

ART BASEL | **MIAMI BEACH**

2026 | **BOOTH E.4**

1901 Convention Center Drive, Miami Beach, Florida, December 4 – 6, 2026

MARUANI MERCIER

MARUANI MERCIER is delighted to return to Art Basel Miami Beach with a focused presentation featuring some of the key figures in international postwar art.

Josef **Albers**

Ross **Bleckner**

Francesco **Clemente**

Jaclyn **Conley**

Pam **Glick**

Kate **Gottgens**

Peter **Halley**

Titus **Kaphar**

Alex **Katz**

Yayoi **Kusama**

Tony **Matelli**

Georg Karl **Pfahler**

Richard **Prince**

George **Rickey**

Ed **Ruscha**

Kasper **Sonne**

Rudolf **Stingel**

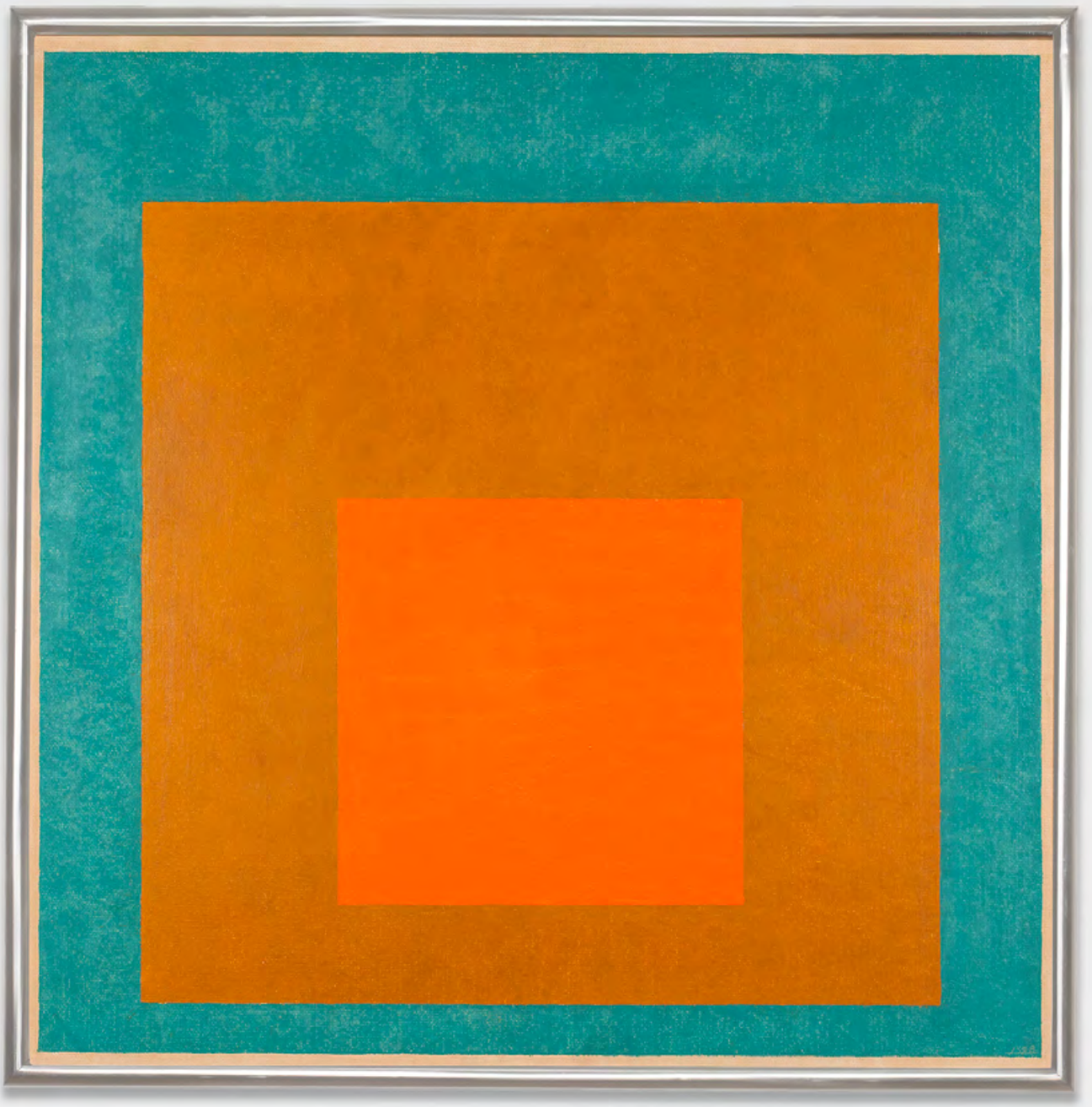
Von **Wolfe**

Andy **Warhol**

front cover :

Yayoi Kusama
Infinity Nets, 1990
Acompanied by a COA
acrylic on canvas
90 x 72 cm | 35 3/8 x 28 3/8 in
framed: 103 x 85 x 6 cm

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JOSEF ALBERS
Study for Homage to the Square : Trusted, 1958
oil on masonite
monogramed and dated lower right "A58"; signed, titled and dated on the reverse.
76 x 76 cm | 29 7/8 x 29 7/8 in | framed: 78 x 78 x 3 cm



JOSEF ALBERS
Study for Homage to the Square: Trusted, 1958
monogramed and dated lower right "A58"; signed, titled and dated on the reverse.
oil on masonite
76 x 76 cm | 29 x 29 in | framed: 78 x 78 x 3 cm

PROVENANCE
Sidney Janis Gallery, New York
Gimpel Fils Ltd., London
Private Collection
Private Collection, by descent
(Anon. sale, Digard, Paris, Tableaux Modernes et Contemporains, November 25th 2024, lot 20)
Private Collection, Paris

EXHIBITIONS
Chicago, Fairweather-Hardin Gallery, Josef Albers, October - November 1959.
Cleveland, Cleveland Institute of Art, Josef Albers, 17 April - 29 April 1960, exhibition organised by Cleveland Institute of Art and subsequently traveled to Allegheny College, Meadville, Pennsylvania, January 1960; Columbus Gallery of Fine Arts,
Columbus, Ohio, February 1960; Layton School of Art, Milwaukee, March 1960; Cleveland Institute of Art, April 1960; Minneapolis College of Art, May 1960.
Zürich, Galerie Gimpel and Hanover, Josef Albers: Homage to the Square, 23 June - 7 August 1965.
London, Gimpel Fils, Ltd., Josef Albers: Homage to the Square, 1 September - 2 October 1965.

