

THE ARMORY SHOW

SEPTEMBER 24 – 27, 2026
JAVITS CENTER, NEW YORK

BOOTH 113

GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

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CARLA ACCARDI

SHEILA HICKS

ALBERTO GARUTTI

PAOLO ICARO

LANDON METZ

PAUL P.

JACOPO BENASSI

SOL CALERO

ROBERTO DE PINTO

MATTHIAS BITZER

ARMIN BOEHM

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CARLA ACCARDI

b. 1924, Trapani, IT
d. 2014, Rome, IT

Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms.

In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in *Arte astratta e concreta in Italia—1951* (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in *Labirinto a settori* (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground.

In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. *Tenda* (Tent, 1965) and *Triplice Tenda* (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the *Ambiente/Arte* section of the 1976 Venice Biennale, would prove influential for *Arte Povera*. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions.

Accardi's first U.S. solo exhibition, *Triplice Tenda* (Triple Tent), was held at P.S.1 Contemporary Art Center (now MoMA PS1), New York (2001), and the Musée d'art moderne de la Ville de Paris presented a retrospective (2002). Accardi was named Accademico di Brera in Milan in 1996 and received the Cavaliere di Gran Croce the following year. Accardi died on February 23, 2014, in Rome.





CARLA ACCARDI
LA DIVISIONE È VEGGENTE, 2012
vinylpaint on canvas
110x160 cm - 43x60 inches
160.000 € (excluding taxes, if applicable)

SHEILA HICKS

b. 1934, Hastings, NE, USA
Lives and works in Paris, France

Sheila Hicks graduated with a BFA and MFA from Yale University. She was one of just three women to receive a bachelor of fine arts degree from the School of Art in 1957.

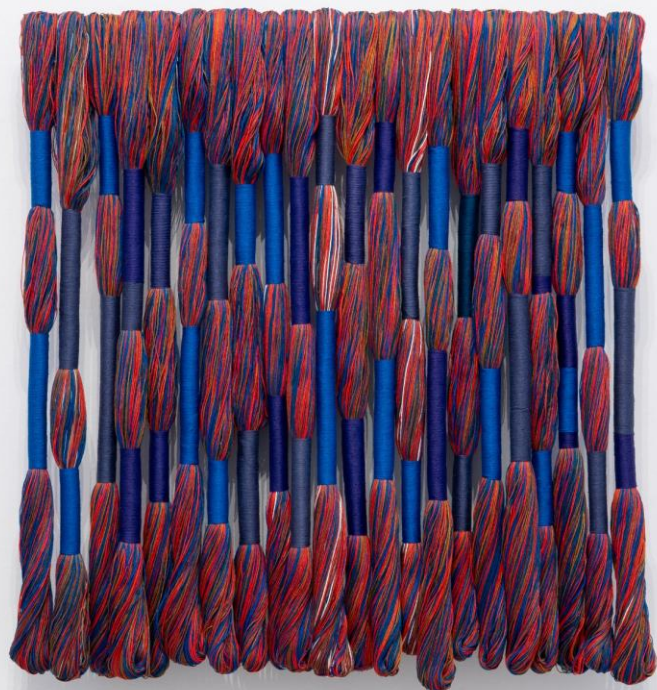
Hicks participated in the 57th Venice Biennale, curated by Christine Macel (2017); the 20th Biennale of Sydney (2016); Glasgow International (2016); Weaving & We, Hangzhou Triennial of Fiber Art (2016); Whitney Biennial (2014); and São Paulo Biennial (2012). The artist has been awarded the US State Department Medal of Arts in Washington DC, 2023 and the Legion de Honneur from France in 2022. Previous distinctions include an Honorary Degree from Yale University in 2019 and an Honorary Doctorate at École des Beaux Arts, Paris.

