



JACLYN CONLEY · SAMUEL DE SABOIA · PAM GLICK · RON GORCHOV · KATE GOTTGENS · PETER
HALLEY · TONY MATELLI · PAUL MOGENSEN · ARNE QUINZE · KASPER SONNE · VON WOLFE

We are thrilled to return to the 42nd edition of Art Brussels, reaffirming our ongoing commitment to championing intergenerational dialogue by bringing together both established voices and the next generation of visionary artists.

Our booth presents a dynamic selection of works that reflect the diversity and richness of contemporary artistic practices across media, geographies, and generations. From long-standing figures in our program—such as Peter Halley—to new and exciting developments, the presentation highlights both continuity and surprise. We return with works by Tony Matelli, whose unexpected humor and uncanny realism never fail to delight, and Kasper Sonne, known for his bold visual language. We're also proud to showcase the compelling visual universe of Von Wolfe, and a new piece by Pam Glick.

These highlights, along with works by Jaclyn Conley, George Rickey, Samuel de Saboia, and Kate Gottgens, which we're excited for you to discover—form a vibrant cross-section of our evolving program. This presentation is complemented by a dedicated solo booth by Zaam Arif, marking his first with the gallery.

Collage is central to how I think about painting, narrative and meaning. Within my painting it structures the way shapes interlock to build a scene and also how disparate figures arrive and coexist in the same space, holding on to their edges rather than dissolving into a single continuous time. The joins remain visible, acknowledging the uniqueness of each part and the residue of the hand, so that the whole image is always slightly unsettled by the small, distinct pieces that compose it. Chance enters in the cuts and re-arrangements, letting the composition be transformed by fragments that still remember other contexts.

“A Path and A Road” extends this logic through a literal reuse of past paintings: surfaces on panel and linen are cut apart, their previous brushstrokes repurposed to build new landscapes and gatherings. Failed or abandoned canvases become a material archive, their histories folded into the current image as a kind of painterly memory. This recycling mirrors the way any painter works with an internal collage of remembered paintings—the embedded vocabulary of marks, compositions, and myths that guides the next brushstroke. These collages make that accumulated memory visible, turning the painter’s hand into a site where prior gestures are honored, refigured, and set in motion again. —Jaclyn Conley



A Path and a Road, 2025

oil on panel and linen collage

each panel: 51 x 102 cm | 20 x 40 in

overall : 51 x 204 cm | 20 x 80 in



left panel



right panel

SAMUEL DE SABOIA

Samuel de Saboia is a mixed media artist and creative director known for works that address existential dichotomies such as life and death, pain and pleasure, and virtue and vice. The artist's vibrant, energetic paintings also relay fragments of his own personal narrative as he explores themes including sexuality, migration, and displacement. de Saboia began painting and selling his work online at an early age. In 2019, Brazil's FAMA Museum mounted de Saboia's first solo museum exhibition. Many of de Saboia's notable works feature the prominent outline of a central face or figure tangled amidst various other intricate patterns and shapes. The interconnected layers found throughout de Saboia's work mimic the complex intersections which permeate and shape our society today.

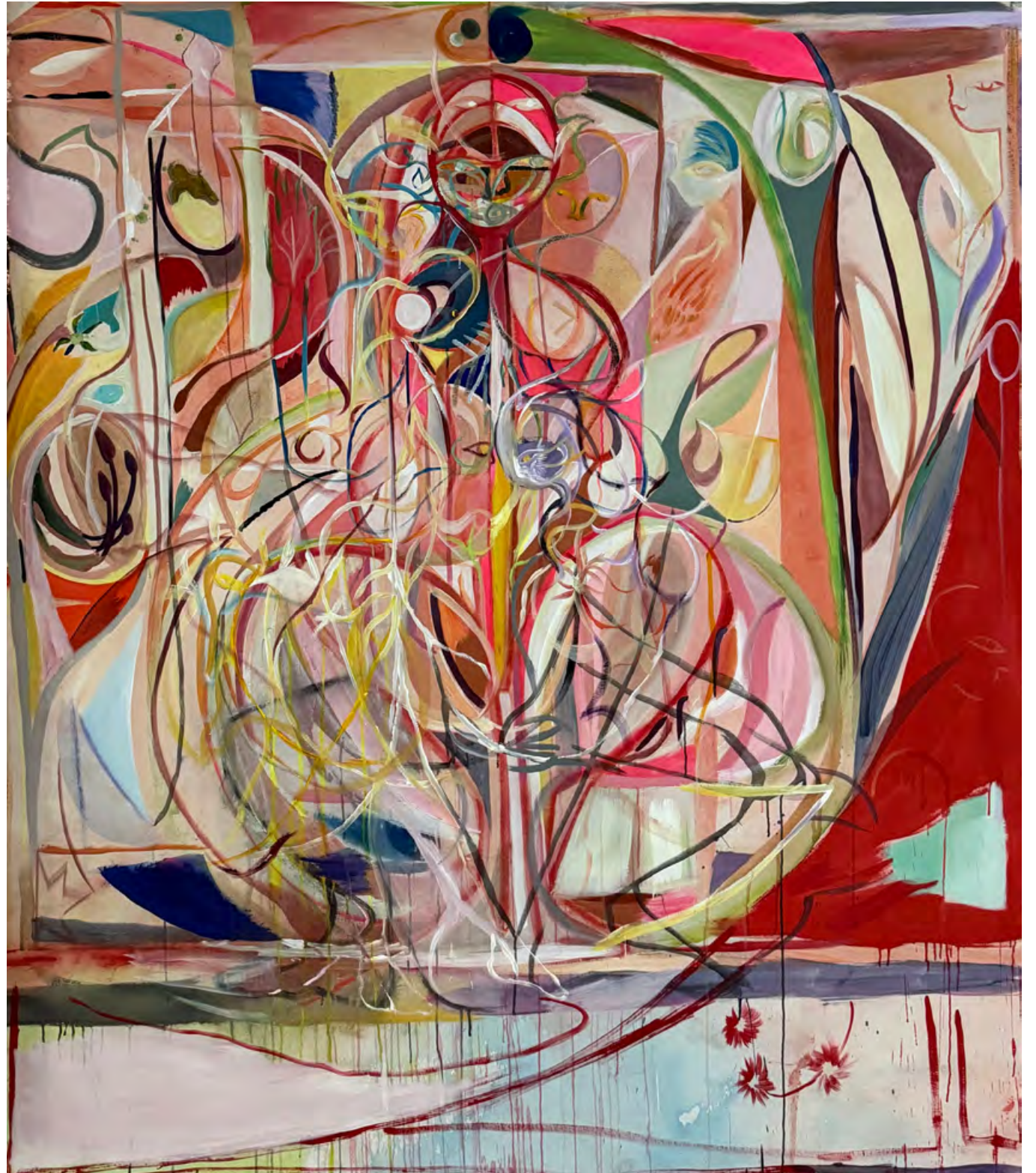
The artist is the subject of an institutional solo exhibition titled «Introduction to Infinity» that opened at Farol Santander, Brazil in March 2026.



