

Fergus McCaffrey

Art Basel

Booth C4

June 19 - 22, 2025

TATSUO IKEDA

KATHLEEN JACOBS

NATSUYUKI NAKANISHI

REINHARD PODS

CAROL RAMA

PAUL WALLACH

Fergus McCaffrey



TATSUO IKEDA
Untitled, 1959
Conté and pastel on paper
17 ½ x 21 inches
(44.5 x 53.3 cm)
IKE-0003

\$75,000

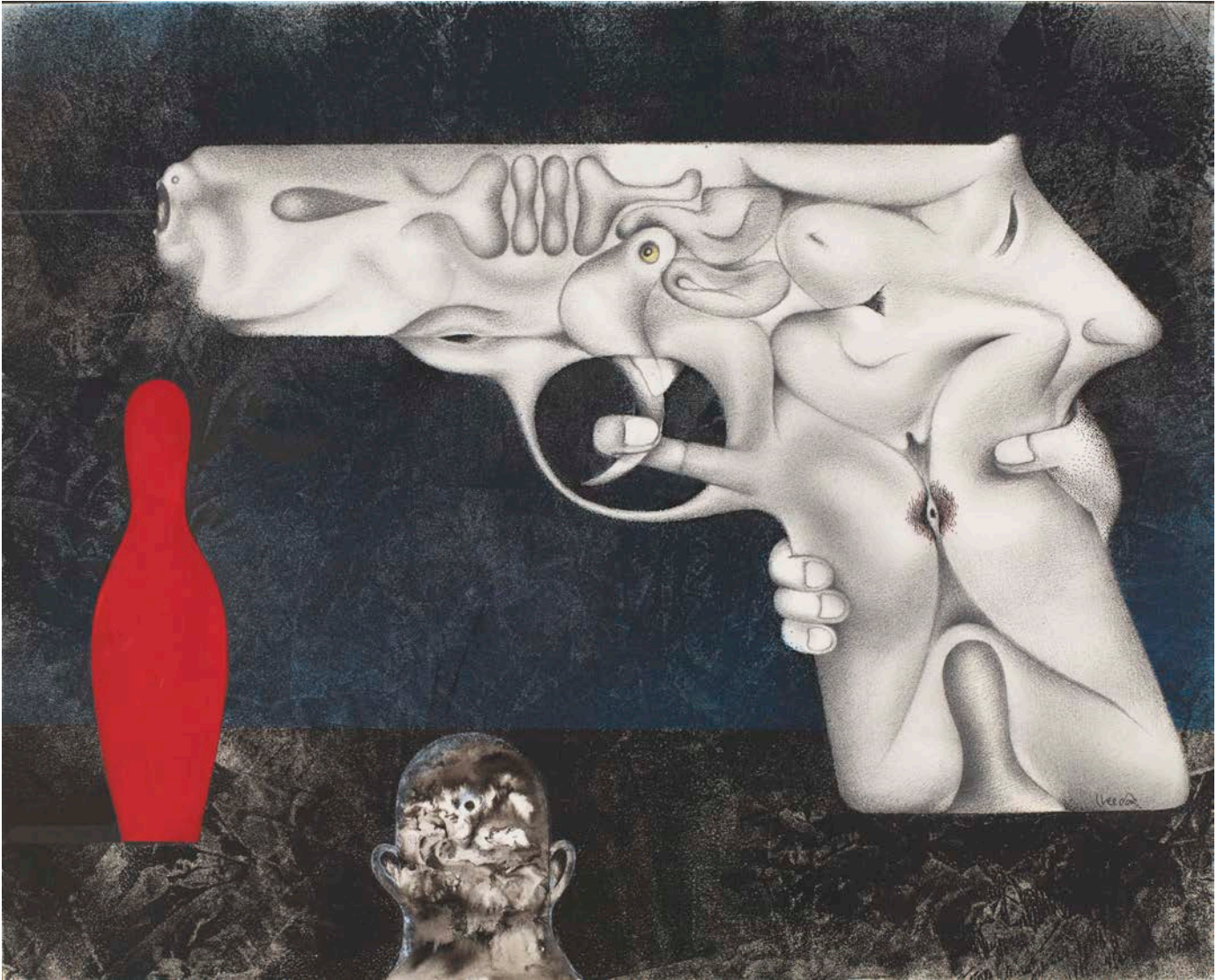
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TATSUO IKEDA
From the One Hundred Masks series, 1960-61
Pen, Conté and watercolor on paper, mounted on board
19 ³/₄ x 23 ¹/₄ inches
(50.2 x 59 x 5 cm)
IKE-0108

\$75,000

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TATSUO IKEDA

Pistol, 1967

Ink, pencil and gouache on paper

13 $\frac{3}{16}$ x 16 $\frac{3}{4}$ inches

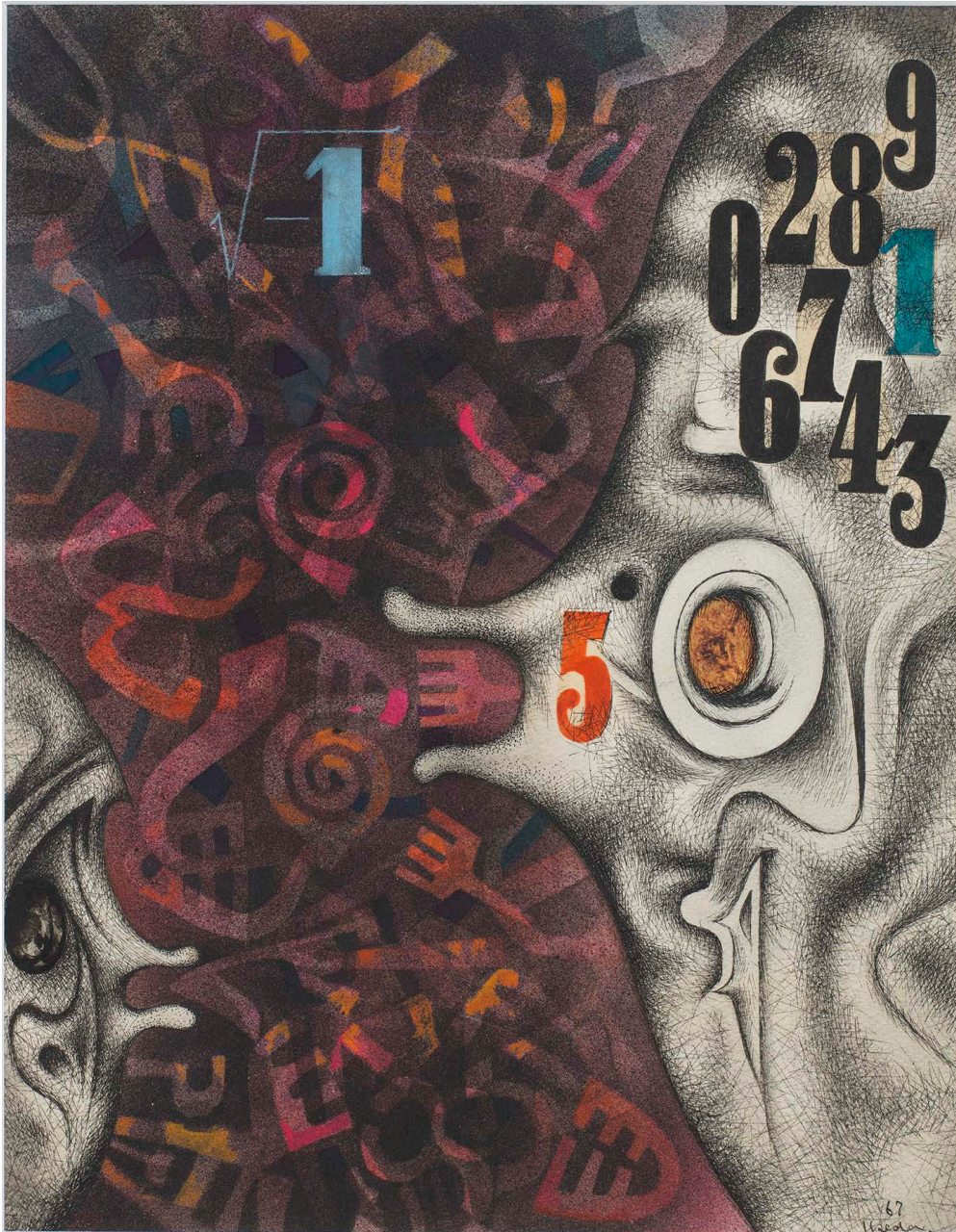
(33.5 x 42.5 cm)

