

ALMINE RECH

Art Basel Hong Kong

Booth 1D19

March 26 – 30, 2025

Convention & Exhibition Centre
1 Harbour Road
Wan Chai
Hong Kong, China

Roby Dwi Antono
Karel Appel
Oliver Beer
Javier Calleja
Ha Chong-Hyun
George Condo
Genieve Figgis
Jorge Galindo
Mehdi Ghadyanloo
John Giorno
Youngju Joung
Michael Kagan
Minjung Kim
Marie Laurencin
Markus Lüpertz
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Pablo Picasso
Xu Qu
Taryn Simon
Mai Trung Thu
Lee Ufan
Francesco Vezzoli
Tom Wesselmann
Dustin Yellin
Huang Yuxing

Qualifying **Karel Appel** (b.1921, Amsterdam- d.2006, Zurich) as one of the internationally best renowned Dutch artists of the 20th century may be misleading, as he left the Netherlands already in 1950 for good to realize his long career predominantly between Paris and New York. In this perspective, he may be considered as truly international, not belonging to one particular country in the first place.

Appel was one of the founders of CoBrA. Then Michel Tapié, whom he had met in Paris through Hugo Claus, featured him in his Art Autre exhibition. Tapié, then, introduced him to Martha Jackson, who, starting with an exhibition in 1954 would become his New York gallery for almost twenty years. Also, Willem Sandberg, the then director of the Stedelijk Museum Amsterdam, was an early supporter: He sent his friend, James Johnson Sweeney, director of the Guggenheim Museum on visit in Paris, to Appel's studio in the Rue de Santeuil. All this made Karel Appel in his early 30ies already a name in the international avant-garde of the 1950ies. His expressionist and intuitive approach to painting was fitting perfectly well within this context. However, as abstraction had almost become an orthodoxy, his painting style, not being entirely abstract, set him apart. The primordial example for the intermediate position between abstraction and figuration was of course provided by Picasso. Appel appropriated this in his own, very peculiar manner, oscillating between both, and became in turn a reference for younger artists, who opposed abstraction but wouldn't return to figuration for that matter.



Karel Appel

Crowned King, 1959

Oil on canvas

114 x 86 cm - 45 x 34 in (unframed)

125.4 x 99 x 4.5 cm - 49 1/2 x 39 x 2 in (framed)

Subject to Availability





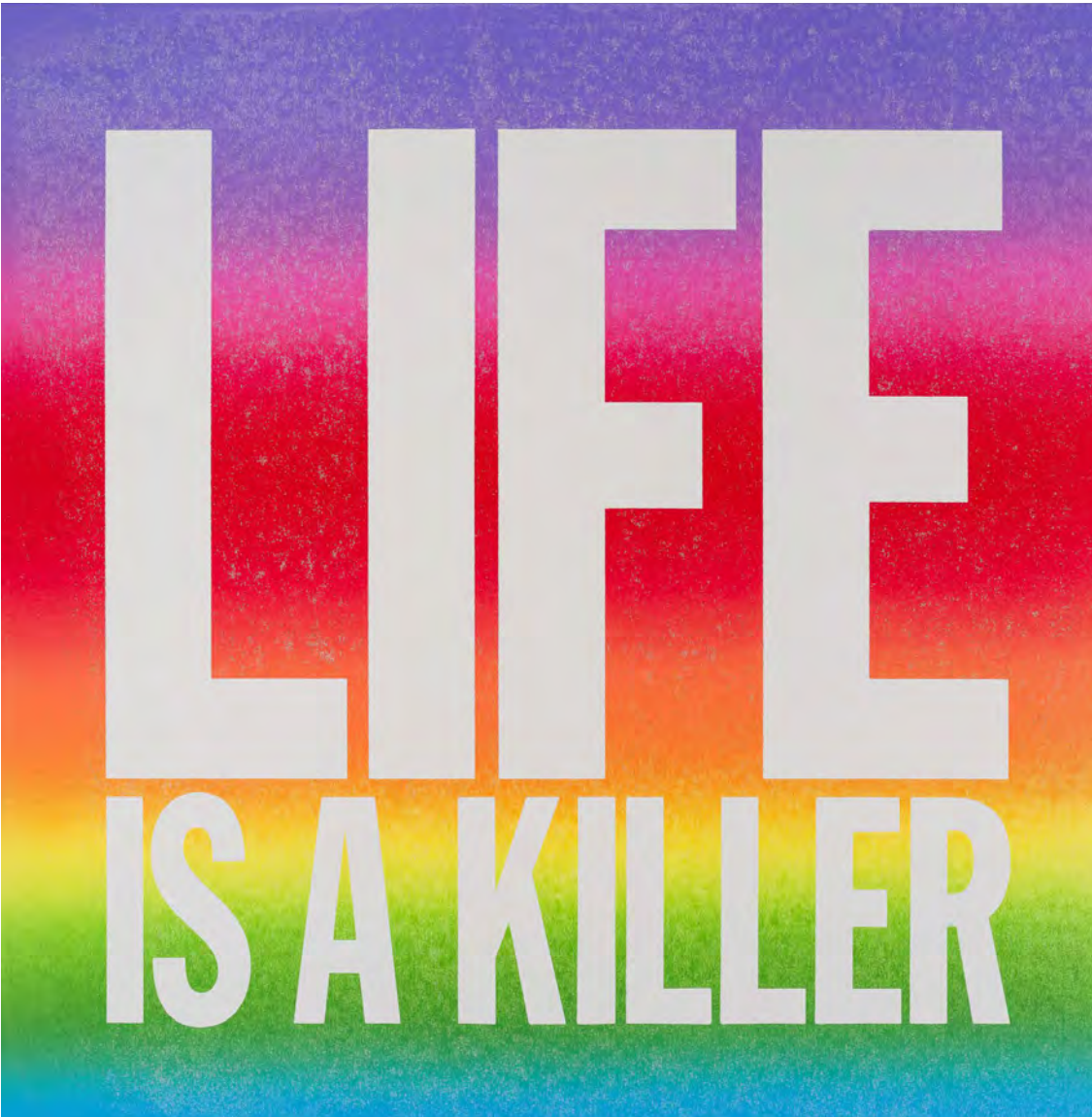
In 1968, **John Giorno** began delivering instant poetry through Dial-A-Poem, a free telephone hotline in New York City. He invited a cross-disciplinary network of peers to recite their works of poetry, which he recorded and played back using industrial-sized answering machines. This vision for a shared, open-access repository of information was groundbreaking in a pre-digital world.

Initially presented at MoMa in the 1970 exhibition Information, organized by Kynaston McShine in opposition to the Vietnam War, Dial-A-Poem incorporated numerous works by radical poets and political activists. This gallery features notes and documentation that illustrate how Giorno originally arranged the poems, as well as phones containing 200 randomized poems selected by the artist in 2012 from his archive of thousands.