From Daughter to Mother - Light Bringers, 2026
acrylic and pastel on canvas
197 x 198 cm | 77 1/2 x 78 in



SAMUEL DE SABOIA



The Origins of Sound, 2025

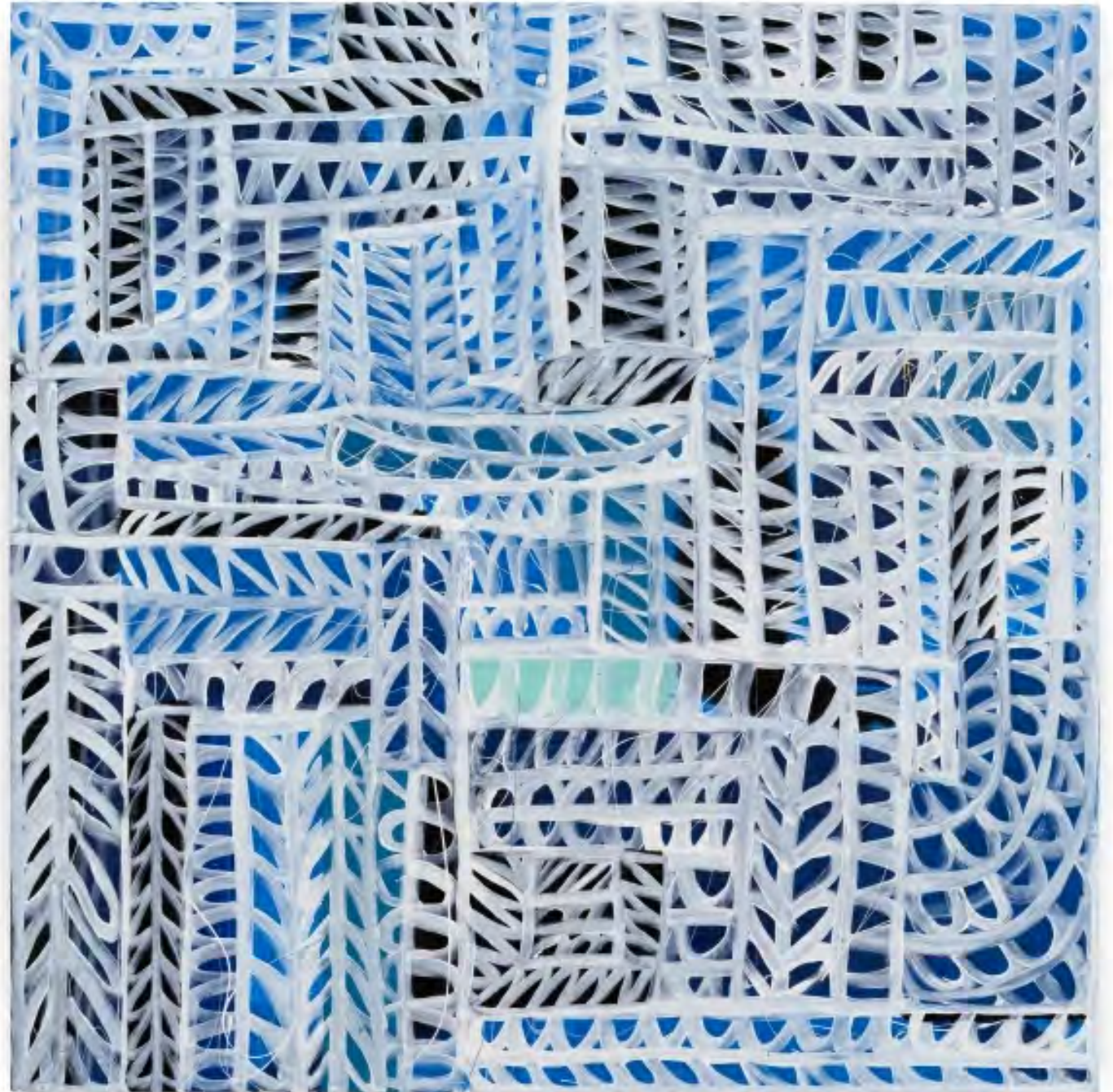
acrylic, pigment, pastels, charcoal, silver and gold ink