LITERATURE
Gimpel & Hanover Galerie, Josef Albers: Homage to the Square. 23 June–7 August 1965, cat. 12.



ROSS BLECKNER
The River, 2025
oil on linen
213.4 x 152.4 x 5.1 cm | 84 x 60 x 2 in





FRANCESCO CLEMENTE
Love (White patina), 2026
a pair of two mirrored figures white painted bronze
147 x 75 x 45 cm | 57 13/16 x 29 8/16 x 17 11/16 in | Ed. 2/6



FRANCESCO CLEMENTE

Iman, 2015
oil on canvas
152.4 x 76.2 x 5 cm | 60 x 30 x 1 15/16 in



JACLYN CONLEY
The Studio, 2026
oil on panel
diptych - each panel : 203 x 152.5 cm | 80 x 60 in | overall : 203 x 305 cm

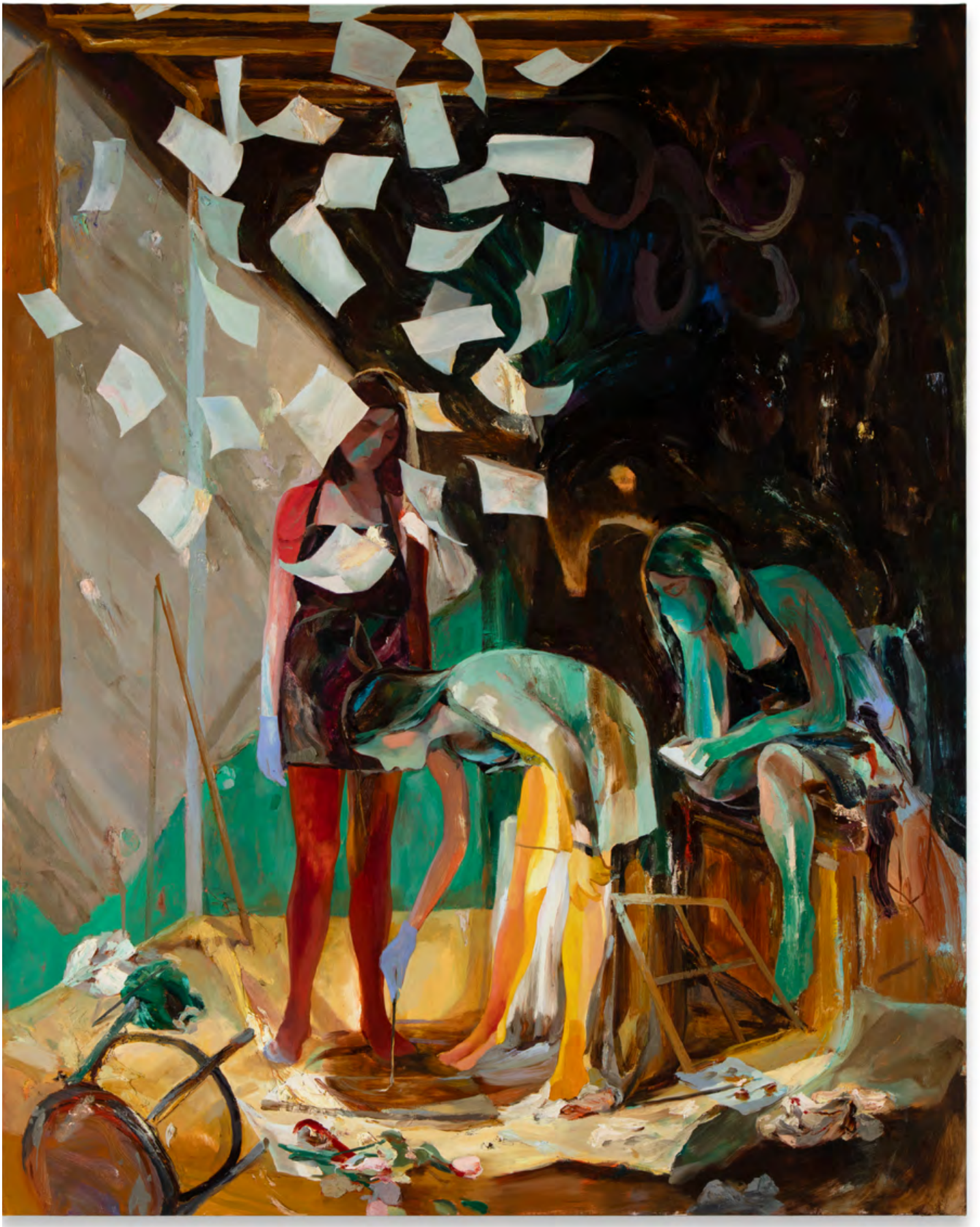


JACLYN CONLEY
The Studio, 2026 | left panel



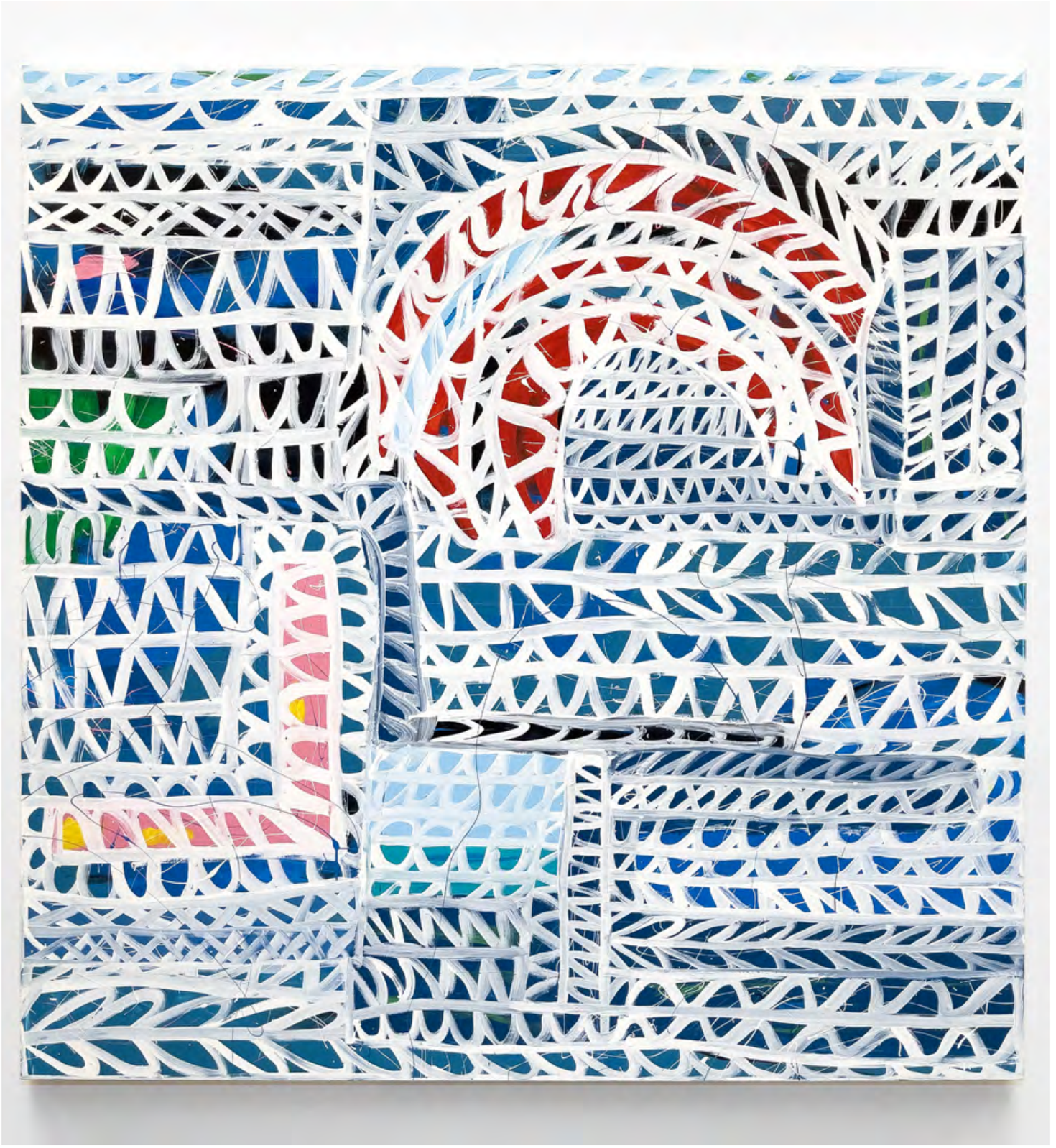
JACLYN CONLEY
The Studio, 2026 | right panel