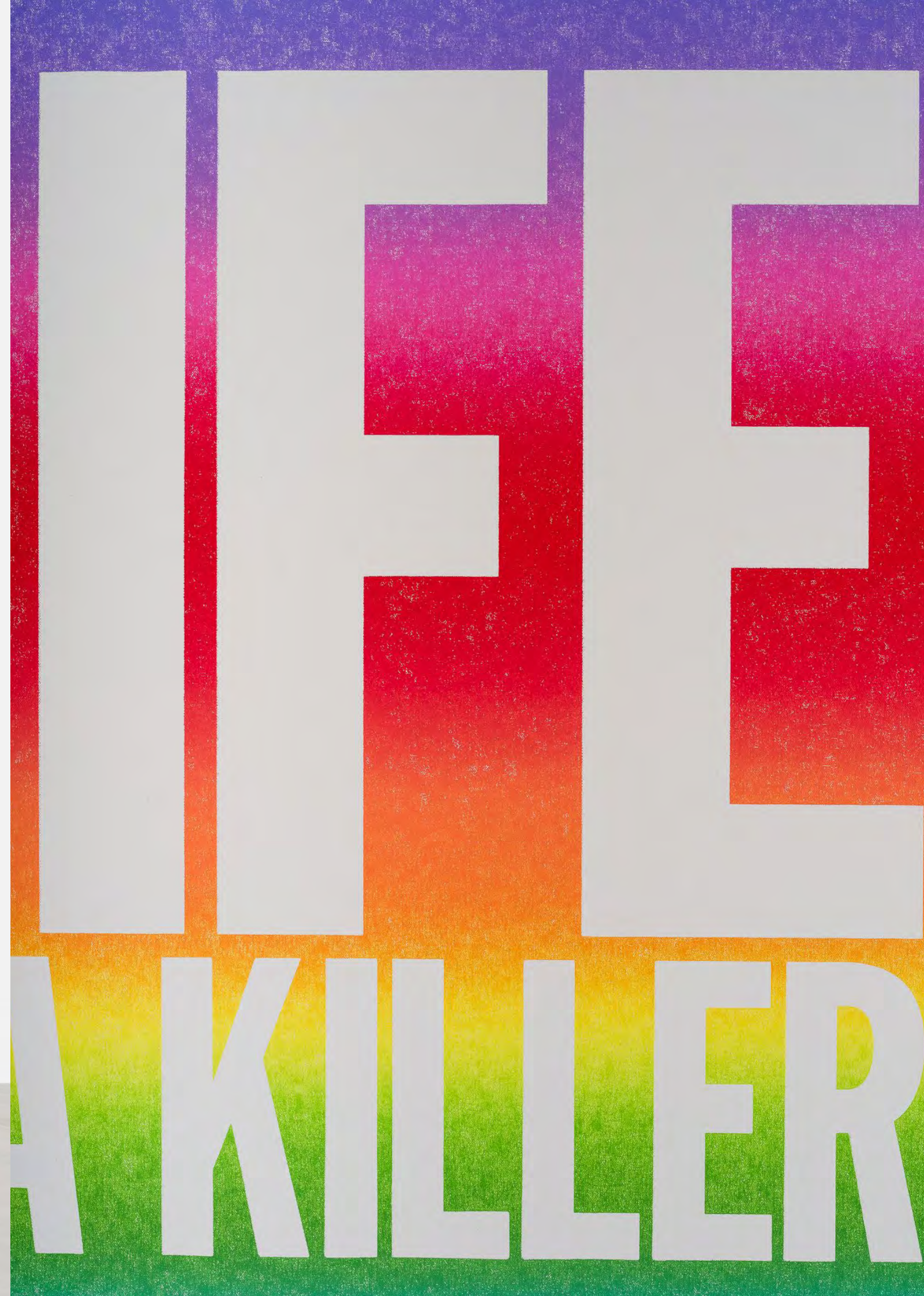
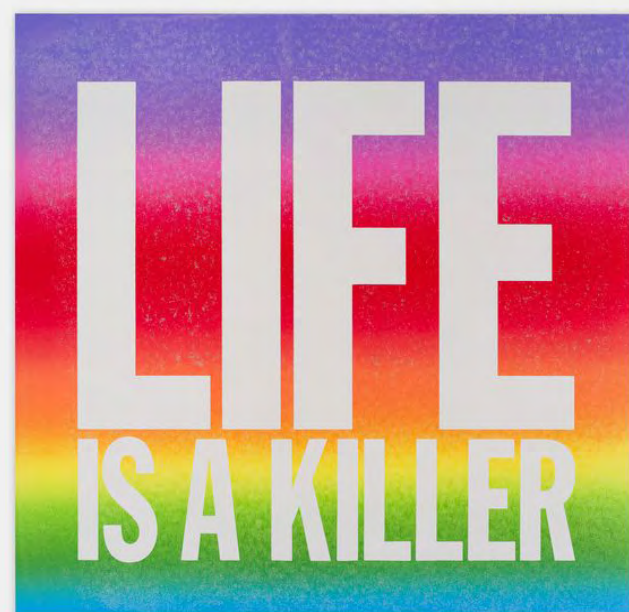
John Giorno
DIAL-A-POEM (Push-Button Edition), 1986-2019
Telephone, computer with 293 digitally recorded poems from 135 poets and artists
12.7 x 27.9 x 27.3 cm
5 x 11 x 10 3/4 in
Edition 14 of 20

Subject to Availability



John Giorno
LIFE IS A KILLER , 2017
Acrylic on canvas
101.6 x 101.6 cm
40 x 40 in

Subject to Availability



Marie Laurencin

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Born on October 31, 1883, in Paris, **Marie Laurencin** initially learned porcelain painting at the Manufacture nationale de Sèvres before taking drawing courses with the City of Paris and at the Académie Humbert.

She was close to the French avant-garde artists of the Section d’Or movement, including Robert Delaunay, Jean Metzinger, and Francis Picabia. In 1907, she had her first solo exhibition and met Pablo Picasso (1881-1973) as well as the group of artists from the Bateau-Lavoir in Montmartre, and the poet and art critic Guillaume Apollinaire (1880-1918). Although influenced by Fauvism at one point, Marie Laurencin simplified and idealized forms under the influence of Cubist painters. Working mainly in a palette of neutral tones such as gray, pink, and pastels, her delicate portraits focused on young women and animals. In the 1920s, she began painting graceful, ethereal female figures, which she later revisited in pale-toned canvases, evoking an enchanted world.

Marie Laurencin created a style distinctively her own whilst expanding upon earlier periods and movements in both art and literature. She borrowed symbolic imagery, such as fans and deer, from Rococo painting, experimented with unusual color schemes as did the impressionists, and drew upon modern ideas of abstraction in stripping her images of extraneous detail. Her dreamlike sensibility, meanwhile, borrowed from Symbolist poetry.



Marie Laurencin
Deux sirènes, circa 1920/25
Crayon and pencil on paper
30.2 x 22.2 cm - 11 7/8 x 8 6/8 in (unframed)
41.3 x 31.1 x 2.5 cm - 16 1/4 x 12 1/4 x 1 in (framed)

Subject to Availability



Marie Laurencin





Agnes Martin (1912–2004) was an American abstract painter known for her minimalist works that emphasized subtle lines, grids, and soft color fields. Born in Canada, she later became a key figure in the Abstract Expressionist and Minimalist movements, though she often distanced herself from labels. Martin’s art focused on themes of serenity, beauty, and transcendence, drawing inspiration from nature and Eastern philosophy. Her quiet, meditative pieces continue to influence contemporary artists and resonate with viewers seeking simplicity and emotional depth.

Agnes Martin
Untitled, 1995
Pencil and ink on paper
27.9 x 27.9 cm - 11 x 11 in (unframed)
49.7 x 49.7 x 2 cm - 19 1/2 x 19 1/2 x 1 in (framed)

Subject to Availability



Pablo Picasso

ALMINE RECH

Pablo Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France) began to draw and paint from an early age. Picasso studied first at the Fine Arts School in La Coruña and at La Lonja Art Academy in Barcelona, he frequented the café Els Quatre Gats, the gathering place for a group of artists, musicians, and others who were crucial to his early artistic development.

In 1904 he moved to Paris, where his circle of friends soon included Guillaume Apollinaire, Max Jacob, and Gertrude and Leo Stein, as well as dealers, Ambroise Vollard and Berthe Weill. Picasso’s style developed from the Blue Period (1901–04) to the Rose Period (1905), leading him to the pivotal work *Les Femmes d’Alger* (1907). The years 1906–07 marked his discovery of Iberian and African art. In the years from 1908 to World War I he experimented with Cubism, with the subsequent evolution from an Analytic phase (c. 1908–11) to a Synthetic phase (beginning in 1912–13). In 1910, Picasso designated Daniel-Henry Kahnweiler as his official art dealer. In February 1917, the artist traveled to Rome with Jean Cocteau to work on the ballet Parade. There, he met his future wife Olga Khokhlova. Soon after, his paintings and drawings came to be characterized by large, neoclassical compositions featuring nudes and figural representations. In 1930, Picasso bought the Château de Boisgeloup near Gisors, where he set up a sculpture studio and further developed his sculptural work.

In 1935, the artist started to associate with the Surrealist group, which met at André Breton’s place in Paris. The Spanish Civil War profoundly affected Picasso, inspiring his large-scale painting *Guernica* (1937). From the late 1940s Picasso lived in the south of France. After Olga’s death in 1955, he acquired the Villa la Californie, located above Cannes. In 1961, he married his second wife Jacqueline Roque, subsequently moving to Notre-Dame-de-Vie in Mougins. In the 1960s, he produced several paintings inspired by masters such as Monet and Rembrandt, as well as on the theme of painter and model. The year 1969 was an intense period of painting; subjects included portraits, couples, nudes, men with swords, smokers, and still lifes. Among the huge number of exhibitions that were held during the artist’s lifetime, those at the Museum of Modern Art, New York, in 1939; at the Musée des Arts Décoratifs, Paris, in 1955; at the Grand Palais and the Petit Palais, Paris, in 1966; and at the Palais des Papes in Avignon, in 1970 were among the most significant.