203 x 192 cm | 79 7/8 x 75 5/8 in

PAM GLICK

In Pam Glick's paintings, rhythmic all-over marks are at once lace-like and vigorous, fluid and unwavering. Configuring into arcing shapes or grids, the cursive lines evoke automatic writing, engaging with the history of abstraction, yet powerfully veering toward a visual language that is entirely her own.

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."



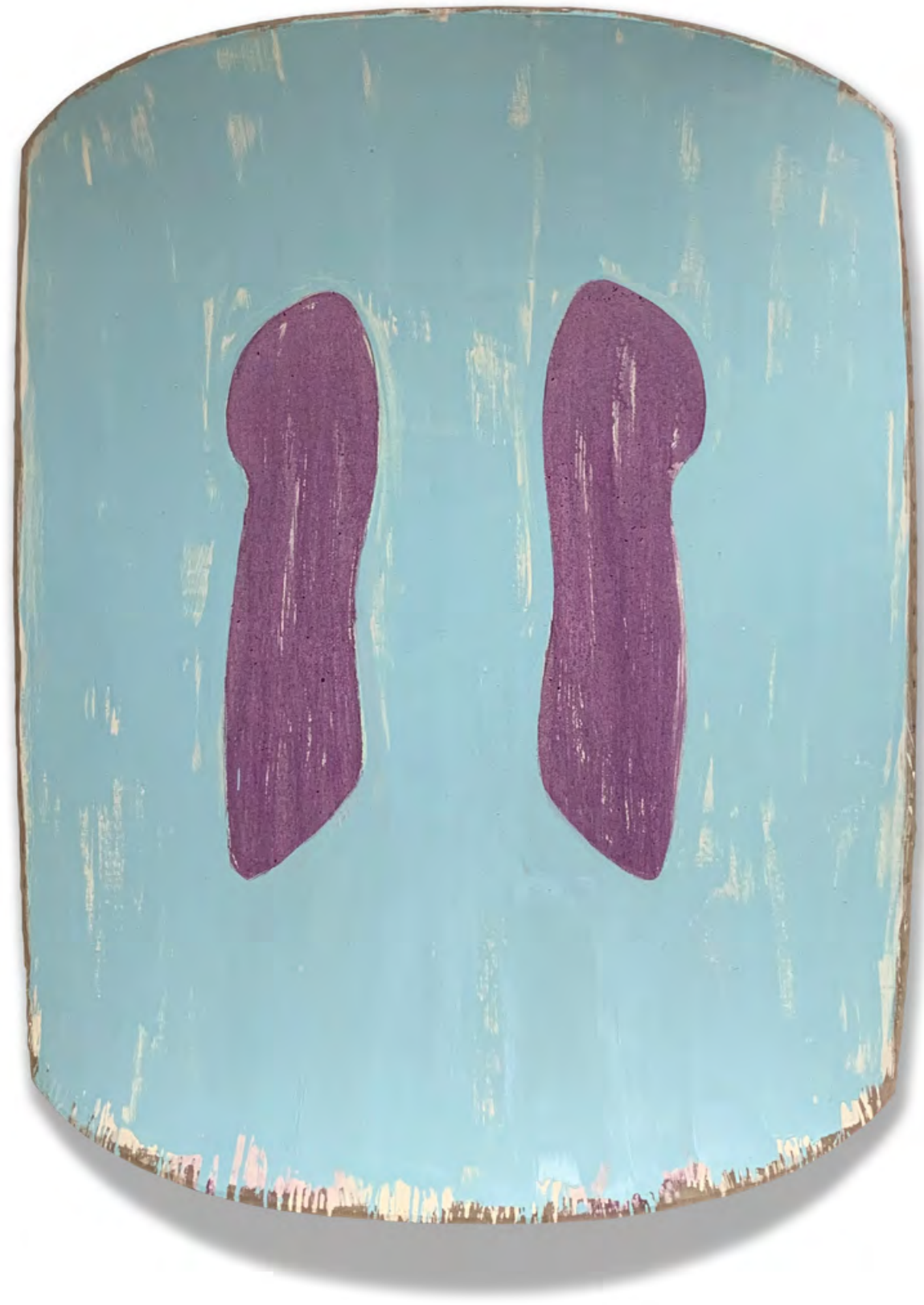
Box of Rain 18, 2023

oil and pencil on canvas

152.4 x 152.4 cm | 60 x 60 in

RON GORCHOV

At once advancing and retreating, convex and concave, Gorchov's spatially dynamic works manifest the materiality of painting and powerfully probe the notion of the pictorial plane. Gorchov created his first shaped canvas in 1967, at a time when Clement Greenberg's assertion of 'flatness' in modernist abstraction was being dismantled by artists associated with Minimalism. Integrating curved supports with painterly abstract surfaces of stretched canvas, Gorchov's works offered a nuanced response to the critical debates around abstraction at the time, advancing an intentionality of shape and an awareness of the relations between volume and surface.



