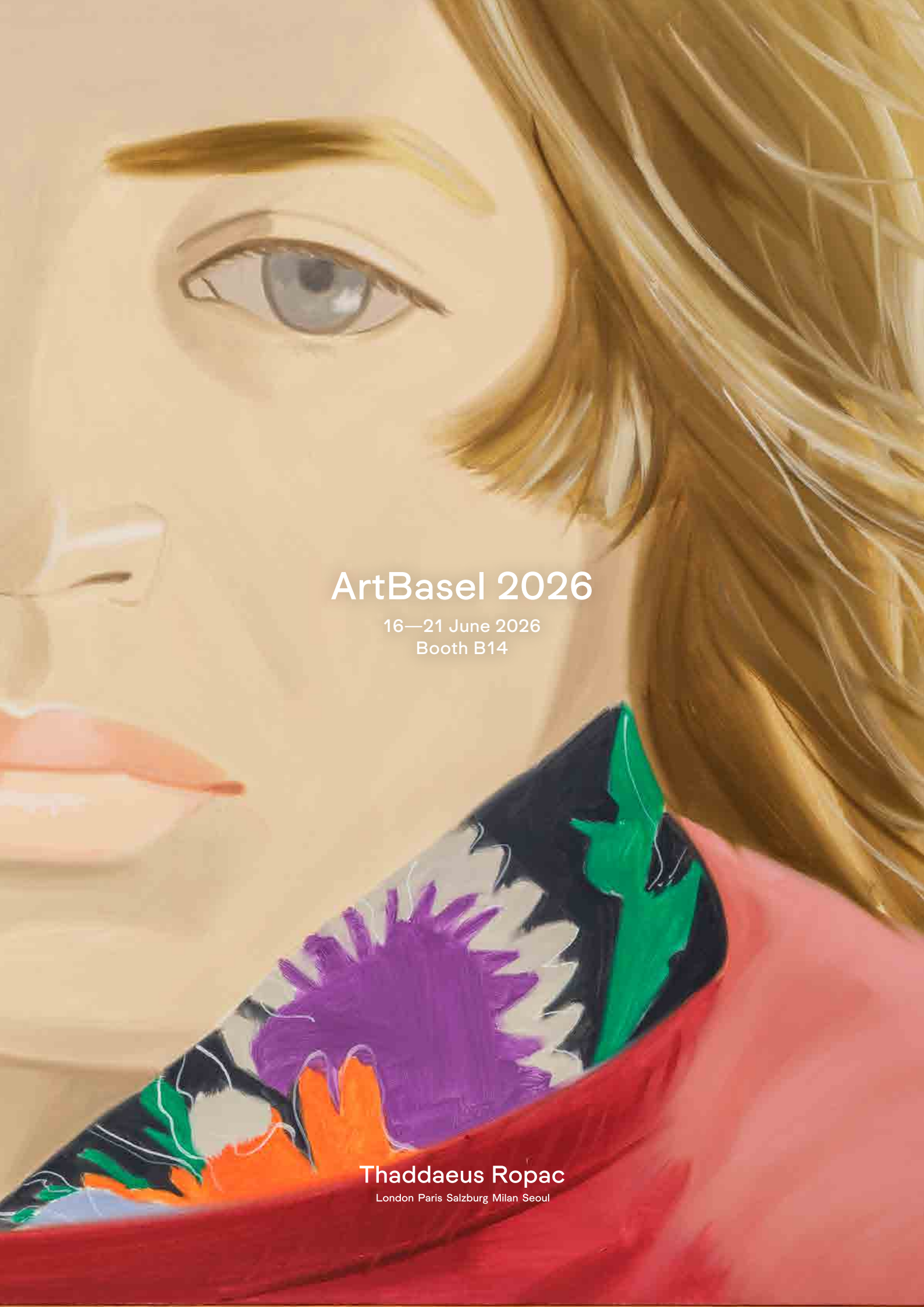




ArtBasel 2026

16—21 June 2026
Booth B14

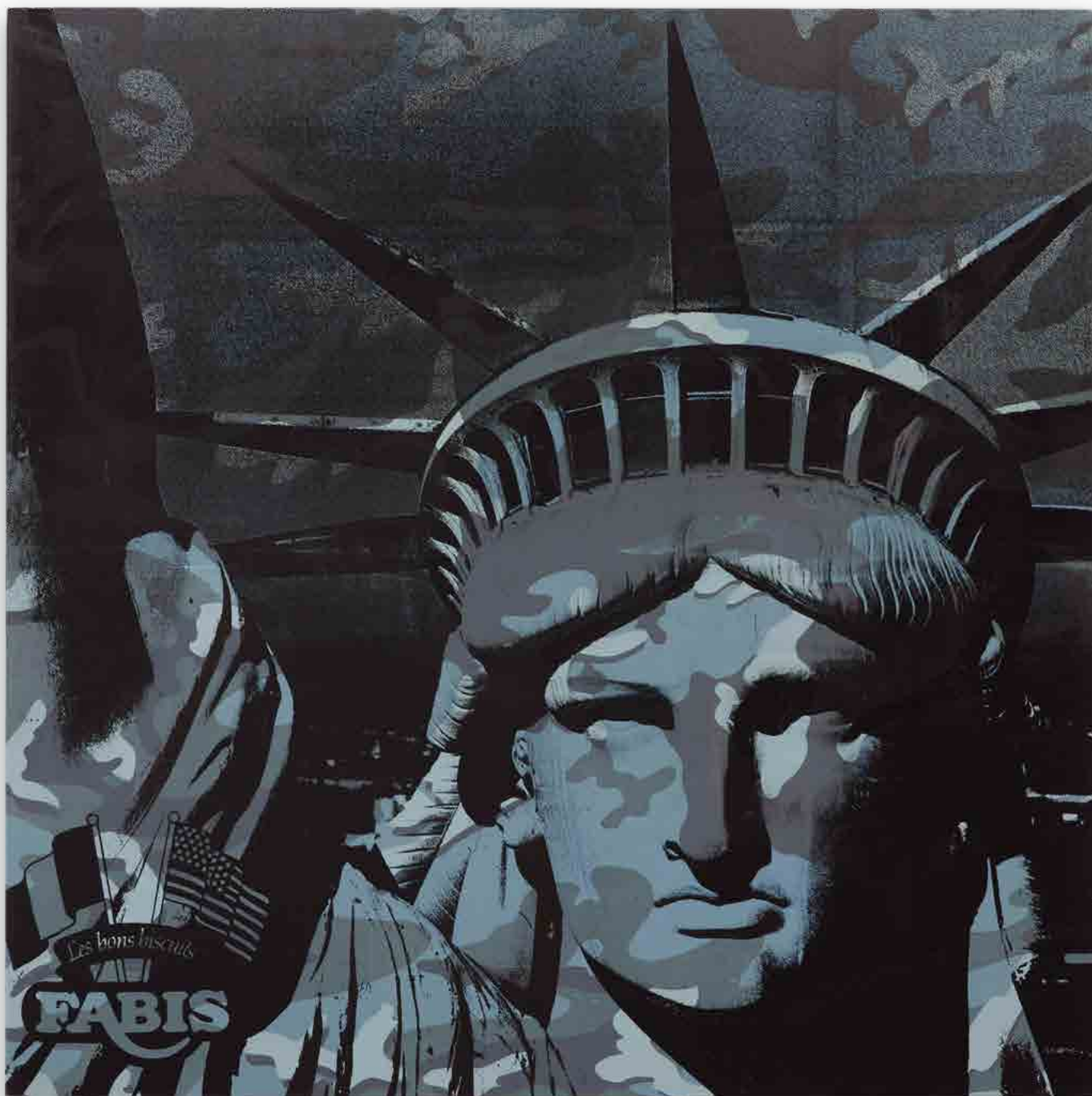
Thaddaeus Ropac
London Paris Salzburg Milan Seoul

Featured artists

Carl Andre
Frank Auerbach
Miquel Barceló
Georg Baselitz
Joseph Beuys
Jordan Casteel
Tony Cragg
Marcel Duchamp
VALIE EXPORT
Sylvie Fleury
Lucio Fontana
Adrian Ghenie
Antony Gormley
Hans Josephsohn
Martha Jungwirth
Alex Katz
Imi Knoebel
Leoncillo
Roy Lichtenstein

Robert Longo
Liza Lou
Robert Mapplethorpe
Joan Miró
Sigmar Polke
Robert Rauschenberg
Daniel Richter
James Rosenquist
Tom Sachs
David Salle
Oskar Schlemmer
Joan Snyder
Pierre Soulages
Sturtevant
Emilio Vedova
Not Vital
Andy Warhol
Zadie Xa
Yan Pei-Ming





Andy Warhol
Statue of Liberty, 1986
Acrylic and silkscreen on canvas
182.9 × 182.9 cm (72 × 72 in)
AW 1330
Price upon request



As Andy Warhol once asked his assistants at the Factory, ‘What can I do that would be abstract but not really abstract?’ Harnessing the instant recognisability of camouflage, Warhol investigated the inherently abstract nature of the military motif in a seminal series of works created in 1986, ranging from all-over paintings to his iconic *Self-Portrait* (1986; Metropolitan Museum of Art, New York), made merely a few months before his death in 1987. For Bob Colacello, ‘they were the perfect finale to both his life and career’. Playing with its strategic function as a means of concealment, Warhol discerned in camouflage ‘the proper artistic convergence for creating a misleading impression’, as the American art historian Thomas Sokolowski has stated.

In a unique body of works, an example of which is in the collection of The Broad, Los Angeles, Warhol merged the *Camouflage* cycle with a silkscreened image of the Statue of Liberty, a motif which finds its roots in his earlier *Statue of Liberty* series of 1962. As Warhol declared, ‘I adore America and these are some comments on it. My image is a statement of the symbols of the harsh, impersonal products and brash materialistic objects on which America is built today. It is a projection of everything that can be bought and sold, the practical but impermanent symbols that sustain us.’ His crop of Auguste Bartholdi’s legendary monument reframes it within the conventions of his iconic portraits; by shrouding the statue in camouflage, meanwhile, he introduces a layer of abstraction, establishing a tension between recognition and erasure. In 1999, Thaddaeus Ropac Paris Marais presented *Andy Warhol: The Statue of Liberty*, an exhibition dedicated to Warhol’s *Statue of Liberty* series of 1986, to which the present work belongs.



Alex Katz
Larry No. 1, 1974
Oil on canvas
121.9 × 152.4 cm (48 × 60 in)
AKZ 2590
\$ 1.600.000 (plus applicable taxes)



In this work from 1974, Alex Katz portrays an impenetrable Larry Rivers who stares back at the viewer with a marked nonchalance tinged with sadness. Often labelled the godfather of Pop art, Rivers was an American painter, filmmaker and musician who evolved in the same artistic circles as Katz. As the poet Frank O'Hara wrote, both artists were 'notable exceptions' who withstood the 'onslaught' of Abstract Expressionism in New York. In this work, Katz depicts Rivers with quasi-angelic features – disproportionately big eyes, full pink lips, glinting light-bathed hair – yet he exudes a certain melancholy as his face is veiled by a subtle shadow. As such, it recalls Lucian Freud's poignant portraits of his first wife, Kathleen Garman, whose distinctive side parting is echoed in the work. The painting also sheds light on Katz's longstanding interest in fashion, from the exuberant floral motif of Rivers' shirt collar to the tonal variation of his red jumper.

Alex Katz

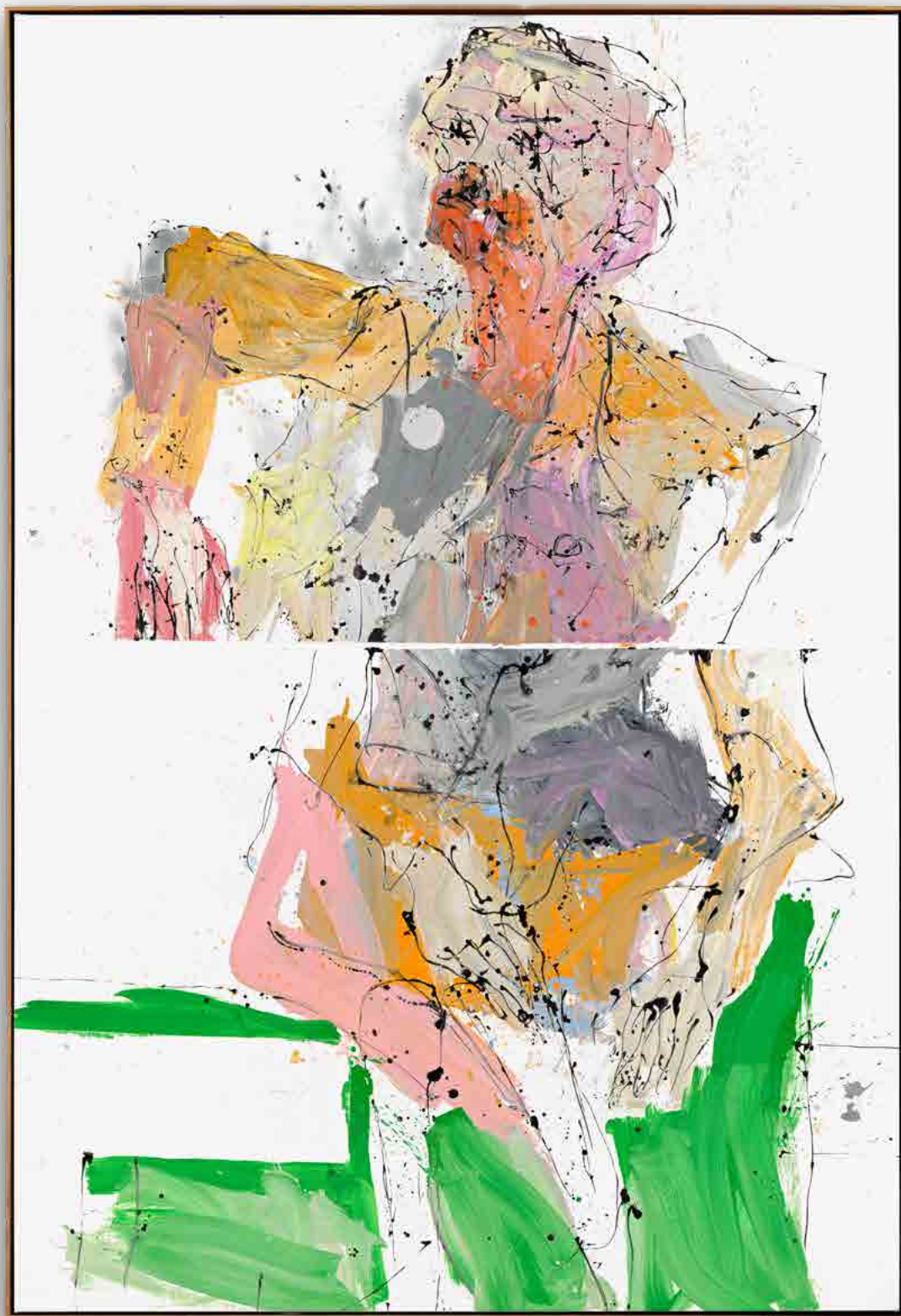
Larry No. 1, 1974

Oil on canvas

121.9 × 152.4 cm (48 × 60 in)

AKZ 2590

\$ 1.600.000 (plus applicable taxes)



Georg Baselitz
In London war keiner zu Hause
(*Nobody Was at Home in London*), 2011
Oil on canvas
300 x 205.1 cm (118.125 x 80.75 in)
GB 3094
€ 1.600.000 (plus applicable taxes)



Baselitz constantly renewed his practice through formal developments, drawing upon art history and his own work. In this striking *Remix* painting from 2011, he intertwines multiple strands of his prolific and indeed provocative oeuvre. The figure's distorted rendition nods to his pivotal *Ein neuer Typ* (A New Type) or *Helden* (Heroes) series of 1965–66 – a hallmark of his own corpus of works and 1960s German art more broadly – in which he subverted the prevailing Socialist Realist style of painting through the depiction of wounded, taciturn and impotent anti-heroes. 'They're not heroes swinging their fists,' stated the artist, 'they look broken, destroyed, ragged, tattered. And that's how I wanted them.' The bisection of the composition, meanwhile, references Baselitz's acclaimed *Frakturbilder* (Fracture Paintings) begun in 1966: a critical juncture between his *Helden* paintings and his fully inverted canvases of the following year. Harnessing fragmentation as a visual strategy of the historical avant-garde, Baselitz sought to bring to the surface the undercurrents of a broken German society in the aftermath of the Second World War. Rehearsing and meditating upon these key developments in his practice, Baselitz simultaneously reinvigorates them with a markedly swifter treatment of paint.

Georg Baselitz

In London war keiner zu Hause (Nobody Was at Home in London) (detail), 2011

Oil on canvas

300 × 205.1 cm (118.125 × 80.75 in)

GB 3094

€ 1.600.000 (plus applicable taxes)



Marcel Duchamp

Trébuchet, 1917/1964

Ready-made: wood and metal coat rack

11.8 × 100.3 × 19.4 cm (4.65 × 39.49 × 7.64 in)

Ed. 1 of 8 + 2 AP, 2 HC

MAD 1074.1

€ 2.750.000 (plus applicable taxes)



In his quest against 'retinal art', Marcel Duchamp shook the art world with his radical concept of the readymade, 'an ordinary object elevated to the dignity of a work of art by the mere choice of an artist.' This is epitomised by *Trébuchet* (1917/64), a readymade that avowedly 'imposed itself' on the artist in 1917. The present work was executed under Duchamp's direction at Galerie Schwarz in Milan in 1964: an important collaboration that notably also produced the edition of *Trébuchet* in the collection of the Centre Pompidou, Paris. The original work, which has since been lost, was a humble coat hanger found in his apartment-studio in New York. As Duchamp stated, 'It stayed there on the floor and I would always knock against it at every moment. It drove me mad and I said to myself: I've had enough of this; if it wants to stay on the floor, all right, I'm going to nail it.' Duchamp thus transformed the utilitarian, commercially available object into a momentous artwork, subverting the very notions of art, its display and authorship itself. The playfully irreverent sculpture functions as a potent visual pun. Its title, *Trébuchet*, refers to a type of zugzwang, shedding light on the fundamental role of chess in Duchamp's practice, while simultaneously alluding to the French word 'trébucher', which means 'trip'.



Tony Cragg
Ivy, 2016/25
Wood

190 x 61 x 62 cm (74.8 x 24.02 x 24.41 in)

TC 1409

€ 360.000 (plus applicable taxes)



While Tony Cragg's early sculptures were accumulations of found objects, his recent works are created in more traditional sculptural materials, such as wood, bronze and steel. The artist is aware of materiality and how it affects our perception of sculpture. 'Every change in material form has a precise and immediate consequence for our thoughts, feelings and course of action and, with that, the future,' he states. With its polished wood surface and rippling verticality, *Ivy* (2016/25) conjures complex geological formations such as rocks, stalagmites and fossils, as much as it does an abstracted human figure. As art historian and curator Jon Wood explains: 'One of the things that makes Cragg's sculptural imagination so intriguing is that, although he is not strictly speaking a figurative sculptor, making accurate three-dimensional representations of anatomy, he is nevertheless deeply preoccupied with the forms and movements of the human body, both inside and outside.'