Recent solo presentations include the major retrospective at Centre Pompidou Malaga, Malaga (2023), LOK by Kunstmuseum of St. Gallen (2023), The Hepworth Wakefield (2022), MAK Museum of Applied Arts, Wien (2020), The Bass Museum of Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museo Chileno de arte Precolombino, Santiago (2019), Centre Pompidou, Paris (2018), Museo Amparo, Puebla (2017), Hayward Gallery, London (2015).

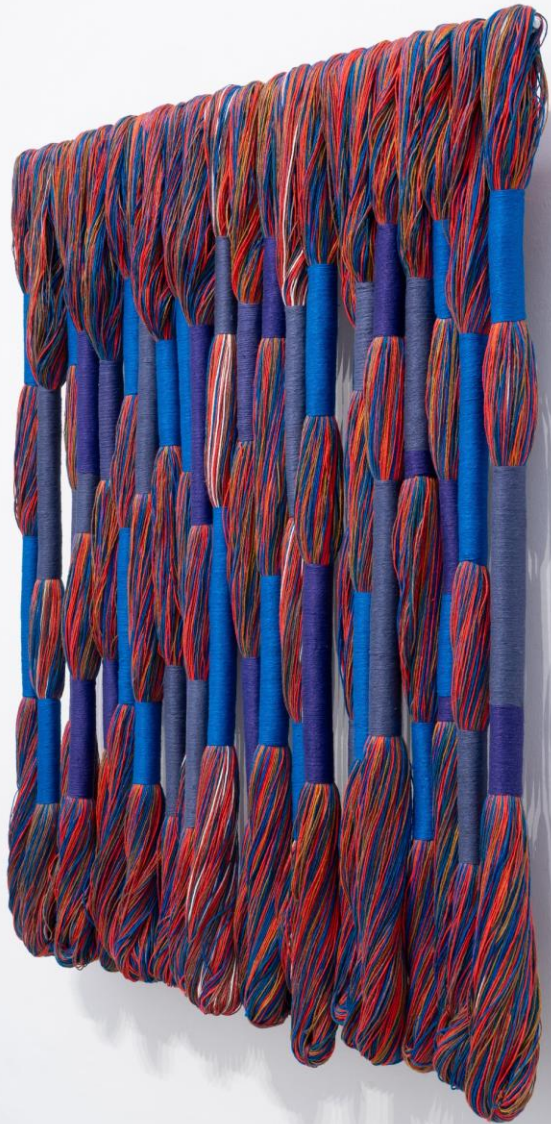
Hicks has created monumental site-specific works for the Ford Foundation Headquarters and Federal Courthouse in New York; The Duke Endowment in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advanced Study in Princeton, New Jersey. Hicks has also produced installations for the Grande Rotonde at the Palais de Tokyo in Paris (2014-15) and as part of the outdoor exhibition Voyage d'hiver in the gardens of the Palace of Versailles (2017).

Hicks' work is featured in a number of prominent collections including Tate Gallery, London; Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The National Gallery, Washington D.C.; Art Institute of Chicago; Pérez Art Museum, Miami; The Jewish Museum, New York; and the Joslyn Art Museum, Omaha, Nebraska.





SHEILA HICKS
LIANES IN LOVE, 2026
Linen, 22 elements
120×110 cm - 47×43 inches
Price on request







SHEILA HICKS

UNTITLED, 1957

Oil on Masonite, signed on the frame support

91,5×122 cm - 36×48 inches

225.000 USD (excluding taxes, if applicable)



SHEILA HICKS

DREAMING OF THE MOON, 2024

Linen

30x30x13 cm - 12x12x5 inches

35.000 USD (excluding taxes, if applicable)

ALBERTO GARUTTI

b. 1948, Galbiate (Como), IT

d. 2023, Milan, IT

"I believe that holding a dialogue between the artist and his audience has always been the basis of the work itself and this plays now a more important role as art is tending to live again in the open space, in touch with real life, that is with architecture and its background, with media and above all with an audience no more as selected as the artistic audience".

The whole work of Alberto Garutti expresses the will to leave behind museum as institution opposing to it the original sense of the audience, that means - as the artist assumes - "going to" the work. The artist has decided to expose in public spaces, even if he knows that just moving the exposition space is not enough to revitalise the spectator's role and to make easier his relationship with art.

