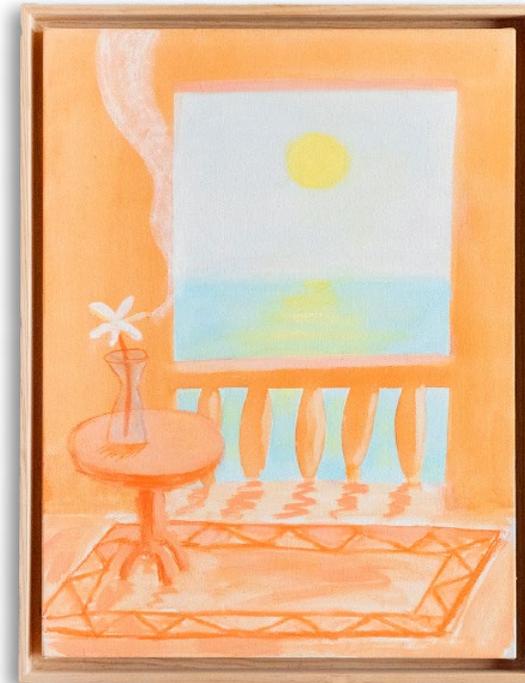
Oil on canvas

60 x 60 cm / 24 x 24 in

\$USD 8,000



**Scott Reeder**  
Comedian, 2025  
Mixed media: Acrylic and oil on canvas  
40 x 30 cm / 16 x 12 in  
\$USD 5,000



**Scott Reeder**  
High Noon, 2025  
Mixed media: Acrylic and oil on canvas  
60 x 45 cm / 24 x 18 in  
\$USD 7,000



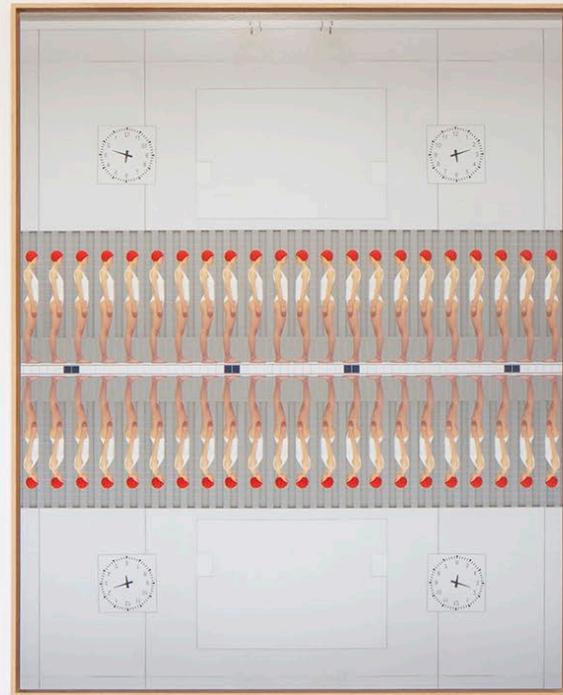


**Maria Svarbova (Slovakia, 1988)**

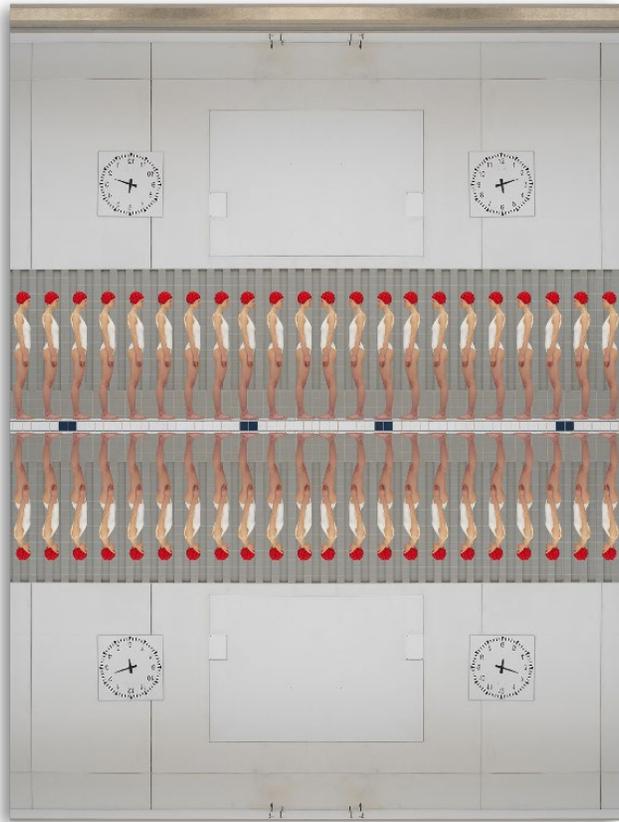
**Lives and works in Bratislava**

Born in Slovakia in 1988, Maria Svarbova studied restoration and archaeology before turning to photography in 2010. Her distinctive visual language has earned her international recognition, including the Hasselblad Masters Award and a place on Forbes' 30 Under 30 list. Her work has appeared in Vogue, Forbes, CNN, and The Guardian, and was featured on a billboard atop Taipei 101 in Taiwan. In 2019, Apple commissioned her for an exclusive iPhone photo series. She has published two books, *Swimming Pool* (2017) and *Future Retro* (2019).