Tony Cragg

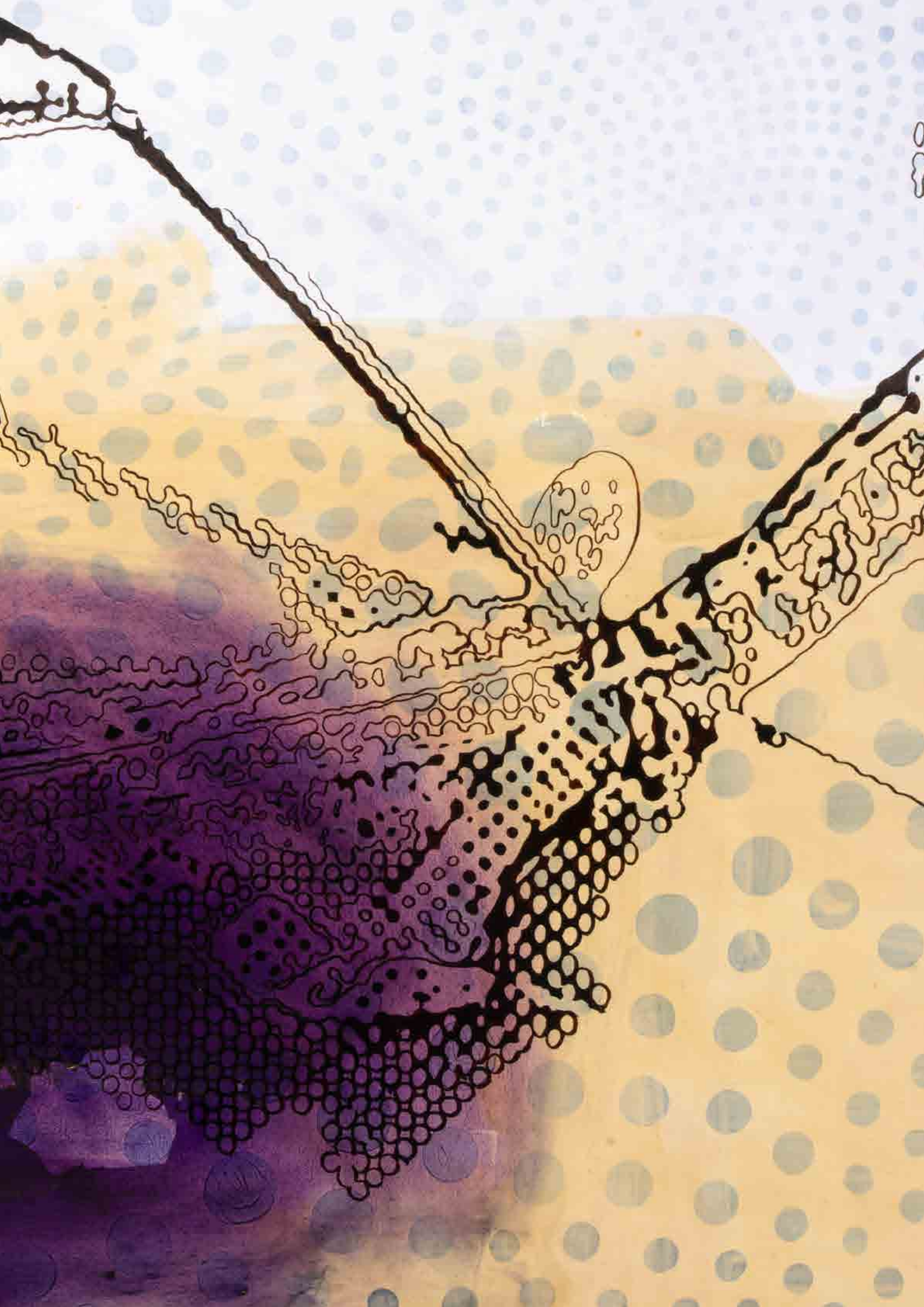
Ivy (details), 2016/25

Wood

190 x 61 x 62 cm (74.8 x 24.02 x 24.41 in)

TC 1409

€ 360.000 (plus applicable taxes)





One of the most influential and groundbreaking artists of recent times, the work of Sigmar Polke (1941–2010) considerably shaped the development of German and international art in the second half of the 20th century. This complex, dynamic painting from 1985 gives an insight into several of the key facets of the artist's practice over the years, synthesising the approach that characterised his work in the 1980s with key elements and techniques that he returned to over the course of his career. The painting was acquired in the year of its creation by the present owner, in whose collection it has remained since.

Along with his classmates at the Düsseldorf Academy, Polke founded the Capitalist Realism movement, whose members depicted *Wirtschaftswunder*-era Germany's growing consumer and media culture with strategies, in part, influenced by their American Pop counterparts. The man proudly sponging his vehicle is the quintessential symbol of 20th-century suburban prosperity. Rendered in a variation on Polke's

Sigmar Polke
Untitled, 1985

Acrylic and resin on canvas
180.5 × 200 cm (71.06 × 78.74 in)

SP 1030
€ 1.800.000 (plus applicable taxes)



signature, hand-painted raster dots, which he began to employ in the 1960s, this work embeds an incisive commentary on consumer society: as art critic Donald Kuspit has written, the rasters allow Polke 'to punch holes in the representation of social reality – the dots are so many holes undermining the image they form – suggesting that it is a mass deception.'

Beginning in the 1980s, Polke experimented extensively with pigments and resins in what he described as his 'alchemical' turn, manifested in the deep purple that floods the bottom left of this canvas which binds it to the period of its creation. It simultaneously draws the eye to and conceals the heart of the composition – the point at which man makes contact with the symbolic car – creating a compelling paradox between the focal centre and a 'black hole' of non-representation. The warped, corrupted dots – characteristic of his 1980s approach to the motif – offer an exceptional insight into the evolution of this signature technique over the course of his career, becoming agents of interference between image and viewer, testing the limits between figuration and abstraction. The painting is at once harmonic in its meditative application of paint and familiar imagery, and a gripping, transgressive battleground between techniques and registers, between the rational and the irrational, and the suburban and the alchemical.

Polke's 9-part monumental cycle of works *Axial Age* (2005–7) is currently on view as part of the exhibition *Clair-obscur* at the Bourse de Commerce, Paris, until 24 August 2026.

Sigmar Polke
Untitled, 1985

Acrylic and resin on canvas
180.5 × 200 cm (71.06 × 78.74 in)

SP 1030
€ 1.800.000 (plus applicable taxes)



Joan Miró
Figure, 1976, cast in 2010
Bronze (lost wax casting), 280 kg
205 × 62 × 38 cm (80.71 × 24.41 × 14.96 in)
Ed. 6 of 6
JM 1003.6
€ 1.500.000 (plus applicable taxes)



It is in sculpture that I will create a truly phantasmagoric world of living monsters.

— Joan Miró

Figure (1976) belongs to Joan Miró's late 'assemblage sculptures' created from found everyday objects, wherein, as art critic and poet Jacques Dupin has set forth, 'the real, almost unique inventiveness of Miró the sculptor lay.' Created in his vast Sert atelier in Majorca, this corpus of sculptures reflects Miró's avowed hypnotisation by the inexhaustible natural elements and bric-a-brac he harvested on the island. He would scatter foraged objects on the floor of his studio, before instinctively arranging them into configurations that sparked a 'poetic shock' that he ultimately immortalised in bronze. In *Figure*, Miró turns an 8-centimetre-long piece of plaster into a bronze sculpture of over 2 metres. The artist enlarged the original object with successive plaster moulds, while also leaving the trace of his own hand with vigorous, sinuous incisions, clustered punctures and bubbly protuberances. Harnessing the 'spiritual' energy he divined in the source object, Miró transforms it into a unique sculpture imbued with his childlike whimsy, Catalan humour and inimitable poetry. As his close friend Joan Prats quipped, 'When I take a stone, it is just a stone. When Miró grabs a stone, it is a Miró.' An edition of *Figure* is notably held at the Getty Museum in Los Angeles.

Joan Miró

Figure (details), 1976, cast in 2010

Bronze (lost wax casting), 280 kg

205 × 62 × 38 cm (80.71 × 24.41 × 14.96 in)

Ed. 6 of 6

JM 1003.6

€ 1.500.000 (plus applicable taxes)



Georg Baselitz
Ach, Mädchen grün, 2010
Oil on canvas
250 × 200 cm (98.43 × 78.74 in)
GB 1463
€ 1.400.000 (plus applicable taxes)



In *Ach, Mädchen grün* (2010), Georg Baselitz reworks one of the key iconographic motifs of his oeuvre: his beloved wife Elke, seated, nude and turned upside-down. Inspired by a single Polaroid the artist took of her in the mid-1970s, this leitmotif traverses his entire oeuvre, charting the progression of his practice through the decades. In this work, she is entirely unclad but for a recurring pair of black heeled shoes – an emblem of Baselitz’s identity, which he conceived as rooted in the earth rather than spiritual transcendence. Baselitz renders Elke’s body with a pared-back lexis of dark spindly lines filled with an expressionistic palette ranging from fleshy colours to vibrant orange tones and muted lilac, yellow and grey hues. This exceptionally polychromatic approach – along with the stylised pointed shoes – evokes de Kooning’s *Woman and Bicycle* (1952–3; Whitney Museum of American Art, New York). The painting brims with the enduringly palpable vigour of Baselitz’s brushwork. Encircling Elke, his agitated washes of paint seem to jostle within the picture plane, at times bleeding into each other to render an arresting marbling effect. Crucially, the composition is ruptured by a thick horizontal line of viscous black paint that drips onto the lower half of the composition, harking back to the artist’s acclaimed *Frakturbilder* (*Fracture Paintings*). Frequently revisiting motifs drawn from his own corpus of work, Baselitz observed: ‘I kept sinking into myself, and everything I do is being pulled out of myself.’

Georg Baselitz

Ach, Mädchen grün, 2010

Oil on canvas

250 × 200 cm (98.43 × 78.74 in)

GB 1463

€ 1.400.000 (plus applicable taxes)



Georg Baselitz
Ohne Titel, 2025

Red ink pen on paper
79.7 × 59.2 cm (31.38 × 23.31 in)

GB 3057
€ 85.000 (plus applicable taxes)



The title of Martha Jungwirth's *Untitled (Berggasse 19)* (2026) references Sigmund Freud's former home and clinic, situated at Berggasse 19 in Vienna, where he lived and worked for 47 years. Jungwirth takes the outlines of the renowned psychoanalyst's couch – perhaps one of the most iconic pieces of furniture in the world – as a 'pretext', echoing its rich red upholstery in a dense gathering of vivid scarlet brushstrokes. Lounging atop it, the silhouette of a body is filled with writhing markmaking in carnal tones of pink, suggesting the laying bare of souls that took place there. The artist's instinctive and characteristically tactile handling of paint nonetheless pushes the scene firmly into the realm of abstraction, abridging it to gestural strokes of colour. 'I want to create out of abundance', Jungwirth explains, a position that aligns her generous palette with her distinctive mark making, where accumulating gestures remain like an index of her process.

Martha Jungwirth
Untitled (Berggasse 19), 2026
Oil on paper on canvas
242 × 297.2 cm (95.28 × 117.01 in)
MJ 1622
€ 540.000 (plus applicable taxes)



I try to take the picture to the point where it seems to make itself.

— Frank Auerbach

Frank Auerbach (1931–2024) was a German-born British painter who was a figurehead of the School of London, alongside Lucian Freud, Francis Bacon and Leon Kossoff. The School of London, a term coined by one of its members, R. B. Kitaj, designated a stylistically heterogeneous group of post-war figurative painters who, in the face of the ascendancy of Pop Art, Minimalism and Conceptualism, were united by a staunch commitment to the act of painting as well as ‘a desire to convey heightened emotions on canvas’, as writer Alistair Hicks has posited.

Frank Auerbach

Catherine Lampert Seated II, 1991

Oil on canvas

76.2 × 71.1 cm (30 × 28 in)

FAU 1000

€ 700.000 (plus applicable taxes)



In Auerbach's own words, 'This act of portraiture, pinning down something before it disappears seems to be the point of painting. Our lives run through our fingers like sand, we rarely have the sense of being able to control them, yet a painting by a good painter, say by Manet, Hogarth, or Velasquez, represents a moment of grasp and control of man over his experience. That seems to make life more bearable.'

In the present painting from 1991, which has remained in the same private collection since shortly after its creation, Auerbach depicts the eponymous art historian and curator Catherine Lampert, who was, at the time of the work's execution, director of the Whitechapel Gallery in London. She modelled for the painter during weekly two-hour sessions for forty-six years – the artist's second-longest sitter after his wife Julia –, an experience she described as 'life-changing'. Lampert's features are barely discernible amid the cadence of Auerbach's thunderous strokes. In spite of the artist's characteristic haptic impasto, the figure exudes a quasi-spectral quality, shrouded in an obscure Rembrandtesque palette. As Norman Rosenthal has written, '[L]ike de Kooning's women, Auerbach's are almost unrecognisable to us as individuals and suggest that the intimate emotional involvement he had with his sitters somehow makes them less rather than more recognisable; private, even abstracted. [...] [T]hey are in fact a portrait of the artist's most intimate feelings.' Oscillating between an architectonic sense of geometry and sheer impulse, his brushwork translates the complexity of human emotion. Therein lies the 'fragile, painterly poetry' that Rosenthal discerns at the heart of his remarkable oeuvre.

Frank Auerbach

Catherine Lampert Seated II, 1991

Oil on canvas

76.2 × 71.1 cm (30 × 28 in)

FAU 1000

€ 700.000 (plus applicable taxes)



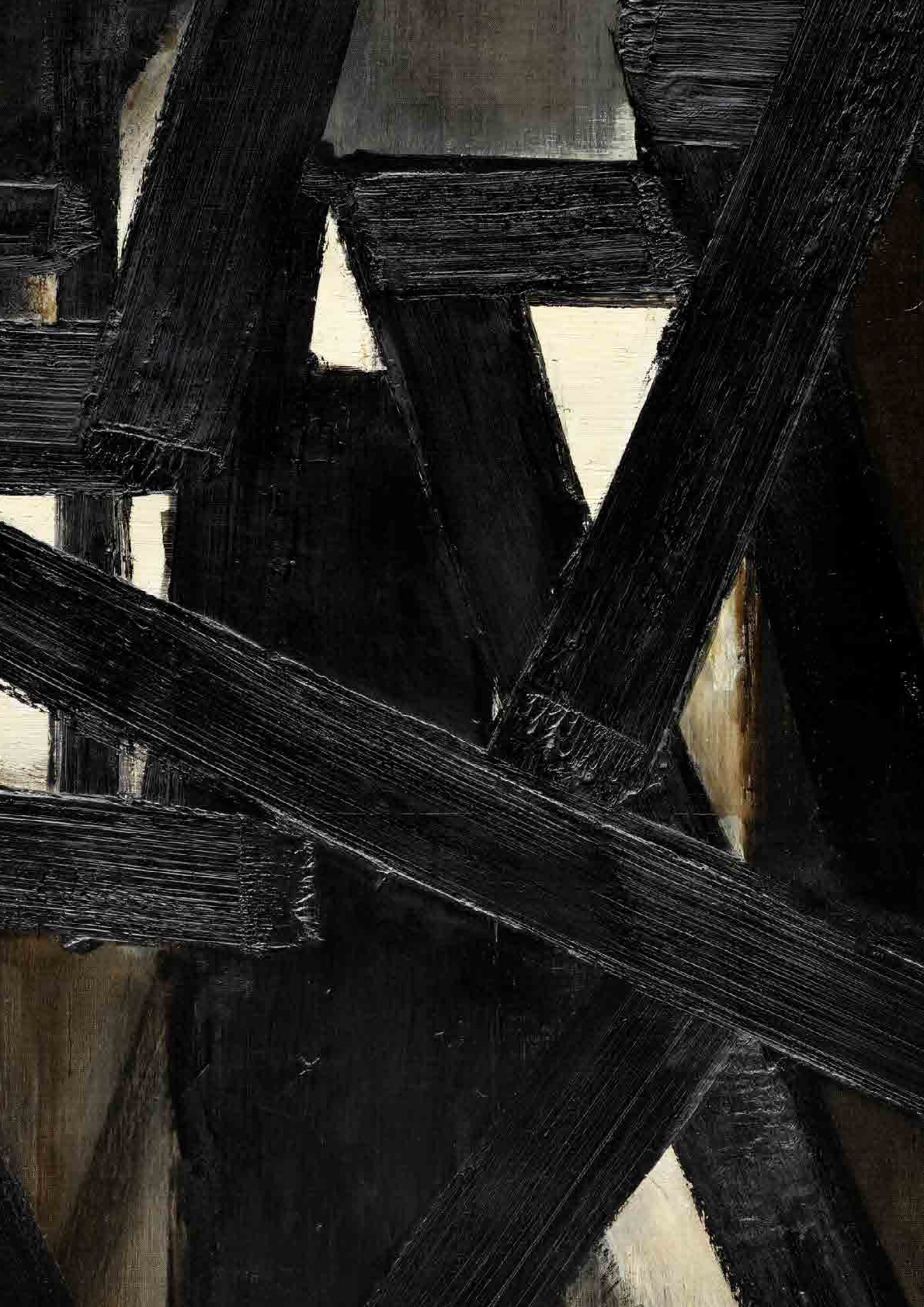
Georg Baselitz
Due donne senza ombra, 2019
Oil on canvas
304 x 350 cm (119.69 x 137.8 in)
GB 2345
€ 1.900.000 (plus applicable taxes)



In *Due donne senza ombra* (*Two women without shadow*) (2019), Georg Baselitz paints two figures emerging from a charcoal-toned background, converging in a ghostly haze of colour that appears to fold out from the centre of the composition, evoking associations with Andy Warhol's *Rorschach* paintings and their centrally oriented inkblots. With its pallid figures against a dark ground, the work relates to Baselitz's monumental *Avignon* cycle of eight paintings, presented at the 2015 Venice Biennale. Over the course of the final decade of his career, he returned almost compulsively to the motif, with his light, sometimes effervescent treatment of paint suggesting the ageing body – modeled on both his own and, in the present work, on that of his wife, Elke.

Testifying to its significance, *Due donne senza ombra* featured in the exhibition *Nackte Meister* (*Naked Masters*) at the Kunsthistorisches Museum in Vienna in 2023, which brought together nudes by Baselitz and from the museum's collection. Baselitz selected the works himself, choosing to include paintings by Hans Baldung Grien, Lucas Cranach the Elder, Peter Paul Rubens, and Titian. *Due donne senza ombra* enters into a palpable dialogue with the masterpieces of European painting on view, particularly with the pale, isolated figures against pitch black grounds found in Cranach's religious and mythological paintings. Indeed, as curator Frédérique Goerig-Hergott wrote in the catalogue accompanying the exhibition: 'The principle of exaggerated forms and the contrasting, floating nude bodies on a dark background evoke the old German masters whose heritage [Baselitz] claimed very on and which would inform his painting throughout his career.'

Six days after Baselitz's passing on 30 April 2026, *Eroi d'Oro*, an exhibition of his final paintings, opened at the Fondazione Giorgio Cini, Venice. The exhibition coincides with the 61st Venice Biennale and will be on view until 27 September 2026.





Pierre Soulages

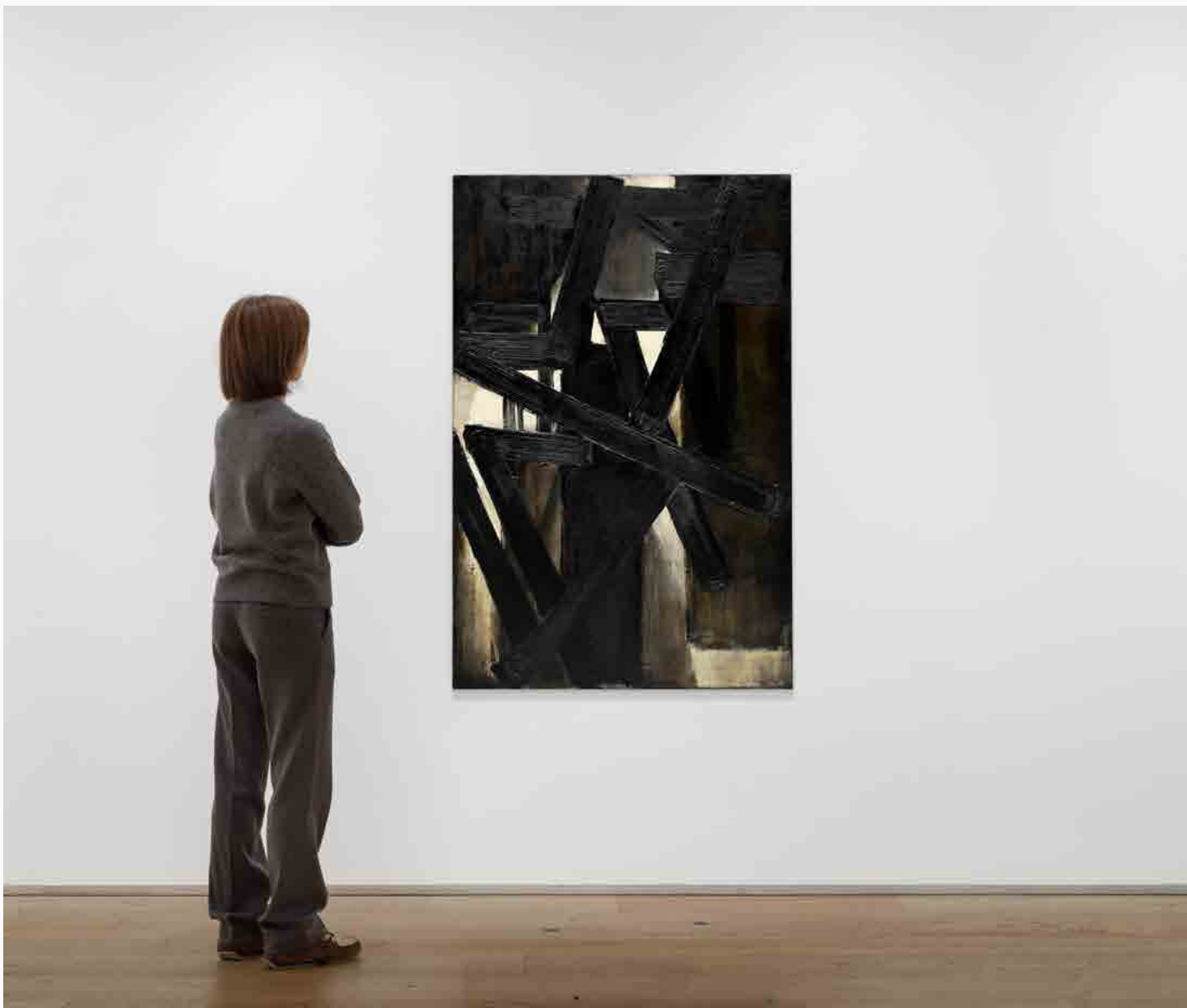
Peinture 146 × 97 cm, 31 janvier 1954, 1954

Oil on canvas

146 × 97 cm (57.5 × 38.12 in)

PSO 1024

€ 2.850.000 (plus applicable taxes)



*Black is never the same because light changes it.
There are nuances between the blacks.
I paint with black but I'm working with light.
I'm really working with the light more than with the paint.*

— Pierre Soulages

Known as 'the painter of black', Pierre Soulages (1919–2022) is a titan of modern art and one of the most renowned European abstract artists of the post-war era. He painted *Peinture 146 x 97 cm, 31 janvier 1954* at a veritable turning point in his career and during what has become his most sought-after period of creative production. In late January 1954, as Soulages was executing the present work, the legendary New York art dealer Samuel M. Kootz invited him to exhibit. The resulting spring 1954 exhibition at the Kootz Gallery – Soulages's first in America and arguably the most defining of his career – featured 10 canvases, including *Peinture 146 x 97 cm, 31 janvier 1954*, alongside a number of gouaches.