IKE-0109

\$65,000



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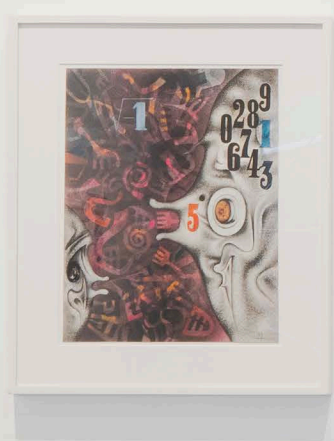
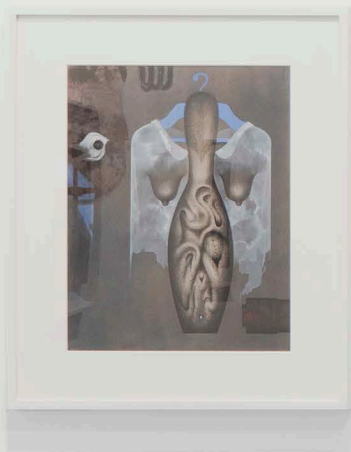


TATSUO IKEDA
Toy World: Playing with Numbers, 1967

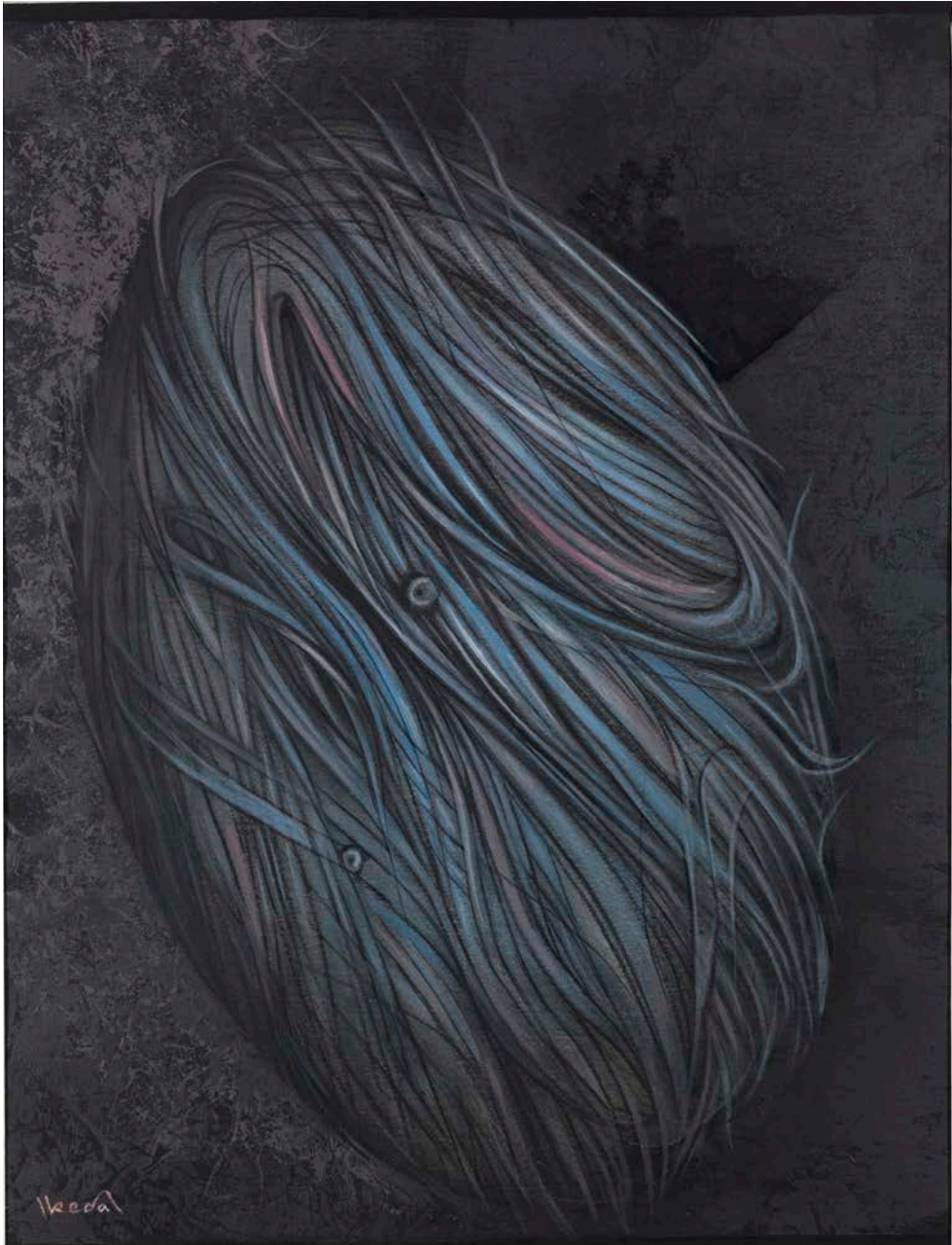
Mixed media
15 1/8 x 11 3/4 inches
(38.5 x 30 cm)