His artistic analysis anyway is based on a intense consideration on the place where the piece of art is exposed and comes from: his urban works are developed by respect in the existing architecture for the inhabitants' delicacy.

The strong ethical connotation in his works, realised by different techniques and methods, allows a communication with the environment even more when they will be realised.

The work of Alberto Garutti are enlivened by his memoirs, by the relationship between human being and his natural and vital environment, between his towns and his architecture and his more intimate affections.



VALLE E I CANI QUI RITRATTI
VIVONO NEL PODERE
E SONO I CUSTODI DI QUESTO PAESAGGIO.
L'OPERA È DEDICATA A LORO
E ALLE PERSONE CHE PASSANDO DI QUI
VEDRANNO QUESTI CAMPI COLTIVATI
COME UN GRANDE GIARDINO



ALBERTO GARUTTI

OPERA CHE MI ABBAGLIA COME QUANDO GUARDO IL SOLE, 2020

Oil on canvas

160x120 cm - 63x47 inches

45.000 € (excluding taxes, if applicable)



PAOLO ICARO

b. 1936, Turin, IT

Lives and works in Tavullia, Pesaro, IT

Paolo Icaro is one of the protagonists of artistic research germinated in the 1960s, close to the Arte Povera experience: he has always experimented with the becoming of sculptural action in relation to form and space. "The space of the sculpture," said the artist, "is the same space in which my body stands; I stand in the space where the sculpture also stands. Sculpture is therefore body, body of the idea that becomes vulnerable gravity like every other body in the universe."

In the two grounding decades of his research – the Sixties and Seventies – Icaro forced the boundaries of the sculptural language until reaching grade zero in order to re-establish a new grammar of doing, as this exhibition shows, unraveling a narration that begins with a crucial moment in his journey: 1966 in New York, where he started recording the impression of a space "caged" by grids of wires, antennae and cables over the roofs of the buildings in small structures of wood, rope and wire. The natural consequence of this research was relating his notes on space to the dimensions of the environment, just as to the measurements of his own body, in order to create an inhabitable, practicable space where the sculpture would definitively go beyond the object, creating environments, spaces to be measured, explored, in a continual becoming of action and thought.

He is among the artists invited to the two historic exhibitions (1969) "Op Losse Schroeven. Situaties en cryptostructuren," at the Stedelijk Museum, Amsterdam, and "When Attitudes Become Form," at the Kunsthalle, Bern. In 1971 he moved to Connecticut where he resided for a decade.

Among his most recent solo exhibitions: "Anthology 1964-2019" at GAM Turin, Turin (2019) and "Le Pietre del Cielo: Paolo Icaro e Luigi Ghirri" at the Fondazione Querini Stampalia, Venice (2017).

His works can be found in some of the most important international public collections, including: Museum voor Hedengaasge Kunst, Ghent, Belgium; Alvar Aalto Museum, Jyväskylä, Finland; Centre Pompidou, Paris, France; GAM, Turin, Italy; GNAM, Rome, Italy; Collezione dei Musei Civici, Milan, Italy; MAMBO, Bologna, Italy; MAXXI, Rome, Italy; Museo d'Arte Contemporanea di Villa Croce, Genoa, Italy; MUSMA, Matera, Italy; Accademia Nazionale di San Luca, Rome, Italy; Hirshhorn Museum and Sculpture Garden, Washington, USA; UCLA, Los Angeles, USA.





