

TAKE NINAGAWA

Frieze Seoul 2026

September 2–5, 2026

Booth A33

Take Ninagawa is pleased to announce its participation in this year's edition of Frieze Seoul with a group exhibition of artists **Ryoko Aoki, On Kawara, Shinro Ohtake, Man Ray, Aki Sasamoto, Danh Vo, Andro Wekua, and Tsuruko Yamazaki.**

The presentation unfolds through a pair of intergenerational dialogues, one between two artists whose practices reimagine the exhibition space through immersive environments, Tsuruko Yamazaki and Aki Sasamoto, and the other between Man Ray and On Kawara, both of whom are currently being shown at the gallery. Yamazaki's pioneering environmental work is currently on view in "Inside Other Spaces: Environments by Women Artists 1956–1976" at Leeum Museum of Art, Seoul. Sasamoto is represented by new mixed-media sculptures from *Sounding Lines* (2024–), which are concurrently on view in her midcareer survey at the National Museum of Art, Osaka.

These pairings are complemented by selected works from the 2010s by Ryoko Aoki, who participated in the 15th Shanghai Biennale in 2025–26; *Scrapbooks* (1977–) by Shinro Ohtake, who is also featured in the group exhibition "Guggenheim Pop: 1960 to Now" at the Solomon R. Guggenheim Museum, New York; Danh Vo, the subject of a solo exhibition at the Vilcek Foundation in New York; and Andro Wekua, whose work is on view in the group exhibition "New Humans: Memories of the Future" at the New Museum, New York.

Shinro Ohtake

Born 1955 in Tokyo.

Lives and works in Tokyo.

Born in 1955 in Tokyo, Shinro Ohtake is among the leading artists of his generation in Japan. His vision of “working with what’s already there” finds form in collages, paintings, photography, kinetic sculptures, and multimedia environments assembled from both found objects and notionally immaterial elements like light and sound.

Begun in 1977, the *Scrapbooks* are the creative engine of Ohtake’s practice. Each book is filled with hundreds of pages of unique collages of magazine clippings, found photographs, product packaging, and other ephemera embellished with hand-drawn and painted details. Ohtake worked on *Scrapbook #53* (1994–95) around the same time that he founded the noise band Puzzle Punks and began experimenting with neon colors and comic-style illustrations inspired by popular media. This exploration of color and figure is prevalent across the bright color washes and magazine clippings in the works’ compositions.

In addition to his major retrospective at the National Museum of Modern Art, Tokyo (2022, toured to the Museum of Art, Ehime; Toyama Prefectural Museum of Art and Design), Ohtake has held midcareer surveys at Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa (2025); the Contemporary Art Museum, Kumamoto (2019, toured to Contemporary Art Center, Art Tower Mito); Takamatsu City Museum of Art, Kagawa (2013); Fukuoka Art Museum (2007, Hiroshima City Museum of Contemporary Art; and Museum of Contemporary Art Tokyo (2006). International solo exhibitions include Parasol Unit Foundation for Contemporary Art, London (2014); Art Sonje Center, Seoul (2012); and the Institute of Contemporary Art, London (1985). In addition to the 55th Venice Biennale, directed by Massimiliano Gioni (2013), and documenta (13), directed by Carolyn Christov-Bakargiev (2012), Ohtake has participated in major international exhibitions including the Hawai’i Triennale 2022; Yokohama Triennale 2014; Setouchi Triennale 2013, 2016, 2019, and 2025; Gwangju Biennale 2010; and the Asia Pacific Triennale of Contemporary Art in 1993 and 2018.



Scrapbook #53

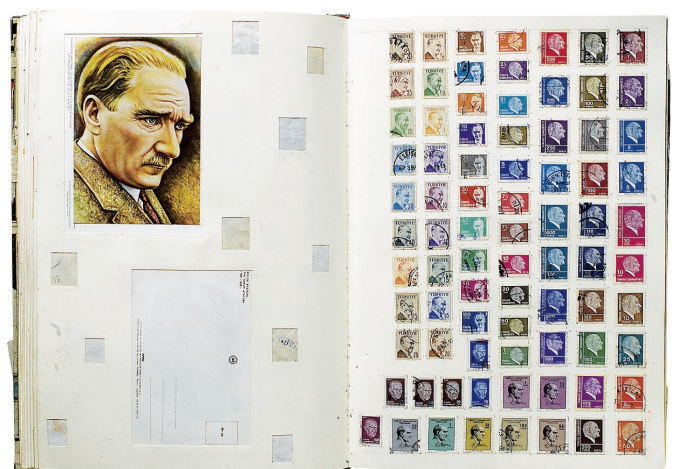
1994–95, Istanbul

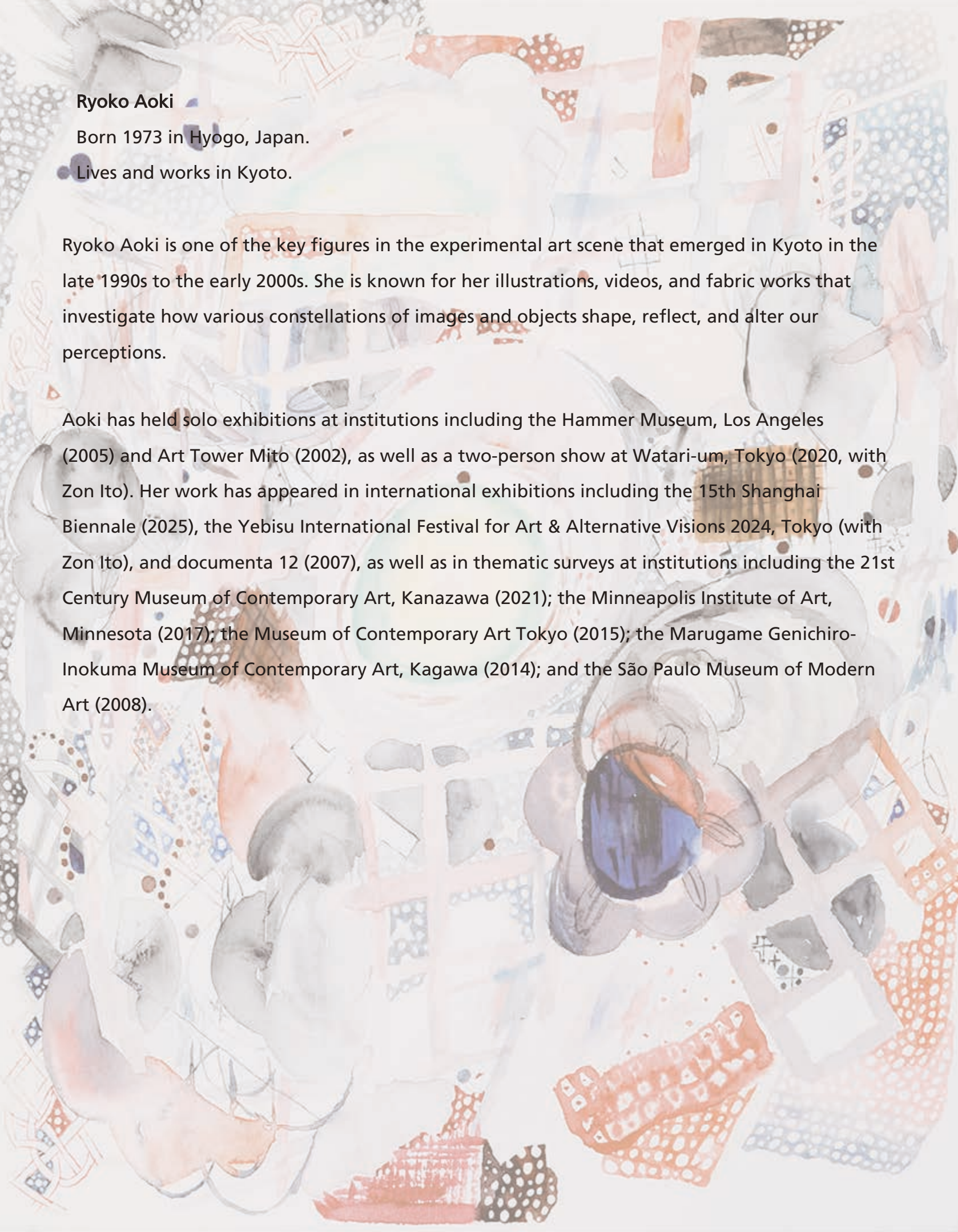
Mixed media artist book

3.3 kg, 188 pages

44.2 x 26.4 x 17.3 cm

Price on Request





Ryoko Aoki

Born 1973 in Hyogo, Japan.

Lives and works in Kyoto.

Ryoko Aoki is one of the key figures in the experimental art scene that emerged in Kyoto in the late 1990s to the early 2000s. She is known for her illustrations, videos, and fabric works that investigate how various constellations of images and objects shape, reflect, and alter our perceptions.

Aoki has held solo exhibitions at institutions including the Hammer Museum, Los Angeles (2005) and Art Tower Mito (2002), as well as a two-person show at Watari-um, Tokyo (2020, with Zon Ito). Her work has appeared in international exhibitions including the 15th Shanghai Biennale (2025), the Yebisu International Festival for Art & Alternative Visions 2024, Tokyo (with Zon Ito), and documenta 12 (2007), as well as in thematic surveys at institutions including the 21st Century Museum of Contemporary Art, Kanazawa (2021); the Minneapolis Institute of Art, Minnesota (2017); the Museum of Contemporary Art Tokyo (2015); the Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa (2014); and the São Paulo Museum of Modern Art (2008).



