



MARUANI MERCIER

BOOTH 483

TEFAF 2026

MARCH 14-19, 2026



GEORGE BASELITZ
Immer noch unterwegs, 2014



We are delighted to announce our participation in Tefaf 2026, where we will present a thoughtfully curated selection of paintings, and sculptures by distinguished modern and contemporary masters. The presentation brings together exceptional works by :

Josef **Albers**
Georg **Baselitz**
Lynda **Benglis**
Ross **Bleckner**
Francesco **Clemente**
Jean **Dubuffet**
Pam **Glick**
Ron **Gorchov**
Peter **Halley**
Simon **Hantai**
Sol **LeWitt**
Robert **Mangold**
Tony **Matelli**
Kenneth **Noland**
Robert **Rauschenberg**
George **Rickey**
Von Wolfe
Christopher **Wool**

LYNDA BENGLIS
Electrical Wrap, 2024

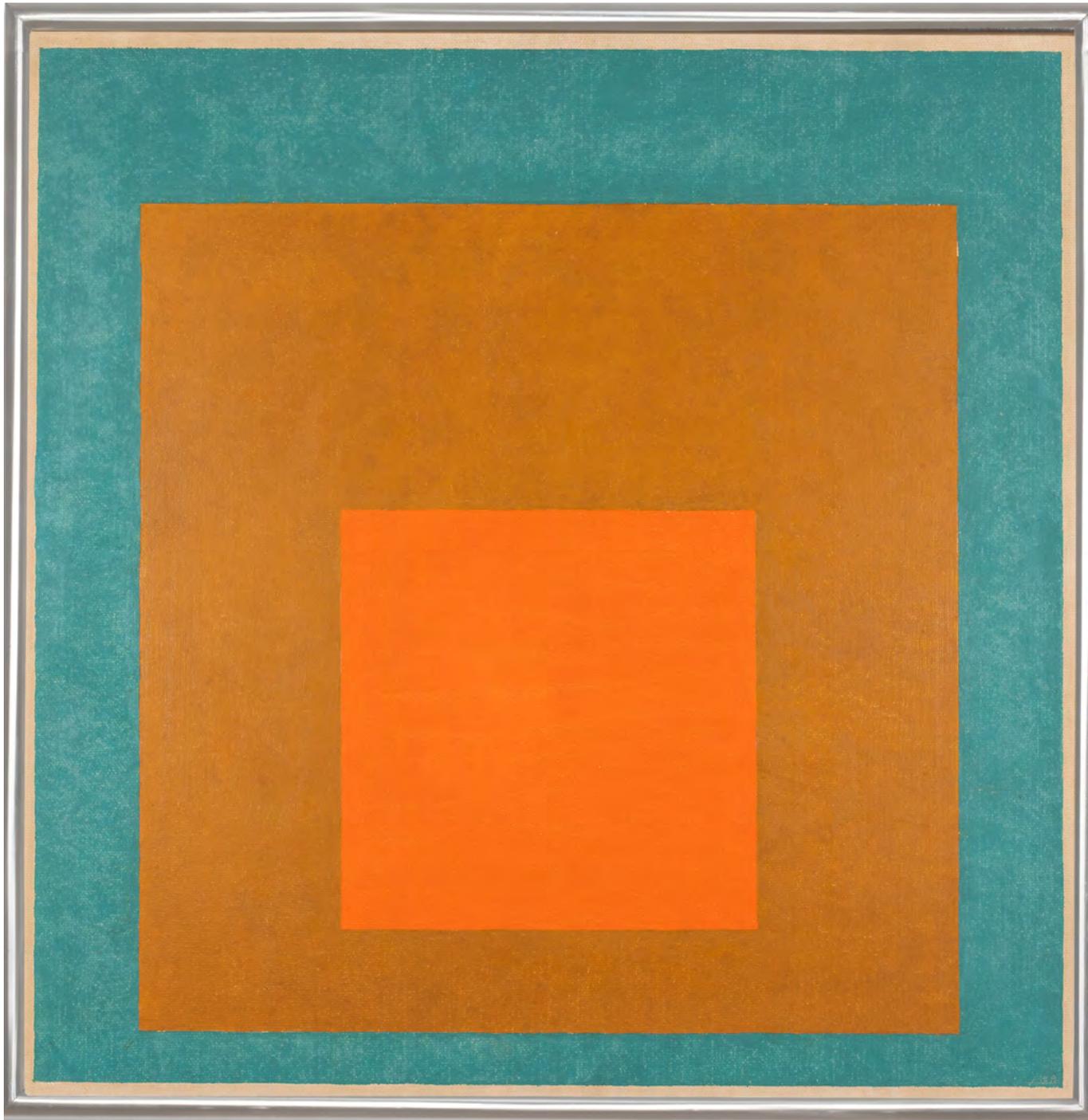
JOSEPH ALBERS

b.1888 - d.1976

During the summer of 1950, when Josef Albers was teaching a summer course at Harvard University, he produced a 76.2 cm by 76.2 cm square painting. It featured 3 squares in 3 different colors (light gray, anthracite and black) suspended one in front of the other on different planes. It was titled *Homage to the Square (A)*.

This painting constitutes the start of his most influential and his most representative series. Today, viewed as one of the most important investigations into the properties of color, the *Homage to the Square* series which would become his greatest legacy. With it he became part of the history of 20th century art.

Between the summer of 1950 until his death in 1976, Albers created around 2,200 paintings. He restricted himself to 4 compositional configurations and only changed the colors he used, a variation of commercially manufactured artists paints, unmixed and straight from the tube, applied with a palette knife to white primed masonite boards. Significantly, Albers did not position the squares concentrically. He made them sink slightly toward the bottom of the panel signaling that the painting lived in the same gravity-bound universe as the viewers themselves. That simple tweak endowed the *Homage to the Square* with extraordinary vitality. Now the painting had a top and bottom, a vertical orientation and a bilateral symmetry. The *Homage* was born already moving.



JOSEPH ALBERS

STUDY FOR HOMAGE TO THE SQUARE: TRUSTED, 1958

monogrammed and dated lower right "A58"; signed,
titled and dated on the reverse.

oil on masonite

76 x 76 cm | 29 7/8 x 29 7/8 in

framed: 78 x 78 x 3 cm

PROVENANCE

Sidney Janis Gallery, New York

Gimpel Fils Ltd., London

Private Collection, Paris

JOSEPH ALBERS



EXHIBITIONS

Fairweather-Hardin Gallery, Josef Albers, October - November 1959, Chicago

Cleveland Institute of Art, Josef Albers, 17 April - 29 April 1960, exhibition organized 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

Galerie Gimpel and Hanover, Josef Albers: Homage to the Square, 23 June - 7 August 1965, Zürich

Gimpel Fils, Ltd., Josef Albers: Homage to the Square, 1 September - 2 October 1965, London

LITERATURE

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

GEORG BASELITZ

b. 1938

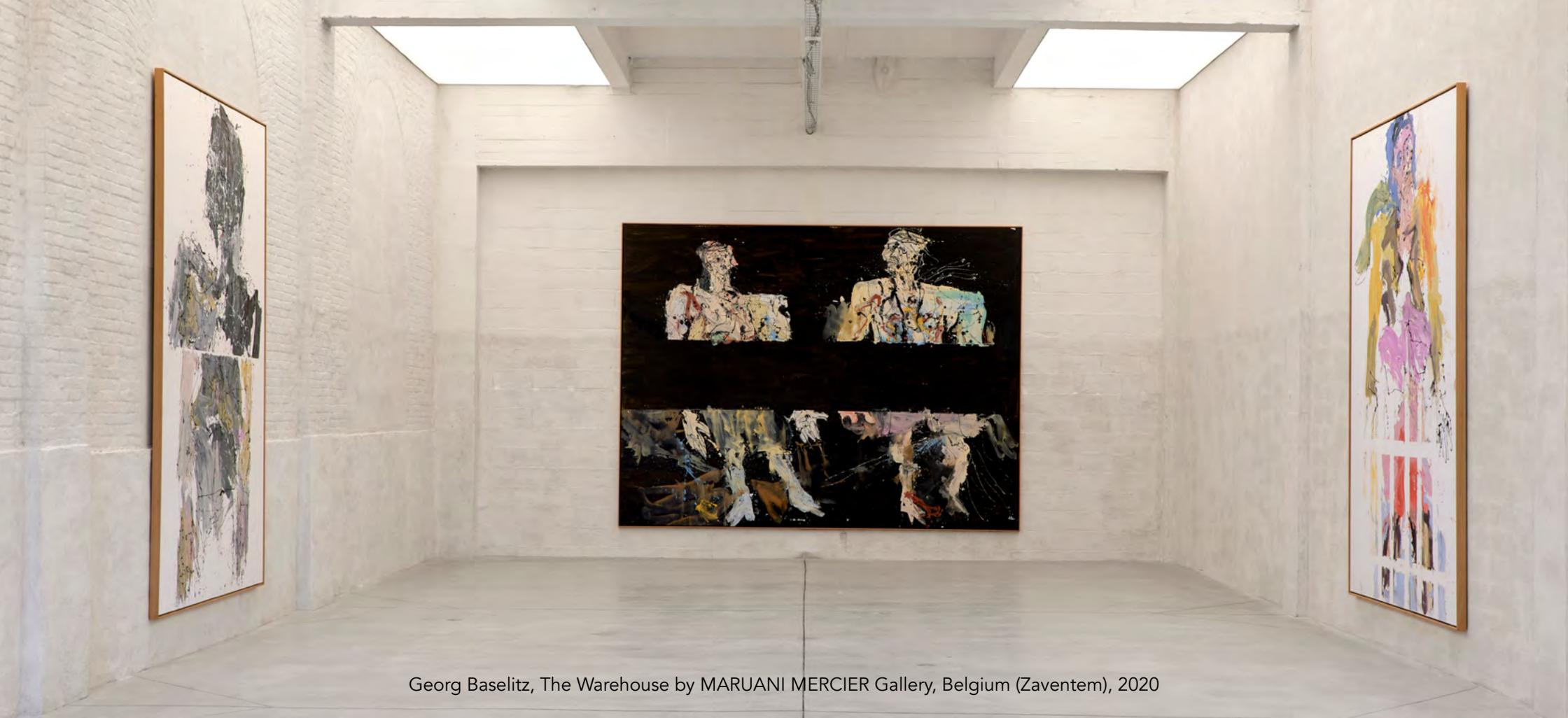
Georg Baselitz, born Hans-Georg Kern in Saxony (then part of what would become East Germany), is a German painter who first studied art in East Berlin before being dismissed for “political immaturity.” He later continued his training in West Berlin, where he adopted the name Baselitz, taken from his hometown.