Pablo Picasso
Corrida: la pique, March 21, 1953
White terracotta, painted with engobes, drawn with ceramic pastels
Unique
33 x 33 x 5 cm - 13 x 13 x 2 in (unframed)
47 x 47 x 7.5 cm - 18 1/2 x 18 1/2 x 3 in (framed)

Subject to Availability



Pablo Picasso
Groupe avec homme dans un fauteuil à boules et balustres songeant à l'amour, April 8, 1968
Etching on copper
Press proof
50.5 x 61.5 cm - 19 7/8 x 24 1/4 in (unframed)
53.6 x 64.6 x 4 cm - 21 1/8 x 25 3/8 x 1 5/8 in (framed)

Subject to Availability

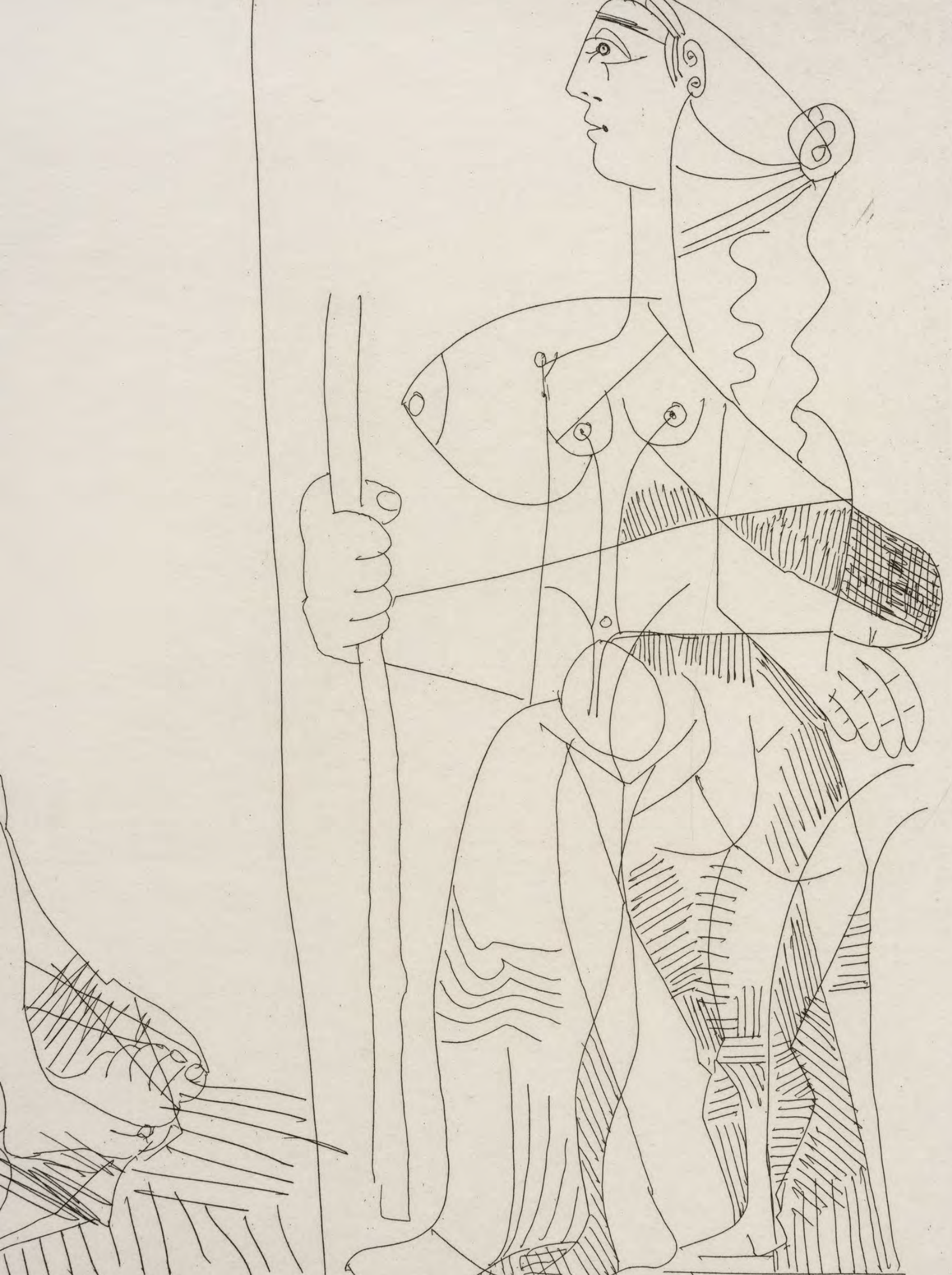






Pablo Picasso
Couple et voyageuse, May 3, 1968
Etching on copper
Press proof
40 x 47 cm - 15 3/4 x 18 1/2 in (unframed)
43.2 x 50.2 x 4 cm - 17 x 19 3/4 x 1 5/8 in (framed)

Subject to Availability



Mai-Thu (1906-1980) is one of the pioneers of modern Vietnamese painting. Born in Indochina during the French Colonization, he studied at the Fine Arts College of Indochina in Hanoi, graduating in its first class in 1930.

In addition to mastering classical Western techniques of drawing and oil painting, he was skilled in figurative painting on silk and in various styles of Chinese painting.

Seeking a new artistic expression that would be specifically Vietnamese, he gradually perfected a visual language after permanently settling in France in 1937. Through encounters with master painters of the European tradition, particularly Renaissance painters, Mai-Thu performed a subtle synthesis between Western and Vietnamese motifs. His pared-down images respond to an ideal of gentleness and balance that led him to be considered the most traditional of Vietnamese artists. Yet this universe, constructed from various references, is unique to him. He invented an original style of painting that authentically expresses the essence of Vietnam.



Mai Trung Thu
Le balcon, 1941
Signed and dated upper right, stamped with the artist's seal
Ink and gouache on silk
41.8 x 27.4 cm - 16 1/2 x 11 in (unframed)
63.5 x 48.9 x 5.4 cm - 25 x 19 1/2 x 2 in (framed)

Subject to Availability





Lee Ufan (born 1936 in Haman County, in South Kyongsang province in Korea) is a Korean minimalist painter, sculptor, and academic. Having lived and worked in Japan for much of his professional life, Lee has been honored by the Japanese government for having “contributed to the development of contemporary art in Japan.” His writings, published in rapid succession from 1969, have sought to externalize the interface between ideas and sensibilities from the West, namely Western Europe and the United States, and those found in East Asia.

As the main theorist of the Mono-ha movement in Japan, Lee was trained as a philosopher. As a painter, Lee contributed to “Korean Monotone Art”, the first artistic movement in 20th century Korea to be promoted in Japan. His work largely advocates for a methodology of de-westernization and de-modernization in both theory and practice as an antidote to the Eurocentric thought of 1960s postwar Japanese society.



Lee Ufan
Dialogue, 2015
Acrylic on canvas
162.5 x 130.5 cm
64 x 51 1/2 in

Subject to Availability







Tom Wesselmann emerged as a pivotal figure in the American Pop Art movement of the 1960s, setting aside abstract expressionism to embrace classical representations. His art, particularly in nudes, still lifes, and landscapes, carved out a unique niche with its integration of collage elements and assemblages. These works often included everyday objects and advertising materials, reflecting his ambition to create imagery as impactful as the abstract expressionism he revered. Wesselmann is renowned for his ‘American Nude’ series, marked by sensuous forms and vibrant colors. His ‘Standing Still Life’ series of the 1970s, featuring free-standing shaped canvases, magnified intimate objects to an impressive scale, showcasing his innovative approach to art.

