

## ARTBASEL AVVARDS

36 Medalists 12 Gold Medalists One Global Stage

### **MEDALISTS**

Press Dossier | Basel | May 15, 2025

### ART BASEL AWARDS ANNOUNCE 2025 MEDALISTS:

36 VISIONARIES
RECOGNIZED IN
LANDMARK GLOBAL
HONORS CELEBRATING THE
CONTEMPORARY
ART WORLD



# ART BASEL AWARDS: HONORING THE VISIONARIES SHAPING THE FUTURE OF ART

The Art Basel Awards are **the first global honors** dedicated to recognizing and advancing excellence across the contemporary art world — celebrating visionaries spanning the industry whose work is shaping the next generation of cutting-edge artistry.

Path-breaking artists, cross-disciplinary creators, curators, institutions, patrons and foundations, media and storytellers, and the specialists behind the scenes, from studio managers to fabricators, are honored in Art Basel's debut year of its landmark annual award cycle.

Founded on the conviction that the future of art relies not only on artists but also on the ecosystems that sustain them, the Art Basel Awards **set a new precedent** for honoring and strengthening the complex, interwoven networks shaping artistic production today.

Unlike conventional prizes focused on singular achievements, the Art Basel Awards reward ongoing practices of broad cultural influence and significant potential to redefine artistic horizons. They represent the **gold standard for excellence** for art practitioners and professionals who defy categorization and challenge conventions.

Aiming to bridge contemporary art and global culture, the Art Basel Awards recognize cross-disciplinary practitioners working across the art world and its neighboring fields of **fashion**, **design**, **music**, **film**, **publishing**, and the **performing** arts.

From a nominee pool of the world's most influential voices and promising rising talents, an International Jury of experts awards **36 Medalists** for their vanguard vision, skill, and impact.

Medalists will be recognized during Art Basel's historic flagship fair in Switzerland in June and through year-round global campaigns and initiatives. Additionally, Medalists will headline the **Art Basel Awards Summit**, Art Basel's first annual conference for thought leaders in the global art world and creative industries, also held in Basel.

Later this year, these 36 Medalists will pilot a peer-driven process — whereby they will vote to select up to 12 **Gold Medalists** from among themselves, representing the Art Basel Awards' highest honor and offering a new model of recognition in which the future is elevated by those creating it. Gold Medalists will be revealed in December 2025 during the Official Night of the Art Basel Awards in Miami Beach.

Redefining the traditional prize model in the creative fields, Gold Medals in the artist categories confer immediate, flexible support by distributing a total of nearly USD 300,000 annually in honorariums and philanthropic gifts, alongside global networking, tailored partnerships, and high-profile commissions designed to propel artists' work onto new global platforms.

Each year, the Art Basel Awards evolve, reset, and begin again.

"The Art Basel Awards are not a competition, but a beacon. They shine a light on those working with radical vision, skill, and commitment to building communities of practice and exchange. We are thrilled to honor this year's Medalists — artists and allies whose work is reshaping how art is created, experienced, and channeled across contemporary culture."

#### Vincenzo de Bellis, Chair, Art Basel Awards and Director of Fairs & Exhibition Platforms, Art Basel



Vincenzo de Bellis, 2023. Photo by Noé Cotter for Art Basel.



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#### **HOOR AL QASIMI**



Hoor Al Qasimi is President and Director of Sharjah Art Foundation, the public art institution she established in 2009 as a catalyst and advocate for the arts in Sharjah, the UAE, and around the world. Director of Sharjah Biennial since 2003, she has curated and co-curated major exhibitions for the Foundation and numerous international institutions, including the critically acclaimed Sharjah Biennial 15 (2023), the major touring retrospective Hassan Sharif: I Am The Single Work Artist (2017-2018), and solo exhibitions of artists Simone Fattal, Rasheed Araeen, Yayoi Kusama, Farideh Lashai, Khalil Rabah, Bouchra Khalili, Emily Karaka, Antonio Dias, and William Kentridge. Al Qasimi also serves as President of the International Biennial Association; President of The Africa Institute, Sharjah; Director of the Sharjah Architecture Triennial; head of Sharjah's Global Studies University; and President of the Sharjah Creative Quarter. Al Oasimi curated the 2020 Lahore Biennial and is Artistic Director of the 6th Aichi Triennale (2025) and the 25th Biennale of Sydney (2026).

#### **VINCENZO DE BELLIS**



Vincenzo de Bellis is Director of Fairs and Exhibition Platforms at Art Basel. In his role, he oversees the leadership teams of Art Basel's four shows in Basel, Miami Beach, Hong Kong, and Paris and spearheads new events and initiatives in the physical realm. He also leads the strategic direction of the Art Basel Awards, for which he serves as Chair of the International Jury.

From 2016 to 2022, de Bellis served as Curator and Associate Director of Programs, Visual Arts at the Walker Art Center in Minneapolis. During his tenure at the Walker Art Center, he organized exhibitions including a Jannis Kounellis retrospective (2022); the group show The Paradox of Stillness: Art, Object, and Performance (2021); and solo shows of work by Mario García Torres (2018) and Nairy Baghramian (2017). From 2012 to 2016, de Bellis was Artistic Director of Miart, Milan's international Modern and contemporary art fair. From 2009 to 2016, de Bellis served as Founding Director and Curator of the Peep-Hole Art Center in Milan. He was the curator of the first two editions of Panorama, the itinerant exhibition held by Italics, a consortium of over sixty of Italy's leading art galleries. He also co-curated the inaugural edition of Noor Riyadh, an annual festival of light and art in Rivadh.

De Bellis holds an MA in Curatorial Studies from the Center for Curatorial Studies at Bard College, New York; an MA in



Management for Museums of Contemporary Art and Architecture from Sapienza Università di Roma; and a BA in Cultural Heritage from Università degli Studi di Lecce.

#### **ELENA FILIPOVIC**



Elena Filipovic is Director of Kunstmuseum Basel. From 2014 to 2024, she served as director and curator of Kunsthalle Basel and prior to that, she served as senior curator of WIELS Contemporary Art Centre, Brussels. She was curator of the Croatian Pavilion of the Venice Biennale of Art in 2022 and was co-curator, with Adam Szymczyk, of the 5th Berlin Biennale of Contemporary Art in 2008. She writes widely about art, has edited several compendiums on exhibition histories, and is the author of David Hammons, Bliz-aard Ball Sale (Afterall Books, 2017) and The Apparently Marginal Activities of Marcel Duchamp (MIT Press, 2016). Filipovic holds a PhD in art history from Princeton University.

#### **KOYO KOUOH**

In memoriam



Koyo Kouoh was a visionary curator, cultural leader, and advocate whose impact on contemporary art was nothing short of transformative. Rooted in rigor, generosity, and conviction, her profound contributions in the fields of curatorial practice, institutional leadership, and critical discourse were instrumental to bringing contemporary Pan-African art and thought to the fore on a global scale. The Art Basel Awards honor Kouoh's memory and carry forward her enduring example and legacy.

Koyo Kouoh (1967-2025) was Executive Director and Chief Curator of Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) in Cape Town from May 2019 until her death in May 2025. She was the founding Artistic Director of RAW Material Company, a center for art, knowledge and society in Dakar, Senegal. In December 2024 she was appointed by the Board of La Biennale di Venezia to curate the 61st International Art Exhibition, scheduled to open in May 2026.

Throughout her life and career, the esteemed Cameroonian-Swiss curator organized numerous critical exhibitions, including When We See Us: A Century of Black Figuration in Painting, which opened at Zeitz MOCAA in 2022 and was adapted for Kunstmuseum Basel in Basel, Switzerland in 2024, and Body Talk: Feminism, Sexuality, and the Body in the Works of Six African Women Artists, first shown at Wiels in

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Brussels, Belgium in 2015. She curated Still (the) Barbarians, 37th EVA International, the Ireland Biennial in Limerick in 2016, and participated in the 57th Carnegie International in Pittsburgh, Pennsylvania, United States, with the deeply researched exhibition project Dig Where You Stand (2018), a show within a show, drawn from the collections of the Carnegie Museums of Art and Natural History. She was the initiator of the research project Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy, co-curated with Rasha Salti at Garage Museum of Contemporary Art in Moscow, Russia, and Haus der Kulturen der Welt in Berlin, Germany.

Highly active during her life in the critical field of the arts community in both a Pan-African and international scope, Kouoh leaves a remarkable list of publications to her name, including When We See Us: A Century of Black Figuration in Painting (2022), which accompanied the show by the same title; Shooting Down Babylon (2022), the first monograph of the work of South African artist Tracey Rose; Breathing Out of School: RAW Académie (2021); Condition Report on Art History in Africa (2020); Word!Word?Word! Issa Samb and The Undecipherable Form (2013); and Condition Report on Building Art Institutions in Africa (2012), to name a few. She served as Curator of the Educational and Artistic Program of 1:54 Contemporary African Art Fair in London, United Kingdom and New York, United States, from 2013 to 2017, as well as on the curatorial teams for documenta 12 (2007) and documenta 13 (2012).

Kouoh was the recipient of the Grand Prix Meret Oppenheim 2020, the Swiss Grand Award for Art that honors achievements in the fields of art, architecture, critique, and exhibitions. During her tenure at Zeitz MOCAA, Kouoh's curatorial work focused on in-depth solo exhibitions by African and African-descent artists. As such, she organized exhibitions with Otobong Nkanga, Johannes Phokela, Senzeni Marasela,

Abdoulaye Konaté, Tracey Rose, and Mary Evans. She lived and worked alternately in Cape Town, South Africa; Dakar, Senegal; and Basel, Switzerland.