Rejecting both Socialist Realism and dominant forms of abstraction, Baselitz sought alternative artistic paths, drawing inspiration from Art Brut, Dada, Surrealism, and existentialist thought. In 1969, he made a radical breakthrough by presenting his paintings upside down, a strategy that highlighted their abstract structure while preserving the emotional intensity of figurative imagery.

From 2005 onward, Baselitz began reworking earlier pieces in a series known as the “Remix” works, reinterpreting key moments from his own artistic past. These later paintings explore themes of memory, self-portraiture, aging, and homage to artists he admires. Alongside painting, drawing and printmaking have remained essential and independent aspects of his practice.

Baselitz lives and works between Austria, Germany, and Italy. His work has been shown extensively worldwide, including major solo and group exhibitions at leading institutions and international events such as the Venice Biennale, the Centre Pompidou, the Guggenheim Museum in New York, and the Royal Academy of Arts in London.





Georg Baselitz, The Warehouse by MARUANI MERCIER Gallery, Belgium (Zaventem), 2020

IMMER NOCH UNTERWEGS (STILL ON THE ROAD), 2014

oil on canvas

300 x 400 cm | 118 x 157 1/2 in

PROVENANCE

Galerie Taddaeus Ropac

Private Collection, Belgium

EXHIBITIONS

Weimar, Kunstfest Weimar, Musikgymnasium Schloss Belvedere, World Premiere of a Painting. A vocal performance by Matthias Goerne in dialogue with the painting by Georg Baselitz, 7 September 2019.

Maruani Mercier Gallery, Belgium (Zaventem), Georg Baselitz, 18 January - 7 March 2020.

Painted in 2014, *Immer Noch Unterwegs (Still on the Road)* operates at an intersection of the key themes characteristic of Georg Baselitz's artistic production from the last decade. Rendered against the monochrome dark ground, two upright figures reference the composition of the artist's painting *Die Grosse Freunde (The Great Friends)* (1965, g. 1) - the work which possesses an almost iconic significance in Baselitz's oeuvre as a whole. *Immer Noch Unterwegs* therefore presents an important extension of the artist's 'Remix Paintings' (2005-2014) in which Baselitz revisits his earlier painterly motifs. Seeking to re-interpret the past imagery in the context of contemporary culture, the Remix series emerges as a resolute exercise in introspection, a meditation on the passage of time and shifting artistic sensibility. As the artist explained in an interview with the curator Okwui Enwezor, "It's not a question of making the pictures I've already done better, since my pictures from the past are actually okay, instead, it's an entirely hermetic preoccupation with myself, with results that have an impact toward the outside, and that should impact the outside."¹

Taking *Die Grosse Freunde* as the point of departure, the present work offers a reflection on Baselitz's artistic journey. One of the most thematically and formally complex paintings in the landmark 'Hero' series (1965-1966), *Die Grosse Freunde* presents a poignant image of human companionship against the background of the ruins of the postwar Germany. The only 'Hero' painting to employ two figures, this monumental composition projects a sense of hopeful recuperation. Unlike most other works in the series, the heroes here seem filled with an impetus for change and movement away from the war-torn landscape. As the art historian Shulamith Behr pointed out, "like Latter-day Saints set against a backdrop of apocalyptic ruins, the two figures - their military uniforms in shreds and their flaps open - show their wounds and gesture towards future collaborative and ideal creativity."² For Baselitz, the painting became an unequivocal paradigm of pictorial form and subject matter. In 1966 the artist chose the painting as the subject of his third manifesto, in which he described *Die Grosse Freunde* as "an ideal picture, a gift of God, a *sine qua non* - a revelation. The picture is *the idée fixe* of friendship" (g. 3).³



Fig 1: Georg Baselitz, *Die Grosse Freunde (The Great Friends)* | 1965 | oil on canvas | 250 x 300 cm
Museum Ludwig, Cologne

¹ "Georg Baselitz in Conversation with Okwui Enwezor", in Ulrich Wilmes (ed.), *Georg Baselitz. Back then, In Between, and Today*, Haus der Kunst, Prestel, Munich, 2014, p. 24

² Shulamith Behr, Introduction to catalogue plates, in Baselitz, *Royal Academy of Art, London, 2007*, p. 65

³ Georg Baselitz, "Why the Painting 'The Great Friends' is a Good Picture!", 1966, in D. Gretenkort (ed.), *Georg Baselitz. Collected Writings and Interviews*, Ridinghouse, London, 2010, p. 30

In *Immer Noch Unterwegs*, the protagonists retain the sense of amicable interaction; the outstretched arm of the figure on the left bridges the dark space in a gesture of long-lasting friendship and dialogue. Here, Baselitz removes the background of the debris and traumas of the twentieth century in a meditation on the current context of the portrayed encounter. Rendered in light tones, the figures appear almost ethereal, suggesting a deeply personal reflection on the human condition and life-time partnership. A remarkable double portrait, the present work evokes Baselitz's emotive portrayals of himself and his wife Elke - the subject which the artist has repeatedly explored throughout his career (g. 2).

Executed in expressive brushwork, the painting appears to oscillate between figuration and abstraction. The dynamic lines which define the subtle features of each figure, allude to the painterly techniques of Willem de Kooning and Jackson Pollock. The monochrome dark stripe crossing the pictorial space further complicates the notion of abstraction in Baselitz's work. Analogous to the artist's trademark inversion of the figure, the stripe here categorically fractures the image; for Baselitz, this signifies the break with direct representation of an object and the resolute rupture with the socio-political context, towards the autonomy of artistic gesture. As the curator Norman Rosenthal notes in his discussion of Baselitz's recent work: "After a career of almost 50 years. Baselitz still has the capacity to shock and behave unexpectedly, as he succeeds in being both out of his time and profoundly of it. For me, he is the greatest painter of our day still working in the great European tradition."⁴

Having previously described the painting as "one of his major works in recent years", the artist first presented *Immer Noch Unterwegs* to the public in 2019 as part of Weimar Kunstfest, the large-scale festival of German culture. Featuring a variety of events and performances across art, theatre, music, literature, and film, the Weimar Kunstfest sought to celebrate the interdisciplinary approach to contemporary art and culture. The present work was exhibited in the closing event of the festival, where it emerged in dialogue with the musical performance by the singer Matthias Goerne. Georg Baselitz has been the subject of a retrospective at Centre George Pompidou, Paris in October 2021. His works can be found in numerous public collections, including Tate, London; The Metropolitan Museum, New York; Museum of Modern Art, New York; Albertina Museum, Vienna.



⁴ Norman Rosenthal, "Upside-down World", in *The Guardian*, 22 September 2007.