Tom Wesselmann
Smoker Study, 1973
Pencil and Liquitex on paper
17.8 x 21.6 cm - 7 x 8 1/2 in (unframed)
37.5 x 41.9 x 3.2 cm - 14 3/4 x 16 1/2 x 1 1/4 in (framed)

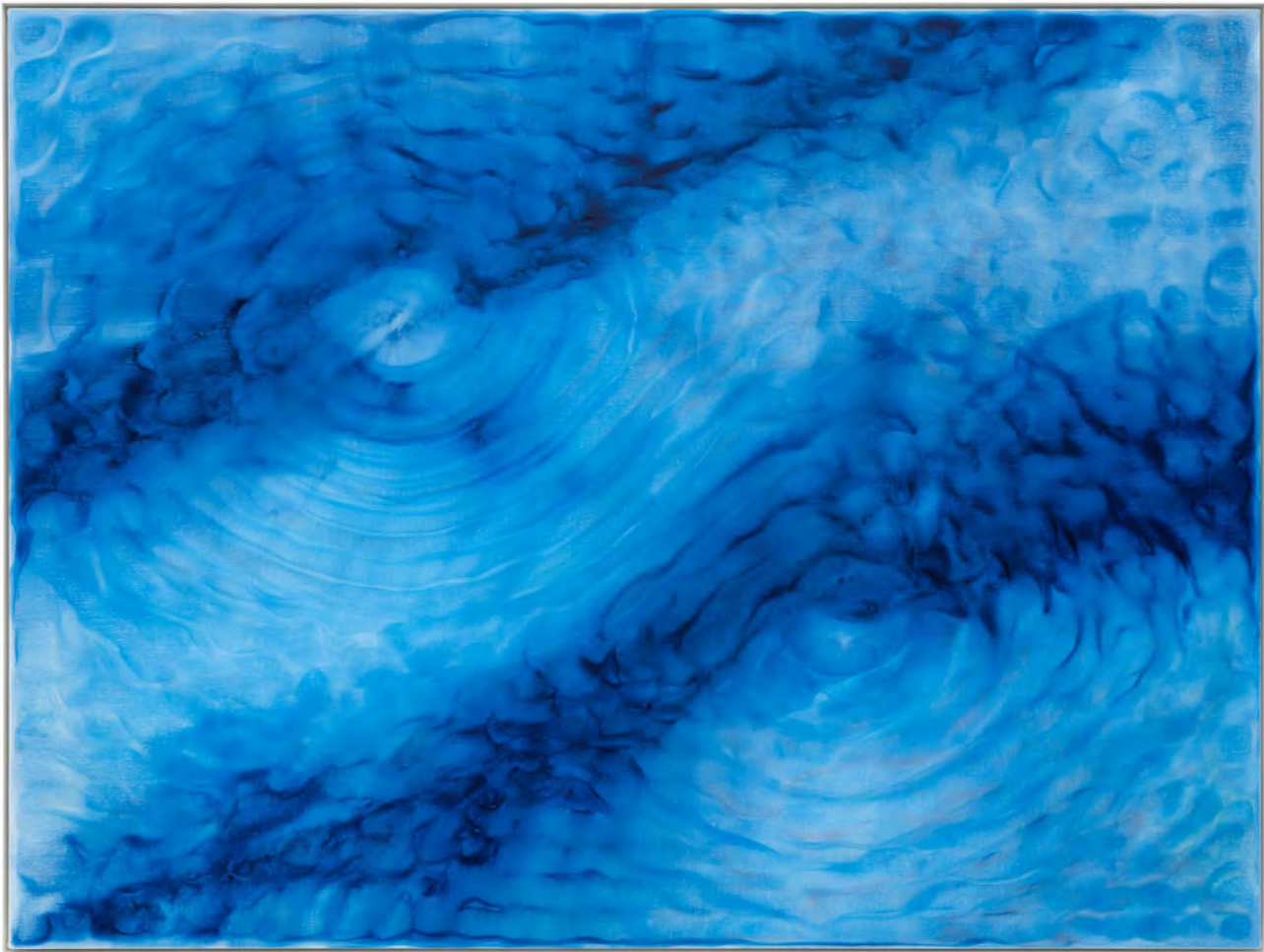
Subject to Availability



Oliver Beer is a visual artist and composer whose sculptures, paintings, installations, videos and immersive live performances reveal the hidden properties and innate musicality of objects, bodies and architectural spaces. Rooted in his background in both musical composition and visual art, Beer’s work draws on social and familial relationships to explore universal themes such as the transmission of musical heritage or the personal and cultural significance we assign to the objects we possess. For his ‘Resonance Project’ (2007–), Beer composes vocal performances that activate the natural harmonics of built structures, creating a disarmingly visceral connection between the audience and the surrounding space. His Resonance Paintings translate musical harmony into visual form by using sound to vibrate scattered pigment over his canvases, capturing the ‘shapes of sound’ in a painting method that uniquely merges auditory and visual expression.

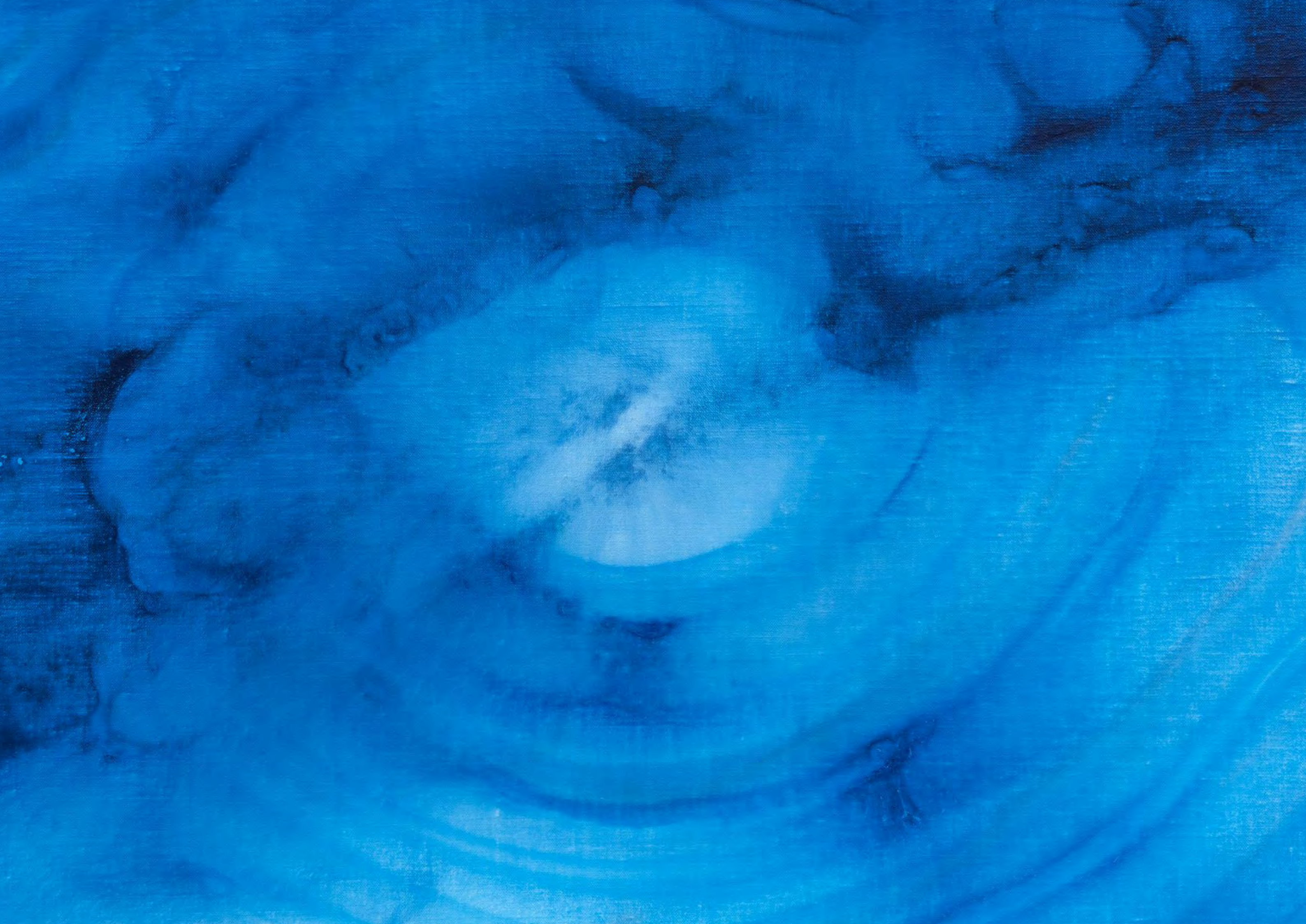
Beer’s work has been exhibited in major institutions, including the Metropolitan Museum of Art, and MoMA PS1 in New York; London Mithraeum Bloomberg SPACE; the Centre Pompidou, Opéra Garnier, Fondation Louis Vuitton, Palais de Tokyo, Musée d’Art Moderne, and Château de Versailles in Paris; the Musée d’Art Contemporain in Lyon; Queensland Gallery of Modern Art in Australia; Ikon Gallery in Birmingham; WIELS in Brussels; the West Bund Museum and The Long Museum in Shanghai; as well as the Sydney, Istanbul, Lyon, and Venice biennales. Beer was part of the British Art Show 9 and has undertaken residencies at Villa Albertine, Palais de Tokyo, Watermill Centre, Sydney Opera House, and Foundation Hermès.