Pierre Soulages

Peinture 146 x 97 cm, 31 janvier 1954, 1954

Oil on canvas

146 x 97 cm (57.5 x 38.12 in)

PSO 1024

€ 2.850.000 (plus applicable taxes)



The show was a resounding success among both critics and American collectors, igniting the French artist's epoch-defining ascent on the other side of the Atlantic. From Kootz, this work was acquired by John D. Rockefeller III and Blanchette H. Rockefeller, American philanthropists and renowned patrons of the arts, and key early supporters of Soulages. Following Blanchette Rockefeller's passing in 1992, the work was auctioned, and has since remained in a private collection for over three decades.

Peinture 146 × 97 cm, 31 janvier 1954 exhibits an architectural organisation of black vertical, horizontal and diagonal beams, underpinned by a largely umber ground, which together structure an investigation of light, which emerges as gleaming fragments nestled within the dark framework. As such, this work represents the culmination of an early period of exploration that Pierre Encrevé, the preeminent art historian and Soulages specialist, designated *clair-obscur* ('chiaroscuro'). Encrevé identifies *Peinture 146 × 97 cm, 31 janvier 1954* as one of the final three key examples of this stylistic phase – a central thread in the artist's late 1940s and early 1950s practice that would largely disappear in the important period between 1954 and 1959. Other masterpieces from this succinct historic lineage are in the collections of Solomon R. Guggenheim Museum, New York; Centre Pompidou, Paris; Fundação Calouste Gulbenkian, Lisbon; and Tate Modern, London.

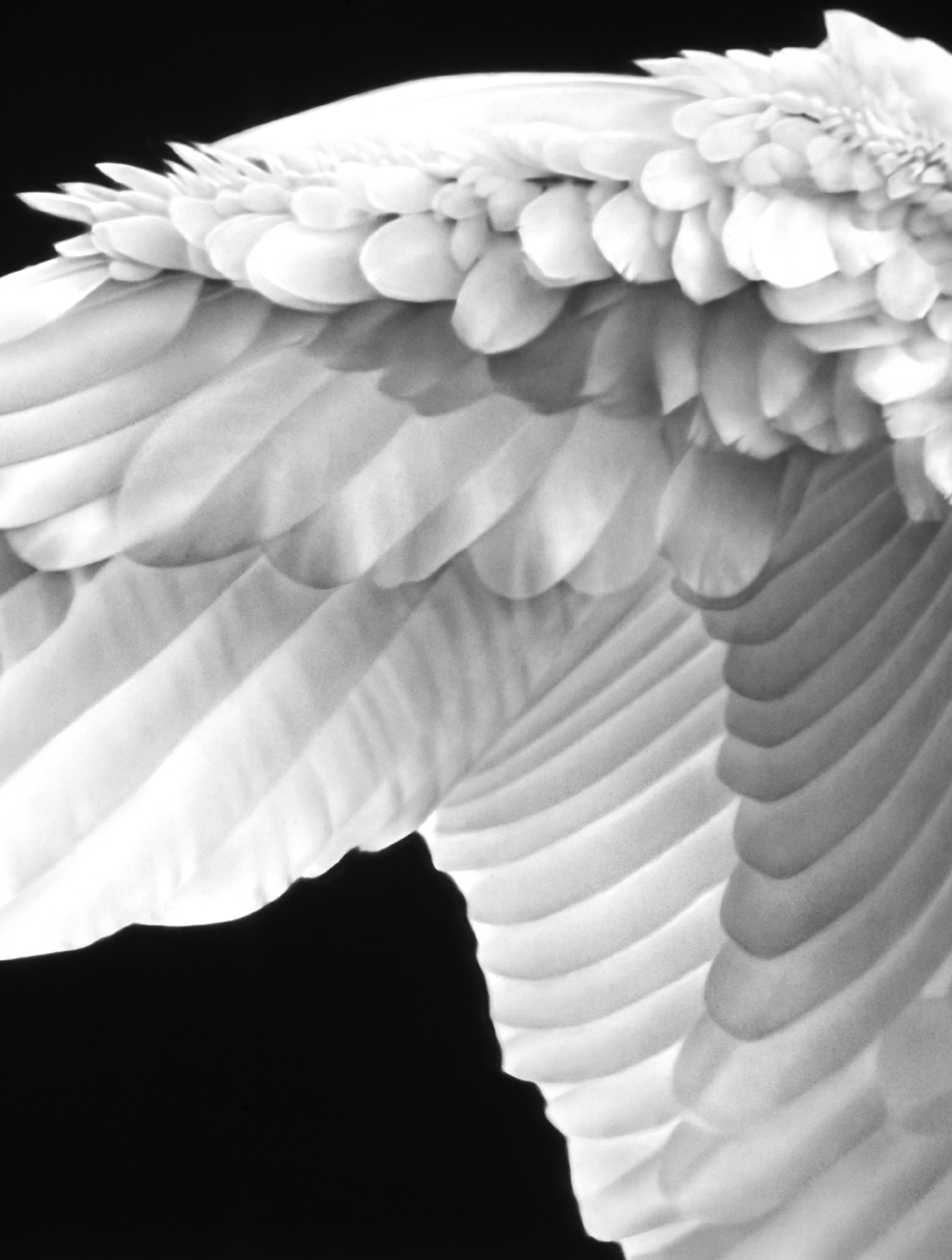
As Encrevé describes, these works employ 'one of the great expressive techniques of classical painting, which had never before appeared in abstract art: chiaroscuro'. Indeed, Soulages's formal approach to light and dark in *Peinture 146 × 97 cm, 31 janvier 1954* is evocative of those of Rembrandt, Caravaggio, Diego Velázquez, or indeed Francisco de Goya. His use of obliques creates a compositional tension that recalls the directional light and deep shadows of tenebrism – akin to the inclined light of Caravaggio's *The Calling of Saint Matthew* (1599–1600) – and, Encrevé writes, 'leave[s] open the possibility of a setting in motion' or perhaps 'an interrogation'. The significant utilisation of the diagonal axis provides this work with a remarkable sense of dynamism, while the intersecting angular brushstrokes in thick, haptic impasto assert the physicality of the act of painting and the immense breadth and potency of Soulages's gesture.



Ghenie has devised an innovative charcoal technique that dissolves the conventional boundaries between drawing and painting. By priming his paper for oil paint, he creates a surface that resists the permanent mark, allowing him to erase, smudge, and rework his gestures with total freedom. He describes this approach as ‘drawing based on mistakes’ – a process in which errors are not a failure to be corrected but a vital catalyst in the evolution of an image. Through this enacted cycle of removal and accumulation, he builds hybrid, composite figures that exist in a state of flux, drawing on diverse art-historical and contemporary cultural references to suggest a body that is being constantly reconstructed.

— Cecilia Alemani, 2026

Adrian Ghenie
Study for “The Morning Walk”, 2026
Charcoal on paper
160 × 132 cm (62.99 × 51.97 in)
ADG 1128
€ 200.000 (plus applicable taxes)



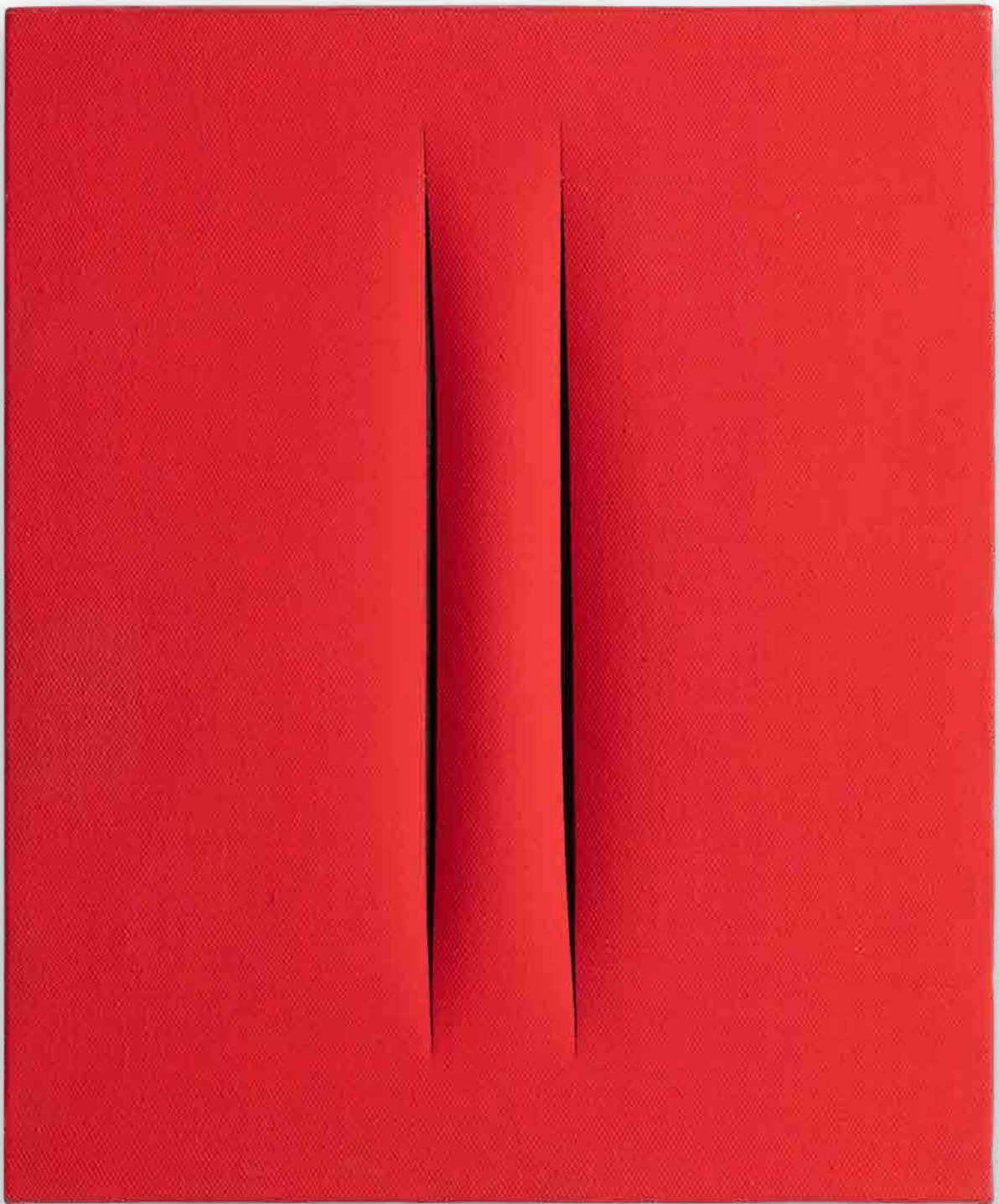


*The physicality of the medium makes the pictures tactile,
direct and full of impact, which is furthered
by the iconic nature of the subjects.*

— Hal Foster

In this monumental work in charcoal from 2026, the American artist Robert Longo depicts a cinematic close-up of a magnificent swan-like wing, which appears poised to fly out of the picture plane. The artist renders the plumage with exquisite detail, lending each undulating feather a haptic quality and an almost sculptural sense of depth. 'In my mind I am a sculptor, not a painter. These drawings are truly sculptural,' explains the artist, who describes his process in three-dimensional terms: building, carving. The transposition of medium is crucial, as 'a photograph is recorded in an instant [but] a drawing takes months to make', altering both the artist and viewer's relationship to the image. For Longo, this forensic examination of an image allows him to internalise it on a molecular level, while his masterful use of light and dark, which draws on the old masters' use of chiaroscuro, achieves striking emotional range. *Untitled (The Messenger, for Georg Baselitz)* constitutes a powerful homage to the late Georg Baselitz, one of the greatest artists of the present era.

Robert Longo
*Untitled (The Messenger,
for Georg Baselitz)*, 2026
Charcoal on mounted paper
177.8 × 304.8 cm (70 × 120 in)
RLO 1987
\$ 750.000 (plus applicable taxes)



Lucio Fontana
Concetto spaziale, Attese, 1965
Waterpaint on canvas
46 × 37.7 cm (18 × 14.8 in)
LF 1040
€ 1.800.000 (plus applicable taxes)



*My tagli are primarily a philosophical expression,
an act of faith in the Infinite, an affirmation of spirituality.
When I sit in front of one of my tagli [...], I feel like a man liberated
from the slavery of the material, like a man who belongs
to the vastness of the present and the future.*

— Lucio Fontana, 1962

Created in 1965, at the peak of Lucio Fontana's international career, this work is a quintessential example of his eminent *Concetto spaziale*, *Attese* of 1958–68, which materialise the artist's radical Spatialist thinking. The monochrome, vivid red ground is lacerated by two of Fontana's signature *tagli* (cuts). The tapered parallel slashes imbue the work with a palpable sense of vitality, immortalising Fontana's fleeting performative gesture. The violence inherent to the artist's knifing – which symbolically eviscerates the traditional flat picture plane to transcend 'the absoluteness of the surface', as curator Enrico Crispolti writes – contrasts with the *tagli*'s revelation of the dark, seemingly boundless space beneath. Indeed, as Fontana himself stated, 'With the slash I invented a formula that I don't think I can perfect. I managed with this formula to give the spectator an impression of spatial calm, of cosmic rigor, of serenity in infinity.' *Concetto spaziale*, *Attese* thus epitomises Fontana's pure, dematerialised artistic gesture, which would decisively alter the course of art history.

Lucio Fontana
Concetto spaziale, Attese, 1965

Waterpaint on canvas

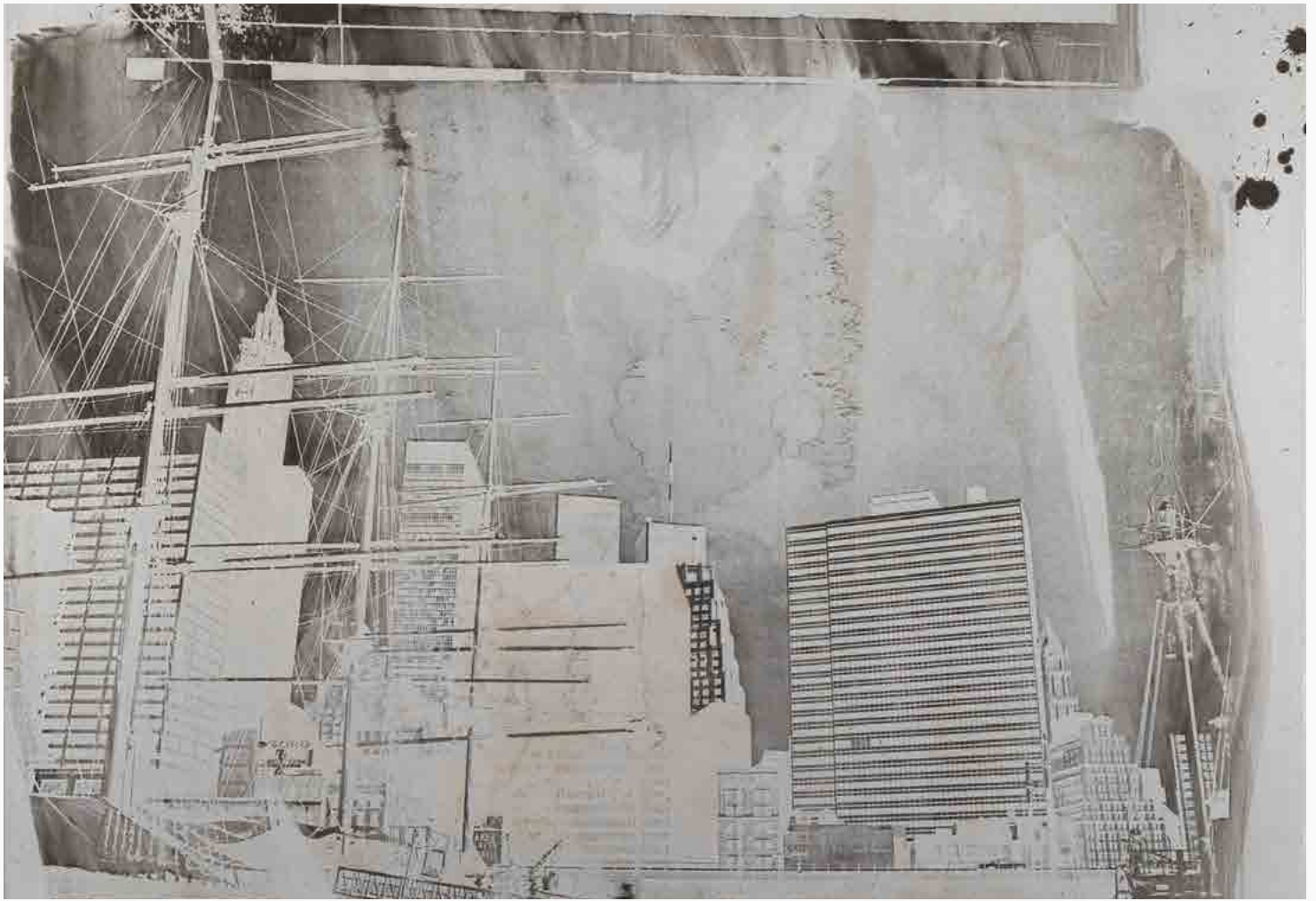
46 × 37.7 cm (18 × 14.8 in)

LF 1040

€ 1.800.000 (plus applicable taxes)



Robert Rauschenberg
City Stretch (Night Shade), 1991
Tarnish and silkscreen ink
on brushed aluminium
307.3 × 124.5 cm (121 × 49 in)
RR 1307
\$ 1.500.000 (plus applicable taxes)



In the *Night Shades* (1991), Robert Rauschenberg silkscreened black-and-white photographs of urban life onto sheets of brushed or mirrored aluminium, overlaid with darker gestures created by the addition of the tarnishing agent Aluma Black. The corrosive tarnish burned into the metal plate to create tonal, painterly effects akin to the intaglio printmaking process of aquatint. Countering the innate flatness of the imagery, Rauschenberg forged the surfaces from the contrast between these swathes of silvery grey and the brightly reflective areas that remain exposed. The title of the series evokes these expressive ghostly strokes, which appear like shadows on the surface of the works: an effect that led art critic Donald Kuspit to write in *Artforum* in 1992: 'With his "Night Shades" series, Robert Rauschenberg emerges as the Goya of American art'. The title of *City Stretch (Night Shade)* (1991), meanwhile, suggests its elongated vertical orientation, as well as evoking its urban imagery: architectural elements including columns, scaffolding and a chimney surround a scene captured by Rauschenberg in 1981 of ship masts foregrounded against the skyscrapers of the New York financial district. The looming wash of the ominous tarnished sky draws a dark veil between the image and the viewer, engaging in the familiar Rauschenbergian game of revealing and concealing.

Works from the *Night Shades* series belong to the collections of Whitney Museum of American Art, New York and The Menil Collection, Houston.

