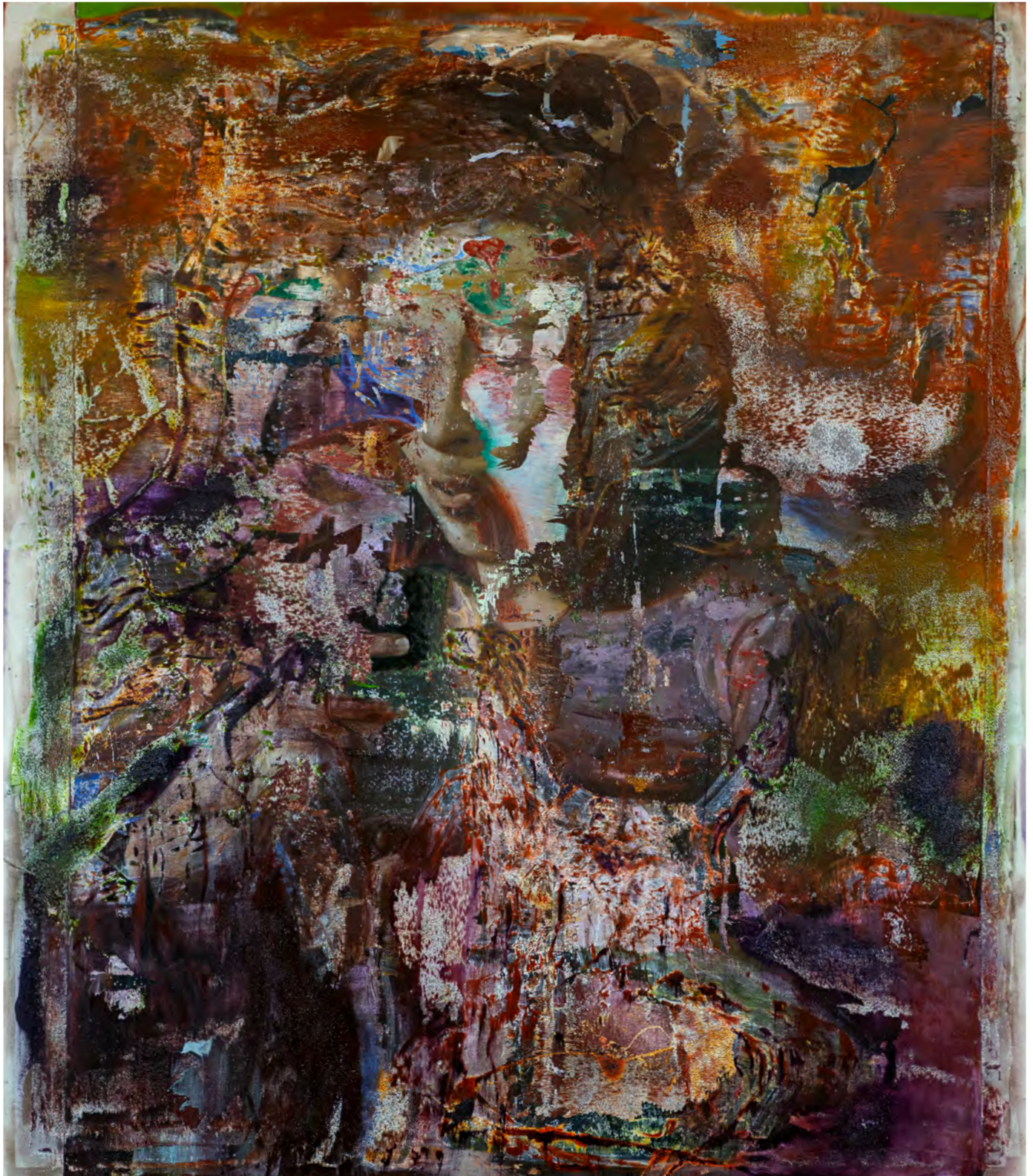




THE ARMORY SHOW

2026 | BOOTH 114

Javits Center, September 24–26, 2026

MARUANI MERCIER

MARUANI MERCIER is delighted to return to The Armory Show 2026, presenting a selection of paintings and sculptures by artists from our roster. George **Rickey**'s kinetic sculpture belongs to a lifelong investigation of balance, motion, and the choreography of form and movement through three-dimensional space. Georg Karl **Pfahler**'s hard-edge paintings, made in the mid-1960s, reflect his dedication to exploring the relationship between space, colour, and shape, exemplifying the rigorous formal language of postwar European abstraction. Peter **Halley**'s recent paintings extend his long-standing visual vocabulary of cells and conduits, rendered in synthetic, high-keyed colour. Though their vivid palette might first read as celebratory, the works unmask the isolating and controlling structures beneath contemporary life. Executed in vibrant, celebratory palette, Pam **Glick**'s painting in the presentation probes the legacy of the Modernist grid, presenting a compelling vision of rhythm and light emitted by the pictorial space.

