## **TEFAF New York**

The Park Avenue Armory May 9 - 13, 2025 Stand 330

# SEANKELLY



## SEANKELLY

Sean Kelly Gallery is delighted to participate in TEFAF New York 2025 with a carefully curated presentation that brings together historical and contemporary voices in dialogue across time, materials, and forms. The selection includes works that investigate history, identity, and transformation.

Our booth features a major **Mariko Mori** sculpture, *Plasma Stones II*, which combines technology and spirituality to portray cosmic origins through luminous forms. Referencing the plasma state of the universe, Mori invites viewers to contemplate the unseen forces that shape existence. A new work from **Sam Moyer**'s *Clippings* series merges architectural structure and gestural abstraction. Inlaying stone into canvas, Moyer evokes natural rhythms and light, offering meditative reflections on materiality and transformation. The artist has concurrent solo exhibitions at Sean Kelly, New York and the Hill Art Foundation, New York.

Janaina Tschäpe, Kehinde Wiley, Hugo McCloud and Idris Khan's works reframe traditional artistic genres—portraiture, landscape, and text—through deeply personal and socially engaged perspectives. Tschäpe's painting captures the fluid interplay between physical and emotional landscapes expressed through vibrant, gestural abstraction. Wiley's powerful new painting, *Portrait of El Hadji Malick Gueye*, reimagines classical figuration through a contemporary lens, interrogating race, status, and representation. McCloud's still-life transforms plastic into delicate, painterly compositions. Referencing traditional floral painting, the series invites reflection on beauty, temporality, and environmental degradation. While Khan's densely layered painting, built from repeated stamped texts on aluminum panel, explores the collapse of time, memory, and meaning.

Both **Laurent Grasso** and **Wu Chi-Tsung** manipulate time and perception to reimagine visual languages of the past and present moment. Grasso's *Studies into the Past* series investigates the intersection of natural phenomena and historical imagery, blurring the boundaries between truth and illusion, science and art. Chi-Tsung's cyanotype collage pieces similarly bridge ancient traditions and contemporary experimentation to evoke shan shui landscapes.

**Yves Klein**'s La Victoire de Samothrace, is a vivid reworking of the iconic ancient sculpture in the artist's signature International Klein Blue, embodying his vision of immateriality and transcendence. A monochrome IKB painting demonstrates how the pigment becomes a portal to the sublime, offering a sensory experience rooted in color as concept. Also on the booth, is Klein's iconic work, *Leap Into the Void*, which captures his fascination with performance as well as his exploration of photography's inherent malleability: its capacity to manipulate truth while maintaining the appearance of fact. Together these works illustrate Klein's radical approach to form, matter, and metaphysical presence.

A salon-style installation on one wall highlights the significance of drawing across several artists' practices. A work on paper by **Rebecca Horn** reveals the delicacy and intensity with which the artist uses drawing and gesture as a poetic tool. **William Kentridge**'s emotionally charged drawing fuses narrative and abstraction, animation and politics, to portray the psychological consequences of apartheid and the complexities of South African identity. An intricately layered drawing by **Shahzia Sikander** blends Indo-Persian miniature painting with contemporary iconography to address questions of migration and cultural hybridity. Arte Povera pioneer, **Jannis Kounellis**' historical drawing of a smoking chimney, transforms fire into a symbol of change, memory, and loss. In this evocative image, the chimney becomes a modern memento mori—an allegory for industry, disappearance, and the poetic afterlife of creation.

Together, these works reflect Sean Kelly Gallery's commitment to artists whose practices push boundaries and provoke thoughtful engagement with the world around us.

Laurent
Grasso



Laurent Grasso (French, b. Mullhouse 1972)

Studies into the Past, 2021

oil and palladium leaf on wood

8 3/4 x 9 9/16 inches (22.2 x 24.3 cm)

the work is accompanied by a signed certificate of authenticity (LG-P.21.3020)

€ 35,000

Provenance:

The artist and Sean Kelly, New York/Los Angeles.



"These eyes belong to masterpieces of art history.... The silver background is a way for me to create the appearance of an image according to a point of view. Depending on the position of the viewer, the image will be visible or invisible. The environment blends with the work through the reflection it provokes. This reflection evokes for me the speed of light and the fact that what appears to our eyes already belongs to the past.

The 'Studies into the Past' project is a time travel project. The idea is to play with history and to create an ambiguous object, so that the painting cannot be immediately dated. Some elements of my current work appear in historical compositions and give the impression of being references on which my work could have been based. This series is quite vertiginous and fascinating in its conception and execution. I really like the idea of putting works from a certain period in front of other works that are much more futuristic, and thus having opposition between different temporalities."

- Laurent Grasso, 2023



Laurent Grasso (French, b. Mullhouse 1972)

Studies into the Past, 2019
oil and palladium leaf on wood
9 7/16 x 8 11/16 x 2 3/16 inches (24 x 22 x 5.5 cm)
the work is accompanied by a signed certificate of authenticity (LG-P.19.1866)

€ 35,000

Provenance:

The artist and Sean Kelly, New York/Los Angeles.



**Laurent Grasso** (French, b. Mullhouse 1972) Studies into the Past, 2024 oil on wood 14 x 19 11/16 x 2 3/16 inches (35.5 x 50 x 5.5 cm) the work is accompanied by a signed certificate of authenticity (LG-P.24.4197)

€ 45,000

#### Provenance:

The artist and Sean Kelly, New York/Los Angeles.

### Exhibitions:

Sean Kelly, New York, Laurent Grasso: Artificialis, October 25-December 21, 2024.



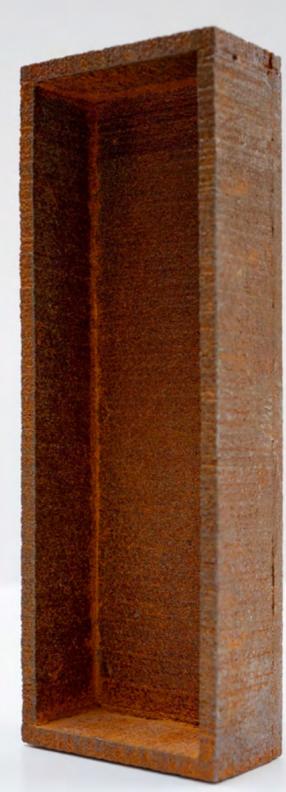
# Antony Gormley

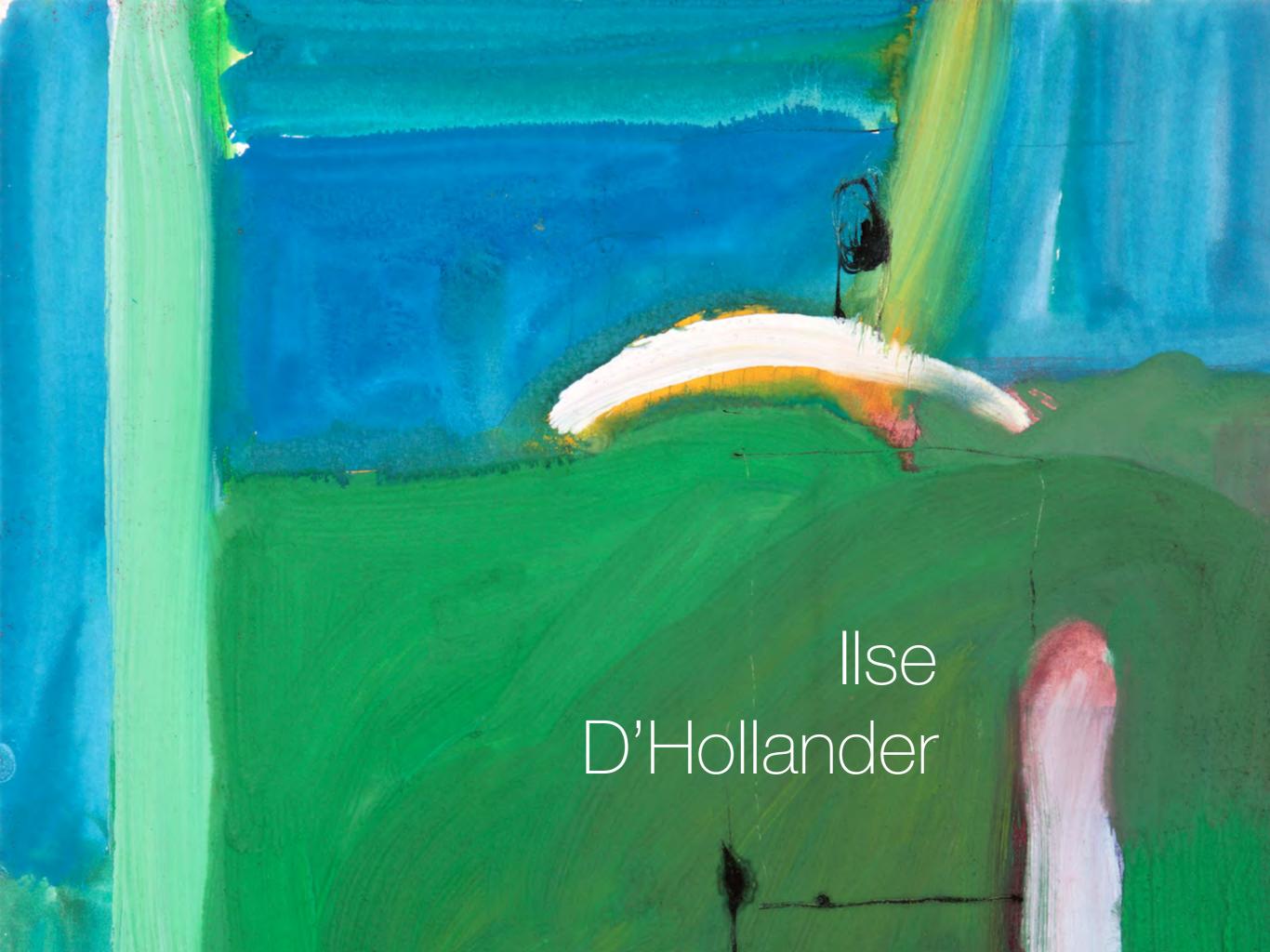




£ 40,000

Provenance: The artist. Private Collection, New York (2010).