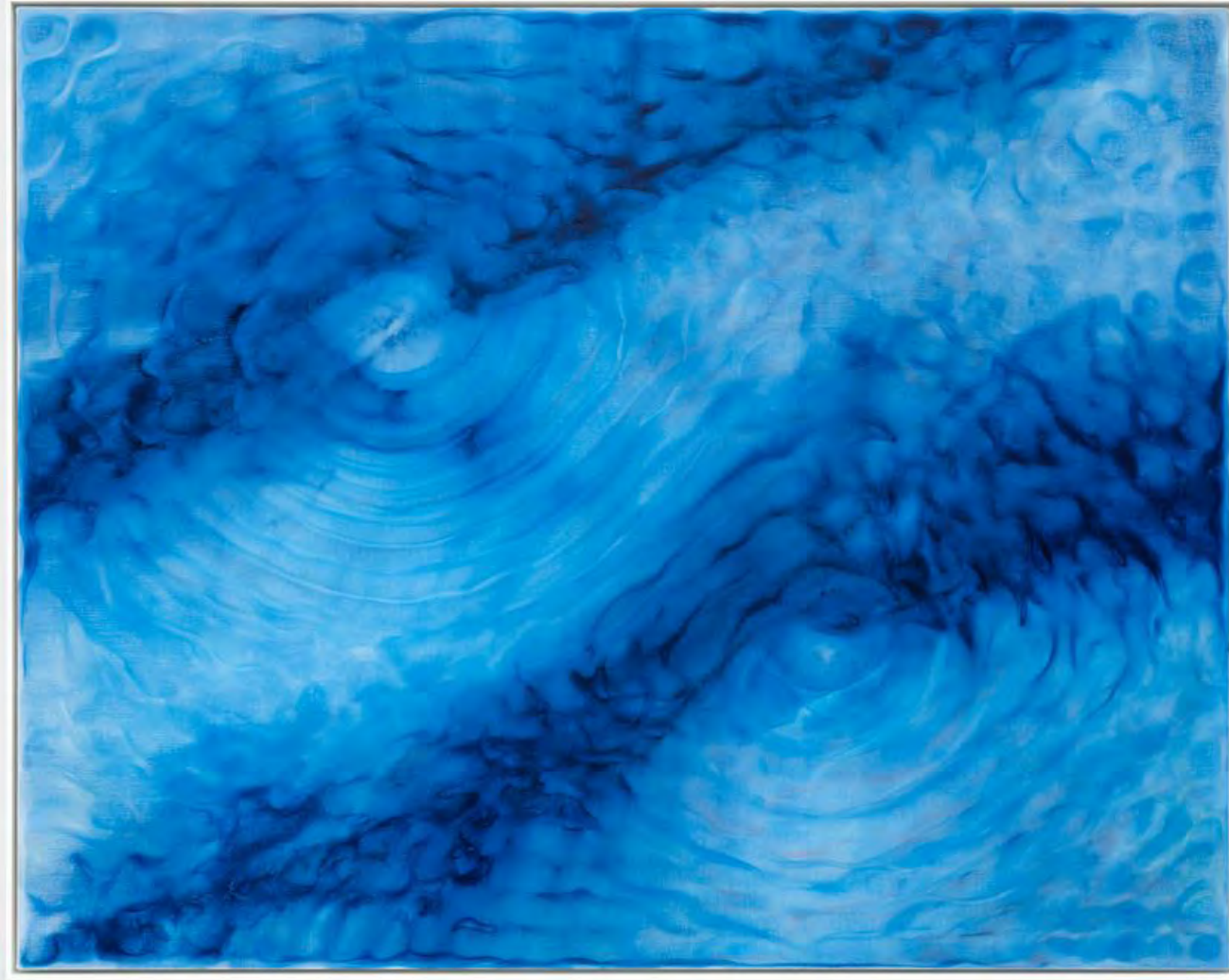
Oliver studied musical composition at the Academy of Contemporary Music in London, Fine Art at the Ruskin School of Art, University of Oxford, and film theory at the Sorbonne in Paris.



Oliver Beer
Resonance Painting (The Other Lover), 2024
Pigment on canvas
153.6 x 203.7 x 6 cm
60 1/2 x 80 x 2 1/2 in

Subject to Availability





Oliver Beer

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Oliver Beer
Resonance Painting (Devils and Angels), 2024
Pigment on canvas
150 x 150 x 4 cm - 59 x 59 x 1 1/2 in (unframed)
154 x 154 x 6 cm - 60 1/2 x 60 1/2 x 2 1/2 in (framed)

Subject to Availability







Indonesian artist **Roby Dwi Antono**’s stylized portraits of wide-eyed children and mythological creatures recall the works of Pop surrealists Mark Ryden and Yoshitomo Nara. Fusing fantastical imagery with classic Renaissance aesthetics, Antono draws upon themes of heroism, pop culture, and macabre humor to illuminate the contradictions of the human experience. Antono is a self-taught painter, illustrator, and sculptor and has been featured both in Indonesia and internationally in numerous solo and group exhibitions.

Roby Dwi Antono was born in 1990. He lives and works in Yogyakarta.

Roby Dwi Antono

Tik, 2024
Oil on canvas
150 x 130 cm
59 x 51 in

Subject to Availability





Javier Calleja was born in 1971 and lives in Malaga, Spain.

Over the years Calleja has worked with drawings, installations, sculptures, and paintings, often playing with the scale and perspective in his presentations. Working both in minuscule and large scale his installations regularly focus on beguiling the viewer as a significant part of the work.

Originally imagined as visual representations of the artist’s own feelings and experiences, his big-eyed characters became his unmistakable signature. Over the years the characters evolved from drawings, over paintings, into sculptures and objects, almost exclusively depicting a boy in the transitional age between the teen and adolescence. With oversized, watery eyes, and subtle addition of red blush, Calleja’s characters are little heroes who just overcame something painful and are about to smile again after crying.

Recent solo exhibitions include: Seoul Arts Center, 2024 ; Cultural Center Foundation Unicaja, Malaga, 2023 ; Parco Museum, Tokyo, 2022 as well as group shows such as CICA Museum, Vancouver, 2024 ; Consortium Museum, Dijon, 2022 among others

Museum collections include: CAB de Burgos, Spain, CAC Málaga, Spain, Unicaja Collection, Spain, Junta de Andalucía, IAJ., Spain, Long Museum, China, He Art Museum, China, Powerlong Museum, China, K 11 Art Foundation, China, Sifang Art Museum, China, X Museum, China, among others.”



Javier Calleja
Always Clear Up, 2025
Acrylic on canvas
130 x 116 cm - 51 x 45 1/2 in (unframed)
136 x 122 x 11.5 cm - 53 1/2 x 48 x 4 1/2 in (framed)