Fig 2: Georg Baselitz, *Dystopisches Paar (Dystopian Couple)* | 2015 | oil on canvas | 400 x 600 cm

GEORGES BASELITZ



ABGARKOPF, 1983

china ink, water colour, gouache on Fabriano
handmade paper

65.7 x 47.7 cm | 25 7/8 x 18 3/4 in

framed: 95.5 x 76.5 x 3 cm

PROVENANCE

Galerie Daniel Blau, Munich, Germany

Private Collection, UK

EXHIBITIONS

Rex Irwin, 38 Queen Street, Sydney, Australia, 30
August – 24 September, 2011

Galerie Daniel Blau, Munich, Nulla dies sine linea.
1960's German Drawings from the Gachnang
Collection, 6 July- 29 July 2006

Van Abbemuseum, Eindhoven, Georg Baselitz -
Zeichnungen 1958-1983, 28 January- 26 February
1984.

LITERATURE

Nulla dies sine linea. 1960's German Drawings from
the Gachnang Collection, p.4, Exhibition catalogue,
Galerie Daniel Blau, Munich 2006

GEORGES BASELITZ



Der Abgarkopf illustrates the legend of King Abgar, who, as a reward for his piety, received a missive from Christ, an image miraculously created when Jesus pressed a cloth to his face. A popular medieval source described the resulting portrait as having good eyes, a strong brow, and a long face with straight features. In Baselitz's work, these characteristics are retained, as is the close-cropping of the face, which recalls the original, uncomposed image. Yet *Der Abgarkopf* is forcefully, unrepentantly iconoclastic: Baselitz defies the latent power of the deified image by literally overturning it. This technique allows him to distance himself from the powerful symbolism associated with his chosen motif and, in doing so, to affirm his own status as a figurative painter in a turbulent post-War society. *Der Abgarkopf* becomes an icon, not of religion, but of humanism, allowing the artist to break loose from the subject and yet remain true to himself.

LYNDA BENGLIS

b. 1941

Lynda Benglis is an American artist best known for her use of poured sculptural forms made from wax, latex, metal, and foam. She moved to New York at the apex of Minimalism in the 1960s and, from then, her work has engaged with both the physicality and process of materialbased practices while simultaneously confronting femininity in the context of a male-dominated art world. Using brightly colored polyurethane foam and incorporating wide-ranging influences, such as Abstract Expressionism, Process Art, Minimalism, Feminist art, geological forms, and ceremonial totems, Benglis developed her instantly recognizable sculptural language of undulating, oozing biomorphic forms. Along with other feminist artists, she challenged the cool, rationalist premise of the male-dominated Minimalist movement, refusing to accept limitations, whether political or aesthetic. In addition to sculpture, Benglis works in video and photography, and has used media interventions (such as a well-known ad placed in Artforum in 1974, showing the artist nude with a dildo between her legs) to explore notions of power and gender relations.

Benglis' work is in extensive public collections including: Guggenheim Museum; Los Angeles County Museum of Art; Museum of Modern Art, New York; The National Gallery of Victoria, Melbourne, Australia; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis and the Whitney Museum of American Art, New York. Most recently, Benglis was the subject of an international retrospective, which traveled to The Irish Museum of Modern Art, Dublin; The Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Museum of Art, Rhode Island School of Design, Providence; New Museum, New York; Museum of Contemporary Art, Los Angeles. Lynda Benglis lives and works in New York and Santa Fe.

LYNDA BENGLIS



ELECTRICAL WRAP, 2024

gray onyx
87 x 105 x 32 cm | 34 x 41 x 12 in

ROSS BLECKNER

b. 1949

Ross Bleckner (Brooklyn, New York) studied under Sol LeWitt and Chuck Close, earning a BA from NYU in 1971 and an MFA from the California Institute of the Arts in 1973, where he met David Salle. Returning to New York in 1974, he moved into a Tribeca loft that became a vibrant creative hub, shared with Julian Schnabel and hosting gatherings at the Mudd Club. His early 1980s Stripe paintings, inspired by Bridget Riley, were poorly received, but he soon found his voice in works addressing the AIDS crisis, creating memorial-like paintings with candelabras, chandeliers, and symbolic dots referencing sarcomas.

In the late 1980s and early 1990s, Bleckner expanded his practice with the Constellation and Architecture of the Sky series, evoking celestial imagery and architectural forms, as well as the Cell paintings, exploring diseased human cells and personal loss. He continued to experiment with motifs such as birds, DNA, and cancer cells, employing diverse surfaces and techniques including airbrush.

At 45, he became the youngest artist to receive a midcareer retrospective at the Solomon R. Guggenheim Museum (1995). His work is included in major collections, including the Museum of Modern Art and the Whitney Museum of American Art, and has been exhibited internationally at institutions such as SFMOMA, Martin Gropius Bau, Reina Sofia, L.A. County Museum, Kunstmuseum Luzern, and the Zentrum Paul Klee.

Beyond his art, Bleckner is known for his humanitarian advocacy, particularly in the fight against AIDS, and in 2009 became the first artist appointed as a United Nations Goodwill Ambassador. He continues to live and work in New York, where his art remains a profound exploration of life, disease, and memory.

ROSS BLECKNER



POVERTY BOUQUET, 1986

signed, titled and dated 'POVERTY BOUQUET Ross Bleckner 1986' (on the reverse)

oil on linen

122 x 102 cm | 48 x 40 in

framed: 137 x 116 x 5 cm

ROSS BLECKNER



PROVENANCE

Mary Boone Gallery, New York

Saatchi Collection, London, 1986

Gagosian Gallery, New York

Thomas Ammann Fine Art AG, Zürich

Thomas and Doris Ammann, Zürich

Acquired from the above by the present owner

Christie's Post-War and Contemporary Art Day Sale - May, 13, 2022

Private collection, Belgium

EXHIBITIONS

New York, Mary Boone Gallery, Ross Bleckner, February 1987.

Lawrence, University of Kansas, Helen Foresman Spencer Museum of Art and Seattle Art Museum, New York, New York, August 1988-January 1989.

Tokyo, National Museum of Modern Art and Kyoto, National Museum of Modern Art, Painting - Singular Object: A Perspective on Contemporary Art, November 1995-February 1996, p. 98, no. 46 (illustrated).

Zürich, Thomas Ammann Fine Art AG, Ross Bleckner, March-April 2007, no. 14 (illustrated).

LITERATURE

R. Smith, «Art: In Bleckner Show, An Array of Past Motifs,» The New York Times, 13 February 1987, p. C16.

«Ross Bleckner by Aimee Rankin,» BOMB, 1 April 1987, n.p. (illustrated).

Mostly Mozart Festival, New York, Lincoln Center, Summer 1987 (poster).

D. Cameron, NY Art Now: The Saatchi Collection, Milan, 1987, p. 79 (illustrated).

S. Morgan, «Strange Days: An Interview with Ross Bleckner,» Artscribe International, March/April 1988, p. 50 (illustrated).

D. Deitcher, «What Does Silence Equal Now?,» in B. Wallis, M. Weems and P. Yenawine, eds., Art Matters: How the Culture Wars Changed America, New York, 1999, pp. 97-98 (illustrated).

R. Milazzo, The Paintings of Ross Bleckner, Brussels, 2006, pp. 88-90, 136 and 422, pl. 35 (illustrated).

ROSS BLECKNER



TOUCH AND GO, 2024

signed and dated

oil on linen

182.9 x 152.4 cm | 72 x 60 in

framed: 187 x 156.4 x 7.5 cm

FRANCESCO CLEMENTE

b. 1952

Francesco Clemente was born in Naples, Italy. He went to Rome to study architecture, where he met friend and mentor Alighiero Boetti who encouraged a career in art. Clemente is considered to be one of the leaders of neo-expressionism. He is greatly influenced by mysticism, traditional art and the culture of India. His subjects, particularly the female form and his own image, explore themes surrounding eroticism, myth, and spirituality, with non-western symbols characterizing his dream-like work.

His work is shown and collected by major institutions including the Guggenheim Museum in New York and Bilbao, MoMA, New York, and Tate Modern, London. His canvases are rife with erotic imagery of mutilated body parts, gestural amorphous figures often depicted in rich colors, as well as a series of contorted self-portraits, conveying an uncanny and unabashed intimacy. Clemente's gouache paintings and pastel drawings are especially noted for their intense and arcane quasi-religious content that has grown increasingly surreal in his later works. Clemente lives and works in New York and Varanasi, India.

FRANCESCO CLEMENTE



LOVE (WHITE PATINA), 2025

signature and edition number engraved
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. 1/6



JEAN DUBUFFET

b.1901 - d.1985

Jean Dubuffet was a french painter and sculptor, best known for founding Art Brut, or “raw art”, which celebrated creativity outside the traditional art world, including works by children, psychiatric patients, and self-taught artists. Rejecting conventional ideas of beauty and skill, Dubuffet emphasized instinct, spontaneity, and raw human expression.

Born in Le Havre, France, he initially worked in his family's wine business before dedicating himself to art. His works are known for unconventional materials, such as sand, tar, and gravel, and heavily textured surfaces that challenge traditional artistic norms. Dubuffet also wrote extensively on art theory, critiquing the elitism of the art establishment.