Lung Window

2014

Suite of 2 elements watercolor on paper and cloth

Cloth: 49 x 29 x 2 cm

Paper: 40.6 x 31.2 cm

USD14,000



Bag The Quiet Points of a Still World / Sunlight, Water

2015

Suite of 4 elements in acrylic on cloth, ink on paper, watercolor, mixed-media on paper and stone

47 x 24 x 2 cm, 15 x 10 cm, 15 x 3.5 cm, 4 x 3 x 2 cm

USD12,000



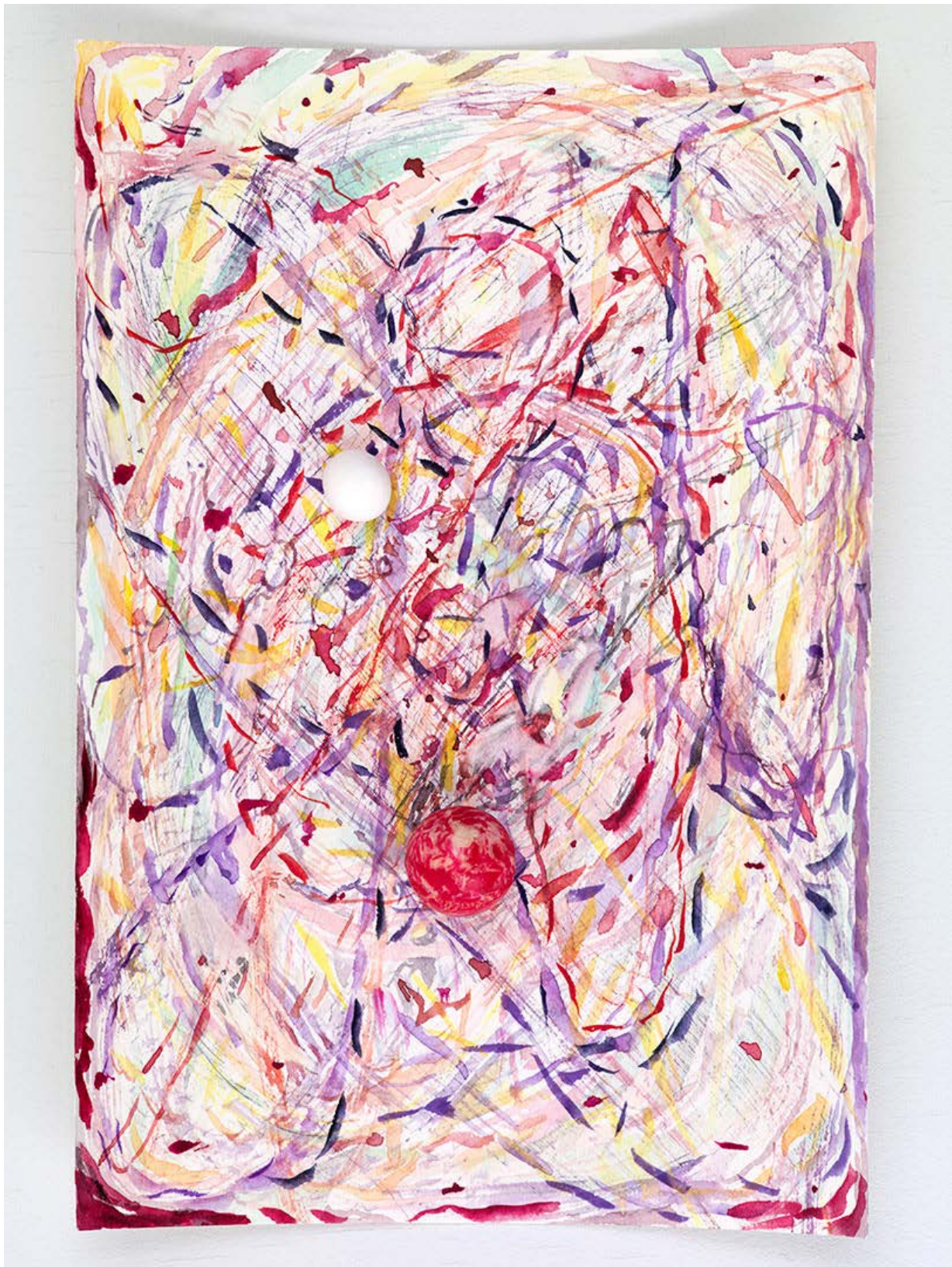
Lungs

2018

Watercolor on paper, crochet in custom frame

54 x 39.5 x 2 cm, framed

USD7,000



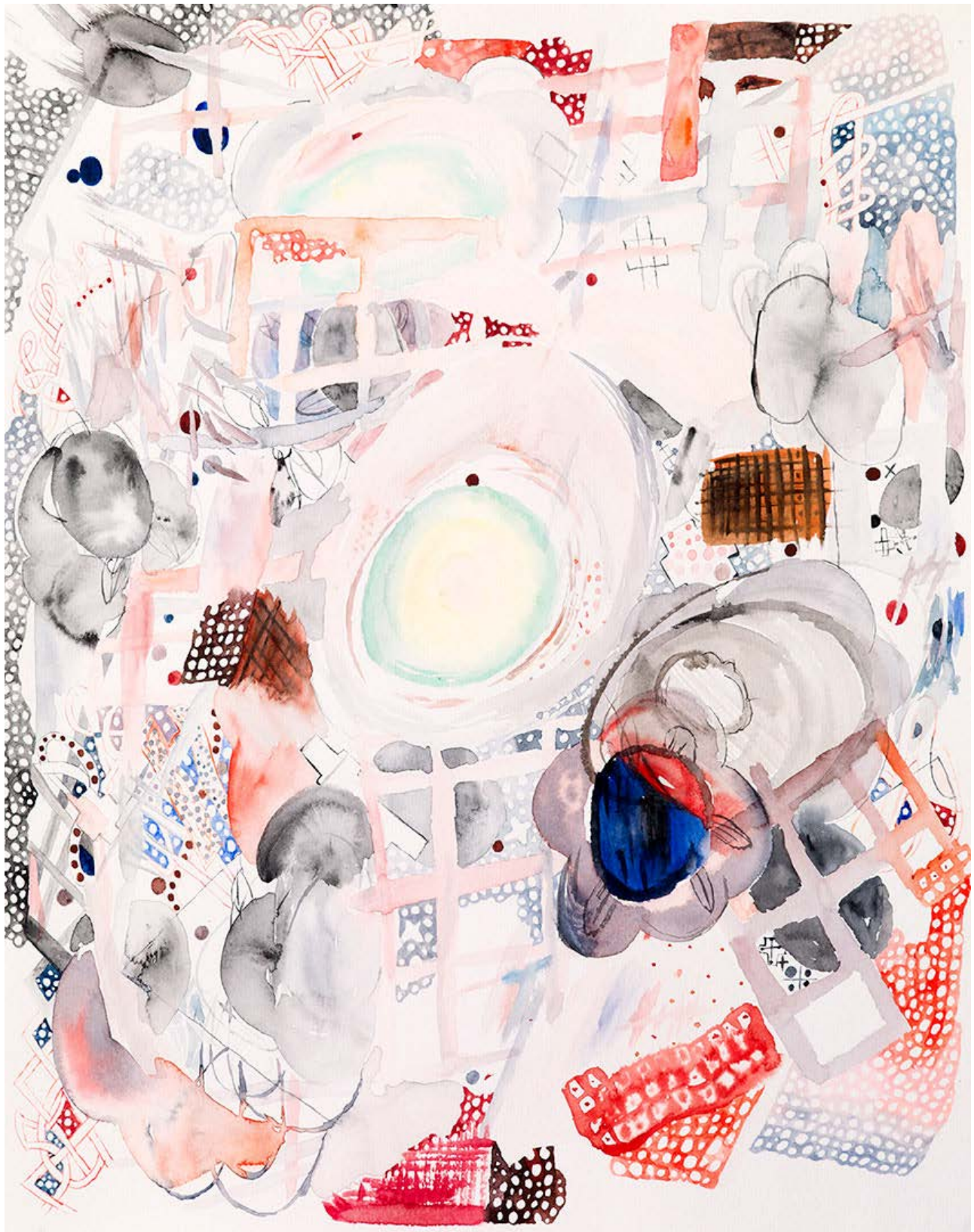
Theia and the Earth

2018

Watercolor on paper, found objects, paper clay

22.5 x 15.7 cm

USD5,000



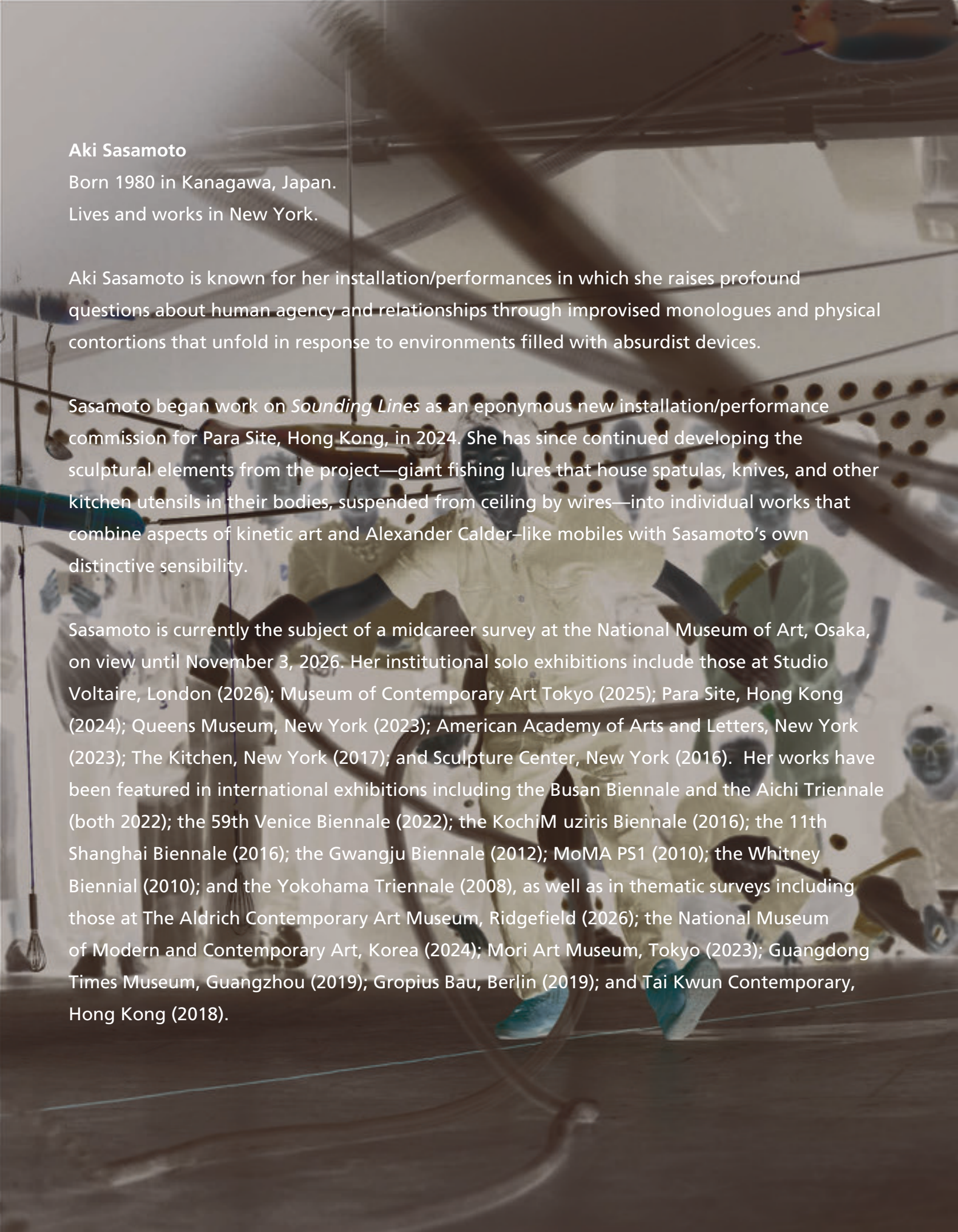
Am I the nucleus or the epidermis?

2018

Watercolor on paper

40.5 x 32 cm

USD6,000



Aki Sasamoto

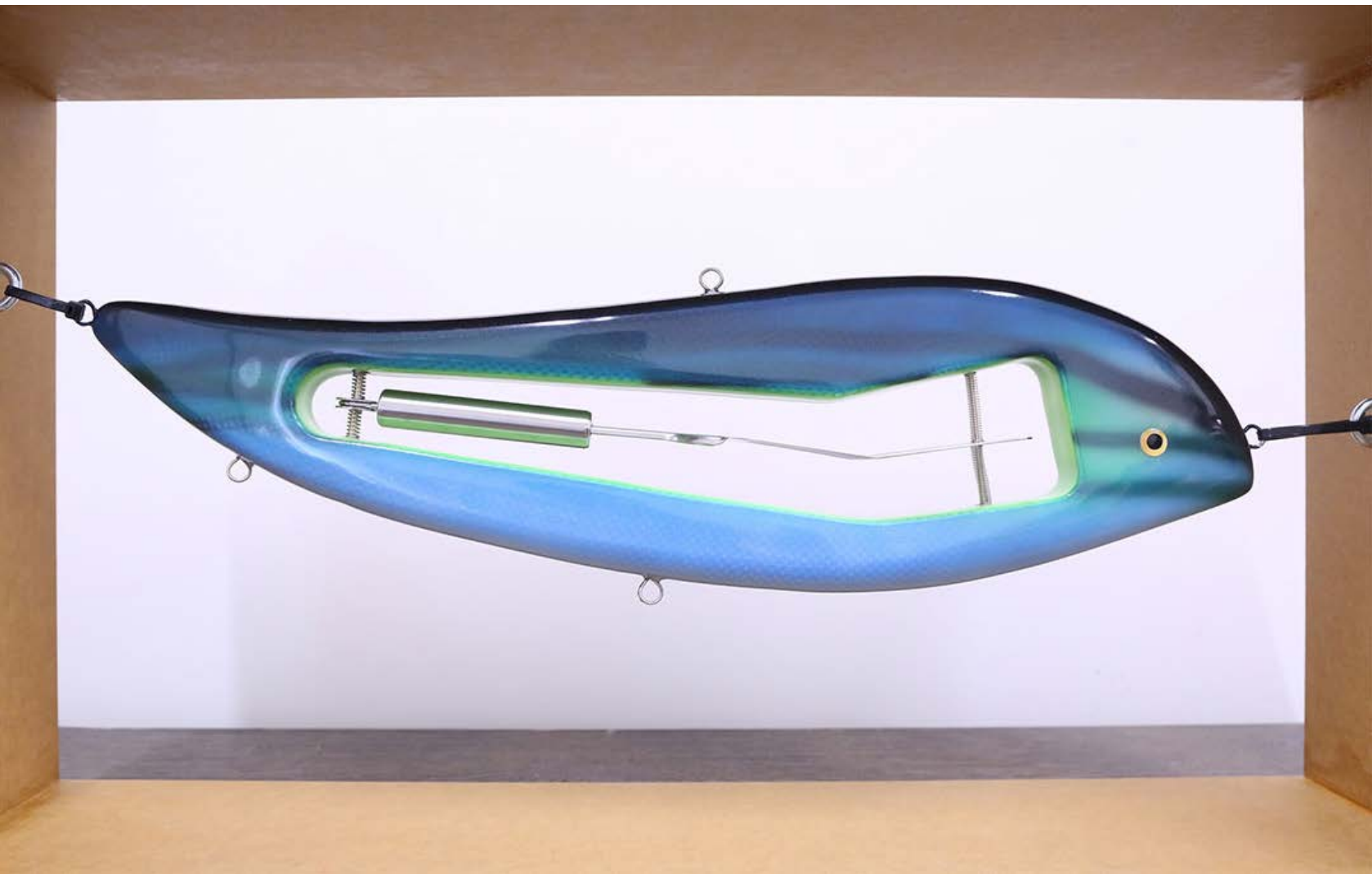
Born 1980 in Kanagawa, Japan.

Lives and works in New York.

Aki Sasamoto is known for her installation/performance in which she raises profound questions about human agency and relationships through improvised monologues and physical contortions that unfold in response to environments filled with absurdist devices.

Sasamoto began work on *Sounding Lines* as an eponymous new installation/performance commission for Para Site, Hong Kong, in 2024. She has since continued developing the sculptural elements from the project—giant fishing lures that house spatulas, knives, and other kitchen utensils in their bodies, suspended from ceiling by wires—into individual works that combine aspects of kinetic art and Alexander Calder-like mobiles with Sasamoto's own distinctive sensibility.

Sasamoto is currently the subject of a midcareer survey at the National Museum of Art, Osaka, on view until November 3, 2026. Her institutional solo exhibitions include those at Studio Voltaire, London (2026); Museum of Contemporary Art Tokyo (2025); Para Site, Hong Kong (2024); Queens Museum, New York (2023); American Academy of Arts and Letters, New York (2023); The Kitchen, New York (2017); and Sculpture Center, New York (2016). Her works have been featured in international exhibitions including the Busan Biennale and the Aichi Triennale (both 2022); the 59th Venice Biennale (2022); the KochiM uziris Biennale (2016); the 11th Shanghai Biennale (2016); the Gwangju Biennale (2012); MoMA PS1 (2010); the Whitney Biennial (2010); and the Yokohama Triennale (2008), as well as in thematic surveys including those at The Aldrich Contemporary Art Museum, Ridgefield (2026); the National Museum of Modern and Contemporary Art, Korea (2024); Mori Art Museum, Tokyo (2023); Guangdong Times Museum, Guangzhou (2019); Gropius Bau, Berlin (2019); and Tai Kwun Contemporary, Hong Kong (2018).



Sounding Line (blue, black stripe – fish spatula)

2026

Wood (poplar), fish spatula, acrylic paint, epoxy, Mylar, stainless-steel
and copper hardware, stainless-steel wire and springs, fishhooks

Dimensions variable

USD15,000



Sounding Line (red, pink – grater)

2026

Wood (poplar), grater, acrylic paint, epoxy, Mylar, stainless-steel hardware, stainless-steel wire and springs, fishhooks

Dimensions variable

USD15,000



Sounding Line (blue, pink, yellow – grater)

2026

2026 Wood (poplar), grater, acrylic paint, epoxy, Mylar, stainless-steel and copper hardware, stainless-steel wire and springs, fishhooks

Dimensions variable

USD16,000

Danh Vo

Born 1975 in Vietnam.

Lives and works in Berlin.

Danh Vo studied at KADK The Royal Danish Academy of Fine Arts in Copenhagen and at the Städelschule in Frankfurt. He was awarded the Hugo Boss Prize in 2012 and the Blauorange Kunstpreis of the Deutsche Volksbanken und Raiffeisenbanken in 2007. Major exhibitions include Vilcek Foundation, New York (2026); Stedelijk Museum Amsterdam (2026); YDP, London (2025); M+, Hong Kong (2024); the Bourse de Commerce Pinault Collection, Paris (2023); Mudam Luxembourg (2021); Secession, Vienna (2021); the National Museum of Art, Osaka (2020); South London Gallery, London (2019); M+, Hong Kong (2018); Casa Luis Barragán, Mexico City (2018); Take My Breath Away, Guggenheim Museum, New York, and SMK, Copenhagen, (2018); Ng Teng Fong Roof Garden Commission series, National Gallery Singapore (2017); Palacio de Cristal del Retiro, Madrid (2015); and I M U U R 2 (Hugo Boss Prize), Guggenheim Museum, New York (2013). Vo participated in the international art exhibition at the 55th (2013) and 58th (2019) editions of the Venice Biennale, and represented Denmark at the 56th Venice Biennale (2015) with the exhibition *Mother Tongue*.