A compelling selection of contemporary figurative works examines domestic space, memory, and interiority. Jaclyn **Conley** presents oil collages that disrupt linear narrative to explore layered domesticity and socio-political history. Zaam **Arif** renders solitary figures in quiet, nocturnal settings, employing a muted palette of umbers and ochres to evoke subtle psychological tension, isolation, and the passage of time. **Von Wolfe** bridges digital and traditional image-making, translating AI-generated compositions into oil on canvas to stage uncanny domestic tableaux charged with symbolic weight.

Expanding into expressive abstraction and materiality, Samuel **de Saboia** large-scale canvases merge gesture, myth, and vibrant pigments into transformative visual narratives. Æmen **Ededéen**'s complex mixed-media painting layers glass beads and material over an extended creative process to construct shimmering, fragmented portraits that resist easy resolution. Ross **Bleckner** continues a decades-long exploration of memory, pattern, and the body, treating the canvas as a delicate site of formal inquiry and elegiac reflection.

The presentation is completed by historical portraiture and figuration that contextualize these contemporary dialogues. Francesco **Clemente**'s intimate painted portraits and mirrored white bronze sculpture engage portraiture as a vessel for psychological presence and human. Finally, a unique screenprint by Andy **Warhol** underscores the booth, referencing foundational postwar mechanics of celebrity, identity, and representation.

front cover :

Æmen Ededéen
Mother (Beyond Good and Evil), 2015-25
Mixed media with glass beads on canvas
193 x 167.6 cm | 76 x 66 in

MARUANIMERCIER.COM



ZAAM ARIF
The Scent of Trodden Weed, 2026
oil on linen | 129.5 x 205.7 cm | 51 x 81 in





ZAAM ARIF
Studio, 2026
oil on linen | 50.8 x 41 cm | 20 x 16 in



ZAAM ARIF
The Fire Within, 2026
oil on linen | 137.2 x 106.7 cm | 54 x 42 in



ROSS BLECKNER

Untitled, 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

Anna Ewers, 2015

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



FRANCESCO CLEMENTE

Iman, 2015

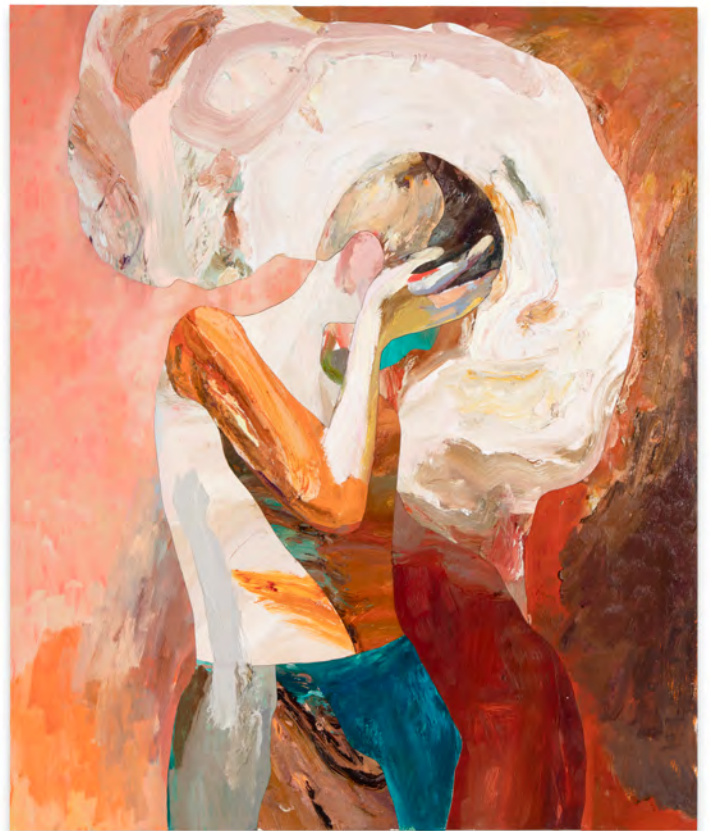
oil on canvas | 152.4 x 76.2 x 5 cm | 60 x 30 x 1 15/16 in