#### JESSICA MORGAN



Jessica Morgan joined Dia Art Foundation as Director in January 2015 and was named Nathalie de Gunzburg Director in October 2017. Morgan is responsible for strengthening and activating all parts of Dia's multivalent program, including its pioneering land art projects, site-specific commissions, and collections and programming across its constellation of sites. Since assuming directorship, Morgan has led a series of initiatives reaffirming and reinvigorating the non-profit's founding vision and principles. Since 2018, she has led a comprehensive, multi-year project to upgrade and revitalize Dia's programmatic spaces.

Prior to Dia, Morgan was The Daskalopoulos Curator, International Art, at Tate Modern in London from 2010 to 2014, and was Curator at Tate from 2002 to 2010. In addition to her work on exhibitions, Morgan played a key role in the growth of Tate's collection — driving the development of the museum's holdings of mid-century and emerging art from North America, the Middle East, North Africa, and South Asia. Morgan was previously Chief Curator at the Institute of Contemporary Art, Boston, and a curator at the Museum of Contemporary Art, Chicago.



Morgan curated the 2020-22 Verbier Art Summits and served as the artistic director of the 10th Gwangju Biennale in 2014. She is on numerous international advisory boards, including the Sounding Board for Haus der Kunst, Munich, Germany; the Advisory Committee for the Collection, MACBA, Barcelona, Spain; the Selection Committee for the Artist Protection Fund, Institute of International Education, New York; and the Advisory Board for the Nita Mukesh Ambani Cultural Centre, Mumbai, India.

Obrist has lectured internationally at academic and art institutions and is contributing editor to several magazines and journals. Obrist's recent publications include Ways of Curating (2015); The Age of Earthquakes (2015); Lives of the Artists, Lives of Architects (2015); The Extreme Self: Age of You (2021); 140 Ideas for Planet Earth (2021); Edouard Glissant: Archipelago (2021); James Lovelock: Ever Gaia (2023); Remember to Dream (2023); and Une vie in Progress (2023).

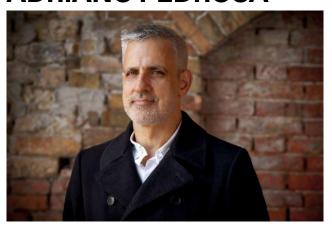
#### HANS ULRICH OBRIST



Hans Ulrich Obrist is Artistic Director of the Serpentine in London and Senior Advisor at LUMA Arles. Prior to this, he was Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show World Soup (The Kitchen Show) in 1991, he has curated more than 350 exhibitions, including recent exhibitions Enzo Mariat Triennale Milano (2020) and WORLDBUILDING at Centre Pompidou-Metz (2023) and Julia Stoschek Collection, Dusseldorf (2022). The Handwriting Project, which protests the disappearance of handwriting in the digital age, has been taking place on Instagram since 2013 (@hansulrichobrist).

In 2011 Obrist received the CCS Bard Award for Curatorial Excellence, and in 2015 he was awarded the International Folkwang Prize. Most recently he was honored by the Appraisers Association of America with the 2018 Award for Excellence in the Arts.

#### **ADRIANO PEDROSA**



Adriano Pedrosa has been the artistic director of Museu de Arte de São Paulo Assis Chateaubriand – MASP, since 2014. He was adjunct curator of the 24th Bienal de São Paulo (1998), co-curator of the 27th Bienal de São Paulo (2006), curator of InSite\_05 (San Diego, Tijuana, 2005), artistic director of the 2nd Trienal de San Juan (2009), curator of 31st Panorama da Arte Brasileira-Mamõyaguara opá mamõ pupé (Museu de Arte Moderna, São Paulo, 2009). In 2023, he received the Audrey Irmas Award for Curatorial Excellence from Bard College, and he was the curator of the Biennale Arte 2024, in Venice.

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#### **SUHANYA RAFFEL**



Suhanya Raffel is the Museum Director of M+ in Hong Kong's West Kowloon Cultural District. Since her appointment in 2016, she has overseen all museum activities at M+, including acquisitions, programming, collections care, development, research, institutional collaborations, and museum operations. Raffel has defined the museum's mission, broadening its international reach and championing its deep connection with the local community.

Before joining M+, Raffel was the Director of Collections and then Deputy Director at the Art Gallery of New South Wales (AGNSW), Sydney, Australia (2013-2016). She has held many senior curatorial positions, including Deputy Director of Curatorial and Collection Development from 2010 and Acting Director in 2012 at the Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia (1994-2013). There, she was instrumental in building the contemporary Asia Pacific Collection and led its Asia Pacific Triennial of Contemporary Art.

Raffel is the President of CIMAM, the International Committee for Museums and Collections of Modern Art (2023-2025), and she has served on the CIMAM Board since 2016. She is also a member of the Bizot Group (2021-ongoing) and a trustee of the Geoffrey Bawa Trust and the Lunuganga Trust, Sri Lanka (1994-ongoing). She is a member of the scientific committee for the Fondazione per l'Arte Moderna e

Contemporanea CRT, Turin, Italy (2023-ongoing); the International Advisory Committee of the Mori Art Museum, Tokyo, Japan (2023-ongoing); and the Royal Board of Trustees of the Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2024-ongoing). She was awarded the title of Chevalier of the Ordre des Arts et des Lettres by the French government in 2020 and the Sydney University Alumni Achievement Award for Cultural Contribution in 2022.

#### FRANKLIN SIRMANS



Franklin Sirmans became the Director of the Pérez Art Museum Miami (PAMM) in 2015. Under his leadership the collection and endowment have doubled in size.

Prior to his appointment, he was the department head and curator of contemporary art at Los Angeles County Museum of Art (LACMA) and the head of Modern and contemporary art at the Menil Collection in Houston. Prior to his work as a museum director and curator, he was an editor at *Flash Art Magazine* in Milan and New York and Publications Assistant at Dia Center for the Arts.

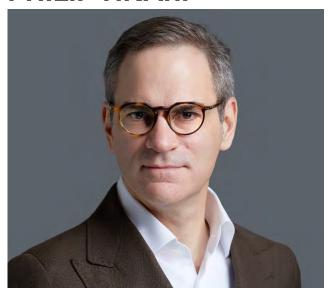
Sirmans has written for numerous publications including *The New York Times* and *Artforum*. He has curated exhibitions including *Futbol: The Beautiful Game; Noah Purifoy: Junk Dada; NeoHooDoo: Art for a Forgotten Faith; Maurizio Cattelan: Is There* 

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Life Before Death?; One Planet Under a Groove: Contemporary Art and Hip Hop; and Vija Celmins: Television and Disaster, 1964-1966. He was the artistic director of Notes for Now, the Prospect.3 New Orleans exhibition, from 2012-2014. He is the 2007 David Driskell Prize winner, administered by the High Museum of Art, Atlanta. A graduate of Wesleyan University, Sirmans has also taught art criticism at Princeton University and the Maryland Institute College of Art. He recently organized Hurvin Anderson: Passenger Opportunity and Every Sound is a Shape of Time: Selections from the PAMM Collection.

Tinari co-curated the landmark exhibition Art and China after 1989: Theater of the World (2017) at the Solomon R. Guggenheim Museum and organized the inaugural Diriyah Biennale (2021) in Riyadh, Saudi Arabia. He has lived and worked in Beijing since 2006.

#### **PHILIP TINARI**



Philip Tinari is Director and Chief Executive of UCCA Center for Contemporary Art. Since joining UCCA in 2011, he has led its growth and transformation from a founder-owned private establishment into China's premier institution of Modern and contemporary art, operating across a constellation of four locations in Beijing, Shanghai, Beidaihe, and Yixing. His program has featured major Chinese and international artists including Cao Fei, William Kentridge, Luc Tuymans, and Xu Bing alongside emerging talents and historical figures such as Marcel Duchamp, Henri Matisse, Pablo Picasso, and Andy Warhol.

"Until now, I haven't seen an award program so broad in its scope," said Juror Elena Filipovic, Director,
Kunstmuseum Basel. "It celebrates those not typically recognized. I think the role of our Jury is to separate ourselves from market success or trends — to look at people who are not necessarily in the limelight but nonetheless contribute greatly."

Echoing her fellow Juror, Hoor
Al-Qasimi, President and
Director of the Sharjah Art
Foundation in the UAE, believes
that the future of art rests in
"artists taking control of their
own narratives." She adds:
"We're already seeing this
happen as artists move beyond
traditional exhibition spaces,
finding new ways to collaborate,
experiment, and challenge
market-driven systems."

## ART BASEL AWARDS 2025 MEDALISTS

#### **ARTISTS - ICON**

David Hammons Lubaina Himid Joan Jonas Adrian Piper Betye Saar Cecilia Vicuña

#### **ARTISTS - ESTABLISHED**

Nairy Baghramian Tony Cokes Cao Fei Ibrahim Mahama Delcy Morelos Ho Tzu Nyen

#### **ARTISTS - EMERGING**

Mohammad Alfaraj Meriem Bennani Pan Daijing Saodat Ismailova Lydia Ourahmane Sofia Salazar Rosales

#### **CROSS-DISCIPLINARY CREATORS**

Formafantasma Saidiya Hartman Grace Wales Bonner

#### **PATRONS**

Shane Akeroyd Maja Hoffmann Joel Wachs

#### **INSTITUTIONS**

ART + PRACTICE
Jameel Arts Centre
RAW Material Company

#### **CURATORS**

Candice Hopkins Shanay Jhaveri Eungie Joo

#### **ALLIES**

Art Handlxrs\*
Gasworks / Triangle Network
Sandra Terdjman

#### **MEDIA AND STORYTELLERS**

Negar Azimi Barbara Casavecchia The Journal of Curatorial Studies



This year's Awards spotlight the groundbreaking artists shaping culture at its edges. In the Icon Artists category, they include **Lubaina Himid**, painting pioneer of the British Black Arts Movement who is set to represent the United Kingdom at the 61st Venice Biennale in 2026. She is joined by fellow living legends **David Hammons**, whose 60-year career has incisively interrogated issues of Black representation in art and society; first-generation Conceptual artist and analytic philosopher Adrian Piper, whose performances, video installations, photography, drawings, and texts have for decades confronted viewers with the moral, social, and political complexities of gender, race, social engagement, and subjecthood; and Cecilia **Vicuña**, whose poetic, multidisciplinary practice expertly bridges Indigenous wisdom, environmental activism, and contemporary sculpture.