Nestor, 2019

oil on linen on shaped stretcher

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



KATE GOTTGENS

Named after the gemstone, Amethyst Air embodies the rich violet hues of its namesake—deeply meditative, shrouded in mystery, and evocative of night vision. Figures drift through the darkness, their presence ghostly and elusive, enveloped in a warm, humid, almost tropical haze. Sometimes, a painting is simply about color. Amethyst Air serves as a moment of stillness within the series—a quiet interlude amid more dynamic compositions, a chance to cleanse the palette in every sense. Both a visual breather and a painter’s reset, it creates space to absorb, reflect, and recalibrate before plunging back into more intense works. The deep, saturated purple dominates—calm yet charged, mysterious yet grounding—like a deep breath translated into color.



Amethyst Air, 2025

oil on canvas

150 x 102 cm | 59 x 40 1/8 in

framed: 152 x 104 x 5 cm

KATE GOTTGENS

The setting, inspired by one of Kate's own photographs, depicts an artificially lit pool embedded within the natural landscape. This tension between the manufactured and the organic is central to the work. At its core, the painting speaks to divine feminine power—a contemporary Birth of Venus. There is an ethereal strength in the figure's emergence, an almost embryonic quality, as if suspended in a state of transformation. The pool itself takes on the role of an amniotic sac, a space of potential and becoming. Yet, amidst these symbolic layers, Kate deliberately grounds the scene in the everyday—the presence of a pool noodle and floaty subtly disrupting the mythic, anchoring the work in the mundane, a reminder of the contemporary and the ordinary within the mystical.



Dusk and Venus, 2025

oil on canvas

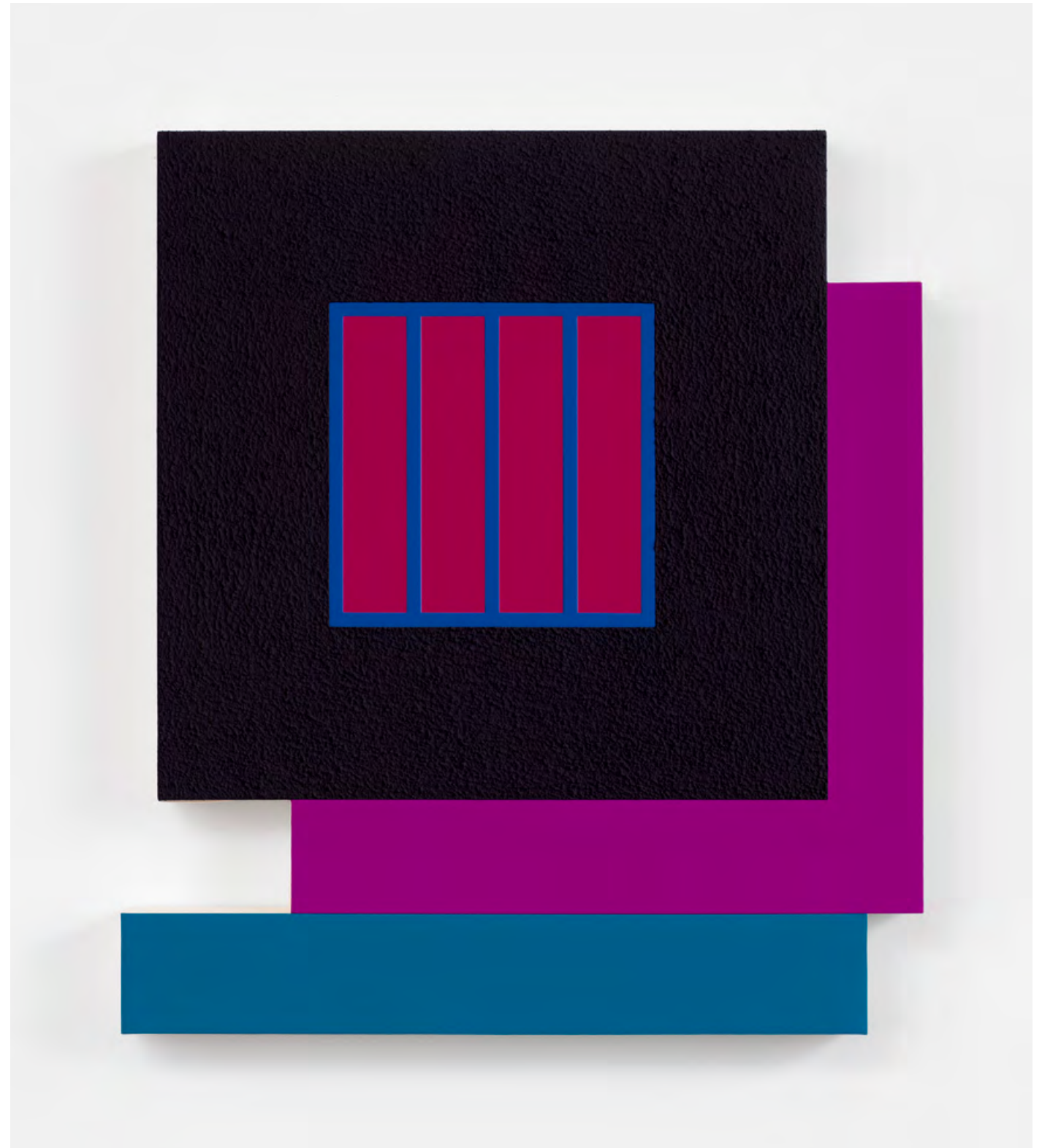
78 x 78 cm | 30 3/4 x 30 3/4 in

framed: 80 x 80 x 5 cm



PETER HALLEY

Peter Halley is part of a generation of neo-conceptualist artists that first exhibited in New York's East Village. This group includes Jeff Koons, Haim Steinbach, Mayier Vaisman, and Ashley Bickerton. These artists became identified on a wider scale with the labels neo-geo and neo-conceptualism, an art practice deriving from the conceptual art movement of the 1960s and 1970s. Focusing on the commodification of art and its relation to gender, race, and class, neo-conceptualists question art and art institutions with irony and pastiche.