**Ilse D'Hollander** (Belgian, b. 1968 Sint-Niklaas - d. 1997 Ghent)

Untitled, 1992 gouache on paper

paper: 12 3/8 x 9 1/4 inches (31.5 x 23.5 cm)

framed: 24 7/8 x 20 3/4 x 1 3/4 inches (63.2 x 52.7 x 4.4 cm)

work is accompanied by a certificate of authenticity signed by Ric Urmel, Executor of the Estate

(IDH-WP.OT65)

€ 17,500 + € 500 frame

#### Provenance:

The artist's estate and Sean Kelly, New York/Los Angeles.

#### Exhibitions:

Sean Kelly, New York, *Ilse D'Hollander: The Color of Shadows*, June 27–August 7, 2024. Sean Kelly, Los Angeles, *Ilse D'Hollander: A Harmony Parallel to Nature*, November 11, 2023–January 13, 2024.





"Ilse D'Hollander's ultimate work proves that 'innovation' is no longer necessary as a criterion of quality, but that the artist has to strive for authenticity. Ilse D'Hollander's oeuvre is part of the final chapter of twentieth- century painting, not because of its radical nature, but because of the freedom with which she experimented with paint and brush. She makes a personal synthesis of what art means to her. In her own way, she breathes new life into a medium that seemed to be suffocated by the urge for innovation."

- Excerpt from "A Painterly Existence" by Tanguy Eeckhout, one of the essays from the M Museum Leuven's 2013 publication.





Rebecca Horn (German, b. 1944 Michelstadt - d. 2024 Bad König) The resting Monk, 2006 pencil, colored pencil, acrylic, and India ink on paper paper: 9 7/16 x 12 5/8 inches (24 x 32 cm)

framed: 18 7/8 x 21 1/4 inches

(48 x 54 cm)

titled in pencil, lower left: The resting Monk; inscribed in pencil, lower left:

persian carpet (RH-3023)

€ 30,000 framed

#### Provenance:

The artist and Sean Kelly, New York/Los Angeles.

#### Exhibitions:

Sean Kelly, New York, Rebecca Horn: Labyrinth of the Soul: Drawings 1965-2015, January 7 - February 18, 2023.



From her earliest stages as an artist, drawing has been foundational and informed every aspect of Rebecca Horn's multi-faceted oeuvre, ranging from performances, which utilize bodily extensions, to feature films, poems, dynamic sculptures, and site-specific installations. Throughout her career, drawing has occupied a central role, with Horn working serially at different moments to create specific bodies of work, ranging from smaller, more intimate pieces to the later, large-scale *Bodylandscape* paintings on paper.

For her smaller drawings, Horn often worked simultaneously across multiple sheets of paper laid out before her, adding marks and details as she moved delicately and quickly, fluttering across the paper's surface like a butterfly, touching down on each sheet at various intervals.



**Rebecca Horn** (German, b. 1944 Michelstadt - d. 2024 Bad König) *Das Tier mit den zwei Rücken*, 2003 pencil, colored pencil, acrylic, and India ink on paper paper: 12 5/8 x 9 7/16 inches (32 x 24 cm) framed: 22 1/16 x 18 1/8 inches (56 x 46 cm) titled and inscribed in pencil, lower right: Das Tier mit den zwei Rücken (RH-3000)

€ 30,000 framed

Provenance:

The artist and Sean Kelly, New York/Los Angeles.

Exhibitions:

Sean Kelly, New York, Rebecca Horn: Labyrinth of the Soul: Drawings 1965-2015, January 7 - February 18, 2023.



Rebecca Horn (German, b. 1944 Michelstadt - d. 2024 Bad König) Untitled, 2009 pencil, colored pencil, acrylic, and India ink on paper paper: 9 7/16 x 12 5/8 inches (24 x 32 cm) framed: 18 7/8 x 21 1/4 inches (48 x 54 cm) signed and dated in pencil, lower left:

€ 25,000 framed

R. Horn 2009 (RH-3020)

#### Provenance:

The artist and Sean Kelly, New York/Los Angeles.

#### Exhibitions:

Sean Kelly, Los Angeles, *Rebecca Horn: Labyrinth of the Soul: Drawings 1965-2015*, March 11 – April 22, 2023. Sean Kelly, New York, *Rebecca Horn: Labyrinth of the Soul: Drawings 1965-2015*, January 7 – February 18, 2023.

# William Kentridge

22

GREEK GRAMMAR.

Rules for nouns denoting sexless things.

Indeclinable nouns denoting sexless things are neuter : e.g. 70 (τοῦ, τῷ) χρεών, necessity, τὸ (τοῦ, τῷ) ὄφελος, advantage. So too are all Infinitives (verb-nouns), e.g. τὸ σῖγῶν κρεῖττόν ἐστι τοῦ λαλείν, to be silent is better than to babble, and all other indeclinable parts of speech when quoted as nouns, e.g. τὸ γνῶθι σεαυτόν, the saying "know thyself".

Nouns denoting sexless things of the 1st decl. are all fem., e.g. ή Αττική γή, the Attic land, ή Ατλαντική θάλασσα, the Atlantic ocean, άγαθη βουλή, good counsel.

Nouns denoting sexless things of the 2nd decl. in os and ws are masculine, in ov neuter.

This rule includes the contracted nouns in -ovs (= o-os), -ovv (= e-ov). The chief feminine exceptions in -os are given in §§ 23, 68, 69. Feminines in -os are fews, dawn (§ 28), axws, threshing-floor.

Those nouns denoting sexless things of the 3rd decl. which

form the Nom. Sing. by adding s to the stem are feminine:

e.g. νόξ, night

φλεψ, νείπ

[Class I. 19 10, 91.]

Those nouns handing sexless things of the 3rd decl. which rm the Nom. Sing sexless things of the stem are mostly

form the Nom. Sh masculine :

e.g. ἀγών (st. ἀγῶν-), contest aiθηρ (st. αιθερ-), upper air κρᾶτηρ (st. κρᾶτηρ-) mixing bowl [Class I. b, § 32.]

feminine if the Nom. Sing. ends in ω:
c.g. πειθώ (st. τειθο-), persuasion, ηχώ (st. ηχο-), echo.
[Class II. b, §§ 89, 40.]

neuter if the Nom. Sing. ends in a, s, v; os, as, ap:

e.g. δνομα (st. δνοματ.), L. nomen
γάλα (st. γαλακτ.), L. lac (st. lact
μέλι (st. μελιτ.), L. mel
[Class I. δ, § 82, No. 4.]
γόνυ (st. γονατ.), L. genü [§ 450. Contrast L. carō, f.]

νέκταρ (st. νεκταρ), L. nedar

κῆρ (for κέαρ), L. cor

ξαρ (§ 49. 7), L. νετ [§ 49, 3.]

EXCEPTIONS IN THE THIRD DECLENSION. The really important exceptions which need to be remembered for common use are few. See next page.

DECLENSION OF ADJECTIVES.

St.	παντ-, m. and n. (cf. γιγαντ-, § 30), every, all, Lat. omnis.						
	m.	f.	n.		m.	f.	n.
N. V.	S. Tâ-S	πᾶσα*	πᾶν	P.	πάντ-ες	πᾶσαι	πάντ-α
A.	πάντ-α	πᾶσαν	πâν		πάντ-ας	πάσᾶς	πάντ-α
G.	παντ-ός	πάσης	παντ-ός		πάντ-ων	πασων	πάντ-ωι
D. /	παντ-ί	πάση	παντ-ί		$\pi \hat{a} - \sigma \iota(\nu)$	πάσαις	πα-σι(ν

Like was is declined awas, awara, all together, Lat. cunctus.

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Stem.	a. εὐδαιμον- (cf. δαιμον-, § 32), fortunate, happy					
N. V.	m. and i. n. S. εὐδαίμων εὕδαίμον εὕδαίμον εὕδαίμον	Ρ. ευδαίμον-ες ευδαίμου-α				
A.	ευδαίμου-α πίδαμας	ευδαίμον-ας ευδαίμον-α				
G. D.	εὐδαίμον-ος εὐδαίμον-ι	εὐδαιμόν-ων εὐδαιμοσι(ν)				
No.	Dual N. V. A. et	m, f, n.				

#### EXAMPLES FOR DECLESSION.

La Farmania de la Companya del Companya del Companya de la Company
Apparentin, senseless
σφορων, σώφρον, sensible, virtuous
mapdopour, mapdopour, out of one's sens
[from stem of ophr (oper-), sense]

KENTRIDGE

<sup>\*</sup> Carefully observe that nouns denoting persons and kinds of animals are not exceptions to the above rules. The former have been already excluded from consideration (see § 64); the latter will be spoken of below

For жант-на (жант-уа): declined like вахаота, мойта, §§ 17, 18.