Svarbova's photography departs from traditional portraiture, exploring space, color, and atmosphere with precision. Drawing inspiration from communist-era architecture and public spaces, she constructs scenes of modern stillness—clean, geometric compositions where everyday actions take on poetic form. Her images balance detachment and harmony, evoking a meditative calm amid contemporary life's rush. Within her pastel-toned worlds lies both a quiet tension and an enduring reverence for the beauty of simplicity.



Maria Svarbova / L7, Surface, Solo show at SAENGER Galeria, 2025.



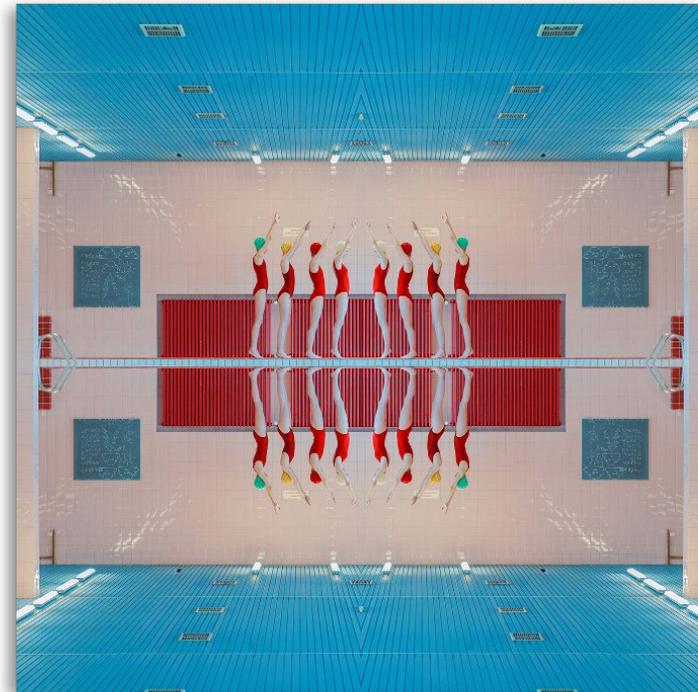
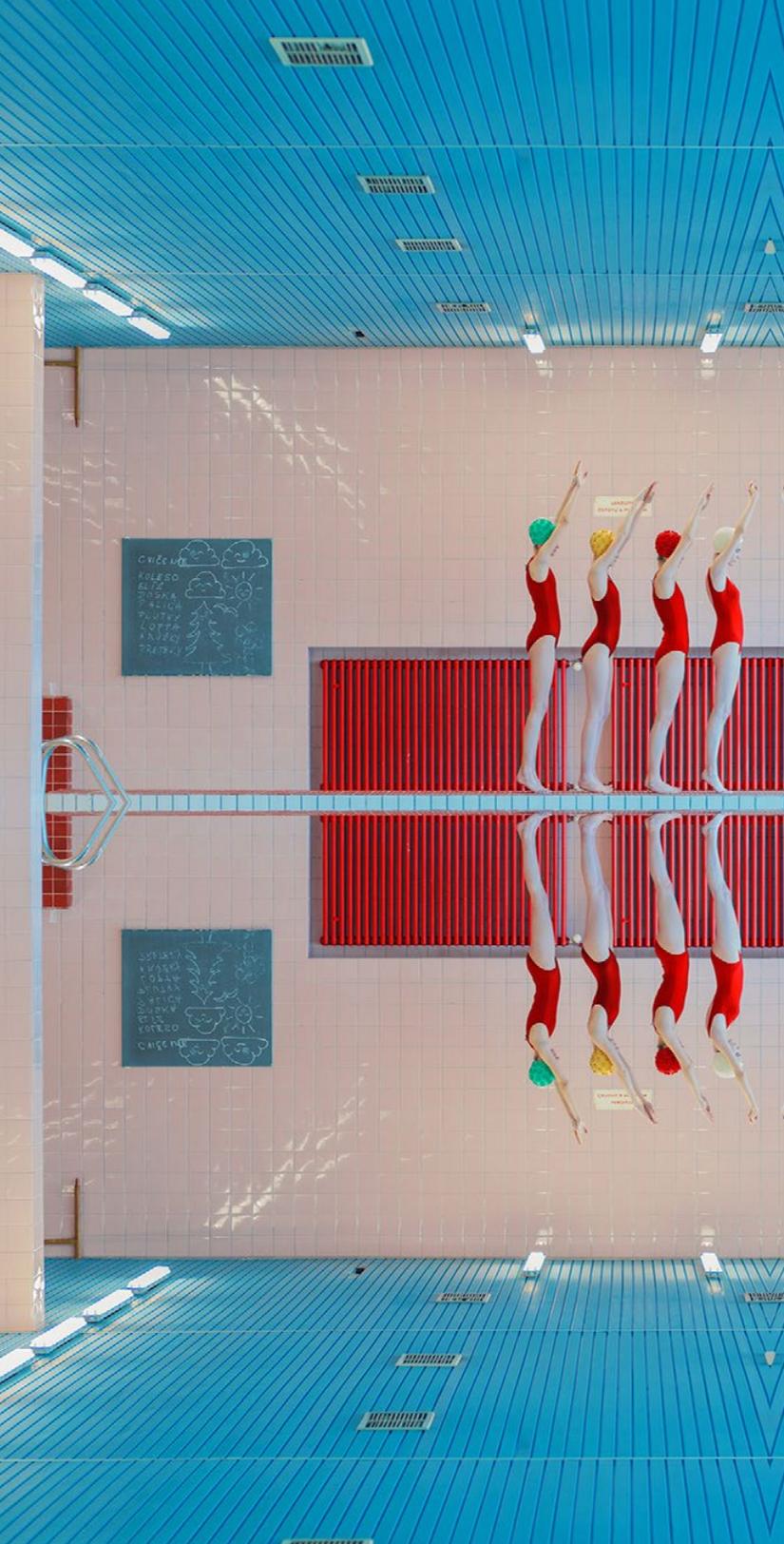
**Mária Švarbová**  
L7, London, 2024  
Archival Pigment Print mounted on alucobond  
and oak frame  
150 x 120 cm / 59 x 48 in  
Edition of 5  
\$USD 19,000