Black Prison, 2023
acrylic and Roll-a-Tex on canvas
121 x 107 cm | 47 1/2 x 42 in

"The weed is a triumph and a failure at the same time. They represent both life and decay. Weeds persevere; you can't kill them. They are fugitive. I wanted them to be experienced, first, as simple weeds. I didn't want them to be experienced as a sculpture—I hoped there would be very little art mediation, and that's true for a lot of my work. The Weeds really work this way; I don't think people initially engage with them as sculpture, I think people initially engage with them as real weeds, which allows them to function in the mind of the viewer as real interlopers, strange and out of place."

– Tony Matelli



Weed (716), 2024

painted bronze - unique

99 x 48 x 33 cm | 39 x 19 x 13 in





840, 2026

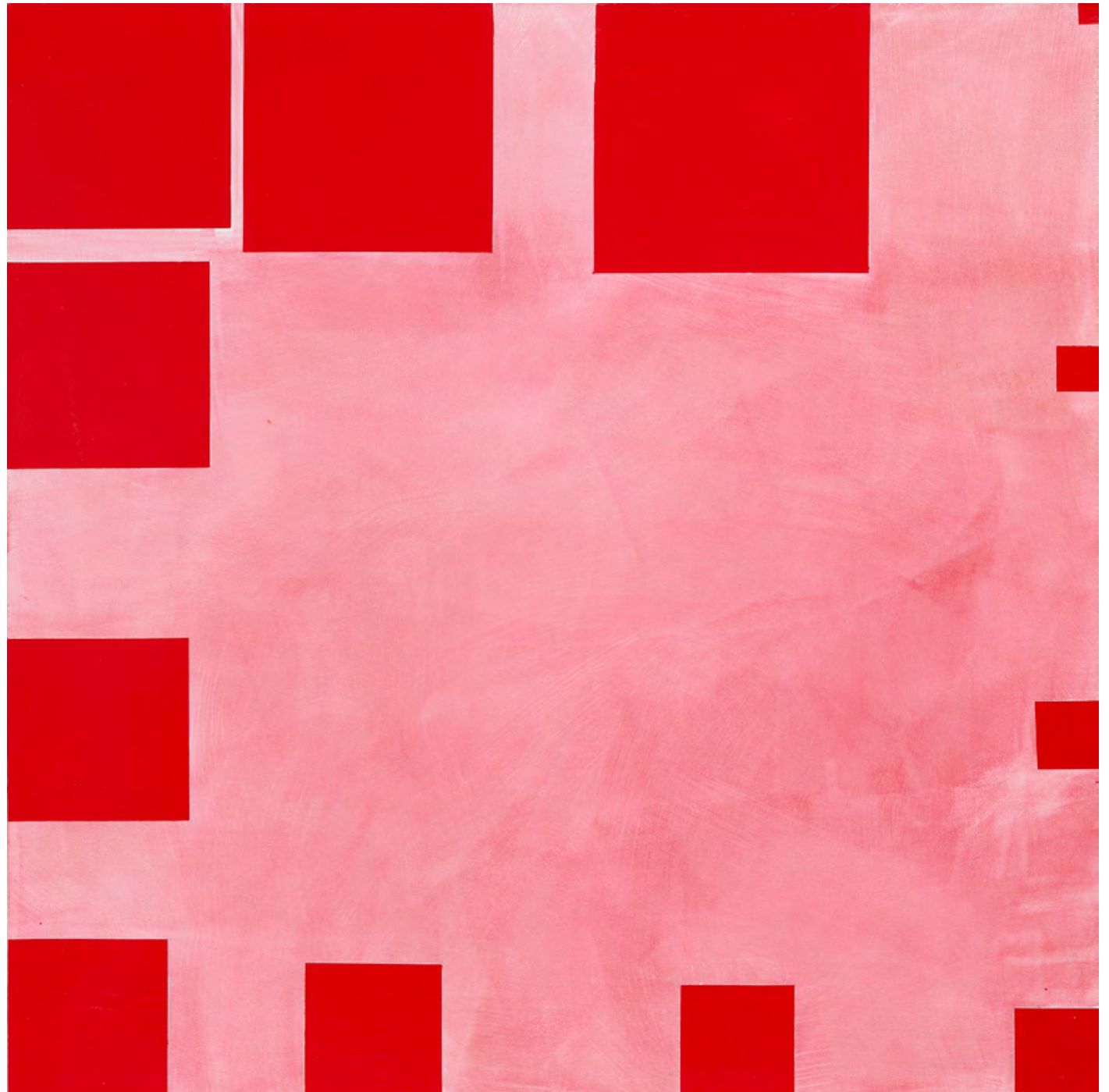
painted bronze - unique

33 x 38 x 20.3 cm | 13 x 15 x 8 in



PAUL MOGENSEN

The enigma of Paul Mogensen's compositions derives from his engagement with the abstract science of mathematics. Using the principle of arithmetic progression as a generative, compositional device, his works are created through a sequence of consecutive forms based on a mathematical 'constant' (i.e., $n + 1$), a principle at the root of harmonics. Born in 1941 in Los Angeles, the artist has been exhibiting in New York since his first exhibition in 1966 at the historic Bykert Gallery. In 1967 he participated in the Bykert Gallery group exhibition that heralded the arrival of the Minimalist aesthetic: Paul Mogensen, Carl Andre, Brice Marden, Robert Mangold, Agnes Martin, and David Novros. His work has since been exhibited and collected by the Museum of Fine Arts, Houston, TX, the MoMA, New York, and the Kunstmuseum Winterthur, Switzerland, among many others.