William Kentridge (South African, b. 1955 Johannesburg)

Drawing for Stereoscope (Two Buckets), 1999 charcoal and pastel on book pages

paper: 7 1/4 x 10 7/8 inches (18.5 x 27.5 cm)

framed: 12 3/8 x 15 7/8 inches (31.5 x 40.4 cm)

signed, recto bottom right corner inscribed in pastel, top right corner: 22

(WK-2)

\$ 37,500 framed

Provenance:

The artist and Goodman Gallery, Johannesburg. Private Collection, New York (2005).

Exhibitions:

Sean Kelly, New York, Forms of Attraction: Kjærholm, Tenreiro and Selected Works, May 10 - June 21, 2014.

Famous for his "filmed drawings," or "drawn films," William Kentridge (b. 1955, Johannesburg, South Africa) explores the space between the political, the associative, and the ambiguous. His work often draws upon the complex history of South Africa and apartheid. Each drawing used in his films represents the final state in a sequence of images shaped by successive additions and erasures—marks that hover on the edge of visibility, perpetually on the brink of transformation.

This drawing was created in conjunction with Stereoscope, a project that debuted at the Museum of Modern Art in 1999. This film is the eighth installment in a decade-long film series featuring the recurring character Soho Eckstein: the archetypal white Johannesburg businessman of the post-apartheid era, and a stand-in for the artist himself. While Kentridge's drawings were initially conceived in service to his animations, they have increasingly taken on a life of their own; by 1992, he began exhibiting them independently. In Stereoscope, a single blue line threads through the narrative, weaving between frames to suggest telegraph wires, channels of communication, water, and even emotional inundation, while also serving as a vector of action and history-literally connecting the film's narrative threads through drawn lines that extend from one frame to the next. Notably, it is the only color to appear in the film apart from black and white, underscoring its symbolic weight.

The doubling of the drawings relates directly to the title of the film, *Stereoscope*, a device that creates the illusion of three-dimensionality by presenting each eye with a slightly different view of the same scene. To reconcile these differences, the eye is tricked into perceiving three dimensions. However, Kentridge is less interested in the optical effect of stereoscopy than in the conceptual possibilities of duality—exploring two related yet parallel spaces. In *Drawing for Steroscope (Two Buckets)*, 1999, the artist works upon the pages of a grammatical guide, further unsettling conventional structures and disrupting traditional systems of order.

Stereoscope has been exhibited at institutions worldwide and is held in numerous notable permanent collections including The Broad, Los Angeles, CA; The Carnegie Museum of Art, Pittsburgh, PA; The Fondation Cartier, Paris, France; The Pinault Collection; amongst others.





# Idris Khan

Idris Khan (British, b. 1978 Birmingham)

The Line Between the Bar (Number 8), 2020
oil based ink on gesso and aluminum panel
panel: 25 5/8 x 19 11/16 x 1 inches (65 x 50 x 2.5 cm)
framed: 26 7/16 x 20 1/2 x 2 inches (67.1 x 52 x 5.1 cm)
signed and dated by the artist, verso
(IK-490.R)

£ 75,000 framed

Provenance: The artist and Sean Kelly, New York. Private Collection, New York (2020).



Idris Khan created *The Line Between the Bar* body of work for a solo presentation of new stamped paintings shown for the first time at the 2020 ADAA Art Show. With repetitive gestures, text is stamped repeatedly onto the surface of the painting, obfuscating the literal meaning of the words by abstracting them. The density and precision of Khan's compositions, composed upon an evocative and emotionally charged blue background, offer poetic and meditative expressions on memory and time. Retaining traces of what has gone before or what has been left behind, Khan's work speaks to a layering of experience that harbors palimpsests of the past, whilst suggesting entirely new possibilities.





**Yves Klein's** (1928 – 1962) artistic career was remarkably brief—lasting roughly seven years from 1955 to 1962—yet his impact on the trajectory of postwar art was profound and enduring. A bold provocateur, mystic, and visionary, Klein challenged the boundaries of painting, performance, and authorship with an ambition that continues to resonate across contemporary practice. In recognition of his lasting contributions, Sean Kelly Gallery is pleased to present a selection of three works on the occasion of TEFAF New York that illuminate key aspects of Klein's oeuvre: the iconic *Monochrome*, 1959; the mythic photograph *Leap Into the Void, October 27, 1960*; and his sculptural reinterpretation *La Victoire de Samothrace*, 1961–62.

Disparate in form, these works reflect Klein's sustained engagement with the immaterial and his aspiration to elevate art beyond the confines of traditional media and materiality. Whether through the meditative depth of International Klein Blue, the artist's patented ultramarine pigment, the staged illusion of flight, or the appropriation of classical form, each piece reflects Klein's radical rethinking of what art could be and its function in the world. This focused presentation offers a glimpse into the restless, genre-defying imagination of an artist who not only redefined the terms of aesthetic experience, but who, in many ways, advanced the conceptual and performative impulses that continue to shape contemporary art today.

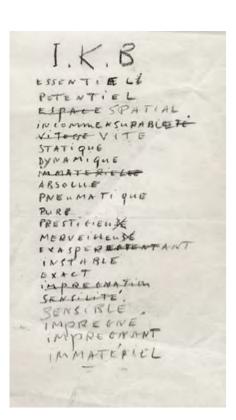
**Yves Klein** (French, b. Nice 1928 - d. Paris 1962) *Monochrome bleu sans titre (IKB 318)*, 1959

blue pigment and synthetic resin on paper artwork: 8 1/2 x 7 1/8 inches (21.5 x 18 cm) framed: 18 1/16 x 15 5/8 x 1 11/16 inches (45.9 x 39.7 x 4.3 cm) accompanied by a certificate by Rotraud Klein Moquay, Archives Yves Klein, dated January 15, 2019, Paris (YKB-16)

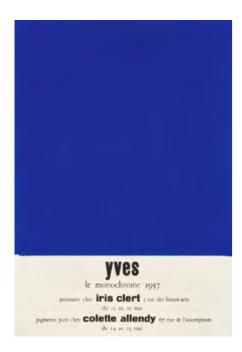
\$ 300,000 framed

Provenance:
The artist.
Pol Bury.
Gian Enzo Sperone.
Galerie Zlotowski, Paris, France.
Private Collection, New York (2019).





Note on I.K.B (International Klein Blue) by Yves Klein, c.1959. Document © The Estate of Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris



Poster for the double exhibition Yves Klein, Propositions Monochromes, Galerie Iris Clert and Galerie Colette Allendy, Paris, 1957. Poster © The Estate of Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris

# "Monochromy is the only physical way of painting that enables access to a spiritual absolute." - Yves Klein

### Monochrome bleu sans titre (IKB 318), 1959

Yves Klein has been assigned many labels—experimental visionary, daring trickster, mystical idealist—but he should be best understood, above all, as an agent of history, both its echo and its disruption. His iconic International Klein Blue is the most powerful example of this duality. Ultramarine blue holds an iconic status in art history, for its rich, luminous quality, and for its rarity and symbolic weight. Originally derived from ground lapis lazuli, ultramarine was once more valuable than gold, reserved by painters for their most sacred subjects, most notably the robes of the Virgin Mary.

By patenting and claiming authorship over both the monochrome and his specific formulation of ultramarine, Klein became the first artist to proclaim that a color itself could be owned—an idea later echoed by other artists. Regardless of its trademark, International Klein Blue remains impossible to replicate. It is not merely a pigment, but a carefully engineered paint system: a blend of synthetic and natural ultramarine, resin, and solvent that produces a uniquely chalky, matte surface. This finish radiates a sensation of pure energy.

Klein denied the influence of earlier avant-gardists who explored the monochrome—be it Kazimir Malevich or Aleksandr Rodchenko—yet the intensity of his denials, coupled with the fact that both of his parents were painters, suggests a keen awareness of historic precedent. Unlike his forerunners, Klein's monochrome paintings were neither a pure embodiment of spirituality, nor a proclamation of the end of painting. Instead, they offer a visionary's glimpse into a future that Klein did not just anticipate, but actively shaped—where the boundaries between performance, object, and ideology dissolve. *Monochrome bleu sans titre*, 1959, is a striking example of this vision: beguiling in its mystery, simplicity, and talismanic scale, the work is both a meditation on immateriality and a tangible artifact from an artist who redefined what art could be.

Select Institutions with IKB Monochromes in their permanent collections:

Museum of Modern Art (MoMA), NY
Solomon R. Guggenheim Museum, NY
San Francisco Museum of Modern Art, CA
The Tate, London, United Kingdom
Centre Pompidou, Paris, France
Museo Reina Sofia, Madrid, Spain
Moderna Museet, Stockholm, Sweden

**Yves Klein** (French, b. Nice 1928 - d. Paris 1962) Leap Into the Void, October 27, 1960, printed 1992 gelatin silver print

image: 7 11/16 x 5 11/16 inches (19.5 x 14.5 cm) framed dimensions: 19 5/16 x 16 3/4 inches (49 x 42.5 cm) photograph by Harry Shunk, signed H. Shunk on label verso (YKB-6.XVI)

\$ 35,000 framed

Provenance: Harry Shunk, New York. Private Collection, Paris. Private Collection, New York (2021).

#### Exhibitions:

Krefeld, Musée Haus Lange, *Yves Klein: Monochrome und Feuer*, 14 January - 26 February, 1961.

AFondazione Merz, Turin, Italy, Alfredo Jaar: Abbiamo Amato tanto La Rivoluzione, November 11, 2013 - February 3, 2014. Galerie Lelong & Co., New York, Alfredo Jaar: The Temptation to Exist, May 13 - June 25, 2022.\*

#### Literature:

'Dimanche' newspaper, 27 November 1960.