PAOLO ICARO

LINEA TESA, 2018

Brass and rope

277x53x10 cm - 109x21x4 inches

70.000 € (excluding taxes, if applicable)



LONDON METZ

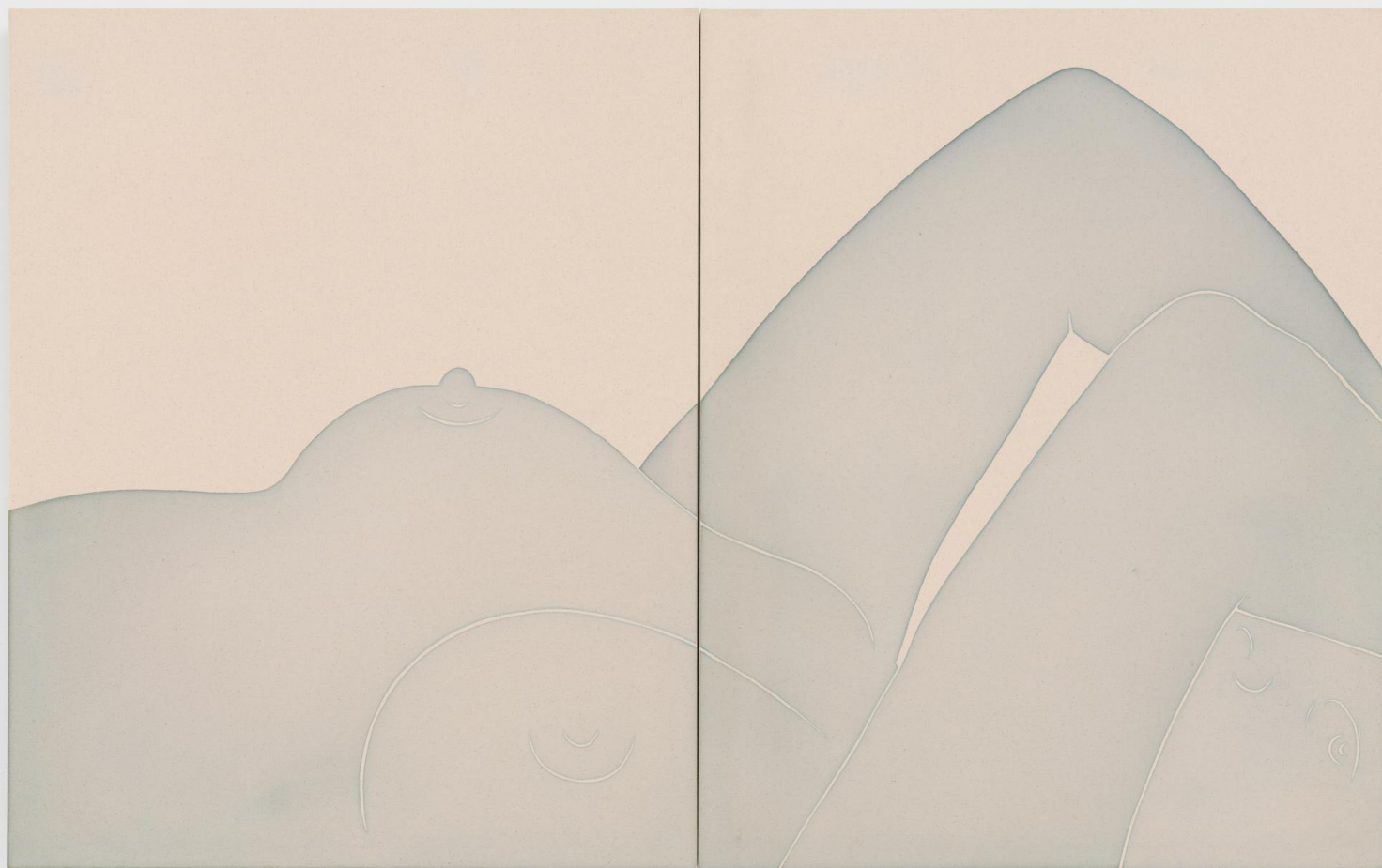
b. 1985, Phoenix, Arizona
Lives and works in New York

New York-based artist Landon Metz has garnered critical attention for his ability to imbue a spare language of abstraction with visual dynamism and sense of movement. His paintings have the capacity to expand and deal with space serially, while being site-responsive rather than site-specific. Metz's painting practice is marked by a great sensitivity to site and scale and increasingly incorporates performance and sculptural approaches to activate the space.