Robert Rauschenberg
City Stretch (Night Shade) (detail), 1991

Tarnish and silkscreen ink
 on brushed aluminium
 307.3 × 124.5 cm (121 × 49 in)

RR 1307
 \$ 1.500.000 (plus applicable taxes)



Antony Gormley

TURN V, 2023

Cast iron

184.9 × 37 × 47.6 cm (72.79 × 14.56 × 18.74 in)

AG 1927

£ 450.000 (plus applicable taxes)



A structural and conceptual journey has begun in which inner and outer surfaces switch function, as is found in the Mobius strip or the Kleinian bottle. The dynamic between still object and moving viewer is activated with a line that appears to continually change as one's perspective changes.

— Antony Gormley

As part of the Art Basel Conversations programme, Antony Gormley will be in conversation with Ann Demeester, director of the Kunsthaus Zürich, on 19 June 2026 at 4pm. An exhibition bringing together over 100 of Gormley's works spanning more than four decades is currently on view at the Royal Museum of Fine Arts Antwerp (KMSKA) until 20 September 2026.

Antony Gormley
TURN V, 2023

Cast iron

184.9 × 37 × 47.6 cm (72.79 × 14.56 × 18.74 in)

AG 1927

£ 450.000 (plus applicable taxes)



Alex Katz

Black Roses 17, 2025

Oil on linen

183.5 × 122.6 cm (72.24 × 48.27 in)

AKZ 2558

\$ 700.000 (plus applicable taxes)



Alex Katz began painting flowers in the 1960s to express the movement he felt was absent from his portraits, and has returned repeatedly to the motif throughout his career. At first, they were part of his idyllic scenes and group paintings, ‘becoming one more layer of decoration to that [countryside] view,’ as Prudence Peiffer observes in the catalogue accompanying Katz’s recent retrospective at the Guggenheim New York (2022–23). In the large-scale work *Black Roses 17* (2025), Katz radically reinvents this subject of predilection, blowing up the blossoms into a quasi-abstract composition of dripping saturated-orange petals against a bright white ground, finding his own resolution between formalism and representation. Pushing his signature purification of form to a new limit, Katz flattens the flowers until they become an assemblage of vibrant shadows. The composition exudes a potent dynamism; the flowers seem to burst into bloom, one petal detaching itself from the floral mass to drift down the picture plane, following the subtle trails of paint. Oscillating between the vegetal and the abstract, the work is deeply redolent of the cut-outs of Henri Matisse – a perennial inspiration for Katz.

Alex Katz: Studies, an exhibition dedicated to the artist’s small-scale paintings, including myriad depictions of flora, is currently on view at Thaddaeus Ropac Seoul.

Alex Katz

Black Roses 17, 2025

Oil on linen

183.5 × 122.6 cm (72.24 × 48.27 in)

AKZ 2558

\$ 700.000 (plus applicable taxes)



Robert Rauschenberg

Same Time Piece (Galvanic Suite), 1990

Silkscreen ink, acrylic and aluminium leaf
on galvanised steel

124 x 93.6 cm (48.82 x 36.85 in)

RR 1390

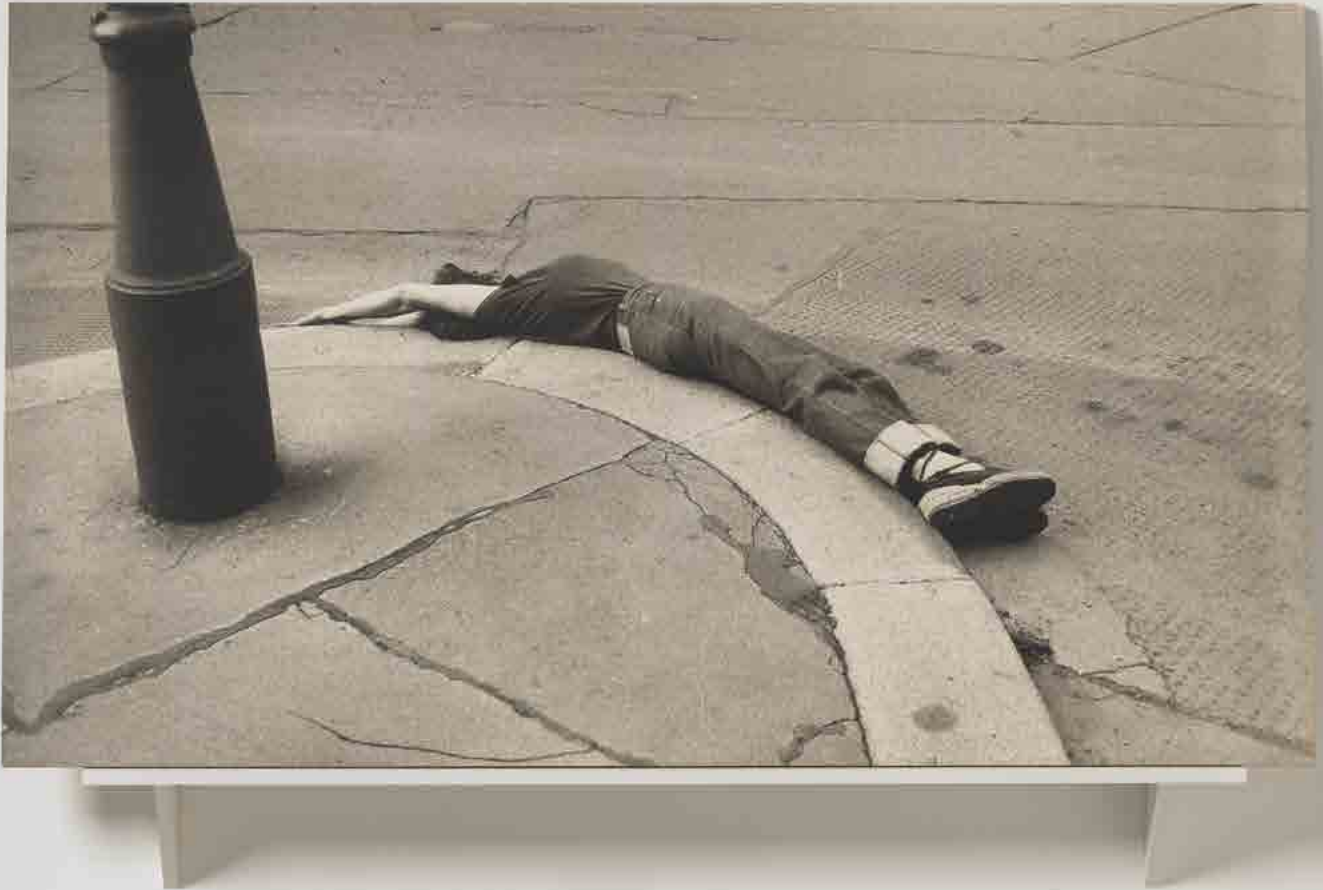
\$ 950.000 (plus applicable taxes)



Over the course of his 60-year career, Robert Rauschenberg's work was inspired by wide-ranging experiences, lifelong collaborations and a spirit of experimentation with new materials and techniques. He began to voraciously experiment with metal paintings in the mid-1980s, and the present work belongs to the *Galvanic Suite* series (1988–91), distinguished by the artist's use of galvanised aluminium supports. Rauschenberg silkscreened black-and-white photographic imagery onto metal panels before overlaying translucent swathes of acrylic paint. Such visible juxtaposition of mechanical techniques with handmade marks and of image with gesture is characteristic of Rauschenberg's oeuvre, and is the focus of the exhibition *Robert Rauschenberg: Image and Gesture*, currently on view at The Kunsthalle Krems in Austria until 1 November 2026.

A rare occurrence in Rauschenberg's later silkscreen paintings, the 1990 work *Same Time Piece* includes imagery derived from two sources: the artist's own photographs, and photographs by Jack Mitchell of choreographer and dancer Trisha Brown – with whom the artist maintained one of his most longstanding creative partnerships – thus embodying Rauschenberg's lifelong commitment to collaboration. The pairing of the same clock face photographed by Rauschenberg in three instances and Mitchell's pictures of Brown in differing degrees of contrapposto capture the artist's longstanding interest in movement, time and momentum. Since Rauschenberg's early involvement in dance and performance at Black Mountain College (1949–52), he repeatedly incorporated forms of movement, whether implied or real, into his work. The repetition in *Same Time Piece* creates a sense of rhythm as well as of the passing of time, recalling Eadweard Muybridge's *The Horse in Motion* (1878) and other such early examples of the recording of movement across time.

Robert Rauschenberg
Same Time Piece (Galvanic Suite) (detail), 1990
 Silkscreen ink, acrylic and aluminium leaf
 on galvanised steel
 124 × 93.6 cm (48.82 × 36.85 in)
 RR 1390
 \$ 950.000 (plus applicable taxes)



A pioneer in conceptual photography, film and performance art, VALIE EXPORT (1940–2026) produced one of the most significant bodies of feminist art in the post-war period. In 1972 she began her most significant series of photographic experiments: the *Body Configurations* (1972–82), in which she used her own body to visualise the internal accommodations we make in response to nature, architecture and culture. In *ABRUNDUNG II* (1976), EXPORT lies on her side, the arch of her back following the curve of a roadside curb. The contorted human body appears incongruous and out of place against the built structure: as art critic Roberta Smith writes, EXPORT ‘seems to be haunting Vienna, inserting herself into places that are overpowering and by definition male’. Bringing the possibilities of artmaking into the public space, the artist evokes the tension between the individual, social and ideological forces that shape urban reality.

This large-scale print mounted on board is one of the original works exhibited in EXPORT’s installation at the 39th Venice Biennale in 1980, and has since been included in key presentations of the artist’s work, including the major retrospective dedicated to her at Albertina, Vienna in 2023.

VALIE EXPORT
***ABRUNDUNG II*, 1976**

Black and white gelatin silver print
on baryta paper laid on chip board
100 × 170 cm (39.37 × 66.93 in)

VE 1083
€ 160.000 (plus applicable taxes)





*I wanted to rip chunks of images of the world
and put them in front of people,
ask them what they think about it.
Ask people to take a stance.*

— Robert Longo

Inspired by Carl Jung's notion of the collective unconscious, Robert Longo explores the ramifications of living in an image-saturated culture, investigating how we filter, retain and process the emotive impact of the images that bombard us daily. His drawings in charcoal reflect on our fascination with compelling images, often featuring motifs that represent power. This is epitomised by *Untitled (F-16 Ascending Jet)* (2026) in which a fighter jet surges into the sky against a dramatically illuminated cloudscape, conveying a menacing sense of pathetic fallacy. The artist captures a fleeting snapshot of contemporary geopolitics, which he slows down by recreating it in meticulous black-and-white, prompting viewers to ponder on its significance. For the artist, the painstaking realism of his charcoal drawings, 'combined with the medium's inherent intimacy, represents a sincere attempt to slow down the image, to provoke the viewer to consume its full power.' The work recalls Longo's *Heroes* series, in which he presents close-up depictions of fighter pilot helmets as part of his wider investigation into images of power.

Robert Longo

Untitled (F-16 Ascending Jet), 2026

Charcoal on mounted paper

119.4 × 177.8 cm (47 × 70 in)

RLO 1983

\$ 650.000 (plus applicable taxes)



Art is the exclusion of the unnecessary.

— Carl Andre

Carl Andre (1935–2024) was an American Conceptual sculptor and installation artist and a pioneering Minimalist. Drawing on his experience working blue collar jobs, he used a plethora of industrial materials to create works that invoke the pure essence of artistic form through a reduced geometric vocabulary. His revolutionary floor works, exemplified by *Sixth Steel Corner* (1978), depart from vertical pictorial conventions and have become iconic within the canon of American Minimalism. *Sixth Steel Corner* is composed of 21 uniform steel plates which cling to the corner of the room, forming a serrated edge that encroaches on it. Powerfully commanding and redefining the space around it, the work's dark tone creates the illusion of negative space carving into the floor, while its placement at the angle of two walls serves, conversely, to bridge or connect them. Though Andre would continue creating *Corner* works into the 21st century, his 1970s *Steel Corners* constitute a concise body of work from a period of remarkable conceptual and material experimentation in the artist's career.

Floor works by Andre can be found in the world's key museum collections, including Tate, London; Centre Pompidou, Paris; Kunstmuseum Basel; The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; and National Gallery of Art, Washington, D.C. Another *Steel Corner* work, *Seventh Steel Corner* (1975), is held in the collection of the Los Angeles County Museum of Art.

Carl Andre

Sixth Steel Corner, 1978

Steel plates, in 21 parts

0.6 × 300 × 300 cm (0.24 × 118.11 × 118.11 in)

CAA 1009

\$ 750.000 (plus applicable taxes)



Roy Lichtenstein

Water Lilies with Cloud,
from *Water Lilies Series* (C. 263), 1992

Screenprinted enamel on processed and swirled
stainless steel, with painted aluminium frame
166.4 × 113.7 cm (65.5 × 44.25 in)

Ed. PP 1 of 23 + 6 AP, 3 PP, 2 presentation proofs,
1 BAT, 1 National Gallery of Art archive proof,
2 Saff Tech Arts archive proofs

RL 1067

\$ 1.200.000 (plus applicable taxes)



[W]hen I did paintings based on Monet's I realized everyone would think that Monet was someone I could never do because his work has no outlines and it's so Impressionistic. It's laden with incredible nuance and a sense of the different times of day and it's just completely different from my art. So, I don't know, I smiled at the idea of making a mechanical Monet.

— Roy Lichtenstein

Printmaking formed a significant part of Roy Lichtenstein's practice from the late 1950s to the 1990s. *Water Lilies with Cloud*, from *Water Lilies Series* (C. 263) (1992) is a screenprint on stainless steel made in collaboration with Donald Saff at Saff Tech Arts in Maryland. The work responds to Claude Monet's *Water Lilies* paintings (1897–1926), which capture the evanescent effects of sunlight upon a pond's surface, scattered with flowers.

Roy Lichtenstein
Water Lilies with Cloud,
 from *Water Lilies Series* (C. 263) (detail), 1992
 Screenprinted enamel on processed and swirled
 stainless steel, with painted aluminium frame
 166.4 × 113.7 cm (65.5 × 44.25 in)

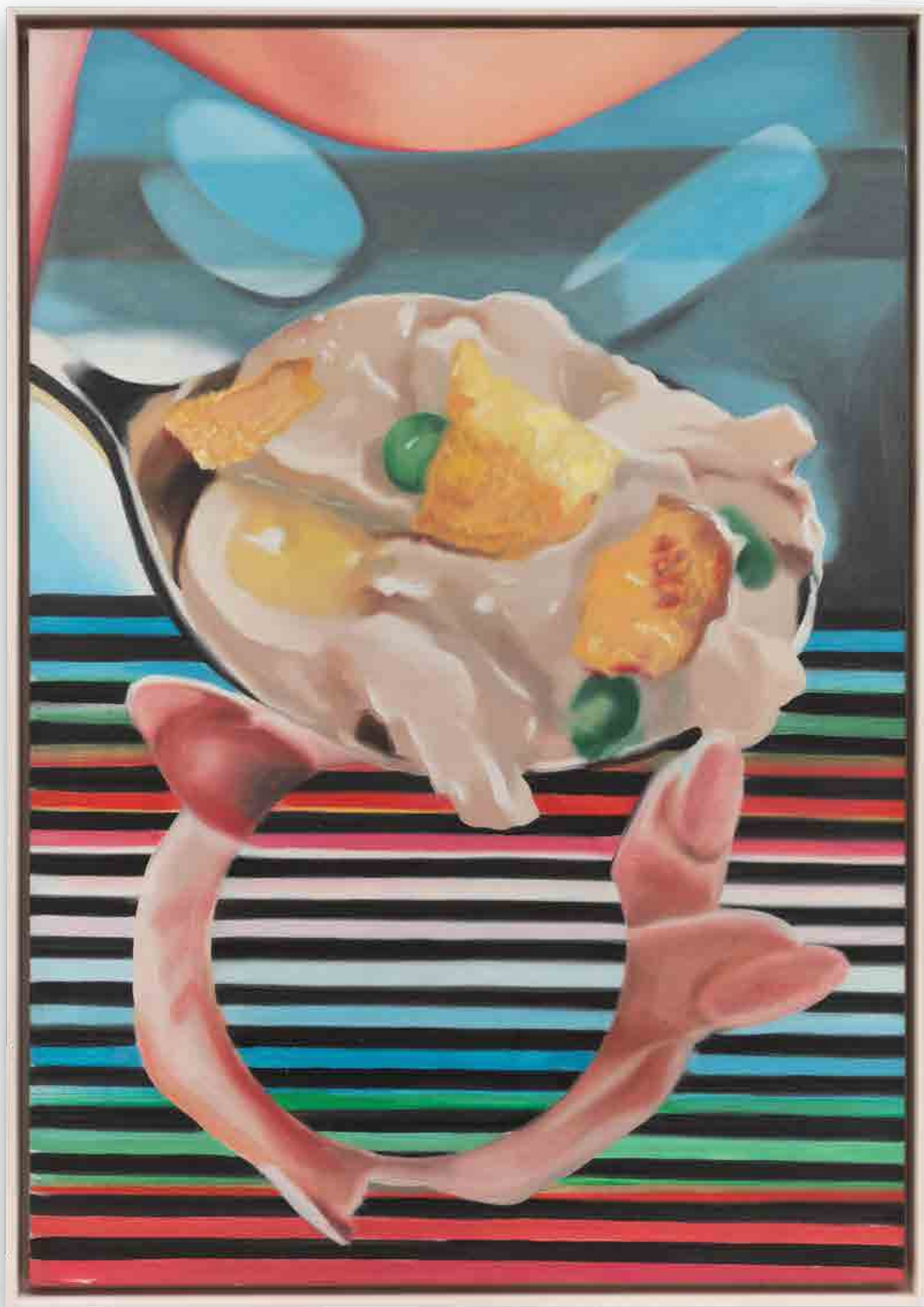
Ed. PP 1 of 23 + 6 AP, 3 PP, 2 presentation proofs,
 1 BAT, 1 National Gallery of Art archive proof,
 2 Saff Tech Arts archive proofs
 RL 1067
 \$ 1,200,000 (plus applicable taxes)



Lichtenstein modernises Monet's delicately defined, Impressionist forms by flattening and concentrating them into solid blocks of colour, passages of patterns and bold outlines. The printmaking process complements the mass-produced aesthetic characteristic of Pop art; through a mesh screen Lichtenstein pushes sign painter's enamel, a material chosen for its striking, highly pigmented colour – a far cry from Monet's translucent oil paint.

For this series, Lichtenstein developed an innovative technique to achieve the swirled texture of the stainless-steel substrate. The winding negative spaces of the composition, echoing the rippling of water, reveal where the artist has laboriously applied a drill press fitted with a rubber end to create each individual swirl. The process produces a holographic effect – one that Lichtenstein recalled from car dashboards of the early 20th century – overhauling Monet's methods of rendering the play of light in paint, industrialising them. According to Mary Lee Cortett, 'Although not apparent in photographs, the images transmogrify – reflecting the light and colour of the room they occupy, shifting and changing as the prints are viewed from different angles.'

Lichtenstein made numerous paintings and prints that pay homage to the work of other artists, including Picasso and Matisse. He initiated a dialogue with Monet's work in 1968, with a series of prints after the French painter's *Rouen Cathedral* (1892–94) and *Haystack* (1890–91) series. The beginnings of Lichtenstein's preoccupation with reflections can be found in his early works, most notably in the *Mirror* paintings (1969–1972), and this was continued into his *Reflection* series of paintings and prints of the early 1990s.



James Rosenquist
Untitled (for Time Magazine), c. 1968
Oil on canvas
74.93 × 52.07 cm (29.5 × 20.5 in)
JRQ 1111
\$ 1.100.000 (plus applicable taxes)



James Rosenquist's *Untitled (for Time Magazine)* (c. 1968) is an unrealised commission for Time Magazine, whose reporters wrote about the artist throughout his career beginning in the 1960s. Rosenquist collected source imagery for his works from various magazines, newspapers, and publications, including Time Magazine itself. He occasionally reused elements from different works, repurposing them in other paintings. The image of a woman's hand in the lower half of this composition was also used in a poster the artist designed for documenta IV in Kassel (1968), where his work was included. The central spoon motif and manicured hand speak to his thematic engagement with American consumerist culture.

The late 1960s were pivotal for Rosenquist. In 1967 and 1968, he exhibited in the United States and internationally in venues such as Expo 67 in Montreal (1967), 9. Biennale São Paulo (1967), Palazzo Grassi in Venice (1967), and documenta IV in Kassel. In 1968, his immersive *F-111* was exhibited alongside masterpieces by Jacques-Louis David and Nicolas Poussin as part of the *History Painting: Various Aspects* at the Metropolitan Museum of Art, New York.