**Mária Švarbová**  
14, Pool, 2022  
Archival Pigment Print  
150 x 115 cm / 59 x 46 in  
Edition of 10  
\$USD 12,000



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**Mária Švarbová**

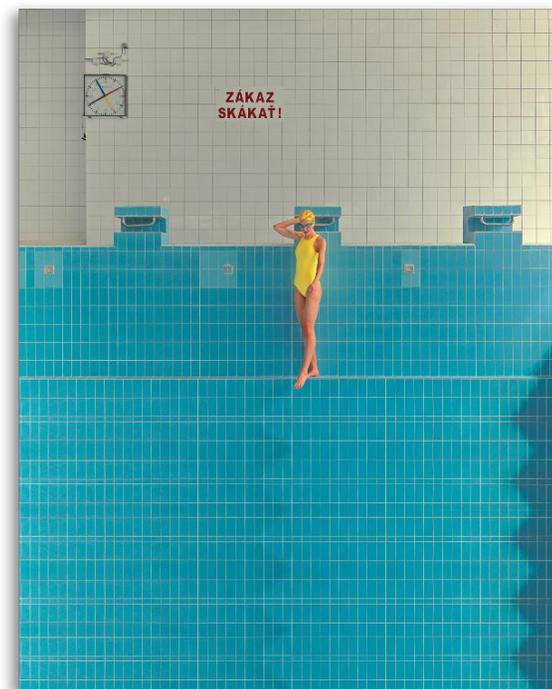
Harmonization, Girl Power, 2018

Archival Pigment Print mounted on alucobond  
and oak frame

120 x 120 cm / 48 x 48 in

Edition of 10

\$USD 10,000



**Mária Švarbová**

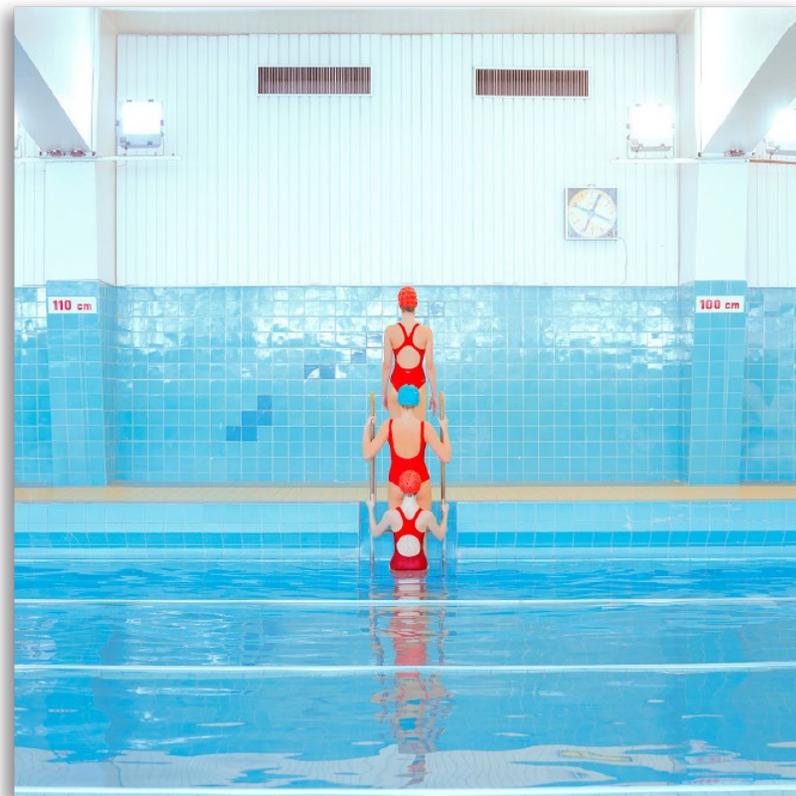
No Diving I., Horizon, 2020

Archival Pigment Print mounted on alucobond  
and oak frame

125 x 100 cm / 50 x 40 in

Edition of 10