His works are held in major public collections worldwide, including the Museum of Modern Art, New York, the Centre Pompidou, Paris, the Tate Modern, London, and the Guggenheim Museum, New York. Dubuffet's influence spans painting, sculpture, and contemporary art movements, and his philosophy continues to inspire the appreciation of creativity in its most authentic, unrefined form.

JEAN DUBUFFET



SITE PHILOSOPHIQUE, 1974

Signed with artist's initials and dated '74' on the bottom right corner signed, titled and dated on the reverse
vinyl on canvas
203 x 130 cm | 79 7/8 x 51 1/8 in

PROVENANCE

Galerie Beyeler, Bâle, 1975
Waddington Galleries, London, 1977
Salander-O'Reilly Gallery, New York
Private collection, c. 2000
Private collection, Paris

EXHIBITIONS

Centre Pompidou, Paris, Galerie Beyeler, Basel, Jean Dubuffet : Paysages castillans, Sites tricolores, April - May 1975.
Waddington Galleries, London, Jean Dubuffet : paintings 1974, October - November 1975.

LITERATURE

Exhibition Catalogue, Jean Dubuffet : Paysages castillans, Sites tricolores, 1975, Paris, Basel, no. 24, n. p., listed.
Exhibition Catalogue, Jean Dubuffet : paintings 1974, 1975, London, n. p., listed.
Max Loreau, Catalogue des travaux de Jean Dubuffet, fascicule XXVIII: Roman burlesque, Sites tricolores, Paris, 1979, no. 181b, p. 134, illustrated.



JEAN DUBUFFET



MIRE G 66 (KOWLOON), 1983

signed and dated on the top left
acrylic on paper adhered to canvas
68 x 100 cm | 26 3/4 x 39 3/8 in
framed: 92 x 124 x 6 cm

PROVENANCE

The Pace Gallery, New York
Private collection, Belgium



PAM GLICK

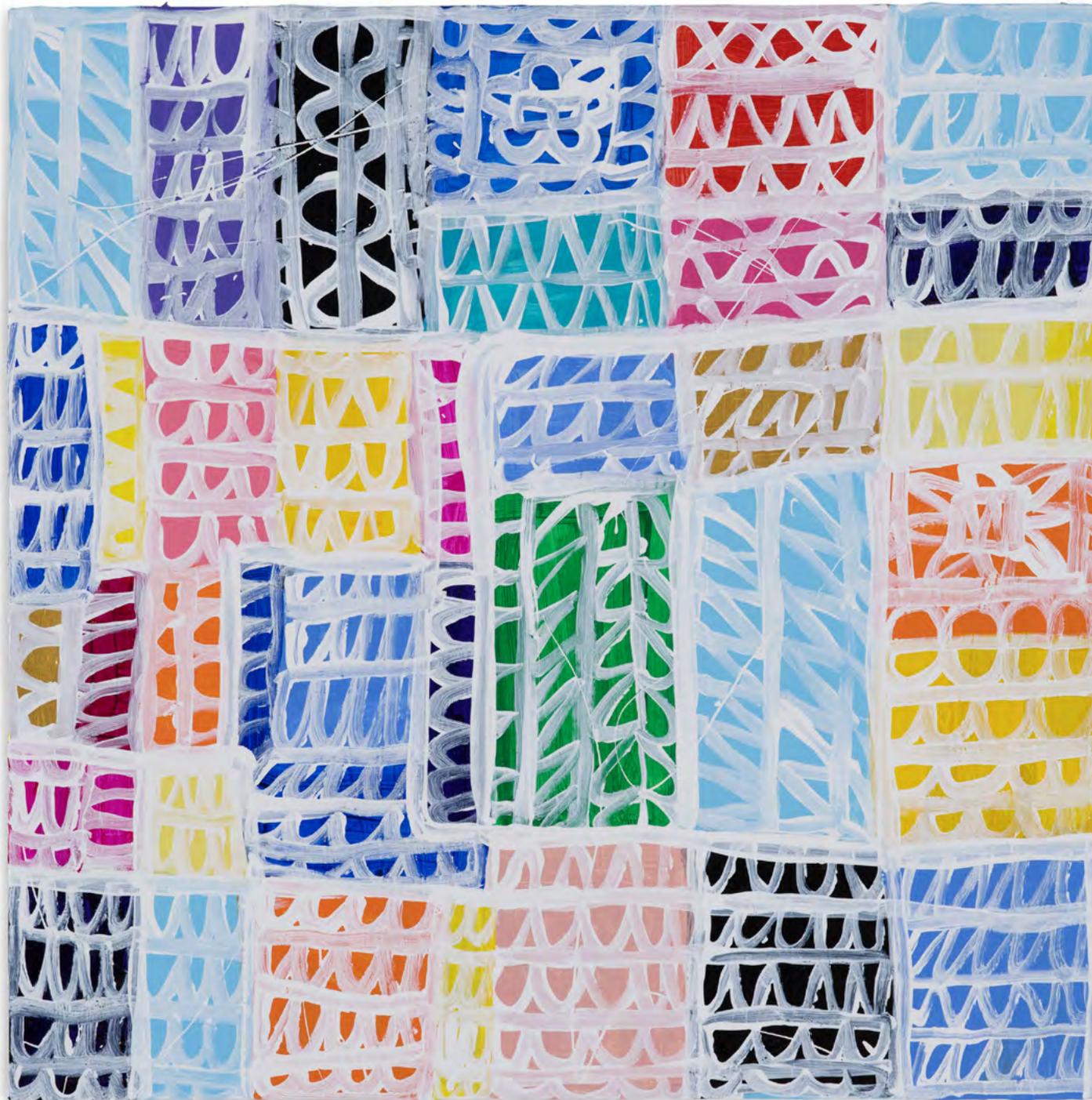
b. 1956

For Glick, the paintings are often rooted in and respond to a particular landscape, projecting the experience of natural phenomena. Having lived in Buffalo, in the vicinity of Niagara Falls for many years, the artist has described the sight as 'the perfect blend of physical and spiritual' and as an important inspiration in her practice. Animated by the verve of the uninterrupted rhythmic gesture, Glick's paintings emerge through improvisation and free association. As the artist observed, "It's knowing something very deeply, and yet always being surprised by it."

Born in Albany, Georgia, Glick studied Painting at the Rhode Island School of Design in 1980, where she was a recipient of the Florence Leif Award. She received her MFA from the University of Buffalo in 2019. Glick's paintings were widely exhibited during the 1980s and 1990s, most notably with solo shows at White Columns (Josh Baer, Director), Wolff Gallery and Hirschl and Adler in New York and Michael Kohn Gallery in Los Angeles. She was also included in group exhibitions at Pat Hearn Gallery and the Drawing Center in New York. Glick had a second solo exhibition at White Columns, New York in 2016.

In 1995, Glick moved to Vermont to focus on her young family. During this time, her practice predominately centred around collage and works on paper. In 2019 Glick was awarded an artist residency at BuBu, Budapest, Hungary, culminating in an exhibition at Budapest Art Factory. Glick's work is included in several collections including Buffalo AKG Art Museum, New York; The Broad, Los Angeles, California; Burchfield Penney Art Center, Buffalo, New York; The Eli & Edythe Broad Foundation, Los Angeles, California; Deutsche Bank, New York and Citi Bank, New York.

PAM GLICK



BUT I'M A CHEERLEADER, 2024

signed, titled and dated on the reverse
oil and acrylic on canvas
51 x 51 cm | 20 1/8 x 20 1/8 in

RON GORCHOV

b.1930 - d.2020

Since the late 1960s, Ron Gorchov (Chicago, Illinois) has explored the possibilities of painting as an object rather than a two-dimensional representation. Like the artists Frank Stella, Robert Mangold and Richard Tuttle, he experimented with the shape of the canvas early on, and in 1967 he made his first saddle-shaped curved canvases, which would become his trademark. By rejecting the rectangular format of the conventional canvas to explore different surfaces, Gorchov gave a sculptural dimension to his work.

Gorchov also advocated biomorphic forms, combining linear shapes with volumetric shapes of different colours on convex or concave surfaces. Ron Gorchov used paint intuitively, without a particular subject in mind. It is only in retrospect through evocative titles that offered hints of content referring to mythological and biblical stories, that the artist ascribed them a significance. Gorchov erased the boundaries between paintings and objects by having his works project into space, whereby painting can always be seen as the starting point of his work. Gorchov's intention was to create a new visual space, investigating the relationship of form, composition and colour. Despite their simplicity, his works were characterised by its originality and powerfulness.

The artist's paintings are included in renowned collections such as the Metropolitan Museum of Art, New York, Museum of Modern Art, New York, Whitney Museum of American Art, New York, Detroit Institute of Art, Michigan, Solomon R. Guggenheim Museum, New York, and the Everson Museum of Art, New York.