IKE-0068

\$65,000



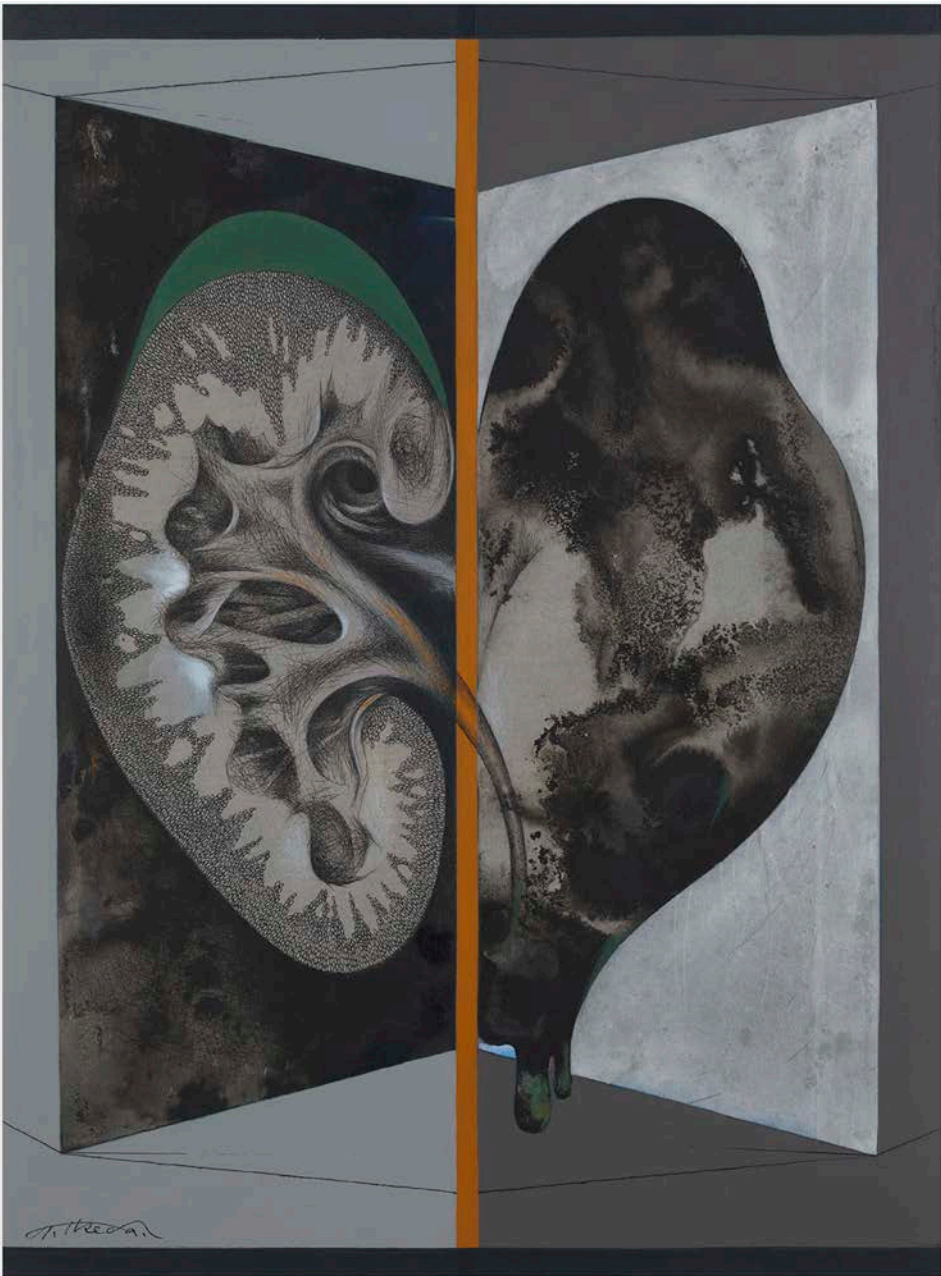
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TATSUO IKEDA
Elliptical Space, an Extra Edition, 1965
Conté and watercolor on paper
16 x 12 $\frac{3}{4}$ inches
(40.6 x 32.4 cm)
IKE-0035

\$65,000

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TATSUO IKEDA
Dismantling Categories, 1969
Mixed media
25 ¼ x 20 ¼ inches
(64.1 x 51.4 cm)
IKE-0072

\$65,000

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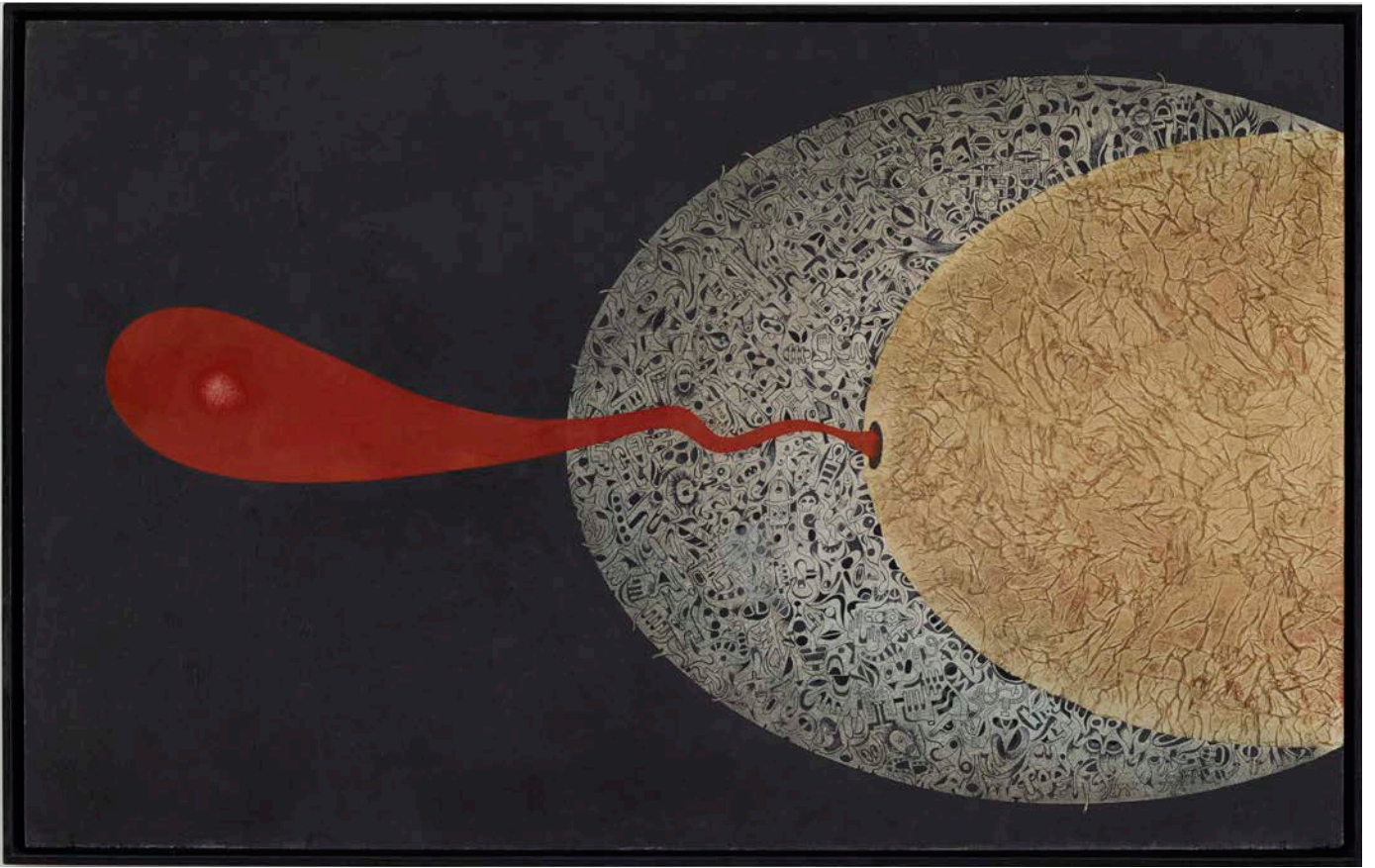