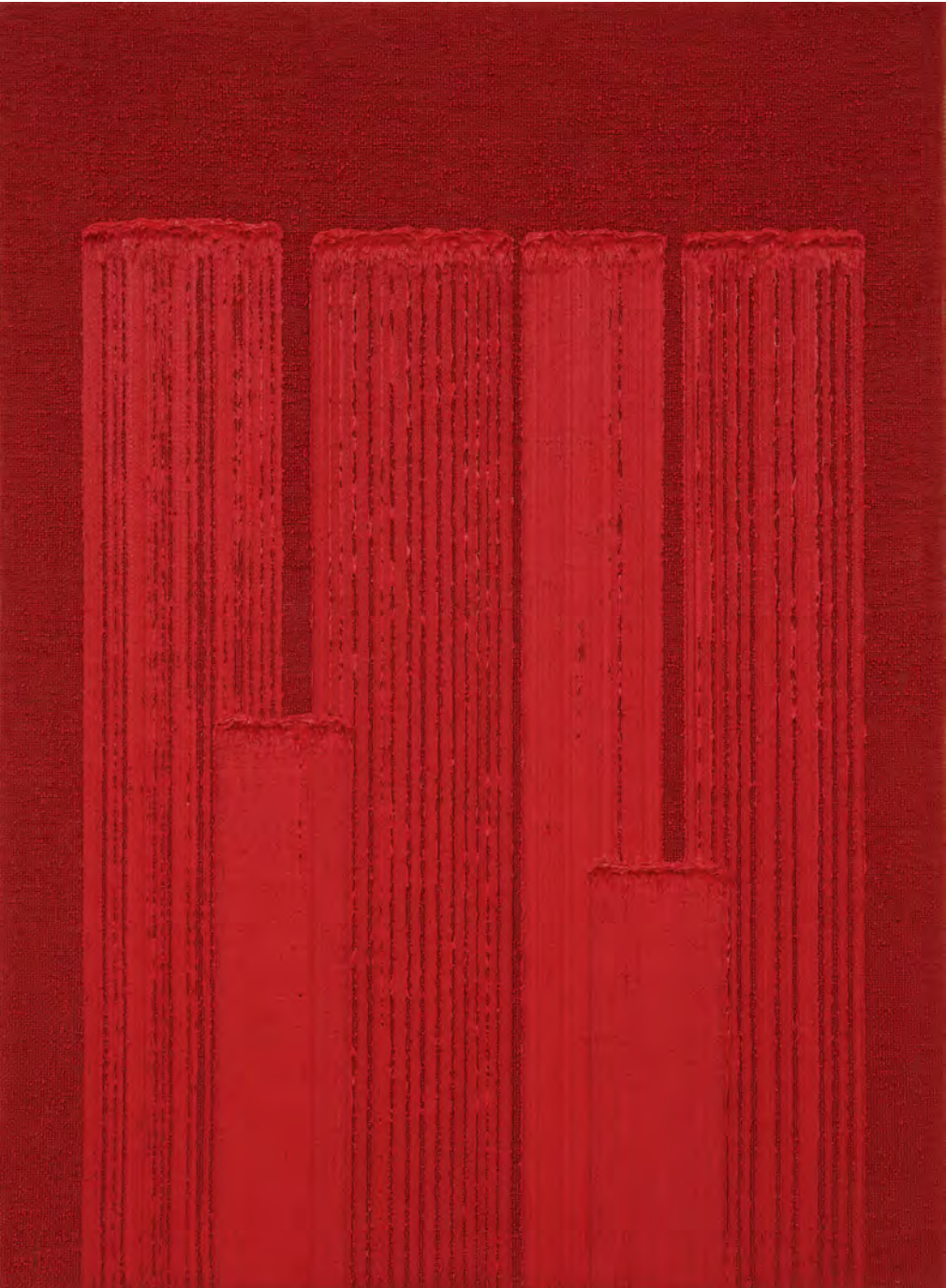
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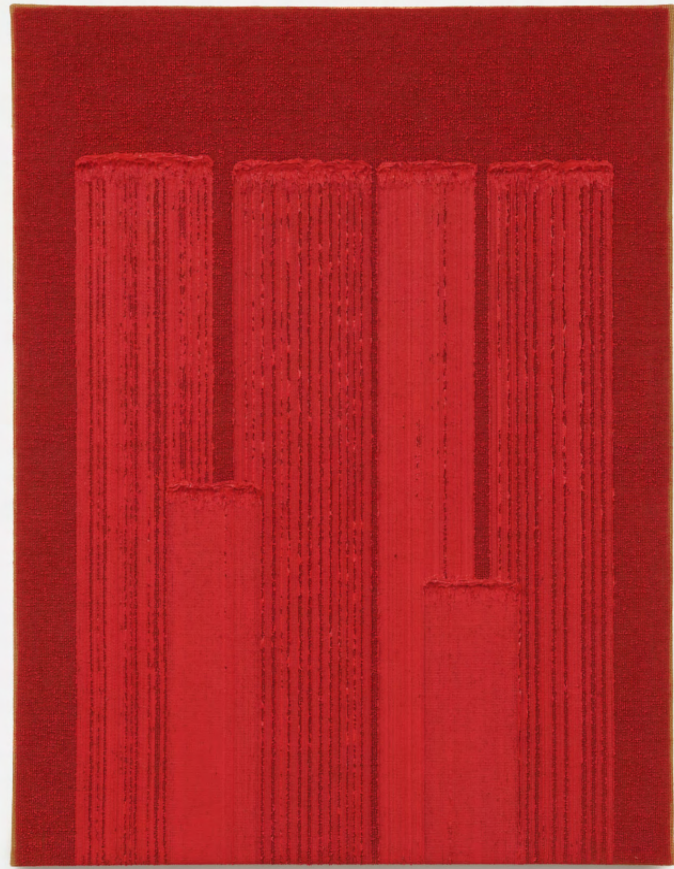
A major figure of Korean abstract painting, **Ha Chong-Hyun** (b. 1935) is a founding member of the avant-garde movement Dansaekhwa (whose name means “monochrome painting”) that came about in the early ‘70s in Korea. He has played an essential role in the international reconsideration of the history of abstraction and modernity. Within this new generation of artists, his formal explorations, primarily guided by material and volume, the surface of the canvas, and the frame, profoundly transformed the nature of Korean art, while also converging with movements or groups of Western artists with similar concerns, at least in the radicalness that characterized the time, such as Supports/ Surfaces, Arte Povera or Post-Minimalism. [...]

For his monochrome Conjunctions, Ha Chong-Hyun has invented an unconventional artistic technique that has become his signature. In his desire to free himself from the constraint of the medium, paint is not only applied to the front of the canvas. Ha also places it on the verso of the hemp fabric, pressing it so that it passes through the fabric. Subtle variations in light, texture, and color thus appear on the front of the canvas, depending on the size of the gaps in the weave and how tightly it is woven, and the amount of paint the artist chooses to force through by the strength of his gesture.



Ha Chong-Hyun
Conjunction 23-79, 2023
Oil on hemp cloth
130 x 97 cm
51 x 38 in

Subject to Availability



Ha Chong-Hyun

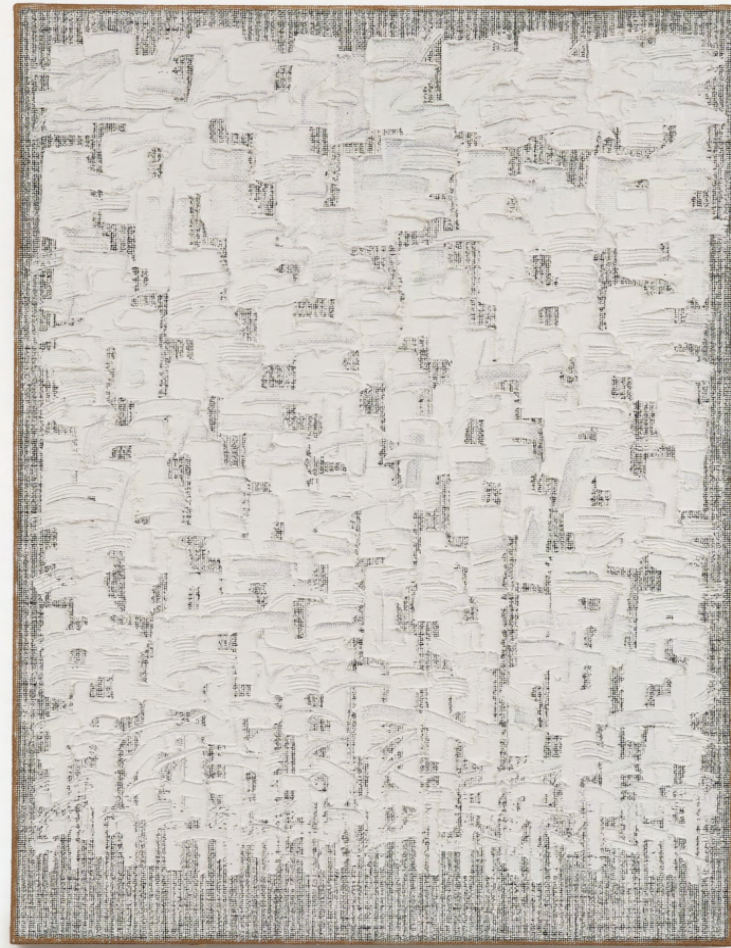
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Ha Chong-Hyun
Conjunction 22-91, 2022
Oil on hemp cloth
130 x 97 cm
51 x 38 in

Subject to Availability





George Condo was born in Concord, New Hampshire in 1957. He studied Art History and Music Theory at the University of Massachusetts in Lowell. He has occupied a prominent position in the art world for close to three decades. Condo’s art can be viewed as a multi-layered experience incorporating art historical references ranging from European classicism to American contemporary culture, often combining elements of each to achieve a unique vision informed by all its sources. In his New Yorker profile on the artist, Calvin Tomkins observed that “instead of borrowing images or styles, [Condo] used the language of his predecessors, their methods and techniques, and applied them to subjects they would never have painted.”

Speaking of Condo’s influence on the generations that have followed him, Laura Hoptman, curator in the Department of Painting and Sculpture at the Museum of Modern Art stated, “George opened the door for artists to use the history of painting in a way that was not appropriation.” Condo’s work was recently the feature of a museum-wide exhibition, ‘Confrontation’, at the Berggruen Museum, Berlin. The Phillips Collection, Washington D.C. opened a major survey of drawings and “drawing paintings” titled ‘The Way I Think’ (March 11–June 25, 2017). The exhibition travels to the Louisiana Museum of Modern Art, Humlebæk in 2017-18.