Strategies of display are central to Metz's visual language and his installations often incorporate elements of rhythm and repetition. Multi-panel paintings are frequently presented in his work as diptychs and triptychs, which he sometimes installs abutting one another, reaching into or wrapping around corners. He also produces shaped canvases that mimic the abstract shapes that appear in his other paintings. As Metz has observed, "My work is largely about breaking down polarities, and I think that's apparent in the way I present space. It's about negotiating between setting and subject, public and private."

Metz's work has appeared in solo exhibitions in Norway, Italy, Denmark and Canada. In 2014, he was the artist in residence at the ADN Collection in Bolzano, Italy. In 2018, Metz was the subject of a solo exhibition at Museo Pietro Canonica in Rome. Metz was recently featured in the group exhibition Blue, at The Nassau County Museum of Art in New York, and Greffes, curated by Pier Paolo Pancotto at Villa Medici in Rome. Metz was born in Phoenix, Arizona and currently lives and works in New York.





LANDON METZ

UNTITLED, 2025

dye on canvas, diptych

100x160 cm - 40x60 inches overall dimensions

46.000 USD (excluding taxes, if applicable)



PAUL P.

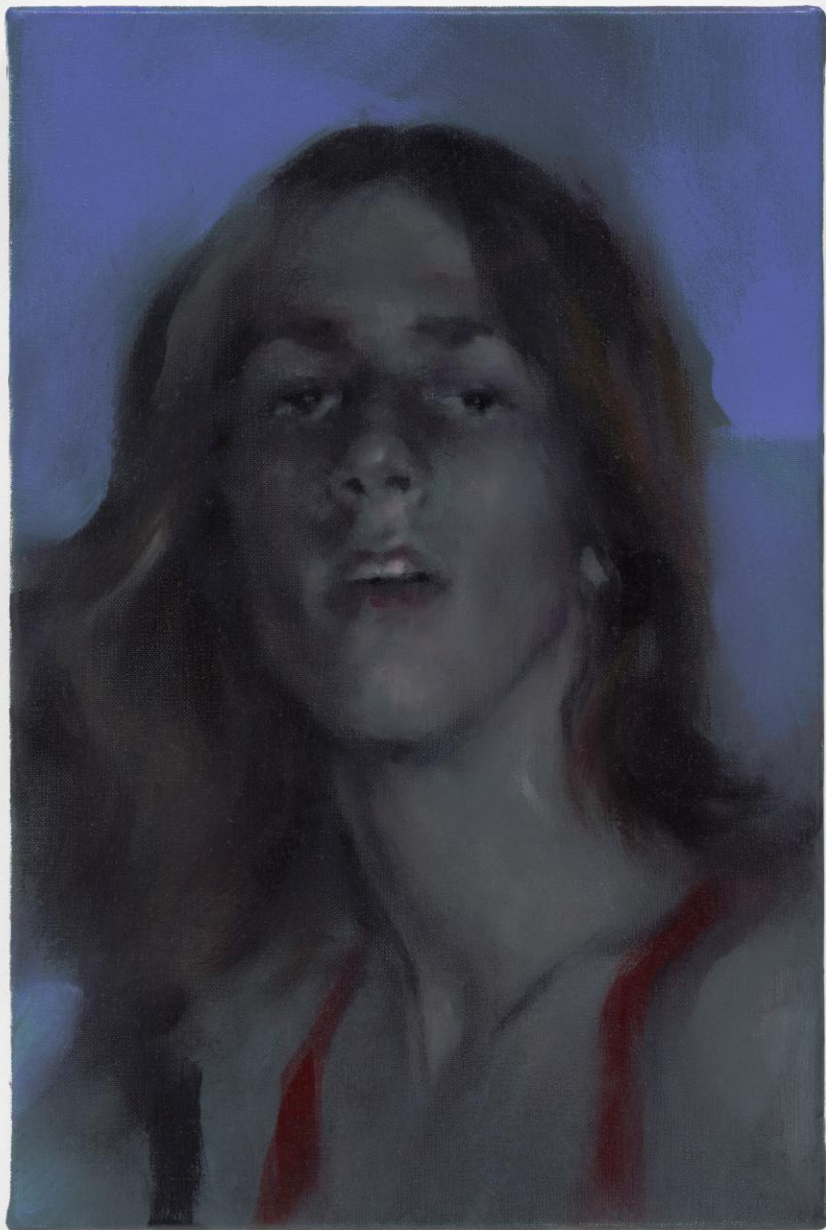
b. 1977, Canada, CA

Lives and works between Paris, FR and Toronto, CA

Paul P. is contemporary Canadian artist known for his drawings and paintings of young men. Influenced by the works of John Singer Sargent and James Abbott McNeill Whistler, Paul P. creates gothic imagery of bohemian youths and their milieu; in dreamy contexts, they surf, explore archaic landscapes, and sleep with—or simply observe—one another. Paul P.'s work in oil paint and watercolor, as well as his print editions, consistently capture moody, sensual, and tranquil moments. Running the gamut from intimate portraiture to seascapes, motionless buildings, and natural landscapes, the artist's imagery retains a studied quietness and often draws analogies between the human body and its surroundings. Understated color combinations, rich atmospheric compositions, permeating sexual desire, and an undeniably timelessness all mark Paul P.'s work. The artist depicts his subjects—whose images are culled from 1970s gay pornography as well as his own snapshots—with a delicate reverence. "The figures in my work—anonymous and interchangeable—are caught in the moment of change, when they are successfully removed from their context, freed