JACLYN CONLEY
The Lost Penny, 2026
oil on linen
203.2 x 162.6 cm | 80 x 64 in



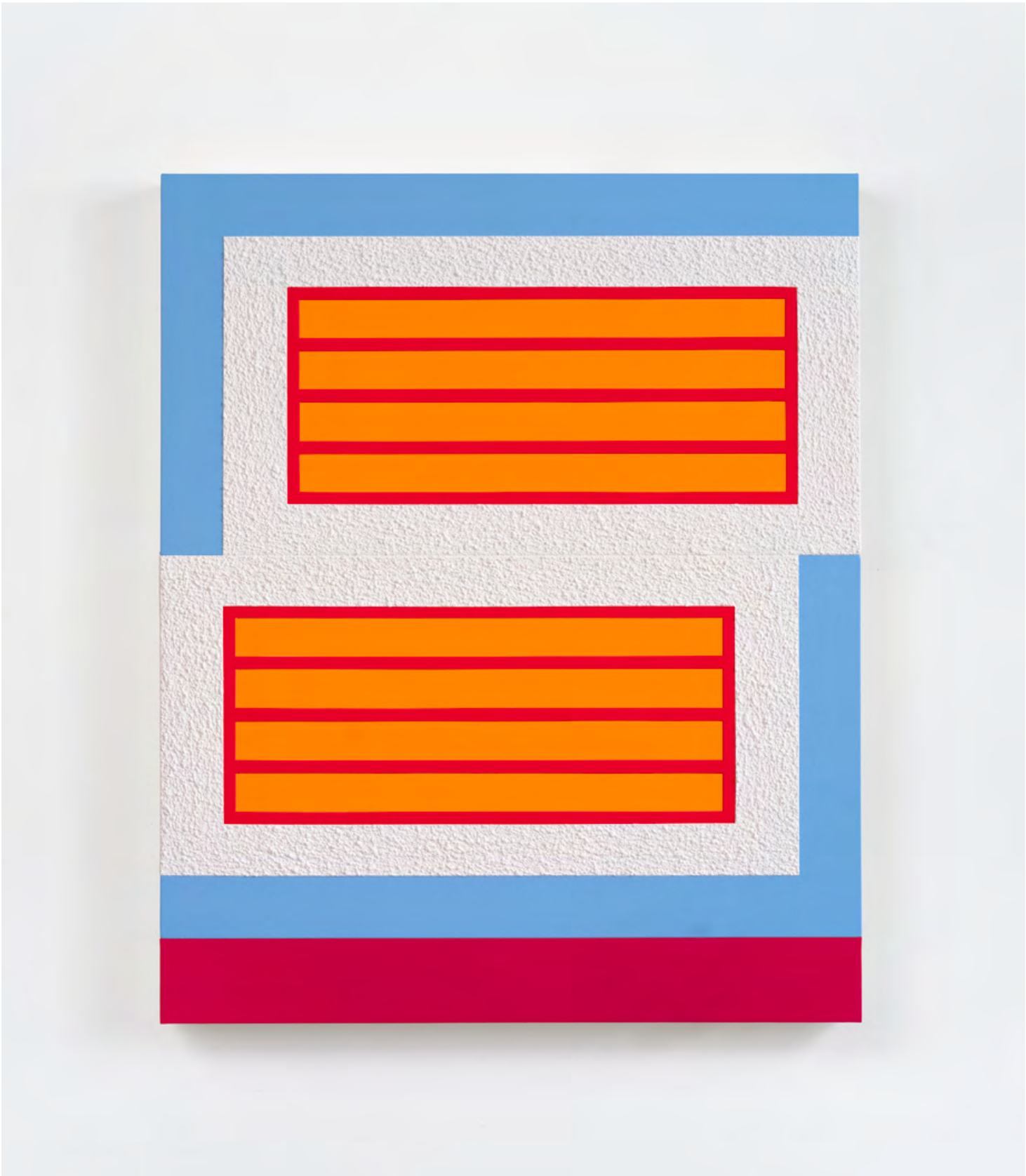


PAM GLICK
Hear, 2023
oil and pencil on canvas
182.9 x 182.9 cm | 72 x 72 in



KATE GOTTGENS
Door to the Forest, 2025
oil on canvas
125 x 150 cm | 49 1/4 x 59 in
framed: 127 x 152 x 5 cm





PETER HALLEY
The Revival, 2026
acrylic, day-glo acrylic and roll-a-tex on canvas
127 x 106.7 cm | 50 x 42 in



TITUS KAPHAR
Jesus Noir, 2020
oil on canvas duct tape
234 x 183 x 8 cm | 92 1/8 x 72 x 3 1/8 in

PROVENANCE
Artist Studio
MARUANI MERCIER Gallery, Belgium
Private Collection, Belgium

EXHIBITIONS
Titus Kaphar : The Evidence of Things Unseen, The Gésu church, Brussels, Oct - Nov 2020


JEZU



TITUS KAPHAR
The Evidence of Things Unseen, 2020
oil and tar on canvas
214.63 x 182.88 cm | 84 1/2 x 72 in

PROVENANCE
Artist Studio
MARUANI MERCIER Gallery, Belgium
Private Collection, Belgium

EXHIBITIONS
Titus Kaphar : The Evidence of Things Unseen, The Gésu church, Brussels, Oct - Nov 2020


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ALEX KATZ
Ann, 1982
oil on linen
signed and dated 2-2-82
122.2 x 86.4 cm | 48 1/8 x 34 in

PROVENANCE
Marlborough Gallery, New York
Private collection, United States (acquired from the above in 1982)
Private Collection, Paris



YAYOI KUSAMA
Infinity Nets, 1990
acompanied by a COA
acrylic on canvas
90 x 72 cm | 35 3/8 x 28 3/8 in
framed: 103 x 85 x 6 cm

PROVENANCE
Private Collection
(Anon. Sale, The Market Auction, Inc, 25 October 2007, lot 25)
André Simoens, Belgium
Private Collection, Belgium



TONY MATELLI

Weed, 2026
painted bronze
121.9 x 61 x 53.3 cm | 48 x 24 x 21 in
unique work

SIMILAR WORK BEEING FINALIZED IN THE STUDIO
FOR ILLUSTRATION PURPOSE ONLY



GEORG KARL PFAHLER
Kleiner Espan Nr II, 1975
signed, titled, dated and accompanied by a certificate of authenticity
from the estate of the artist
acrylic on canvas
120 x 120 cm | 47 1/4 x 47 1/4 in

PROVENANCE
Estate of the artist



RICHARD PRINCE
Untitled (de Kooning), 2009
Inkjet and acrylic on canvas
190 x 150 cm | 74 3/4 x 59 in
framed : 197 x 157 x 8 cm

PROVENANCE
Gagosian Gallery, New York
Private Collection, acquired from the above
(Sotheby's, New York, Contemporary Art Day Auction,
18 November 2016, lot 516)
Private Collection

EXHIBITIONS
Paris, Gagosian Gallery, Richard Prince: de Kooning,
30 March–21 May 2011.





RICHARD PRINCE
Two Lines in a T: Six Feet, 1988
stainless steel
indoor / outdoor sculpture
96.5 x 182.9 cm | 38 x 72 in
Ed. 1/3 (only one made)

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
Ogunquit Museum of American Art, ME, USA, American Conversations, April 10 – November 15, 2026.