\$USD 11,500

**Mária Švarbová**

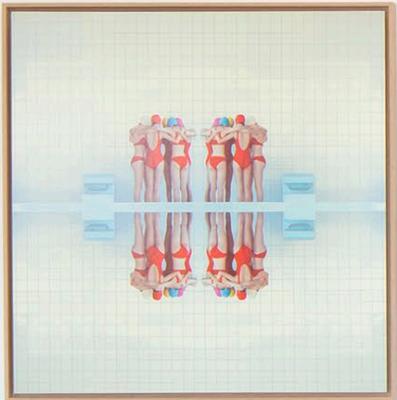
Trinity, Swimming Trinity, 2016

Archival Pigment Print mounted on alucobond  
and oak frame

120 x 120 cm/ 47 x 48 in

Edition of 25

\$USD 7,500

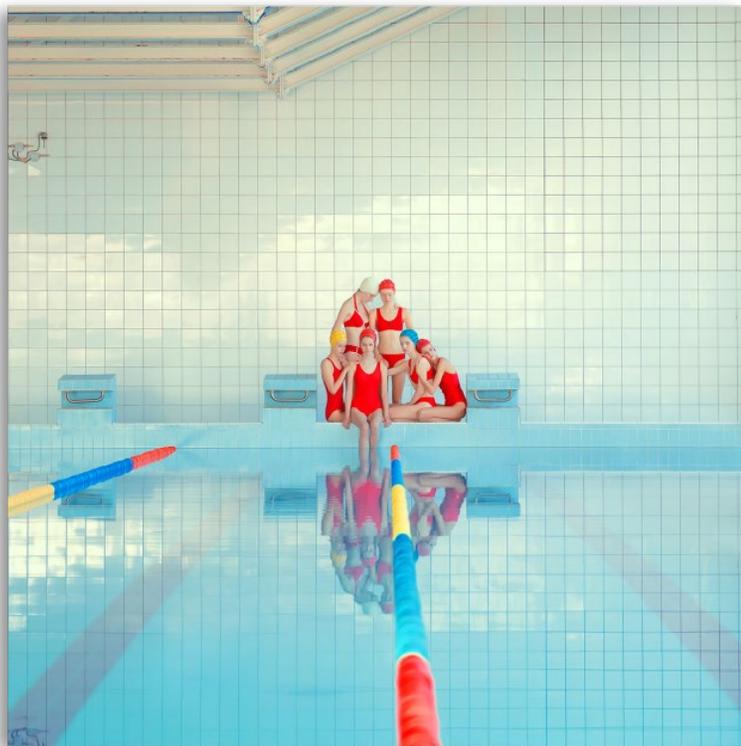


Maria Svarbova / Trinity, Swimming Trinity, Surface, Solo show at SAENGER Galeria, 2025.

## ŠMÝKAČKA

1. Šmýkačka je určena pro děti do 10 let věku pod dohledem a na zodpovědnost doprovázející osoby, od 10 let věku.
2. Šmýkačka je provozována jen v suché a podmáčené, je provozována pod šmýkačkou je zakázáno.