from degradation," he said of his work. "I am searching for analogies and the touching of hands between the past and the present." Born in 1977 in Canada, P. earned his BFA from York University, and later worked as a studio assistant for the renowned artist Stephen Andrews. In 2001, he exhibited his first portraits of young men, many of which were inspired by source material from the Canadian Lesbian and Gay Archive. In recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes and their abstraction, and to sculptural works in the form of furniture.

Today, his works are held in the collections of The Museum of Modern Art in New York, the Art Gallery of Ontario in Toronto, and the Brooklyn Museum, among others.





PAUL P.
UNTITLED, 2024
Oil on linen
33x22 cm - 13x9 inches
22.000 USD (excluding taxes, if applicable)



PAUL P.
UNTITLED, 2023
Oil on linen
33x22 cm - 13x9 inches
22.000 USD (excluding taxes, if applicable)



PAUL P.

UNTITLED, 2024

Watercolor on paper

21,5x14,5 cm - 34x27 cm framed

6.800 USD (excluding taxes, if applicable)

JACOPO BENASSI

b. La Spezia, Italy 1970

Lives and works in La Spezia, Italy

Jacopo Benassi begins to move in the world of photography in the 1980s, in particular through environments linked to underground music. Over the years his research became wider and began to include portraits and self-portraits, performances, painting, nature, while maintaining, however, as a sort of constant, a very intimate and introspective way of taking pictures. Jacopo has participated in various exhibitions and many events in institutions such as the Centro Pecci in Prato, Tate in London and the Palais De Tokyo in Paris. He has produced numerous publications including books and fanzines, among the others FAGS edited by nero, The Belt by Skira, Bologna Portraits by Damiani, The Eyes Can See What The Mouth Can Not Say by Peperoni books, Gli aspetti irrilevanti by Mondadori.

Despite the innumerable experiences he managed to be in contact with, Jacopo has managed to transversally crossing different fields and moving between heterogeneous disciplines, the way in which he shoots remains very faithful to the approach with which he began: the depth of field is canceled by the light of the flash. Benassi has made this characteristic of rapid and instinctive photography of underground cultures which often requires flash and short exposure times to portray clandestine and lightless situations his signature style, thus giving his research a raw character and powerful.

