FRIEZE MASTERS

2026 | **BOOTH F05**

The Regent's Park, October 14-18, 2026

MARUANI MERCIER

MARUANI MERCIER is delighted to return to Frieze Masters with a focused presentation featuring some of the key figures in international postwar art.

At the centre of the booth is a survey of significant works by George **Rickey**, spanning five decades of his practice. The selection follows the announcement of the gallery's representation of the George Rickey Foundation earlier this year. A pioneer of kinetic sculpture, Rickey sought to make work that operated in four dimensions, incorporating time as well as space. By ordering the movement of each element, his sculptures become animated by currents of air and subtle changes in the environment, reflecting the artist's longstanding preoccupation with the invisible laws of physics governing the natural world.

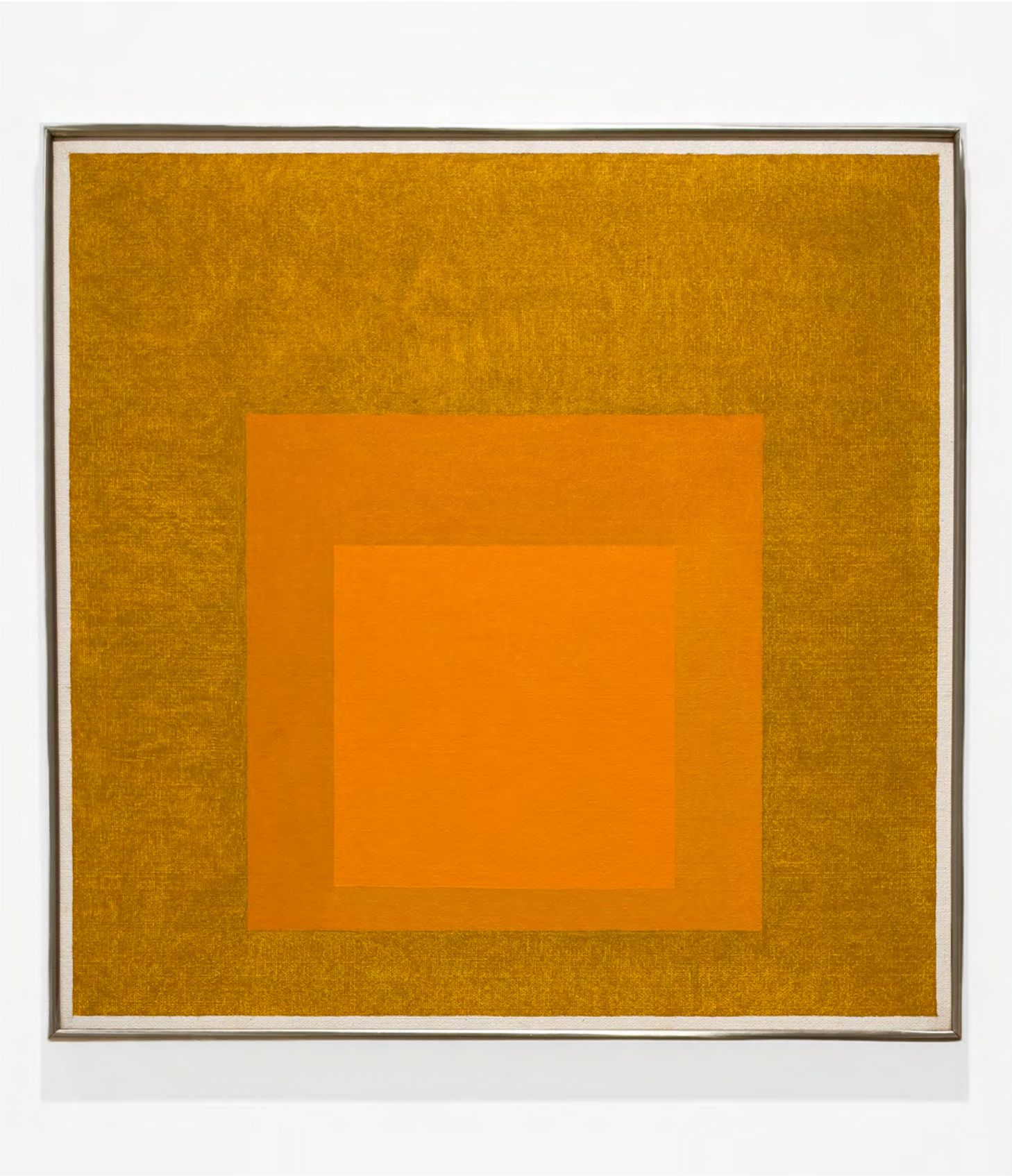
In dialogue with this survey of Rickey's work are two early paintings by Josef **Albers** from his landmark *Homage to the Square* series. Rickey regarded Albers as a mentor and later acquired a work from the Homage to the Square series for his own collection. Their practices bring together two distinct investigations into perception – Albers through the shifting relationships of colour, and Rickey through movement and light unfolding over time.

Other highlights include major works by Georg **Baselitz**, Ross **Bleckner**, Sam **Francis,** Peter **Halley**, Alex **Katz**, Robert **Mangold**, Allan **McCollum**, Louise **Nevelson**, Hermann **Nitsch**, Georg Karl **Pfahler**, Ed **Ruscha**, Pierre **Soulages** and Andy **Warhol**.

Together, the booth traces distinct but intersecting approaches to colour, form, movement and representation that expanded the possibilities of painting and sculpture across the second half of the twentieth century.

front cover :

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



JOSEF ALBERS
Homage to the Square : Golden, 1957
oil on masonite
framed : 81.3 x 81.3 cm | 32 x 32 in
Signed with monogram and dated lower right 'A57'; titled, signed and dated on reverse "Homage to the Square:/ "Golden"/Albers 1957' and handwritten description of media used (JA118)

PROVENANCE
The Estate of Josef Albers
The Josef and Anni Albers Foundation
Private Collection, UK
Private Collection, NY
Private Collection, Belgium

JOSEF ALBERS

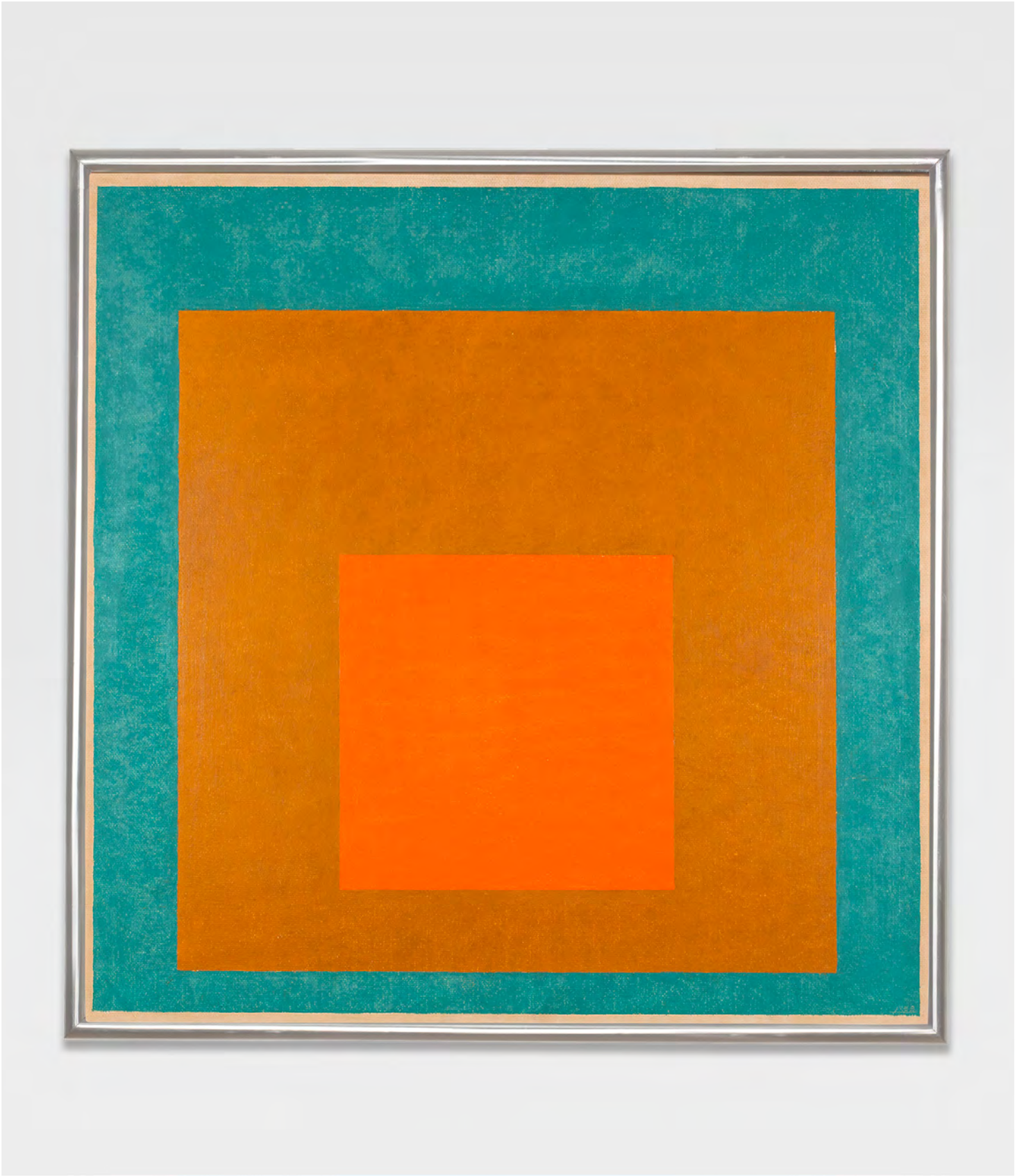
Executed in 1957, *Homage to the Square: Golden* is an outstanding early example of Josef Albers' celebrated *Homage to the Square* series. Composed of three nested squares in vibrant tones of yellow and orange, the painting is the first of two works in which Albers explored the motif of golden light; the related *Homage to the Square: Golden* (1958) set a new auction record for the artist in May 2026. Important works from this period are held by the Guggenheim Museum, New York, Louisiana Museum of Modern Art, Humlebæk, and the Josef Albers Museum.

Juxtaposing three closely calibrated colours, the present work epitomises Albers' sustained investigation into human perception of colour and space within the two-dimensional image. The composition seems to emit a warm glow, as though light were filtering outward from within the pictorial field. Meticulously measured and arranged, the squares stage seemingly irreconcilable perceptions of flatness and depth, contraction and expansion. The edges of the larger square remain insistently planar, yet the central forms appear alternately to advance and recede, generating spatial movement through colour and composition.

This perceptual instability lies at the heart of the Homage series, developed from experiments begun around 1949 and formalised from 1950 onward. By holding the composition almost constant while radically altering its colours, Albers created an extraordinarily concentrated framework for examining the interaction of colour. As Nicholas Fox Weber, art historian and director of Josef and Anni Albers Foundation, has observed, "The idea is that perception and truth are not the same."The luminosity of the Homages also has deep roots in Albers' earlier practice. At the Bauhaus, where he studied and taught between 1920 and 1933, glass became one of his principal materials. His earliest works incorporated salvaged fragments of coloured glass, allowing illumination to pass through them so that light itself became an active element of the composition.

The specificity of Albers' process in the *Homages* reflects his preoccupation with light and transparency throughout the series. He prepared each panel with numerous coats of white gesso, establishing a neutral, luminous ground upon which colours could reveal themselves with exceptional clarity. Each colour was then applied directly to this ground rather than layered over another, usually straight from the tube. In *Golden*, this method creates an almost translucent effect, as though the orange and yellow were thin veils through which an internal light continues to shine.

Yet the *Homages* extend beyond optical experiment. Their repetition, symmetry and concentrated geometry lend them a meditative quality, at times recalling mandalas or cosmological diagrams – images that invite reflection on the place of humanity in the natural order. The extraordinary economy of their means reflects a principle that Albers had already articulated to his students, first in Germany at the Bauhaus, and subsequently in America at Black Mountain College and Yale University: "Though my paintings and linear constructions are not connected, they stem from the same attitude, the same urge to achieve from a minimum of effort a quantitum of effect. I used to say to my students, "Do less in order to do more."



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.

GEORG BASELITZ
Flaschen, 1978
pencil, charcoal and watercolour on paper
each 60 x 42 cm | 23 5/8 x 16 1/2 in
framed : each 84 x 64 x 6 cm

PROVENANCE
Private Collection, United Kingdom

LITERATURE
Hess Art Collection, George Baselitz, Works from the Hess Art Collection. 1 jan. 2023, pages 42-43

Flaschen (1978) belongs to the major series of works centred on the bottle motif that Georg Baselitz produced that year. Across these five works on paper, the bottle is repeatedly reconfigured through loose passages of pencil, charcoal and watercolour, its form alternately emerging from and dissolving into dense black and blue gestures. Within the wider series, Baselitz also paired portraiture and still life more explicitly in the diptych *Rote Elke / Die Flasche*, juxtaposing an image of his wife, Elke, with that of a bottle and granting figure and object an equivalent pictorial presence. The series also anticipates Baselitz's landmark *Drinkers*, begun in the early 1980s. Together with the related *Orange Eaters*, the *Drinkers* formed a central part of Baselitz's first gallery exhibition in the United States, held at Xavier Fourcade Gallery in New York in 1981, a pivotal moment in the expansion of his international reputation.