**Mária Švarbová**

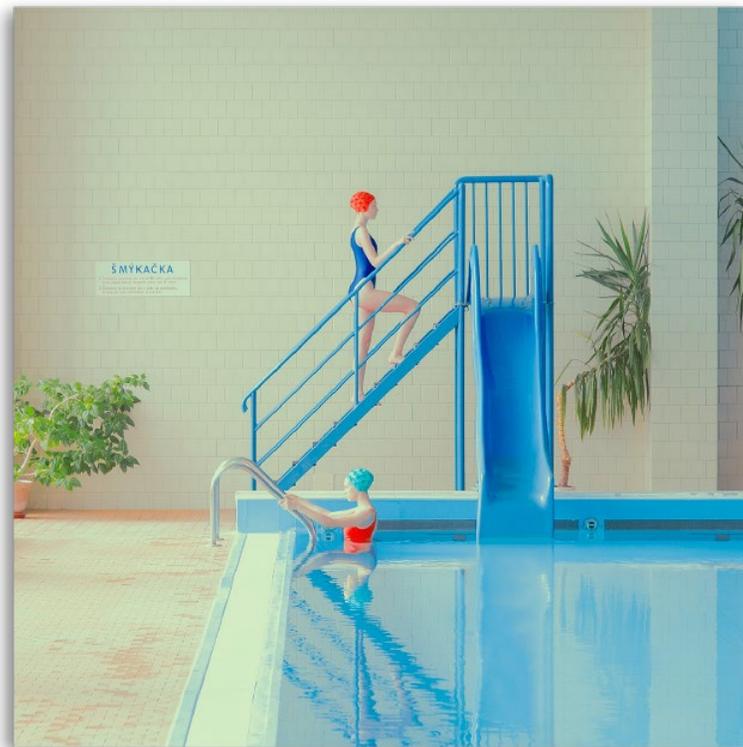
Group, Red Pool, 2017

Archival Pigment Print mounted on alucobond and oak frame

90 x 90 cm / 36 x 36 in

Edition of 25

\$USD 5,500

**Mária Švarbová**

Smykačka, Swimming Pool , 2016

Archival Pigment Print mounted on alucobond and oak frame

90 x 90 cm / 36 x 36 in

Edition of 25

\$USD 5,500

**Mark Whalen (b. 1982, Sydney, Australia)**  
**Lives and Works in Los Angeles, CA**

Predominantly known for his sculptural practice, Mark Whalen's distinctive approach engages time-worn sculptural formats reimagined through a contemporary and personal lens. Exploring tension, emotion, and complexities found in ordinary life, Whalen is often drawn to historic forms with ceremonial or commemorative foundations, such as busts and totems.

The figures within Whalen's work are universal, exaggerated, and formally contorted to the point of appearing genderless and ethnically in limbo. Typically rendered in bright colours and made from glass, bronze, onyx stone, or aluminium, these materials share the conceptual parameters of the work, adding weight, contrast and contradictions. These fictional protagonists act as a vehicle to explore relatable everyday situations and in doing so represent the vastness of human emotion. More often than not, Whalen's figures are coupled with everyday forms—light globes, food, telephones, pillows, cups—that are stacked like totems or built up around the figure, while flexible hands cup these forms closely. Crafting a narrative of curiosity, inviting an open-ended conversation with the viewer.

Whalen lives and works in Los Angeles; his works have been exhibited in Australia, Asia and North America with recent exhibitions at Harper's Gallery, New York City, US (2025); Galerie Saenger, Mexico City, MX (2023); and Centro de Arte Contemporáneo, Málaga, ES (2021). Whalen's is in the collections of the National Gallery of Australia, Canberra and National Gallery of Victoria, Melbourne.





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**Mark Whalen**

Twin Sconce, 2025

Oil on aluminum, bronze, copper, and glass

51 x 38 x 23 cm / 20 x 15 x 9 in

\$USD 20,000





**Mark Whalen**

Night lights, 2025

Oil on aluminum, bronze, copper, and glass

51 x 39 x 31 cm / 20 x 15 x 12 in

\$USD 20,000







**Mark Whalen**

Pairs, 2025

Oil on aluminum, bronze, copper, and glass

53 x 23 x 18 cm / 21 x 9 x 7 in

\$USD 18,000





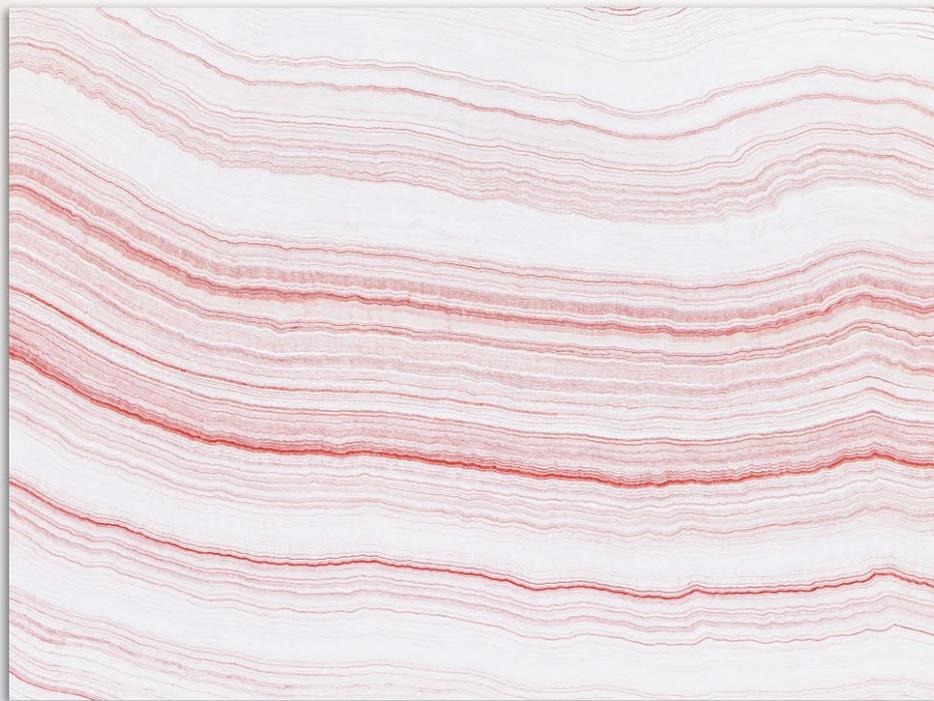
**Mio Yamato ( Shiga, 1990)**

Mio Yamato will develop hers without a concrete image of completion. Without a concrete image of completion, the paintings are organic and emerge at the end of the repetition of pure actions, embracing the passage of time on the canvas. The images are organic, embracing the passage of time and the reality of the body.