James Rosenquist
Untitled (for Time Magazine) (detail), c. 1968
Oil on canvas
74.93 × 52.07 cm (29.5 × 20.5 in)
JRQ 1111
\$ 1.100.000 (plus applicable taxes)



Sturtevant began to manually repeat works by other artists in 1964, encouraging viewers to look beyond surface similarities to make, as the artist put it, 'the leap from image to concept'. That year, she created her first repetition of Andy Warhol's silkscreen *Flowers*, one of the most emblematic images of 20th-century art, and she would continue to engage with his *Flowers* over the years that followed, making the present piece in 1990. Her approach found much in common with Warhol's own practice, itself defined by questioning artistic originality in an age of mass production.

Sturtevant
Warhol Flowers, 1990

Synthetic polymer silkscreen and acrylic on canvas
122 × 122 cm (48.03 × 48.03 in)

ST 3049
€ 750.000 (plus applicable taxes)



As art historian and MoMA curator Peter Eleey noted: 'In Sturtevant's hands, Warhol's image draws greater attention to the limits, edges, and qualities of his authorship, already stressed by the appropriated and delegated aspects of his screenprint paintings' manufacture.' In this sense, *Warhol Flowers* (1990) serves as a catalyst for a consideration of the 'understructure' of art.

Warhol, recognising the magnitude of Sturtevant's artistic vision, embraced her method, to the extent that, when he was asked in an interview to comment on his own artistic process, he replied, in his characteristically deadpan manner, 'I don't know. Ask Elaine [Sturtevant]'. Warhol even gave her one of his *Flowers* silkscreens so that she could repeat it, engaging wholeheartedly in Sturtevant's remarkable loop of repetition which pushed even further his own artistic investigation. The works that resulted from this meeting of minds have become some of Sturtevant's most acclaimed.

Sturtevant

Warhol Flowers, 1990

Synthetic polymer silkscreen and acrylic on canvas

122 x 122 cm (48.03 x 48.03 in)

ST 3049

€ 750.000 (plus applicable taxes)



Adrian Ghenie
Studio Scene with Roman Statue, 2026
Oil on canvas
120 x 90 cm (47.24 x 35.43 in)
ADG 1122
€ 650.000 (plus applicable taxes)



On one hand, I work on an image in an almost classical vein: composition, figuration, use of light. On the other hand, I do not refrain from resorting to all kinds of idioms, such as the surrealist principle of association or the abstract experiments which foreground texture and surface.

— Adrian Ghenie

Adrian Ghenie works, as art historian James Hall observes, ‘in that tradition of European visionary sublime painting’, reconfiguring impressions of the visible world into works that are at once art-historically coded and psychologically charged. *Studio Scene with Roman Statue* (2026) depicts a counterintuitively open-skied interior studio scene whose cluttered decor recalls Giorgio de Chirico’s illogical architectures. A balanced Macbook, a stretched canvas and Ghenie himself, holding a paintbrush, disguised as one of the ominous masked figures he quotes from James Ensor’s *Skeleton Stopping Masqueraders* (1891), emphasise the reflexive nature of this intimate depiction of the space in which he works as he deftly folds art-historical reference into his distinctive painterly language. The collision between familiar modern ‘anchors’ and incongruous fragments of classical sculpture crystallises Ghenie’s interest in stripping back the layers of time to allow past and present to coexist on the canvas. In the artist’s words, he engages not only with the history of painting but with ‘painting the texture of history’.

Adrian Ghenie

Studio Scene with Roman Statue (detail), 2026

Oil on canvas

120 × 90 cm (47.24 × 35.43 in)

ADG 1122

€ 650.000 (plus applicable taxes)



Hans Josephsohn
Untitled (Ruth), 1965

Brass

71 × 30 × 29 cm (27.95 × 11.81 × 11.42 in)

Ed. 1 of 6 + 2 AP

HJ 1133.1

CHF 70.000 (plus applicable taxes)



This is art that will endure, for it recapitulates sculpture's ancient function to memorialise, to console, and to celebrate human resilience.

— Jackie Wullschläger, art critic

Hans Josephsohn's sculptural practice is characterised by his lifelong preoccupation with the human form. Over the course of six decades, the Swiss artist developed a wholly unique visual language, pushing the boundaries of figurative representation and placing emphasis on the very substance of the human form. In his early works, Josephsohn's depictions of the human body were still firmly rooted in figuration, bearing distinguishable facial features and body shapes. *Untitled (Ruth)* (1965) depicts a seated female figure, her arms expressively crossed across her chest. Josephsohn represents Ruth Jacob, his most important model for the twenty years following their first encounter in 1956. Despite the figure's striking sensuousness, Josephsohn's tactile treatment of the surface disrupts the work's representational quality, imbuing the sculpture with a sense of universal humanity. Although cast in brass, the textured surface of the sculpture, with its subtle, variegated colouring, evokes ideas of the topographical, while residing firmly in the realm of the bodily.

Hans Josephsohn
Untitled (Ruth), 1965

Brass

71 × 30 × 29 cm (27.95 × 11.81 × 11.42 in)

Ed. 1 of 6 + 2 AP

HJ 1133.1

CHF 70.000 (plus applicable taxes) £



Alex Katz
Ann, 1978
Oil on canvas
122 × 86.5 cm (48.03 × 34.06 in)
AKZ 2592
\$ 1.200.000 (plus applicable taxes)



Ann (1978) is a momentous work in which Alex Katz renders the poet, essayist and art critic Ann Lauterbach. That same year, Katz portrayed Lauterbach in his illustrated book *Face of the Poet*, in which he depicted 14 second-generation New York School poets among his circle of friends, each juxtaposed with their own verse. In the present work, the artist paints a cinematic close-up of the poet's bust with an icon-like frontality. Donning a fedora reminiscent of Annie Hall, Lauterbach personifies the zeitgeist of the 1970s New York literary scene, which Katz so deftly captures. Through the delicately delineated strands of hair that brush her face, the poet casts a direct and yet somewhat detached gaze, lending the work an intriguingly psychological dimension. *Ann* epitomises Katz's unique style of portraiture, probing, as Ingrid D. Rowland has written, 'the interior light of character.'

Alex Katz

Ann (detail), 1978

Oil on canvas

122 × 86.5 cm (48.03 × 34.06 in)

AKZ 2592

\$ 1.200.000 (plus applicable taxes)



Schlemmer felt that man should not be represented as a psychic being agitated by feelings and emotions, marked by the 'stigmata' of civilisation, but that the figure could be conceived as an ideal Gestalt, purified of all individual or temporary features... By containing the human shape in regular, linear, geometric patterns, he wanted to raise it to the sphere of the idol.

— Karin von Maur, art historian

Oskar Schlemmer
Gruppe mit diagonal Vorübergehendem
 (Group with Diagonally Passing Figure), 1930
 Pencil on paper
 22.7 x 22 cm (8.94 x 8.66 in)
 OS 1040
 CHF 28.000 (plus applicable taxes)



Lucio Fontana

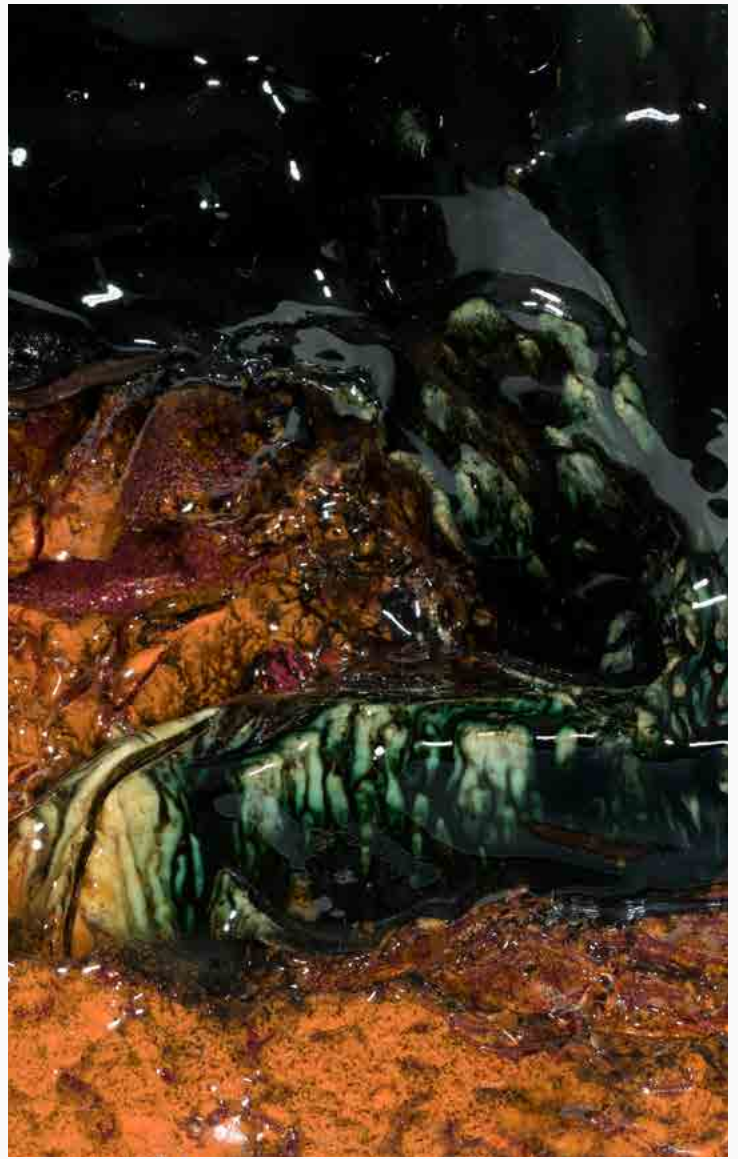
Cavallo, 1936

Painted and glazed terracotta

52 x 51 x 33 cm (20.5 x 20.1 x 13 in)

LF 1037

€ 780.000 (plus applicable taxes)



Lucio Fontana (1899–1968) is one of the most influential artists of the 20th century. He dedicated a significant part of his artistic practice to ceramics, which is essential to understanding his investigations into plasticity, space and time, culminating in his groundbreaking theory of Spatialism. *Cavallo* (1936) is a prime example of the artist's ceramic production. In this work, Fontana represents a horse rearing majestically, as if it were attempting to break free into real space. The magnificent creature's dramatically arched back conveys an exuberant sense of drama that taps into the baroque. Fontana's impassioned treatment of the material, meanwhile, lends the work a visceral energy. The varying levels of opacity obtained in the glazing underscore the rhythmic undulations of the modelled clay. The sculpture is further enlivened by glints of light that catch its lustrous surface. The gestural vivacity of this sculpture is enabled by the clay medium, which allows the artist to fix movement in a moment in time. This forceful manipulation of the material anticipates the radical exploration of movement and space that would come to characterise Fontana's celebrated *Buchi* and *Tagli* works. For Fontana, ceramics represent 'a search for pure art – search for form and colour and the vibration of light'.

Lucio Fontana
Cavallo (details), 1936
 Painted and glazed terracotta
 52 × 51 × 33 cm (20.5 × 20.1 × 13 in)
 LF 1037
 € 780.000 (plus applicable taxes)



In 1960, the same year he received the Prize for Painting at the Venice Biennale, Emilio Vedova created the sets, costumes and scenography for *Intolleranza 1960* (*Intolerance 1960*), an opera by avant-garde composer Luigi Nono, which was commissioned for the Venice Biennale and premiered at La Fenice di Venezia in 1961. Tracing the travels of an Italian migrant, the opera protested against intolerance and the violation of human dignity, thus aligning with Vedova's commitment to anti-fascism. For the artist, revolutionary art had to be abstract, and his expressive works constitute raw reactions to the political reality of the post-war period.

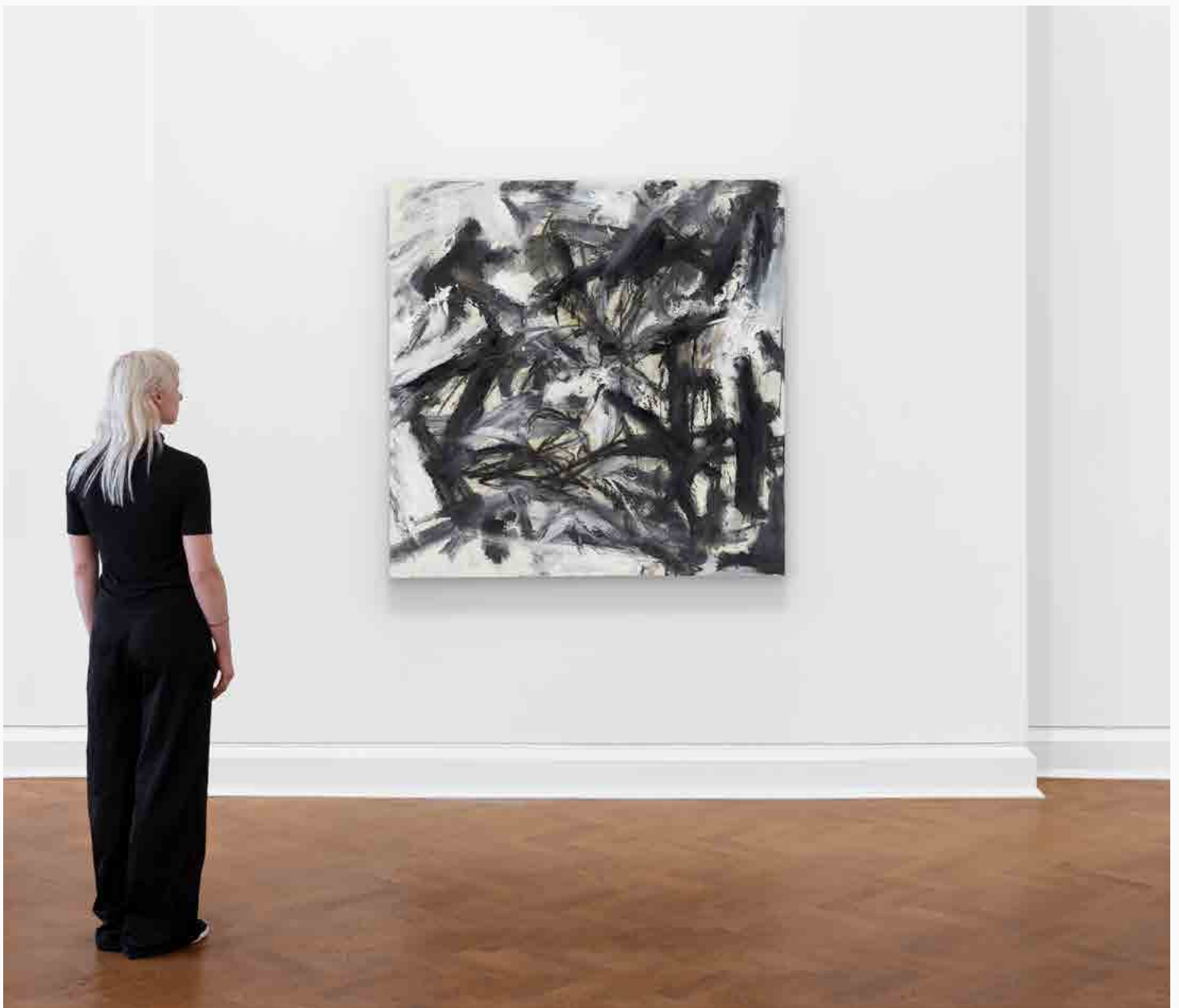
Emilio Vedova
Intolleranza 4, 1960

Oil on canvas

145 × 145 cm (57.09 × 57.09 in)

EMV 1214

€ 650.000 (plus applicable taxes)



In this painting, which was part of the opera's scenography and has not been exhibited since, gestural strokes of black and white oil paint are smeared across the picture plane, endowing the canvas with remarkable affective force. As art historian Carla Schulz-Hoffmann writes, 'The central contrast between the two non-colours black and white is a decisive characteristic of Vedova's oeuvre. This polarisation [...] complies with an inherent wish for clarity of expression, and prevents blurring into diverse nuances. Moreover, the black levels enhance the intensity of the overall effect, defining the formal orientation, which might otherwise be obscured by colour values.' The final work visually captures the violence of intolerance, igniting a visceral reaction in the viewer.

Emilio Vedova
Intolleranza 4, 1960
Oil on canvas
145 × 145 cm (57.09 × 57.09 in)
EMV 1214
€ 650.000 (plus applicable taxes)



*I work the clay as if it were time: I shatter it, I reassemble it,
I imbue it with the colour of wounded earth. Thus the sculpture
becomes both memory and gesture.*

— Leoncillo

One of the greatest Italian sculptors of the postwar period, Leoncillo (1915–1968) propelled the ancient art of ceramics into modernity. He elevated the medium from the perceived realm of decorative arts to ‘an entirely new type of sculpture [...] with a poetic authority that had no precedents outside of the Renaissance and the works of Luca della Robbia,’ argues art historian Andrea Bacchi. While Leoncillo’s early work was predominantly figurative, sharing affinities with the expressionist Scuola Romana, the Second World War initiated a profound shift in his practice towards an avant-garde mode of abstraction, which aligned with Arte Informale in its union of gesture, texture and spontaneity. Deeply engaged with matter, the artist conceived clay not merely as a docile material but as a living substance that bore the potential of both destruction and renewal, discerning an existential transformative power in its firing process. His uniquely expressive oeuvre garnered critical acclaim, notably earning him the sculpture prize at the Venice Biennale of 1968.

Leoncillo

Tre Tagli (A, B, C), 1967

Terracotta

A: 46 cm (18.1 in)

B: 45.6 cm (17.9 in)

C: 44.5 cm (17.5 in)

LEO 1001

€ 270.000 (plus applicable taxes)



Tre Tagli (A, B, C) (Three Cuts (A, B, C)) (1967) is an exceptional example of Leoncillo's celebrated oeuvre, in which he experimented with the titular cutting of terracotta. Three organic-toned sculptures rise into space, each forcefully fractured by the artist. A compelling tension emerges between the generative verticality of the tripartite sculpture and the devastating violence inherent to Leoncillo's repeated act of slashing. Each shadowy fissure sheds light on the sensitive fragility of the material, revealing the raw cracks and crevices at its core. In Leoncillo's own words, 'Cutting the clay with a wire is to enact a decisive gesture – cruel and liberating. The clay is like my own flesh, an absolute process of identification.' The ruptures simultaneously suggest the metaphorical scars of a regenerating post-war society, echoing the sewn-up burlap wounds of his Informalist peer Alberto Burri.

Leoncillo's radical work also inexorably harks back to Lucio Fontana's seminal '*tagli*', the gashes he performed on canvas to crystallise his theory of Spatialism. While Fontana strove to fundamentally dematerialise the artistic gesture, Leoncillo dove ever-deeper into materiality to divine its intrinsic expressivity. Nonetheless, both artists attained a transcendental sense of serenity. For the art historian Luca Massimo Barbero, Leoncillo's *Tagli* represent 'an entirely new form of art and sculpture, where the simplest and humblest of materials – the earth itself – is transformed and transfigured into an object that gathers around itself the prodigies of space and the liturgy of silence.'





*How often have I felt when speaking with others
that we only scratch the surface of what's truly meant and felt?
It's most likely the reason that I paint...
to be able to say more than I can possibly say at any one time.*

— Joan Snyder

Joan Snyder
Tracking the Angels, 1993-97
Oil, acrylic and silk on linen
145 × 167 cm (57.09 × 65.75 in)
JSN 1043
\$ 300.000 (plus applicable taxes)



Suspenders (2025) testifies to a bold innovation in David Salle's art: his use of artificial intelligence as a tool to create dynamic remixes of his earlier paintings. The present work is part of his *New Pastorals* series, for which he trained the machine to 'warp' his earlier *Pastorals* (1999–2001), a group of paintings inspired by a 19th-century opera backdrop that depicts a romantic couple seated in idyllic, alpine environs. In dialogue with himself, Salle stages what curator Nancy Spector describes as a 'duet for one'.

In this work, Salle invites us into a world where laws of gravity and perspective are suspended, and visual drama holds dominion. Narrative threads unspool between a cast of headless fashion models, a graphic sun and even a cadmium-yellow Baselitz sculpture, all adrift in the bucolic scramble of Salle's original painting. Some motifs are rendered with a masterful degree of virtuosity, while others are left unfinished and tapering. The composition is stretched and prised apart, as Salle allows space for the background – weightless and buoyant in contrast to the texture of overlaid paint – to float to the fore. 'Today,' says Salle, 'machine learning affords artists the means to reconfigure pictorial space with the malleability and plasticity of pure imagination.'

Coinciding with the 2026 Venice Biennale, *Painting in the Present Tense*, an exhibition of paintings by Salle created using the same cutting-edge technique, is currently on view at the Palazzo Cini Gallery, Venice, until 27 September 2026.