ED RUSCHA
Dixie Red Seville, 1985
signed and dated "Ed Ruscha 1985"" / verso
162.6 x 162.6 cm | 64 x 64 in
framed : 178 x 178 cm | 70 1/8 x 70 1/8 in

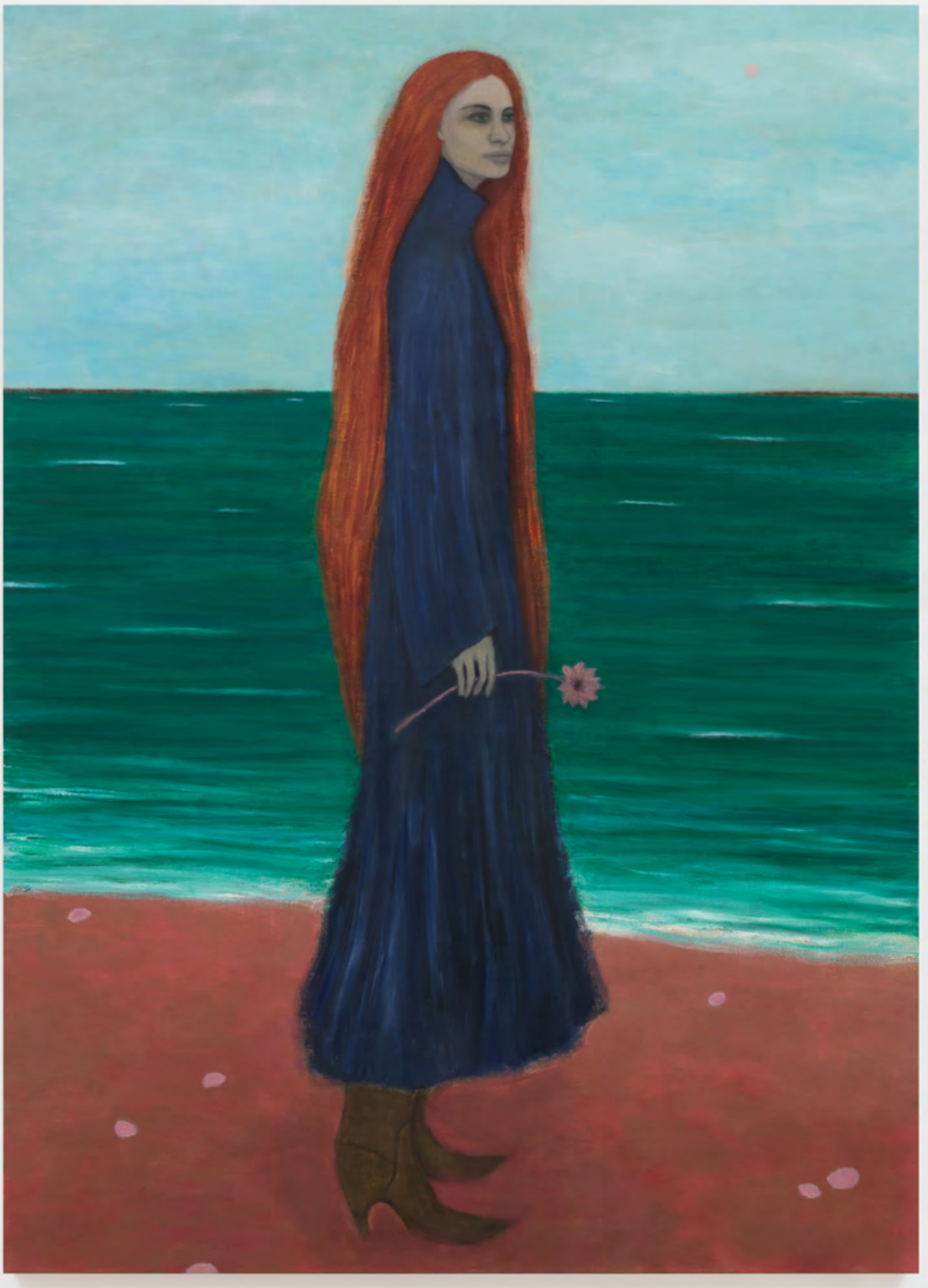


Ed Ruscha
Dixie Red Seville, 1985
signed and dated "Ed Ruscha 1985"" / verso
oil on canvas
162.6 x 162.6 cm | 64 x 64 in
framed : 178 x 178 cm | 70 1/8 x 70 1/8 in

PROVENANCE
Leo Castelli Gallery, New York
Thomas E. Worrell Jr., Taos, New Mexico
G & C Enterprises, Las Vegas
Gagosian Gallery, Los Angeles
Halsey Minor, Los Angeles
Gagosian Gallery, New York
Private Collection, Boston
Private Collection, Europe
Helly Nahmad Gallery, London
(Anon. sale, Philips, Twentieth Century Contemporary Art Evening Sale, 13 May 2025, lot 20)
Private Collection, Paris

EXHIBITIONS
Lyon, Musée Saint-Pierre Art Contemporain, Edward Ruscha, October 11 – November 18, 1985, p. 111 (illustrated)
New York, Leo Castelli Gallery, Ed Ruscha, February 8 –March 1, 1986
Youngstown, The Butler Institute of American Art, Leo Castelli: A Tribute Exhibition, June 28 – September 27,
1987, p. 40 (illustrated, p. 32)

LITERATURE
Dave Hickey, Ed Ruscha, Wacky Molière lines : a listener's guide to ed-werd rew-shay, in Parkett, no. 18, 1988, (illustrated in colour p. 33-34).
R. Dean and E. Wright (eds.), Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983-1987, New York 2007, no. P1985.04, pp. 122, 551 (illustrated, p. 123).



KASPER SONNE
Figure In Landscape (female), 2026
signed and dated
oil on linen
180 x 130 cm | 70 7/8 x 51 1/8 in