Through the use of various materials, bodies and actions, he attempts to visualise the sublime nature and its systems, just as a tree ages one year after another according to the natural order.

"In a white space, I draw a red dot. Then the empty space is transformed into a blank space with meaning. Relying on the existence of this dot, I draw a new one. Relationships are born, and the power of the blank space changes as well. The dots multiply and slowly take shape, accepting change, like an organic puzzle. I want to entrust the existence of the soul to this single point. Each of these irreplaceable beings influences each other and creates the real world. That is what I want to portray."





Mio Yamato, RED DOT LINE 1, 2024, Oil on canvas , 150 x 200 cm / 59 x 79 in , \$USD 40,000



**Mio Yamato**  
RED DOT 93, 2025  
Oil on canvas  
107 x 98 cm / 42 x 38 in  
\$USD 12,000



**Mio Yamato**  
RED DOT 95, 2025  
Oil on canvas  
100 x 100 cm / 40 x 40 in  
\$USD 12,000

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**Mio Yamato**  
RED DOT 97, 2025  
Oil on canvas  
73 x 73 cm / 29 x 29 in  
\$USD 7,500

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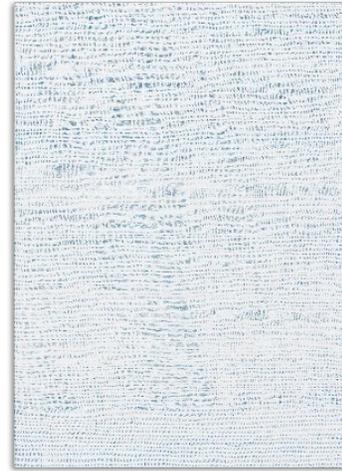


**Mio Yamato**  
RED DOT 120, 2025  
Ink on canvas  
53 x 41 cm / 21 x 16 in  
\$USD 5,000





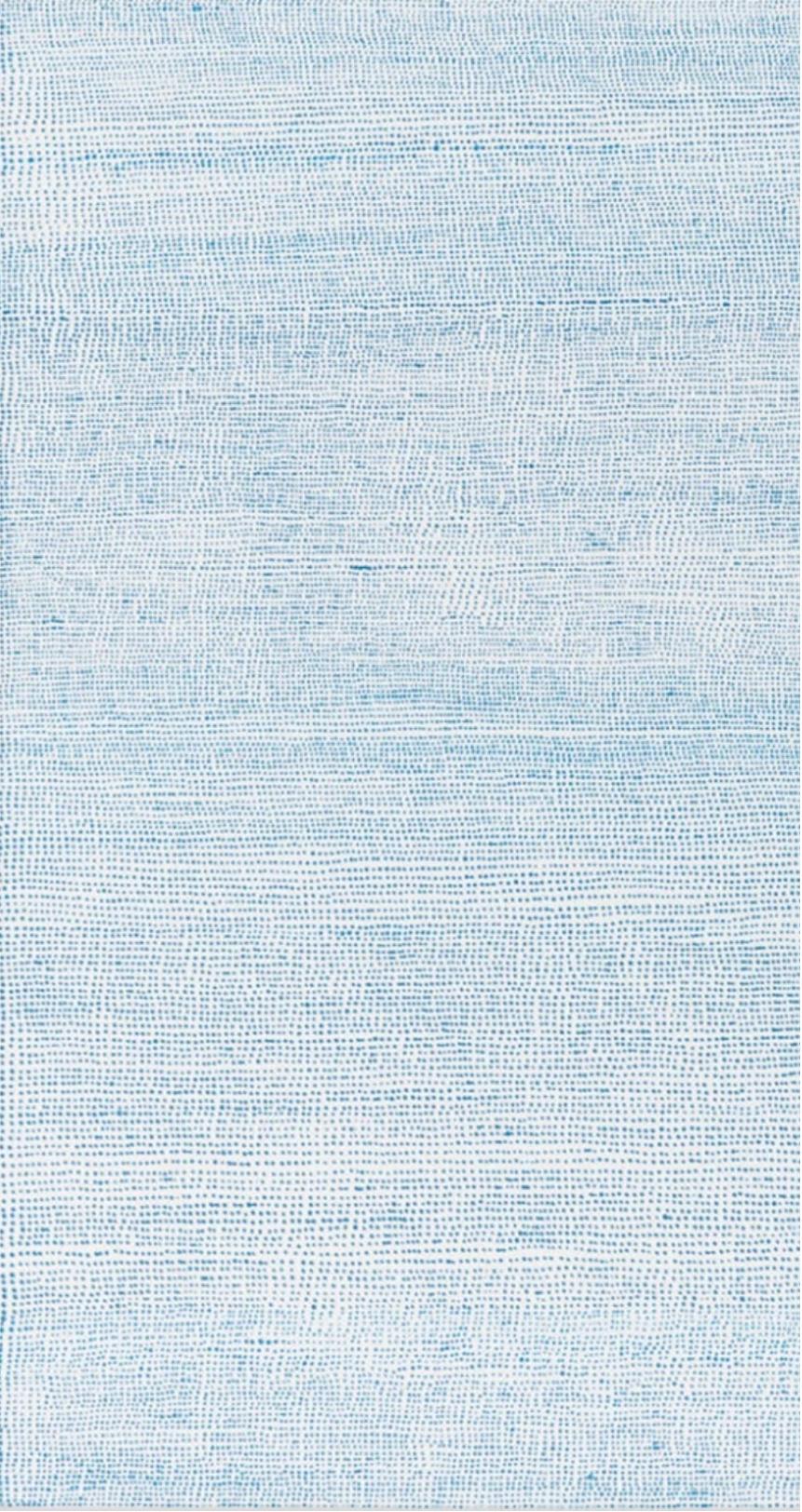
**Mio Yamato**  
BLUE DOT 16, 2025  
Oil on canvas  
100 x 80 cm / 32 x 40 in  
\$USD 7,500