TATSUO IKEDA
Dissection Archaeology: Mandate, 1969
Oil, watercolor and ink on paper
19 $\frac{3}{4}$ x 13 $\frac{5}{8}$ inches
(50 x 34.5 cm)
IKE-0043

\$65,000



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TATSUO IKEDA
Elliptical Space No. 3, 1963-64
Oil and collage on board
30 x 48 inches
(76 x 122 cm)
IKE-0002

\$250,000



Tatsuo Ikeda



Born in Saga Prefecture, Japan, in 1928, the course of Ikeda's early life was dramatically altered by the ongoing intensity of World War II, culminating in his service as a kamikaze pilot at the age of fifteen. Spared by the ending of the war, in 1948, Ikeda made the decision to live a more free and anti-authoritarian life, moving to Tokyo to attend Tama Art University where he became engaged in Tara Okamoto and Kiyoteru Hanada's Avant-garde Art Study Group.

After the Korean War broke out in 1950, the artist pursued a strong anti-war position, Ikeda created expressive realist drawings that fused reportage and satire. His early work depicted the heartlessness of society in the age of automation and questioned the role of individual responsibility and free will after feeling betrayed by his government, and the political and cultural machinery of interpersonal and international conflict. Ikeda organized the artists and writers group, NON, and his drawings from this period exposed domestic and international political corruption, eventually developing into monstrous portraits and grotesque creatures that reveal the dark side of human nature.

In the 1960s, the artist produced several series of works inspired by a wide range of motifs, such as masks (Hundred Masks), toys (Toy World), and anatomical images (Dissection Archaeology). In the following decade, harboring a profound fascination with space and time, he carried out conceptual long-term performances, Asama – Ararat Olive's Ring Plan and Brahma Tower, in which he tried to experience an unimaginable perpetual time. In his series, Brahman, which he began in 1973, the artist found release from social causes to embrace a state of eternal truth and bliss occupied by genderless embryonic forms in infinite space. Narrating his own story of genesis, the artist turned his attention inward, exploring the metaphysical bonds that underlie and unify the universe—defining his paintings as a “wormhole connecting the inner and outer worlds.”

Ikeda continued exploring further artistic possibilities, creating assemblage and relief works made with found objects, and hand-scrolls depicting the flow of time, as well as a series of paintings, Phases of Fields, about universal gravitation. In addition to visual art, Ikeda was a critically celebrated writer; and his work has been exhibited extensively in Japan and abroad. The artist was also featured in the 2010 documentary film, ANPO: Art X War, directed by Linda Hoaglund.

Ikeda died in November, 2020, in Tokyo.

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KATHLEEN JACOBS

MOUNT 2, 2024

Oil on linen

96 x 116 inches
(243.8 x 294.6 cm)

JAC-0128

\$200,000

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KATHLEEN JACOBS

NCLUS, 2024

Oil on linen

30 x 30 inches

(76.2 x 76.2 cm)

JAC-0127

\$45,000

Kathleen Jacobs



Born and raised in rural Colorado, Kathleen Jacobs attended Pine Manor College in Boston before relocating to Milan in 1980 to study graphic design at the Scuola Politecnica di Design (SPD). The program's rigorous focus on problem solving later influenced Jacobs' artistic approach through her penchant for aesthetic analysis and continuous refinement of technique. Subsequently, she moved to China where she lived for four years in Beijing and Hong Kong where she engaged in mark-making through calligraphy and diligently practiced with a diverse variety of materials and processes.

In 1988, Jacobs initiated a life-long interest in the tree form through traditional ink-based landscape drawings and paintings and after returning to the United States a year later, between 1989 and 1999, the tree would dominate Jacobs' artistic vision and practice. Vertically wrapping eighteen aspen trees in a grove near Conundrum Creek in Colorado's White River National Forest as a memorial to the "sudden aspen decline," Jacobs rubbed the painted linen or cotton duck canvases using an oil stick to capture the tree bark's unique grain and contour lines. She later returned over the course of several days or weeks to rub the surfaces, thereby creating layer after layer of markings to create a tangible and visceral reminder of time's passing.

Steeped in the ecology of her native home, Jacobs creates lyrical yet minimal canvases and sculpture that engage with the natural world, as well as late 20th century minimalism. Observing her practice, she says, "I've spent many years outside painting. After some time, I realized that I should use what was there (physically) to make the work...It was an interesting experience, collaborating with trees, weather, and time to paint these images. I allowed the surface to speak for itself."

Kathleen currently lives and works between New York and Great Barrington, MA.



NATSUYUKI NAKANISHI
W.I.P Background b Color Reversed A B (gray, naples, yellow, white Drawings 7ps-A), 2008
 Gouache and pencil on paper
 18 $\frac{7}{8}$ x 22 $\frac{1}{2}$ inches
 (47.8 x 57 cm)
 NAK-0135

\$8,000

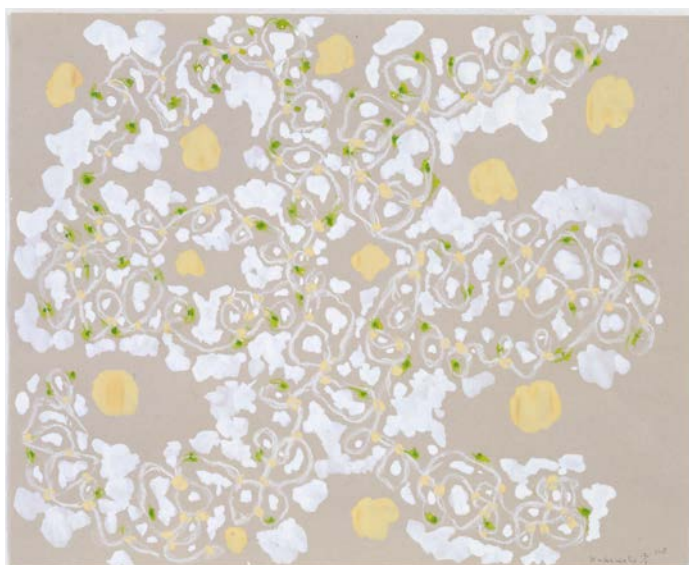


NATSUYUKI NAKANISHI
W.I.P Background b Color Reversed A B (gray, naples, yellow, white Drawings 7ps-B), 2008
 Gouache and pencil on paper
 18 $\frac{7}{8}$ x 22 $\frac{1}{2}$ inches
 (47.8 x 57 cm)
 NAK-0136