ROSS BLECKNER
Pushing Daisies, 1995
oil on linen
signed, titled and dated on the reverse
213.4 x 182.9 cm | 84 x 72 in

PROVENANCE
Private Collection, Switzerland
Mary Boone Gallery, New York, NY
Private Collection, Belgium

ROSS BLECKNER

Ross Bleckner was born in 1949 in New York and grew up on Long Island. Bleckner attended New York University, studying under artists such as Sol LeWitt and Chuck Close and graduated in 1971. He went on to study at the California Institute of the Arts, earning an MFA in 1973. Upon moving back to New York in 1974, he purchased a building in Tribeca, where he lived and worked, and also rented three floors to the artist Julian Schnabel and the ground floor to the famed Mudd Club, a gathering place for the musicians and artists of the downtown scene. In 1979, after several well-received shows of his early abstracted geometric paintings, he began being represented by Mary Boone Gallery, home to many of the New York City "art stars" of the coming decade.

Bleckner began creating the work he is most known for in the mid-1980s, partly as a response to the AIDS crisis. A departure from his earlier nonrepresentational works, these large paintings depict urns, ornamental gates, chandeliers, flowers and fruit, floating, in a radiant glow, against dark backgrounds. These works are rooted in a sense of loss, dislocation and sentiment but also employ his earlier explorations of linear geometry, rendering the hard-edged lines of Op Art decorative and expressive. Bleckner calls the light in these paintings "light from history," citing Romantics such as William Blake and J.M.W. Turner among his inspirations. As a reaction to the cool detachment of the prevailing styles of the previous generation, Bleckner turned to emotional engagement, calling for artists to "reconcile the object with what we in fact do know and feel…take the emphasis off the continuous repetition of autonomous moments in the world of feeling and root these moments in a larger psychological, social and political reality." From this mentality came deeply moving works that confronted the turbulence of the times with vulnerability, as well as reinvigorated formalist abstraction with a personal, penetrating approach.

In the late 1980s, the night sky began figuring predominantly in Bleckner's work, both as place and non-place—enveloping atmospheric depictions of a physical phenomenon that we can often only observe and grasp through abstraction. Much like the floating objects of his earlier works, bathed in an otherworldly light, these sky paintings provoke a sense of a yearning melancholy.

Bleckner's first solo exhibition was held at the San Francisco Museum of Art in 1988 and a mid-career retrospective was presented at the Solomon R. Guggenheim Museum, New York in 1995. His paintings are widely held in collections such as The Museum of Modern Art, New York, Walker Art Center, Minneapolis, National Gallery of Art, Washington D.C. and Museum of Fine Arts, Boston, among others. In addition to his paintings, Bleckner has also become involved in humanitarian efforts and was appointed as a United Nations Goodwill Ambassador in 2012, visiting refugee camps of abducted children in Uganda, making art with them and raising awareness and funds to support them. He continues to live and work in New York City.

SAM FRANCIS
Untitled, 1984
acrylic on wooden panel
244 x 122 cm | 96 x 48 in

SAM FRANCIS

Executed in 1984, the present painting is an important large-scale example of Sam Francis's late work. Untitled (1984) was previously in the collection of the Idemitsu Museum of Arts, Japan, and was included in a number of major retrospectives of the artist's work, including the extensive Japanese retrospective that opened at the Museum of Modern Art, Toyama, in 1988 and subsequently travelled to Karuizawa, Shiga, Kurashiki and, in 1989, Tokyo. Works from the Idemitsu collection were later shown across Japan in the major touring exhibition Sam Francis: From the Idemitsu Collection in 2002–03.

In the present painting, strokes, splashes and drips of ink-blue, green, orange and yellow frame the white plane of the composition. For Francis, this white field was not simply negative space, but an active element closely connected to the element of air, as well as to Zen notions of emptiness. The coloured forms gather around the edges of the support, while the central expanse of white remains charged by their movement and intensity. The artist developed exceptionally close ties to Japan, which were sustained throughout much of his career. His relationship with the country unfolded through repeated visits, friendships, exhibitions and collecting relationships, and Japanese aesthetics became an important point of reference within his practice. Francis's first visit to Japan in 1957 coincided with an opening up of expanses of white space in his painterly compositions. His approach to pictorial space developed a particularly close affinity with the Japanese concept of ma, which describes the interval or tension between form and non-form, and the way in which spatial emptiness can itself create a sense of place, rhythm and atmosphere. From this period onwards, Francis increasingly incorporated substantial white areas into his compositions, allowing painted gesture and open space to define one another.

Colour remained fundamental to Francis's practice. From the late 1970s onwards, he used dispersions – concentrated pigment preparations composed of paint and ink – to develop highly specific hues in his studio, including intense shades of deep blue that became characteristic of his later work. "Colour is the real substance for me; the real underlying thing which drawing and line are not," Francis stated. In the present work, the dense blue passages provide the composition with its greatest visual weight. At the same time, the looping lines, splashes and fluid marks have an almost calligraphic quality, recording the speed and movement of the artist's hand.

Idemitsu Sazō, founder of the Idemitsu Museum of Arts and an important collector of Francis's work, first encountered Francis's painting at the artist's studio in the Chelsea Hotel in New York in the late 1950s. Francis was away at the time, and the Japanese art critic Tōno Yoshiaki was using the studio. There, Idemitsu saw Francis's paintings for the first time and became so taken with one canvas, White Line (1958–59), that he asked Tōno to purchase it for his collection. This first acquisition marked the beginning of what would become the largest collection of Francis's work in the world, with the Idemitsu Museum of Arts eventually holding around 160 works by the artist. At the time, modernist abstraction was still a relatively new area for Idemitsu, whose collection had until then centered primarily on works by the eighteenth-century Zen monk and painter Sengai Gibon, together with other Japanese and Chinese antiquities.

Sam Francis was the subject of numerous major institutional exhibitions, including at the Pasadena Art Museum in 1959, the Museum of Fine Arts, Houston, in 1967, the Centre national d'art contemporain at the Fondation Rothschild in Paris in 1968, the Whitney Museum of American Art in New York in 1972, the Institute of Contemporary Art in Boston in 1979, and the Museum of Modern Art, Toyama, Japan, in 1988. He was also included in 12 Americans at the Museum of Modern Art, New York, in 1956, and participated in both Documenta II in 1959 and Documenta III in 1964 in Kassel. Francis's work is held in major public collections worldwide, including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the National Gallery of Art, Washington, D.C.; and the Los Angeles County Museum of Art.

Sam Francis
Untitled, 1984
acrylic on wooden panel
244 x 122 cm | 96 x 48 in

PROVENANCE
Santa Monica (Broadway studio)
Idemitsu Museum of Arts, Japan (July 1993) [through Yayoi Gallery/Ogawa, Tokyo]
Private Collection, London

EXHIBITIONS
New York, André Emmerich Gallery, Sam Francis: New Work, 8 November - 1 December 1984.
Toyama, Museum of Modern Art, Sam Francis, 23 April - 19 June 1988; the exhibition later travelled to Karuizawa, Museum of Modern Art, Seibu Takanawa, 4 August - 4 September 1988; Shiga, Museum of Modern Art, 10 September - 16 October 1988; Kurashiki, Ohara Museum of Art, 25 October - 27 November 1988; Tokyo, Setagaya Art Museum, 25 February - 26 March 1989.
Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Sam Francis, 12 February - 18 April 1993.
Tokuyama, Tokuyama City Museum of Art and History, Sam Francis and Sengai: From the Idemitsu Museum of Arts, 11 April - 1 June 1997.
Toyama, Museum of Modern Art, Sam Francis: From the Idemitsu Collection, 10 August - 16 September 2002; the exhibition later travelled to Chiba, Kawamura Memorial Museum of Art, 28 September - 10 November 2002; Ehime, Museum of Art Ehime, 16 November - 23 December 2002; Tokyo, Museum of Contemporary Art, 5 April - 25 May 2003; Fukushima, Iwaki City Art Museum, 3 June - 6 July 2003; Oita, Oita City Art Museum, 13 September - 26 October 2003.

LITERATURE
Waldberg, Michel. Sam Francis: Metaphysics of the Void. Philosophy of the Arts. Toronto: Moos Book Publishing, 1987, pp. 100-1, 160-61 (illustrated). (A French edition titled Métaphysique du vide was published by Francis Delille in 1986).
Contemporary Great Masters: Sam Francis. Tokyo: Kodansha, 1994, pl. 56 (illustrated).

PETER HALLEY
Black Cell with Red Conduit, 1985
acrylic and Rol-a-tex on canvas
63.5 x 38.1 x 8.9 cm | 25 x 15 x 3 1/2 in

PROVENANCE
Jay Gorney Modern Art, 2/28/96
Private Collection, US
Private Collection, Belgium

PETER HALLEY

Black Cell with Red Conduit (1985) exemplifies Peter Halley's early development of the "cell" and "conduit" vocabulary that would come to define his practice. The composition is divided between a heavily textured black upper field and a smoother grey lower section, across which a sharply articulated red conduit turns at a right angle. Halley's use of Rol-a-Tex gives the "cell" a coarse, almost architectural surface, contrasting with the industrial flatness and precision of the surrounding geometry. Rather than functioning as purely formal abstraction, these elements evoke the structures of contemporary urban life: enclosed spaces, networks, circulation systems and channels of communication. Executed in 1985, the work belongs to the formative period in which Halley transformed the language of geometric abstraction into a metaphor for the increasingly technologised and regulated environments of late twentieth-century society. Many of Halley's key paintings from the 1980s are now held in major museum collections, underscoring the particular significance of works from this foundational decade. A 2023 survey of the period organised by Madam Luxembourg, for example, brought together works from institutions including MoMA, the Whitney Museum of American Art, CAPC Bordeaux and Mudam itself.

Born in New York in 1953, Halley emerged as a central figure in the development of Neo-Geo during the 1980s. His work has been the subject of major institutional exhibitions, including a travelling retrospective presented at CAPC Musée d'Art Contemporain, Bordeaux, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the Stedelijk Museum, Amsterdam, in 1991–92; Conduits: Paintings from the 1980s at Mudam Luxembourg in 2023; and Peter Halley in Spainat the Museo Nacional Thyssen-Bornemisza, Madrid, in 2024–25. He also participated in the Whitney Biennial of 1987 and Documenta 8 that same year. His work is represented in major public collections including The Museum of Modern Art and the Whitney Museum of American Art, New York, among others.

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

ROBERT MANGOLD
Column Painting 8A (Dark Red Study), 2003
acrylic and pencil on canvas
signed, titled and dated «R. Mangold 2003 Column Painting 8A (Dark Red Study)» on the reverse
228.6 x 57.5 cm | 90 x 22 5/8 in

ROBERT MANGOLD

Masterfully morphing minimalism with abstraction, Robert Mangold's 2003 *Column Painting 8A (Dark Red Study)* examines the tension between line and structure, surface and color. Dramatically reducing the painting's form to a series of rhythmic lines, the present work is emblematic of the simple yet exhilarating visual vocabulary that is characteristic of the artist's practice. Creating his own narrow, columnar canvases of varying sizes, the larger *Column* series engages with subtle abstraction to further interrogate the notions of verticality and gesture, an innovative method that is central to Mangold's oeuvre. Mangold's celebrated works have been included in the Whitney Biennial three times and have been exhibited in major exhibitions at the Solomon R. Guggenheim Museum, New York, Kunsthalle Basel, and the Stedelijk Museum, Amsterdam.

Associations of the Column

The present work resembles a column, an essential form in both art history and the natural world, in its efforts to explore verticality and space, two ideas that Mangold investigated frequently in his practice. Evoking architectural elements in their structure and emphasizing the vertical, the series brings together a spiral with a columnar shape, forcing the viewer to "scan from top to bottom [and] continues to spiral away from us in a way that suggests the unending, the eternal."[1] This manipulation of gaze to create a dramatic and engaging visual experience draws from art historical precedent and relates directly to the influence of classical and Renaissance art and architecture, namely the work of Francesco Borromini, Gian Lorenzo Bernini, and more contemporary artists like Constantin Brancusi.

«I mean if you're going to make an impact, is it going to be expressive, is it going to be personal color? Is it going to be red, blue, green, yellow? Or is it going to be symbolic? Color is so erratic. It's a wild card in painting. Your attitude towards color is the hardest thing. And now I think of myself as much a colorist as a structuralist."
—Robert Mangold

Beginning the series in 2000 to explore the possibilities of vertical painting on a large scale, Mangold relied on a structured, mathematical grid onto which the precise lines are structured within each *Column*. Using a steady hand to develop a series of parabolic lines onto the top of the grid, the present work explores the contrasts between flatness and depth, playfulness and control, instinct and calculation. These lines at once explore the dichotomy between confinement and fluidity and emphasize the interplays between drawing and painting. Suggestive of kinetic movement, each imperfect, hand-drawn curve evolves on its own rather than following a prescribed path, using the grid merely as a guide onto which the dramatically reduced curves are encouraged to take shape. Mangold's use of deep red heightens the sense of movement from his linework and firmly establishes a sense of interconnectivity and harmony throughout *Column Painting 8A (Dark Red Study)*. Using a series of abstracted lines on a sparse image, the present work allows for Mangold's gestural iconography to take center stage, while the precision of line removes the personal from the painting. Creating work that incorporates the artist's hand while separating it from the emotion of the canvas, the present work encapsulates Mangold's signature techniques and helps to position him as one of the foremost artists of both Minimalism and the 20th Century.