RON GORCHOV



NESTOR, 2019

oil on linen

167 x 142 x 33 cm | 65 3/4 x 56 x 13 in

PROVENANCE

Artist studio

Cheim and Read, New York

MARUANI MERCIER Gallery, Belgium

Private collection, Belgium

PETER HALLEY

b. 1953

The theoretical foundation of Peter Halley's works lies within the 'prisons', 'cells', and 'conduits' of his canvases. These terms are part of his unique artistic vocabulary which stems from his interest in New York City's geometrical character in combination with the post-conceptualist ideas developed as an art critic and writer. His early works present a mission to portray something unseen before.

His works were included in the Sao Paulo Biennale, the Whitney Biennale, and the 54th Venice Biennale and represented in such museums and art institutions as the Museo Nacional Centro de Arte Reina Sofia, Madrid, the Stedelijk Museum, Amsterdam, the Tate Modern, London, the Dallas Museum of Art, Texas, the Museum of Modern Art, New York, the Kitakyushu Municipal Museum of Art, Japan, the Museum Folkwang, Essen, Germany and the Butler Institute of American Art, Ohio.

PETER HALLEY



TWO CELLS (24-Y7), 2024

signed and dated on the reverse
acrylic and Roll-a-Tex on canvas
76 x 121 cm | 29 7/8 x 47 5/8 in



SIMON HANTAÏ

b. 1953

Produced in 1970, *Etude* is part of the eponymous series produced by Simon Hantaï from 1969 to 1971. The works in this cycle are one of the last testimonies of the artist's production of oil paintings, which he definitively abandoned in favor of acrylics in the early 1970s.

The paintings in this series are characterized by the presence of small folds evenly distributed over the surface and covered with a single color that, after the canvas is unfolded, is divided and fragmented by an unpainted white background. For the first time in Hantaï's folded works, there is a deliberate equivalence between the painted and unpainted areas, as well as a uniformity of color that suggests an erasure of the artist's hand. In this *Etude*, the arrangement of black and whites provides a sense of harmony that emanates from the entire composition. This *Etude* is in the heart of his work and in the breath of the 1970s, a period of great creativity during which he acquired a growing reputation in France, which earned him the right to represent the country at the Venice Biennale in 1982.

SIMON HANTAÏ



ETUDE, 1970

oil on canvas

This work is registered in the archives of Galerie Jean Fournier under number CF-3-0-19. This work will be included in the forthcoming Catalogue Raisonné of the artist currently being prepared by the Archives Simon Hantaï.

100 x 77 cm | 39 3/8 x 30 1/4 in

PROVENANCE

Artist's studio

Galerie Jean Fournier, Paris

Private collection, Paris

EXHIBITIONS

Fournier Gallery, Paris, Gallery closing evening,
March 1, 2024



SOL LEWITT

b.1928 - d.2007

Executed in 1992, the work *Vertical Brushstrokes* is an early example of Sol LeWitt's kaleidoscopic gouache drawings of dynamic free-flowing lines. Unlike his large-scale wall works which followed sets of instructions defined by the artists and were executed by others on site, the gouache drawings from this period register the movement of the artist's hand, foregrounding the physical act of making. The gouaches expanded his practice in the 1980s and 90s to embrace looseness, colour saturation and direct mark-making, yet they remain in dialogue with his core interest in systems and variation. In 1992, his drawings were the subject of a major traveling exhibition organized by the Haags Gemeentemuseum in The Hague, Netherlands. LeWitt is currently the subject of a major retrospective titled *Sol LeWitt: Open Structure* at the Museum of Contemporary Art Tokyo (2026).

SOL LEWITT



VERTICAL BRUSHSTROKES, 1992

signed and dated 'S LeWitt 1992' lower right

gouache on paper

152.4 x 86.4 cm | 60 x 34 in

framed : 171 x 105 x 6.5 cm

PROVENANCE

John Weber Gallery, New York, New York

Pace Wildenstein, New York, New York

Collection of Jordan and Cynthia Katz, Pennsylvania

The Estate of Jordan and Cynthia Katz, Pennsylvania

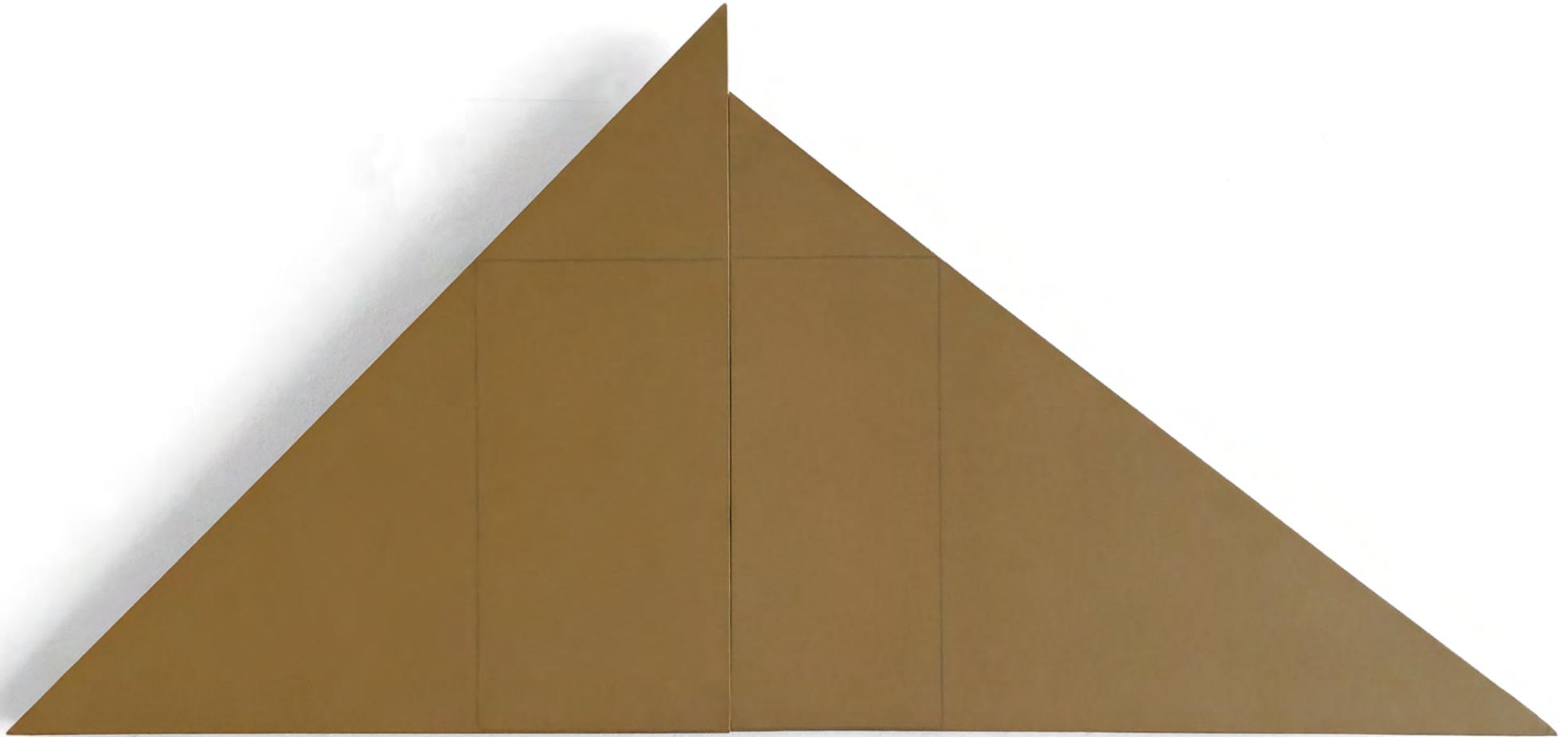
Private Collection, Belgium

ROBERT MANGOLD

b. 1937

One of the key exponents of Minimalism, Robert Mangold has, since the 1950s, probed the structure of the pictorial space, staging precise and systematic explorations of line, colour and shape. Mangold's paintings consider the space between the real and representational – composed of primary geometric forms, they operate at once as objects and images, complicating our visual distinction between the depicted and the literal. They function as paradoxes: works that, as the artist has noted, resist objecthood, yet engage us architecturally, at a scale calibrated to the human body. Uniting two triangle-shaped canvases with a painted orthogonal shape, *A Square Within Two Triangles* (1977) stages the tension between symmetry and instability of form. The painting marks one of the central motifs in Mangold's artistic production from the 1970s. During this period, the artist produced a series of works in which geometric forms are contained within the physical limits of the canvas, extending his investigation of the relationships between adjoining panels across subsequent decades.