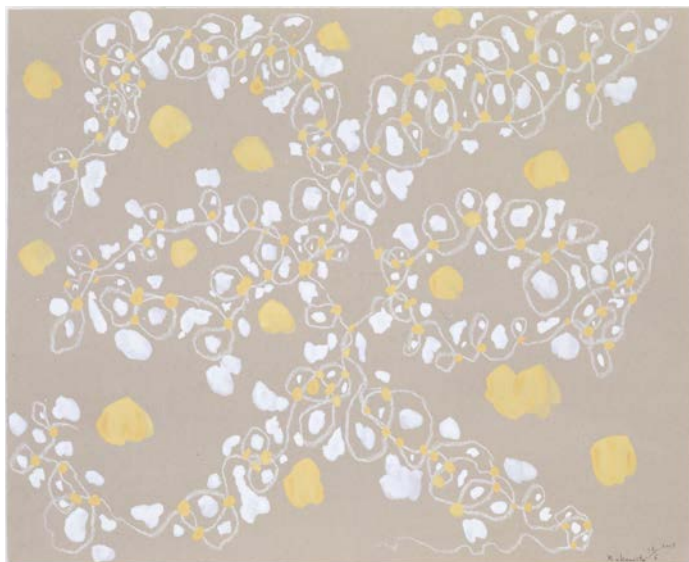
\$8,000



NATSUYUKI NAKANISHI
12/3-4, 2008
Gouache and pencil on paper
21 $\frac{3}{8}$ x 26 inches
(54.9 x 66 cm)
NAK-0138
\$8,000



NATSUYUKI NAKANISHI
12/5, 2008
Gouache and pencil on paper
21 $\frac{3}{8}$ x 26 inches
(55.5 x 66 cm)
NAK-0140
\$8,000



NATSUYUKI NAKANISHI
12/6, 2008
Gouache and pencil on paper
21 $\frac{3}{8}$ x 26 inches
(55.5 x 66 cm)
NAK-0141
\$8,000



Natsuyuki Nakanishi



Natsuyuki Nakanishi was born in 1935 in Toyko. He grew up there and attended Tokyo National University of Arts and Music, where he obtained a BFA in oil painting in 1958. Nakanishi's career as an artist began in earnest in 1959 with a highly acclaimed series of paintings entitled *Rhyme* and he has continued his work as a painter to the present day. In addition, Nakanishi was a founding member (with Jiro Takamatsu and Genpei Akasegawa) of the experimental group *Hi Red Center*, which was active from 1962-64. In 1965 he began collaborating with the Butoh dancers Tatsumi Hijikata and Kauo Ono, which would be very influential on his thinking and his practice.

In his artistic investigations, Nakanishi has consistently confronted existential questions relating to the role of the artist and his relationship to artmaking. While deconstructing formal elements and recomposing them into abstract motifs in his paintings, Nakanishi also takes extensive notes and makes diagrams related to the works, in order to guide himself through his own process. When reading his writing it often seems as if Nakanishi is observing his work from a distance. Surreal ideas related to the work are also expressed—in his notes he describes his works almost as if they come into being of their own volition. For Nakanishi painting occupies a special realm, and as an artist he wanders through this realm, functioning as a sort of mediator between the work and the viewer.

Nakanishi has had solo exhibitions at numerous museums, including: Kitakyushu Municipal Museum of Art (1985), Seibu Museum (1989), Aichi Prefectural Museum of Art (1995/2002-03), Museum of Contemporary Art Tokyo (1997), KawaWmura Memorial DIC Museum of Art (2004/2012), The Shoto Museum of Art (2008). His works have also been shown in notable group exhibitions such as, *Japanese Art After 1945: Scream against the Sky*, Yokohama Museum of Art, Guggenheim Soho, and San Francisco Museum of Modern Art (1994); and Tokyo, The Museum of Modern Art, New York (2013).

Nakanishi died in 2016.

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REINHARD PODS

Untitled, 1990

Oil and spray paint on canvas

68 $\frac{3}{4}$ x 60 $\frac{3}{4}$ inches

(174.5 x 154.3 cm)

POD-0011

€44,000

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REINHARD PODS
Untitled, 2024
Oil on canvas
67 $\frac{5}{8}$ x 71 $\frac{5}{8}$ inches
(171.8 x 181.9 cm)
POD-0031

€45,000





Reinhard Pods



Following his studies at the fabled Academy of Fine Arts in Berlin between 1971 and 1977, Reinhard Pods received a DAAD scholar-ship that allowed him to spend 1977 – 78 in New York. While in the U.S., Pods embraced everything the then-gritty city had to offer. He lived in a loft on Elizabeth Street in Little Italy, made paintings, visited galleries, and hung out at CBGB's and Max's Kansas City, seeing the Ramones, Blondie, and Talking Heads. Returning to Germany in 1978, he settled on the border of Neukölln and Kreuz-berg, where Neue Deutsche Welle (New German Wave) converged around the SO36 music club and performance space, along with alternate spaces like Galerie am Moritzplatz and gallery 1/61, which Pods co-founded with a group of like-minded artist friends.

In his sixth decade of painting, Pods continues to push the bound-aries of expressive and de-skilled aesthetic forms. Echoing the graffiti-covered U-Bahn carriages and subway cars of Kreuz-berg and SoHo in the late 70s and early 80s, Pods introduces figurative and textual fragments in a reflection of the energy and urbanity of his formative years. Refining and advancing his aesthetic language, Pods combines graphic and expressive gestures; squeezing, dripping, and scraping paint directly from the tube in works of astonishing freshness and vitality.

Pods has been the recipient of numerous scholarships and awards including the Villa Romana Prize (1980) the Villa Massimo Prize (1988) the Will Grohmann Prize (1994) and the Fred Thieler Prize of the Berlinische Galerie, Berlin (1996).

Reinhard Pods has exhibited extensively in Europe since the mid-1970s. He withdrew from the public eye in the mid-1990s, returning recently for acclaimed exhibitions at Galerie Michael Haas in Berlin and Zürich in 2018 and 2012. He lives and works at Wannsee in Berlin.