David Salle

Suspenders, 2025

Oil, acrylic, Flashe and charcoal
on archival UV print on linen
182.88 × 274.32 cm (72 × 108 in)

DS 1192

\$ 420.000 (plus applicable taxes)



Not Vital

3 Self-portraits, 2025

Oil on canvas, glass and metal brackets

210 × 150 cm (82.68 × 59.06 in)

NV 1418

€ 280.000 (plus applicable taxes)



*Sometimes, late in the afternoon, the studio turns almost completely dark, which is almost perfect to paint. [...]
Everything surrounding me is emptied, everything almost loses gravity, like floating or falling or daydreaming. This might be 1 of the reasons why most of the space surrounding the heads & most of the canvas is left untouched.
When a head stands alone, I work better.
No need to add anything. It's just more.*

— Not Vital

Not Vital

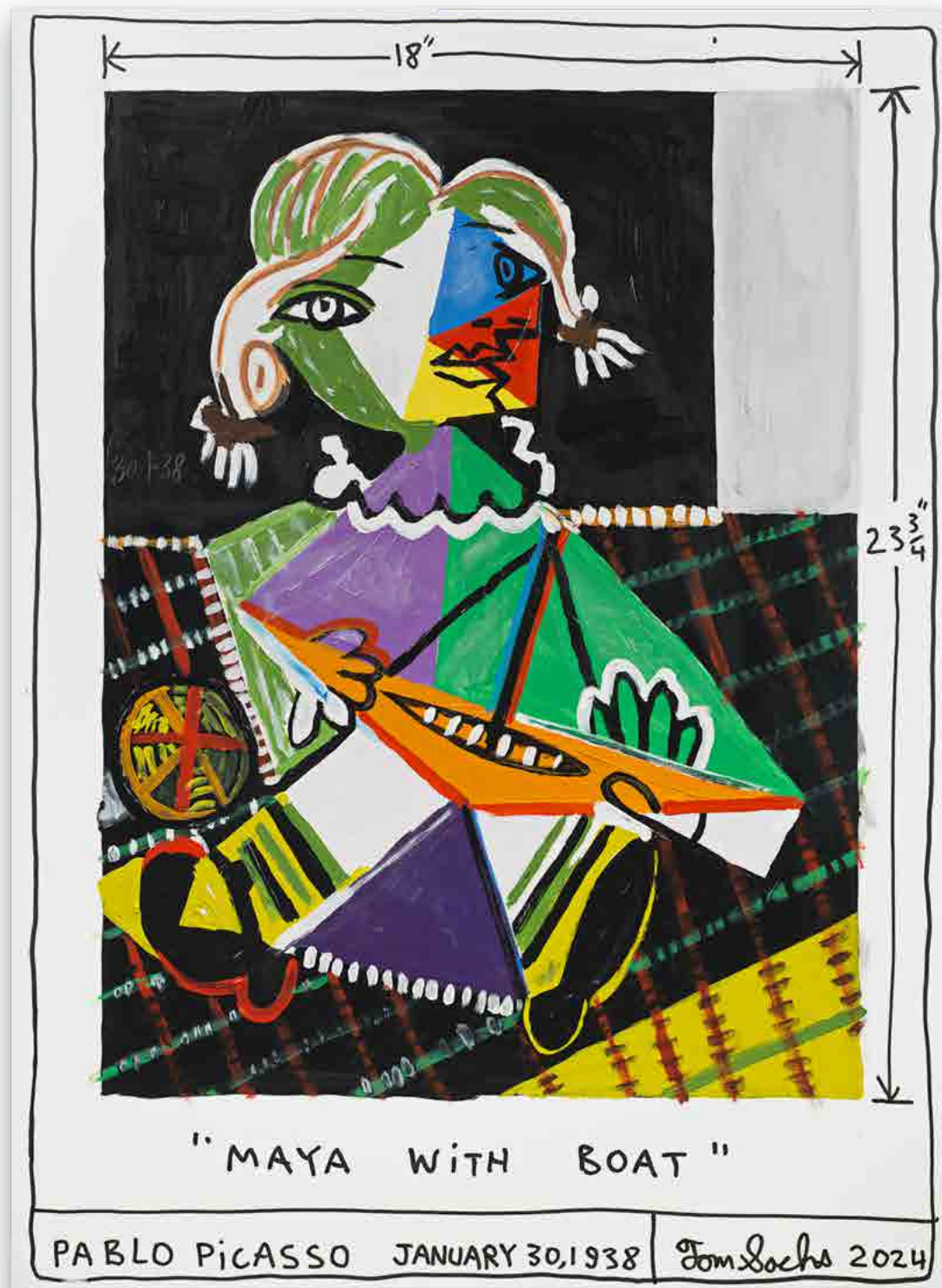
3 Self-portraits (detail), 2025

Oil on canvas, glass and metal brackets

210 × 150 cm (82.68 × 59.06 in)

NV 1418

€ 280.000 (plus applicable taxes)



What Sachs is trying to do is to gain insight into the transition from art to iconic commodity—to understand how/whether Picasso's art transcends the contextual noise that comes with being promoted/demoted from painting to mousepad.

— Dakin Hart, curator

Tom Sachs
 Maya with Boat, 2024
 Synthetic polymer and ink on canvas
 81.3 × 63.5 cm (32 × 25 in)
 TSA 1735
 \$ 150.000 (plus applicable taxes)



Maya with Boat (2024) is part of Tom Sachs's "*Painting*" series, for which he immersed himself in Pablo Picasso's paintings from the so-called 'War Years' (1937–45), during which the Spanish artist was troubled by the horrors of the conflict and the reality of mortality. Exploring the lines and forms used by Picasso in these works, Sachs found parallels with his own practice. The thick lines that recur in Sachs's work, originating from the influence of American graffiti and street art, mimic the solid black linework that delineates many of Picasso's figures.

In the present work, Sachs reworks Picasso's *Maya with Boat* (1938), a tender portrait of the Modern master's young daughter, which typifies his revolutionary Cubist style of portraiture. In his painting, Sachs leaves the traces of the work's creation apparent, with measurement lines and dimensions erased and subsequently repainted. Sachs credits the work to Picasso using its original date, location and title, while also adding a new frame around it and his own signature – additions that allow him to recontextualise it and make it his own. By making visible the construction processes of the artworks he recreates, the artist invites the viewer to examine their own relationship to art-historical artefacts.

Tom Sachs

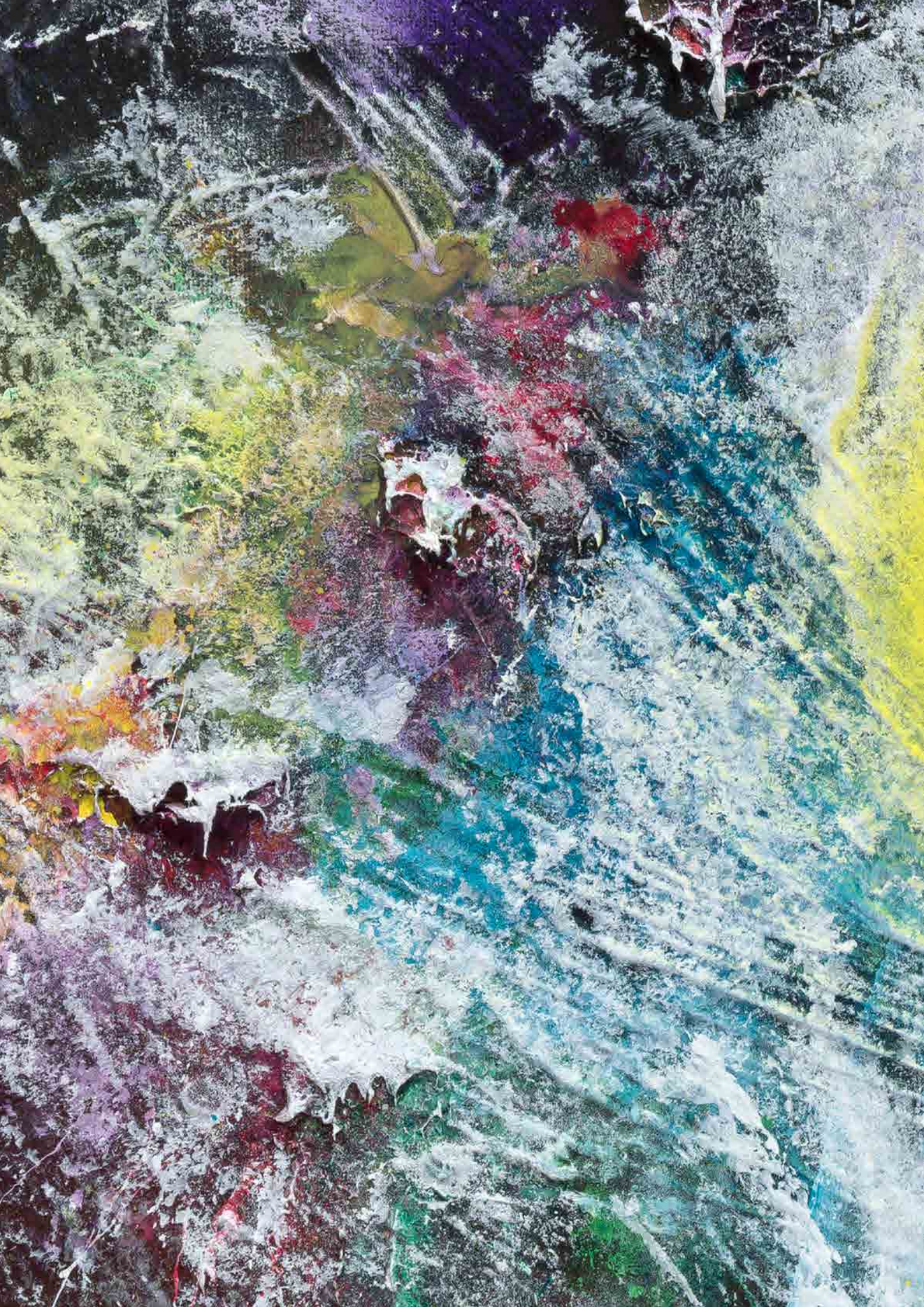
Maya with Boat (detail), 2024

Synthetic polymer and ink on canvas

81.3 × 63.5 cm (32 × 25 in)

TSA 1735

\$ 150.000 (plus applicable taxes)

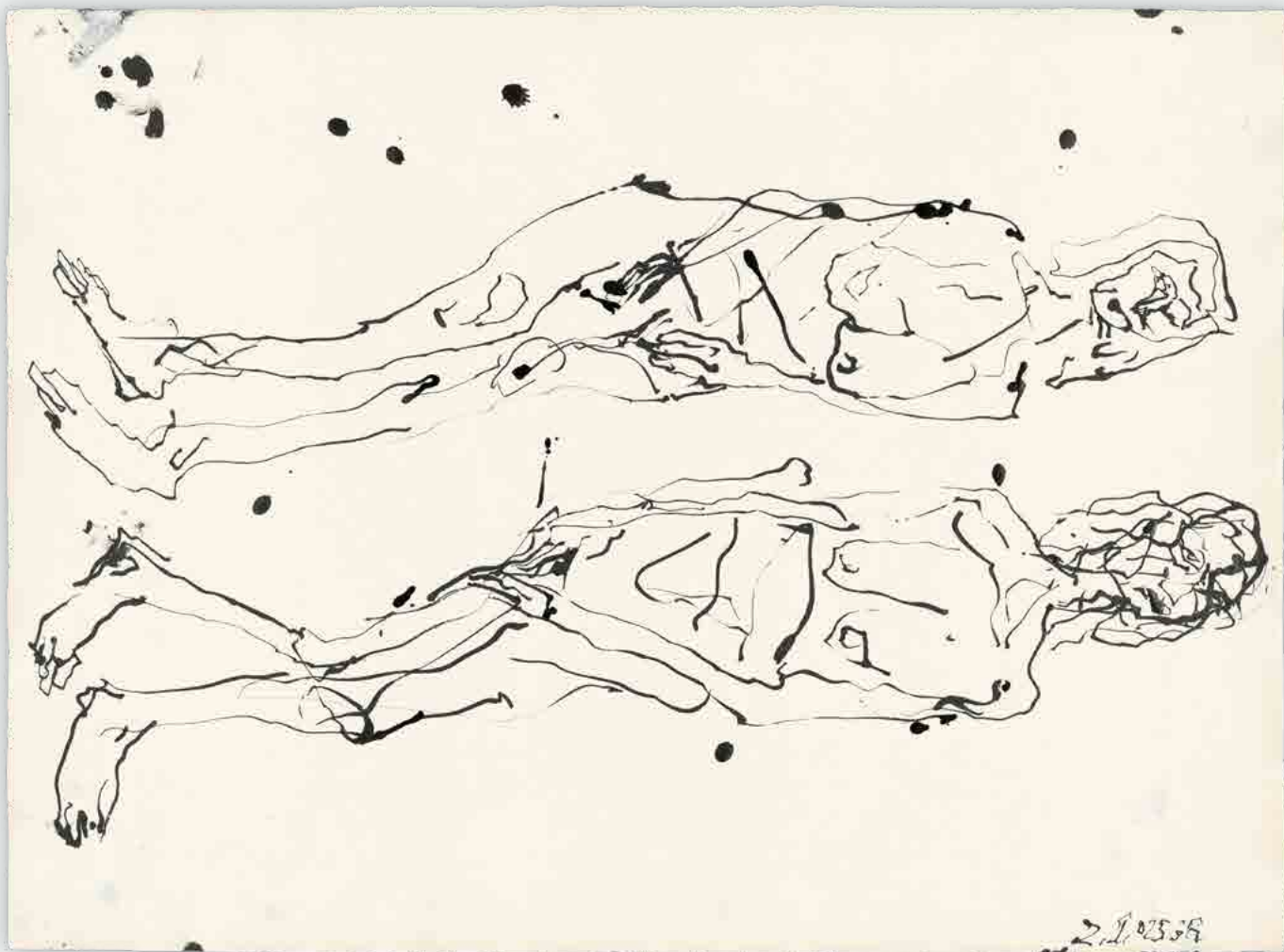




Miquel Barceló's practice is grounded in a deep knowledge of the history of art, and still life has been present in his work since the 1980s. *2 florers amb 3 calaveres* (2025) draws on the highly symbolic elements of the *vanitas* genre that became popular in Europe in the Renaissance as a warning against overindulgence. Flowers rendered in a luminous palette spill from the mouths of two vases, while around their bases are gathered skulls, which act as *memento mori*, reminding the viewer of their own mortality. The artist is an activist and advocate for the environment, and these motifs evoke the cycles of life, suggesting a comment on the value of a profound connection with nature. In the words of essayist Alberto Manguel, 'The skulls in Barceló's *bodegones* are all self-portraits', and form, in his work, 'a manner of embracing the living world as a whole, claiming a part in the expanding universe where nothing is in one place or in one moment but in all places and in all moments.' The artist's fascination with the natural world inspires the rich, earthy textures of his canvases, and the impasto application of pigment in this painting gives it a relief-like presence, bringing the scene forth in a swirling haze of brushstrokes against the twilight-toned ground.

Reflections. Picasso × Barceló is currently on view at the Museo de Cádiz until 28 June 2026. The exhibition brings together more than one hundred ceramic works by Pablo Picasso and Miquel Barceló, shown alongside archaeological objects from the museum.

Miquel Barceló
2 florers amb 3 calaveres, 2025
Mixed media on canvas
131 × 196 cm (51.57 × 77.17 in)
MIB 1257
€ 300.000 (plus applicable taxes)



In this work on paper from 2025, Baselitz depicts two figures floating horizontally amid the pictorial plane. The figures both represent the artist's wife, Elke, a constant presence in his imagery since the first upside-down portrait he painted of her in 1969. The work is a continuation of Baselitz's experimentation with double portraits which he commenced in the 1970s with *Bedroom*, in which he represented himself and Elke nude. Here, Baselitz diverges from the original double portrait by depicting his muse twice. Rendered in spindly strokes and blotches of black ink, both figures exude corporeal frailty, forming a meditation on the ageing body. Baselitz was remarkable for his ability to convey the poignant and sincere through a medium that is gossamer and exquisitely light, in a way that, as Blistène once put it, 'exhales the pleasure of painting.' His drawings present a vision that is – as Andreas Zimmermann has commented about Baselitz's late work – 'filigree and powerful at once: a typical Baselitz paradox.'

Georg Baselitz
Ohne Titel, 2025

Ink pen on paper
58.7 x 79.7 cm (23.11 x 31.38 in)

GB 2909
€ 85.000 (plus applicable taxes)



When one sits down to do a drawing, one's inclination is to do it in a very harmonious way [...] I can only get my artistic result by breaking away from the harmonious drawing, by being very attentive, highly disciplined and aware that I am working against all that, that I am going against the grain.

— Georg Baselitz

Georg Baselitz
Ohne Titel, 2025
Red and black ink pen on paper
66 × 50.3 cm (25.98 × 19.8 in)
GB 3044
€ 70.000 (plus applicable taxes)



Jordan Casteel
Marigold (Breakthrough), 2026
Oil on canvas
127 × 101.6 cm (50 × 40 in)
JCA 1004
\$ 330.000 (plus applicable taxes)



Since establishing a home in the Hudson Valley in 2021, New York-based artist Jordan Casteel has increasingly embraced her more rural surroundings in her paintings. In this 2026 work, she depicts a cluster of marigolds from her garden. Their delicate heads – a *memento mori* evoking the transience of all living things – press through a metal wire fence, their tenacity amid the encroachment of the built environment forming a symbol of hope and resilience. Treated with the same dignity as the subjects of her portraits, each blossom is rendered with detailed individual consideration, granting them a magnetic presence.

The golden blooms, enwreathed in leaves, are the only elements painted in their natural tones, the rest of the composition dissolving into a palette of glowing pinks. Casteel often begins her works with an expansive field of electric colour. ‘The gesture of covering the canvas in a colour is setting the stage for the rest of the painting,’ she says. ‘It becomes an aura, an essence of the work.’ In this swathe of pink, the repeating lines of the fence introduce a structured geometry, evoking the grid patterns that art theorist Rosalind Krauss famously termed ‘an emblem of modernity’. This ground, which colouristically and formally pulls towards abstraction, both anchors the composition and elevates the marigolds from their overgrown garden setting.

Jordan Casteel
Marigold (Breakthrough), 2026
Oil on canvas
127 × 101.6 cm (50 × 40 in)
JCA 1004
\$ 330.000 (plus applicable taxes)



In *Analepsis* (2025), Liza Lou uses beads to magnify the spontaneity of the brushstroke, juxtaposing each painted drip and spatter with a process that demands painstaking care and precision. By translating fluid pigment into cell-like particles of colour, she forges a new experience of painting grounded in what she describes as the push and pull between 'absolute control and total abandon.' Titled after a figure of speech, *Analepsis* reflects the analogy Lou draws between language and visual art. For her, words and beads function similarly: we might string sentences together, follow narrative threads or watch plots unravel.