As Mangold remarked, «I got very interested in the idea that if two things share an edge, you're going to consider them one painting... I was thinking of Picasso's *Les Femmes d'Alger*, maybe the greatest painting of this century. So, I thought, if I put one kind of structure in this canvas, and another kind in this canvas, and I paint this canvas one way and this one another. Then I started separating them so they were only touching on one point. And I kept trying to figure out how far I could go and still make this dialogue exist» (Robert Mangold, quoted in, R. Shiff, *Robert Mangold*, New York, 2000, p. 246). Works from this period can be found in a number of museum collections, including the National Gallery of Art, Victoria and the Art Institute of Chicago.



A SQUARE WITHIN TWO TRIANGLES, 1977

signed, titled and dated 1977 (on the reverse)
acrylic on Masonite with color pencil, on 2 joined panels
45.7 x 97.2 cm | 18 x 38 1/4 in

PROVENANCE

John Weber Gallery, New York
Waddington and Tooth Galleries, Ltd., London
Private collection, New York (acquired from the above)
Sotheby's, New York, 18 November 1999, lot 250
(consigned by the above)
Acquired from the above by the present owner
Private collection, Belgium

LITERATURE

Suzanna Singer and Alexander van Grevenstein, eds., Robert Mangold,
Paintings 1964 - 1982, Amsterdam 1982, no. 336, n.p.

TONY MATELLI

b. 1971

Characterized by hyperrealism and a twisted depiction of everyday objects like flowers and leftover consumer goods, Tony Matelli's sculptures often straddle the boundaries of absurdity and humor, raising broader existential questions. Born in Chicago, Tony Matelli is a New York-based sculptor known for his painstakingly detailed, resemblant sculptures. Concerned with how we define ourselves as human beings, what constitutes meaningful relationships, and the transience of life, Matelli chronicles these ideas through a playful lens whilst pushing the boundaries of his medium. The result is a subversive dialogue that deepens the conversation surrounding the possibilities of sculpture.

Incorporating figurative, botanical, and abstract forms, his bronze sculptures rely on unusual juxtapositions such as his weeds series in which plants sprout from the space between gallery walls and floors. Across his oeuvre, and particularly in his mirror paintings, Matelli discards traditional genre categories in favor of experiential concerns.

His work has been extensively exhibited in notable institutions including the National Gallery of Victoria, Melbourne, Uppsala Museum, Sweden, Palais de Tokyo, Paris, The Davis Museum, Wellesley, MA, Kunsthalle, Vienna, and Bergen Kunstmuseum, Norway. His sculpture, *Sleepwalker*, is one his most iconic works and has been prominently featured at The High Line in New York and the campus of Wellesley College in Massachusetts.

TONY MATELLI



805, 2025

painted bronze

unique

acompanied by a certificate of authenticity

41.9 x 22.9 x 22.9 cm | 16 1/2 x 9 x 9 in

KENNETH NOLAND

b.1924 - d.2010

Kenneth Noland was an influential American artist and key figure in the Color Field Painting movement. Born in Asheville, North Carolina, Noland's artistic journey began at an early age. He attended Black Mountain College in North Carolina, a progressive institution known for fostering creative experimentation and collaboration among artists. During his time at Black Mountain College in the 1940s, Noland studied under notable artists and thinkers, including Josef Albers and Ilya Bolotowsky. These encounters deeply influenced his artistic development, particularly in terms of color theory and abstract principles. Noland's exposure to Albers' teachings on the effects of color and perception played a crucial role in shaping his later artistic practice. In the 1950s, Noland relocated to Washington, D.C., where he became associated with the Washington Color School. Alongside fellow artists like Morris Louis and Helen Frankenthaler, Noland explored new ways of approaching color and form in abstract painting. His early works, characterized by large, flat areas of vibrant, unmodulated color, marked the beginnings of his distinctive style.

Throughout his career, Noland continued to experiment with color, form, and space, often employing geometric shapes and exploring the boundaries between two- and three-dimensionality. He embraced simplicity in his work, focusing on essential elements such as color relationships and the physical properties of paint on canvas. His works have been exhibited in major galleries and museums around the world, including the Museum of Modern Art, the Tate Gallery, and the National Gallery of Art in Washington, D.C.

Kenneth Noland's groundbreaking approach to color and form, as well as his commitment to abstraction, solidified his place as a pioneer of modern art.

KENNETH NOLAND



STREAK OUT, 1969

signed, dated and titled on the reverse
acrylic on canvas
31.6 x 350.5 cm | 12 1/2 x 138 in

PROVENANCE

The Artist Estate
Almine Rech Gallery, Paris
CAB Foundation, Brussels, Belgium



ROBERT RAUSCHENBERG

b.1937 - d.2008

Created between 1988 and 1996, Robert Rauschenberg's *Urban Bourbon* series marks a critical evolution in his exploration of materials, image-making, and visual language. Painted on an industrial metal support of aluminum, these works continue his lifelong interrogation of the interplay between painting and print, abstraction and figuration, mechanical reproduction and gestural mark-making. *Colorado*, a striking work from this series, exemplifies his mastery in layering photographic imagery with painterly expression, reflecting his deep engagement with contemporary culture and the urban landscape.

In *Colorado*, as in the broader *Urban Bourbon* series, Rauschenberg combines gestural abstraction with silkscreened photographic transfers, creating a dialogue between spontaneity and precision. His characteristic sweeping brushstrokes, juxtaposed with screen-printed imagery, introduce a rhythmic interplay of surface tension. The luminous metallic ground further complicates this interaction, as reflections shift according to light and viewing angle, animating the composition in real time. The title *Urban Bourbon* carries multiple layers of meaning, reflecting Rauschenberg's characteristic wordplay and interest in linguistic as well as visual juxtapositions. The rhyme between "urban" and "bourbon" further underscores his playful sensibility, while also suggesting a blend of the refined and the raw—an apt metaphor for the fusion of painterly gesture and industrial materiality that defines the series.



ROBERT RAUSCHENBERG

COLORADO (URBAN BOURBON), 1989

Signed and dated 'Rauschenberg '89' lower centre;
inscribed '89.74' on the reverse

Archives under number 89.074.

acrylic and enamel paint on enamelled sheet
aluminium

122 x 122 x 4 cm | 48 x 48 x 1 5/8 in

framed : 123.8 x 123.8 x 4 cm | 49 x 49 x 1.5 in

PROVENANCE

Wetterling Gallery, Stockholm, Sweden, 1989

Private collection, Gothenburg, 1989

Stolen during transit between Gothenburg and
London, 2007

Retrieved by a private collection, London, 2014

Insurance company, US, 2021

Private collection, Paris

EXHIBITION

Stockholm, Heland Wetterling Gallery, Robert
Rauschenberg: Paintings 1989, September 5–
October 8, 1989, p. 7 (illustrated)



GEORGE RICKEY

b.1907 - d.2002

George Rickey (South Bend, Indiana) dedicated over five decades to the creation of what he termed "useless machines", poetic sculptures that interact with their environment. These works reshape the landscape and draw attention to the nuances of light, movement, and composition. Among the natural forces, it was the movement of the wind that most captivated Rickey. He articulated this fascination by stating, "The artist finds waiting for him, as subject, not the trees, not the flowers, not the landscape, but the waving of branches and the trembling of stems, the piling up or scudding of clouds, the rising and setting and waxing and waning of heavenly bodies."

Much of Rickey's work was created in his studio in East Chatham, New York, where he settled in 1960. Before that, he lived and taught in various cities, including Bloomington, New Orleans, and New York, and he spent significant time in Scotland and Britain during his youth. In addition to his studio in East Chatham, he had studios in Berlin, Germany, and Santa Barbara. Rickey's art is in the permanent collections of over 150 museums worldwide, including the Hirshhorn Museum and Sculpture Garden, Washington, the Los Angeles County Museum of Art, Los Angeles, the Museum of Modern Art, New York and the Metropolitan Museum of Art, New York.

GEORGE RICKEY



CONSTRUCTION, 1951-52

steel, polychrome

unique

63.5 x 68.6 x 43.18 cm | 25 x 27 x 17 in

GEORGE RICKEY



PROVENANCE

George Rickey Foundation, U.S.

EXHIBITIONS

Glasgow, Scottish Sculpture Trust, George Rickey: Kinetic Sculpture on Clydeside, June 5 – August 29, 1982.

Wakefield, Yorkshire Sculpture Park, George Rickey, September 10 – November 29, 1982.

Art Center of South Bend, Indiana University at South Bend; Saint Mary's College and Snite Museum of Art, University of Notre Dame, George Rickey in South Bend, September 8 – October 20, 1985, no. 3.

New York, Maxwell Davidson Gallery, George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, April 29 – May 31, 1997, no. 2.

MARUANI MERCIER Gallery, Belgium (2025), «George Rickey : Drawing in Space» (catalog)

LITERATURE

George Rickey in South Bend, exh. cat., Art Center of South Bend, 1985, p. 50, no. 3.

George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, exh. cat., New York, Maxwell

Davidson Gallery, 1997, n.p., no. 2 (illustrated).