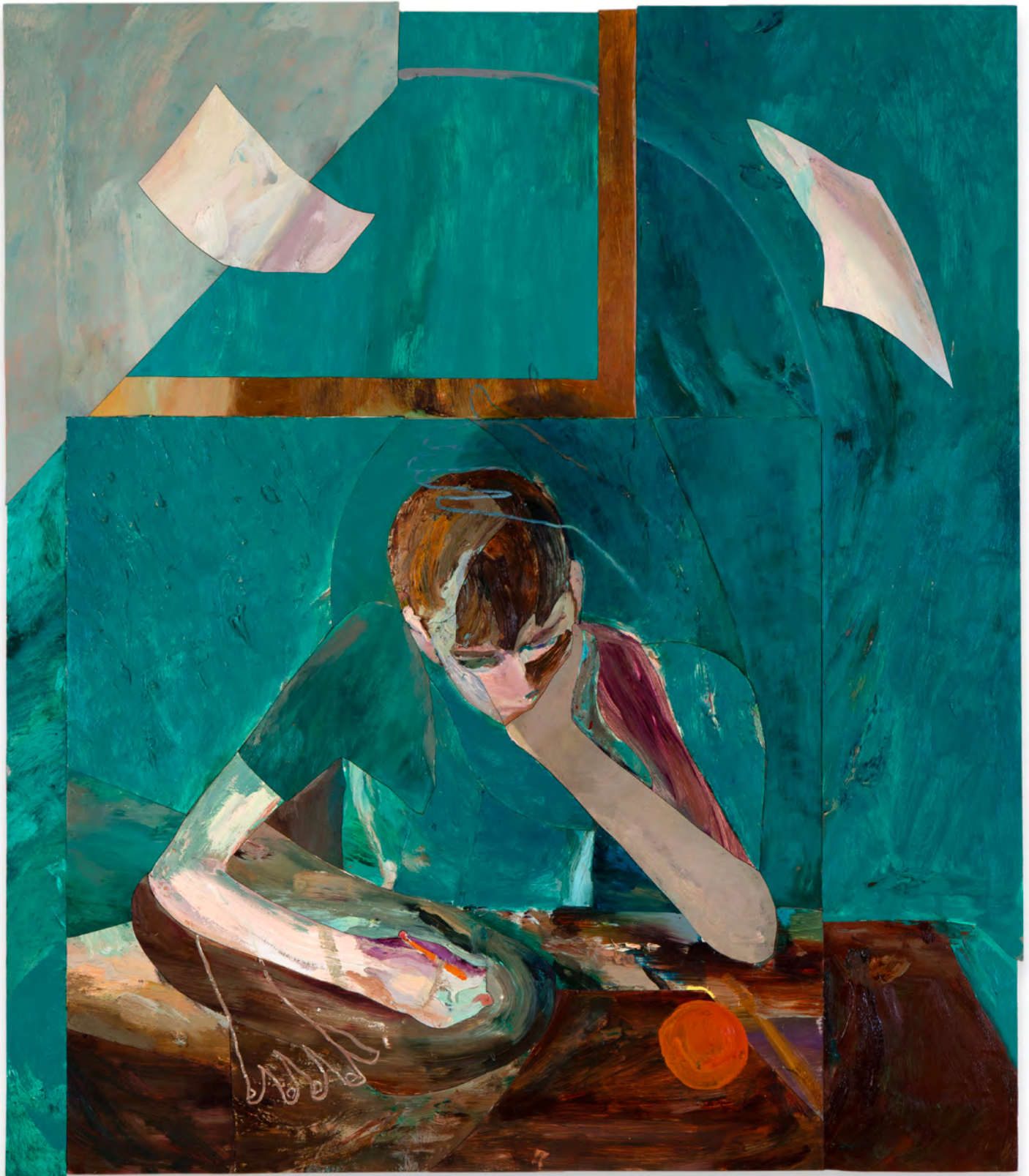
FRANCESCO CLEMENTE

Lauren Hutton, 2015

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



JACLYN CONLEY
Light In Orange, 2026
oil on panel collage | diptych - each panel : 101.6 x 76.2 cm | 40 x 30 in