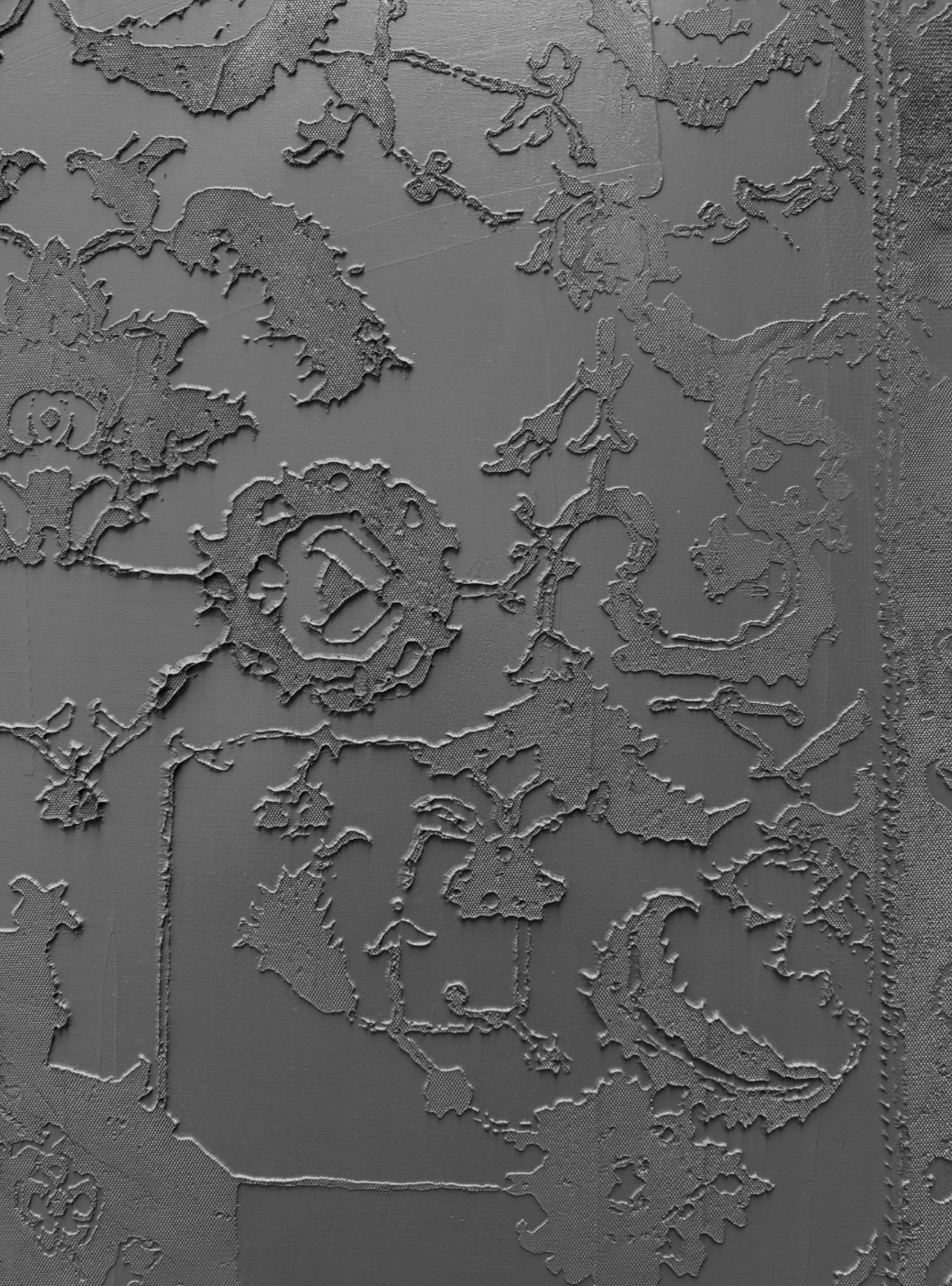


KASPER SONNE
Figure In Landscape (male), 2026
signed and dated
oil on linen
180 x 130 cm | 70 7/8 x 51 1/8 in



RUDOLF STINGEL
Untitled, 2010
oil and enamel on canvas
211 x 170.5 x 5 cm | 83 1/8 x 67 1/8 x 2 in

PROVENANCE
Gagosian Gallery, New York
Private collection, Belgium





VON WOLFE
The Blue Hour, 2026
oil on canvas
190 x 190 cm | 74 3/4 x 74 3/4 in
framed dimensions: 192.6 x 192.6 cm





ANDY WARHOL
Florence Barron, 1965
acrylic and silkscreen in on linen
Triptych - each panel : 50.8 x 40.6 cm | 20 x 16 in

PROVENANCE
The Andy Warhol Foundation
Jablonka Gallery, Belgium
MARUANI MERCIER Gallery, Belgium
Private Collection, Belgium

EXHIBITION
Brussels, MARUANI MERCIER, Andy Warhol: Society Portraits, 16 January - 25 March 2026.

LITERATURE
Georg Frei and Neil Printz, The Andy Warhol catalogue raisonné, vol. 02 B, Paintings and sculpture 1964-1969, no. 1827, p. 173 (illustrated in colour).

Andy Warhol's *Florence Barron* #1–3 (1965) belong to a group of six canvases discovered in the artist's studio after his death, closely related to the six-part portrait commissioned that year by the Detroit collector Florence Barron. One of Warhol's early commissions, the *Florence Barron* paintings prefigure the increasingly prominent role that portraiture would come to play in the artist's later practice.

Here, Barron likely posed in a photobooth, a photographic format that Warhol used repeatedly during this period and which was instrumental to some of his most significant portrait works, including his early self-portraits. The photobooth offered a ready-made sequence of closely related images, lending itself naturally to Warhol's interest in seriality and the translation of photographic likeness into silkscreen. For Barron's portrait, however, Warhol selected a single profile and repeated it across individual 20-by-16-inch canvases.

Subtle variations in printing give each image a distinct character. The canvases were prepared with slightly different values of Mars black, while the number and registration of the silkscreen impressions varied from work to work. An unusually low-contrast halftone allowed the image to build in density as impressions were superimposed, causing Barron's features to shift between clarity and near-opacity.

Although Barron is shown in contemporary dress, her sharply defined profile recalls the traditional silhouette or cameo. Warhol melds these references to historical portraiture with the mechanical language of photographic reproduction, transforming an individual likeness through repetition, variation and the material contingencies of the silkscreen process.









