

## OBSERVER

### *Don't Miss These Five Museum-Grade Works in Art Basel Miami Beach's Meridians Sector*

From Soto's rare 'Pénétrable' to Anne Samat's towering woven deities, the artworks in the fair's most ambitious sector offer meditations on an unusually urgent theme.

By Elisa Carollo

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One of the most anticipated moments in Art Basel's annual program is the unveiling of the year's institutional-grade pieces in the Unlimited sector in the Swiss edition. Starting in 2019, the fair brought that same art-history-in-the-making scale and sense of wonder to its flashier Miami Beach edition with the parallel section, Meridians—an oasis of ambitious curator-driven presentations in the fair's kaleidoscopically vibrant oceanside setting. Curated this year by *Yasmil Raymond* under the evocative title *The Shapes of Time*, it brings together a multigenerational and international group of artists whose works explore different conceptions and perceptions of temporality.

Drawing from George Kubler's pioneering 1962 book *The Shape of Time: Remarks on the History of Things*, which proposed a new understanding of art history beyond the notion of style, the works on view range from more formal and symbolic representations of time to allegorical and emotionally charged correspondences and interactions. While some of the larger-scale works presented this year reflect on the artistic process as an open-ended, phenomenological event that unfolds across temporal dimensions, others examine the physical phenomenon of time and its observable effects, as captured through mechanical photography, video and, more recently, computer-based systems. We've chosen five time-defining works you shouldn't miss in this year's presentation.

### **Luisa Rabbia's 'The Network'**

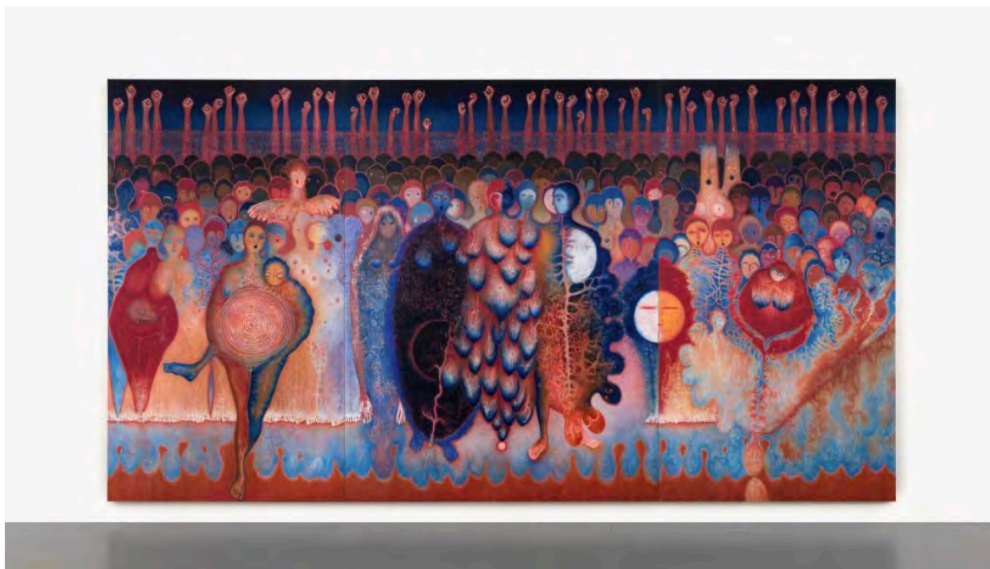
Peter Blum, M4

New York-based Italian artist Luisa Rabbia is unveiling in Miami one of her largest and most symbolically dense paintings to date—a new canvas that opens like a luminous portal into otherworldly dimensions, offering an expanded spiritual and mythical awareness of the very essence of human experience beyond the earthly and time-bound realm. Drawing inspiration from the emblematic representation of working-class struggle and the collective's emancipatory force in Giuseppe Pellizza da Volpedo's *Il quarto stato* (*The Fourth Estate*) (1901), Rabbia's more-than-five-meter-long triptych depicts a new kind of collective—one

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# Tanya Leighton

linked by an intricate root system that binds each figure together. Here, the protesting crowd is made up of women, led by a central figure reminiscent of the multi-breasted Artemis of Ephesus, their regenerative feminine energy radiating outward in luminous auras, offered as a possible form of redemption in an age of political and social divisiveness, where humans have lost all sense of empathy and solidarity.



Luisa Rabbia, *The Network*, 2025. Oil on linen. 293 x 545 cm. Courtesy the artist and Peter Blum Gallery, New York

Her use of hands in morphing colors and shifting forms across the canvas deepens the viewer's intimate contact with the work and what it represents. Rabbia appears to build the image physically, finger by finger across the surface, as a way of processing both memory and vision. "I am interested in visual expressions that seek a language of kinship, both socially and ecologically," the artist explains in a statement. "In a world of fragmentation, I am seeking a discourse that connects and could possibly raise sentiments of empathy."

This powerful, monumental work marks a further evolution of her fearless and intimate exploration of otherworldly realms and the afterlife, tracing and identifying parallel currents with terrestrial existence. Through the intuitive and luminous character of her painting practice, Rabbia channels an enhanced awareness of a spiritual, universal dimension that continually intersects with our worldly life, resulting in images of striking vibrancy—like epiphanies animated by mysterious energetic forces revealing individual struggle as part of a broader cosmic order.

Kurfürstenstraße 156, 10785 Berlin

+49 (0)30 21 972 220, [info@tanyaleighton.com](mailto:info@tanyaleighton.com), [www.tanyaleighton.com](http://www.tanyaleighton.com)