安全、安心の水

2018

Gold and cardboard

374 Grams

28 x 22 x 42 cm

EUR95,000



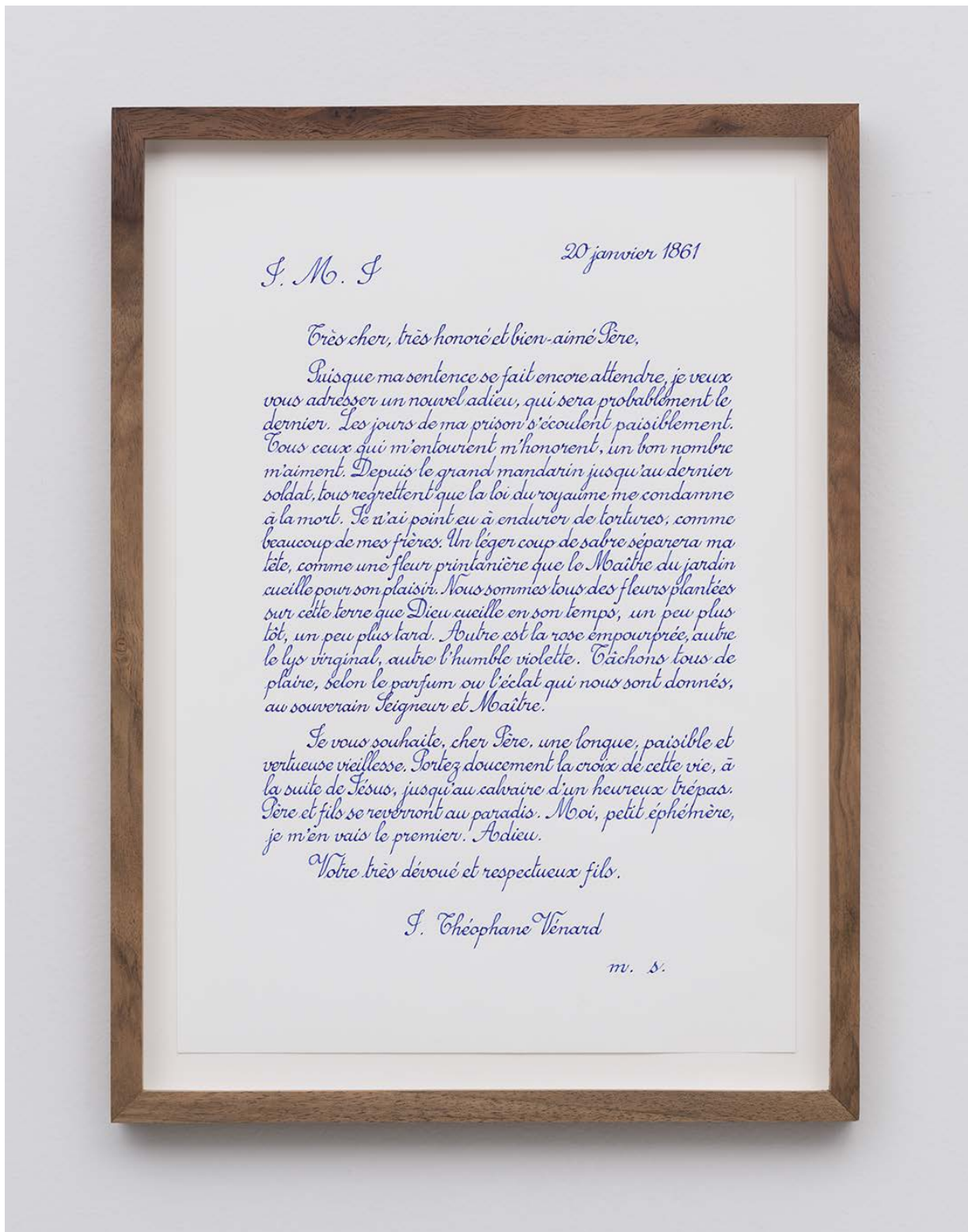
太陽を、おいしさに。

2018

Gold and cardboard

365 Grams

EUR95,000



2.2.1861

2009–

Last letter of Saint Theophane Venard to his father before he was decapitated

copied by Phung Vo

Ink on paper

30 x 21 cm

EUR300

Untitled

2019

McNamara walnut wood, glass and cardboard

34.2 x 25.1 x 2.2 cm

EUR7,500

Andro Wekua

Born in 1977 in Sokhumi, Georgia.

Lives and works in Berlin.

Forced to flee his home in Georgia at the outbreak of war and subsequent ethnic cleansing during the early 1990s, young Wekua moved to Switzerland and later to Berlin. Drawing from childhood memories of his lost homeland, Wekua assembles paintings, sculptures, and films through eerie figures and animal forms, creating enigmatic images that drift across time and place.

Wekua has had solo exhibitions at Art & History Museum, Brussels (2023); TANK Shanghai (2022); Kunsthalle Zürich (2018); Klnischer Kunstverein, Cologne (2016); Benaki Museum, Athens (2014); Centre of Contemporary Art, Ujazdowski Zamek, Warsaw (2014); Kunsthalle Wien, Vienna (2011); Kunsthalle Fridericianum, Kassel (2011); Castello di Rivoli, Turin (2011); Swiss Institute, New York (2010); and Magasin, Centre National d'Art Contemporain de Grenoble (2008).

He has participated in group presentations at New Museum, New York (2023); The Warehouse, Dallas (2026); Center for Contemporary Arts, Berlin (2024); Haus der Kulturen der Welt, Berlin (2023); Fondation Beyeler, Basel (2023); The Warehouse, Dallas (2023); and the National Museum of Art, Osaka (2023, travelled to Marugame Genichiro Inokuma Museum of Contemporary Art, Kagawa). He had presented his works at major international shows including the 54th Venice Biennale (2011); the 8th Gwangju Biennale (2010); and Busan Biennale 2008.



Water Lily

2019–2020

Aluminum and acrylic paints

17.5 x 95 x 44 cm

EUR45,000

Tsuruko Yamazaki

Born 1925 in Ashiya, Japan.

Died 2019 in Ashiya.

Tsuruko Yamazaki is a founding member of the pivotal postwar avant-garde group the Gutai Art Association, formed in 1954. From the start Yamazaki pushed Gutai's focus on the concrete and the material into radical directions. She frequently experimented with reflective surfaces and projected light, both dematerializing the work and inviting viewers to become part of the material. Yamazaki said her interest in light was inspired by the urban environment of the postwar period in Japan, where, with few ambient light sources, the headlights of passing cars catching upon scrap metal, bits of glass, and other street detritus would scatter the darkness with sudden bursts of illumination. Similarly, one of Yamazaki's most recognizable works, *Tin Cans* (1955), appropriates the cylindrical tin cans that were used for transporting and storing foodstuffs by the Allied occupation forces. For this work, which debuted at the 1st Gutai Art Exhibition at Ohara Kaikan Hall in Tokyo in 1955 and reappeared in subsequent Gutai exhibitions, Yamazaki coated the tin cans in red dye and dispersed them in small stacks and groups across the floor of the exhibition space.

Yamazaki also made paintings on canvas that combined rigid geometrical patterning, such as diagonal bands or rectilinear borders, with gestural overlays and collage-like effects, and went on to explore Pop imagery. Such works reflect her vivid color sense, witty humor, and unapologetic style. She actively continued her practice into later life. Her main focus of recent years was the works she made by pouring different colored dyes onto the surfaces of tin panels, upon which the colors would blend and interact in unpredictable ways. She also revisited *Tin Cans*, making a blue version in 2009, and another red version for her 2013 solo exhibition at Take Ninagawa. The latter was the last work that Yamazaki made in her lifetime.