M. Davidson III, George Rickey: The Early Works, New York, 2004, p. 14 (illustrated in color).

MARUANI MERCIER Gallery, Belgium (2025), «George Rickey : Drawing in Space» (catalog)

GEORGE RICKEY



SINGLE LINE, 1964-1970

stainless steel

unique

29.2 x 49.5 x 7.6 cm | 11 1/2 x 19 1/2 x 3 in

PROVENANCE

George Rickey Foundation, U.S.

EXHIBITIONS

Middlebury, VT, Middlebury College, George Rickey:

Kinetic Sculptures, April 8 – May 2, 1971

MARUANI MERCIER Gallery, Belgium (2025),

«George Rickey : Drawing in Space» (catalog)

VON WOLFE

b.1966

Von Wolfe is a British artist based in London whose work primarily examines themes of identity, intimacy, psychological depth and power dynamics, offering nuanced reflections on universal experience. The artworks often highlight the tension between control and autonomy, illuminating how unseen societal, technological, and psychological forces influence and shape individual agency.

Von Wolfe's process embodies the seamless interplay between the artist's practice as an oil painter and the forefront of technological innovation. Striking a balance between intuitive human discernment and a cutting-edge node-based system using diffusion models. The artist navigates the boundary between digital and tactile realms - through a process of adaptation and reinterpretation, he takes meticulously curated artworks, skilfully rendering them in oil on canvas, ensuring each medium stands in its own right, yet is harmoniously interconnected.

VON WOLFE



A SECRET CARRIED, 2025

signed and dated

oil on canvas

75 x 75 cm | 29 1/2 x 29 1/2 in

CHRISTOPHER WOOL

b. 1955

Christopher Wool is one of the most sought after contemporary artists, known best for his monochromatic works inspired by underground, urban life and the music scene of New York. His style is largely an ongoing intervention of the traditional mode of art making, a repetitive process where the limits of painting are continually pushed. In addition to painting, Wool has worked on paper consistently throughout his career, making both studies for paintings and discrete works specifically conceived for the medium. He has used both painted surfaces and unpainted rice paper for works using rollers, stamps, stencils, silk screens and sprays.

These works enrich his œuvre especially through the incorporation of the materiality of the surface of the paper and the degree of the absorption of the paint. The intensity of the contrast between black and white, the complexity of the composition and the texture of the enamel on the paper reveal the use of rubber rollers, and the diversity of the paint surface, its blurred edges, its lacunae and its blots, demonstrate the delightful unpredictability of this manual process. Like Andy Warhol and even the Abstract Expressionists before him, Wool has always removed himself from the physical process of painting and making; leaving no evidence of his presence through brushstrokes or painterly flourishes. What at first seemed to be an image, a representation of the real world that could be searched for meaning, symbolism or narrative, can now be read as pure abstraction. Our perceptions, and our expectations, change.

The artist has exhibited internationally at acclaimed institutions including the Guggenheim Museum, New York, the Art Institute of Chicago, the Museum of Contemporary Art, Los Angeles, the Carnegie Museum of Art, Pittsburgh, Kunsthalle Basel, and the Musée d'Art Moderne de la Ville de Paris, among many others. He has also participated in the Whitney Biennial, 1989, Documenta, 1992, the Lyon Biennial, 2003, and the Venice Biennale, 2011.



CHRISTOPHER WOOL

UNTITLED, 2000

signed, titled, dated and numbered "S149" on the horizontal bar of the strainer.