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CAROL RAMA
Spazio anche piu che tempo, 1970
Rubber, acrylic and copper wire on canvas
39 $\frac{3}{8}$ x 47 $\frac{1}{4}$ inches
(100 x 120 cm)
RAM-0003

\$650,000





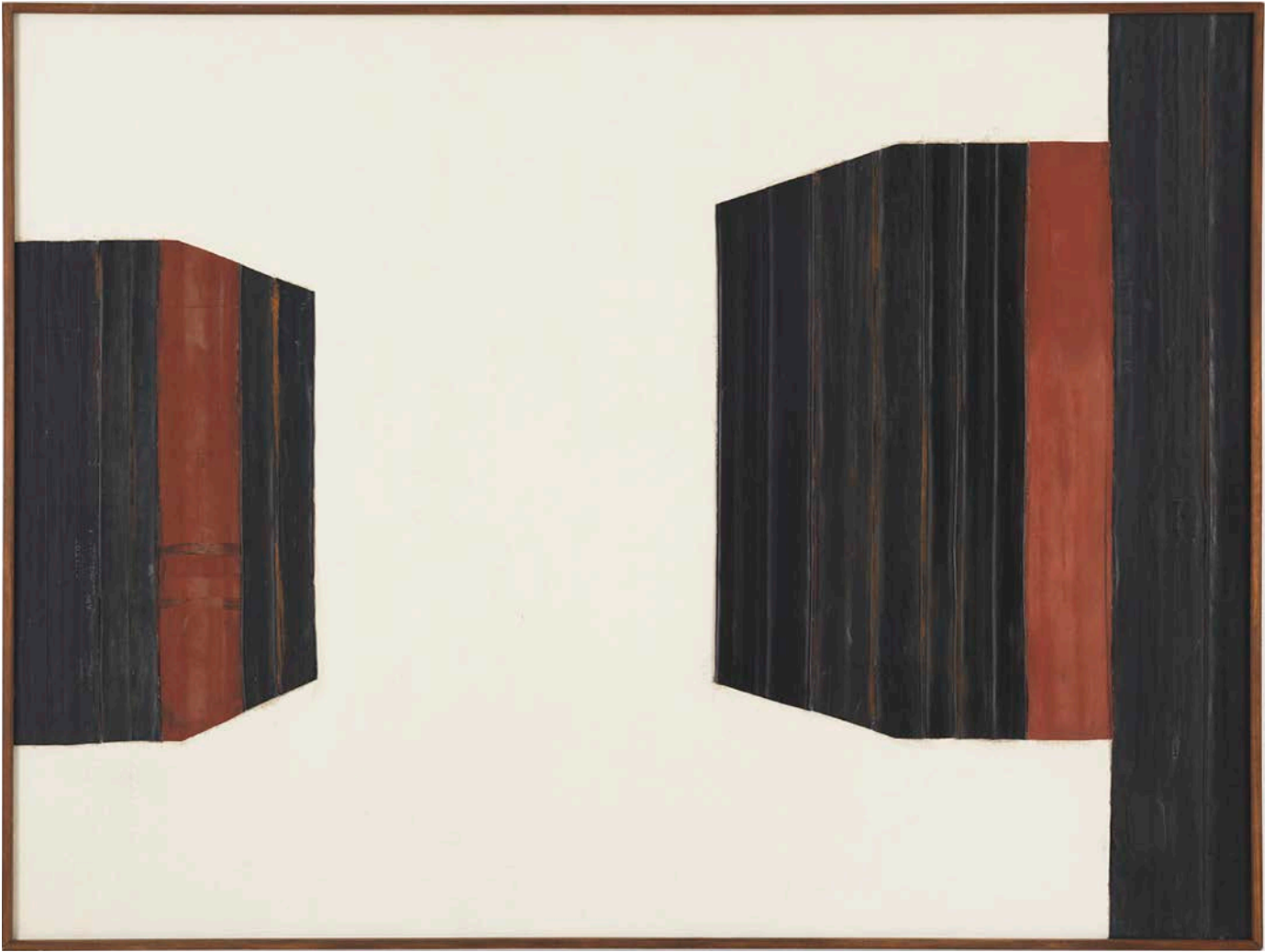
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CAROL RAMA
Arsenale, 1971
Rubber and acrylic on canvas
31 ½ x 39 ¾ inches
(80 x 100 cm)
RAM-0057

\$400,000

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CAROL RAMA
Arsenale, 1971
Rubber and acrylic on canvas
35 $\frac{3}{4}$ x 47 $\frac{5}{8}$ inches
(90.8 x 121 cm)
RAM-0058

\$450,000



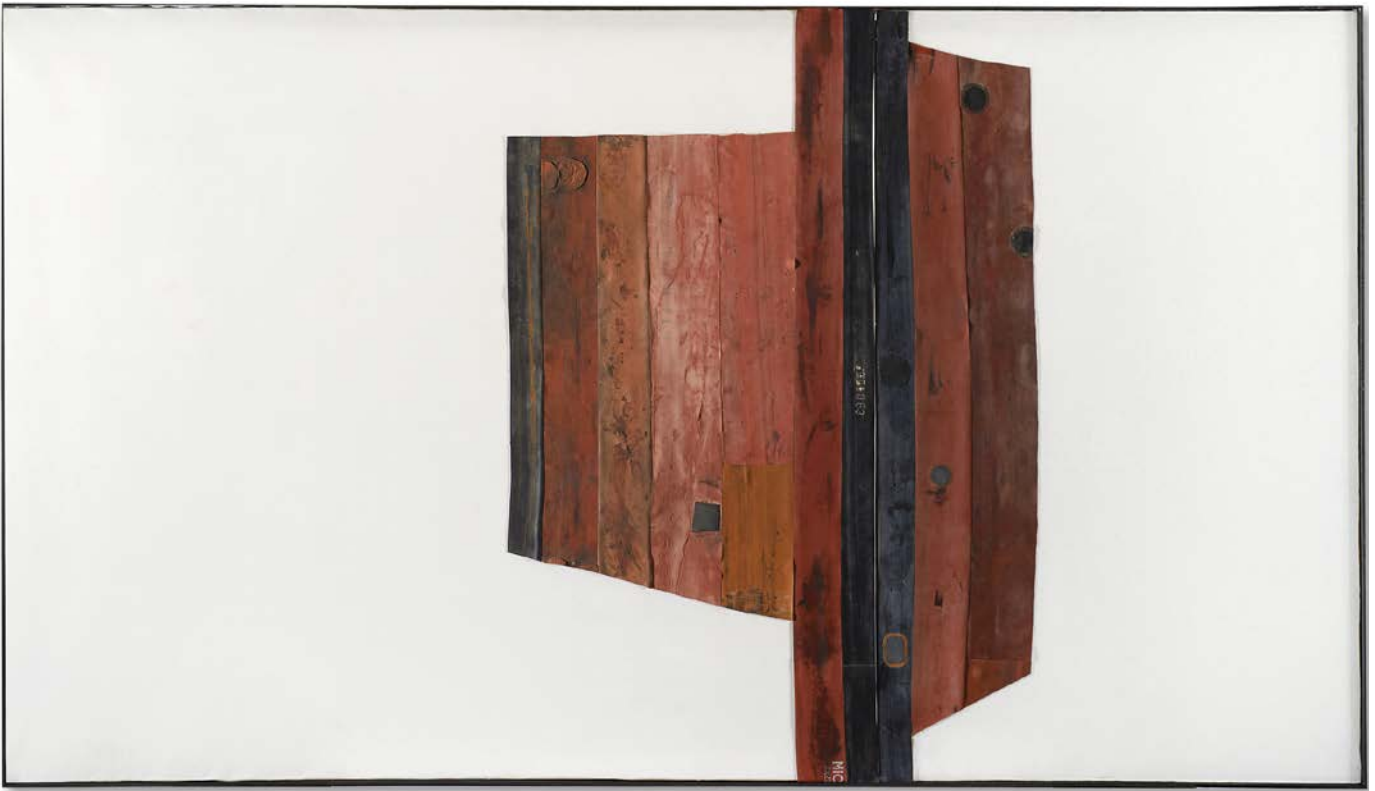
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CAROL RAMA
Luogo e segni, 1976
Rubber, acrylic and pastel on canvas
51 $\frac{1}{8}$ x 51 $\frac{1}{8}$ inches
(130 x 130 cm)
RAM-0062