'Yves Klein, 1928-1962, une rétrospective', 13 March to 23 May 1983, Paris exhibition catalogue, Centre Pompidou, Ed. The Arts Publisher, New York, p.63 repr. in col.

"Yves Klein, conférence de la Sorbonne, 3 June 1959', Galerie Montaigne, Paris, 1992, illustrated n.p.

T. Genevrier-Tausti, "L'envol d'Yves Klein: l'origine d'une légende", Paris, 2006, p.99 repr. in col.

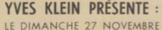
Auping, Michael, "Declaring Space", Fort Worth: Modern Art Museum of Fort Worth, 2007, repr. in col on the cover.

Copeland, Mathieu, "Voids: A Retrospective", Zurich: JPR|Ringier with the Centre Pompidou, Paris, Centre Pompidou-Metz and the Kunsthalle Bern, 2009.

"Alfredo Jaar: Abbiamo Amato tanto La Rivoluzione", Fondazione Merz, Turin, Italy, 2013-2014, p. 60 repr. in col.

Unless noted (\*), the above refers to alternate editions of this work.





1960

NUMÉRO

FESTIVAL D'ART D'AVANT.GARDE NOVEMBRE - DÉCEMBRE 1960

La Révolution bleue continue

27 NOVEMBRE

Le journal d'um seul jour

#### ACTUALITÉ

UN HOMME DANS L'ESPACE



#### Le peintre de l'espace se jette dans le vide!

#### Sensibilité pure

## Leap Into the Void, October 27, 1960

Yves Klein's iconic photograph Leap Into the Void captures his fascination with nothingness and the abstract concept of space (here enacted through a literal leap into emptiness) as well as his exploration of photography's inherent malleability: its capacity to manipulate truth while maintaining the appearance of fact. Enacting this image, Klein not only dramatized his metaphysical preoccupations but also questioned the viewer's faith in the photograph as evidence. His gesture enacts a symbolic "leap of faith," compelling the viewer to choose between belief in an impossible act-Klein soaring through the air, seemingly gifted with supernatural powers—or acknowledgment of the artifice, in which he falls.

The photograph was first published in a fictional newspaper, distributed under the sensational headline "Un homme dans l'espace!" ("A man in space!"). The paper, likely parodying contemporary media coverage of the international space race, announced that "The painter of space leaps into the void!" This strategic act of media manipulation exemplifies Klein's talent for merging spectacle, myth-making, and philosophical inquiry. The image has since become one of the most iconic in his oeuvre, appearing on the covers of major publications, including Voids at the Centre Pompidou, Paris, 2009, and Declaring Space at the Modern Art Museum of Fort Worth, 2007.

Le Dimanche 27 Novembre 1960: Le journal d'un seul jour, 1960 halftone and letterpress on newsprint, the full sheet folded (as issued) unfolded: 22 x 29 3/4 inches (55.9 x 75.6 cm) framed: 26 3/4 x 21 1/4 x 1 inches (67.9 x 54 x 2.5 cm)

(YKB-19)

**Yves Klein** (French, b. Nice 1928 - d. Paris 1962) *La victoire de Samothrace*,
designed 1961-1962 and realized in 1973

IKB pigment and synthetic resin on plaster mold, stone base
21 1/4 x 10 5/8 x 11 1/2 inches
(54 x 27 x 29.2 cm)
edition of 175 (#17/175)
signed initials and dated 'YK 62' (on the right wing);
numbered '17/175' (rear)
(YKB-11.17)

\$ 275,000

Provenance:
Galerie LC, Paris.
Private Collection, Neuilly-sur-Seine, France.
Private Collection, New York (2016).





# La victoire de Samothrace (designed 1961-1962 and realized in 1973)

Yves Klein likely created *La Victoire de Samothrace*, 1961–62, in the final year of his life, imbuing the work with both symbolic and personal resonance. A reimagining of the ancient sculpture *Winged Victory of Samothrace*, circa 190 B.C., perhaps the most important Greek sculpture from the Hellenistic era and currently held in the permanent collection of The Louvre, Paris, France, Klein's version synthesizes classical form with a radical, monochromatic sensibility. The original figure, renowned for its dynamism and expressive movement, is stripped of its historical and cultural specificity through Klein's signature application of his blue. Rendered entirely in International Klein Blue, the sculpture becomes a vessel for immaterial energy, detached from time.

The choice of subject, and its creation so near the artist's untimely death, adds poignant significance. As the winged goddess of victory, Nike becomes, in Klein's hands, not merely a symbol of triumph, but also one of transcendence and transformation. Klein died on June 6, 1962, of a heart attack—his second in a matter of months. Anticipating his mortality, he had revised his will earlier that year, and as early as 1960 had staged his own symbolic "burial."

This work exemplifies Klein's radical methodology: the appropriation of culturally loaded forms recontextualized through his aesthetic of dematerialization. For Klein, blue was not merely color but a metaphysical medium—a portal to the infinite. *La Victoire de Samothrace*, 1961-62, stands as a culmination of his philosophical and artistic ambitions, merging the enduring gravitas of antiquity with the experimental fervor of the postwar avant-garde.







#### Exhibitions:

Hotel Baur au Lac, Zurich, Art in the Park, June-July 2014.

Villa Datris, Isle-sur-la-Sorgue, FR Sculpture du Sud, May-November 2014.

Ca' Corner della Regina, Venice, The Small Utopia, Ars Multiplicata, Summer 2012.

Circulo de Bellas Arte, Madrid, Marie Raymond - Yves Klein Herencias, October 2009-January 2010.

Museo d'Arte & Sculture in Città, Lugano, CH, Yves Klein & Rotraut, May-September 2009.

Galeries Nationales du Grand Palais, Paris, *Nouveau Réalisme: Revolution des Alltäglichen* (Traveled to Sprengel Museum, Hanover, DE), March 2007–January 2008.

Galerie Rive Gauche, Paris, Yves Klein et Niki de Saint Phalle, February-March 2005.

Guggenheim Museum, Bilbao, ES, Yves Klein, January-May 2005.

Musée des Beaux Arts, Roanne, FR, *Marie Raymond - Yves Klein* (Traveled to Musée Joseph Dechelette, Carcassonne, FR; Musée des Beaux-Arts, Coblence, DE; Museum Ludwig, Cologne, DE; LAAC Dunkerque, Dunkirk, FR), November 2004–June 2007.

Flora Bigai, Pietrasanta, IT, Nel blu dipinto di blu Yves Klein, July-September 2004.

Museu de Arte de Macau, Macau, Du Nouveau Réalisme à Supports Surfaces, July-August, 2000.

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Hong Kong Museum of Art, Hong Kong, Nice Movements - Contemporary French Art, April-June 2000.

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Exhibition. Cat., Le Nouveau Réalisme. Paris: Musée National d'Art Moderne and Centre Georges Pompidou, 2007, p. 199.

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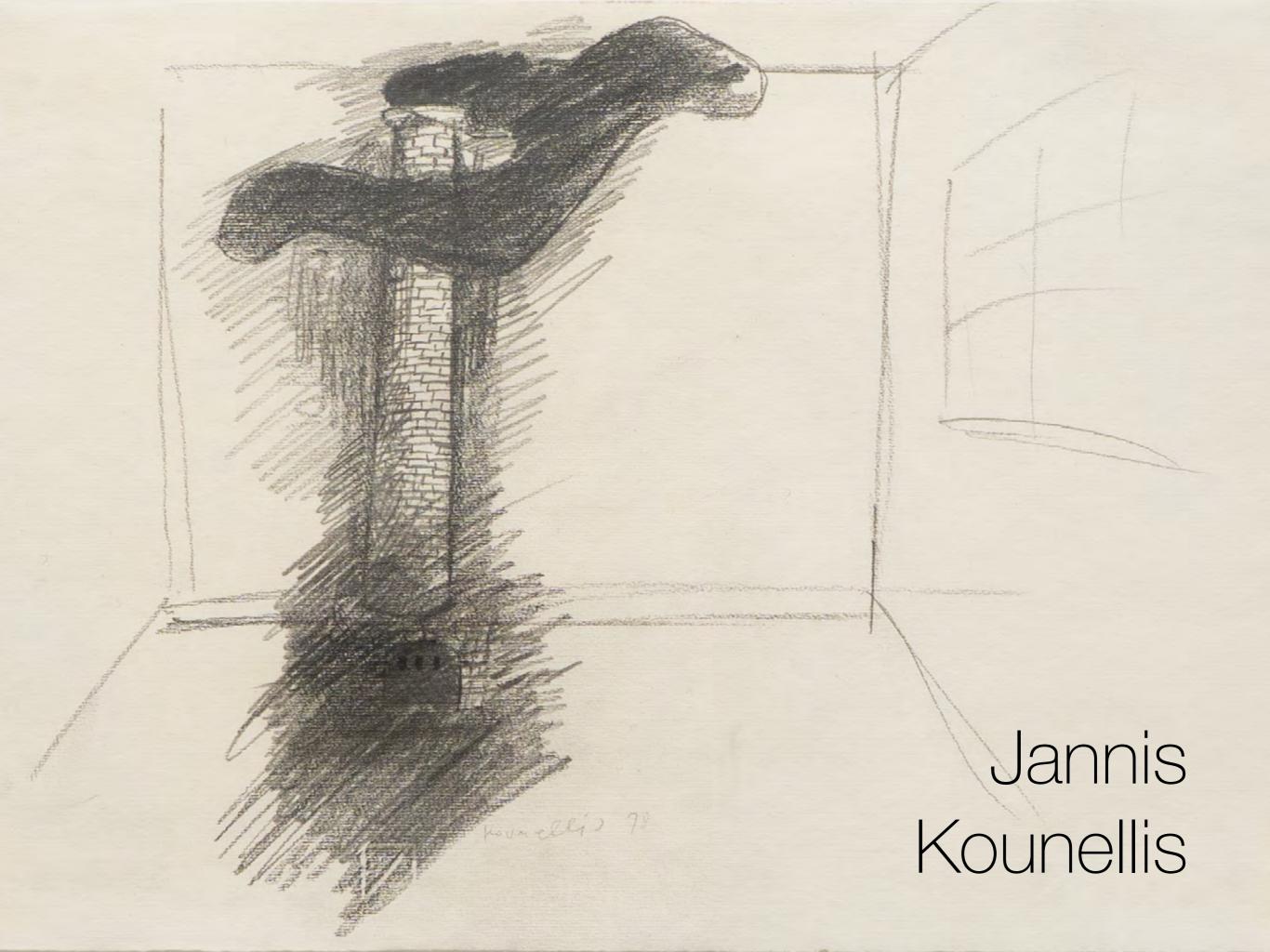
Exhibition. Cat., Katalog zur Ausstellung. Mönchengladbach: Städtisches Museum Abteiberg, 1984, p. 107.