Tin Cans

2004

Dye, lacquer, thinner on tin cans

17 x 17 x 22 cm, each

USD6,000 each



Work

1982

Acrylic on canvas mounted on panel in custom frame

26.5 x 32 x 1.5 cm

USD35,000



Work

1990

Acrylic on canvas

45.5 x 38 cm

USDD35,000



TITLE

1986

Acrylic on canvas

162 x 109 x 3 cm

USD60,000



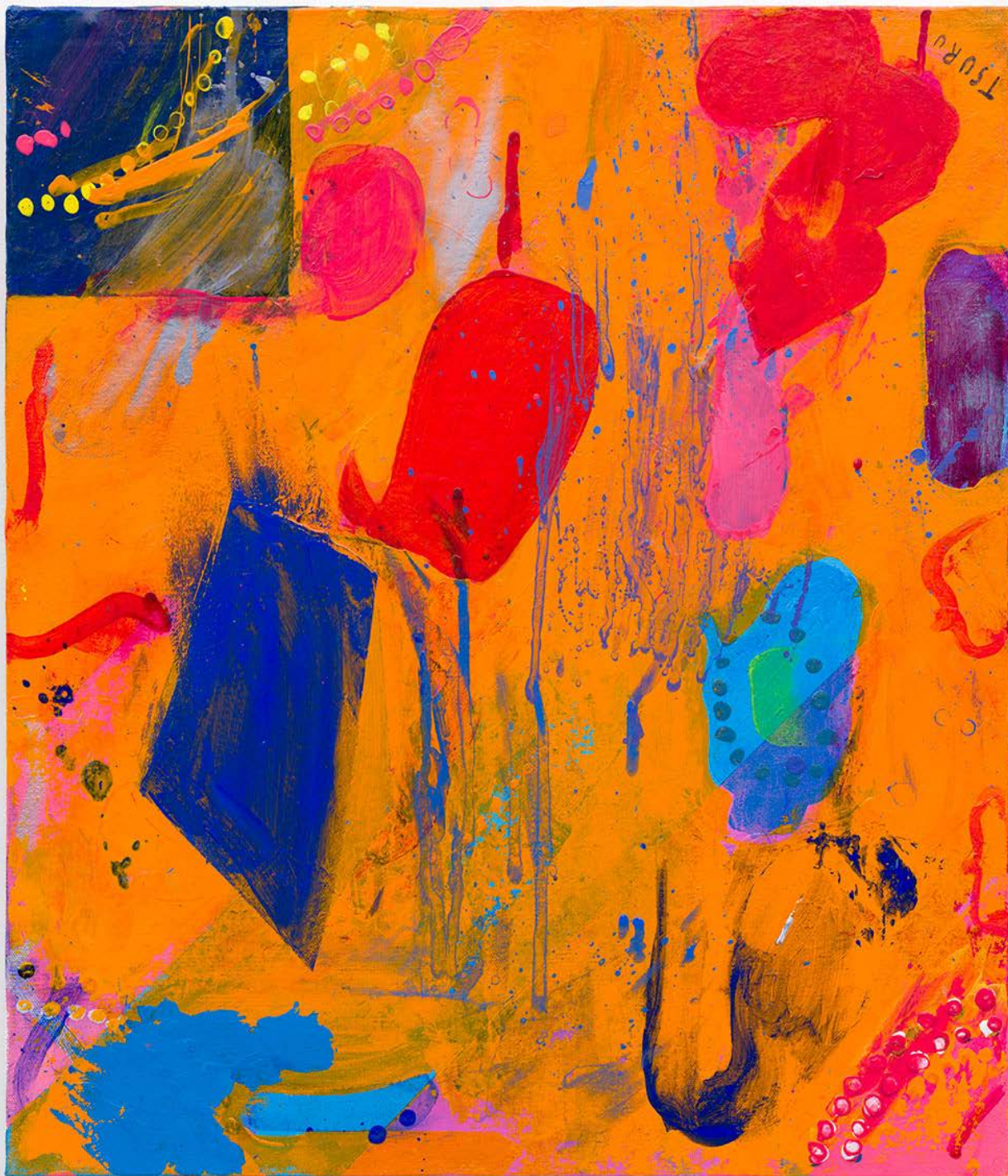
Work

1981

Acrylic on canvas mounted on panel

18 x 14 cm

USD20,000



Work

2006

Acrylic on canvas mounted on board

53 x 45.5 x 2 cm

USD20,000

On Kawara

Born 1932 in Kariya, Aichi, Japan.

Died 2014 in New York.

Produced over the course of 12 years, *I Got Up* comprises postcards that On Kawara sent every day to friends, family members, collectors, and colleagues, each stamped with the time at which he got out of bed. Through the mass-produced format of the postcard, the repeated gesture of stamping, and the standardized system of the mail, Kawara injected the most intimate facts of daily life into broader systems governing contemporary society while also giving materiality to the passage of time itself.



I Got Up at 7.19 A.M., Jun 6 1977

1977

Ink on postcard

9 x 13.7 cm

20.5 x 25.5 cm, framed

USD15,000



I Got Up at 8.08 A.M., Jun 13 1977

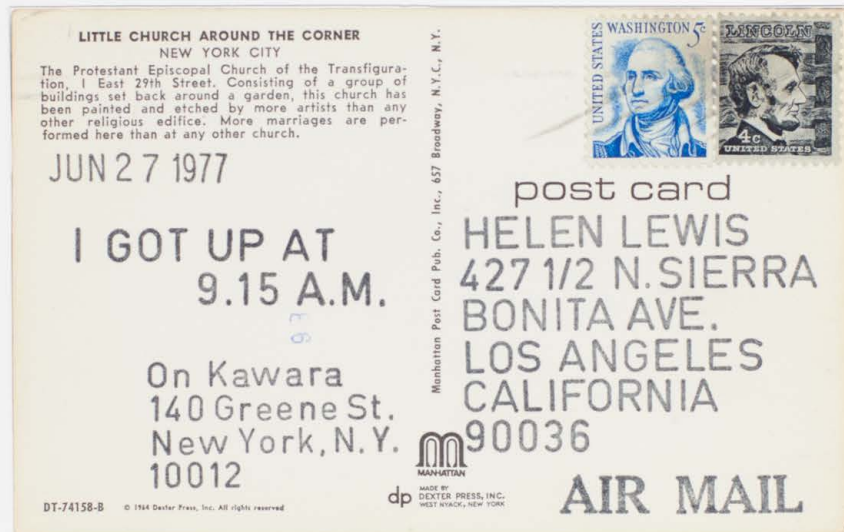
1977

Ink on postcard

10.67 x 14.6 cm

20.5 x 25.5 cm, framed

USD15,000



I Got Up at 9.15 A.M., Jun 27 1977

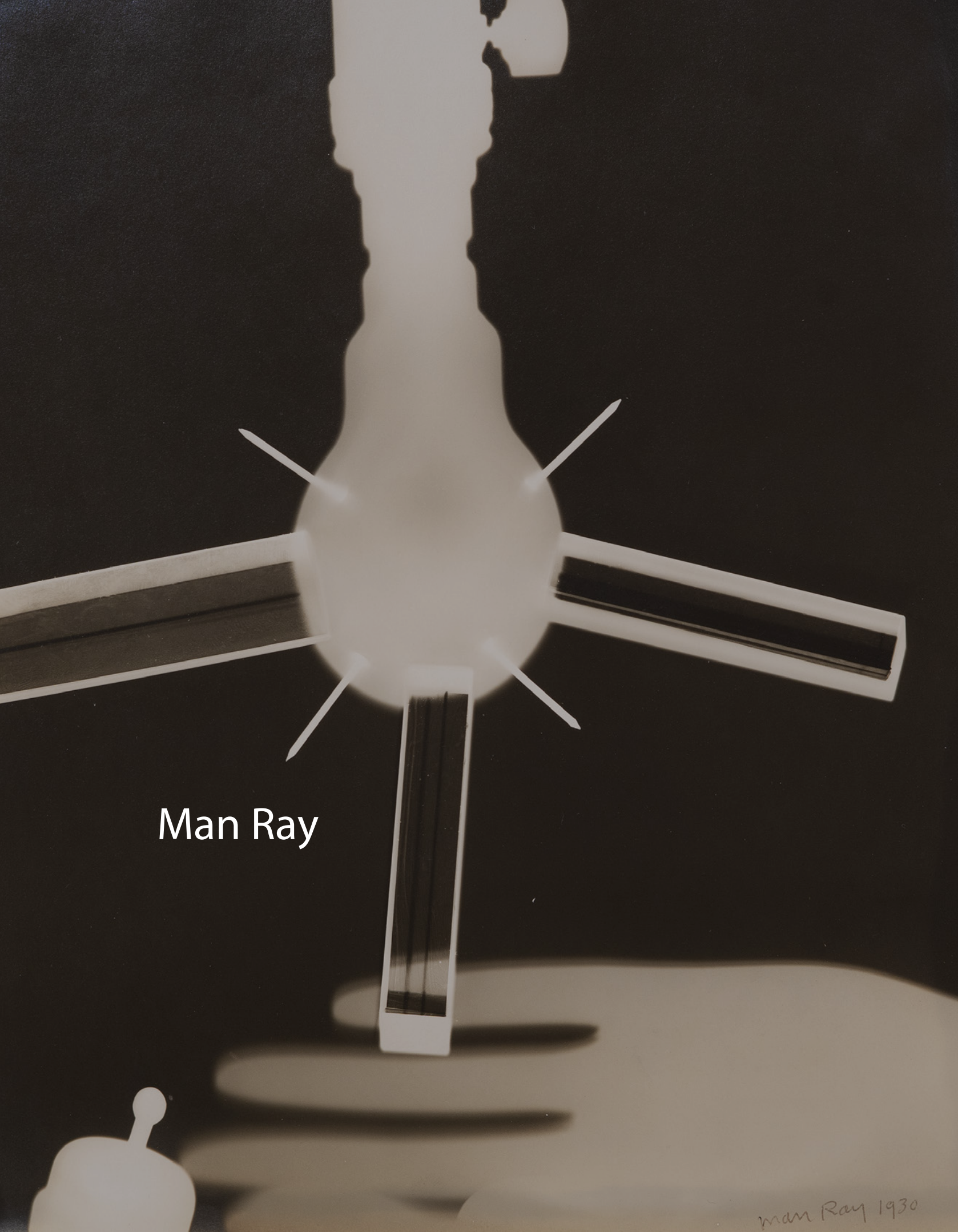
1977

Ink on postcard

10.67 x 14.6 cm

20.5 x 25.5 cm, framed

USD15,000



Man Ray

man Ray 1930



Non-Euclidean Object

1932/1973

Incised with the signature Man Ray; numbered 1/9; stamped with silversmith hallmarks on the polyhedron

Steel tube, rubber tubing and silver polyhedron, mounted on a wooden base

Height (including base): 48 cm (18 7/8 in)

Executed in 1973 in an edition of 9 examples plus artist's proofs, published by Richard Binder, Brussels, after the original object of 1932

USD 60,000

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under reference 00470-O-2025 and that the edition of this work will be included in the Catalogue of Objects and Sculpture of Man Ray, currently in preparation.