**Mio Yamato**  
BLUE DOT 18, 2025  
Ink on canvas  
34 x 25 cm / 13 x 10 in  
\$USD 2,500



**Mio Yamato**  
BLUE DOT 20, 2025  
Ink on canvas  
46 x 34 cm / 18 x 13 in  
\$USD 3,500



**Mio Yamato**  
BLUE DOT 19, 2025  
Ink on canvas  
22 x 34 cm / 9 x 13 in  
\$USD 2,500



**Mio Yamato**  
BLACK LINE 61, 2023  
ink on canvas  
117 x 81 cm / 45 x 32 in  
\$USD 15,000



**Mio Yamato**  
BLACK LINE 56, 2023  
Ink on canvas  
97 x 130 cm / 38 x 51 in  
\$USD 15,000

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**Mio Yamato**  
BLACK LINE 63, 2025  
Ink on canvas  
81 x 117 cm 32 x 46 in  
\$USD 15,000



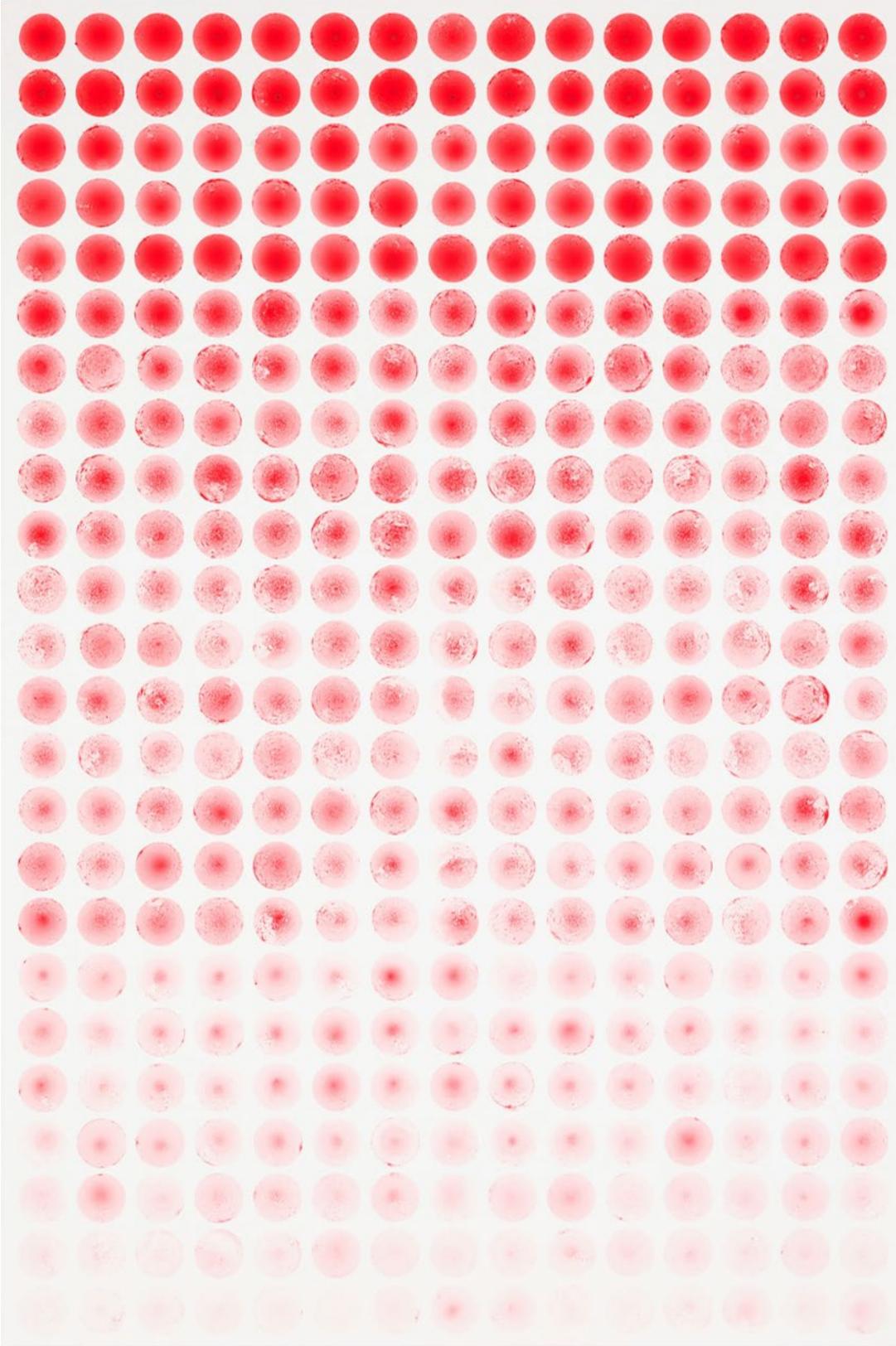
**Mio Yamato**  
Repetition Black (line) 6, 2018  
Lithograph  
96 x 69 cm / 38 x 27 in  
Edition of 20 plus 5 artist's proofs  
\$USD 3,000