Liza Lou

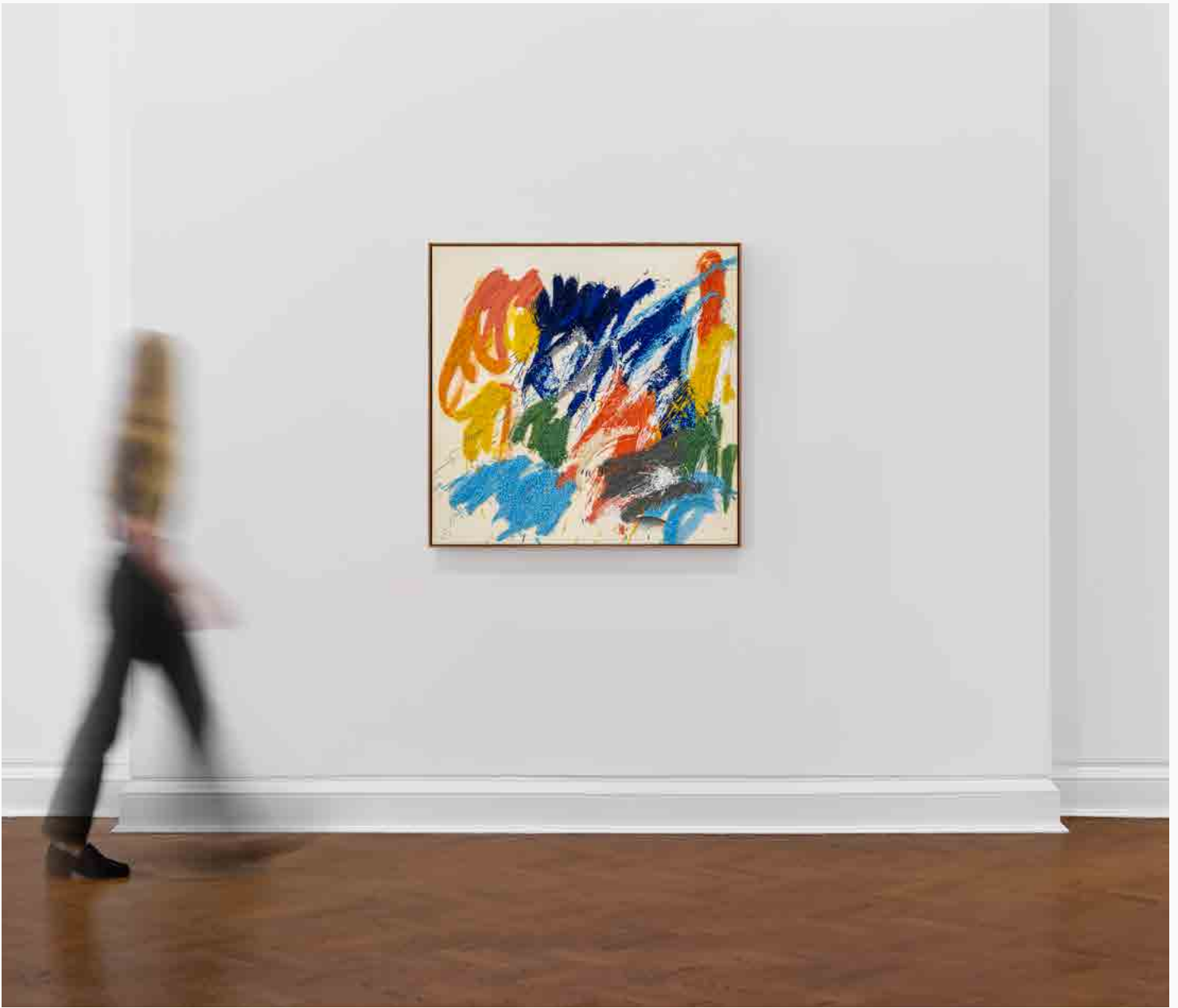
Analepsis, 2025

Oil paint and glass beads on stretched canvas

103.3 × 106 cm (40.66 × 41.73 in)

LL 1227

\$ 225.000 (plus applicable taxes)



Clusters of blue, orange, yellow, green and indigo beads are applied over the sweeping, impasto lines of her paintbrush, amplifying each lyrical gesture with a shimmering chromatic chorus. Lou appears to wield them like an action painter: ostensibly flinging them onto the canvas so they scatter like tiny iridescent droplets, or mixing them like a pigment into the paint itself – each glass granule seeming to magnify the very insolubility of her medium. ‘These works are about amplification, about making things more ideal,’ she explains. ‘There’s a poem by Fernando Pessoa where he writes about wanting flowers to be more flowers than flowers, and in this body of work I’m using my material as a way to make paint more paint than paint.’

Liza Lou

Analepsis, 2025

Oil paint and glass beads on stretched canvas

103.3 × 106 cm (40.66 × 41.73 in)

LL 1227

\$ 225.000 (plus applicable taxes)



Imi Knoebel's resolutely abstract art investigates the fundamentals of painting and sculpture through an exploration of form, colour and material. His aim is to uncover the basic material elements of art, which he locates in the simple interactions between humans and the essential conditions of our world. He remains true to the tradition of non-representational art, following in the footsteps of artists such as Kazimir Malevich or Piet Mondrian. The artist cites his discovery of Malevich's *Black Square* (1915) as a watershed moment that liberated his conception of painting, giving him 'the overwhelming feeling that I could start at nothing'. He has developed an experimental approach and serial way of working, characterised by a haptic use of colour, geometric vocabulary of forms and material simplicity. In this work from 2017, Knoebel pursues his exploration of the shaped canvas. The artist renders an intriguingly amorphous form saturated in bright pigment, which, upon closer inspection, reveals agitated, transversal strokes of paint. As its title suggests, *Schnitt 09.11.2017* (*Cut 09.11.2017*) is also trisected, its subtle ruptures becoming compositional elements in their own right.

Imi Knoebel

Schnitt 09.11.2017, 2017

Acrylic on aluminium

157.6 × 249.2 cm (62.05 × 98.11 in)

IK 1579

€ 240.000 (plus applicable taxes)



Alex Katz
Red Flowers 2, 2025
Oil on linen
152.4 x 121.9 cm (60 x 48 in)
AKZ 2564
\$ 700.000 (plus applicable taxes)

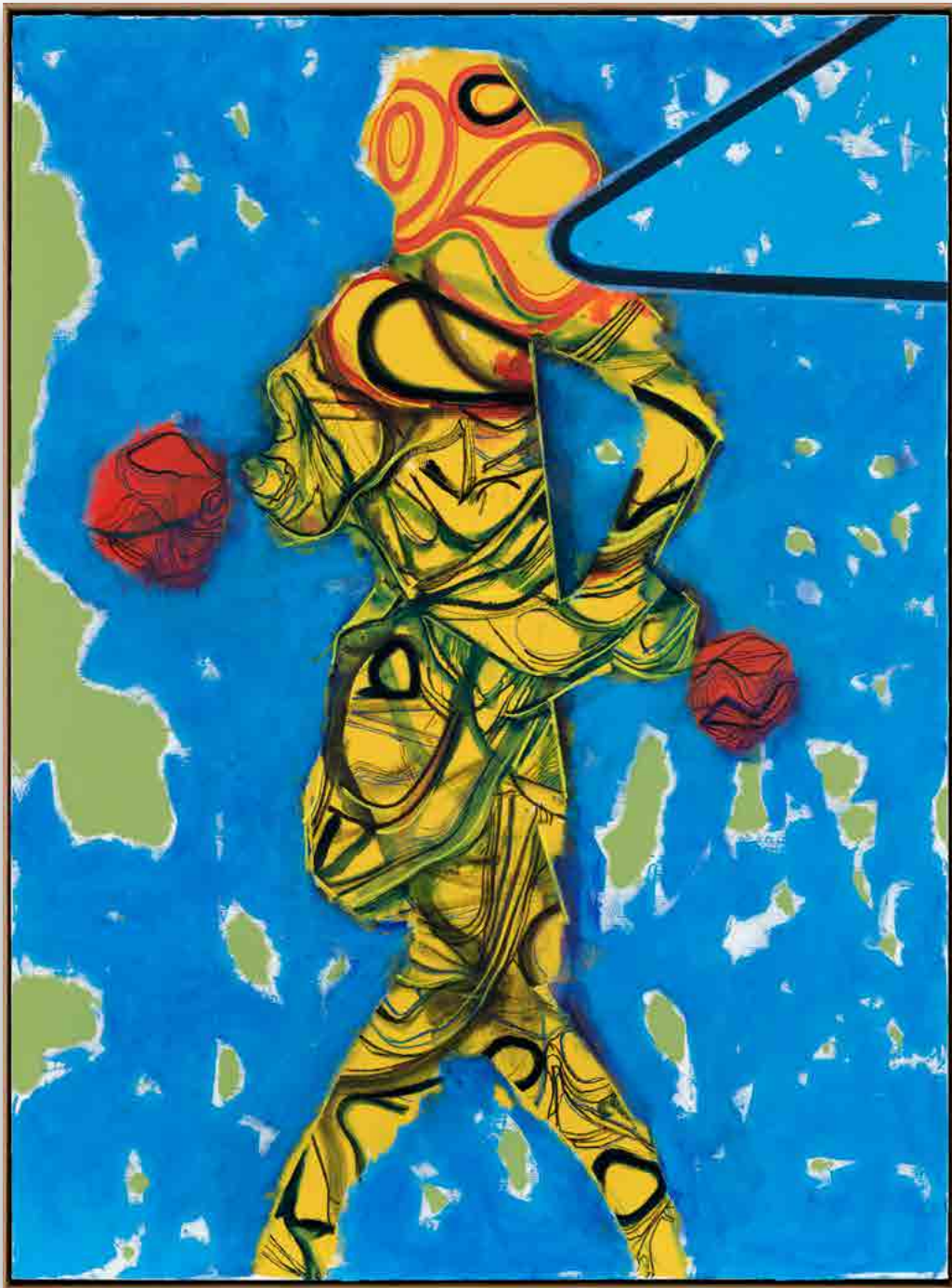


Flowers are actually some of the most difficult forms to paint, because you have to capture their spatial aspect, their physicality, the surface of the flowers and the colours. You hope the whole painting will give the sensation of seeing a flower – the brilliance of that experience.

—Alex Katz

A testament to Alex Katz's striking mastery of colour, in *Red Flowers 2* (2025), twelve soft vermillion flowers are scattered atop a golden yellow ground, emerging in full bloom from all corners of the painting. Viewed from above, the pointed curves of their supple petals unfold like windmills, imbuing the work with a dynamic energy as the diagonal lines of their stalks direct the viewer's eye across the canvas. Recognising that his recent flower paintings differ from his earlier representations of the subject, Katz says, 'they're more descriptive of volumes. They're more sculptural. In the end, they look like they're in the wind.' Decontextualised from any environment, the composition of *Red Flowers 2* could theoretically be continued indefinitely, transposing the 'all-over' treatment of the canvas found among Abstract Expressionists to create a painting that gives a sense of a boundless, immeasurable reality. As Prudence Peiffer observes, 'All of the features central to Katz's signature art are worked out to their most unexpected degree in his flowers.'

Alex Katz
Red Flowers 2, 2025
Oil on linen
152.4 × 121.9 cm (60 × 48 in)
AKZ 2564
\$ 700.000 (plus applicable taxes)



Daniel Richter
Wuschi underwater, 2025
Oil on canvas
270 × 200 cm (106.3 × 78.74 in)
DAR 1258
€ 400.000 (plus applicable taxes)



Created in 2025, the large-scale *Wuschi underwater* crystallises Daniel Richter's endless stylistic experimentation, breaking down compositional distinctions between background, foreground and subject to render the body in metamorphosis. He depicts an semi-abstracted human form, isolated within the composition in contrasting tones, its outline – partly torn, partly delimited with straight lines – filled with winding, sinewy shapes. The figure casts its shadow on a sea of vibrant colour, which is rendered with visible brushstrokes in irregular patches that give it the appearance of wallpaper torn off in layers, recalling the formal vocabulary of the leading Abstract Expressionist Clyfford Still. Reversing the painting process, Richter lays down the 'background' as one of the final stages of the work, creating a sense of ongoing accumulation and transformation. 'The dynamic in my work is mainly based on pushing and shoving, or on elements that are being confronted by each other – mingling, pushing, pulling,' the artist explains. The temporal and spatial indeterminacy refuses to resolve into a coherent time, place, or even pictorial space. Paintings from this recent series were on display, alongside earlier works by Richter, in a solo exhibition at the Museum für Kunst und Kulturgeschichte Schloss Gottorf, Schleswig, in 2025–26.

Daniel Richter
Wuschi underwater (detail), 2025
Oil on canvas
270 × 200 cm (106.3 × 78.74 in)
DAR 1258
€ 400.000 (plus applicable taxes)



Yan Pei-Ming's practice is indebted to the history of Western painting, and in this work, he re-appropriates Édouard Manet's *Le Déjeuner sur l'herbe* (1863; Musée d'Orsay, Paris), transforming the idyllic luncheon into a potent *memento mori*. The artist reduces the scene to its three protagonists, warping their surroundings into a tempestuous maelstrom of gestural washes in his signature monochrome, while also supplanting the picnic blanket and lady's clothes with an array of foreboding skulls in the foreground. Yan Pei-Ming renders the nude female figure with the most detail, reflecting the controversy surrounding the original painting: having been rejected by the Paris Salon in 1863, Manet exhibited the work at the Salon des Refusés that same year, where the figure's nudity sparked public outrage. Yan Pei-Ming reflects on the legacy of this modern masterpiece, carrying the figure's enigmatic gaze into the twenty-first century.

Yan Pei-Ming

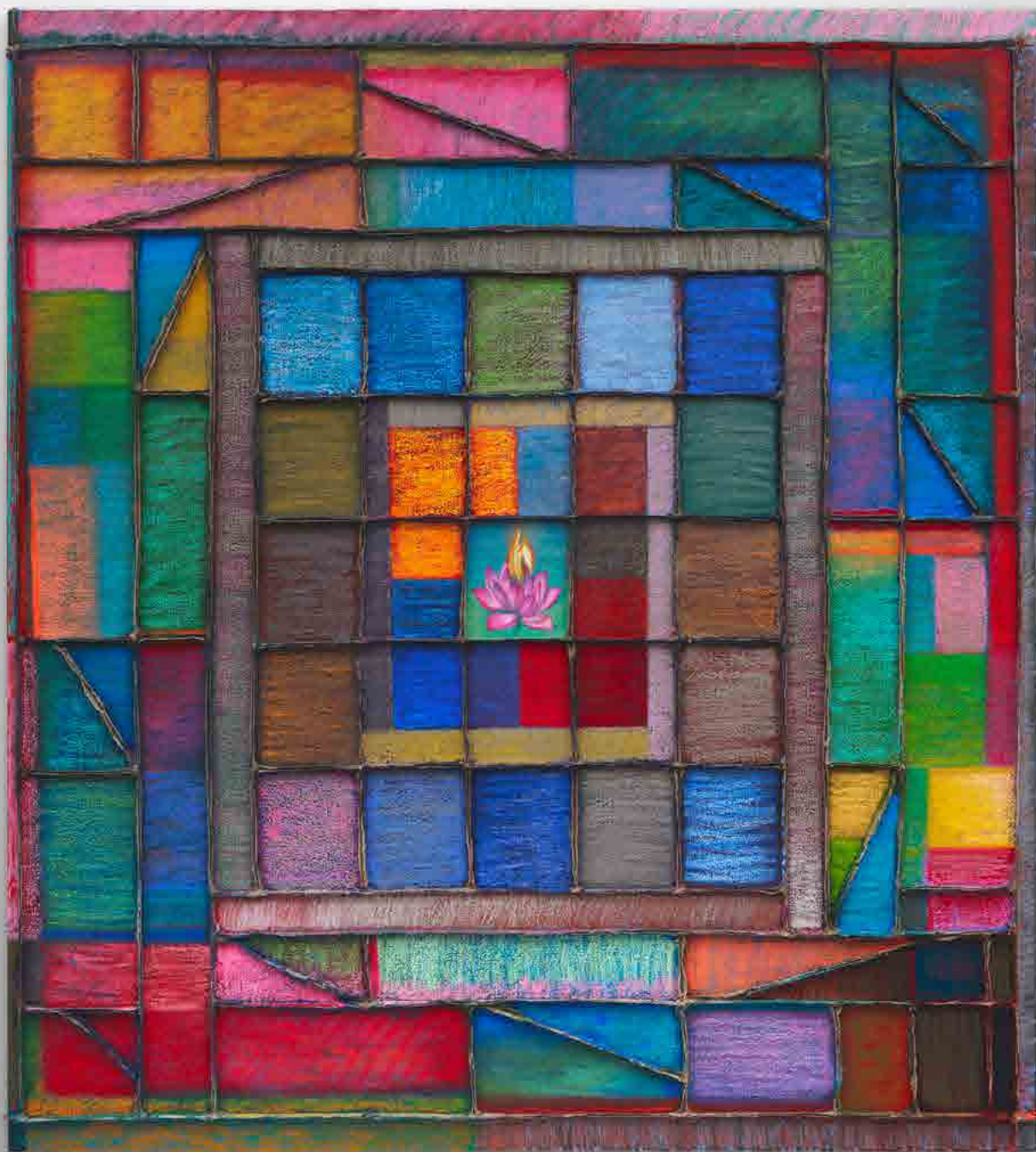
Le déjeuner sur l'herbe d'après Manet, 2017

Oil on canvas

200 x 250 cm (78.74 x 98.43 in)

YPM 1100

€ 400.000 (plus applicable taxes)



Zadie Xa
Lotus, 2026
Oil on stitched linen
200 x 180 cm (78.74 x 70.86 in)
ZX 1096
£ 80.000 (plus applicable taxes)



Stemming from Zadie Xa's deep interest in the history of art and craft, over the years, diverse modes of textile production have become a central strand in her practice. She created *Lotus* (2026) from cut linen pieces, sewn together in an irregular gridded format. This medium – reminiscent of the Korean *bojagi* textile tradition, which has itself been compared to the work of Modern artists such as Piet Mondrian and Paul Klee – captures Xa's fascination with finding overlaps and resonances between cross-cultural visual languages, which is rooted in her own hybrid identity as a Korean-Canadian. Inverting the stitched linen, Xa lays bare the seams and unfinished edges of the fabric to offer a sculptural relief within which to structure her application of colour. Each cell is filled with superimposed layers of oil-stick that render an array of jewel-like tones, passing from warmer pinks and yellows to bottle greens and glassy blues. Drawing the viewer in at the centre is the titular flower, whose meditative presence recalls the lotus's long history as an offering, particularly in Hinduism and Buddhism, as well as its symbolism of enlightenment, purity and beauty.

Zadie Xa

Lotus (detail), 2026

Oil on stitched linen

200 × 180 cm (78.74 × 70.86 in)

ZX 1096

£ 80.000 (plus applicable taxes)



Engaging with the mechanics of materialistic desire, aesthetics and the construction of value, Sylvie Fleury's sleek, alluring works provide a lens through which contemporary politics of gender, beauty and consumerism can be re-evaluated. In *Frankie Goes to Hollywood (N.6)* (2023), Fleury playfully references Frank Stella's geometric 'pinstripe'-paintings, as well as the eponymous English pop band. The V-shaped canvas consists of meticulously applied layers of acrylic paint mixed with small metallic specks, giving the piece a sparkling and unexpectedly sensual quality. Fleury renders the iconic minimal shape in sleek silver, highlighting how high art and luxury culture operate through similar systems of desire, while also questioning the structures of power attached to these commodities.

Sylvie Fleury

Frankie Goes to Hollywood (N.6), 2023

Acrylic on canvas on wood

200 × 220 × 8 cm (78.74 × 86.61 × 3.15 in)

SF 1384

€ 95.000 (plus applicable taxes)



Joan Snyder
Lovestory, 2025
Oil, acrylic, lace, rosebuds,
dried flowers and straw on linen
81.3 × 274.3 cm (32.01 × 107.99 in)
JSN 1213
\$ 225,000 (plus applicable taxes)



*The feelings that propelled [her painting]
are right there in the lick and churn of the paint.*

— Hayden Herrera, art historian

Lovestory (2025) attests to the ‘burning aliveness’ of Joan Snyder’s most recent work, as the acclaimed writer Rachel Cusk has written. The monumental diptych, which reaches almost 3 metres in width, constitutes a vibrant ode to the natural realm, which is embedded in its very materiality. Dried flower stems and rosebuds entwine with Snyder’s pastose strokes of paint atop the kraft-tone canvas. For Cusk, ‘much as Louise Bourgeois returned to non-monumental materials in her late work, Snyder’s recent canvases seek reconnection with earth and ephemerality. It is a non-monumental monumentality; yet in contrast to Bourgeois, the artist’s characteristic narrative energy both subsides and expands to touch on what one might likewise call a spiritual non-spirituality.’

The work is deeply rooted in Snyder’s earlier *Field* paintings, a series that emerged in the mid-1980s in response to the agricultural landscapes she encountered upon relocating from New York City to more rural surroundings. The artist’s all-over treatment of the canvas establishes a creative field in which she sows imagery, colour and gesture to merge formal experimentation with ideas of mythical and personal cyclical renewal. The short daubs and intersecting drips of paint that trickle down the picture plane streak the brimming composition, setting the rhythm for our encounter with it. The former mode of mark-making sheds light on Snyder’s sustained dissection of the brushstroke – the most fundamental of painterly gestures – since her celebrated *Stroke* paintings of the early 1970s. The trails of paint, meanwhile, ‘openly sugges[t] visceral bodily experience, their femininity often implied by the painting’s thematic content: they breach or overflow the grid, raucous and unstoppable, insisting on their own honesty and horror,’ as Cusk sets forth.

Earthsongs, Snyder’s first solo exhibition in France, is on view at Thaddaeus Ropac Paris Marais until 25 July 2026.

Joan Snyder

Lovestory (detail), 2025

Oil, acrylic, lace, rosebuds,

dried flowers and straw on linen

81.3 × 274.3 cm (32.01 × 107.99 in)

JSN 1213

\$ 225.000 (plus applicable taxes)



This work is part of Andy Warhol's portentous *Gun* paintings (1981–82), which provide an unparalleled insight into the elusive artist's psyche. In 1968, Valerie Solanas shot Warhol in the torso – a traumatic experience that irrigated the resuscitated artist's life and work from then on. As Factory member Vincent Fremont recalls, 'Having nearly been killed by a handgun Andy was able to make paintings of guns as iconic objects. In order to choose which guns he would use we made calls to friends who might know someone with a gun. A few scary people, with first names only, came by and let Andy take Polaroids of their weapons. I remember him photographing a saw-off shotgun.' Here, Warhol depicts a snub-nosed .32 calibre handgun: the same model Solanas attempted to assassinate him with. In this striking portrait of the gun, the artist superimposes two silkscreened pistols, in a manner reminiscent of chronophotography, one of which tilts menacingly upwards. The backdrop of the work, meanwhile, is coated in abstract brushwork in pastel tones – making it one of his final paintings with conspicuous strokes –, which lends the work a lyrical expressivity that clashes with the chillingly mechanical nature of the firearm. As such, *Guns* grapples with both Warhol's own fraught relationship with mortality and 'the thanatological flip side of American culture', as curator Douglas Fogle has written.