no title, 2019

ink and stand oil on canvas

152.4 x 152.4 cm | 60 x 60 in

Quinze celebrates pure beauty, vitality, and possibility. Diversity, in all its facets, fuels his vision: flowers will always break through concrete, hope will always endure, and multiplicity will always assert itself against uniformity.

At the core of Quinze's work is an uncompromising belief in diversity. He challenges the monotony of streamlined behavior, standardized aesthetics, predictable thinking, and shrinking tolerance for experimentation. This enforced uniformity transforms cities into grey, inhuman spaces dominated by concrete and rigid systems. Public life becomes sterile; our connection to plants, insects, animals — to life itself — is gradually severed. Even human expression falls into conformity: similar clothes, similar postures, similar lives.

Quinze's response is not critique alone but an active artistic counter-movement. Rather than moralizing, he turns toward the principles revealed in nature — as a living system of multiplicity, contradiction, fragility, and force in constant harmony. Nature teaches, heals, and inspires: a raw, divine diversity that thrives precisely because it allows difference and transformation to coexist. Through vibrant, often surprising sculptural and painted works, Quinze channels this multiplicity into forms that radiate beauty, tension, and life.



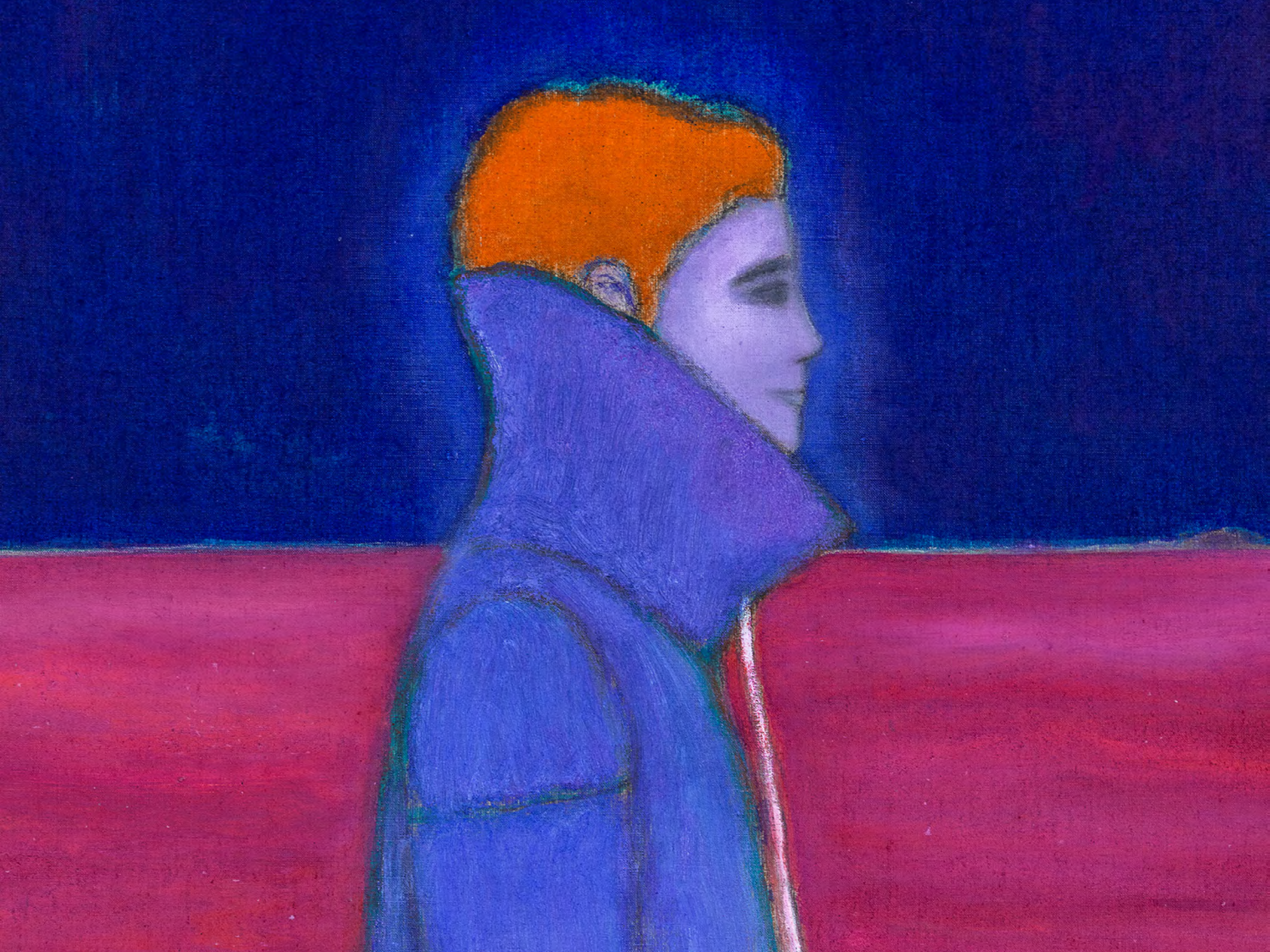
Annihilation Physics (05), 2026
hand-sculpted glass
72 x 46 x 34 cm | 28 x 18 x 13 in