[1] Francine Prose, "Notes from the Border: Robert Mangold's Column Paintings," Robert Mangold: Column Paintings, exh. cat., PaceWildenstein, New York, 2004, p. 7.

Robert Mangold
Column Painting 8A (Dark Red Study), 2003
signed, titled and dated «R. Mangold 2003 Column Painting 8A (Dark Red Study)» on the reverse
acrylic and pencil on canvas
228.6 x 57.5 cm
90 x 22 5/8 in

PROVENANCE
Donald Young Gallery, Chicago
Private Collection, USA
Private Collection, Belgium

EXHIBITIONS
Seoul, Gallery Baton, AGAINST ORNAMENT, AGAINST THE OBJECT, Tapta, Carl Andre, Jimok Choi, Liam Gillick , Song Burnsoo, Suzanne Song, Robert Mangold, Hiroto Tomonaga, Kazuko Miyamoto, 14 January - 21 February 2026.

ALLAN MCCOLLUM
Collection of Ten Plaster Surrogates, 1982/92
enamel on cast Hydrostone in a set of 10
signed, numbered and dated on the reverse
installed : 109 x 188 cm | 43 x 74 in

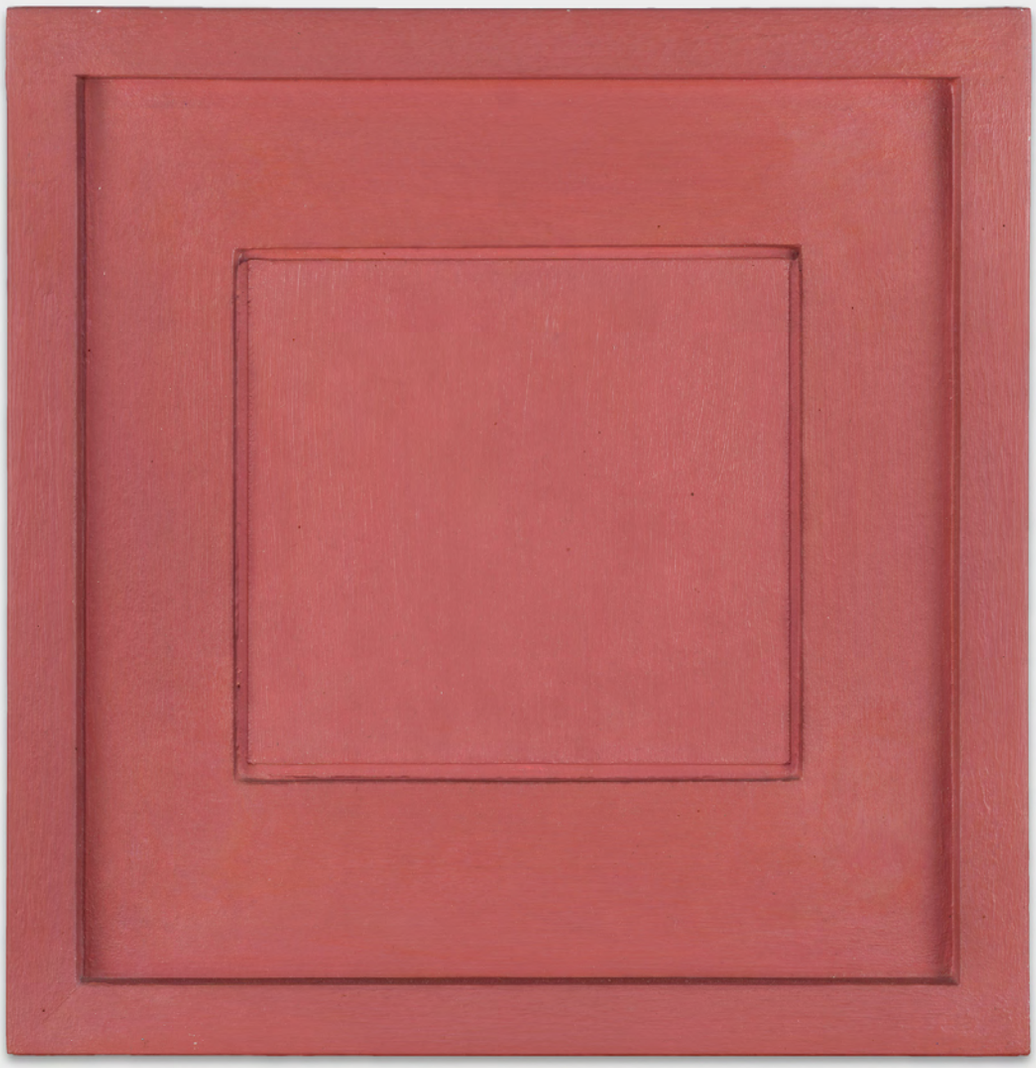
PROVENANCE
Barbara Krakow Gallery, U.S.
Private Collection, Belgium

In *Collection of Ten Plaster Surrogates* (1982/92), Allan McCollum brings together ten of his emblematic "surrogate" works: individually handmade objects that deliberately adopt the appearance of standardised, manufactured products. Cast in Hydrostone and finished by hand, each work resembles a framed painting, with a black central field surrounded by differently proportioned and coloured borders. While the repeated format suggests industrial production and interchangeability, each surrogate is unique; their subtle variations in scale, proportion and traces of the artist's hand underscore the tension between the original and reproduction that lies at the centre of McCollum's practice. The work reflects his longstanding interest in how objects acquire cultural and economic value, and in the expectations attached to authorship, originality and artistic labour. As McCollum has observed, his early work grew from an interest in "how our culture defines a 'painting'."The artist's works are held in the collections of the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., the Fotomuseum Winterthur in Switzerland, and The Museum of Modern Art in New York, among others.

ALLAN MCCOLLUM
Three Surrogates (#8073), 1980
acrylic on wood and pure rag cardboard
signed, numbered and dated on the reverse
a : 29.9 x 19.9 x 3.5 cm | 11 3/4 x 7 7/8 x 1 3/8 in
b : 24.9 x 24.2 x 3.5 cm | 9 3/4 x 9 1/2 x 1 3/8 in
c : 25.5 x 21.6 x 3.5 cm | 10 x 8 1/2 x 1 3/8 in

PROVENANCE
Galerie Yvon Lambert, Paris
Private Collection Switzerland (acquired from the above in 1980)
Private Collection, Belgium

EXHIBITION
Paris, Galerie Yvon Lambert, Allan McCollum,, 22 March - 11 April 1980.



LOUISE NEVELSON
End of Day XXI, 1972
painted wood
signed, titled, dated on the back
81.5 x 42.3 x 11 cm | 32 1/8 x 16 5/8 x 4 3/8 in
framed: 27 x 47.5 x 5 cm

PROVENANCE
Studio Marconi, Milan
Malabarba Collection, Milan
Private Collection, Paris
Private Collection, Belgium

EXHIBITION
Rome. Palazzo delle Esposizioni, Louise Nevelson, 28 july - 31 october 1994, p.152, no. 119 (illustrated).

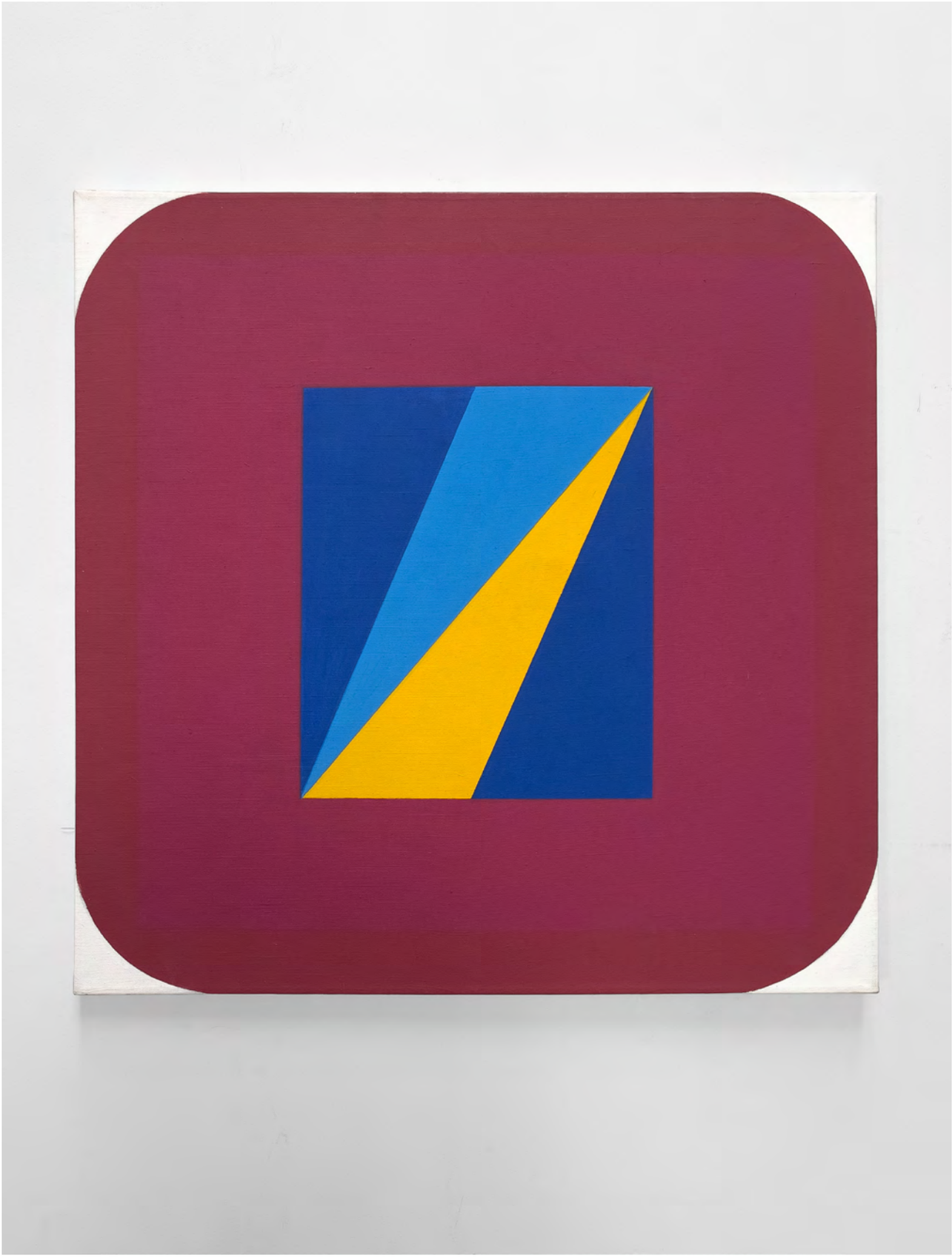
HERMANN NITSCH
Untitled, 2007
acrylic on canvas
signed and dated on the reverse
Hermann Nitsch Archive n.SF-SARA-07
100 x 160 cm | 39 3/8 x 63 in

PROVENANCE
Aste Boetto: Arte Moderna e Contemporanea, Tuesday, 25 October 2022, lot 00157
MARUANI MERCIER Gallery, Belgium

EXHIBITIONS
Brussels, MARUANI MERCIER, Das Orgien Mysterien Theater, April 24 – June 1, 2024.
Verona, Bogart Gallery, Hermann Nitsch, curated by Danilo Eccher, 2007.

LITERATURE
Hermann Nitsch, Boxart,Verona 2007, pg.44

Considered a key figure in Viennese Actionism of the 1960s, the late Hermann Nitsch (b. 1938 – d. 2022, Austria) used a radical method of painting through his creation of the *Orgien Mysterien Theatre*, a concept of ceremonial performance art comparable to Wagner's Gesamtkunstwerk (total artwork). This form calls to all five human senses and advocates for a profound existentialist reflection. Nitsch created his paintings using his entire body, applying oil or acrylic paint of a certain hue on his hands, feet, and other unconventional tools, demonstrating his energetic, spiritual and passionate persona. Chaos and violence accompany his work, which celebrates life and mirrors the human soul. His works are exhibited in the two Nitsch Museums in Mistelbach and Naples as well as in the Nitsch Foundation in Vienna and can be found in the permanent collections of preeminent international museums and galleries, including the MoMA, Guggenheim, The Metropolitan Museum, New York, Tate Gallery, London, Centre Pompidou, Paris, and Pinakothek der Moderne Munich.



GEORG KARL PFAHLER
Metro MP KI, 1966-1980
acrylic on canvas
signed, titled and dated on the reverse
accompanied by a certificate of authenticity
100 x 100 cm | 39 3/8 x 39 3/8 in

PROVENANCE
Estate of the artist

Executed across a period in which Georg Karl Pfahler established himself as one of the leading European proponents of *Hard Edge* and *Colour Field* painting, *Metro MP Kl* distils his sustained investigation into the relationship between colour, form and spatial perception. From the early 1960s onwards, Pfahler moved away from the gestural language of Art Informel towards sharply delineated geometric forms, treating colour as a pictorial element capable of generating its own sense of depth and movement.

Here, a broad field of deep maroon, softened by rounded corners, dominates the square canvas. At its centre, a tightly contained configuration of saturated blues and yellow introduces a striking change of scale and tempo. The brilliant yellow wedge rises diagonally towards the upper-right corner, cutting between fields of ultramarine and cyan and lending the composition a powerful energy and sense of movement.