Andy Warhol
Guns, 1981-82

Acrylic and silkscreen ink on canvas
40.5 × 50.7 cm (15.94 × 19.96 in)

AW 1331
€ 550.000 (plus applicable taxes)



One of the most groundbreaking photographers of the 20th century, Robert Mapplethorpe tested the boundaries of his medium, reinventing the traditional genres of portraiture, the nude and the still life. The present work from 1986 is a prime example of Mapplethorpe's photography of flowers – a key facet of his oeuvre. The artist captures a bouquet of irises – his flora of predilection alongside orchids and calla lilies – which is masterfully lit, its shadow heightening the blooms' sculptural form in the background. The art historian Germano Celant has discerned in the flower photographs 'a heightening caused by the impact of the – nearly always natural – light, which greets the gestures of rising and erection.' As his close friend and muse Patti Smith asserted, Mapplethorpe grasped the 'personality' of flowers: 'He came, in time, to embrace the flower as the embodiment of all the contradictions reveling within. Their sleekness, their fullness. Humble narcissus. Passionate zen. He found them to be worthy conspirators in the courting and development of conflicting emotions.'

Robert Mapplethorpe

Irises, 1986

Gelatin silver print

48.6 × 48.6 cm (19.13 × 19.13 in)

Ed. 10 of 10

RMP 1530.10

\$ 195.000 (plus applicable taxes)



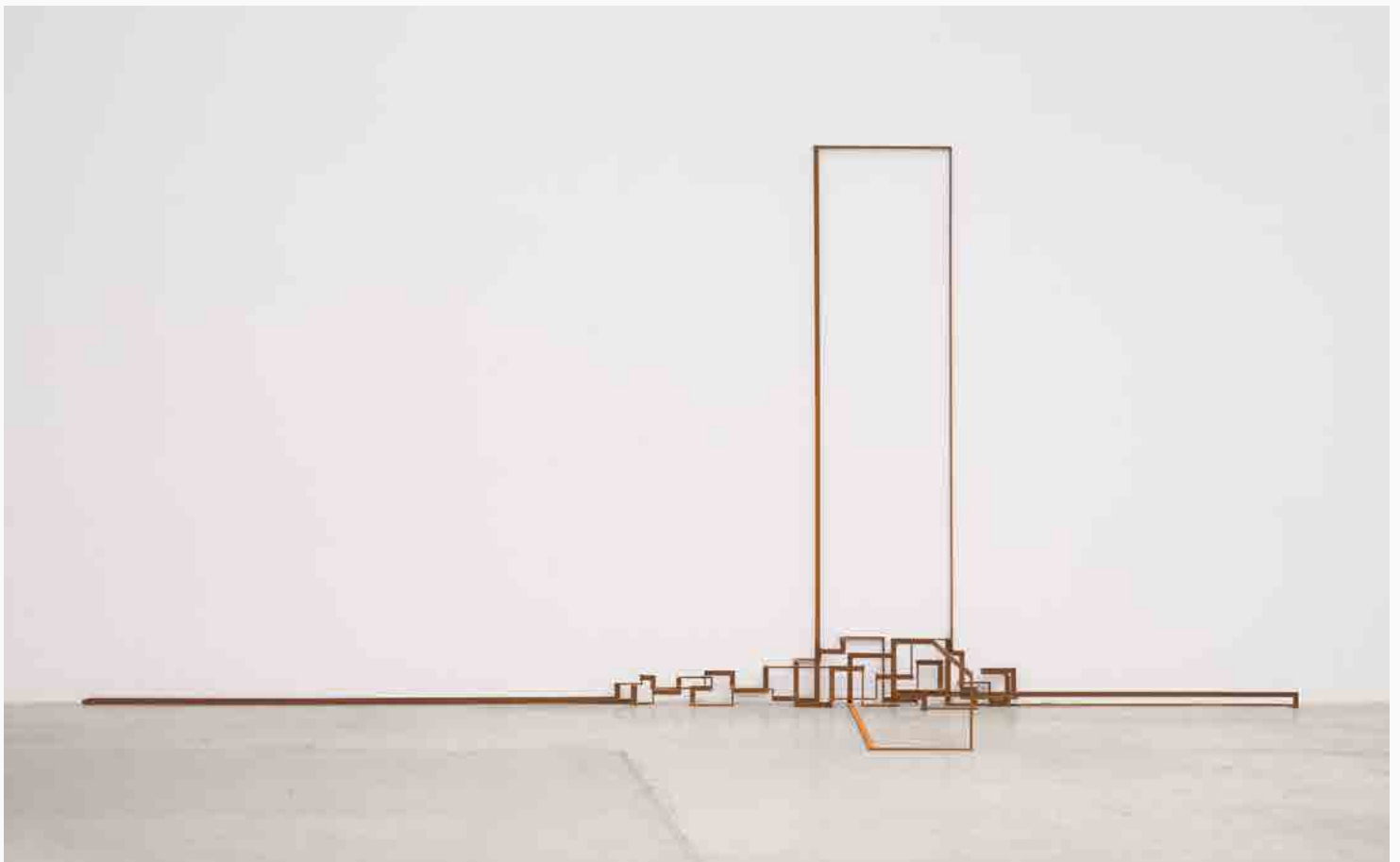
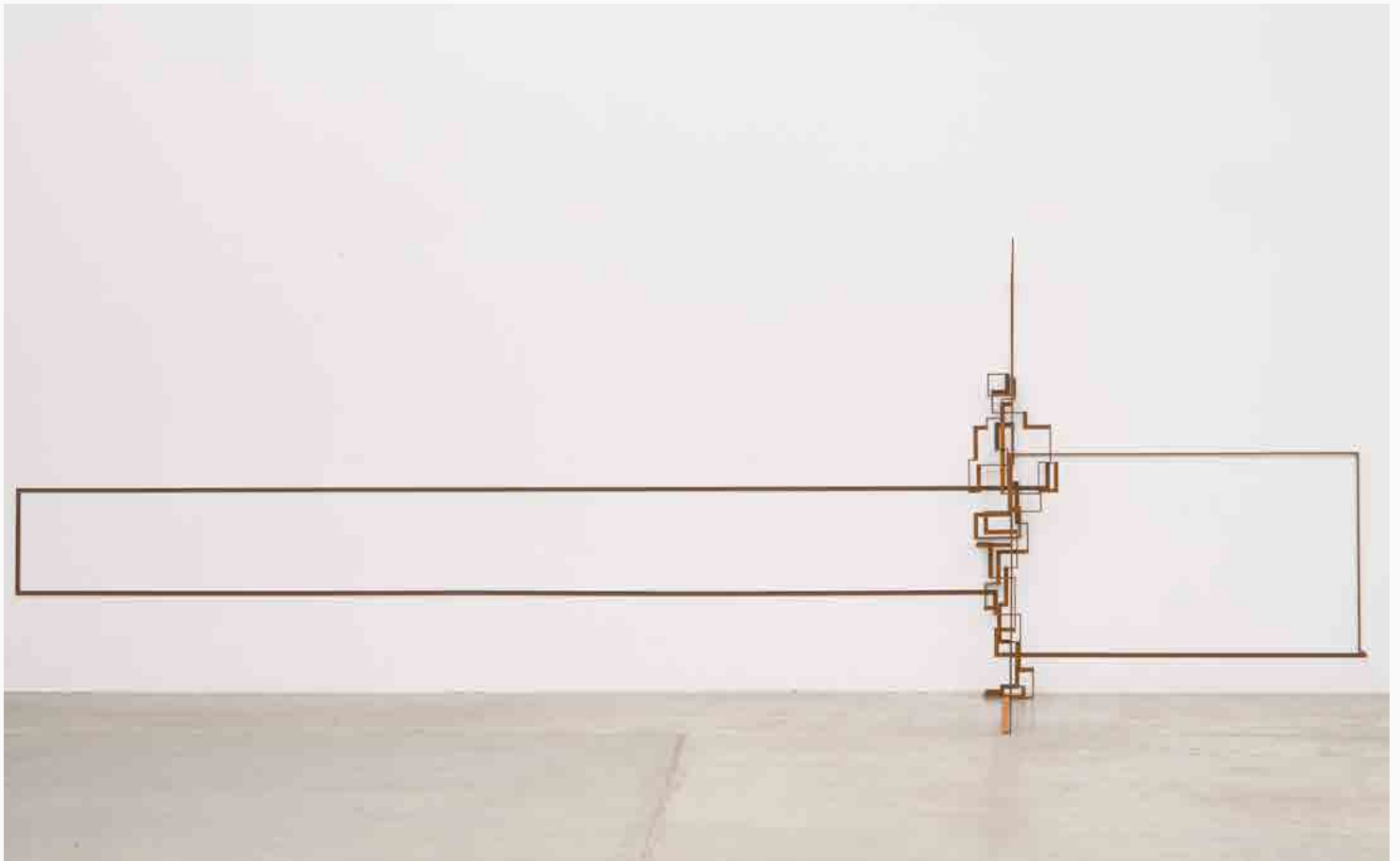
Art Basel Unlimited

15—21 June 2026
Booth U53—Booth U57



Thaddaeus Ropac

London Paris Salzburg Milan Seoul



Antony Gormley
HERE, 2024
 8 mm Corten steel
 233.8 × 769.5 × 211 cm
 (92.05 × 302.95 × 83.07 in)
 (AG 1902)
 £ 525.000 (plus applicable taxes)

Antony Gormley
NOW, 2024
 8 mm Corten steel
 274 × 594 × 216 cm
 (107.87 × 233.86 × 85.04 in)
 (AG 1901)
 £ 525.000 (plus applicable taxes)

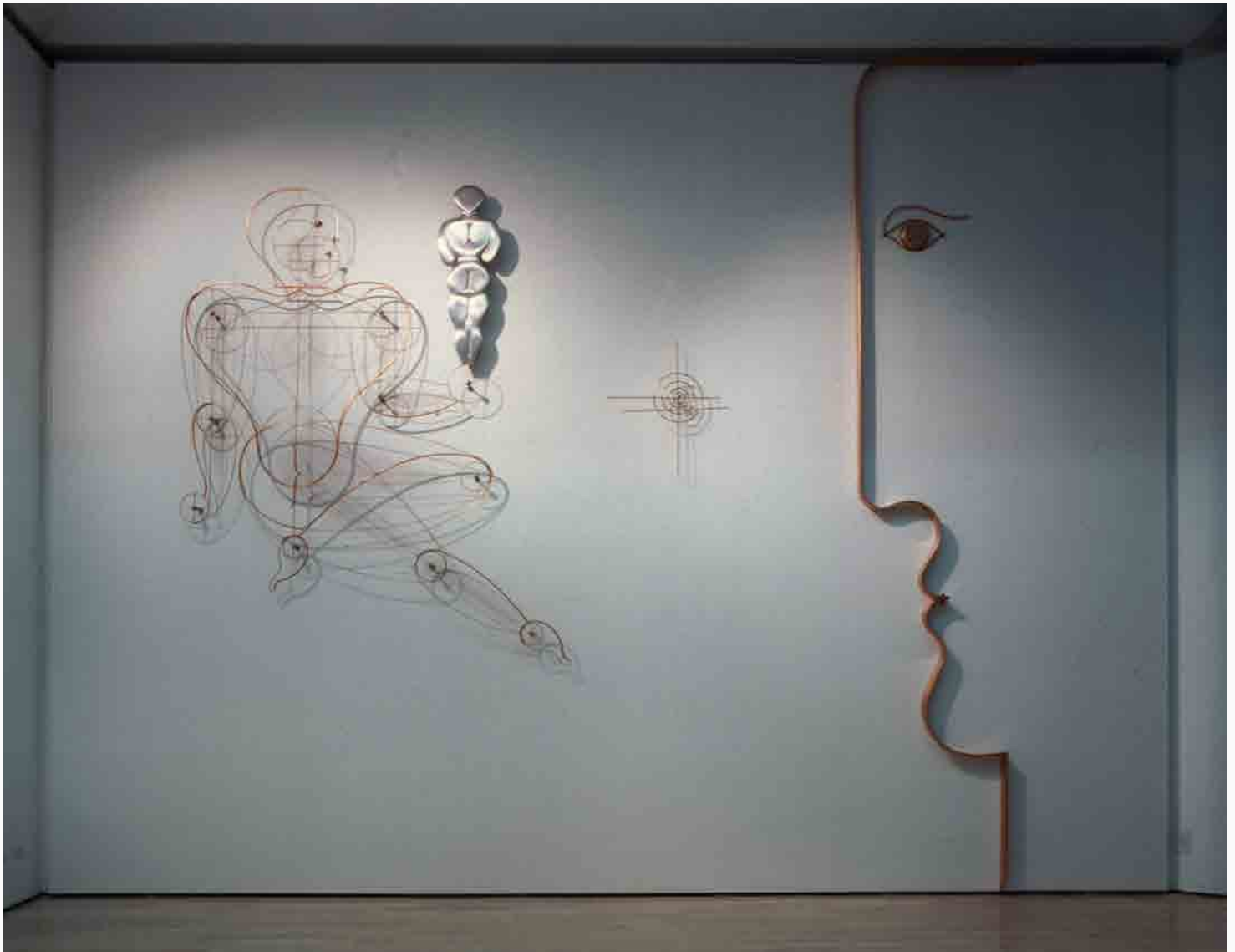


HERE and NOW is a two-part installation from Antony Gormley's *Extended Strapworks* series, begun in 2022. Linear and open in form, the works comprise circuits of rusted ribbon steel that pass within and around the volume of a body. Both works break the body's boundary and reach out toward the edges of the spaces they inhabit, recognising how a room's orthogonality affects our internal perception of space.

Evolving from the artist's earlier *Strapworks*, these sculptures grant the line its greatest possible freedom while submitting to the constraints of the surrounding architecture. In activating a dialogue between static object, moving viewer, and enclosing architecture, the works pose – in Gormley's own words – the question of 'where the body begins and ends and to what extent we, having made the world, are then made by it.'

Antony Gormley
HERE (detail), 2024
 8 mm Corten steel
 233.8 × 769.5 × 211 cm
 (92.05 × 302.95 × 83.07 in)
 (AG 1902)
 £ 525.000 (plus applicable taxes)

Antony Gormley
NOW (detail), 2024
 8 mm Corten steel
 274 × 594 × 216 cm
 (107.87 × 233.86 × 85.04 in)
 (AG 1901)
 £ 525.000 (plus applicable taxes)



Oskar Schlemmer's *Homo, Composition in Metal* (1930/31) is a tripartite wall installation that crystallises the artistic polymath's faith in the *Gesamtkunstwerk* or total work of art, an essential principle of the Bauhaus school he pioneered. The work was conceived in situ for Dr. Erich Rabe's family home, which was designed by architect Adolf Rading in 1928–30 in Zwenkau near Leipzig and has since been listed as a heritage site. The house's interiors were the fruit of a collaboration between Rading and Schlemmer – colleagues at the State Academy in Breslau –, resulting in a striking *Gesamtkunstwerk*. The Oskar Schlemmer Estate issued the reproduction of seven editions of the original work, of which so far two have been produced: the present work and another which belongs to the collection of Landesbank Baden-Württemberg in Stuttgart.

At once a sculpture, a wall design and an architectural intervention, the work sheds light on Schlemmer's multifaceted and indeed groundbreaking practice. As he stated in 1930, 'I believe I am arriving at a new form of abstraction through the requirements set by the architects – requirements which do not concern painting in the strict sense, but rather material compositions adapted to the specific architectonic situation.' Created

Oskar Schlemmer

Homo, Composition in Metal, 1930/31

Chrome, brass and copper wire

Homo (Seated figure): 248 × 210 cm

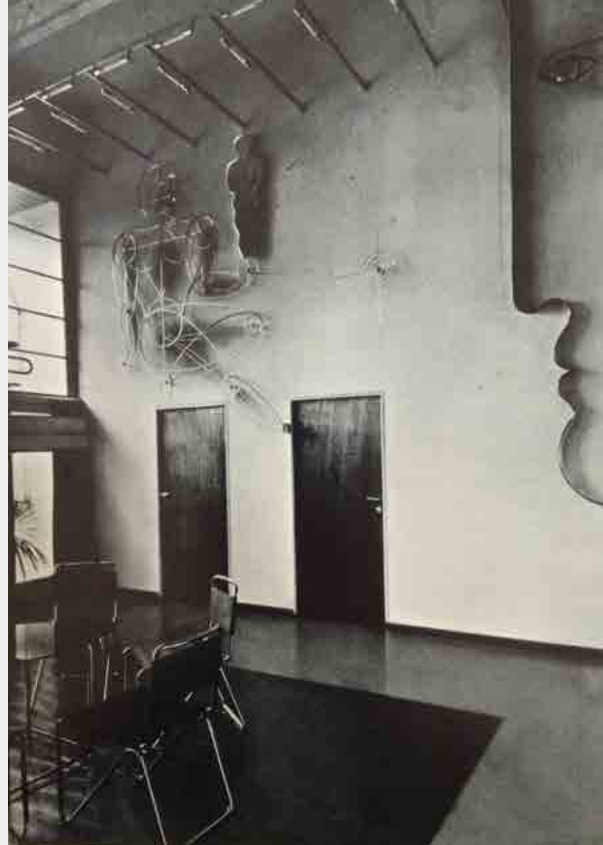
Rückenfigur (Upright figure): height 114 cm

Sonne (Sun): 65.5 × 80 cm, ø 30 cm

Profil (Profile): height 535 cm, width of copper band 8 cm

OS 1043

Price upon request



in concert with the Rabe house's distinctive architecture, this three-dimensional work epitomises the abstract '*Materialkomposition*' ('Material composition') Schlemmer sought to build in real space, 'break[ing] (or burst[ing]) the frame'.

The work also forms part of Schlemmer's longstanding investigation of the body in space. Drawing on the legacy of Leonardo da Vinci's *Vitruvian Man*, Schlemmer studied the ideal proportions of the human body, which find their expression in the precise geometry of the left-most figure: the *Homo* that recurs throughout his oeuvre, translating his 'emotional connection to the universal,' according to the art critic Will Grohmann. Acutely interested in the theatricality of human motion in architectural environments, the artist choreographed the stylised figures' flowing, arabesque-like lines across the wall. As the art historian Dr. Marcia Feuerstein sets forth, 'Schlemmer becom[es] the dramaturg by re-structuring Rabe's house into a performance space.'

This particular edition has been exhibited widely, notably at Galerie Flechtheim, Berlin (1931); Städtische Kunsthalle Mannheim (1988); Sezon Museum of Art, Tokyo (1995); Museo Nacional Centro de Arte Reina Sofía, Madrid (1996); Nationalgalerie, Altes Museum, Berlin (1999–2000); Louisiana Museum of Art, Humlebaek (2000); Museum of Modern and Contemporary Art of Trento and Rovereto (2002–2003); Palazzo Ducale, Genoa (2004–2005); Guggenheim Museum, Bilbao (2005–2006); and Centre Pompidou Metz (2016–17).

Oskar Schlemmer

Homo, Composition in Metal, 1930/31

Chrome, brass and copper wire

Homo (Seated figure): 248 × 210 cm

Rückenfigur (Upright figure): height 114 cm

Sonne (Sun): 65.5 × 80 cm, ø 30 cm

Profil (Profile): height 535 cm, width of copper band 8 cm

OS 1043

Price upon request

Current gallery exhibitions



Paris Marais

Joan Snyder
Earthsongs
Until 25 July 2026



Paris Pantin

Anselm Kiefer
Nymphäum
Until 25 October 2026



London Ely House

Mandy El-Sayegh
Jewel Tones
Until 31 July 2026



Oliver Beer
The Sky in the Cave
Until 31 July 2026



Salzburg Villa Kast

Sylvie Fleury
Until 18 July 2026



Wolfgang Laib
Türme des Schweigens – Towers of Silence
Until 18 July 2026

Current gallery exhibitions



Salzburg Villa Kast

Joan Miró
Sculptures
Until 4 July 2026



Milan

Marcel Duchamp & Sturtevant
Dialogues are mostly fried snowballs
Until 23 July 2026



Seoul Fort Hill

Alex Katz
Studies
Until 1 August 2026



Han Bing, Megan Rooney, Joan Snyder
That Inward Eye
Until 1 August 2026