Among the Medalists in the Established Artists category is seminal Chinese artist Cao Fei, whose genre-defying visions in video, virtual reality, and installation capture the often-surreal complexities and contradictions of modern life in her home country. Other Medalists in this category are Ghanaian artist **Ibrahim Mahama**, known for his monumental installations addressing histories of labor and migration; Singaporean artist Ho Tzu Nyen, whose practice across film, video, and performance takes as its hallmark subjects the observation of history, national and regional constructs, and epic myth as discursive tool; and Colombian artist **Delcy** Morelos, whose immersive earthworks connect traditional knowledge with contemporary material practice.

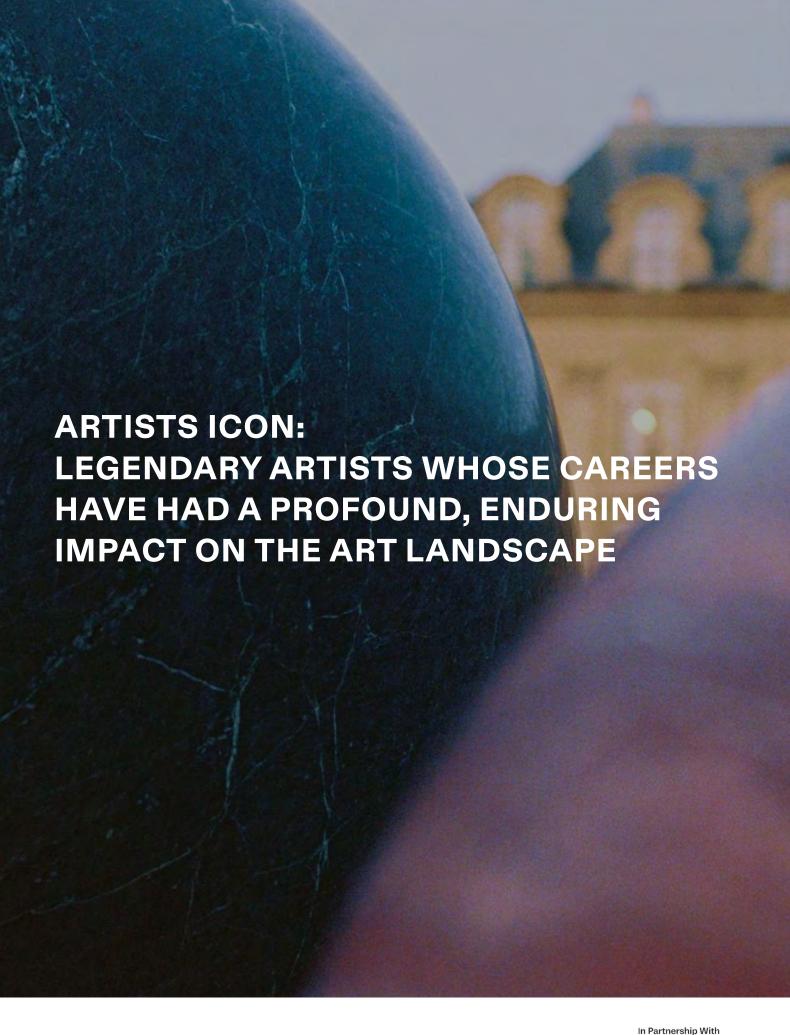
Rising talents honored in the Emerging Artists category include **Saodat Ismailova**, a filmmaker from the first post-Soviet generation in Uzbekistan, whose evocative films revive the spiritual memory of Central Asia via their women protagonists. Aiming to

amplify boundary-crossing work, the Awards recognize in the same category Chinese, Berlin-based composer and artist Pan Daijing, who fuses experimental sound, performance, installation, and choreography to create psychologically charged environments that probe the limits of narrative and perception. In the Cross-Disciplinary Creators category, English fashion disruptor **Grace Wales Bonner** is honored in the year of her standout Met Gala debut, for her work melding European histories and Afro-Atlantic aesthetics, alongside Italian design provocateurs Formafantasma, whose ecological, historical, and social investigations into design thought have captivated the world's leading brands.

Joining them are changemakers including **RAW Material Company**, part think tank, part experimental art incubator in Dakar, honored in the Institutions category; Carcross/Tagish First Nation curator Candice Hopkins, awarded in the Curators category for her advancement of the art historical narrative and new approaches to exhibition making; contemporary art patron Maja Hoffmann, named in the Patrons category for her reimagination of the traditional cultural philanthropy model, through institutional reinvention and partnership; Art Handlxrs\*, co-founded by Marcel Pardo Ariza and Ambrose Trataris, a Bay Area-based organization dedicated to supporting BIPOC, women, queer, nonbinary, and trans people in the professional arts industry as art handlers, technicians, fabricators, and other industry support roles, recognized in the Allies category; and in the Media and Storytellers category, **Negar Azimi**, writer and editor-in-chief of Bidoun magazine, whose critical storytelling has propelled arts and culture coverage of the Middle East and its diasporas to the forefront of international discourse.

What follows is a snapshot of this year's Medalists across nine categories.





**Art Basel** Awards

### ARTISTS ICON: LUBAINA HIMID

#### PRESTON, UK



Lubaina Himid. Courtesy of the artist.

A defining figure in the British Black Arts Movement, artist and curator Lubaina Himid (b. 1954, Tanzania) has made an indelible mark on painting — its surface, its purpose, its audience, and even its rhythm and cadence — with her vibrant reflections on cultural history, slavery, gender, identity, and reclamation. Himid is set to represent the United Kingdom at the 61st Venice Biennale in 2026.

With a background in theater design, Himid is purposeful and witty in her accomplished oeuvre, imbuing her practice with a sense of performance and narrative that merges activism and aesthetics. For the past four decades, Himid has turned her unflinching eye toward the legacy of colonialism, the transatlantic slave trade, and the contemporary Black experience. "As an African artist, what's important to me is that there is a community, there is a conversation across our shared experience," she says.

Known for her large-scale installations centering marginalized historical figures, Himid has been at the forefront of challenging the erasure of Black, working-class, and women artists from the mainstream art world. Her 1985 exhibition *The Thin Black Line* was a pivotal moment, confronting racial and gender-based exclusions that had persisted throughout the 1980s and 1990s. Through this and other exhibitions, Himid's voice became a rallying point for artists fighting for visibility and recognition. As the founder of the *Making Histories Visible* academic center, Himid has also been instrumental in preserving and advancing the stories of marginalized artists, particularly Black artists in Britain.

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### ARTISTS ICON: BETYE SAAR

#### LOS ANGELES, USA



Betye Saar with *Drifting Toward Twilight*, 2023. Mixed media assemblage, 63.5 x 134.6 x 533.4 cm. Collection of The Huntington Library, Art Museum and Botanical Gardens, San Marino, California. ©Betye Saar. Courtesy of the artist and Roberts Projects, Los Angeles, California. Photo by David Butow.

As one of the artists who ushered in the development of Assemblage art, Betye Saar's practice reflects on African American identity, spirituality, and the connectedness between different cultures. Her symbolically rich body of work has evolved over time to demonstrate the environmental, cultural, political, racial, technological, economic, and historical context in which it exists.

For over six decades, Saar has created assemblage works that explore the social, political, and economic underpinnings of America's collective memory. She began her career at the age of 35 producing work that dealt with mysticism, nature and family. Saar's art became political in the 1970s namely with the assemblage *The Liberation of* 

Aunt Jemima in 1972. Activist and scholar Angela Davis has cited this work as the beginning of the Black Women's movement. Like many women who came to political consciousness in the 1960s, Saar takes on the feminist mantra "the personal is political" as a fundamental principle in her assemblage works. Her appropriation of black collectibles, heirlooms, and utilitarian objects are transformed through subversion, and yet given her status as a pioneer of the Assemblage movement, the impact of Saar's oeuvre on contemporary art has yet to be fully acknowledged or critically assessed. Among the older generation of Black American artists, Saar is without reproach and continues to both actively produce work and inspire countless others.

Saar received a B.A. from the University of California, Los Angeles in 1949 and has received six honorary doctorates. Her contributions to art and community activism have earned her numerous accolades, including two National Endowment for the Arts Awards and the W.E.B. Du Bois Award (2022). In 1975, Saar's first solo museum show was held at the Whitney Museum of Art in New York where she was the first African American woman to have her art on display there. Recent solo exhibitions include Los Angeles County Museum of Art (2019); The Museum of Modern Art, New York (2019); Institute of Contemporary Art Miami (2021); and Isabella Stewart Gardner Museum (2023); The Huntington Library (2024); and The Neubauer Collegium (2025.) Saar's artwork is in numerous public and private collections, including The Museum of Modern Art, The Metropolitan Museum of Art, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Whitney Museum of American Art, New York, Los Angeles County Museum of Art, Museum of Contemporary Art Los Angeles, Hammer Museum, Art Institute of Chicago, Tate Modern and Museum Ludwig, among many others.