This tension between stability and movement is fundamental to Pfahler's *Metro* works. In the closely related *Metro RRR/I* (1966–70), now in the Städel Museum, Frankfurt, geometric elements similarly function as a means of staging colour interactions, with chromatic contrasts themselves producing the suggestion of spatial depth. In *Metro MP Kl*, the nested structure of field within field further complicates the distinction between surface and space: the central rectangle can appear alternately as an image laid upon the burgundy ground or as an aperture opening into another pictorial plane. Through remarkably economical means, Pfahler transforms pure colour and geometry into an active spatial experience.

ED RUSCHA
Dixie Red Seville, 1985
oil on canvas
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).

PIERRE SOULAGES
Peinture 181 x 128 cm, 13 janvier 2008, 2008
acrylic on canvas
signed and dated on the reverse
179.8 x 128 cm | 70 3/4 x 50 3/8 in

PROVENANCE
Private collection, Paris (acquired in 2011 directly from the artist)
Private collection, Paris, 2024

LITERATURE
P. Encrevé, Soulages, L'oeuvre complet, Peintures 1997-2013, Vol. IV, Paris, 2015, no. 1385 (illustrated in colour, p. 281).

PIERRE SOULAGES
Gouache 65 x 50 cm, 1952
gouache on paper
65 x 50 cm | 25 5/8 x 19 3/4 in | framed : 81,7 x 67 cm
signed and dated on the bottom left, Artist's certificate dated June 19, 2020.
This work will be included in the artist's catalogue raisonné of works on paper

PROVENANCE
Galerie Der Spiegel, Cologne
Klaus Gebhard Collection, Wuppertal/Munich
(acquired from the above in July 1954)
Peter Carsten Lempelius, Munich
Private Collection, Germany (acquired from the above in May 1976)
Anon. Sale, Sotheby's Paris, Contemporary Evening Sale, 24 June 2020, lot 6
Opera Gallery, Paris
Private Collection, France

PIERRE SOULAGES
Gouache 65 x 50 cm, 1957
gouache on paper
65 x 50 cm | 25 5/8 x 19 3/4 in | framed : 80 x 65 cm
signed and dated on the bottom right, Artist's certificate dated July 16, 2016.
This work will be included in the artist's catalogue raisonné of works on paper

PROVENANCE
Galerie Berggruen, Paris, 1957
Collection particulière, Allemagne
Galerie Beck & Eggeling, Düsseldorf
Private Collection, France

EXHIBITION & LITERATURE
Paris, Galerie Berggruen & Cie, Pierre Soulages, Gouaches et Gravures, Octobre 1957, imprimé en France (maquette par Mourlot), avec le concours de la Galerie de France, ill. cat. p. 10.

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).

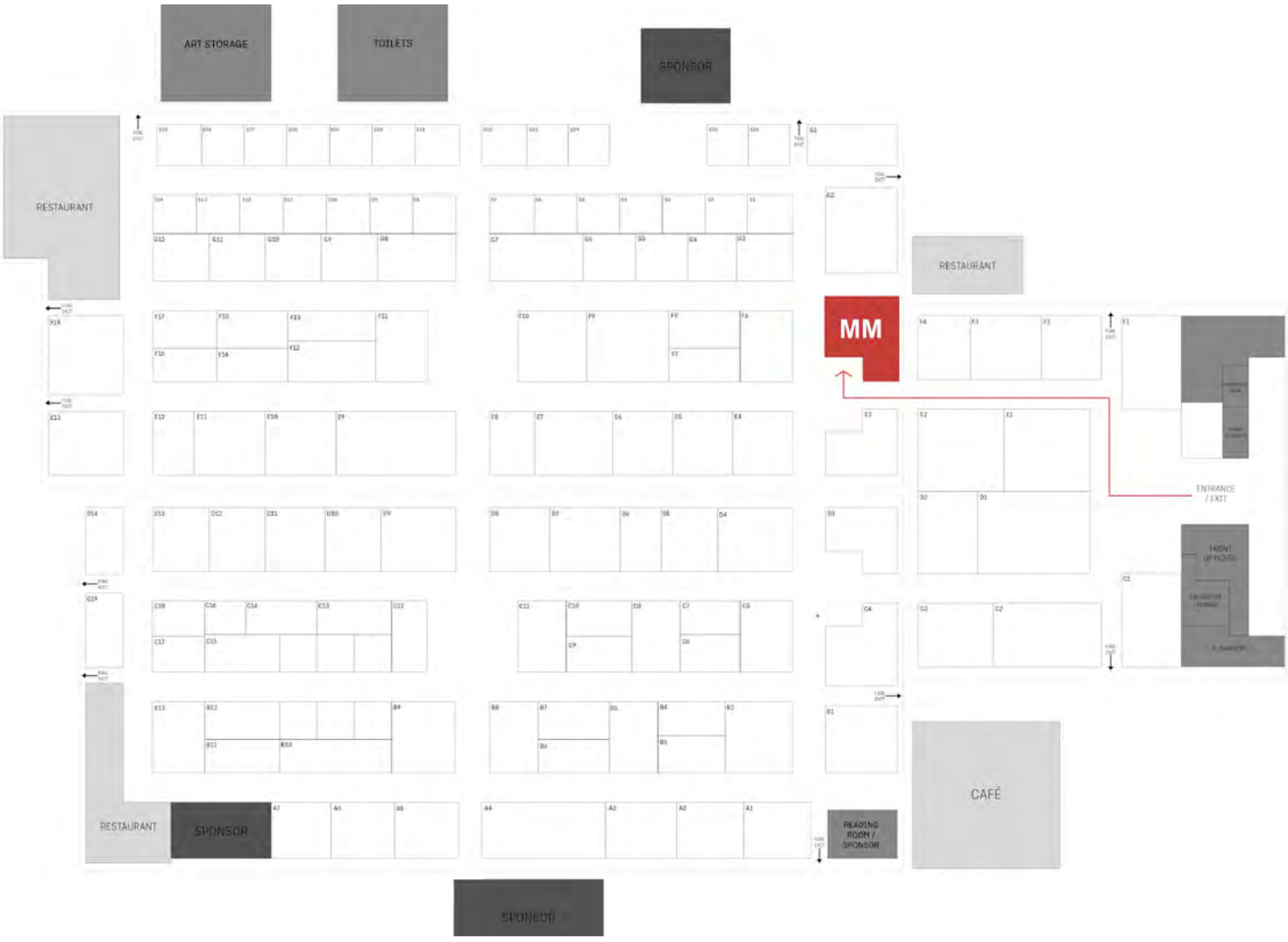
ANDY WARHOL
Rorschach, 1984
synthetic polymer paint on canvas
This work is stamped by the Andy Warhol Foundation for the Visual Arts, Inc., the Estate of Andy Warhol, initialed and numbered PA 75.043 on the overlap. This work is also stamped by the Andy Warhol Foundation for the Visual Arts, Inc. on 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

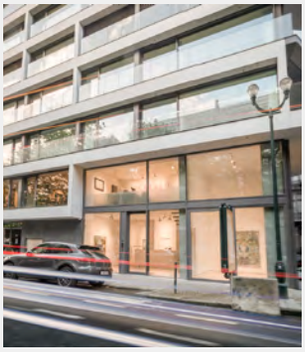
EXHIBITION
New York, Richard Gray Gallery, Andy Warhol: Selected Late Paintings, November-December 1999, illustrated in colour (in installation) (online).
Berlin, Michel Majerus Estate, Majerus Wool Warhol... skulls and rorschachs, September 2019 - March 2020.

FRIEZE MASTER

2026 | **BOOTH F05** | THE REGENT'S PARK, OCTOBER 14–18, 2026



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, Æmen Ededéen, 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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FRIEZE MASTERS

2026 | **BOOTH F05** | FOCUS ON GEORGE RICKEY

The Regent's Park, October 14-18, 2026

MARUANI MERCIER

GEORGE RICKEY

George Rickey (1907–2002) was one of the leading figures in twentieth-century kinetic sculpture. Born in South Bend, Indiana, and raised partly in Scotland, he first trained as a painter before turning to sculpture after the Second World War. From the 1950s onward, he became known for works made from carefully balanced metal elements that move in response to air, gravity and changes in the surrounding environment. His sculptures combine precise engineering with simple geometric forms and constant movement. Rickey exhibited widely in the United States and Europe, with major solo exhibitions at institutions including the Corcoran Gallery of Art, Washington, D.C.; the Solomon R. Guggenheim Museum, New York; and the Nationalgalerie, Berlin. His work is held in more than 150 museum collections worldwide, including The Museum of Modern Art and The Metropolitan Museum of Art, New York; the National Gallery of Art and Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Walker Art Center, Minneapolis; National Galleries of Scotland; Museum Boijmans Van Beuningen, Rotterdam; and Kunstmuseum Bern.

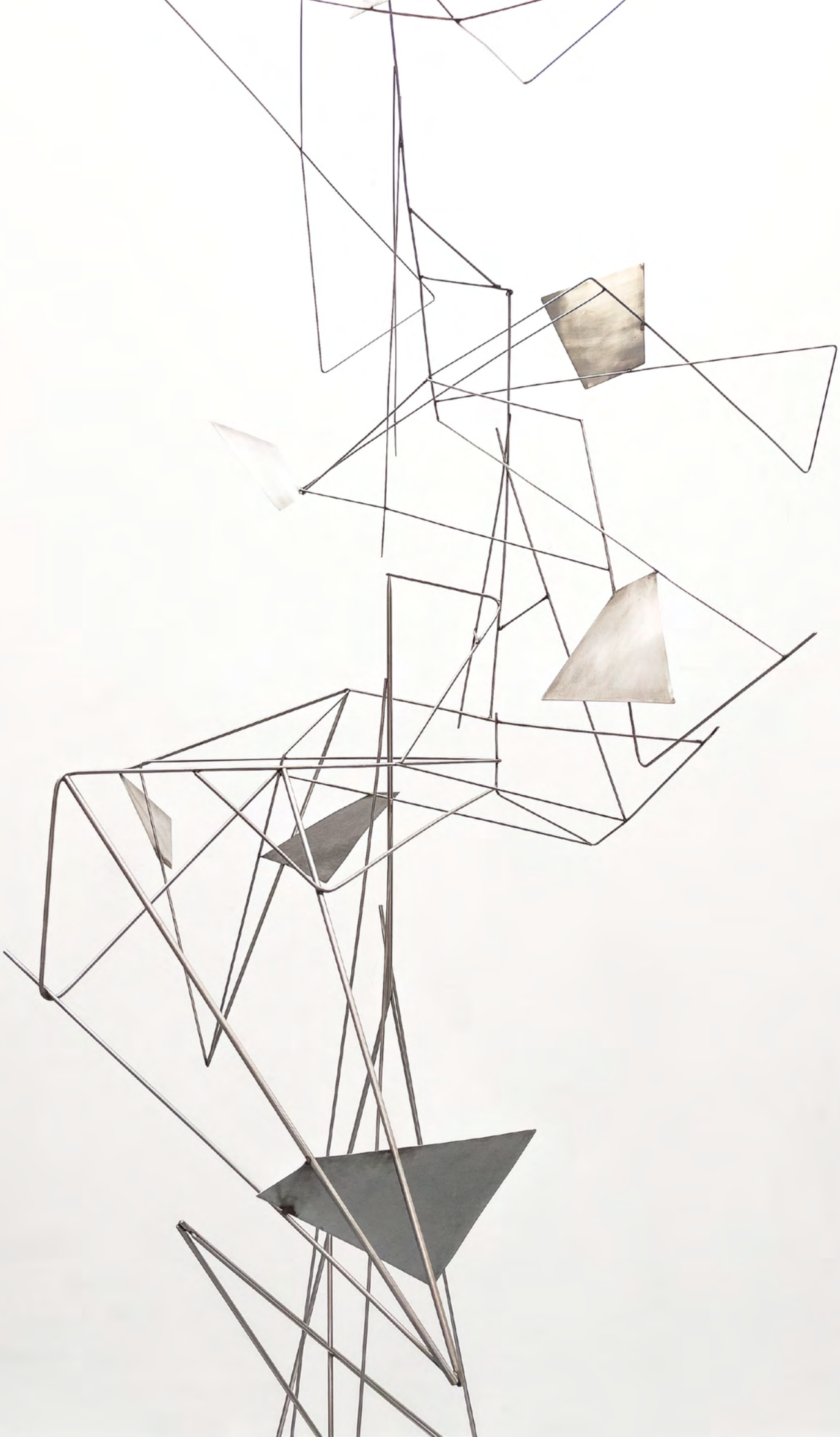
GEORGE RICKEY
Bridge, 1958
stainless steel | unique
210.8 x 99 cm | 83 x 39 in