silkscreen ink and paint on canvas

167.8 x 122 x 2.7 cm | 66 x 48 x 1 in

PROVENANCE

Artist's Studio

Luhring Augustine Gallery

Eleni Koroneou Gallery, 2000

Private Collection, Greece, 2000

Private Collection, Greece

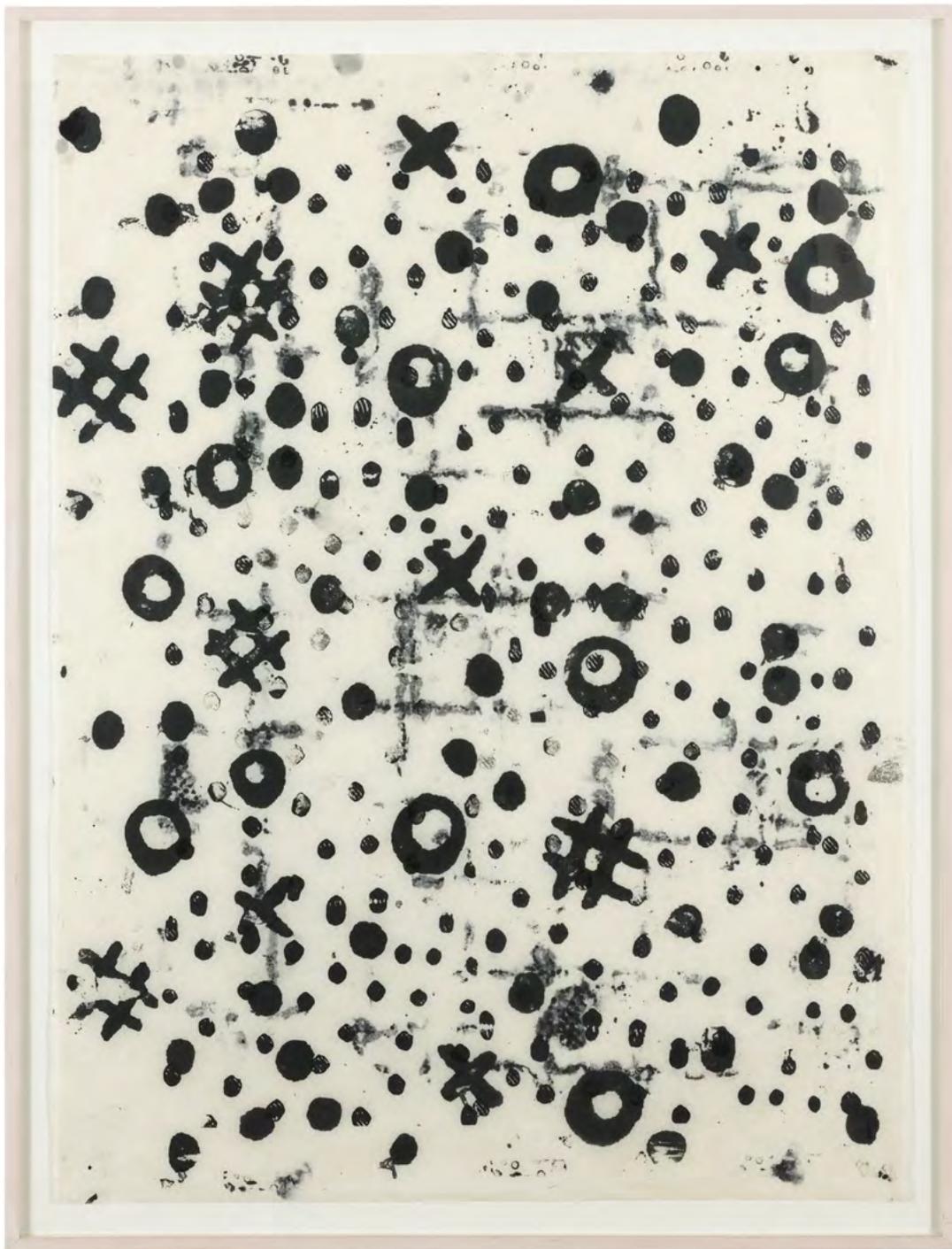
Private Collection, Paris

EXHIBITION

Athens, Eleni Koroneou Gallery, Christopher Wool,
June 1, 2000 - July 1, 2000



CHRISTOPHER WOOL



D59, 1997

signed and dated on the reverse

enamel on rice paper

168 x 122 cm | 6 2/16 x 48 1/16 in

framed: 180.5 x 133.5 x 4 cm

PROVENANCE

Luhring Augustine, New York

Dewey & LeBoeuf LLP, New York

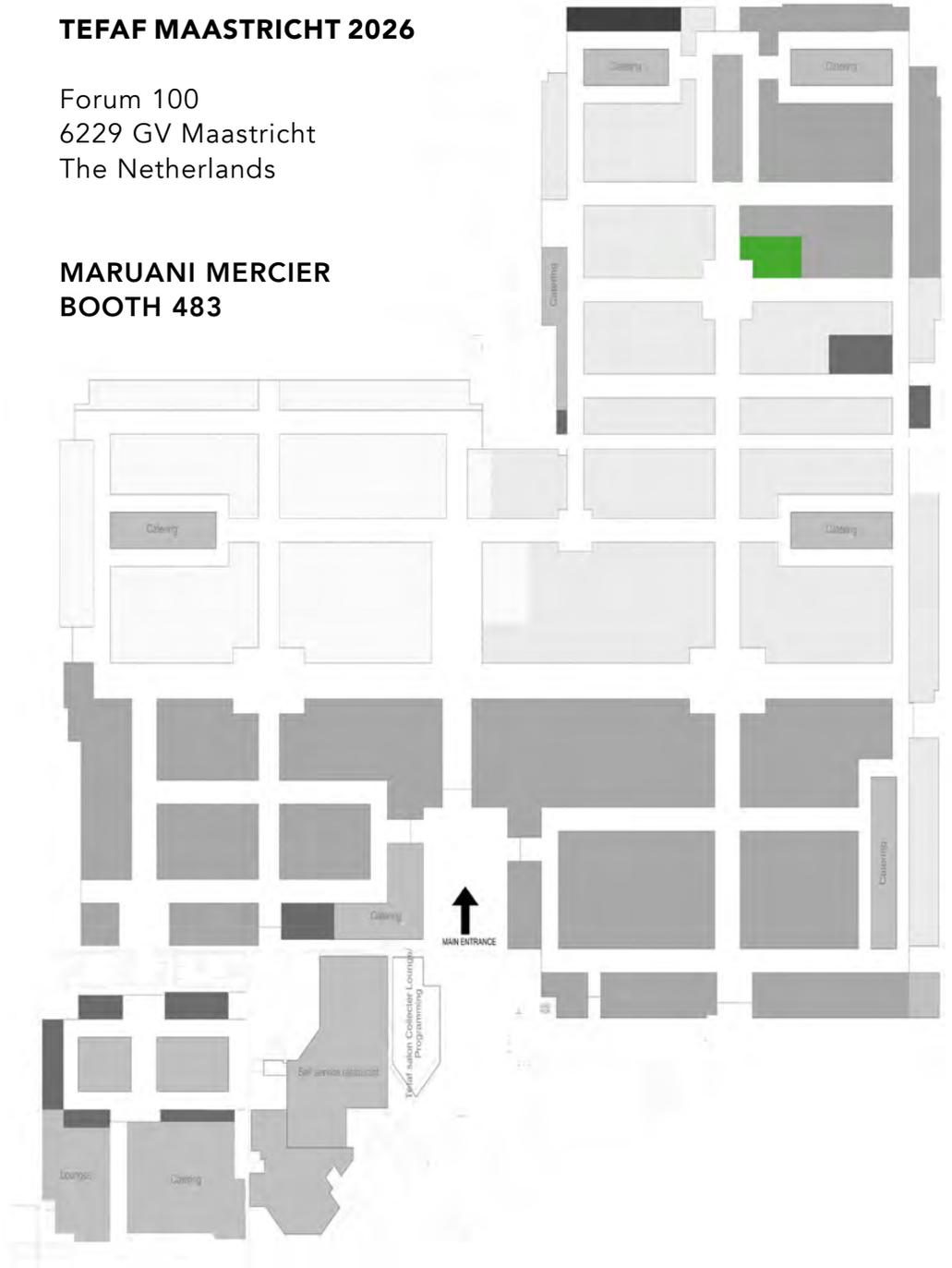
MARUANI MERCIER, Belgium

Private Collection, Belgium

TEFAF MAASTRICHT 2026

Forum 100
6229 GV Maastricht
The Netherlands

MARUANI MERCIER BOOTH 483





JOSEPH ALBERS

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



GEORG BASELITZ

Immer Noch Unterwegs
(Still on the Road), 2014
oil on canvas
300 x 400 cm | 118 x 157 1/2 in



GEORG BASELITZ

Abgarkopf, 1983
china ink, water colour, gouache on
Fabriano handmade paper
65.7 x 47.7 cm | 25 7/8 x 18 3/4 in



LYNDA BENGLIS

Electrical Wrap, 2024
gray onyx
87 x 105 x 32 cm | 34 x 41 x 12 in



ROSS BLECKNER

Poverty Bouquet, 1986
oil on linen
122 x 102 cm | 48 x 40 in
framed: 137 x 116 x 5 cm



ROSS BLECKNER

Touch and Go, 2024
oil on linen
182.9 x 152.4 cm | 72 x 60 in
framed: 187 x 156.4 x 7.5 cm



FRANCESCO CLEMENTE

Love (white patina), 2025
bronze
147 x 75 x 45 cm
57 13/16 x 29 8/16 x 17 11/16 in
Ed. 1/6



JEAN DUBUFFET

Site Philosophique, 1974
vinyl on canvas
203 x 130 cm | 79 7/8 x 51 1/8 in



JEAN DUBUFFET

Mire G 66 (Kowloon), 1983
acrylic on paper adhered to canvas
68 x 100 cm | 26 3/4 x 39 3/8 in
framed: 92 x 124 x 6 cm



PAM GLICK

But I'm A Cheerleader, 2024
oil and acrylic on canvas
51 x 51 cm | 20 1/8 x 20 1/8 in



RON GORCHOV

Nestor, 2019
oil on linen
167 x 142 x 33 cm | 65 3/4 x 56 x 13 in



PETER HALLEY

Two Cells (24-Y7), 2024
acrylic and Roll-a-Tex on canvas
76 x 121 cm | 29 7/8 x 47 5/8 in



SIMON HANTAÏ

Etude, 1970
oil on canvas
100 x 77 cm | 39 3/8 x 30 1/4 in



SOL LEWITT

Vertical Brushstrokes, 1992
gouache on paper
152.4 x 86.4 cm | 60 x 34 in



ROBERT MANGOLD

A Square Within Two Triangles, 1977
acrylic on Masonite with color pencil,
on 2 joined panels
45.7 x 97.2 cm | 18 x 38 1/4 in



TONY MATELLI

805, 2025
painted bronze
unique
42 x 23 x 23 cm | 16 x 9 x 9 in



KENNETH NOLAND

Streak Out, 1969
acrylic on canvas
31.6 x 350.5 cm | 12 1/2 x 138 in



ROBERT RAUSCHENBERG

Colorado (Urban Bourbon), 1989
acrylic and enamel paint
on enamelled sheet aluminium
122 x 122 x 4 cm | 48 x 48 x 1 5/8 in
framed : 123.8 x 123.8 x 4 cm



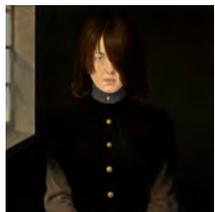
GEORGE RICKEY

Construction, 1951-52
steel, polychrome
unique
63.5 x 68.6 x 43.18 cm
25 x 27 x 17 in



GEORGE RICKEY

Single Line, 1964-1970
stainless steel
unique
29.2 x 49.5 x 7.6 cm | 11 1/2 x 19 1/2 x 3 in



VON WOLFE

A Secret Carried, 2025
oil on canvas
75 x 75 cm | 29 1/2 x 29 1/2 in
framed : 77.6 x 77.6 cm



CHRISTOPHER WOOL

Untitled, 2000
silkscreen ink and paint on canvas
167.8 x 122 x 2.7 cm | 66 x 48 x 1 in



CHRISTOPHER WOOL

D59, 1997
enamel on rice paper
168 x 122 cm | 6 2/16 x 48 1/16 in
framed: 180.5 x 133.5 x 4 cm

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MARUANI MERCIER

Founded in 1995, MARUANI MERCIER represents twenty three contemporary artists alongside its programme of museum quality historical exhibitions whilst continuing to build on the legacy of a number of renowned estates. Showing established artists alongside young and emerging new talent, the gallery promotes an artistic dialogue between different generations. It also contributes to new scholarship across its programmes by inviting prominent art historians and curators to collaborate on its exhibition catalogues and artist texts. Many of the gallery's artists participate in international exhibitions and are today placed in some of the most important museums and private collections around the world.

Initially MARUANI MERCIER's primary programme focused on celebrated American artists from the 1980s who, working within the medium of painting and sculpture, sought to reflect the aesthetic and social concerns of their time. Including; Ross Bleckner, Francesco Clemente, Ron Gorchov, Peter Halley, Jonathan Lasker, and Sue Williams. Over the years, the gallery looked to a new generation of artists who, working within different media, also addressed topical subjects relating to history, politics, the environment, and questions of identity and authorship. Amongst these, Radcliffe Bailey, Esiri Erheriene-Essi and Hank Willis Thomas examine topics surrounding Black history and culture whilst Lyle Ahston Harris looks at societal constructs of sexuality and race. Jaclyn Conley's nostalgic paintings present a poignant rumination on the social and political concerns of American life, whilst Tony Matelli confronts issues of isolation and impermanence with humour and irony.

In 2001, MARUANI MERCIER opened an additional gallery in the historic art town Knokke, followed by a 15,000 sq ft exhibition space and artist residency in Zaventem called THE WAREHOUSE in 2018. This expansion heralded a vanguard of young talent from West Africa including Cornelius Annor, Kwesi Botchway, and Johnson Eziefula, who have participated in the residency program. Their inclusion in the gallery's already versatile program ensures further engagement with the ever-changing canon of art history.

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