ANDY WARHOL
Shadow, 1979
acrylic and silkscreen ink on canvas
stamped with the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA65.038' (on the overlap); numbered again 'PA65.038' (on the stretcher).
35.6 x 27.9 cm | 14 x 11 in



Andy Warhol
Shadow, 1979
stamped with the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered 'PA65.038' (on the overlap); numbered again 'PA65.038' (on the stretcher).
acrylic and silkscreen ink on canvas
35.6 x 27.9 cm
14 x 11 in

PROVENANCE
Estate of Andy Warhol, New York
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Aurel Scheibler, Cologne
Brooke Alexander Gallery, New York
Private collection, Europe
(Sale at Sotheby's, London, March, 10, 2015, lot 20)
Private collection, United States
(Sale at Christie's, New York, November 20, 2025, lot 572)
Private collection, Paris

EXHIBITION
Los Angeles, Honor Fraser Gallery, Andy Warhol: Shadows, March-April 2016, n.p., no. 12 (illustrated).
Cardi Gallery, London, Andy Warhol: Shadows and Knives, March-June 2017.

LITERATURE
N. Printz and S. King-Nero, eds., The Andy Warhol Catalogue Raisonné: Paintings and Sculptures mid-1977-1980, vol. 6A, London, 2024, pp. 277 and 280, no. 4661 (illustrated in colour).



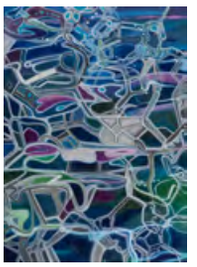
ANDY WARHOL
Rorschach, 1984
synthetic polymer paint on canvas
This work is stamped by the Andy Warhol Foundation for the Visual Arts, Inc., the Estate of Andy Warhol, initialed and numbered PA 75.043 on the overlap. This work is also stamped by the Andy Warhol Foundation for the Visual Arts, Inc. on the reverse and numbered PA 75.043 on the stretcher.
58.4 x 53.3 cm | 23 x 21 in
framed : 65 x 59.8 x 4.5 cm | 25.6 x 23.54 x 1.77 in

PROVENANCE
Estate of the Artist
Gagosian Gallery, New York
Private Collection, New York
Skarstedt Gallery, New York
Private Collection
Private Collection, Paris

EXHIBITION
New York, Richard Gray Gallery, Andy Warhol: Selected Late Paintings, November-December 1999, illustrated in colour (in installation) (online).
Berlin, Michel Majerus Estate, Majerus Wool Warhol... skulls and rorschachs, September 2019 - March 2020.



Josef Albers
Study for Homage to the Square :
Trusted, 1958
oil on masonite
76 x 76 cm | 29 7/8 x 29 7/8 in
framed: 78 x 78 x 3 cm



Ross Bleckner
Untitled, 2025
oil on linen
213.4 x 152.4 x 5.1 cm
84 x 60 x 2 in



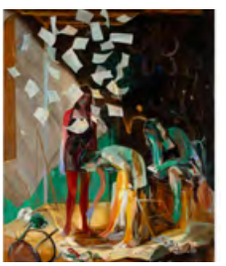
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Love (White patina), 2026
painted bronze | Ed. 2/6
147 x 75 x 45 cm
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oil and pencil on canvas
182.9 x 182.9 cm | 72 x 72 in



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The Revival, 2026
acrylic, day-glo acrylic
and roll-a-tex on canvas
127 x 106.7 cm | 50 x 42 in



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Jesus Noir, 2020
oil on canvas duct tape
234 x 183 x 8 cm | 92 x 72 x 3 in



Titus Kaphar
The Evidence of Things Unseen,
2020
oil and tar on canvas
215 x 183 cm | 84 1/2 x 72 in



Alex Katz
Ann, 1982
oil on linen
122.2 x 86.4 cm
48 1/8 x 34 in



Yayoi Kusama
Infinity Nets, 1990
acrylic on canvas
90 x 72 cm | 35 3/8 x 28 3/8 in
framed: 103 x 85 x 6 cm



Tony Matelli
Weed, 2026 (similar work)
painted bronze
121.9 x 61 x 53.3 cm | 48 x 24 x 21 in
unique work



Georg Karl Pfahler
Kleiner Espan Nr II, 1975
acrylic on canvas
120 x 120 cm | 47 1/4 x 47 1/4 in



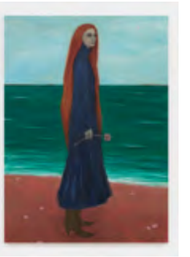
Richard Prince
Untitled
(de Kooning), 2009
framed: 197 x 157 x 8 cm



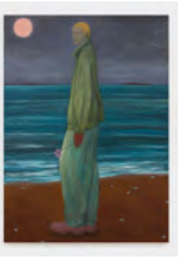
George Rickey
Two Lines in a T: Six Feet, 1988 | stainless steel | Ed. 1/3 (only one made)
indoor / outdoor sculpture
96.5 x 182.9 cm | 38 x 72 in



Ed Ruscha
Dixie Red Seville, 1985
162.6 x 162.6 cm | 64 x 64 in
framed: 178 x 178 cm
70 1/8 x 70 1/8 in



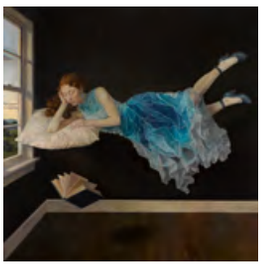
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Figure In Landscape (female), 2026
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Figure In Landscape (male), 2026
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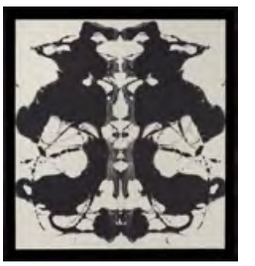
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Untitled, 2010
oil and enamel on canvas
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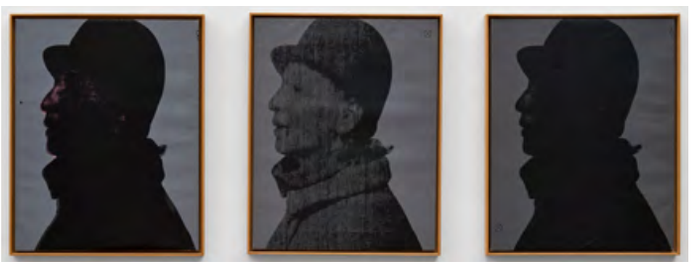
Von Wolfe
The Blue Hour, 2026
oil on canvas
190 x 190 cm | 74 x 74 in
framed: 192.6 x 192.6 cm