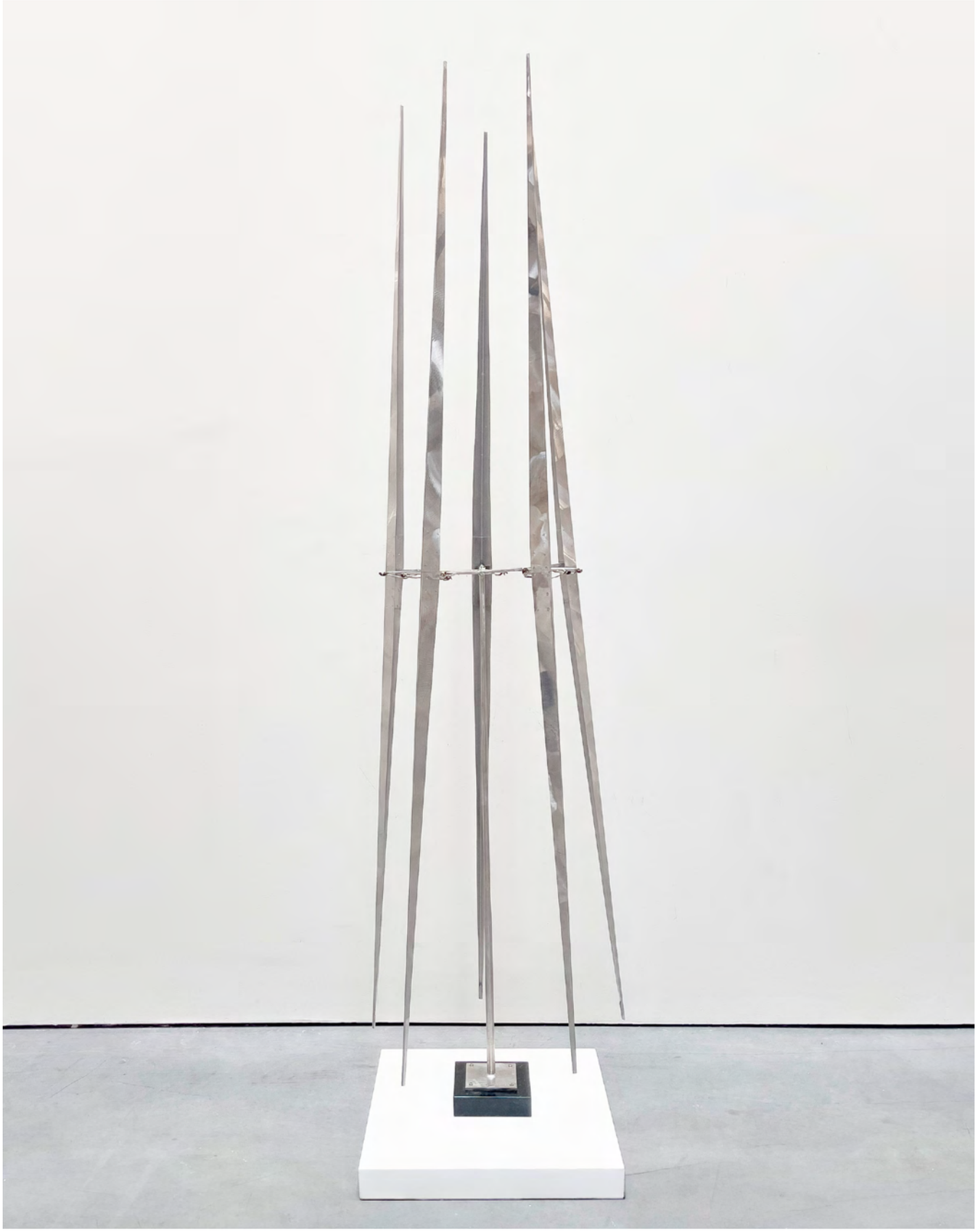
George Rickey
Bridge, 1958
stainless steel | unique
210.8 x 99 cm | 83 x 39 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey: Recent Sculpture, January 8-31, 1961, University of Oklahoma Museum of Art, Norman, OK.
Art in the South Invitational Exhibition, February 19-March 4, 1961, University Gallery of the Fine Arts, University of Southwestern Louisiana, Lafayette, LA.
Faculty Sculpture, September-October 1961, Albany Institute of History and Art, Albany, NY.
George Rickey(?), December 1961-January 1962, Phoenix Art Museum, Phoenix, AZ.
George Rickey, August 17-September 23, 1962, Kunstverein für die Rheinlande und Westfalen, Dusseldorf, Germany.
Rickey: Kinetische Skulpturen, July 2-August 1962, Galerie Springer, Berlin, Germany.
George Rickey, July 13 - September 30, 1973, Kestner-Gesellschaft, Hannover, Germany;November 21, 1973-February 4, 1974,
Nationalgalerie, Berlin, Germany.
George Rickey, March 19-April 14, 1974, Galerie Espace, Amsterdam, The Netherlands.
George Rickey: Kinetische Objekte—Material und Technik, April 11-May 16, 1976, Kunsthalle Bielefeld, Bielefeld, Germany.
Schwebend-Heiter, January 30-April 24, 1984, Galerie Pels-Leusden, Berlin, Germany.
George Rickey, August 12-October 14, 1984, Moderne Galerie, Josef Albers Museum, Bottrop, Germany.
George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, April 29-May 31, 1997, Maxwell Davidson Gallery, New York, NY.
Traveling show: George Rickey, Kinetic Sculpture: A Retrospective, Vero Beach Museum of Art, February 3-May 20, 2007. Frederik Meijer Gardens and Sculpture Park, Grand Rapids, MI, September 28-December 2007, and McNay Art Museum, San Antonio, TX, October 1, 2008-January 11, 2009.
OVR: Pioneers, March 24-27, 2021, Kasmin Gallery at Art Basel online.
George Rickey, May 12-July 16, 2022, Axel Vervoordt Antwerp, Antwerp, Belgium.

LITERATURE
Rickey: Kinetische Skulpturen, Galerie Springer, Berlin, Germany, 1962, unpaginated.
George Rickey, Kunstverein für die Rheinlande und Westfalen, Dusseldorf, Germany, 1962, unpaginated.
George Rickey, Kestner-Gesellschaft, Hannover, Germany, 1973, p. 43.
George Rickey, August 12-October 14, 1984, Moderne Galerie, Josef Albers Museum, Bottrop, Germany, unpaginated.
George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, April 29-May 31, 1997, Maxwell Davidson Gallery, New York, NY, unpaginated.
Maxwell Davidson III. George Rickey: The Early Works (New York: Schiffer, 2004), p.60.





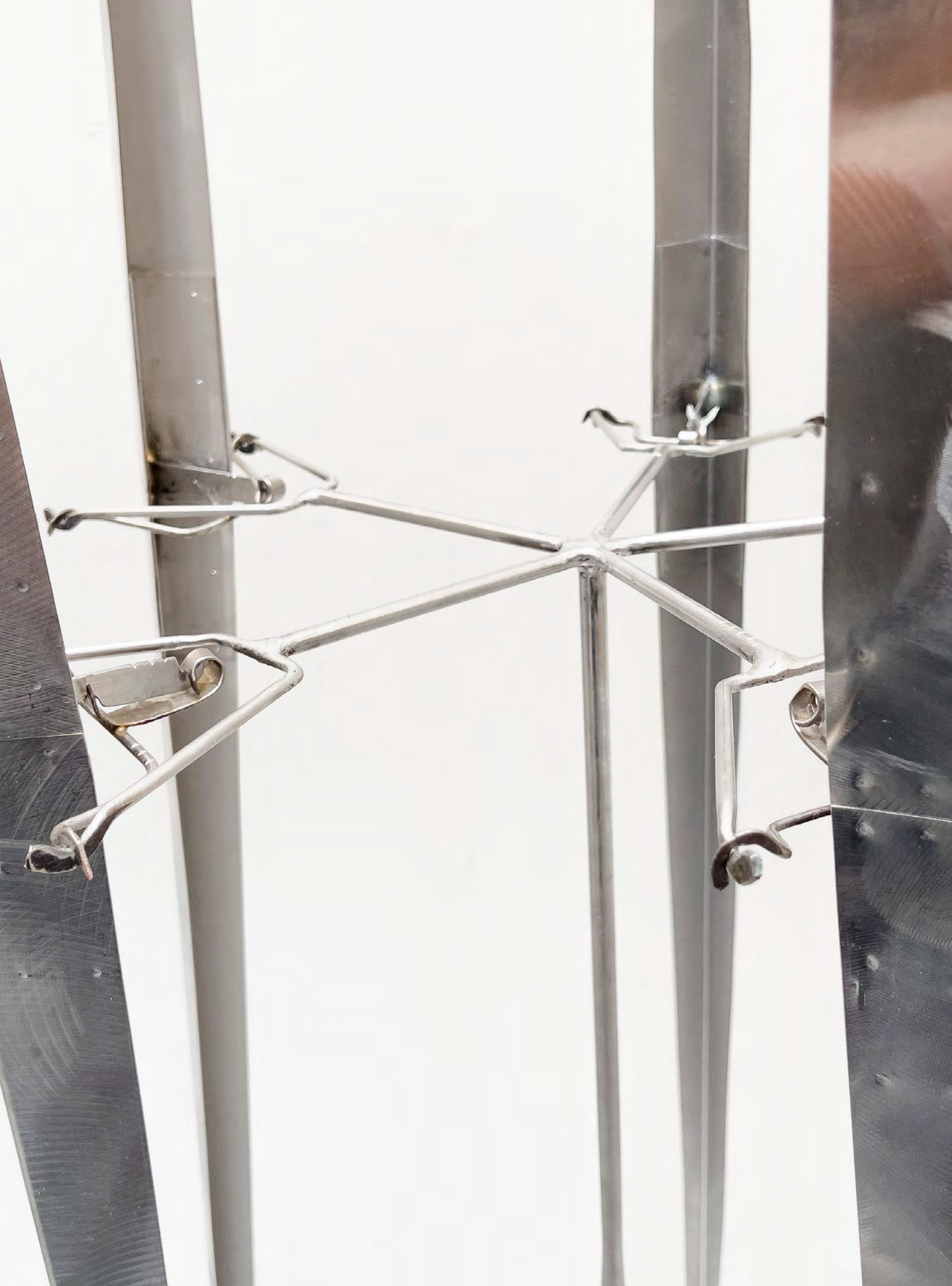
GEORGE RICKEY
Column of Five Tapered Lines, 1992-1993
stainless steel | indoor | Ed. 1/3
203.2 x 43.2 x 43.2 cm | 80 x 17 x 17 in

George Rickey
Column of Five Tapered Lines, 1992-1993
stainless steel | Ed. 1/3
203.2 x 43.2 x 43.2 cm
80 x 17 x 17 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey, March 18-23, 1993, NICAF International Contemporary Art Fair, Gallery Kasahara, Yokohama, Japan.
George Rickey, October 1-30, 1993, Gallery Kasahara, Osaka, Japan.
Galerie Schoeller, 8/26 - 10/22/94
Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards (George Rickey, Gold
Medal for Sculpture), May 17-June 11, 1995, American Academy of Arts and Letters, NY.
(George Rickey), October 25-November 9, 1997, Albany Institute of History and Art, Albany, NY.
The Art of Movement: Alexander Calder, George Rickey & Tim Prentice, June 10-September 17, 2017,
Westmoreland Museum of American Art, Greensburg, PA.
George Rickey Across Time, June 7–September 28, 2025, The Hyde Collection, Glens Falls, NY.

LITERATURE
George Rickey, March 18-23, 1993, NICAF International Contemporary Art Fair, Gallery Kasahara, Yokohama, Japan, n.p..



GEORGE RICKEY
Annular Eclipse- Wall (study), c.1995
stainless steel | indoor | study | unique
height 88.9 cm | 35 in | max opening: 120 cm

PROVENANCE
George Rickey Foundation, NY

GEORGE RICKEY
Corner Cube, 1980-1981
stainless steel | indoor | Ed. 3/3
45.1 x 45.1 x 45.1 cm | 17 3/4 x 17 3/4 x 17 3/4 in

PROVENANCE
George Rickey Foundation, NY

GEORGE RICKEY
One Rotor with Cube, 1995
stainless steel | indoor | unique
height 35.6 cm | height 14 in

PROVENANCE
George Rickey Foundation, NY

GEORGE RICKEY
Open Parallelepiped and Cube, 1995
bronze, stainless steel | indoor | unique
41 x 12 x 26 cm | 15 x 4 1/2 x 7 1/2 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITION
NY, Glenn Falls, The Hyde Collection, George Rickey Across Time, June 7–September 28, 2025.