\$450,000





CAROL RAMA
Spazio anche più che tempo, 1971-72
Inner tubes and oil on canvas
31 ½ x 55 ⅞ inches
(80 x 140 cm)
RAM-0073

\$350,000



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CAROL RAMA
Untitled, 1969
Spray paint and mixed media on paper
28 ¼ x 34 ½ inches
(71.8 x 87.6 cm)
RAM-0043

\$145,000

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CAROL RAMA
Untitled, 1963
Mixed media with beads on paper
15 ¼ x 11 ¾ inches
(38.8 x 28.8 cm)
RAM-0069

\$200,000

Carol Rama



Carol Rama was born in Turin, Italy, in 1918. A self-taught artist, Rama refused adherence to any one specific style, method, or group during her seven-decade career. Beginning in the 1930s, Rama began to create an aesthetic vocabulary filled with icons that were linked to issues of real-life mental illness, financial ruin, and suicide, woven together with a mythologized biography. In the early 1960s, Rama was influenced by writer and friend Edoardo Sanguineti and created a series, titled *Bricolages by Sanguineti*, using materials such as glass eyes, medical syringes, animal claws, metal scraps, and decorative beads to create intensely visceral and uncanny works on paper and board.

In 1970, there was a decisive switch with the introduction of rubber, and this material would come to dominate her practice for the next decade. Rama's father had owned a bicycle tire factory in Turin before his suicide, and the worn, punctured, and repaired rubber tires in these *Gomma* works function much like aged human skin. At times, the bicycle tires are left hanging, deflated like flaccid intestines from a phallic hanger (derived from a sculpture that Picasso had given her), in a more bodily and transgressive use of the material.

During the 1980s, Rama returned to figuration and an unapologetic representation of orifices and sexualized body parts, often created upon architectural or engineering plans. In the 1990s, news reports of an epidemic of bovine spongiform encephalopathy (BSE, or mad cow disease) in Europe attracted Rama's attention and empathy. Embedded in the series *La mucca pazza* (*The Mad Cow*) are issues of deviance, madness, death, and sexuality. In these images, Rama reconnects with her work of the 1930s, updated to reflect the horrible reality that surrounded her in later life.

Rama was the subject of a European retrospective titled *The Passion According to Carol Rama*, on view from early 2015, and travelled to the Museu d'Art Contemporani de Barcelona; the Musée d'Art Moderne de la Ville de Paris; the Espoo Museum of Modern Art, Tapiola, Finland; the Irish Museum of Modern Art, Dublin; and Galleria Civica d'Arte Moderna e Contemporanea, Turin. She was awarded the Golden Lion award at the Venice Biennale in 2003.



PAUL WALLACH
Aire, 2009
Wood, paint
29 ½ x 25 ¼ x 1 inches
(75 x 64 x 2.5 cm)
WALL-0013

€35,000





PAUL WALLACH
Conditional, 2017/2023
Wood, paint, gauze
15 x 11 x 4 $\frac{3}{4}$ inches
(38 x 28 x 12 cm)
WALL-0016