With Jacopo Benassi, photography becomes sculpture, not only because the flash cuts out the silhouettes of his subjects with precision, but because the shot itself enters into dialogue with the artist's frames, assembled by the artist himself, which thus make each work unique and unrepeatable. Jacopo never ceases to suggest that the will to create would not exist without the will to destroy: frames burned or made with accepted wood and cut glass, a tribute to imperfection that allows us to measure the complexity and roughness of things. Assemblies of photographic, material and pictorial elements find their stability thanks to the grip of an industrial anchor belt. With them Jacopo speaks to us with a disarming courage of fragility and the constant search for balance.

Recent solo shows include: AUTORITRATTO CRIMINALE, GAM Turin (2024), Vuoto, Franciscaines Museum, Festival of Photography, Deauville (2023), Serenata Agitata, Una Boccata d'Arte, Gardone Riviera (2023), MATRICE, Fondazione Carispezia, La Spezia (2022), PAST, Francesca Minini, Milan (2021), VUOTO, Centro Pecci, Prato (2020), CRACK, CAMERA Turin (2019), Bologna Portraits, Palazzo Bentivoglio, Bologna (2019).





JACOPO BENASSI

È tornato NERONE!, 2026

Fine art photo prints, acrylic on canvas, plaster, artist frames,
wooden clips, glass, strap

166x126x15 cm - 65x50x6 inches

22.000 € (excluding taxes, if applicable)



JACOPO BENASSI

BORGOGNA, 2026

Fine art photo prints, artist frames, wooden clips, glass, strap

131x106x10 cm - 51x42x4 inches

20.000 € (excluding taxes, if applicable)

SOL CALERO

b. 1982, Caracas, Venezuela
lives and works in Berlin, Germany

Sol Calero's colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Selected solo exhibitions include: CA2M Centro de Arte Dos de Mayo, Madrid (2024); Copenhagen Contemporary, Copenhagen (2020); Villa Arson, Nice (2020); Tate, Liverpool (2019) and Museum Boijmans Van Beuningen, Rotterdam (2019).

Selected collections include: Solomon R. Guggenheim Museum, New York; CA2M Centro de Arte Dos de Mayo, Madrid; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Museo Madre, Naples.

For the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa in 2024, Sol Calero has presented *Pabellón criollo* (Creole Pavilion) in the Giardini: a large site-specific installation serving as an autonomous gathering place which draws from Calero's previous work rooted in Latin American art, social spaces and Caribbean architecture.





SOL CALERO

VENTANA DEL PABELLÓN CRIOLLO, 2024

Acrylic on canvas

150x120x4,5 cm - 60x47x2 inches

30.000 € (excluding taxes, if applicable)



ROBERTO DE PINTO

b. 1996, Terlizzi, Italy
Lives and works in Milan, Italy

Born in Terlizzi (BA) in 1996 and raised in Molfetta, Roberto de Pinto currently lives and works in Milan. After earning his degree in painting from the Brera Academy of Fine Arts in 2021, de Pinto continued to explore his artistic language through a practice that blends tradition and innovation.

Roberto de Pinto creates works with figures evocative of the Mediterranean, which serve as alter egos of the painter. These characters, often immersed in aquatic or shaded environments, are depicted with palpable sensuality and a physical presence that recalls ancient studies and the painting of Greek vases. His figures, sometimes partial or in small groups, reflect a certain vulnerability and intimacy, immersed in a frame of Mediterranean warmth and tranquility. In *La pennica pomeridiana* (2022), the bodies spread across the space of the painting leave the central focus open, inviting the observer to settle into the sensual, calm, and relaxed atmosphere of the scene. De Pinto uses the encaustic technique, an ancient practice that combines wax and pigment, creating an effect of depth and material that recalls the paintings of Fayum, a significant source of inspiration for the artist.

His work stands out for its focus on materiality and the visual rendering of tactile and olfactory sensations. His compositions not only reveal a strong connection with his native environment in southern Italy but also explore the erotic and sensual aspects of the human body through details such as hair and textures. De Pinto describes skin as a tool for exploring painting's vibrations, a central element in his practice.