GEORGE RICKEY
N with Ring, 1992
stainless steel | indoor | Ed. 1/5
17.8 x 36 cm | 7 x 14 in

PROVENANCE
George Rickey Foundation, NY

GEORGE RICKEY
Three Open Parallelepipeds, 1985
stainless steel | Ed. 2/3
66.4 x 24.4 x 24.4 cm | 26 1/8 x 9 5/8 x 9 5/8 in

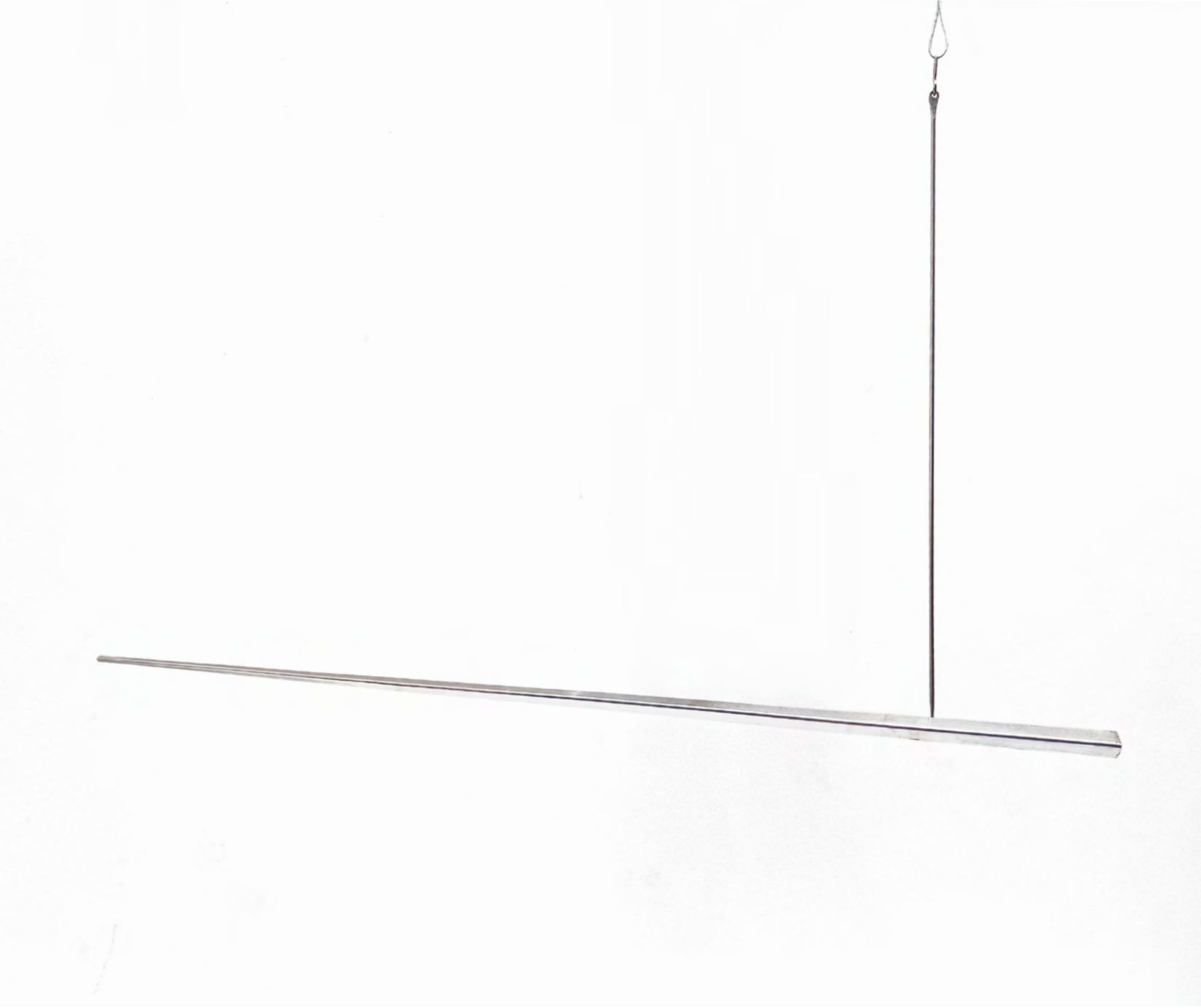
George Rickey
Three Open Parallelepipeds, 1985
incised with the artist's signature, number
and date «Rickey 2/3 1985» on the base
stainless steel | Ed. 2/3
66.4 x 24.4 x 24.4 cm
26 1/8 x 9 5/8 x 9 5/8 in

PROVENANCE
Manny Silverman Gallery, Beverly Hills
Private Collection, Beverly Hills
Manny Silverman Gallery, Beverly Hills
Private collection, USA
Anon. sale, Phillips New York, Modern and Contemporary Art, 21 May 2026, lot 218
Maruani Mercier Gallery, Belgium

EXHIBITION
South Bend, Art Center of South Bend, Indiana University at South Bend, George Rickey in South Bend, September 8-October 20, 1985, no. 28, p. 50 (another example exhibited).

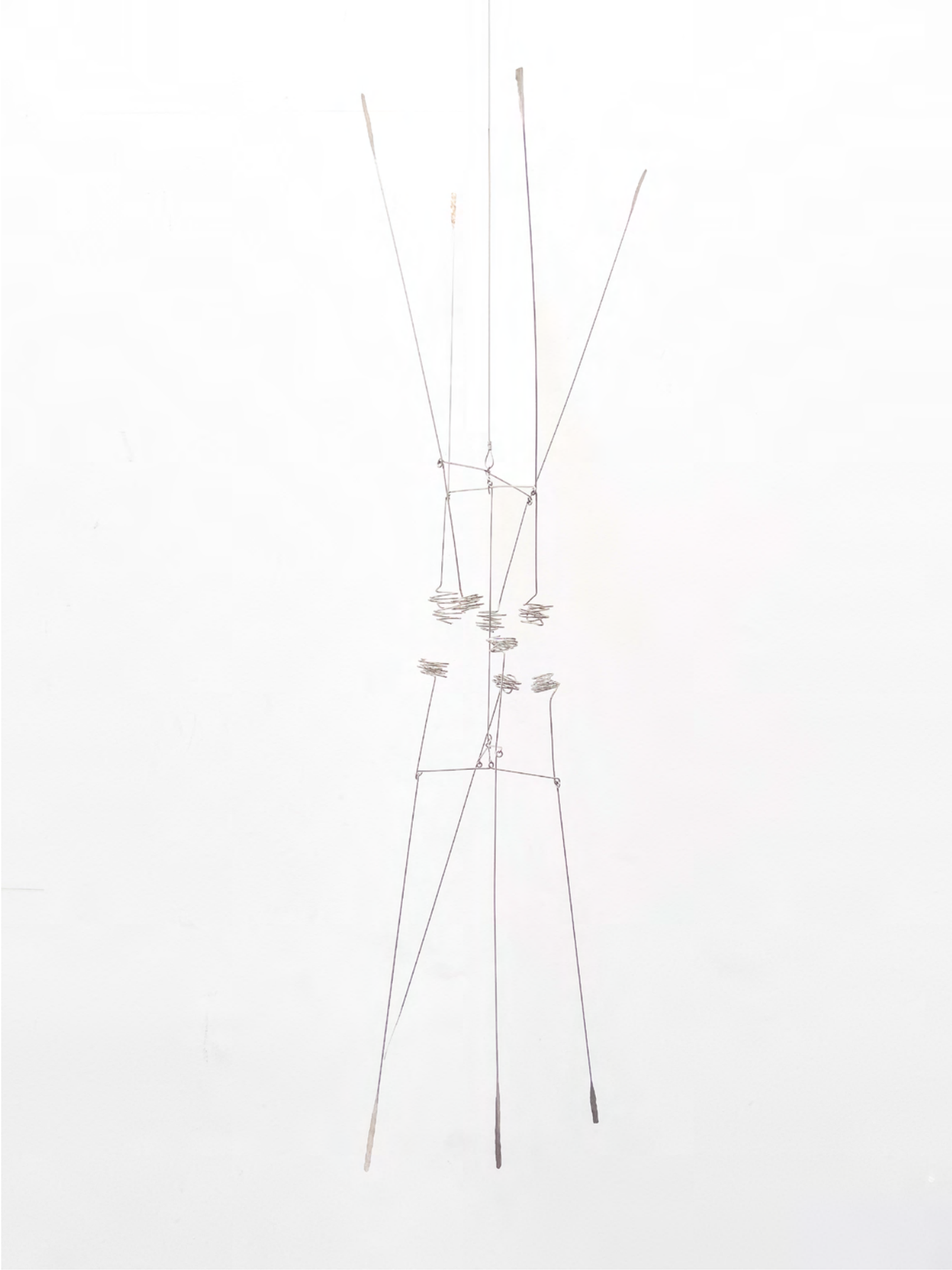
GEORGE RICKEY
Meander Rhine, 1987-1988
stainless steel | indoor | unique
50.8 x 76.2 x 71.1 cm | 20 x 30 x 28 in

PROVENANCE
George Rickey Foundation, NY



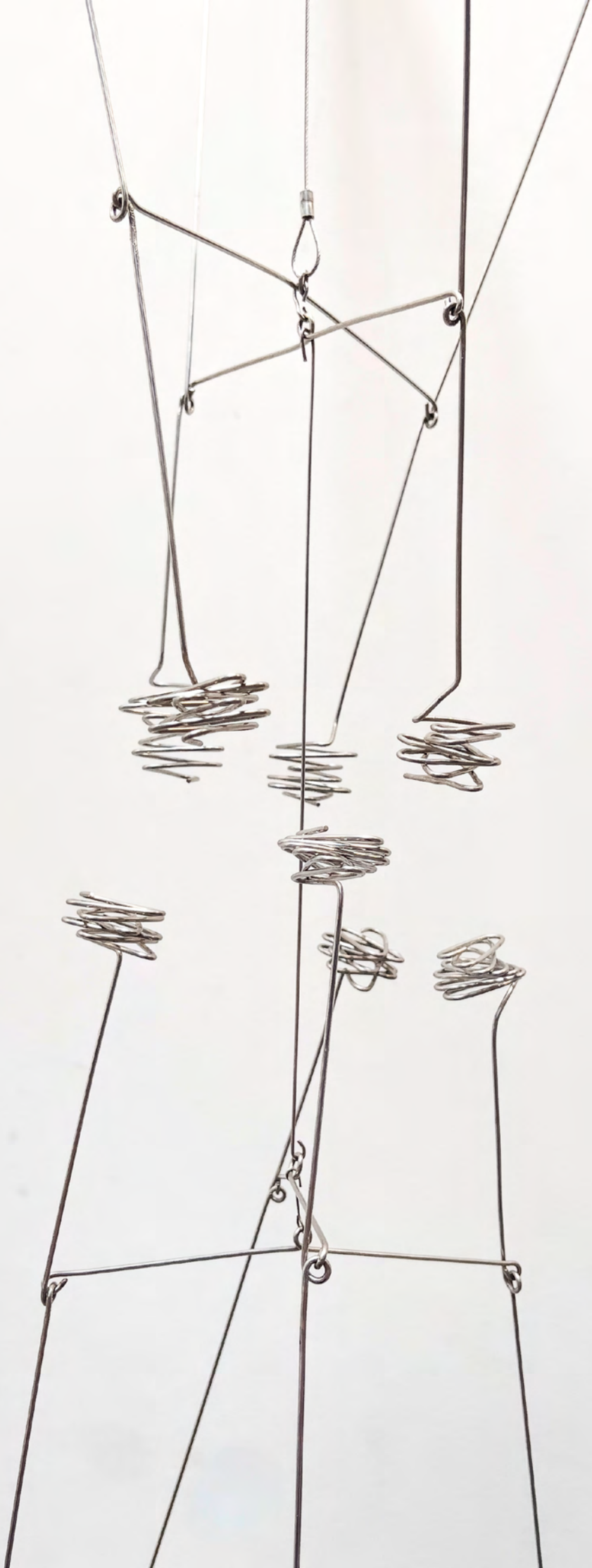
GEORGE RICKEY
One Line Hanging, ca.1992
stainless steel | indoor | unique
width 61 cm | width 24 in

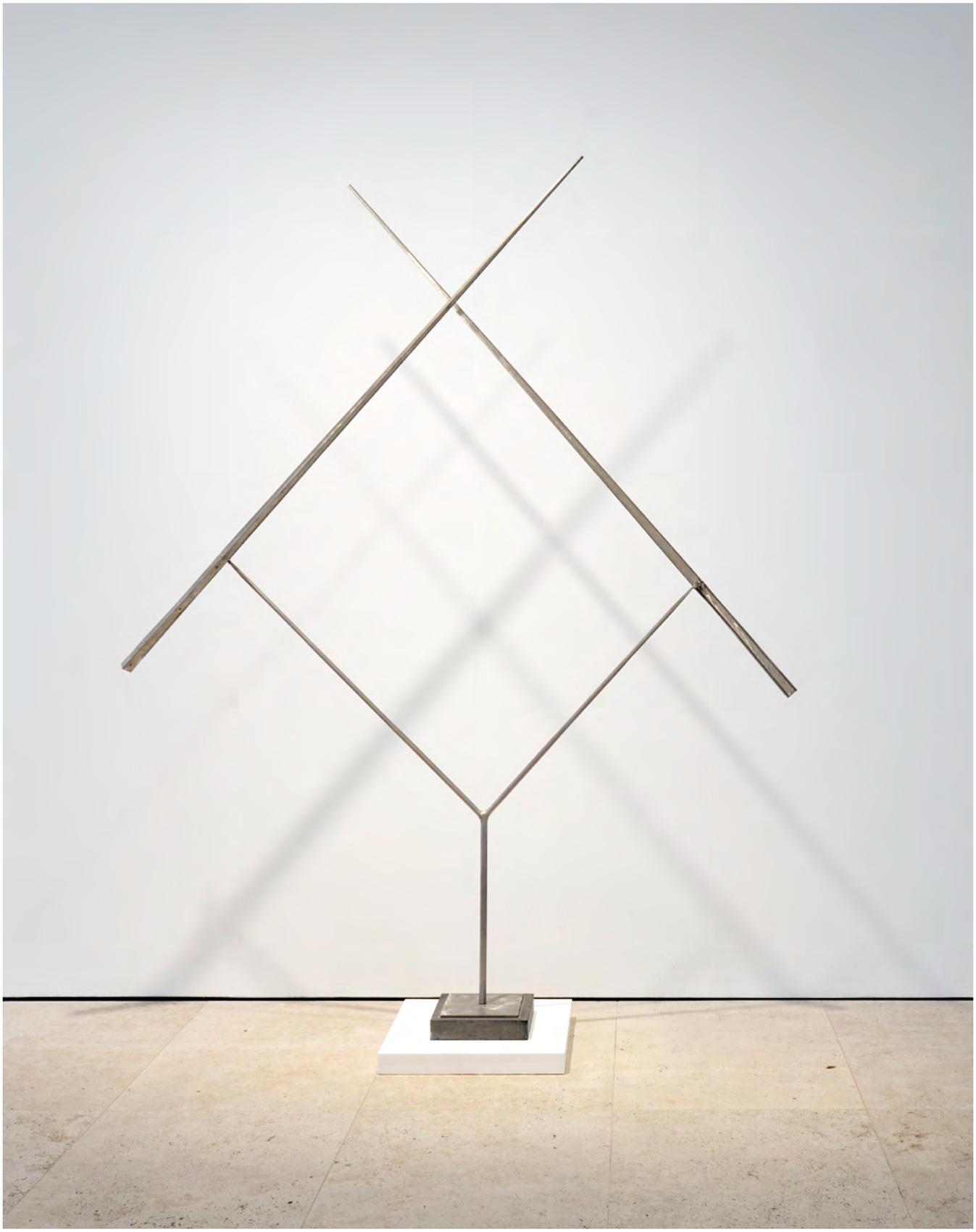
PROVENANCE
George Rickey Foundation, NY



GEORGE RICKEY
Eight Lines with Spirals Hanging II, 1995
stainless steel | indoor | unique
height 96.5 cm | height 38 in