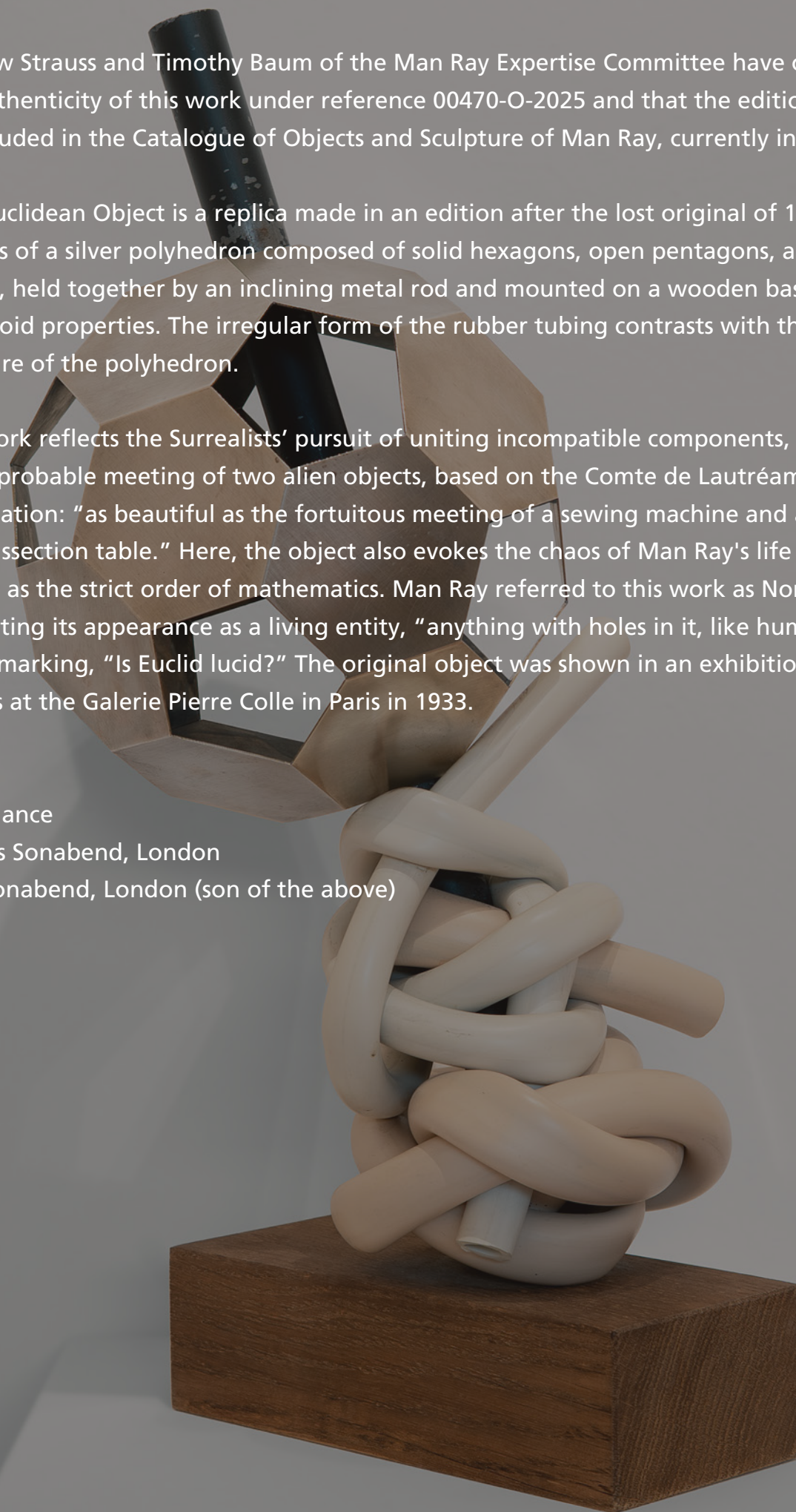
Non-Euclidean Object is a replica made in an edition after the lost original of 1932. The object consists of a silver polyhedron composed of solid hexagons, open pentagons, and knotted rubber tubing, held together by an inclining metal rod and mounted on a wooden base with geometrical rhomboid properties. The irregular form of the rubber tubing contrasts with the precise geometric structure of the polyhedron.

This work reflects the Surrealists' pursuit of uniting incompatible components, in this case the improbable meeting of two alien objects, based on the Comte de Lautréamont's 19th-century formulation: "as beautiful as the fortuitous meeting of a sewing machine and an umbrella on a dissection table." Here, the object also evokes the chaos of Man Ray's life in 1932 as well as the strict order of mathematics. Man Ray referred to this work as Non-Euclidean Object, suggesting its appearance as a living entity, "anything with holes in it, like humans," and remarking, "Is Euclid lucid?" The original object was shown in an exhibition of Surrealist objects at the Galerie Pierre Colle in Paris in 1933.

Provenance

Charles Sonabend, London

Paul Sonabend, London (son of the above)







Rayograph

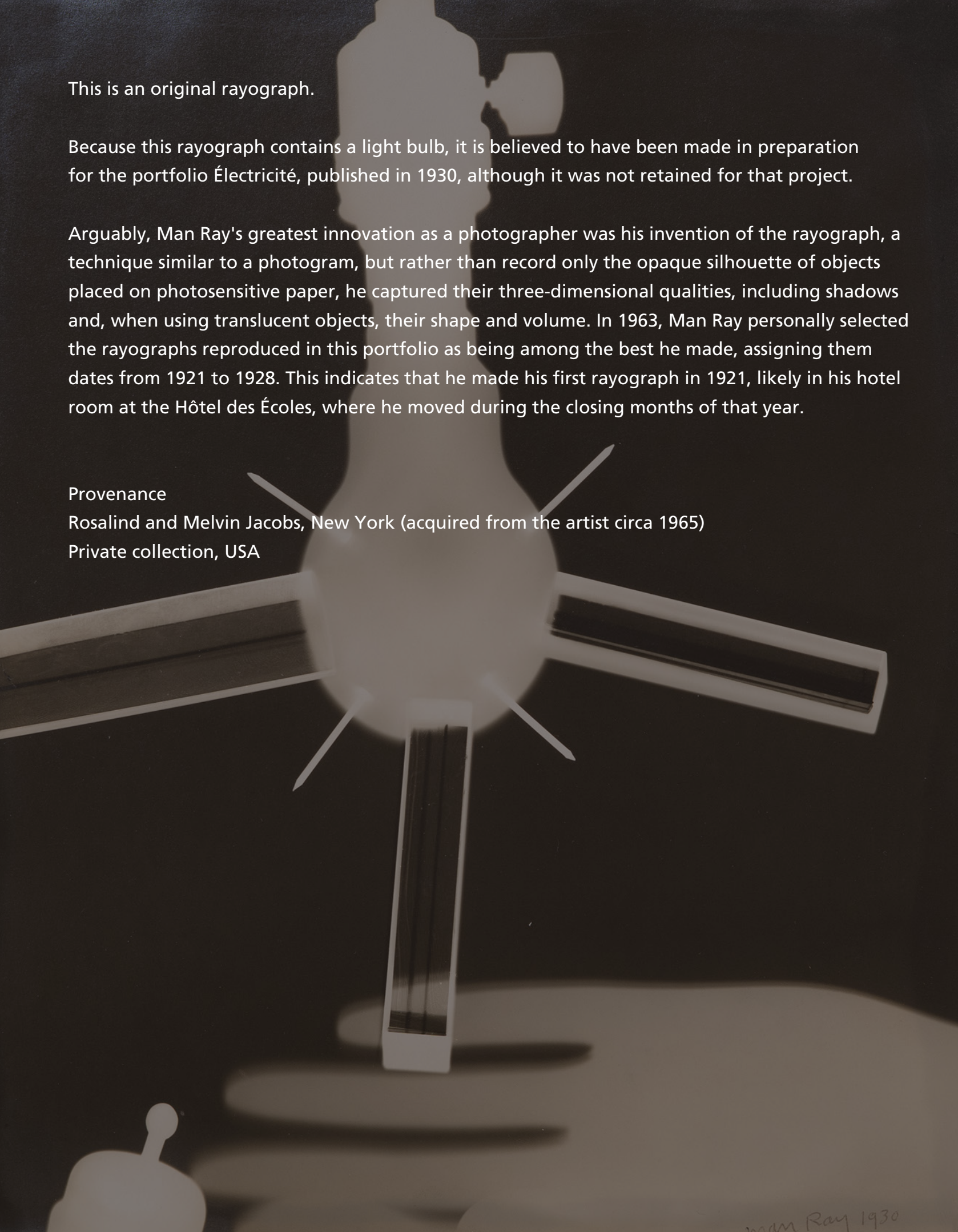
1930

Signed Man Ray and dated 1930; stamped ORIGINAL in black ink and with the artist's studio stamp MAN RAY 31bis, RUE CAMPAGNE PREMIÈRE PARIS – 14e and with various annotations on the reverse

Original rayograph, unique gelatin silver print, flush-mounted on card

29.5 x 23.5 cm (11 1/2 x 9 3/8 in)

USD 165,000



This is an original rayograph.

Because this rayograph contains a light bulb, it is believed to have been made in preparation for the portfolio *Électricité*, published in 1930, although it was not retained for that project.

Arguably, Man Ray's greatest innovation as a photographer was his invention of the rayograph, a technique similar to a photogram, but rather than record only the opaque silhouette of objects placed on photosensitive paper, he captured their three-dimensional qualities, including shadows and, when using translucent objects, their shape and volume. In 1963, Man Ray personally selected the rayographs reproduced in this portfolio as being among the best he made, assigning them dates from 1921 to 1928. This indicates that he made his first rayograph in 1921, likely in his hotel room at the Hôtel des Écoles, where he moved during the closing months of that year.