## ARTISTS ICON: CECILIA VICUÑA

#### NEW YORK, USA AND SANTIAGO, CHILE



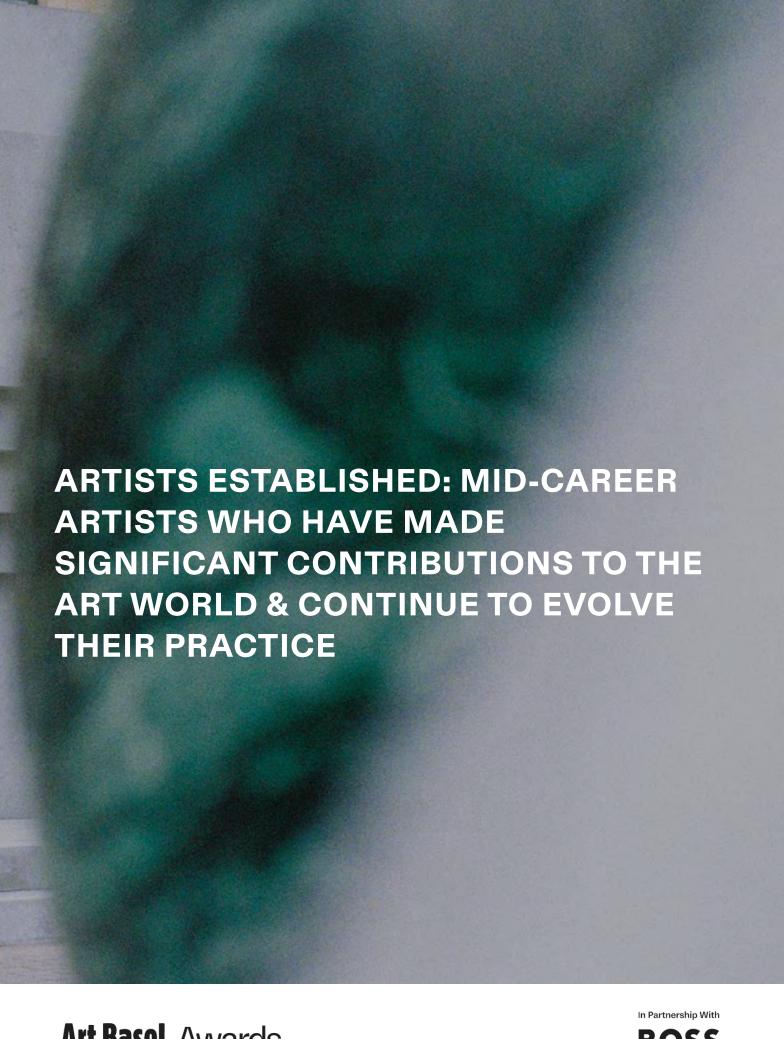
Cecilia Vicuña. Photo by William Jess Laird. Courtesy of the artist.

Cecilia Vicuña (b. 1948, Chile) is one of the most influential and multifaceted living artists today. Departing primarily from poetry — her material and immaterial way of experiencing and representing the world — the Chileanborn artist's interdisciplinary practice spans over six decades, encompassing painting, fiber art, installation, film, and performance, and addresses pressing modern concerns, including ecological destruction, human rights, and cultural homogenization. She has long privileged and learned from Indigenous forms of knowledge and has been committed to calling attention to the destructive and constructive impacts that humans have on life on earth.

Her fiber installations, notably the precarious — ephemeral sculptures crafted from natural materials — serve as poignant commentaries on the fragility of life and the urgency of

ecological preservation. These works have been showcased in prominent institutions, including Tate Modern's Turbine Hall, where her monumental installation resonated with global audiences. Vicuña's paintings, often revisiting her *Heroes of the Revolution* series, reimagine historical and political figures through a personal and cultural lens. These works have been acquired by esteemed collections, such as the Solomon R. Guggenheim Museum in New York.

In 2022, Vicuña's practice received significant recognition with her first solo museum exhibition in New York, *Cecilia Vicuña: Spin Spin Triangulene*, at the Solomon R. Guggenheim Museum, which traced her multidisciplinary work across five decades, featuring site-specific quipu installations and a performance titled *Ex-termination Living Quipu* reflecting her decolonial and ecological concerns. Vicuña's enduring commitment to art as a form of knowledge and resistance continues to inspire and provoke, solidifying her position as a vital voice in contemporary art.



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### ARTISTS ESTABLISHED: CAO FEI

#### **BEIJING, CHINA**



Cao Fei. Photo by Nan Jiang. Courtesy of the artist.

With a career spanning over two decades and numerous surveys at prestigious institutions worldwide, multimedia artist Cao Fei (b. 1978, China) is one of the most iconic figures in, and a pioneer of, Chinese contemporary art. A keen observer of historical, cultural, societal, economic, and technological trends, Fei has consistently explored the far-reaching impacts of these transformations on contemporary life.

She has seamlessly incorporated these domains in her deeply engaging video works, photography, and installations. These include the fantastical flight from reality in the *Cosplayers* and *Whose Utopia* series as well as her 2009 seminal work RMB City, which utilized the digital gaming platform Second Life to problematize our relationship with the virtual world. Fei's work poignantly captures the collective dreams, anxieties, and desires of generations in China and beyond, constructing an artistic tableau that brings together the past and the future. Through her exploration of technology, society, and human emotion, she conveys what it means to be alive in today's rapidly changing world.



Cao Fei, *Haze and fog 04*, 2013. © Cao Fei. Courtesy the artist, Vitamin Creative Space, and Sprüth Magers.

### ARTISTS ESTABLISHED: IBRAHIM MAHAMA

#### **ACCRA, KUMASI AND TAMALE, GHANA**



Left: Ibrahim Mahama. Courtesy of the artist. Below: Installation view of Mahama's exhibition *A SPELL OF GOOD THINGS*, 2024. Courtesy of White Cube.



Ibrahim Mahama's (b. 1987, Ghana) practice interrogates histories of labor, trade, and materiality through large-scale installations that transform industrial detritus into powerful critiques of economic and political systems. His innovation lies in his use of jute sacks — worn, stained fabrics once used to transport cocoa and charcoal — as metaphors for global trade, migration, and exploitation.

Through monumental interventions such as *Parliament of Ghosts* and *Check Point Sekondi Loco*, Mahama reconstructs forgotten infrastructures, exposing the lingering residues of colonialism and the failures of postcolonial aspirations. His works challenge the invisibility of labor and collective histories, particularly the unseen workers whose hands have shaped the materials and the systems around them. Mahama's installations, often draped over buildings or stitched together in expansive, immersive forms, bring attention to these labor histories. By collaborating with local traders and laborers, he creates works that speak to both local and global audiences, challenging economic inequality and historical amnesia.

Mahama's craftsmanship and execution emphasize process and community, transforming discarded objects into new visual languages. His impact and influence extend beyond exhibition spaces, with projects at the Venice Biennale and Documenta shifting perspectives on contemporary African art. Reclaiming history through material and memory, Mahama disrupts conventional narratives and redefines the boundaries of art and its political and social roles.

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### ARTISTS ESTABLISHED: DELCY MORELOS

#### **BOGOTÁ, COLOMBIA**



Delcy Morelos, *Cielo terrenal* (Earthly Heaven, detail), 2023. Installation view, Dia Chelsea, New York, 2023. Photo by Don Stahl. © Delcy Morelos.

Over four decades, Delcy Morelos' (b. 1967, Colombia) work has interrogated how we perceive and engage with the earth. Morelos has a diverse oeuvre, spanning painting, sculpture, and large-scale site-specific installations. Her two primary materials — dirt and various shades of red pigment — serve as both her medium and her message. Rather than simply combining these elements, Morelos pushes the boundaries of their individual potential. She creates abstract red paintings on canvas while also layering and manipulating paint to form three-dimensional objects. Similarly, she collects dirt from different parts of the world to craft large-scale installations that invite the audience into intimate sensorial (and emotional) experiences. By using dirt as a pigment for painting, Morelos creates a direct connection between the viewer, the earth, and the artwork, encouraging a deeper reflection on nature's influence and human interaction with the environment.



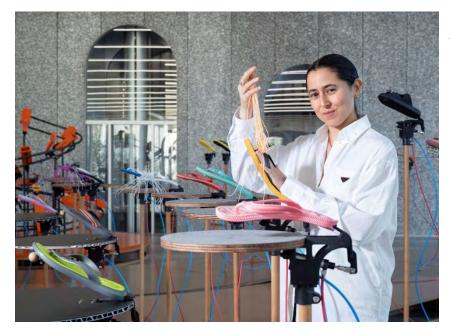
Delcy Morelos. Courtesy of the artist.





## ARTISTS EMERGING: MERIEM BENNANI

#### **NEW YORK, USA**



Meriem Bennani. Photo by Valentina Somma. Courtesy of the artist.

Meriem Bennani's (b. 1988, Morocco) work lies at the intersection of digital culture, postcolonial critique, and absurdist humor. Her groundbreaking video installations and sculptures remix visual languages from reality TV, telenovelas, sci-fi, and animated cartoons, creating a "hyperactivity of genre" that mirrors the fragmented nature of contemporary media. By exaggerating familiar tropes, she transforms them into tools for both critique and celebration, exposing the ways global culture circulates in a networked world.