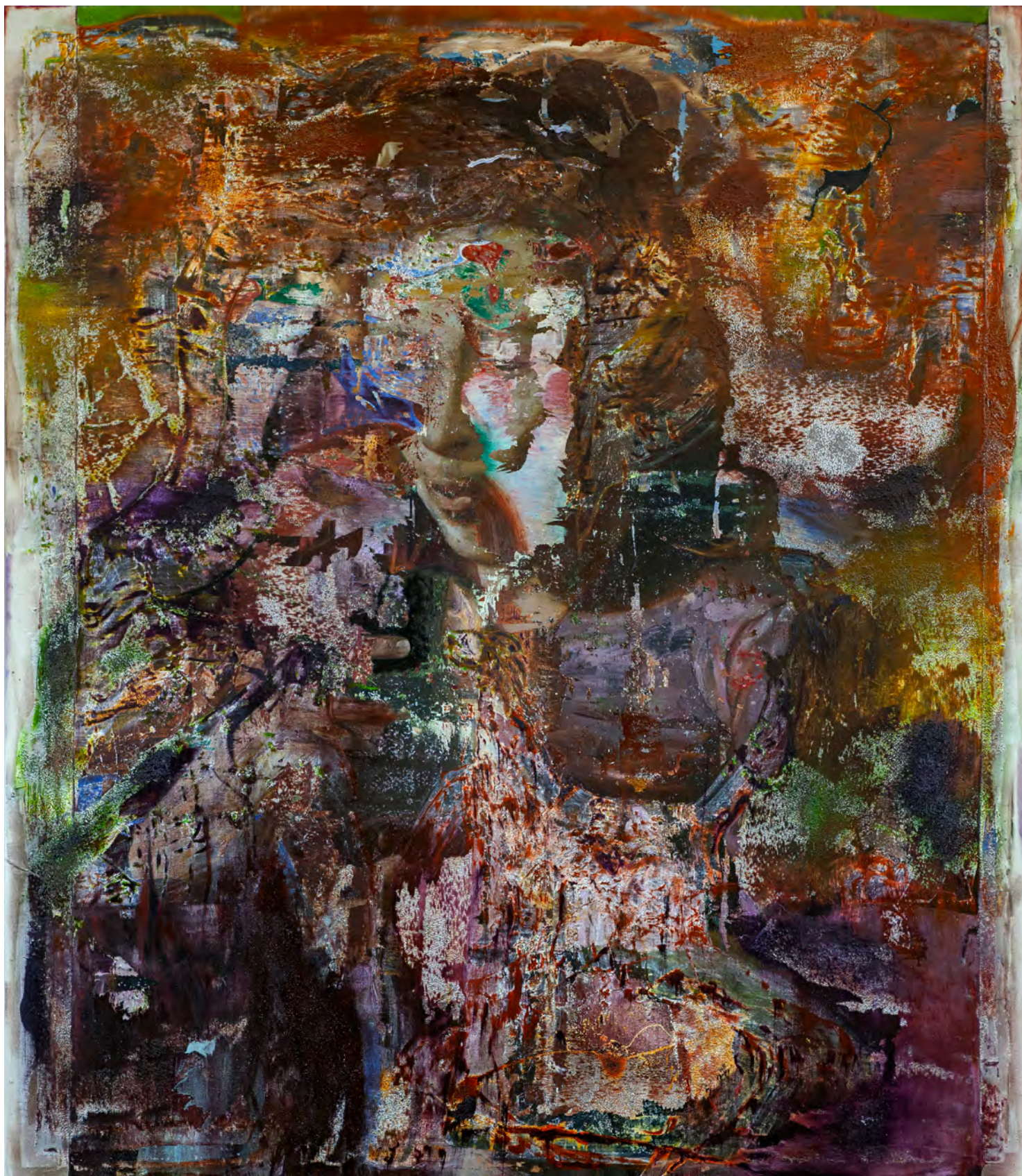
JACLYN CONLEY
Drawing In Green, 2026
oil on panel collage | 116.8 x 101.6 cm | 46 x 40 in





JACLYN CONLEY
Drawing In Orange And Blue, 2026
oil on panel collage | 116.8 x 101.6 cm | 46 x 40 in