George Condo
Portrait on Yellow, 2000
Pastel on paper
61 x 48 cm - 24 x 19 in, 24 1/2 x 19 in (unframed)
82 x 65,5 x 3 cm - 32 3/8 x 25 3/4 x 1 1/4 in (framed)

Subject to Availability







Genieve Figgis' paintings share a similar dramatic bent as some Irish-English literature subjects from Edgar Allan Poe to Oscar Wilde, as well as acknowledged Old Masters such as Goya. Working in oil and acrylic and at small- to mid-scale, Genieve Figgis produces paintings rich in color, texture, humor, and the macabre. Through her work, she explores and sends-up the idealization of luxury and leisure in paintings and photographs throughout art history. Like these historical works, her paintings feature sumptuous domestic interiors and stately country homes, idyllic natural settings, and protagonists dressed in finery and engaged in such activities as feasting, horseback riding, playing piano, or attending a party. Figgis's body of work also includes her take on the tradition of portraiture and the odalisque. In her compositions, however, all is not well. Her figures appear either faceless or as foolishly grinning, ghoul-like creatures, whose loosely rendered forms seem vulnerable and insubstantial as they merge with their lushly painted, semi-abstract surroundings.

Genieve Figgis
Actors in blue, 2024
Acrylic on canvas
100 x 120 x 2 cm
39 1/2 x 47 x 1 in

Subject to Availability





Genieve Figgis

ALMINE RECH



Genieve Figgis

Lady with a Parasol, 2024

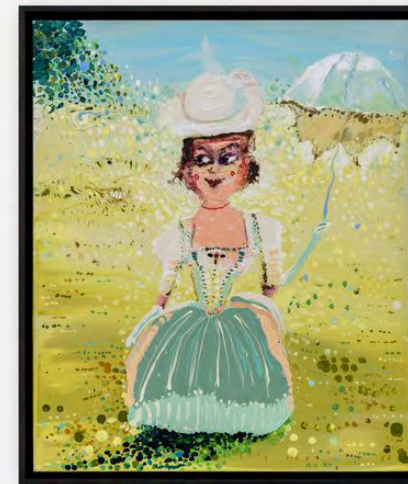
Acrylic on canvas

60 x 50 x 2 cm - 23 1/2 x 19 1/2 x 1 in (unframed)

63.5 x 53.5 x 4 cm - 25 x 21 x 1 1/2 in (framed)

Subject to Availability





Jorge Galindo

ALMINE RECH

Jorge Galindo was born in 1965 in Madrid, Spain.

Trained in the workshops of the Círculo de Bellas Artes in Madrid, his artistic oeuvre spans more than three decades. Over the past thirty years, Jorge Galindo has made paintings which often synthesize elements of collage. Using a range of materials, his lush and colorful surfaces are executed in an energetic, sometimes chaotic style.

Galindo's work has been exhibited internationally including at the Hamburger Bahnhof, Berlin; Hirshhorn Museum, Washington D.C.; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Hammer Museum of Art, Los Angeles, CA. The Hall Art Foundation Schloss Derneberg presents an exhibition of Galindo's work on view until the summer of 2022. Galindo lives and works in Toledo, Spain.



Jorge GALINDO
LA LUZ NEGRA, 2, 2024
Oil on tarpaulin
220 x 160 cm
86 1/2 x 63 in

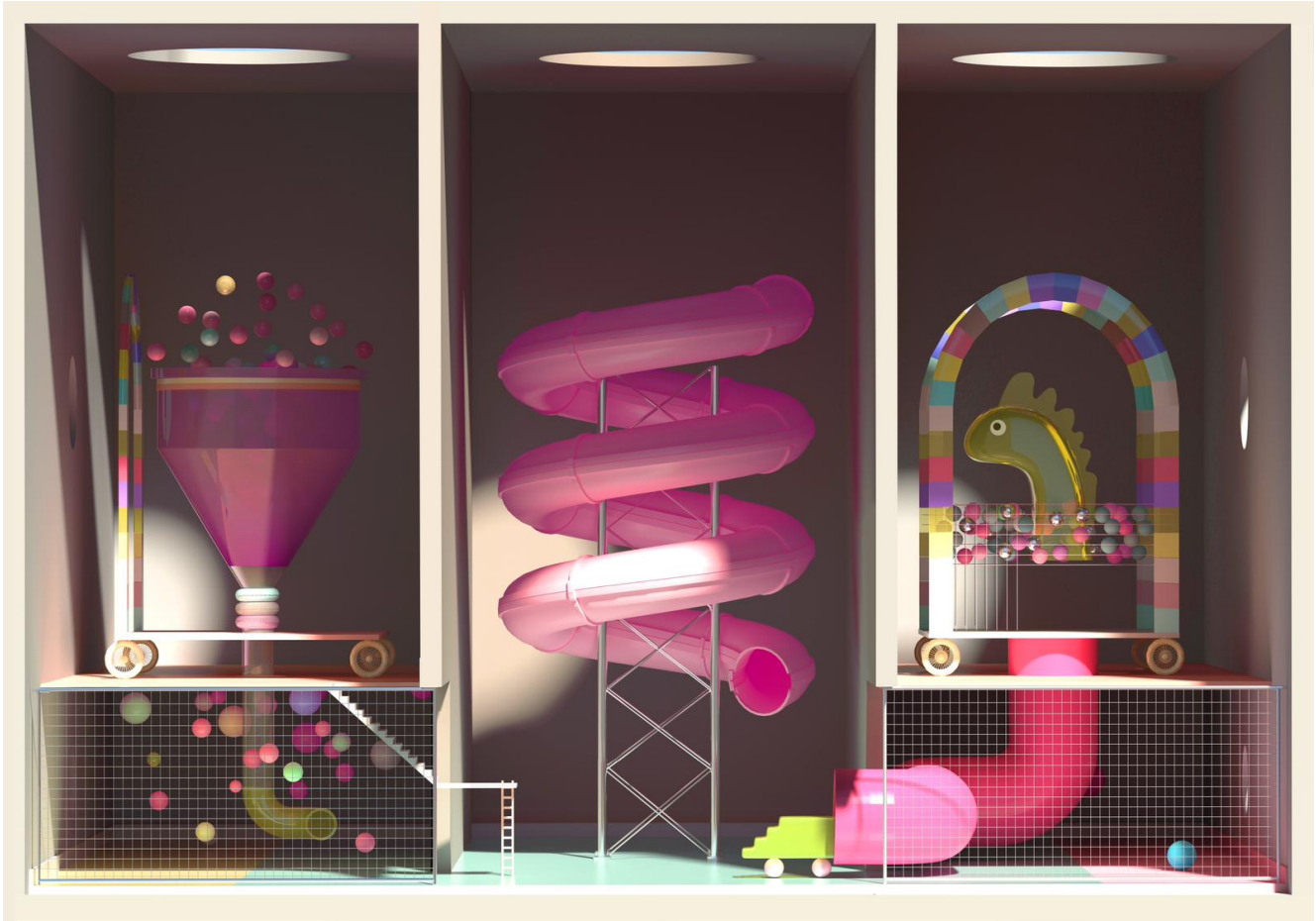
Subject to Availability





Mehdi Ghadyanloo lives and works in Germany. After growing up near the agricultural fields in the suburbs of Tehran, Ghady-anloo studied at Tehran University’s College of Fine Arts and graduated with a BA in 2005. Subsequently, he earned an MA in film studies from Tehran’s Teachers College (Tarbiyat-e Modarres).

Known primarily for his gigantic trompe l’oeil-style murals in central Tehran, Ghadyanloo also creates paintings, with surreal and minimalistic themes. He provides an autobiographical perspective, portraying the landscapes of his youth, his memories of Iran-Iraq war (1980-1988), and his life experience in the Islamic Republic. Although at times sombre and even suggestive of a failed utopia, Ghadyanloo’s work conveys hope that change can be effected, and it speaks with joy of what remains glorious in gloomy times. Mehdi Ghadyanloo is also considered one of Middle East’s leading public artists. Between 2004 and 2011, he painted over 100 gigantic murals throughout Iran’s capital, to elevate the visual quality of life in Tehran to bring hope and color to the Grey, depressed city of Tehran. In 2016 he became the first Iranian artist to be commissioned in both Iran and the US since the revolution in 1979, when he completed a massive mural for the Rose Kennedy Greenway project in Boston, US.