Rooted in Moroccan life yet expansive in scope, Bennani's work addresses themes of hybridity, migration, and power. She creates immersive environments where moving images are mapped onto sculptural forms, destabilizing conventional viewing modes. Her *Party on the CAPS* series imagines refugee camps as futuristic, state-controlled metropolises, blending speculative fiction with a mix of satire and poignancy to explore border politics. Her recent exhibition at Fondazione Prada marked a breakthrough moment in her career, solidifying her as a pioneering voice in contemporary art.



Meriem Bennani's *Windy*, 2022, on the High Line, New York. Photo by Timothy Schenck. Courtesy of High Line Art and Audemars Piguet Contemporary.



## ARTISTS EMERGING: PAN DAIJING

#### **BERLIN, GERMANY**



Top and bottom: Pan Daijing. Photos by Dzhovani Gospodinov. Courtesy of the artist.

Pan Daijing (b. 1991, China) is a Berlin-based artist and composer whose practice spans sound, performance, installation, choreography, and film. Known for creating visceral, immersive environments, she explores the psychological and architectural conditions of experience, often pushing the boundaries of conventional presentation. Drawing from a deeply personal and intuitive process, her work often evokes a sense of raw intimacy, oscillating between moments of intensity and quiet restraint. Repetition, distortion, and fragmentation serve as recurring

motifs, reflecting an ongoing inquiry into memory, trauma, and transformation. While Pan is arguably more known and followed as an avant-garde musician, her visual art practice has gained significant attention in recent years.

At age 28, Pan became the youngest Chinese artist to stage a solo project at Tate Modern in 2019. Her recent solo exhibitions include the Walker Art Center, Minneapolis (2025), Haus der Kunst, Munich (2024), and Tai Kwun Contemporary, Hong Kong (2021). Pan was awarded the Preis der Nationalgalerie, Germany's prestigious contemporary art prize, and is a finalist for the 2025 Sigg Prize, awarded by M+ Museum, Hong Kong. She has also participated in the 14th Gwangju Biennale (2023) and the 13th Shanghai Biennale (2021).



## ARTISTS EMERGING: SAODAT ISMAILOVA

#### PARIS, FRANCE AND TASHKENT, UZBEKISTAN



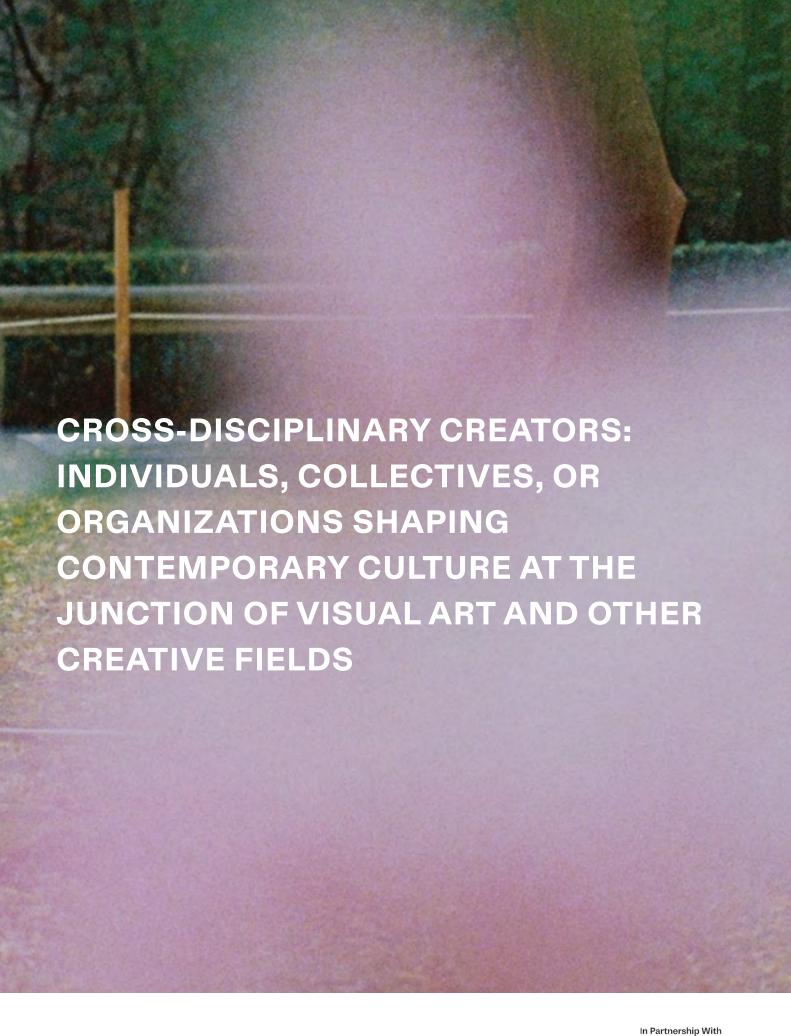
Saodat Ismailova, *Zukhra* (still), 2013. Courtesy of the artist.

Saodat Ismailova (b. 1991, Uzbekistan) is opening up new worlds for Central Asia, both through her visionary practice and by creating spaces for others to grow. As a filmmaker and artist, she seamlessly weaves together mythology, history, and spirituality, reclaiming cultural memory in a region where much knowledge is preserved through the oral traditions of women.

However, her impact goes far beyond her personal works and exhibitions. Ismailova is actively cultivating a creative ecosystem where emerging voices can thrive. As the founder of the Davra Collective, she has established a vital space for artistic exchange, research, and interdisciplinary dialogue. The collective organizes workshops, residencies, and study groups focused on Central Asian cultural heritage, environmental issues, and experimental storytelling. These initiatives equip artists with tools and networks to expand their practices internationally while remaining deeply connected to their traditions. With her increasing presence at biennials and solo exhibitions worldwide, Ismailova continues to elevate the global understanding of a region that has long been closed off but holds vast, untapped knowledge.

Saodat Ismailova. Photo by Pablo Escudero for Art Basel.





**Art Basel** Awards

### CROSS-DISCIPLINARY CREATORS: FORMAFANTASMA

#### DESIGN STUDIO | MILAN, ITALY AND ROTTERDAM, NETHERLANDS



Andrea Trimarchi and Simone Farresin. Photo by SIMON171. Courtesy of Formafantasma.

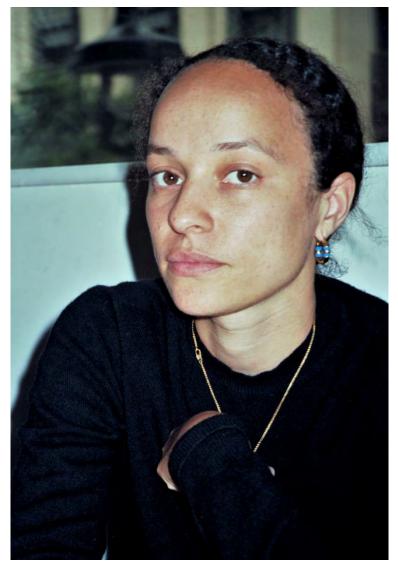
Formafantasma (Andrea Trimarchi, b. 1983, and Simone Farresin, b. 1980, Italy) is a pioneering design studio founded by Andrea Trimarchi and Simone Farresin. Founded in 2009 and presently based between Milan and Rotterdam, the studio is renowned for its research-driven approach interrogating the ecological, historical, and political dimensions of materials and production processes. The duo's work transcends traditional design boundaries, merging art, design, and critical theory to address pressing global issues. The studio has collaborated with leading brands such as Fendi, Hermès, Droog, Lexus, Cassina, and Flos. These partnerships have allowed Formafantasma to bring their innovative ideas to a broader audience, challenging conventional design practices and promoting sustainability.

In 2025, Formafantasma presented *Oltre Terra* at the Stedelijk Museum in Amsterdam, an exhibition exploring the complex history and ecology of wool production. Through a transdisciplinary lens, the project delved into the intertwined relationships between humans, animals, and the environment, challenging conventional narratives and offering new perspectives on material culture.

**Art Basel** Awards

### CROSS-DISCIPLINARY CREATORS: GRACE WALES BONNER

#### **FASHION DESIGNER | LONDON, UK**



Grace Wales Bonner. Photo by Liz Johnson Artur. Courtesy of Grace Wales Bonner.

Grace Wales Bonner (b.1990, United Kingdon) is a London-based designer and curator whose interdisciplinary practice bridges fashion, art, and cultural history. She founded her eponymous label in 2014, initially focusing on menswear, to explore Black identity, heritage, and Afro-Atlantic aesthetics. Her collections blend Afro-Atlantic narratives with European tailoring traditions, challenging conventional norms in both fashion and visual culture. In 2023, Wales Bonner expanded her curatorial work with *Spirit Movers*, an exhibition at The Museum of Modern Art in New York. As part of MoMA's *Artist's Choice* series, she selected nearly 40 works from the museum's collection that examine sound, movement, and performance within the African diaspora. Her work continues to push boundaries, elevating the conversation around race, identity, and cultural memory in contemporary design and artistic thought.



### PATRONS: MAJA HOFFMANN

### PHILANTHROPIST | ARLES, FRANCE; ZURICH AND GSTAAD, SWITZERLAND; LONDON, UK; AND MUSTIQUE, ST. VINCENT AND THE GRENADINES



Maja Hoffmann. Photo by Brigitte Lacombe. Courtesy of Luma Foundation.