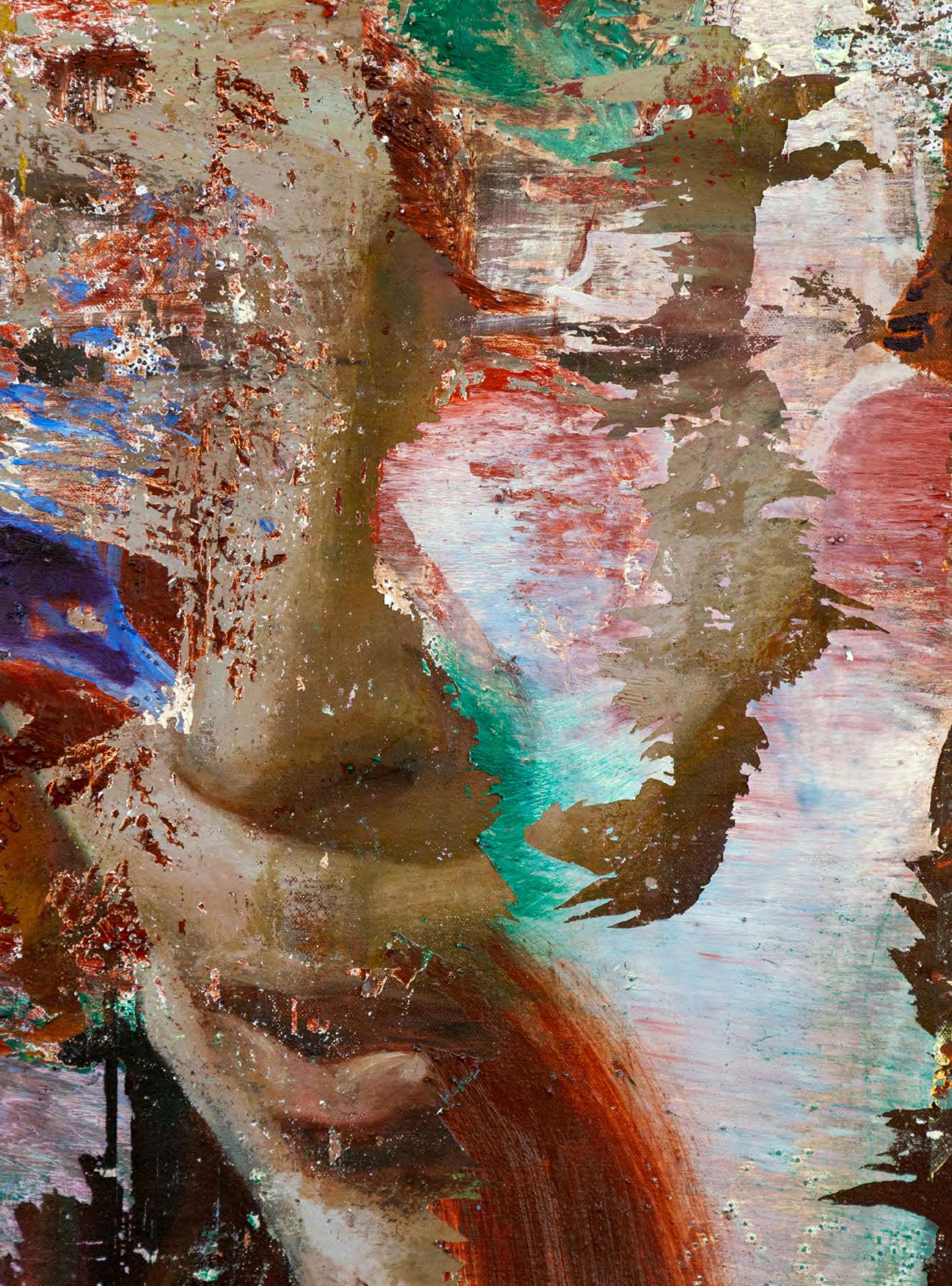


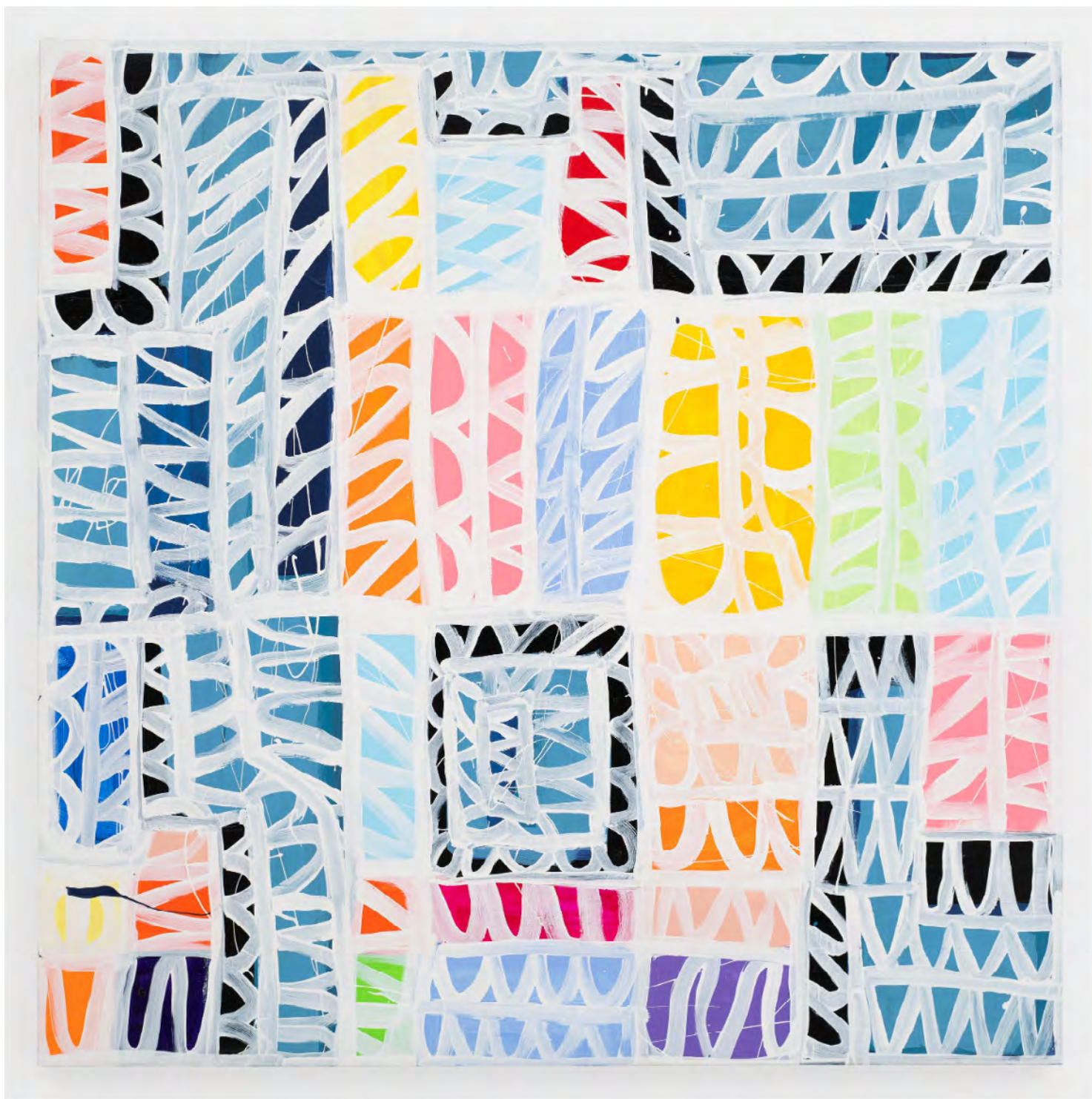


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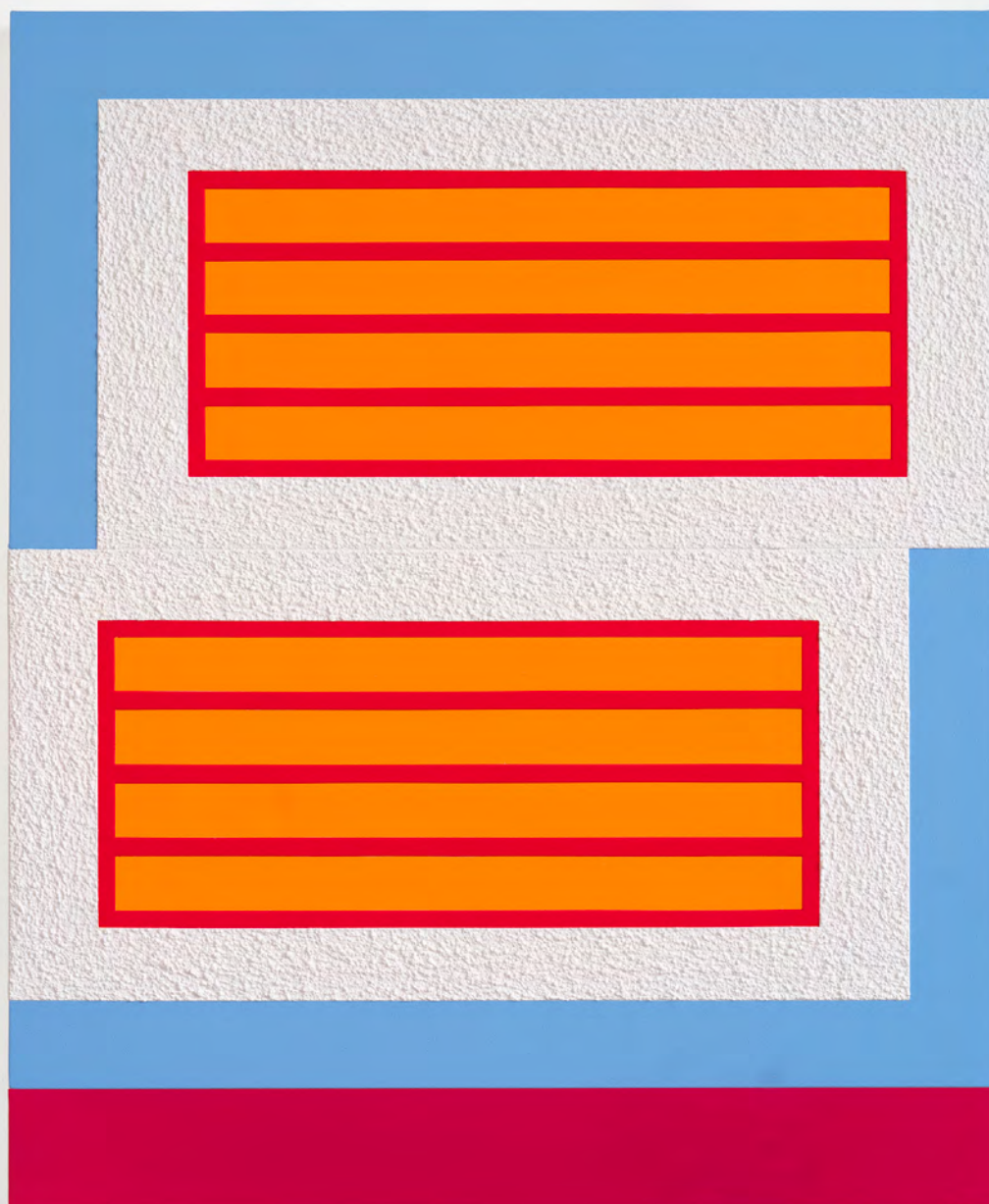
Mother (Beyond Good and Evil), 2015-25

mixed media with glass beads on canvas | 193 x 167.6 cm | 76 x 66 in





PAM GLICK
40 Year Old Virgin, 2025
oil and acrylic on canvas | 91.4 x 91.4 cm | 36 x 36 in