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P. Wember, Yves Klein, Cologne, 1969, No. RP7, p. 97 (the original plaster illustrated).

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Unless noted (\*), the above refers to alternate editions of this work.





### **Jannis Kounellis**

(Greek, b. 1936 Piraeus – d. 2017 Rome, Italy) *untitled*, 1978 pencil and charcoal on paper paper: 9 1/2 x 13 1/4 inches (24.1 x 33.7 cm) framed: 19 1/2 x 23 1/4 inches (49.5 x 59.1 cm) signed and dated, recto (JAK-1)

\$ 25,000 framed

#### Provenance:

The artist and Annemarie Verna Gallery, Switzerland. Private Collection, New York (1998).



Jannis Kounellis

Untitled, 1976

Brick smokestack with smoke on the wall and ceiling

Stack: 440 x 88 x 99 cm

Installed at Galleria Salvatore Ala, Milan, 1976

Below: Jannis Kounellis *Untitled*, 1979

Wall drawing, two impaled stuffed birds and five charcoal drawings on paper height of birds 25 (63) and 17 (43), dimensions

neight of birds 25 (63) and 17 (43), dimensions of drawings each 27  $3/4 \times 39 \ 1/4 \ (70.3 \times 100)$ ; overall dimensions variable

Collection Tate London, (Purchased 1983)



In 1976, Jannis Kounellis installed a furnace with a chimney inside a gallery space. Above the cold, extinguished chimney, a greasy smudge of smoke stained the ceiling — a melancholy trace of a fire that had gone out. Two years later, he returned to this evocative scene in a drawing rendered in pencil and charcoal on paper, once again depicting a smoking chimney within an interior setting.

Fire and its remnants have long held symbolic weight in Arte Povera, particularly as emblems of transformation. In Kounellis's work, they function not only as physical materials but also as carriers of deeper meaning — poised between poetic resonance and a transcendental, even mythic, intensity. The chimney, in particular, serves as a powerful allegory: of industry, of progress, and simultaneously, of disappearance. The smoke stain becomes a modern memento mori, a haunting trace of energy expended, of life extinguished.

In his catalogue essay for the Eindhoven exhibition Fourth Story, Rudi Fuchs described the chimney as a generative, imaginative force: "It can burn... can blow smoke and produce wonderful figures whirling in black clouds. The chimney can be the furnace of creative invention like the mind." In this sense, the chimney becomes more than an industrial relic — it is a metaphor for the artistic process itself, where combustion gives rise to creation, memory, and myth.

Kounellis is an artist of modernity, deeply attuned to the cultural, economic, and political forces that shaped the twentieth century. His work draws from a unique blend of memory, foreboding, and transience. Fire, as a recurring element, becomes a symbol of both destruction and regeneration — a trace of progress, and a reminder of its costs.





**Hugo McCloud** (American, b. 1980, Palo Alto) *untitled*, 2025 single use plastic mounted on panel approx.: 44 x 37 inches (111.8 x 94 cm) (HM-535)

\$ 115,000 framed

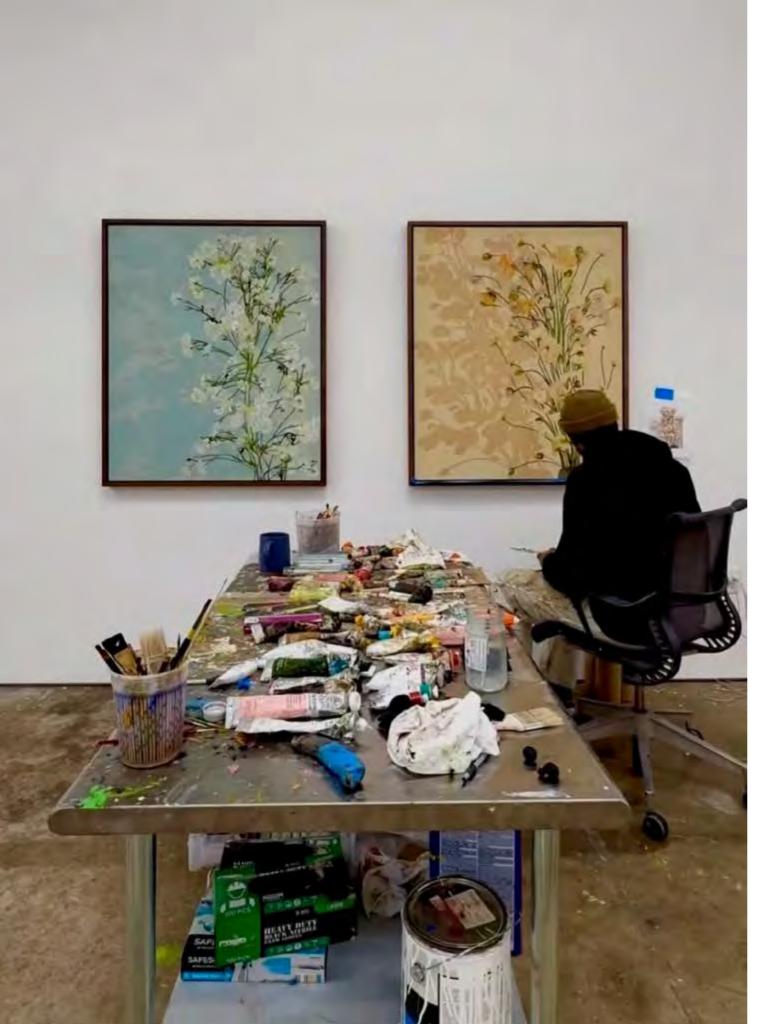
Provenance:



**Hugo McCloud** (American, b. 1980, Palo Alto) *untitled*, 2025 single use plastic mounted on panel approx.: 44 x 37 inches (111.8 x 94 cm) (HM-536)

\$ 115,000 framed

Provenance:



Hugo McCloud's still-life flower series began as a meditative practice during the COVID-19 quarantine period to mark the passage of time with daily acts of creation. What began as a quiet ritual evolved into a powerful body of work that explores beauty, fragility, and environmental consciousness. Each composition is meticulously crafted from pieces of single-use plastic, materials collected from everyday packaging and waste, which are heated, layered, and pressed onto canvas. This unconventional process yields a viscous, painterly surface that mimics the flow and luminosity of oil paint while preserving the texture and coloration of the plastic.

Referencing the tradition of floral still-life painting, McCloud reimagines the genre through a contemporary lens, infusing it with both serenity and tension. The softness of each bloom—petals unfurling in delicate gradients, leaves arching with weightlessness—is rendered in a medium that is anything but ephemeral. In this contrast between subject and material, McCloud creates a visual and conceptual friction: the organic beauty of flora is frozen in synthetic permanence, inviting contemplation on consumption, waste, and resilience.

Each work is titled after the date of its creation, forming an intimate archive that chronicles the artist's lived experience, one day and one flower at a time. These quiet, luminous portraits offer a pause—a suspended moment of reflection—in which viewers are invited to consider not only the fleeting beauty of nature but also the enduring consequences of human impact on the environment.



Mariko Mori (Japanese, b.1967, Tokyo)

Plasma Stone II, 2017-2018

Dichroic coated layered acrylic in 2 parts, Corian base 50 x 23 1/2 x 18 inches (127 x 59.7 x 45.7 cm) each edition of 5 with 2 APs (AP1/2) the work is accompanied by a signed certificate of authenticity (MMo-68.AP1)

\$ 325,000

Provenance:

The artist and Sean Kelly, New York/Los Angeles.