Maja Hoffmann (b. 1956, Switzerland) is Founder and President of the LUMA Foundation, one of Europe's leading private cultural initiatives. Since 2004, she has guided the Foundation's mission to foster artistic creation while addressing urgent issues spanning culture, nature, scientific research, and ecological innovation — always promoting new models for positive change. Hoffmann also plays an active role in numerous international institutions: she is President of the Swiss Institute in New York and the Fondation Vincent van Gogh Arles; Vice-President of the Emanuel Hoffmann Foundation in Basel; and serves on the boards of the Serpentine (London), Kunsthalle Zürich, New Museum, and Center for Curatorial Studies at Bard College (New York). In 2023, she was elected President of the Locarno Film Festival.

Hoffmann's cultural patronage has profoundly shaped the landscape for artists, curators, collectors, and institutions worldwide. Through her visionary leadership of the LUMA Foundation, Hoffmann is pioneering a transformative model of cultural engagement that transcends traditional philanthropy. At LUMA Arles, Hoffmann places artistic creation at the heart of a broader inquiry into material innovation, ecological stewardship, and interdisciplinary collaboration. Through LUMA Atelier, the foundation champions research into sustainable materials and production methods. The site's bold reinvention — including Frank Gehry's striking tower and an ambitious landscape project restoring regional ecosystems — reflects a deep commitment to environmental and cultural renewal. Beyond the physical, Hoffmann is advancing technological innovation through initiatives like Arcual, a blockchain platform designed to empower artists and institutions. Her influence is global and enduring, setting a new standard for how cultural philanthropy can be reimagined through institutional reinvention, technological experimentation, and visionary partnership.

**Art Basel** Awards



### MUSEUMS AND INSTITUTIONS: ART + PRACTICE

#### NON-PROFIT FOR YOUTH SUPPORT AND ARTS ACCESS | LOS ANGELES, USA



Art + Practice Juneteenth 2024 in Leimert Park, Los Angeles. Photo by Halline Overby. Courtesy of Art + Practice.

Co-founded in 2014 by artist Mark Bradford, social activist Allan DiCastro, and philanthropist Eileen Harris Norton, Art + Practice (A+P) is a non-profit arts and education organization located in the historic Leimert Park neighborhood of South Los Angeles. A+P operates at the intersection of art and social impact, with a dual mission: to provide free museum-caliber exhibitions and public programs, and to support the needs of transition-age foster youth through robust partnerships with social service organizations.

A+P's nearly 20,000-square-foot campus serves as a vital cultural and community hub, offering free contemporary art exhibitions organized in collaboration with the California African American Museum (CAAM), alongside artist talks, film screenings, lectures, and workshops that extend critical dialogue beyond the gallery walls. Simultaneously, the site supports on-the-ground services for foster youth ages 18 to 24, including housing resources, case management, and individualized educational and employment support — an unprecedented model of integration between cultural programming and direct social service. Through its steadfast commitment to access, care, and community, Art + Practice stands as a national leader and changemaker in reimagining how art institutions can catalyze meaningful societal change.

In addition to her leadership at A+P, Director Sophia Belsheim serves as the long-term Collection Manager for co-founder Harris Norton and oversaw the publication of *All These Liberations: Women Artists from the Eileen Harris Norton Collection* (Yale University Press), edited by curator and writer Taylor Renee Aldridge, Executive Director of Modern Ancient Brown Foundation (MAB).

### MUSEUMS AND INSTITUTIONS: RAW MATERIAL COMPANY

#### ARTS CENTER | DAKAR, SENEGAL



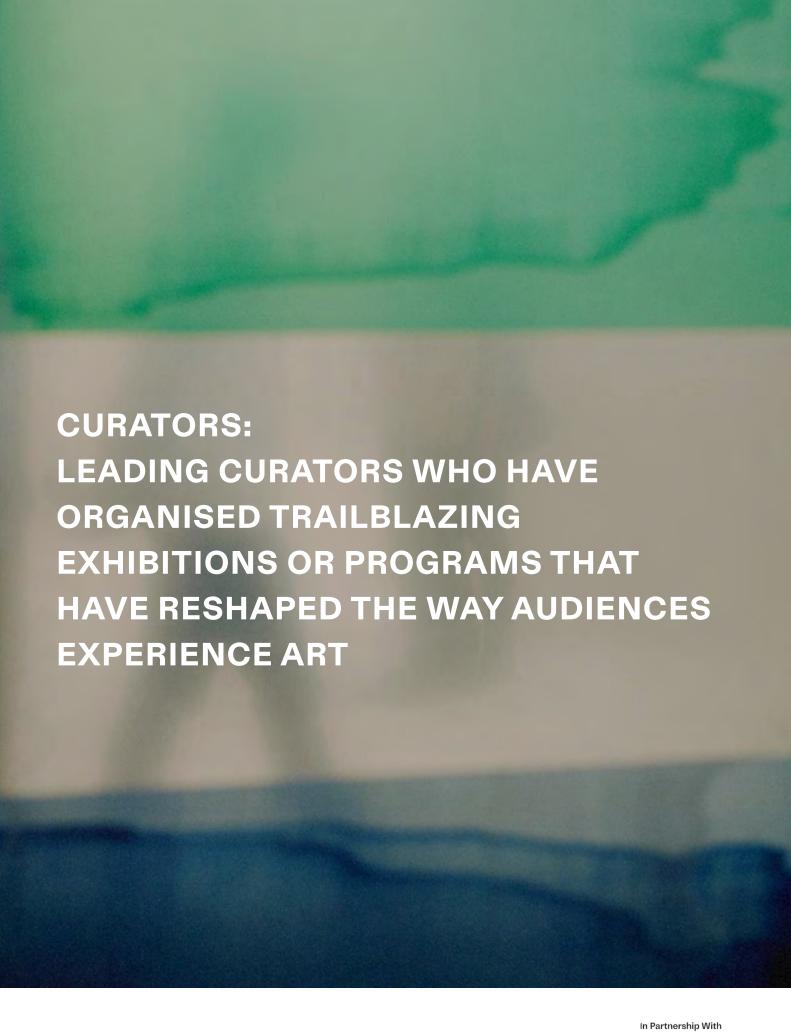
Facade of RAW Material Company. © Antoine Tempe.

Established in 2008, RAW Material Company in Dakar is a vital platform for artistic and intellectual engagement, reshaping contemporary African art discourse through research, residencies, exhibitions, and critical debate. Distinguished by its non-traditional approach, RAW operates simultaneously as a think tank, a site of artistic experimentation, and a hub for public engagement.

Merging art, critical theory, and social activism, RAW fosters independent practices rooted in African histories, knowledge systems, and contemporary realities. Its commitment to decolonial thought, public participation, and alternative education models is most powerfully embodied in initiatives such as RAW Académie — a residency program designed to nurture emerging artists, curators, and cultural thinkers through radical, experimental pedagogies.

RAW's influence is visible through its exhibitions, discursive programs, and collaborations with artists, scholars, and cultural practitioners, addressing urgent issues such as migration, identity, and postcolonial structures of power. Prioritizing process over commercial outcomes, RAW has become a crucial site of experimentation and dialogue, expanding Dakar's role as a center for contemporary African thought.

**Art Basel** Awards



### CURATORS: CANDICE HOPKINS

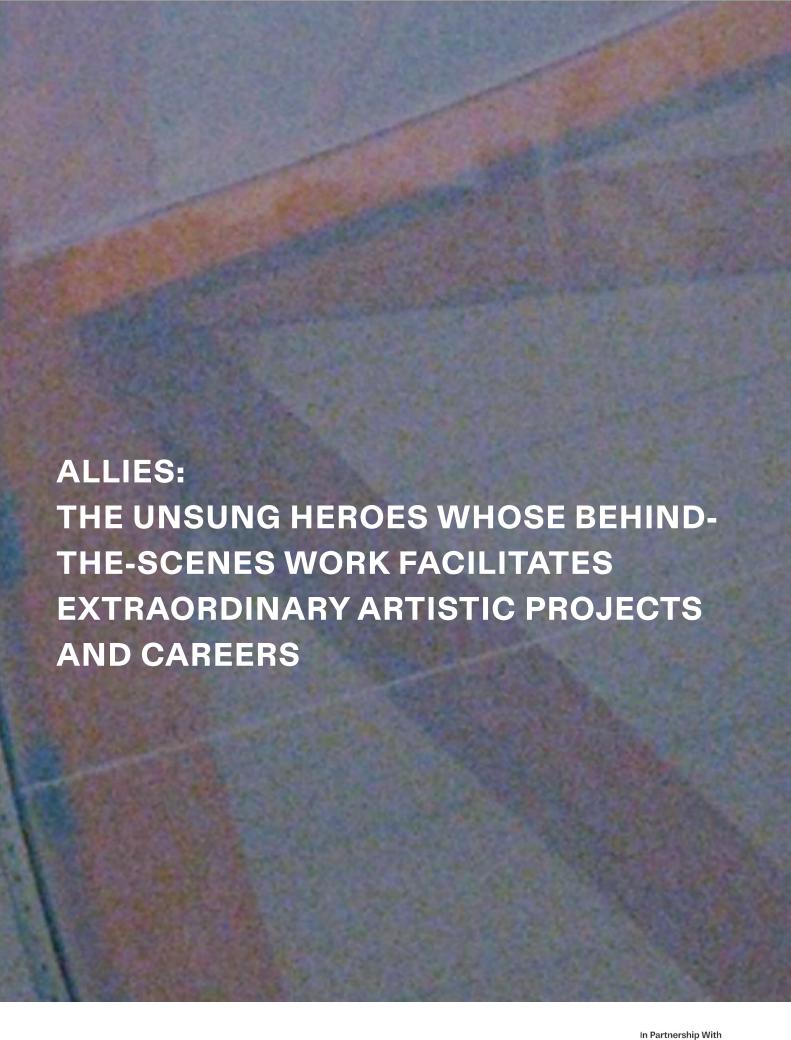
#### **CURATOR | NEW YORK, USA**



Candice Hopkins, 2019. Photo by Thatcher Keats. Courtesy of Candice Hopkins.