PETER HALLEY
The Revival, 2026

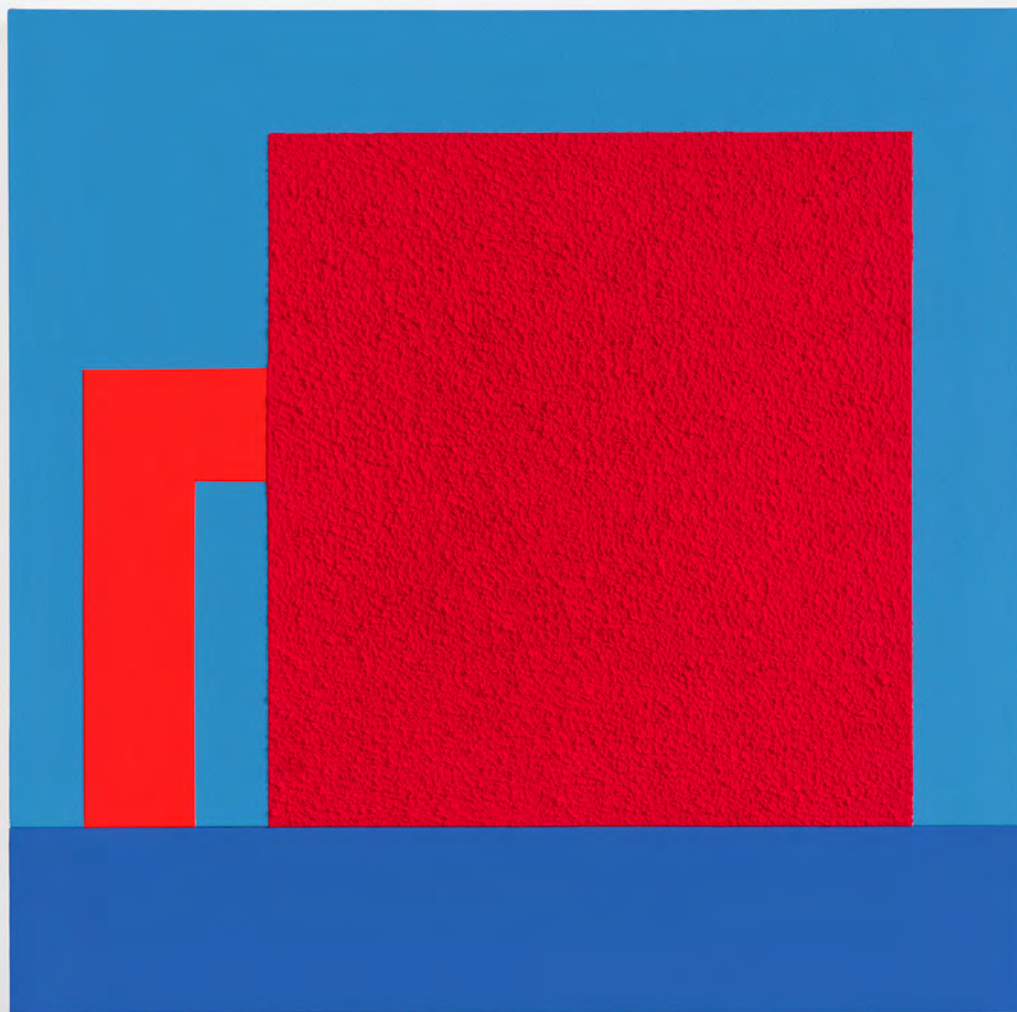
acrylic, day-glo acrylic and roll-a-tex on canvas | 127 x 106.7 cm | 50 x 42 in



PETER HALLEY

Blue Prison, 2026

acrylic, day-glo acrylic and roll-a-tex on canvas | 118.1 x 101.6 cm | 46 1/2 x 40 in



PETER HALLEY
All for One, 2026

acrylic, day-glo acrylic and roll-a-text on canvas | 103 x 104 cm | 40 1/2 x 41 in



TONY MATELLI

Sideways Breakfast, 2026

painted bronze, urethane, stainless steel, epoxy, cloth | unique | 55.9 x 45.7 x 15.2 cm | 22 x 18 x 6 in