Exhibition:

Sean Kelly, New York, *Mariko Mori: Invisible Dimension*, March 23 - April 28, 2018.\*







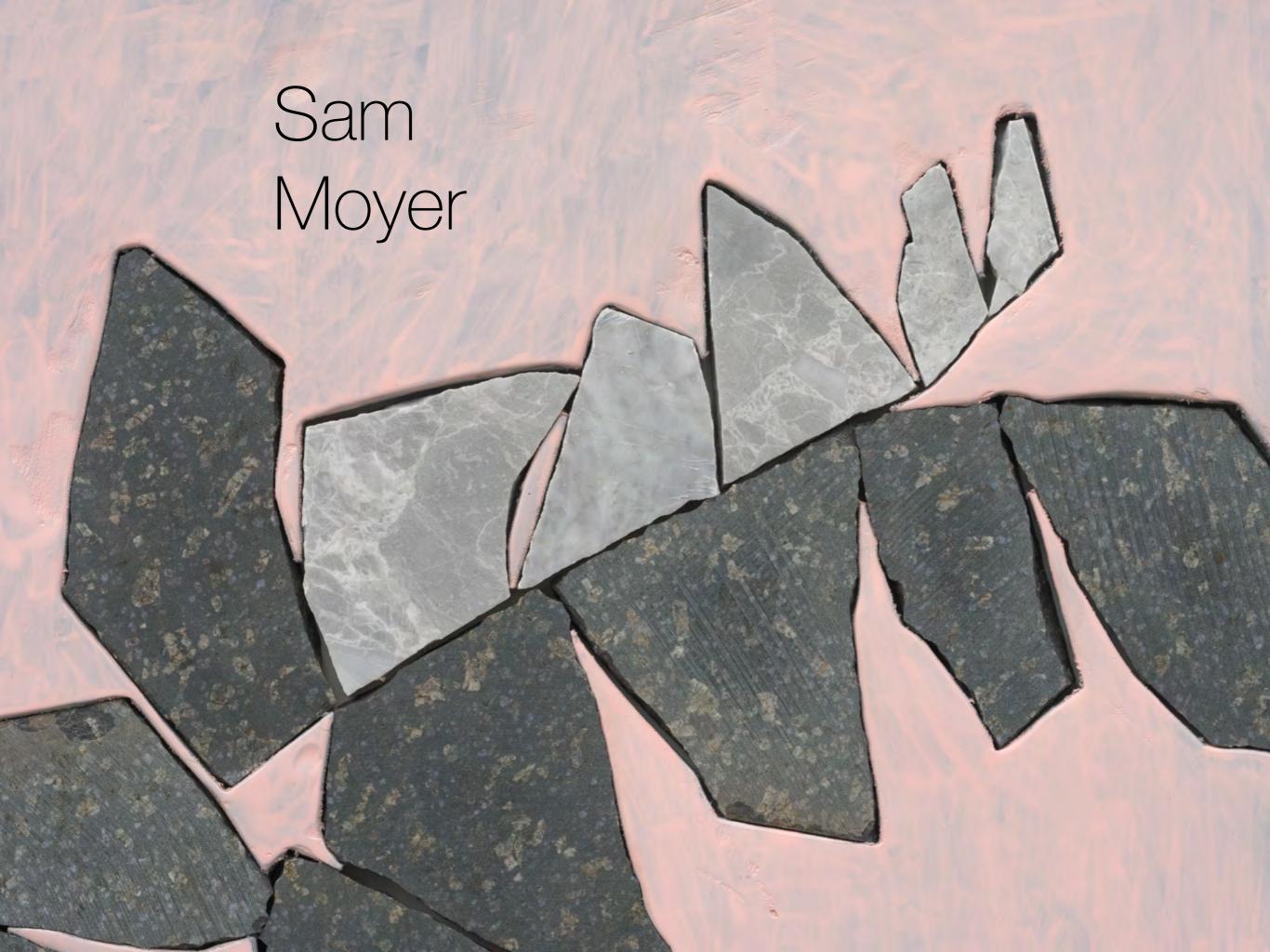


Mariko Mori's *Plasma Stones* series, first created in 2017-2018, represents a furthering in the artist's exploration of universal enigmas. Driven by her ongoing fascination with undetectable energy and matter, and her interest in giving form to the mysteries of the beginning of the universe from which atoms emerged, these works give visual form to evidence that at all was one in the beginning. Reminiscent of megaliths, these carefully crafted, future-looking sculptures radiate a full spectrum of color to evoke the genesis of the universe and the continuity of time.

Plasma Stone I (part of the permanent collection of the Louisiana Museum for Modern Art, Denmark) and Plasma Stones II (the artist's proof, exhibited at TEFAF New York 2025) serve as a visual manifestations of Mori's conceptual framework, one where science and spirituality coalesce. By harnessing advanced technology to create these mesmerizing works, Mori transcends the limitations of traditional artistic expression, pushing the boundaries of human understanding and perception.

click here to watch an interview with the artist for the







**Sam Moyer** (American, b. 1983, Chicago) *Skunk Fern*, 2025
marble, granite, acrylic on plaster-coated canvas mounted to MDF
49 x 37 x 1 inches (124.5 x 94 x 2.5 cm)
the work is accompanied by a signed certificate of authenticity
(SM-P.25.1702)

\$ 55,000 + \$900 t-frame

Provenance:

Known for her signature technique of inlaying found stone into canvas, Sam Moyer has long blurred the boundaries between painting and sculpture. In her new works, she deepens that inquiry by introducing a dual compositional approach that juxtaposes structural clarity with expressive mark-making.

Moyer's *Clippings* series offers a fluid and gestural language. Here, Moyer uses stone not as a structural framework, but as a graphic tool. The compositions embrace the traditions of drawing and painting, where lines mimic the delicate arcs of ferns, and negative space becomes as active as the material itself. The stones suggest organic movement, tracing the contours of a natural world rendered in abstraction. This shift reveals Moyer's capacity to draw from the expressive potential of her materials, using stone as both a mark and a memory.

Inspired by Claude Monet's late works, Moyer's new works employ a palette of soft, luminous hues that reflect Monet's preoccupation with light and perception. Like Monet, whose diminishing eyesight led to increasingly abstract, light-suffused canvases, Moyer distills her visual language to its essential elements—stone, color, surface, and gesture—inviting viewers into a space of contemplation and duality. These works meditate on time, transformation, and the emotional resonance of material, offering a poignant reflection on decomposition and regeneration, presence and impermanence.

Concurrent to TEFAF, two solo exhibitions of Moyer's work will also be on view in New York. The Sean Kelly exhibition entitled <u>Subject to change</u> debuts new works by the artist and <u>Sam Moyer: Woman with Holes</u> at the Hill Art Foundation presents selected works by Moyer including *Fern Friend Grief Growth*, 2024 (pictured here), alongside selections from the Hill Collection including Robert Gober, Jasper Johns, Brice Marden, and Isamu Noguchi. The Hill presentation will be accompanied by a new publication featuring an essay by Scout Hutchinson.



Above: Installation view of Sam Moyer: Ferns Teeth at the Parrish Art Museum, Water Mill, New York, 2024. Photo: Gary Mamay.

Below: Sam Moyer, Fern Friend Grief Growth, 2024, Marble, acrylic on plaster-coated canvas mounted to MDF, 120 × 240 × 1 inches.





Shahzia Sikander (Pakistani-American, b. Lahore 1969)
Facing the Shadow, 2019/2025
ink, gouache and gold on paper
paper: 15 x 11 1/4 inches (38.1 x 28.6 cm)
framed: 21 x 17 3/8 x 1 9/16 inches (53.3 x 44.1 x 4 cm)
signed by the artist, verso
(ShS-WP.19.060)

\$ 45,000 framed

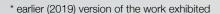
Provenance:

The artist and Sean Kelly, New York/Los Angeles.

Exhibitions:

Jesus College Cambridge, *Shahzia Sikander: Unbound*, England, October 16, 2021 – February 18, 2022.\*

Sean Kelly, New York, *Shahzia Sikander: Weeping Willows, Liquid Tongues,* November 5 – December 19, 2020.\*

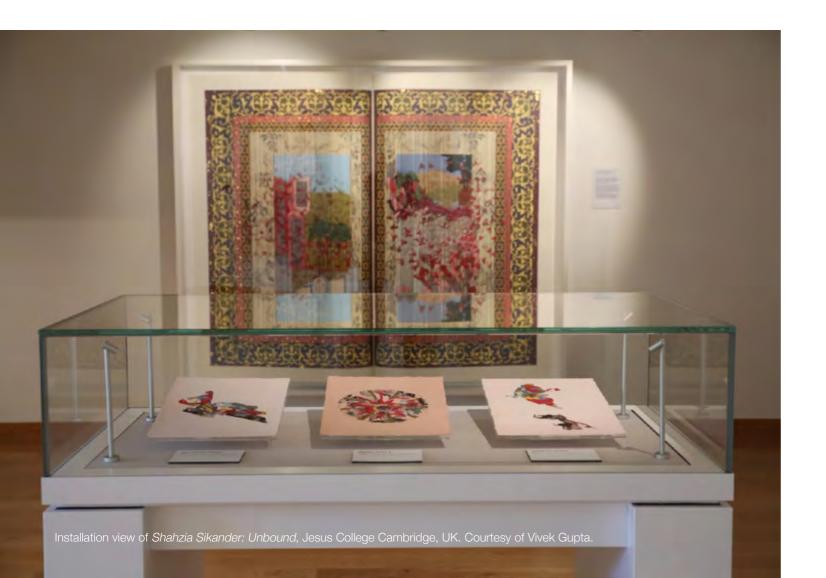




Shahzia Sikander frequently depicts female figures with root-like appendages rather than arms and legs. Since its inception in 1993, this powerful visual motif has evolved in meaning across her multidisciplinary practice. Dating to her early years at the Rhode Island School of Design (1993–1995), Sikander's rooted female figures often appeared headless, a deliberate choice that emphasizes themes of displacement and erasure. Iconic earlier examples of this imagery include *A Slight and Pleasing Dislocation*, 1993, *Perilous Order*, 1997, and *Elusive Realities*, 2000. Sikander's evocative titles hint at narrative undercurrents of her work, often drawing on revolutionary texts, feminist poetry, and diaristic reflections.