A citizen of Carcross/Tagish First Nation, Candice Hopkins (b. 1977, Canada) is a curator, writer, and researcher whose transformative vision has redefined the landscape for Indigenous art and artists. She is the Executive Director and Chief Curator of Forge Project in Taghkanic, New York, a Native-led nonprofit organization advancing Indigenous leadership in arts and culture, and a Fellow in Indigenous Art History and Curatorial Studies at Bard College.

Hopkins has been a leading advocate for centering Indigenous perspectives in contemporary art discourse. Her curatorial projects have brought unprecedented visibility to Native and Indigenous artists, most recently through *Indian Theater: Native Performance, Art, and Self-Determination Since 1969* — a landmark exhibition and the first large-scale survey to position performance and theater as foundational to the development of contemporary Indigenous art across Native American, First Nations, Métis, Inuit, and Alaska Native communities. Hopkins' work, grounded in rigorous research and a deep commitment to community, continues to shape the cultural field in lasting ways. Her leadership, scholarship, and curatorial innovation are vital contributions toward building a more equitable and expansive art world, one that recognizes the complexity, sovereignty, and creative force of Indigenous peoples.



**Art Basel** Awards

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# ALLIES: GASWORKS / TRIANGLE NETWORK

#### NON-PROFIT ART ORGANIZATION AND RESIDENCY PROVIDER | LONDON, UK



Left: Gasworks, London, UK. Photo by Ioana Marinescu. Courtesy of Gasworks / Triangle Network.

Below: Artists making work at the Pamoja 95 Workshop, UK, 1995. Courtesy of Gasworks / Triangle Network.

Gasworks / Triangle Network is a vital, behind-the-scenes non-profit organization offering affordable studio spaces and international residencies that provide artists with the time, space, and community necessary to think, create, and connect. Founded in 1982 by artist Sir Anthony Caro and philanthropist Robert Loder, Triangle Network began as an artist-led workshop — an informal, non-institutional initiative aimed at fostering alternative methods of art-making and encouraging new dialogues with the public.

In contrast to outcome-driven residencies that prioritize exhibitions or finished work, Triangle Network's radical approach emphasized process, experimentation, and community-building. This ethos laid the foundation for a global network of artist communities, including Johannesburg's Bag Factory (co-founded with artist David Koloane), London's Gasworks (established in 1994 as the international hub), and a growing network across the Global South. It cannot be overstated: Triangle Network was at the forefront of supporting global majority artists



in Asia, Latin America, and Africa — providing resources, peer support, and a model for collaborative, research-driven practices. Its legacy of fostering unpressured, transnational dialogue continues to reshape the contemporary art landscape today.

**Art Basel** Awards

# ALLIES: SANDRA TERDJMAN

#### **CURATOR AND PHILANTHROPY STRATEGIST | PARIS, FRANCE**



Sandra Terdjman. Courtesy of Sandra Terdjman.

Sandra Terdjman is a visionary curator and philanthropic strategist redefining the role of art in society. As the cofounder of KADIST and AFIELD, she has built groundbreaking platforms that champion artists as agents of social transformation — within and beyond the field of arts. Her work centers on the fundamental belief that artists are essential to the fabric of their communities and to society at large.

Through her leadership, Terdjman has catalyzed creative networks of mutual support, interdisciplinary collaboration, and international exchange. Founded in 2006, KADIST (Paris/San Francisco) is an exhibition and residency program dedicated to showcasing the work of artists represented in its international contemporary collection. Terdjman currently advises the foundation on collection strategy, acquisition,

production, and dissemination. Through its global advisor network, KADIST follows cutting-edge developments in contemporary art and develops collaborations with leading artists and museums worldwide.

Conceived by Terdjman in 2014, AFIELD is a grant-making and advocacy program supporting social initiatives led by an international network of artists, filmmakers, choreographers, photographers, actors, writers, curators, and journalists. In addition to awarding annual fellowships, AFIELD also provides resources such as mentorship, incubation, mutual aid, and community-building to strengthen fellows' work in their local contexts.

Terdjman also advises various philanthropic organizations and has lectured on topics including the art market, collection strategy, social responsibility in the arts, and institution building. From guiding foundations to mentoring emerging changemakers, she is a global champion of socially engaged practice — bringing arts and culture to the foreground of civil infrastructure, social innovation, and international philanthropic thought.

**Art Basel** Awards



**Art Basel** Awards

In Partnership With BOSS

## MEDIA AND STORYTELLERS: NEGAR AZIMI

### WRITER, EDITOR, AND CURATOR | NEW YORK, USA AND PARIS, FRANCE

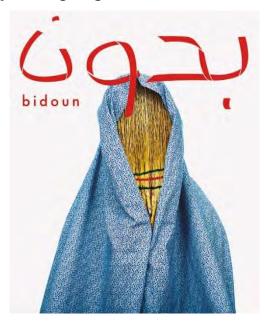


Left: Negar Azimi. Photo by Jon Stanley Austin. Below: *We Are You*, 2004, *Bidoun* issue #0. Both photos courtesy of *Bidoun*.

Negar Azimi is the editor-in-chief of *Bidoun*, the pioneering magazine and online platform dedicated to art, culture, and ideas from the Middle East and its diasporas. Based between New York and Paris, she writes regularly for leading international publications, focusing on artists, histories, and contemporary realities across the region. Negar is not a networker per se: her talent as a writer, publisher, editor and enabler may (at least in art market circles) go under the radar — but she wholly fulfills, often behind-the-scenes — the role of voicing and drawing attention to the undersong across the Middle East and beyond.

A meticulous researcher and thoughtful critic, Azimi embodies the rare role of insider-outsider: deeply connected to the Middle Eastern art world yet able to sustain an independent, critical perspective. Her work champions emerging voices while rigorously interrogating cultural narratives,

addressing a crucial gap in regions where publishing and arts criticism are often under-supported. Alongside Canvas, Bidoun remains the only arts magazine from the Middle East to expand beyond local borders. Since its founding in 2004, Bidoun envisions a world in which regionalism is defunct, and the arts and cultural community is truly fluid — it was ahead of its time when a print magazine, and now it increasingly coming into its own as an online platform, and one ever-more sorely needed in today's divided and tumultuous world. Negar has had such tenacity in keeping this somewhat individual, even utopian, project going, growing and thriving, against all odds. Azimi's leadership has been instrumental in building Bidoun's singular voice and securing the support of patrons and institutions committed to sustaining independent cultural discourse.



In Partnership With

**BOSS** 

# ART BASEL AWARDS: GOING BEYOND RECOGNITION

Later this year, Medalists will pilot a peer-driven process, whereby they will vote to select up to **12 Gold Medalists** from among themselves — half of them artists — representing the **Art Basel Awards'** highest honor and a new model of recognition in which future changemakers are uniquely elevated by their peers.

Departing from the prevailing prize model in the creative fields, Gold Medals in the artist categories confer a total of nearly **USD 300,000 annually in honorariums and philanthropic gifts**, as well as global networking, tailored partnerships, and highprofile commissions designed to propel artists' work onto new global platforms.

With a focus on artist recipients in the pilot year, Gold Medalists in the Emerging Artist category will each receive an unrestricted honorarium of USD 50,000; Gold Medalists in the Established Artist category will each be awarded an honorarium of USD 50,000, alongside a large-scale public commission to debut during Art Basel in Basel in June 2026; and for Gold Medalists in the Icon Artist category, a donation of USD 50,000 will be made by Art Basel to an organization of the Medalist's choosing, in their name.

Gold Medalists will be revealed in December 2025 during the **Official Night of the Art Basel Awards** in Miami Beach. The capstone event will feature artist performances, immersive experiences, and festivities reflecting the creative vision of the Art Basel Awards and Miami as a breeding ground for collaboration across art, culture, and commerce. More information on the schedule of events will be released in the coming months.

"This is only the beginning," **said de Bellis**. "In its debut year, the
Art Basel Awards will provide
immediate, flexible support for
artists in the early stages of their
careers, while also advancing
significant creative opportunities
for established artists that will
amplify their work on a truly
global scale. For the Icon
category, the focus is on
supporting knowledge
transmission and directing
resources to catalyze the next
generation of cultural leaders."





**Art Basel** Awards

In Partnership With BOSS

## **ART BASEL AWARDS SUMMIT 2025**

Twenty-one Medalists and Jurors will headline the Art Basel Awards Summit 2025 — Art Basel's first annual thought leadership conference in the business of art, convening the most influential figures in the global art world and creative industries — taking place during Art Basel's historic flagship fair and supported by the Canton of Basel-Stadt. The Art Basel Awards Summit will take place on Friday, June 20, in Hall 1 of Messe Basel, freely accessible to the public. Further details on the panels and the link to RSVP can be found here.