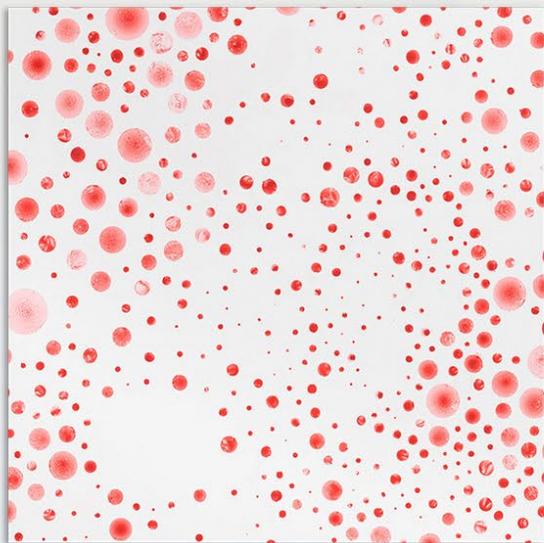
**Mio Yamato**  
SILVER WHITE DOT, 2020  
Acrylic on canvas  
53 x 34 cm / 21 x 14 in  
\$USD 5,000.00

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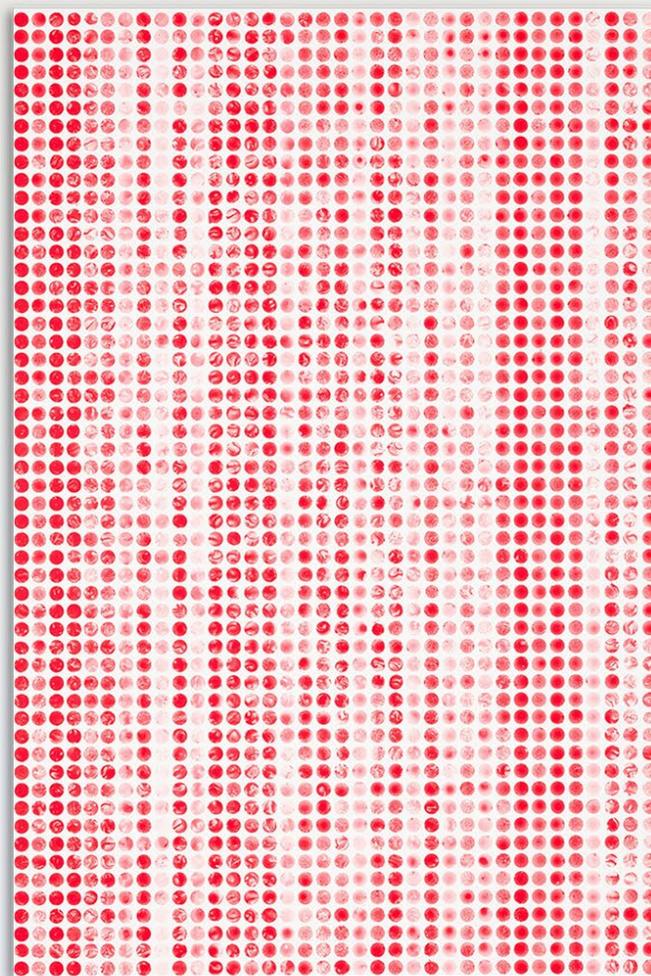
SAENGER  
GALERÍA



**Mio Yamato**  
BREATH 10, 2022  
Acrylic on canvas  
194 x 131 cm / 77 x 52 in  
\$USD 15,000



Mio Yamato  
BREATH 15, 2023  
Acrylic on canvas  
100 x 100 cm / 40 x 40 in  
\$USD 6,000



Mio Yamato  
BREATH 11, 2022  
Acrylic on canvas  
194 x 131 cm / 77 x 52 in  
\$USD 15,000

**COHJU**



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<https://saengergaleria.com/>

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