TONY MATELLI

921, 2026

painted bronze | unique | 41.9 x 48.3 x 22.9 cm | 16 1/2 x 19 x 9 in



GEORG KARL PFAHLER

S-GO/B, 1967

acrylic on canvas | 114.9 x 109.9 x 5.1 cm | 45 1/4 x 43 1/4 x 2 in



GEORG KARL PFAHLER

Touro VII, 1966-68

acrylic on canvas | 140.7 x 135.6 cm | 55 3/8 x 53 3/8 in



GEORGE RICKEY

Variation of Ten Squares, 1997

stainless steel | overall as a group or cluster: 17.8 x 50.8 x 50.8 cm | 7 x 20 x 20 in

UPCOMING

SAMUEL DE SABOIA

Aqui eu me transformo, 2026

acrylic, ink, pastel, powder pigment and metallic pigment on canvas | 200 x 180 cm | 78 3/4 x 70 7/8 in

UPCOMING

SAMUEL DE SABOIA

Black Psychedelia, 2026

acrylic, ink, pastel, powder pigment and metallic pigment on canvas | 200 x 300 cm | 78 3/4 x 118 1/8 in



ANDY WARHOL

Robert Mapplethorpe, 1983

Initialed VF (Vincent Fremont), with the Andy Warhol Foundation for the Visual Arts stamp, numbered UP41.77

and with the Estate of Andy Warhol stamp on the reverse

screenprint on lenox museum board

102 x 102 cm | 40 2/16 x 40 2/16 in

framed: 131 x 128 x 2 cm | unique

PROVENANCE

The Andy Warhol Foundation of Visual Arts, NY

Ikon/Kay Richards Gallery, Santa Monica, CA

Bonham's: Post-War and Contemporary Art, 12 February 2015 : lot 21

MARUANI MERCIER Gallery, Belgium

Private Collection, Belgium

LITERATURE

Frayda Feldman and Jorg Schellmann, *Andy Warhol Prints, A Catalogue Raisonné 1962-1987*, München-NY 1997, p.309, no.IIIC.67, illustrated in colour.

Wadsworth Atheneum Museum of Art, *Andy Warhol & Robert Mapplethorpe – Guise & Dolls*, Publisher: Yale University Press, 2015, Hardcover, 172 pages, similar work illustrated on front cover and pg. 119.





VON WOLFE

The Dollhouse and the Dusk, 2025

oil on canvas | 180 x 180 cm | 70 7/8 x 70 7/8 in





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The Scent of Trodden Weed, 2026
oil on linen
129.5 x 205.7 cm
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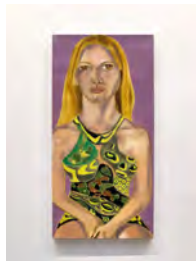
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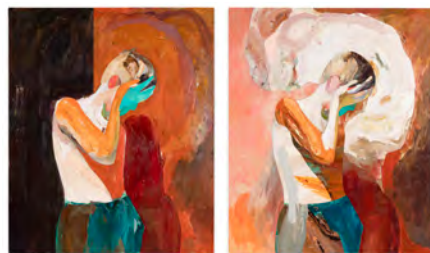
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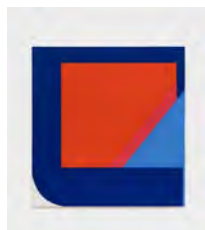
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MARUANI MERCIER

**BRUSSELS**

Avenue Louise 430
1050 Brussels
Belgium

**BRUSSELS**

Rue Saint-Georges 13
1050 Brussels
Belgium

**KNOKKE**

Kustlaan 90
8300 Knokke
Belgium

Founded in 1995, MARUANI MERCIER represents 26 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 has looked to a new generation of artists who, working across diverse media, address topical subjects relating to history, politics, the environment, and questions of identity and authorship. Radcliffe Bailey, Esiri Erheriene-Essi, and Victor Ehikhamenor examine themes surrounding Black history and culture, while Lyle Ashton Harris interrogates societal constructs of sexuality and race. Recent additions to the gallery's programme include Jaclyn Conley, Tony Matelli, Kate Gottgens, Aïmen Eddéén, Von Wolfe, and Pam Glick. Working across painting, sculpture, and AI-assisted or found-image practices, these artists engage with themes of memory, social experience, and material experimentation. Their work reflects the gallery's interest in practices that bridge contemporary concerns with personal and collective narratives. In 2026, the gallery also became the exclusive European representative of the George Rickey Foundation, strengthening its engagement with the legacy of the artist while supporting the continued exhibition and study of his work across Europe.

In addition to the celebrated exhibitions held there, THE WAREHOUSE has hosted Kwesi Botchway, Cornelius Annor, Johnson Eziefula, and Samuel de Saboia as part of its annual artist residency. In 2026, the gallery expanded with the acquisition of a new art works depot in Brussels, further strengthening its infrastructure and long-term vision while bringing its operations closer to the Brussels gallery. The same year also saw the opening of a gallery space on Rue Saint-Georges.

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