Provenance

Rosalind and Melvin Jacobs, New York (acquired from the artist circa 1965)

Private collection, USA



Permanent Attraction

1948/71

Turned wood forms on a commercial wooden chessboard

53.8 x 35.2 x 35.2 cm (21 2/8 x 13 7/8 x 13 7/8 in)

Edition of 8 plus AP

USD 80,000

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under reference 00182-O-2021 and that the edition of this work will be included in the Catalogue of Objects & Sculptures of Man Ray, currently in preparation.

The title of this object, *Permanent Attraction*, was meant to convey Man Ray's continuous attraction to the game of chess—not just playing it, but also the design of its pieces, for which he maintained a lifelong passion. Here he perverts the game of chess by presenting only three chess-like pieces, all of the same color, thereby rendering the game unplayable.

An edition of this work is in the collection of the Sezon Museum of Modern Art, Karuizawa.

Provenance

Man Ray, Paris

Galleria Il Fauno, Turin (acquired directly from the artist)

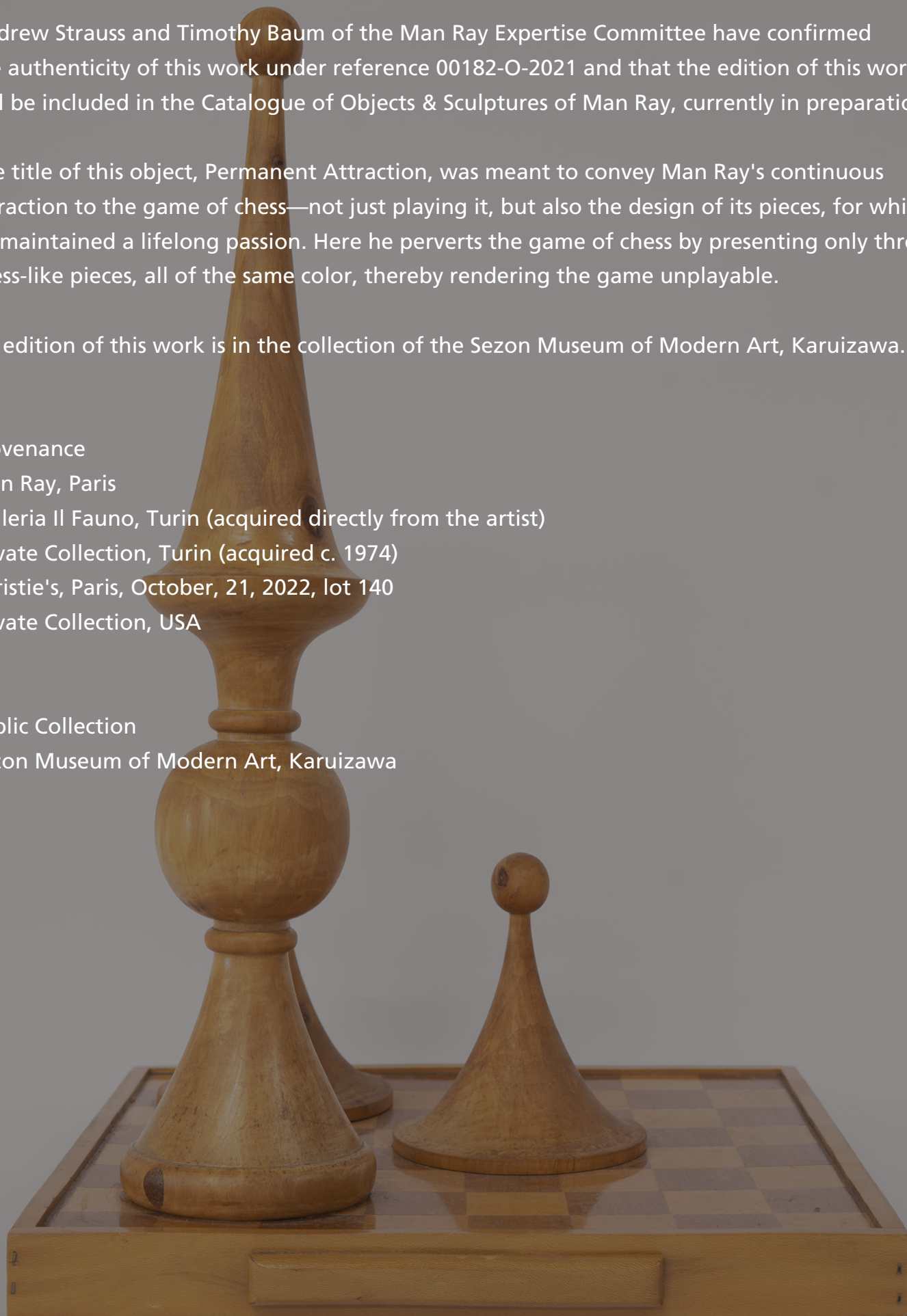
Private Collection, Turin (acquired c. 1974)

Christie's, Paris, October, 21, 2022, lot 140

Private Collection, USA

Public Collection

Sezon Museum of Modern Art, Karuizawa





Giant Chess Set

1961

Incised with the initials MR on the black rook

32 wood chessmen painted in black and white; each king with a drawing pin inserted at the top

Height of King: 18 cm (7 1/8 in)

Height of Pawn: 12 cm (4 3/4 in)

USD 1,250,000

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this artwork under reference 00561-O-2025 and that it will be included in the Catalogue of Paintings / Objects & Sculptures / Works on Paper of Man Ray, currently in preparation.

In preparation for Pontus Hultén's exhibition *Art in Movement*, presented in Amsterdam, Stockholm, and Copenhagen in 1961, Man Ray made two near-identical wooden sets of chessmen of large dimensions. Each king measures 18 cm in height, and if arranged on a chessboard, the overall size of the 64 squares would measure 100 × 100 cm (39½ × 39½ in). It was the largest chess set the artist ever made. One set was purchased by the Moderna Museet, Stockholm, in 1961 following the exhibition, while the other, the present set—embellished with additional black-and-white drawing pins inserted into the tops of the Kings—remained with the artist, who included it in his retrospective exhibitions in Los Angeles in 1966–67 and in Rotterdam and Paris in 1971–72.

Man Ray usually issued his chess sets without a chessboard, inviting the owner to choose their own. An exception was made for the 1962 edition of 50 chess sets presented on a specially designed chess table (see cat. no. 129). In the case of the present set, documentary photographs reveal that Man Ray chose to display it in three different ways. In 1962, photographs show him playing the game on his painting *Chess Painting* (1961), in which a nude figure is set against blue and black chessboard squares. In 1966, he subverted the game by placing the pieces on a plain white surface without a board, rendering play practically impossible. For the Rotterdam and Paris exhibitions of 1971–72, he presented the set on a dark monochromatic board. Man Ray thus transformed the game of chess, animating otherwise immobile wooden pieces into human-like entities assigned specific roles according to the rules of the game, before ultimately undermining play by removing the checkerboard structure. The set is therefore conceived not as a functional game but as a Surrealist object—or a contemporary installation—evidenced by its presentation in the 1966–67 Los Angeles exhibition, where it appears on a low white platform in front of the artist's painting *Observatory Time—The Lovers* (1934).