PROVENANCE
George Rickey Foundation, NY





GEORGE RICKEY
Two Lines Oblique Five Feet, 1967
stainless steel | unique
254 x 180 cm | 100 x 70 13/16 in

PROVENANCE
Heather James Fine Art, US
Private Collection, Belgium

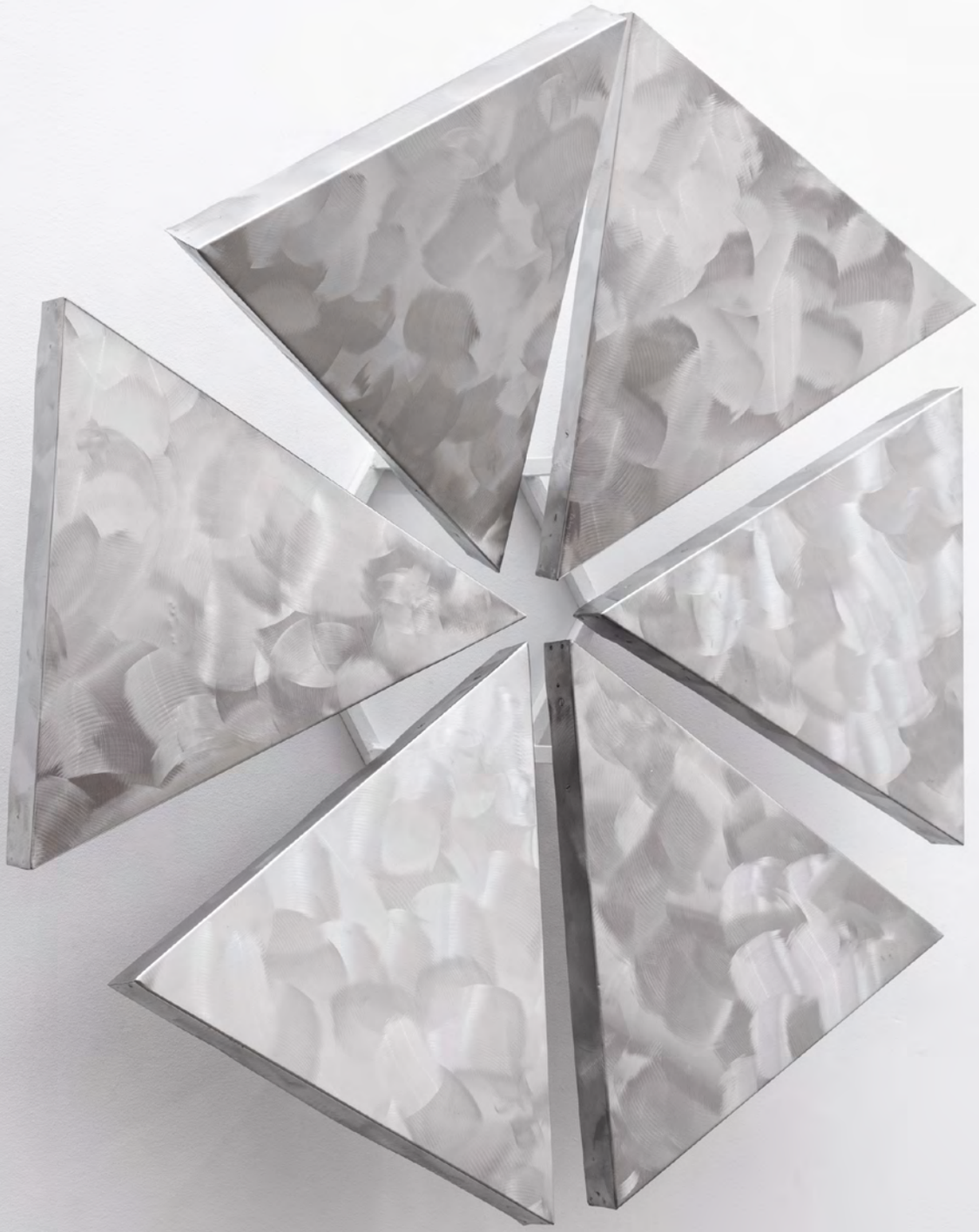
GEORGE RICKEY
Six Triangles Hexagon Wall, 1978
stainless steel | Ed. 1/3 (only one made)
116.8 x 127 x 33 cm | 46 x 50 x 13 in

George Rickey
Six Triangles Hexagon Wall, 1978
stainless steel | Ed. 1/3 (only one made)
116.8 x 127 x 33 cm
46 x 50 x 13 in

PROVENANCE
George Rickey Estate

EXHIBITIONS
Chicago, Fairweather Hardin Gallery, George Rickey Sculpture, October 10 – November 4, 1978
New York, Solomon R. Guggenheim Museum, George Rickey: Retrospective, September 7 – October 4, 1979
Philadelphia, Makler Gallery, George Rickey at the Makler Gallery, November 8 – December 3, 1980
Houston, TX, River Oaks Garden Club/John Parkerson, George Rickey, May 12 – 25, 1985
New York, Maxwell Davidson Gallery, George Rickey, October 7 – November 15, 1986
Kruishoutem, Belgium, Stichting Veranneman, George Rickey: Indoor/Outdoor Sculptures, May 7 – June 18, 1988
Sherman Oaks, CA, Carl Schlosberg Fine Arts, George Rickey: In Celebration of His 85th Year, April 5 – May 8, 1992
Denver, CO, Inkfish Gallery, George Rickey Recent Sculptures, May 7 – 29, 1993
New York, Maxwell Davidson Gallery, George Rickey in Recognition of his 90th Year: Recent Sculptures, Nov 18 – Dec 20, 1997
Osaka, Japan, Gallery Kasahara, George Rickey, April 3 – 28, 2000
New York, Cooper Union, Art & Mathematics 2000, November 7 – December 15, 2000
Pittsfield, MA, Koussevitzky Art Center, Berkshire Community College, Art & Mathematics 2001, February 1 – March 30, 2001 New York, Kasmin, George Rickey: Wall Reliefs, January 11 – February 17, 2024.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026.

LITERATURE
George Rickey at the Makler Gallery, exh. cat., Philadelphia, Makler Gallery, 1980, no. 1.George Rickey: In Celebration of His 85th Year, exh. cat., Sherman Oaks, CA, Carl Schlosberg Fine Arts, 1992, n.p.
George Rickey in Recognition of his 90th Year: Recent Sculptures, exh. cat., New York, Maxwell Davidson Gallery, 1997, n.p. George Rickey, exh. cat., Osaka, Gallery Kasahara, 2000, p. 6 and front cover.
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p., front cover.



GEORGE RICKEY
Diptych The Seasons (Hanging), 1956
stainless steel, polychrome | unique
43.2 x 96.5 x 35.6 cm | 17 x 38 x 14 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
Indiana, Indianapolis Art Center, A Life in Art: Works by George Rickey, June 26 – August 23, 2009.
Indiana, South Bend Museum of Art, George Rickey: Arc of Development, September 7, 2009 – January 10, 2010.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026.

LITERATURE
M. Davidson III, George Rickey: The Early Works, New York, 2004, p. 121 (illustrated in color; dimensions and ownership information reversed with Dipytch The Seasons III, pp. 119 and 120).
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

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

PROVENANCE
George Rickey Foundation, NY

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.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.

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).
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

GEORGE RICKEY
One Up One Down Oblique, Var.III, 1975
signed and numbered 1/3 on the plinth
stainless steel | Ed. 1/3
60 x 42 cm | 21 1/4 x 18 1/8 in

PROVENANCE
Private Collection Berlin, Germany
Private Collection, Belgium

EXHIBITIONS
Berlinische Galerie, George Rickey in Berlin: 1967-1992, Berlin 1992
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.

LITERATURE
Jörn Merkert/Ursula Prinz, «George Rickey in Berlin: 1967-1992. Die Sammlung d. Berlinischen Galerie, Berlin 1992, no.P17.
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

GEORGE RICKEY
Single Plane (Horizontal) / Square I, 1967
stainless steel | indoor sculpture | Ed. 0/8
12.7 x 15.2 x 15.2 cm | 5 x 6 x 6 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey: Kinetic Sculptures, April 8-May 2, 1971, Middlebury College, Middlebury, VT.
George Rickey Across Time, June 6-September 28, 2025, The Hyde Collection, Glens Falls, NY.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026.

LITERATURE
George Rickey: Kinetic Sculptures, April 8-May 2, 1971, Middlebury College, Middlebury, VT, unpaginated (poster).
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

GEORGE RICKEY
Double Spiral, 1973
stainless steel | indoor sculpture | Ed. 0/8
25.4 x 20.3 x 5.1 cm | 10 x 8 x 2 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
East Lansing, MI, Michigan State University, George Rickey: Sculptures, October 17-November 14, 1976.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026

LITERATURE
Michigan State University, October 7-November 4, 1976. Catalogue

GEORGE RICKEY
Stem with Gimbal, 1992
silicon and bronze | indoor sculpture | Ed. 2/3
39.4 x 8.9 cm | 15 1/2 x 3 1/2 in

PROVENANCE
George Rickey Foundation, NY

GEORGE RICKEY
Two Planes Horizontal Afloat, 1989
stainless steel and wood | indoor sculpture | Ed. 3/3
8.9 x 26.7 x 12.7 cm | 3 1/2 x 10 1/2 x 5 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey: A Dialogue in Steel and Air, January 31-March 11, 1993, Philharmonic Center for the Arts, Naples, FL.
Kleinplastik, June 1993, Galerie Pels-Luesden, Berlin, Germany.
8808 Outside In: Drawings and Sculpture (Commemorating the 20th Anniversary of the Seoul Olympic Games), September 17, 2008-January 11, 2010, SOMA Museum of Art/Laurence Geoffrey's Ltd., Seoul, South Korea.
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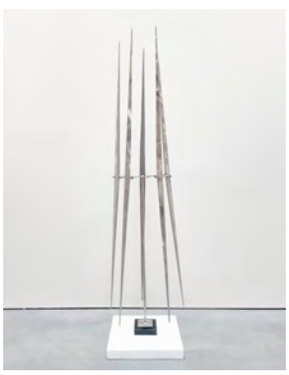
LITERATURE
8808 Outside In: Drawings and Sculpture (Commemorating the 20th Anniversary of the Seoul Olympic Games), September 17, 2008-January 11, 2010, SOMA Museum of Art/Laurence Geoffrey's Ltd., Seoul, South Korea, p. 136.

George Rickey
Bridge, 1958
stainless steel | unique
210.8 x 99 cm | 83 x 39 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey: Recent Sculpture, January 8-31, 1961, University of Oklahoma Museum of Art, Norman, OK.
Art in the South Invitational Exhibition, February 19-March 4, 1961, University Gallery of the Fine Arts, University of Southwestern Louisiana, Lafayette, LA.
Faculty Sculpture, September-October 1961, Albany Institute of History and Art, Albany, NY.
George Rickey(?), December 1961-January 1962, Phoenix Art Museum, Phoenix, AZ.
George Rickey, August 17-September 23, 1962, Kunstverein für die Rheinlande und Westfalen, Dusseldorf, Germany.
Rickey: Kinetische Skulpturen, July 2-August 1962, Galerie Springer, Berlin, Germany.
George Rickey, July 13 - September 30, 1973, Kestner-Gesellschaft, Hannover, Germany;November 21, 1973-February 4, 1974, Nationalgalerie, Berlin, Germany.
George Rickey, March 19-April 14, 1974, Galerie Espace, Amsterdam, The Netherlands.
George Rickey: Kinetische Objekte—Material und Technik, April 11-May 16, 1976, Kunsthalle Bielefeld, Bielefeld, Germany.
Schwebend-Heiter, January 30-April 24, 1984, Galerie Pels-Leusden, Berlin, Germany.
George Rickey, August 12-October 14, 1984, Moderne Galerie, Josef Albers Museum, Bottrop, Germany.
George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, April 29-May 31, 1997, Maxwell Davidson Gallery, New York, NY.
Traveling show: George Rickey, Kinetic Sculpture: A Retrospective, Vero Beach Museum of Art, February 3-May 20, 2007. Frederik Meijer Gardens and Sculpture Park, Grand Rapids, MI, September 28-December 2007, and McNay Art Museum, San Antonio, TX, October 1, 2008-January 11, 2009.
OVR: Pioneers, March 24-27, 2021, Kasmin Gallery at Art Basel online.
George Rickey, May 12-July 16, 2022, Axel Vervoordt Antwerp, Antwerp, Belgium.