#### 2025 Summit Program

- 12:00-12:30pm | *The artist as visionary*: Cecilia Vicuña with Elena Filipovic
- 12:30-1:00pm | Radical Reimaginings: Ibrahim Mahama and Lydia Ourahmane talk to Hans Ulrich Obrist

- 2:00-2:45pm | What should art institutions become? Fatima Bintou Rassoul Sy (RAW Material Company), Antonia Carver (Jameel Arts Centre), and Sophia Belsheim (Art + Practice). Moderated by Suhanya Raffel.
- 3:00-3:30pm | Patronage as a force for change: Joel Wachs and Franklin Sirmans in conversation
- 3:30-4:00pm | Curating, decentered: Candice Hopkins, Shanay Jhaveri, and Eungie Joo
- 4:15-4:45pm | Rethinking art through design: Formafantasma
- 4:45-5:15pm | Behind the scenes: The invisible infrastructure of art: Marcel Pardo Ariza and Ambrose Trataris (Art Handlxrs\*) and Robert Leckie (Gasworks). Moderated by Negar Azimi.



"The Art Basel Awards tap the global power of our brand in new and truly significant ways, underlining our absolute commitment to industry leadership through innovation and impact. With this initiative, Art Basel stands to deliver ever more opportunities for the art world's key players, forge new paths for exchange and collaboration across industries, and create new touchpoints with our core and rapidly expanding audience. We are thrilled to partner with BOSS, a brand with a proud history of supporting the arts, to celebrate the cuttingedge work driving the future of art and culture."

## Noah Horowitz, CEO, Art Basel



Noah Horowitz, 2023. Photo by James Jackman for Art Basel.



## IN PARTNERSHIP WITH BOSS



Amplifying contemporary artistic practice among fashion's global cultural audience, the Art Basel Awards are presented in partnership with renowned fashion brand BOSS, the core brand of HUGO BOSS. The Art Basel Awards embody HUGO BOSS Group's longstanding commitment to inspiring discovery and dialog at the intersection of fashion and art.

"We are excited about the outstanding selection of Medalists of the Art Basel Awards, who have all more than earned their place on this prestigious list. Their creativity, vision, and strength are driving culture forward across creative disciplines — from visual art to fashion, design, and performance. BOSS is honored to support such remarkable talents as Presenting Partner of the Art Basel Awards. With our

brand motto 'Be Your Own BOSS,' we offer a platform to support personalities in fields such as sports, fashion, culture, who have the right mindset, energy, and passion. They work hard towards their goals, and they are a source of inspiration for others. Creative energy is an important source to shape the future. HUGO BOSS has a 30-year history of art sponsorship, including legendary prizes and collaborations with renowned museums all over the world. Art is an integral part of our DNA, and since the beginning of our engagement, our approach has been characterized by a modern understanding of sponsorship, which values the mutual benefit and an exchange at eye level between partners."

Daniel Grieder, CEO, HUGO BOSS

**Art Basel** Awards

## **AWARD CATEGORIES**

The Art Basel Awards host three categories dedicated to artists:

- Emerging, for rising talents demonstrating exceptional potential to shape the future of contemporary art
- 2. **Established**, for mid-career artists who have made significant contributions to the art world and continue to evolve their practice
- 3. **Icon**, for legendary artists whose careers have had a profound, enduring impact on the global art landscape

With an additional six categories spanning the contemporary art industry and beyond:

- 4. **Cross-disciplinary Creators**, for the individuals, collectives, or organizations shaping contemporary culture at the junction of visual art and other creative industries, such as fashion, design, film, architecture, or music
- 5. **Museums and Institutions**, for museums, art centers, non-profit spaces, or other cultural institutions consistently staging groundbreaking exhibitions, fostering innovative contemporary work, and expanding audience engagement or accessibility
- 6. **Curators**, for leading curators who have organized trailblazing exhibitions or programs that have reshaped the way audiences experience art
- 7. **Patrons**, for foundations, collectors, or philanthropists who have made a significant impact through supporting strategies, including grants, acquisitions, or commissions

- 8. **Allies**, for the unsung heroes whose behind-the-scenes work supports and facilitates extraordinary artistic projects and careers, including in the fields of: Studio Management; Logistics and Art Handling; Art's Production Technical Execution (such as foundries, installation fabricators, print and digital media, sound engineering, lighting design, animation, and more); Exhibition Design and Architecture; Technology and Digital Platforms; Conservation and Preservation; and Professional Services
- Media and Storytellers, for critics, publishers, editors, writers, or digital storytellers advancing art discourse



## NOMINATION AND SELECTION PROCESS

#### STAGE 1

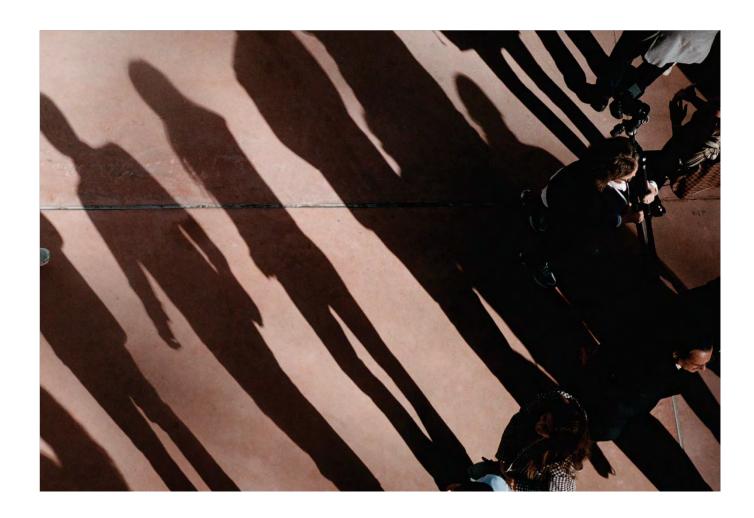
A group of anonymous Observers appointed by Art Basel individually nominate candidates from across the art ecosystem for further consideration. Nominations are secret.

#### STAGE 2

The International Jury selects 36 Medalists, based on individual assessments and group deliberations, against four key criteria: Vision and Innovation, Engagement, Skill and Execution, and Broader Impact. Medalists are announced in May.

#### **STAGE 3**

Through independent peer review, the 36 Medalists vote to select up to 12 Gold Medalists from among themselves whose efforts best exemplify the Art Basel Awards' values and standards of excellence. Gold Medalists are revealed in December.





In loving memory of Koyo Kouoh, December 24, 1967 — May 10, 2025

The Art Basel Awards are deeply grateful for Koyo's spirited participation as a Juror of this year's edition and her unwavering commitment to the Awards' mission to uplift the next generation of cultural changemakers, of which she was emblematic.



## **NOTES TO EDITORS**

#### **About the Art Basel Awards**

Launched by Art Basel in 2025, the Art Basel Awards are the world's first global honors dedicated to recognizing excellence across the contemporary art world. Each year, an International Jury of experts awards Medals to individuals and organizations spanning the industry whose practices and contributions are shaping the future of art. Medalists are selected against four key pillars: vision and innovation, skill and execution, engagement, and broader impact. The Art Basel Awards confer both immediate, flexible support in the form of honorariums alongside global networking, philanthropic initiatives, tailored partnerships, and high-profile commissions designed to propel Medalists' work onto new platforms. Medalists are recognized globally by Art Basel through year-round campaigns and initiatives, including the Art Basel Awards Summit, the annual thought leadership conference for the most influential figures in the global art world and neighboring creative industries, held in Basel, Switzerland. The Art Basel Awards are presented in partnership with BOSS. For more information, visit artbaselawards.com.

For the latest updates, follow @artbaselawards on Instagram and WeChat.

#ArtBaselAwards

#### **About BOSS and HUGO BOSS**

BOSS is made for bold, self-determined individuals who live life on their own terms, with passion, style, and purpose. Collections offer dynamic, modern designs for those that embrace who they are fully and unapologetically: as their own BOSS. The brand's heritage tailoring, performance suiting, casualwear, denim, athleisure, and

accessories cater to the style needs of the discerning consumer. Licensed fragrances, eyewear, watches, and kidswear complete the brand. The world of BOSS can be experienced in around 500 own stores worldwide. BOSS is the core brand of HUGO BOSS, one of the leading companies positioned in the premium segment of the global apparel market. The group offers collections in 129 countries at more than 8,000 points of sale and online in 74 countries via hugoboss.com. With more than 18,500 employees worldwide, the company, based in Metzingen (Germany), posted sales of EUR 4.3 billion in the fiscal year 2024.

#### **About Art Basel**

Founded in 1970 by gallerists from Basel, Art Basel today stages the world's premier art shows for Modern and contemporary art, sited in Basel, Miami Beach, Hong Kong, and Paris. Defined by its host city and region, each show is unique, which is reflected in its participating galleries, artworks presented, and the content of parallel programming produced in collaboration with local institutions for each edition. Art Basel's engagement has expanded beyond art fairs through new digital platforms including the Art Basel App and initiatives such as the Art Basel and UBS Global Art Market Report, the Art Basel Awards, and the Art Basel Shop. Art Basel's Global Lead Partner is UBS. For more information, visit artbasel.com.

Find us on Facebook at facebook.com/artbasel, or follow @artbasel on Instagram and WeChat.

#### **Media Information and Images**

Press releases and high-resolution images can be downloaded directly from artbasel.com/press.

**Art Basel** Awards

#### **Upcoming Art Basel shows**

Basel, June 19-22, 2025 Paris, October 24-26, 2025 Miami Beach, December 5-7, 2025 Hong Kong, March 27-29, 2026

#### **Press Contacts**

Art Basel, May Mansour Tel. +1 646 573 8722 press@artbasel.com

#### **PR Representatives for the Americas**

SUTTON, Jennifer Joy and Gill Harris Tel. +1 423 402 5381 jen@suttoncomms.com gill@suttoncomms.com

#### **PR Representatives for Europe**

SUTTON, Khuroum Bukhari Tel. +44 7715 666 041 khuroum@suttoncomms.com