KASPER SONNE

In Sonne's paintings, the solitary figures are beholden to the structural geometries that surround them. Sonne frequently uses architecture to create a shallow compositional field, creating a sense of theatricality within his works. Sonne's figures are sometimes depicted from a great distance, imbuing compositions with a sense of melancholia or isolation. Throughout his practice, Sonne has continuously investigated the way we interpret our surroundings and make sense of the world we live in by purposefully constructing and deconstructing reality.



Young Man (night), 2024
oil on linen
200 x 155 cm | 78 3/4 x 61 in





Ballerina, 2026

oil on linen

200 x 155 cm | 78 3/4 x 61 in



Von Wolfe's art seamlessly blends historical elements with contemporary trends, merging traditional oil painting techniques with advanced methodologies.

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.



The Recital, 2026

oil on canvas

180 x 180 cm | 70 7/8 x 70 7/8 in

framed: 182.6 x 182.6 cm



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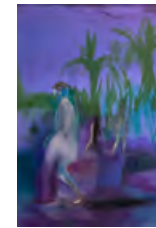
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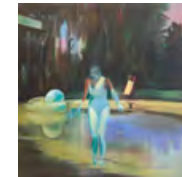
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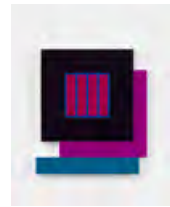
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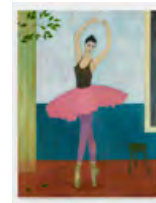
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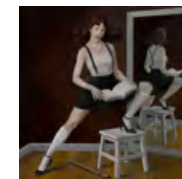
Arne Quinze
Annihilation (05), 2026
hand-sculpted glass
102 x 42 x 38 cm
40 1/8 x 16 1/2 x 15 in



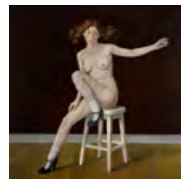
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Z A A M A R I F · I S A W B R I E F G L I M P S E S O F B E A U T Y

ZAAM ARIF

MARUANI MERCIER is delighted to announce *Zaam Arif: I Saw Brief Glimpses of Beauty*, a solo booth of new paintings by the artist opening as part of Art Brussels on 23-26 April 2026. Portraying enigmatic moments of stillness that shift between interior scenes, portraiture and landscape, Arif's paintings probe the veracity of memory and images gleaned from the past. Distinct references to Modernist cinema and literature fuse with personal experiences that the artist invariably reconstructs from memory. Mingling passages of broad brushwork with moments of luminous detail, each composition evokes the flickering and fragmentary quality of images that remain, as if imprinted on the retina over time. As the artist remarked, "I was never an observer – instead, I remember, and look for a feeling I had during that moment, or an emotional response I had when I looked at an image, and that comes into my work."

The title of the series references *As I Was Moving Ahead Occasionally I saw Brief Glimpses of Beauty*, the avant-garde film by Jonas Mekas composed of home movies of landmark personal events that span more than 30 years. Reflecting on the personal significance of disparate images that emerge in the film, the work reflects on the nature of moments we hold on to and the relationship between memory and identity – themes that are also key to Arif's artistic practice.

Evading a specific narrative, Arif's paintings powerfully allude to the interiority and experience of their protagonists. In *Tarkovsky's Forest* (2026), a dark figure is enveloped by a staccato of strokes in blue, green and ochre that configure into a glimmering surface of the forest floor after rain. Remaining in the shadows of the trees, he steadily considers the sheets of paper on the ground – they seem illuminated by an external light source, drawing our gaze and mimicking the character's pensive state. Looking onto the figure from an elevated, cinematic viewpoint, one invariably senses a distance that echoes the longing for vivid yet irretrievable moments that permeate Arif's visual language.



Zaam Arif (b. 1999 in Karachi) lives and works in Houston, Texas. Arif's work was exclusively featured in *The New Yorker* in 2021, making him the youngest Pakistani artist to be published in the magazine. In the same year, his work was selected to be exhibited in the Malamegi Lab Award and was awarded the Malamegi Lab Research Grant in Italy. Arif has shown in both solo and group shows internationally, where he has been critically acclaimed for showing new frontiers in the crossover of South Asian and Western culture, literature, and philosophy. His work can be found in prominent public and private collections, including the Ashmolean Museum, Oxford; The Rachofsky Collection; Kiran Nadar Museum of Art, Delhi; Samdani Art Foundation, Dhaka; X Museum, Beijing; CC Foundation, Shanghai.