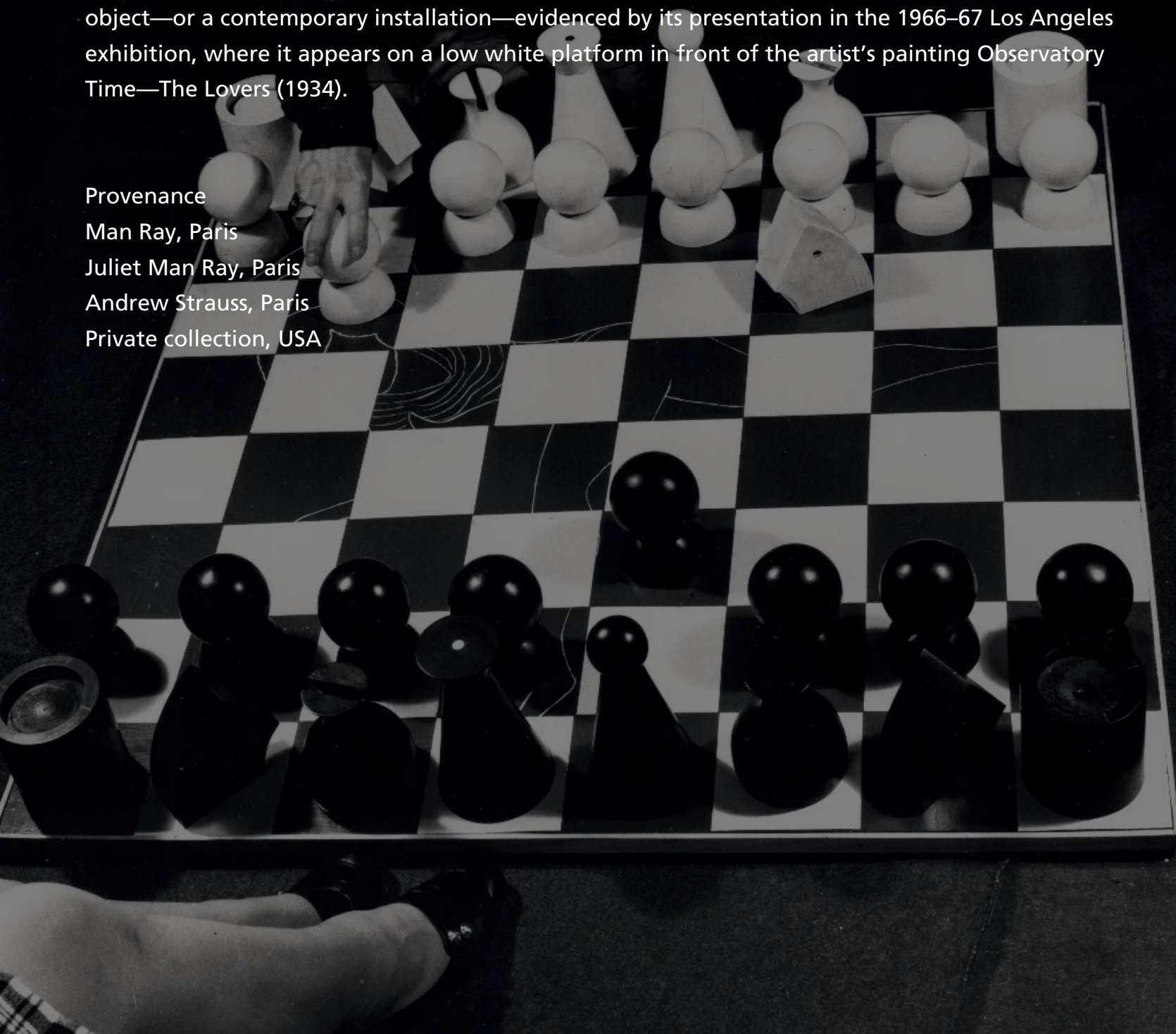
Provenance

Man Ray, Paris

Juliet Man Ray, Paris

Andrew Strauss, Paris

Private collection, USA





Rayograph (Le manche dans la manche)

1966

Signed and dated in pencil Man Ray 66 (image); monogram MR in pencil and stamped photographer's credits "Original" and "Épreuve originale. Atelier Man Ray. Paris" (verso)

Rayograph, unique gelatin silver print

29.6 x 23.8 cm (11 5/8 x 9 3/8 in)

52.5 x 45.7 cm (20 5/8 x 18 in), framed

USD 90,000

This is an original rayograph.

This work is accompanied by a certificate of authenticity by Association Internationale Man Ray, Paris registered in the archives under the number MR-Rayo/VP-1966.

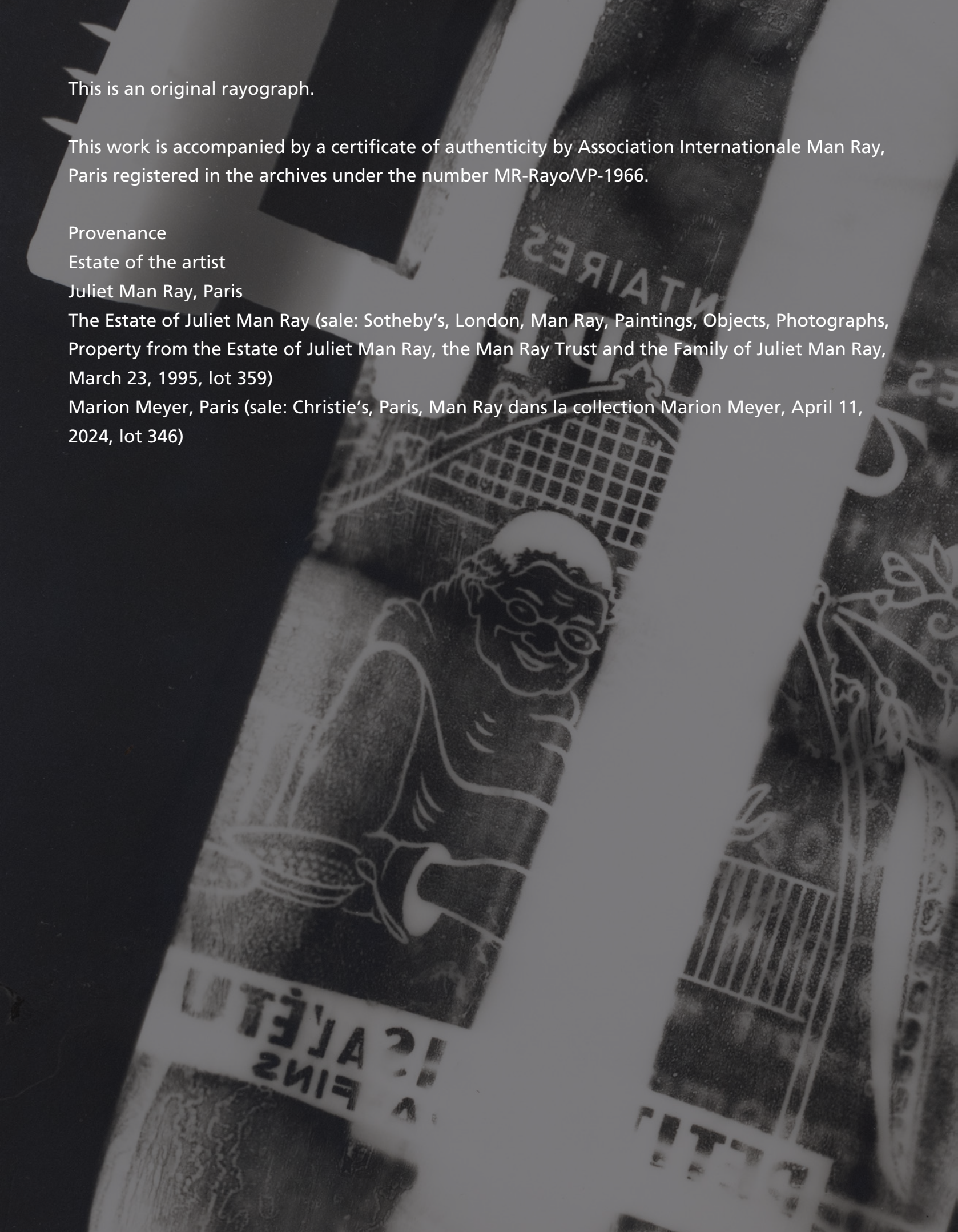
Provenance

Estate of the artist

Juliet Man Ray, Paris

The Estate of Juliet Man Ray (sale: Sotheby's, London, Man Ray, Paintings, Objects, Photographs, Property from the Estate of Juliet Man Ray, the Man Ray Trust and the Family of Juliet Man Ray, March 23, 1995, lot 359)

Marion Meyer, Paris (sale: Christie's, Paris, Man Ray dans la collection Marion Meyer, April 11, 2024, lot 346)





Natural Painting

1958–65

Signed Man Ray

Acrylic on masonite, mounted in the artist's painted frame

30 x 36 cm (11 3/4 x 14 1/8 in)

USD 70,000

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under reference 00295-P-2023 and that it will be included in the Catalogue of Paintings of Man Ray, currently in preparation.



To categorize the art of Man Ray is challenging—a Dadaist, a Surrealist, a painter, maker of objects, chess sets and jewelry, a photographer and filmmaker, a writer and humorist—however, most of his admirers and critics agree that his legacy records his artistic output as an inventor and perpetual experimenter, striving to seek innovative artistic forms, new creative techniques and processes that he learnt to master to perfection.

Starting in 1958, in reference to Max Ernst's 1920s frottage and Oscar Dominguez's 1930s decalcomania, Man Ray started experimenting with rapid-drying acrylic paint to develop a technique he called "automatic."

In the process of this technique, the artist would apply heavy patches of fast-drying paint to a board or panel and place a second panel on top and squeeze them together, often by sitting on them. The result would leave a sufficient amount of paint on each panel to produce two works, mirror images of each other in abstract colors—full effect, with a heavy impasto.

Man Ray described how he developed this technique for his Natural Paintings series:

"At the same time I sought a new technique that would be more automatic as when a seed or sapling is planted and the forces of nature are counted on to do the rest. By spreading the colors according to impulse of the moment, I abandoned brushes and palette knives, and applied pressure with other surfaces, withdrawing them to produce a variation of the Rorschach test. The results were astonishing, with details that could have been obtained only through long and meticulous labor by hand. I gave these productions the general title of Natural Painting."

Provenance

Joseph H. Hirshhorn, New York and Washington, D.C. (acquired from the artist in 1969)

Hirshhorn Museum and Sculpture Garden, Washington, D.C. (bequest from the above in 1981; sale: Sotheby's, New York, February 16, 1989, lot 166)

Gerald Fineberg, New York (sale: Christie's, New York, May 17, 2023, lot 929)

Private Collection, Europe



Suspense (Le Marteau)

1965

Signed Man Ray, titled Suspense and dated 65

Sandpaper, collage, string and acrylic on pasted paper

65 x 50 cm (25 5/8 x 19 11/16 in)

Framed: 82.8 x 71 x 5 cm (32 5/8 x 28 x 2 in)

USD 175,000

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under reference 00191-D-2021 and that it will be included in the Catalogue of Works on Paper of Man Ray, currently in preparation.

The central piece of sandpaper is suspended within the mixed-media composition by a piece of string; the words inscribed on the sandpaper, "le marteau" (the hammer) are a playful allusion to and development of René Magritte's works subverting the relationship between text and image, such as his 1927 painting *La clef des songes* (The Interpretation of Dreams) and 1929's *The Treachery of Images* (This is Not a Pipe) (*La trahison des images* [Ceci n'est pas une pipe]). With its deployment of conceptual misdirection between title, image, and text, this work is emblematic of Man Ray's contributions to the Dadaist and Surrealist art movements.

Provenance

Studio Marconi, Milan

Roberto Lepetit, Milan

Private Collection, Europe