€22,000

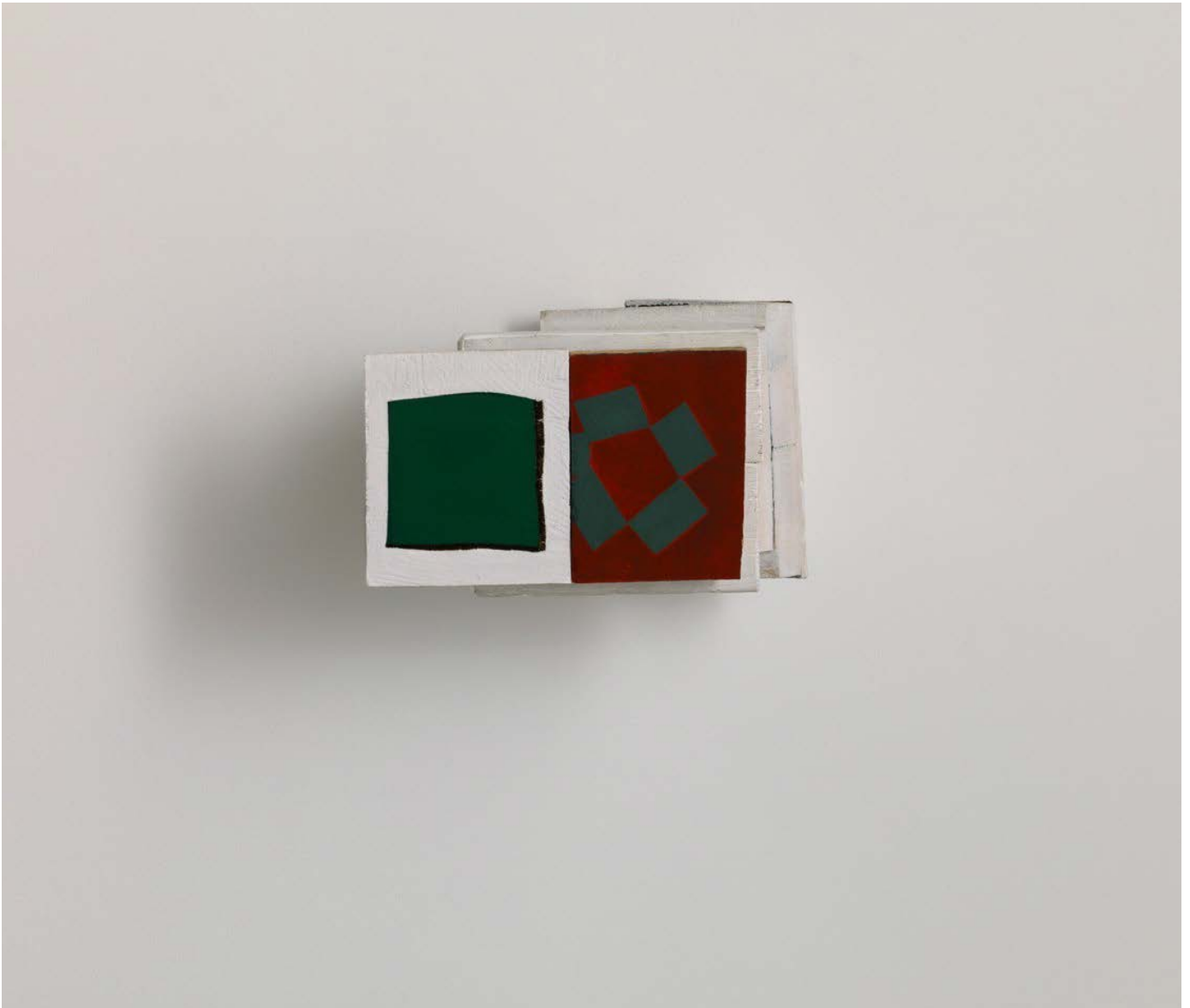






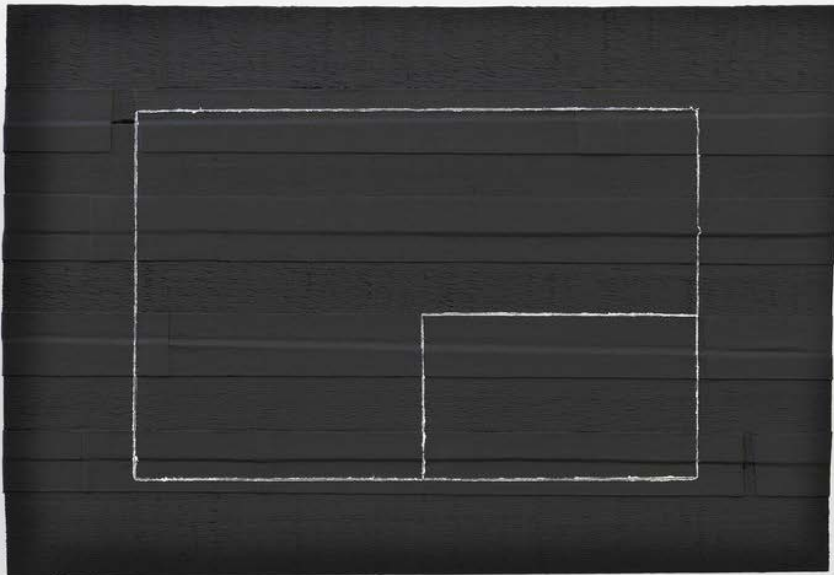
PAUL WALLACH
Einheit, 2008
Plaster
26 $\frac{3}{4}$ x 28 $\frac{1}{2}$ x 24 $\frac{3}{4}$ inches
(68 x 72 x 63 cm)
Edition 2 of 3
WALL-0023

€40,000



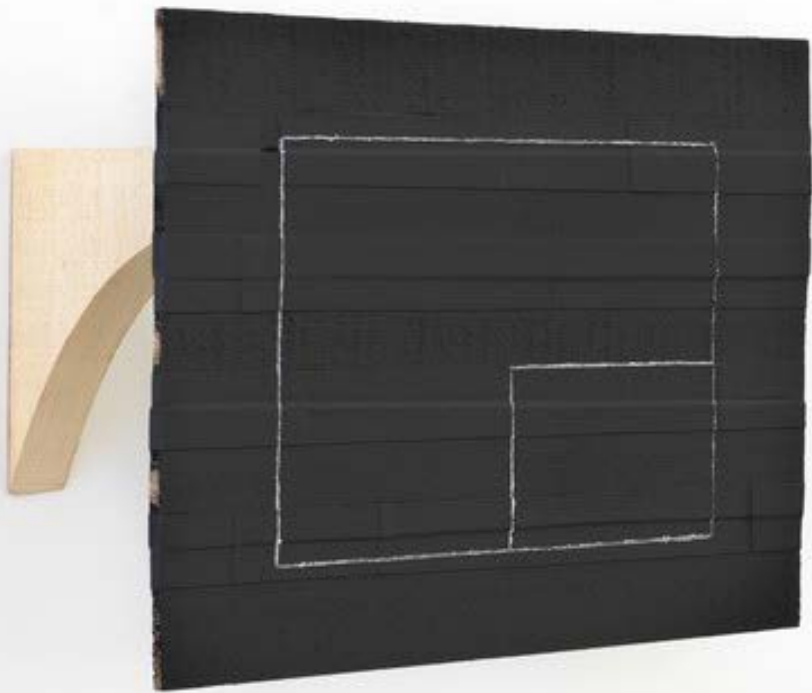
PAUL WALLACH
Color War, 2012
Wood, cloth, oil and acrylic paint
5 ¼ x 7 ¾ x 6 ¾ inches
(13.5 x 19.5 x 17 cm)
WALL-0024

€15,000



PAUL WALLACH
Flag Day, 2018
Wood, canvas, cloth, paint
8 $\frac{3}{4}$ x 12 $\frac{1}{2}$ x 10 inches
(22 x 32 x 25.5 cm)
WALL-0025

€22,000



Paul Wallach



Paul Wallach was born in 1960 in New York. He studied Art at the University of Wisconsin and Applied Arts at the University of Boston. He participated in a residency with Mark di Suvero during the 1990s, before moving to Paris in 1994.

Paul Wallach's sculptures are composed of very simple materials. They grow from a dynamic point in the wall and spread out in space, as if they were suspended, in order to interact with the surrounding space. After a long observation, materials – entirely heterogeneous such as wood, plaster, cloth, metal or glass – show a certain consistency that creates the unity of the work. These different materials are interlinked and, with their specific weight, generate a delicate balance, arising from the dynamic of gravity. The permanent search for a centre of gravity is a constitutive element of form. None of his sculptures can be understood with just a single glance. Each point of view is very different.

Between the wall and these elements, Paul Wallach creates a meditative interval. Reflects of the shadows and colours are an integral part of the sculpture and our perception is constantly challenged. The artist's sculptures are continuously revealing hidden spaces, even inside of the work. Paul Wallach's works are a journey through geometry and its multiple landscapes – both spatiotemporal and mental. We always experience a different perception of them depending on the time, our mood, the light or our state of mind. Paul Wallach's sculptures renew our sensory perception.

In 2018, Wallach was invited to create an installation marking the closing of the Kunstprojekt Krauthügel, an art cycle initiated by the Salzburg Foundation. The four part installation will remain display in Salzburg until 2024.

Wallach has featured in shows at the Domaine de Kerguehennec, Bignan (2015); the Musée d'Art Modern et Contemporain, Saint-Étienne (2014); the Kunstmuseum Den Haag, the Hague (2002); and the Museum Folkwang, Essen (1995).

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