Tarkovsky's Forest, 2026
oil on linen
76.2 x 61 cm | 30 x 24 in



As I Was Moving Ahead, 2026

oil on linen

152.4 x 122 cm | 60 x 48 in





Looking back, 2026

oil on linen

25.4 x 20.3 cm | 10 x 8 in



I dream, therefore I am, 2026
oil on copper plate
30.5 x 45.7 cm | 12 x 18 in





The world is burning, 2026
oil on copper plate
22.9 x 30.5 cm l 9 x 12 in



I saw brief glimpses of beauty, 2026
oil on copper plate
20.3 x 25.4 cm | 8 x 10 in





Winter Notes, 2026

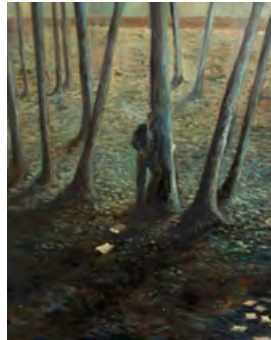
oil on linen

39.4 x 49.5 cm | 15 1/2 x 19 1/2 in

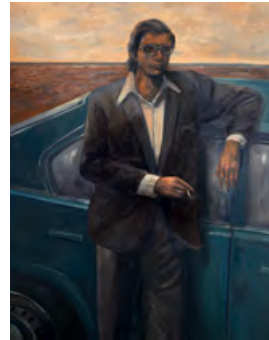


The Sound of Waves, 2026
oil on linen
76.2 x 91.4 cm | 30 x 36 in





Tarkovsky's Forest, 2026
oil on linen
76.2 x 61 cm | 30 x 24 in



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ZAAM ARIF

Born 1999 in Karachi, Pakistan
Lives and works in Houston, Texas

SELECTED SOLO EXHIBITIONS

- 2026 I Saw Brief Glimpses of Beauty, MARUANI MERCIER, Art Brussels Solo Booth (forthcoming)
- 2025 Deewaar, Vadehra Art Gallery, Frieze no.9 Cork Street, London, UK
Lost Time, Night Gallery, Los Angeles, CA
- 2024 Waking Dream, Vadehra Art Gallery, New Delhi, India
Winter Light, The Cabin LA, Los Angeles, CA
- 2023 Cries and Whispers, Cromwell Place, London, UK
Bazeecha-e-Atfal (A Playground), Scott Miller Projects, Birmingham, AL
- 2022 Being and Becoming, Tanzara Gallery, Islamabad, Pakistan

SELECTED GROUP EXHIBITIONS

- 2025 Art Basel Miami, Vadehra Art Gallery, USA
A touch and yet not a touch, M+M Gallery, Hong Kong
In the sight of a man, M+M Gallery, Hong Kong
- 2024 Delhi Contemporary Art Week 2024, Vadehra Art Gallery, New Delhi, India
People, Places, Things, Vadehra Art Gallery, New Delhi, India
Frieze London, Vadehra Art Gallery, UK
Frieze London, Night Gallery, UK
Art Basel, Vadehra Art Gallery, Hong Kong
Art Dubai, Vadehra Art Gallery, Dubai, United Arab Emirates
India Art Fair, Vadehra Art Gallery, New Delhi, India
- 2023 Art Mumbai 2023, Vadehra Art Gallery, Mumbai, India
Frieze London 2023, Vadehra Art Gallery, London, United Kingdom
Delhi Contemporary Art Week 2023, Vadehra Art Gallery, New Delhi, India
Platform x David Zwirner, New York, NY
- 2021 NOMAD, Full Circle Gallery, Karachi, Pakistan
Anna Molka Gallery, Lahore, Pakistan
Malamegi Lab 18, Venice, Italy

RESIDENCIES

- 2023 La Brea Studio Residency, Los Angeles, CA

AWARDS & HONORS

- 2021 Malamegi Lab 18 Research Grant, Italy

PUBLIC COLLECTIONS

Ashmolean Museum, Oxford, UK
CC Foundation, Shanghai, China
Kiran Nadar Museum of Art, India
Rachofsky Collection, US
Samdani Art Foundation, Dhaka, Bangladesh
X Museum, Beijing, China

SELECTED BIBLIOGRAPHY

- «Painting the Self», Open Magazine. Feb 2024
- «The Whole World is in a Figure: Zaam Arif», Stories, India Art Fair. Nov 2023
- «Spotlight: Zaam Arif», Platform, David Zwirner. April 2023
- «Cries and Whispers», Kiaf insights, SEOUL. January 2023
- «Being and becoming at Tanzara Art Gallery», ArtNow Pakistan. Feb 2022
- «Art Review: Being and Becoming», Youlin Magazine. Feb 2022
- «Nomadic Issues», Dawn. Dec 2021
- »Muscle by Daniyal Mueenuddin», THE NEW YORKER. Sept 2021
- «Vol 5», The Aleph Review. 2021
- «Issue 58», Periphery Journal of Drake University. June 2021
- »Issue 08», Al Tiba9 Contemporary Magazine. May 2021
- «Venezia Today», Italy. May 2021
- «Issue 12, Beyond Words», International Literary Magazine. Feb 2021
- «A Season in Isolation», Gulf Stream Magazine. Dec 2020
- «Short Vine Journal», University of Cincinnati. Fall 2020
- «Gasher Journal», Kerutis, Whitney. Dec 2020
- «String Magazine», Side Street View. Nov 2020



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BRUSSELS

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KNOKKE

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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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