Andy Warhol
Shadow, 1979
acrylic and silkscreen ink on canvas
35.6 x 27.9 cm | 4 x 11 in



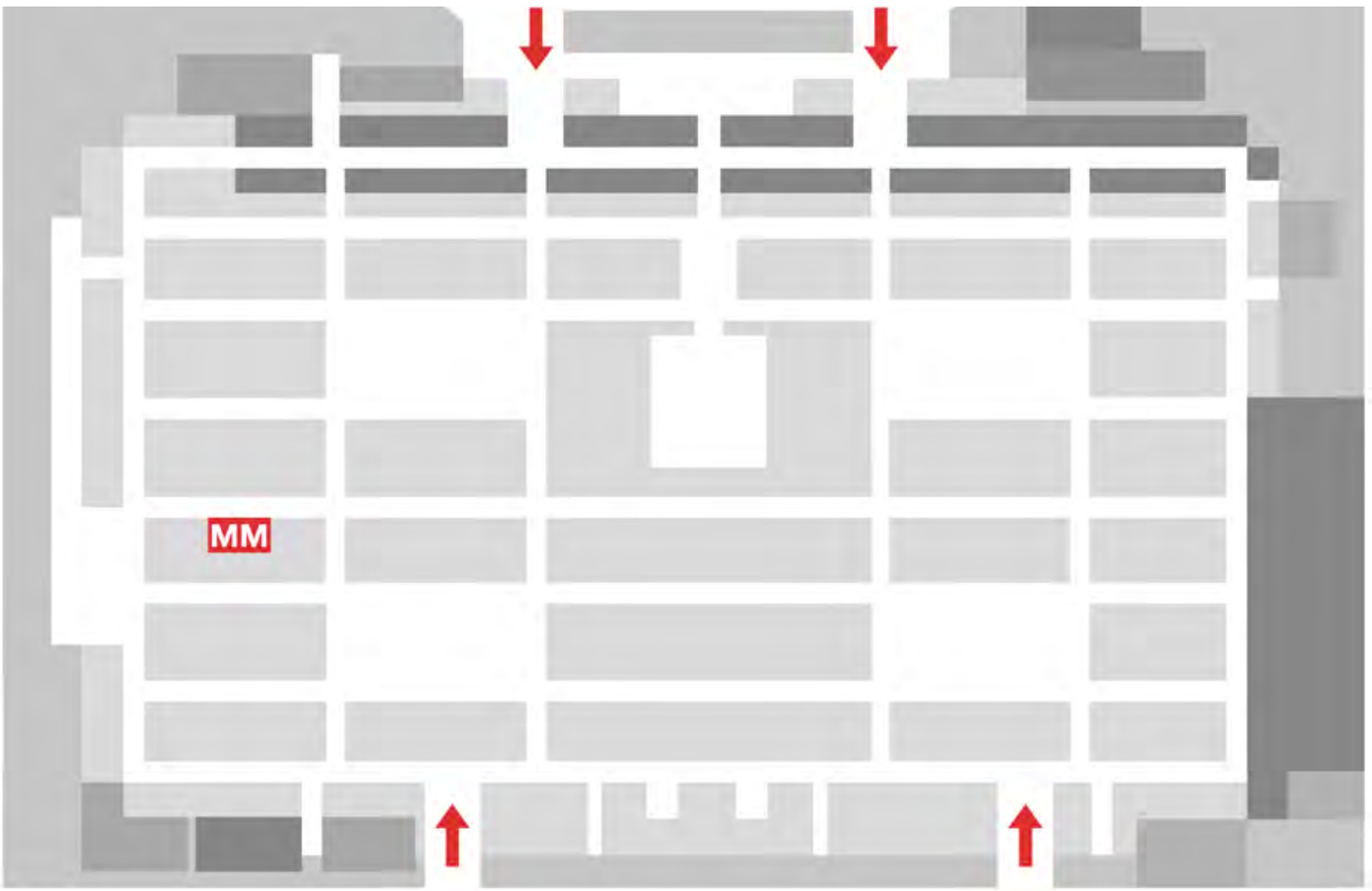
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Rorschach, 1984
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Andy Warhol
Florence Barron, 1965
acrylic and silkscreen in on linen
Triptych - each panel: 50.8 x 40.6 cm | 20 x 16 in

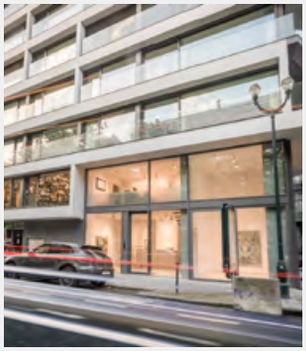
ART BASEL | MIAMI BEACH

2026 | **BOOTH A.4** | 1901 CONVENTION CENTER DRIVE, MIAMI BEACH, FLORIDA



MARUANI MERCIER

CURRENT & UPCOMING EXHIBITIONS



BRUSSELS
Avenue Louise 430
1050 Brussels | Belgium

THE LOGIC OF PLACE - curated by Maria Hinel | 19.11.2026 - 6.1.2027
CONTROLLED FREEFALL - curated Saša Bogojev | 14.1 - 27.2.2027



BRUSSELS
Rue Saint-Georges 13
1050 Brussels | Belgium

JONATHAN LASKER : A SURVEY OF THE MAQUETTES | 10.9.2026 - 6.1.2027



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8300 Knokke | Belgium

GROUP SHOW

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