LITERATURE
Rickey: Kinetische Skulpturen, Galerie Springer, Berlin, Germany, 1962, unpaginated.
George Rickey, Kunstverein für die Rheinlande und Westfalen, Dusseldorf, Germany, 1962, unpaginated.
George Rickey, Kestner-Gesellschaft, Hannover, Germany, 1973, p. 43.
George Rickey, August 12-October 14, 1984, Moderne Galerie, Josef Albers Museum, Bottrop, Germany, unpaginated.
George Rickey: Important Early Sculptures, 1951-1965, in Recognition of his Ninetieth Year, April 29-May 31, 1997, Maxwell Davidson Gallery, New York, NY, unpaginated.
Maxwell Davidson III. George Rickey: The Early Works (New York: Schiffer, 2004), p.60.



George Rickey
Column of Five Tapered Lines, 1992-1993
stainless steel | Ed. 1/3
203.2 x 43.2 x 43.2 cm
80 x 17 x 17 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
George Rickey, March 18-23, 1993, NICAF International Contemporary Art Fair, Gallery Kasahara, Yokohama, Japan.
George Rickey, October 1-30, 1993, Gallery Kasahara, Osaka, Japan.
Galerie Schoeller, 8/26 - 10/22/94
Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards (George Rickey, Gold Medal for Sculpture), May 17-June 11, 1995, American Academy of Arts and Letters, New York, NY.
(George Rickey), October 25-November 9, 1997, Albany Institute of History and Art, Albany, NY.
The Art of Movement: Alexander Calder, George Rickey & Tim Prentice, June 10-September 17, 2017, Westmoreland Museum of American Art, Greensburg, PA.
George Rickey Across Time, June 7–September 28, 2025, The Hyde Collection, Glens Falls, NY.

LITERATURE
George Rickey, March 18-23, 1993, NICAF International Contemporary Art Fair, Gallery Kasahara, Yokohama, Japan, n.p..

George Rickey
Annular Eclipse- Wall (study), c.1995
stainless steel | indoor | study | unique
height 88.9 cm | 35 in
max opening: 120 cm | 47 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
Corner Cube, 1980-1981
stainless steel | Ed. 3/3
45.1 x 45.1 x 45.1 cm
17 3/4 x 17 3/4 x 17 3/4 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
One Rotor with Cube, 1995
stainless steel | unique
height 35.6 cm | 14 in
base: 7 x 7 cm

PROVENANCE
George Rickey Foundation, NY

George Rickey
Open Parallelepiped and Cube, 1995
bronze, stainless steel | indoor | unique
41. x 12 x 26 cm
15 x 4 1/2 x 7 1/2 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITION
NY, Glenn Falls, The Hyde Collection, George Rickey Across Time, June 7–September 28, 2025.

George Rickey
N with Ring, 1992
stainless steel | indoor | Ed. 1/5
17.8 x 36 cm
7 x 14 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
Two Lines Oblique Five Feet, 1967
stainless steel | unique
254 x 180 cm
100 x 70 13/16 in

PROVENANCE
Heather James Fine Art, US
Private Collection, Belgium

George Rickey
Three Open Parallelepipeds, 1985
incised with the artist's signature, number
and date «Rickey 2/3 1985» on the base
stainless steel | Ed. 2/3
66.4 x 24.4 x 24.4 cm
26 1/8 x 9 5/8 x 9 5/8 in

PROVENANCE
Manny Silverman Gallery, Beverly Hills
Private Collection, Beverly Hills
Manny Silverman Gallery, Beverly Hills
Private collection, USA
Anon. sale, Phillips New York, Modern and Contemporary Art, 21 May 2026, lot 218
Maruani Mercier Gallery, Belgium

EXHIBITION
South Bend, Art Center of South Bend, Indiana University at South Bend, George Rickey in South Bend, September 8-October 20, 1985, no. 28, p. 50 (another example exhibited).

George Rickey
Meander Rhine, 1987-1988
stainless steel | unique
50.8 x 76.2 x 71.1 cm
20 x 30 x 28 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
One Line Hanging, ca.1992
stainless steel
indoor | unique
width 61 cm | 24 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
Eight Lines with Spirals Hanging II, 1995
stainless steel
indoor | unique
height 96.5 cm | height 38 in

PROVENANCE
George Rickey Foundation, NY

George Rickey
Six Triangles Hexagon Wall, 1978
stainless steel | Ed. 1/3 (only one made)
116.8 x 127 x 33 cm
46 x 50 x 13 in

PROVENANCE
George Rickey Estate

EXHIBITIONS
Chicago, Fairweather Hardin Gallery, George Rickey Sculpture, October 10 – November 4, 1978
New York, Solomon R. Guggenheim Museum, George Rickey: Retrospective, September 7 – October 4, 1979
Philadelphia, Makler Gallery, George Rickey at the Makler Gallery, November 8 – December 3, 1980
Houston, TX, River Oaks Garden Club/John Parkerson, George Rickey, May 12 – 25, 1985
New York, Maxwell Davidson Gallery, George Rickey, October 7 – November 15, 1986
Kruishoutem, Belgium, Stichting Veranneman, George Rickey: Indoor/Outdoor Sculptures, May 7 – June 18, 1988
Sherman Oaks, CA, Carl Schlosberg Fine Arts, George Rickey: In Celebration of His 85th Year, April 5 – May 8, 1992
Denver, CO, Inkfish Gallery, George Rickey Recent Sculptures, May 7 – 29, 1993
New York, Maxwell Davidson Gallery, George Rickey in Recognition of his 90th Year: Recent Sculptures, Nov 18 – Dec 20, 1997
Osaka, Japan, Gallery Kasahara, George Rickey, April 3 – 28, 2000
New York, Cooper Union, Art & Mathematics 2000, November 7 – December 15, 2000
Pittsfield, MA, Koussevitzky Art Center, Berkshire Community College, Art & Mathematics 2001, February 1 – March 30, 2001 New York, Kasmin, George Rickey: Wall Reliefs, January 11 – February 17, 2024.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026.

LITERATURE
George Rickey at the Makler Gallery, exh. cat., Philadelphia, Makler Gallery, 1980, no. 1.George Rickey: In Celebration of His 85th Year, exh. cat., Sherman Oaks, CA, Carl Schlosberg Fine Arts, 1992, n.p.
George Rickey in Recognition of his 90th Year: Recent Sculptures, exh. cat., New York, Maxwell Davidson Gallery, 1997, n.p. George Rickey, exh. cat., Osaka, Gallery Kasahara, 2000, p. 6 and front cover.
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p., front cover.

George Rickey
Diptych The Seasons (Hanging), 1956
stainless steel, polychrome
unique
43.2 x 96.5 x 35.6 cm | 17 x 38 x 14 in

PROVENANCE
George Rickey Foundation, NY

EXHIBITIONS
Indiana, Indianapolis Art Center, A Life in Art: Works by George Rickey, June 26 – August 23, 2009.
Indiana, South Bend Museum of Art, George Rickey: Arc of Development, September 7, 2009 – January 10, 2010.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Ordered Movement, April 22 - June 6, 2026.

LITERATURE
M. Davidson III, George Rickey: The Early Works, New York, 2004, p. 121 (illustrated in color; dimensions and ownership information reversed with Dipytch The Seasons III, pp. 119 and 120).
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

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

PROVENANCE
George Rickey Foundation, NY

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.
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.

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).
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

George Rickey
One Up One Down Oblique, Var.III, 1975
signed and numbered 1/3 on the plinth
stainless steel | Ed. 1/3
60 x 42 cm | 21 1/4 x 18 1/8 in

PROVENANCE
Private Collection Berlin, Germany
Private Collection, Belgium

EXHIBITIONS
Berlinische Galerie, George Rickey in Berlin: 1967-1992, Berlin 1992
Brussels, Belgium, MARUANI MERCIER Gallery, George Rickey : Drawing in Space, March 13 - April 12, 2025.

LITERATURE
Jörn Merkert/Ursula Prinz, «George Rickey in Berlin: 1967-1992. Die Sammlung d. Berlinischen Galerie, Berlin 1992, no.P17.
George Rickey : Drawing in Space, exh. cat., MARUANI MERCIER Gallery, Belgium, 2025, n.p.

George Rickey
Single Plane (Horizontal) / Square I, 1967
stainless steel | Ed. 0/8
12.7 x 15.2 x 15.2 cm
5 x 6 x 6 in

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George Rickey Foundation, NY

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Stem with Gimbal, 1992
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George Rickey
Two Planes Horizontal Afloat, 1989
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8.9 x 26.7 x 12.7 cm
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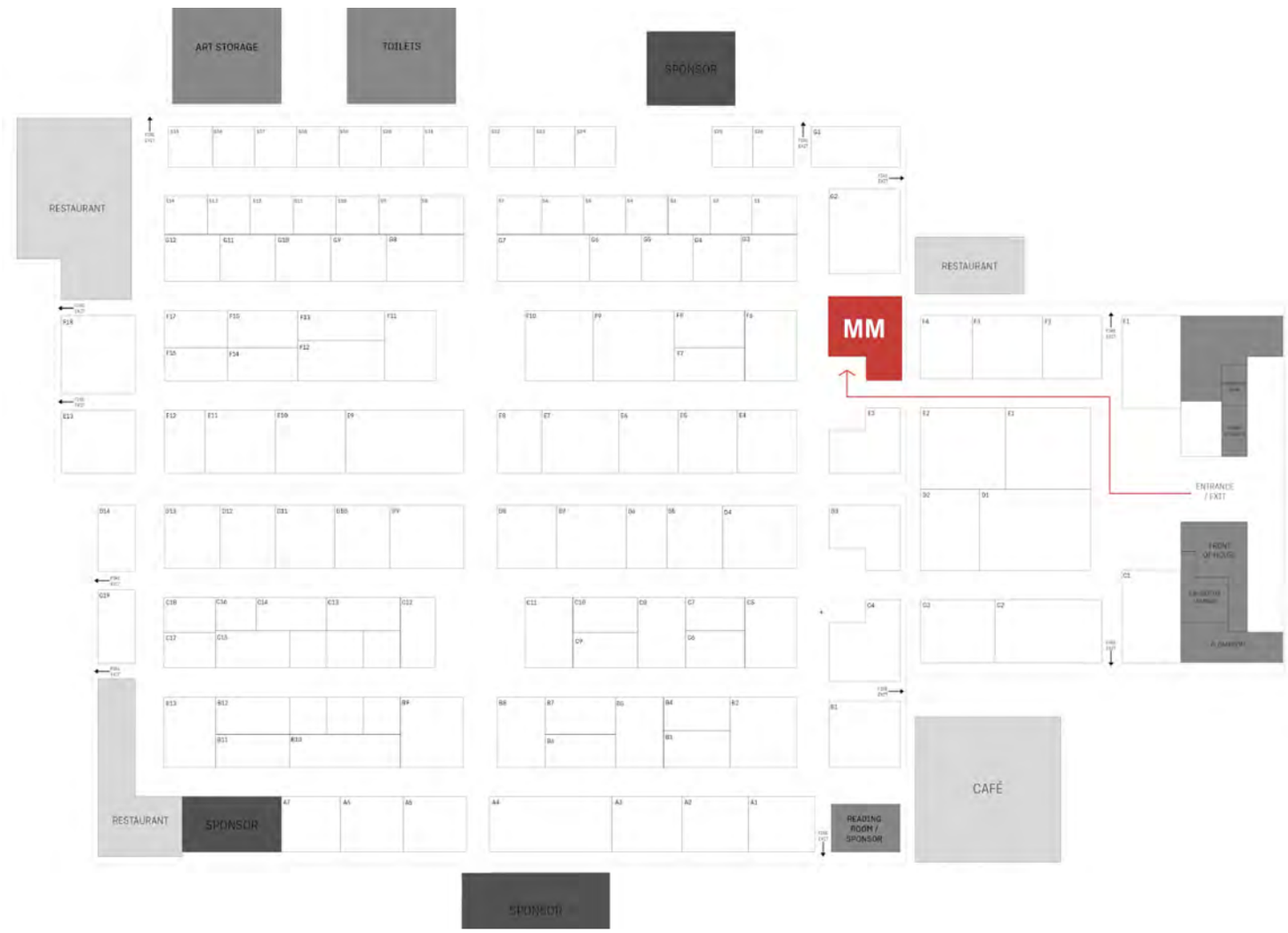
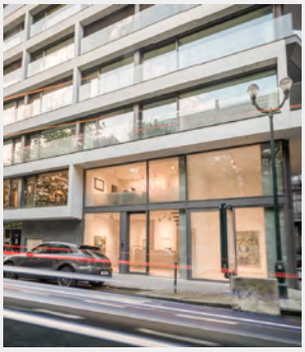
FRIEZE MASTER

2026 | **BOOTH F05** | THE REGENT'S PARK, OCTOBER 14–18, 2026



MARUANI MERCIER



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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, Æmen Ededéen, 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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