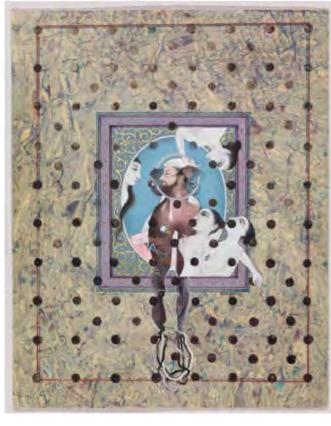
The more recent appearance of the head on these rooted figures marks a shift from an examination of displacement to an expression of empowerment, mirroring the evolution of the artist's own journey as an immigrant in the United States. These figures embody what Sikander calls "Migrant Love," a term she uses to describe the central protagonists in her work. This iconography can be found elsewhere in Sikander's practice, including a version in stained glass for the 2024 Venice Biennale exhibition *Collective Behavior* at the Palazzo Soranzo van Axel. The exhibition is now on view at the Cincinnati Art Museum and Cleveland Museum of Art through June 2025 and will travel to the Cantor Arts Center, Stanford University in September 2025.

In this context, Facing the Shadow and Squaring the Shadow suggest a direct confrontation—a reckoning with what is hidden, uncomfortable, or difficult to name. As Sikander notes, "These figures are autonomous and interconnected, self-rooted and migratory, vulnerable and resilient, visible yet invisible." With drawing as the connective tissue in her practice, Sikander allows space for her artwork to inhabit multiple meanings, often as a way of affirming how women, deeply rooted in their identities and cultural heritage, cannot be easily uprooted or silenced.



Top right:
Shahzia Sikander
Perilous Order. 1997
Vegetable pigment, dry
pigment, watercolor, and tea
water on paper
10 3/8 x 8 3/16 inches
Permanent Collection of the
Whitney Museum of American
Art, New York.
Listen to an audioguide about
this work from the MoMA
exhibition Without Boundary:
Seventeen Ways of Looking,
2006.

Bottom right: Shahzia Sikander A Slight and Pleasing Dislocation, 1993 Gouache and gesso on board 26 9/16 x 14 9/16 inches





**Shahzia Sikander** (Pakistani-American, b. Lahore 1969) *Squaring the Shadow*, 2019/2025 ink, gouache and gold on paper paper: 15 x 11 1/4 inches (38.1 x 28.6 cm) framed: 21 x 17 3/8 x 1 9/16 inches (53.3 x 44.1 x 4 cm) signed by the artist, verso (ShS-WP.19.061)

\$ 45,000 framed

Provenance:

The artist and Sean Kelly, New York/Los Angeles.

Exhibitions:

Jesus College Cambridge, *Shahzia Sikander: Unbound,* England, October 16, 2021 – February 18, 2022.\*

Sean Kelly, New York, *Shahzia Sikander: Weeping Willows, Liquid Tongues,* November 5 – December 19, 2020.\*



<sup>\*</sup> earlier (2019) version of the work exhibited

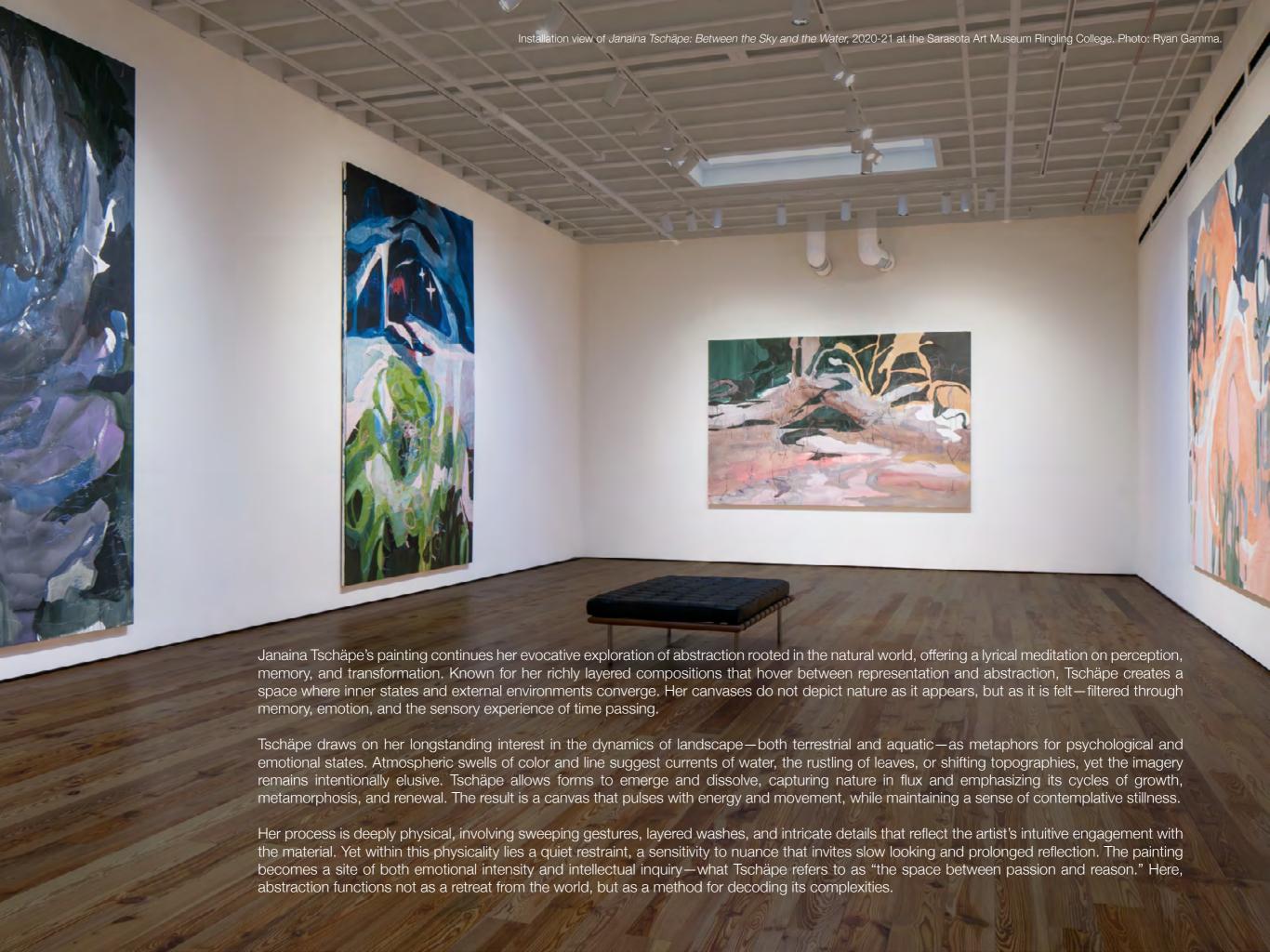


n-Brazilian, b. 1973, Munich)

Janaina Tschäpe (German-Brazilian, b. 1973, Munich) Summer thoughts, 2025 oil and oil stick on linen 65 x 65 x 1 1/2 inches (165.1 x 165.1 x 3.8 cm) signed by artist, verso (JTs-P.25.3165)

\$ 95,000

Provenance:



**Janaina Tschäpe** (German-Brazilian, b. 1973, Munich) *noturno multicor,* 2024 watercolor and pastel on paper paper: 90 x 55 1/4 inches (228.6 x 140.3 cm) framed: 93 1/2 x 58 5/8 x 2 1/4 inches (237.5 x 148.9 x 5.7 cm) signed by artist, verso (JTs-WP.24.3114)

\$ 95,000 framed

Provenance:

The artist and Sean Kelly, New York/Los Angeles.

Exhibitions:

Sean Kelly, New York, *Janaina Tschäpe: a sky filled with clouds and the smell of blood oranges*, September 6–October 19, 2024.





**Kehinde Wiley** (American, b. 1977, Los Angeles) *Portrait of El Hadji Malick Gueye*, 2025 oil on canvas painting: 20 x 16 inches (50.8 x 40.6 cm) framed: 29 x 25 x 4 inches (73.7 x 63.5 x 10.2 cm) (KW-PA-25-003)

\$ 175,000 framed

Provenance:



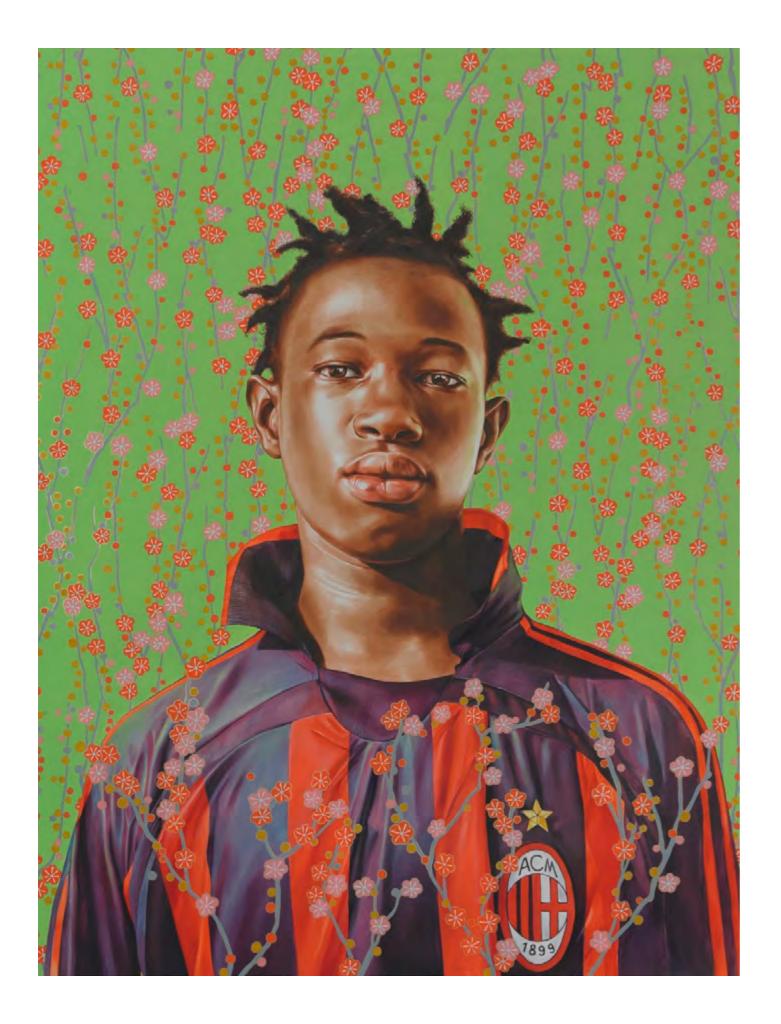
Above: Installation image, Kehinde Wiley: Archeology of Silence at the Musee d'Orsay, Paris, 2022. Photo: Laurent Edeline.

Below: Installation image, Kehinde Wiley: A New Republic, at the Brooklyn Museum of Art, NY, 2015. Photo: Jonathan Dorado.



Kehinde Wiley's work is situated within the lineage of Western portraiture, asserting a space for Black and brown bodies within a tradition that has long excluded them. As a contemporary artist of the grand manner of portrait painting—invoking the iconic historical artists, Reynolds, Gainsborough, Titian, Ingres, amongst others—Wiley appropriates and transforms the stylistic codes of power, elegance, and divinity. His sitters are portrayed with regal poise and striking presence, their contemporary clothing and attitudes juxtaposed against richly patterned, often fantastical backdrops that reference historic decorative traditions from various cultures.

Wiley's deployment of religious and monarchical motifs positions his subject as both saint and sovereign, destabilizing expectations around race, class, and historical memory. The painting resists easy interpretation, embodying the ambiguity that lies at the heart of Wiley's practice. By placing Black and brown subjects within frameworks traditionally reserved for white aristocracy or religious exaltation, Wiley creates a powerful tension between representation and erasure, reverence and critique. His portraits are at once deeply rooted in history and radically contemporary, offering a vital reimagining of identity, agency, and glory in today's visual culture.



**Kehinde Wiley** (American, b. 1977, Los Angeles) *Ibrahima Sacho Study II,* 2010 oil on paper paper: 46 x 36 inches (116.8 x 91.4 cm) framed: 61 1/8 x 51 1/8 x 15/16 inches (155.3 x 129.9 x 2.4 cm)

signed and dated by the artist, recto (KW-19.R)

\$ 250,000 framed

Provenance:

The artist and Roberts & Tilton, Culver City, CA. Private Collection, Miami, FL. Private Collection, New York, NY (2015).

**Kehinde Wiley** (American, b. 1977, Los Angeles) *Romaine 1,* 2007 oil on canvas painting: 26 1/4 x 22 3/8 inches (66.7 x 56.8 cm) framed: 29 5/8 x 25 3/8 x 2 inches (75.2 x 64.5 x 5.1 cm) signed and dated by artist, verso (KW-25.R)

\$ 200,000 framed

Provenance:

The artist and Roberts & Tilton, Culver City, CA. Private Collection Los Angeles, CA. Private Collection, Miami, FL.

## Literature:

Golden, Thelma, Robert Hobbs, Sarah E. Lewis, Brian K. Jackson, and Peter Halley. *Kehinde Wiley*. New York: Rizzoli, 2012. p. 173.

Jankauskas, Jennifer, Greg Tate, and Paul D. Miller. *Kehinde Wiley - The World Stage: China*. Sheboygan, WI: John Michael Kohler Arts Center, 2007. p. 23.





**Wu Chi-Tsung** (Taiwanese, b. 1981, Taipei) *Cyano-Collage 226*, 2024

cyanotype photography, Xuan paper, acrylic gel, acrylic, mounted on aluminum panel 59 1/16 x 35 7/16 inches (150 x 90 cm) titled, signed and dated by the artist, verso (WCT-97)

\$ 38,000 + \$500 t-frame

Provenance:

The artist and Sean Kelly New York/ Los Angeles.

Exhibitions:

Sean Kelly, Los Angeles, Wu Chi-Tsung: Fading Origin, January 18-March 8, 2025.



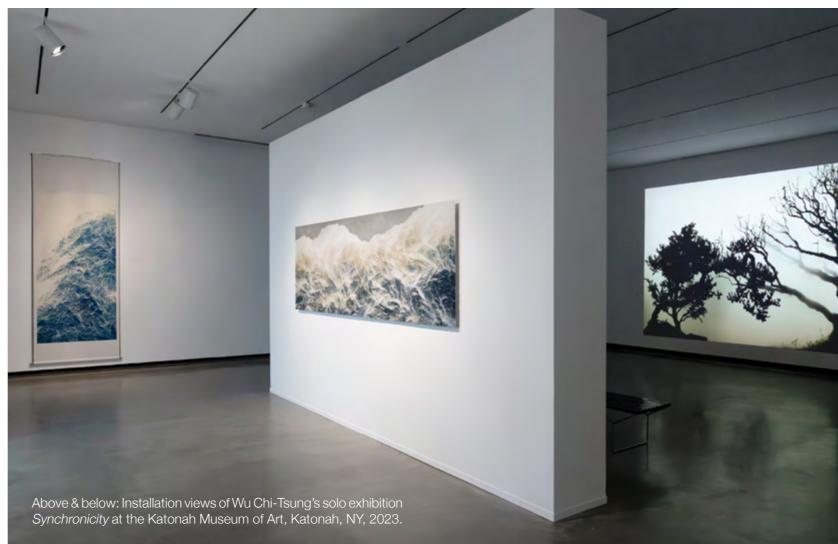
Wu Chi-Tsung's *Cyano-Collage* series stands at the intersection of tradition and innovation, embodying the artist's early introduction to classical Chinese art forms while simultaneously forging a contemporary visual language rooted in material experimentation and photographic process. Trained from a young age in the practices of Chinese calligraphy, ink painting, watercolor, and drawing, Chi-Tsung spent many years working within these time-honored idioms. Though his practice has expanded to encompass new media and technology, the philosophical and aesthetic foundations of Chinese landscape painting—*shan shui*, or "mountainwater pictures"—remain central to his approach.

In the *Cyano-Collage* series, Chi-Tsung replaces the traditional ink and brush with experimental photography, reviving the poetic language of landscape through an entirely contemporary lens. Each work begins with sheets of Xuan paper—historically used in Chinese painting and calligraphy—that he hand-coats with light-sensitive cyanotype solution. Once dried, these papers are carefully creased and crumpled by hand, exposed to sunlight, and then flattened and collaged onto aluminum panels. The resulting compositions evoke the tonal subtleties and spatial depth of classical landscape painting, yet are composed entirely through chance-based photographic methods and manual manipulation.

Chi-Tsung was initially drawn to the cyanotype process—an early photographic technique that uses only basic chemicals and sunlight—in response to the proliferation of digital photography. Where digital images often prioritize clarity and precision, the cyanotype reintroduces a sense of unpredictability and material presence. For Chi-Tsung, this openness to chance, along with the physical engagement of the artist's hand, restores a tactile and meditative dimension to imagemaking.

Through his *Cyano-Collage* series, Wu Chi-Tsung reflects on how we perceive and represent the natural world in an age shaped by technological mediation. The works invite viewers into a liminal space where ancient philosophies of nature and time are reimagined through modern tools, reaffirming the enduring relevance of traditional aesthetics in the present moment.





**Wu Chi-Tsung** (Taiwanese, b. 1981, Taipei) *Cyano-Collage 227*, 2024

cyanotype photography, Xuan paper, acrylic gel, acrylic, mounted on aluminum panel 59 1/16 x 35 7/16 inches (150 x 90 cm)

titled, signed and dated by the artist, verso (WCT-98)

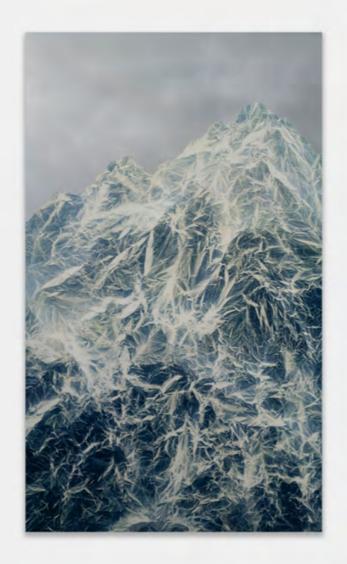
\$ 38,000 + \$500 t-frame

Provenance

The artist and Sean Kelly New York/ Los Angeles.

Exhibitions:

Sean Kelly, Los Angeles, Wu Chi-Tsung: Fading Origin, January 18-March 8, 2025.







## Sean Kelly Stand 330

## **FIRST FLOOR**

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