ROBERTO DE PINTO

IL GIARDINO DELLE DELIZIE II, 2026

Encaustic, pastels, charcoal and oil on canvas

100×135 cm - 39×53 inches

13.000 € (excluding taxes, if applicable)

MATTHIAS BITZER

b. Stuttgart, Germany 1975
Lives and works in Berlin, Germany

He graduated from Staatliche Akademie der Bildenden Künste Karlsruhe, Germany in 2004.

His artistic practice combines drawing, sculpture and painting creating experience spaces with strong references to history and intellectuals and a deep reflection on their identity, in which the viewer can immerse himself. The development of his work shows itself in the increasing complexity of the installations, maintaining their focus on the construction of memory and the reconstruction of reality. His research involves literary personalities, writers and their characters who have frequently slipped into outsider positions. Fascinated by the relation between the invisible and the real, Bitzer layers symbolic fragments and fractured forms on top of one another as citations. In a new inspection of classical modern art from today's perspective, the artist combines portraits and geometric constructions in his drawings, paintings and sculptures. Through the analysis of this multiplicity of figures, Matthias Bitzer's work investigates different looks on reality and through his more and more complex abstract patterns he gives the viewer a visual translation to this fragmentary dimension, to these different points of view, to possible gazes. Through paintings, sculptures and mural drawings, all strictly connected to each other, he thinks the exhibition space as an autonomous body, where you can "consider the works as a kind of symbolist translation or a decoding of reality that tries to make visible something that was invisible before" as the artist says.

His works are part of important public collections such as LACMA, Los Angeles, USA, MARTa Herford, Herford, Germany, Städtische Galerie Karlsruhe, Karlsruhe, Germany, Geraer Sammlung, Gera, Germany, CCA Andratx, Mallorca, Spain, and Rosenblum Collection & Friends, Paris, France.





MATTHIAS BITZER

MEDITATION ON THE DARK QUARK, 2026

Ink and acrylic on canvas

115x85 cm - 45x33 inches

22.000 € (excluding taxes, if applicable)





MATTHIAS BITZER

THE IMPOSSIBLE LENS, 2025

Acrylic on canvas, artist frame

105x85 cm - 40x33 inches

22.000 € (excluding taxes, if applicable)

ARMIN BOEHM

b. Aachen, Germany, 1972
Lives and works in Berlin, Germany

Armin Boehm paints fictitious and spatially impossible scenes, based on urban layouts and architectural constructions, that are meant to evoke the inner human condition.

In an interview by Gaston La-Gaffe on FAD Magazine, the artist said "The painted surface is as vulnerable as our skin and looking at it is reaching our emotional system very directly". Due to his tough personal path he is attracted by the painted surface, which is able to deal with the unconsciousness and emotions of the human being.

The images, which sometimes appear to be aerial views or perpetually receding landscapes, explore the idea of natural and manmade borders in geographic surfaces.

His most famous works are large-scale paintings, constructed using complex combinations of materials including fabric, oil paint, pure pigment, metal, and sand.

A majority of Boehm's paintings have dark palettes and depict nocturnal views with small sources of light; in preparation for exhibiting his paintings, Boehm has been known to paint the walls gray and dim the lights to deepen the experience of darkness. Other subjects have included interiors, smashed trees, bucolic scenes, and car wrecks.

He received a series of Awards: Folkwang Essen, Tiemann prize (D) in 2023; Studienstiftung des deutschen Volkes (D) in 1998 and Cité des Arts, Paris (F) in 2001.

Private and Public collections include: Hort Family Collection, New York; Athena Collection, Dusseldorf; Stadel Museum, Frankfurt; Folkwang Museum, Essen; Lee Family Collection, South Korea.





ARMIN BOEHM

SMILE, 2026

oil and fabric on canvas

130×80 cm – 51×31,5 inches

19.000 € (excluding taxes, if applicable)



ARMIN BOEHM

SORRY, 2026

oil and fabric on canvas

80×70 cm – 31,5×27,5 inches

13.000 € (excluding taxes, if applicable)

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