Mehdi Ghadyanloo
Untitled, 2025
Acrylic and oil on canvas
200 x 300 cm
78 1/2 x 118 in

Subject to Availability



Mehdi Ghadyanloo
The hope, 2024
Acrylic and oil on canvas
160 x 100 cm
63 x 39 1/2 in

Subject to Availability





Born in 1970, **Youngju Joung** spent her youth drawing the buildings in her village before leaving South Korea to study Fine Art in Paris. After graduating, she returned home where she climbed Nam Mountain and saw the downtown of Seoul, lit at dusk. While her paintings are rooted in such experiences, they are also symbolic of Korean society. The city or the hill village reflect poverty and affluence. The artful illumination of these spaces imbues the painted narrow streets, reclining walls and aged rooftops with authenticity; these spaces feel inherently lived-in.

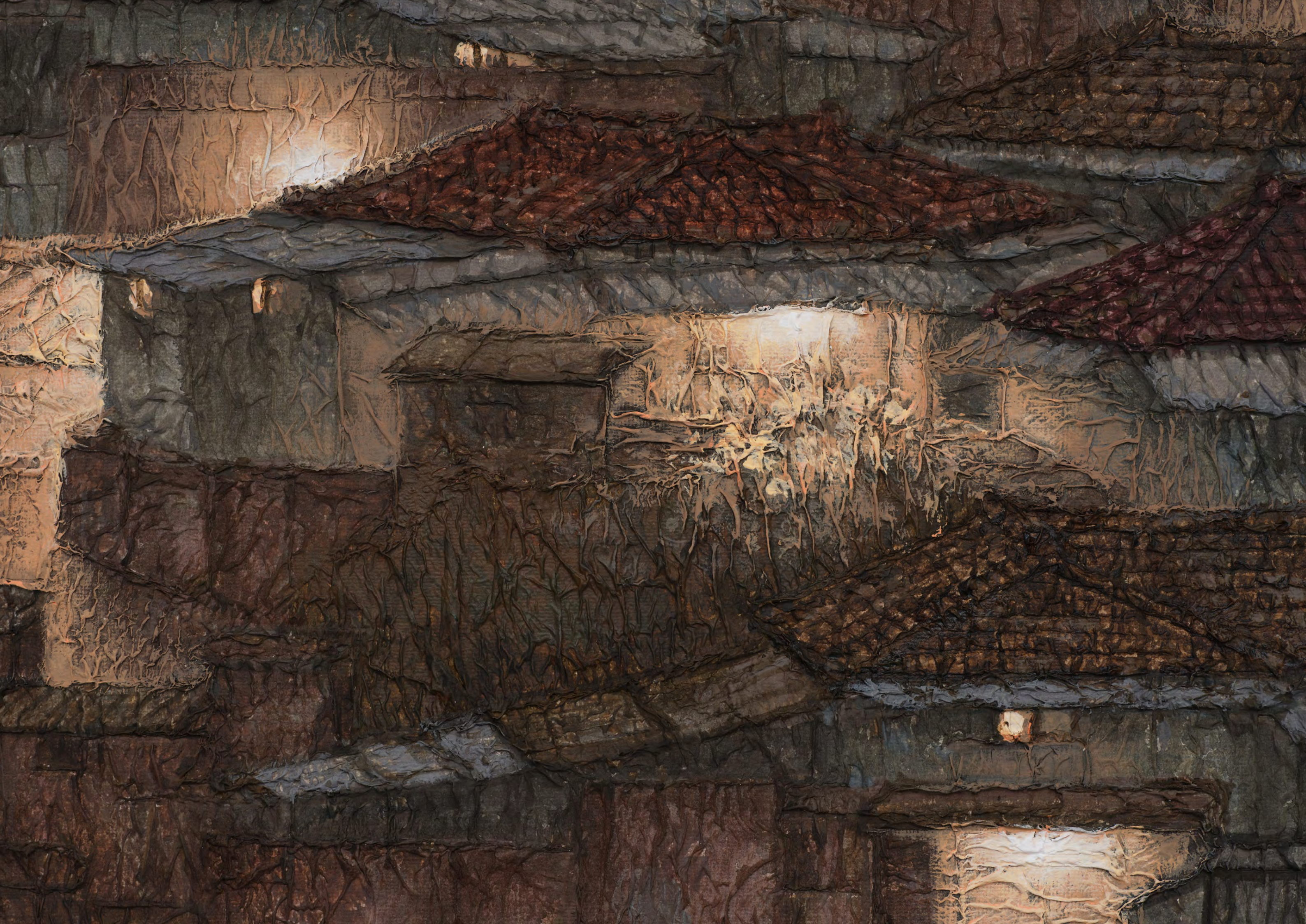
Joung Youngju creates these images by crumpling and unfolding traditional Korean paper upon which she paints her work. By creasing, scratching and wrinkling the paper, the artist evokes a way of life that feels authentically dilapidated, used and reused; and yet it retains a distinctly warm and peaceful atmosphere. The medium itself has endured a wearing process, just as the buildings it presents.

These paintings do not beautify or exaggerate, they are honest representations of exposed bricks, slate rooftops and rusted gates. These homes are reflections of their humble occupants, dimly lit and ageing, we are absorbed into this world at a fleeting moment of natural beauty before darkness descends. At the centre of this peaceful transition lies a sacred domestic routine, where each light represents a life, faintly glowing amongst the hum of the living city.



Youngju Joung
Autumn 1127, 2023
Acrylic and hanji paper on canvas
80.3 x 116.8 cm
31 1/2 x 46 in

Subject to Availability





Michael Kagan is a Brooklyn-based artist known for producing oil paintings with large, expressive brush strokes. Kagan explores the physical and emotional journey that accompanies explorers from mountaineers to astronauts. His dramatic paintings depict humans pushing the limits of nature through physical stamina and technology. Michael uses thick, deliberate brush strokes that convey a decisive hand and the power of his subject matter. Kagan believes a painting is perfect “when it can fall apart or it can come back together depending on how you read the image and also how close you are.”

Born in 1980 in Virginia Beach, Michael Kagan received his BA from The George Washington University and MFA from New York Academy of Art, where he also completed a postgraduate fellowship in 2005. Special projects include a commission from The Smithsonian, two apparel collaborations with Pharrell Williams, and album cover artwork for The White Lies album Big TV, which won an Art Vinyl award for Best Art Vinyl in 2013. He recently had a solo exhibition at Virginia MOCA, Virginia Beach, VA, USA (2019/2020).

Kagan’s work is in the collections of the Hall Collection, Reading, VT, USA; Maezawa Collection, Chiba, Japan; Maki Collection, Tokyo, Japan; Gemini Trust Company, New York, NY, USA; Fidelity Investments Corporate Contemporary Art Collection, Boston, MA, USA; Founders Fund, San Francisco, CA, USA; and Jacob & Co., New York, NY, USA among others. He has been exhibited in numerous solo and group exhibitions worldwide. A recent monograph of his work was released in 2019 by ARTBOOK | DAP.



Michael Kagan

F1 Cockpit, 2025

Oil on linen

182.9 x 114.3 cm

72 x 45 in

Subject to Availability



Born in Gwangju, South Korea, in 1962, **Minjung Kim** studied calligraphy and watercolor painting from an early age and went on to major in oriental painting as an undergraduate and graduate student at Hongik University in Seoul. She then studied abroad at Milan’s Accademia di Belle Arti di Brera. During her studies in Europe, she was deeply inspired by artists like Constantin Brâncusi, Carl Andre, and Brice Marden.

Over the past two decades, she has presented her works in Italy, Switzerland, China, the UK, the US, and Mexico, among other countries. She has been the subject of solo exhibitions at renowned galleries and museums around the world, including Macro (Museo d’Arte Contemporanea Roma), Rome (2012); Hermès Foundation, Singapore (2017); White Cube, London (2018); Langen Foundation, Neuss (2019); and Hill Art Foundation, New York (2020).

She introduced her works in Korea in the exhibition Traces (2015) at OCI Museum of Art, Seoul; her solo exhibition Paper, Ink and Fire: After the Process (2017) at Gallery Hyundai, Seoul; and the international invitational exhibition Making the Void, Filling the Void (2018) at Gwangju Museum of Art, Gwangju.

Kim’s presentation at The Light, The Shade, The Depth at Palazzo Caboto in Venice, curated by Jean-Christophe Ammann, received particularly enthusiastic international reviews. Kim participated in the Gwangju Biennale in 2004 and 2018.

Her works are included in the collections of major institutions such as The Leeum Samsung Museum, Seoul, South Korea, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, USA, Princeton University Art Museum, New Jersey, USA, the British Museum in London, UK; RISD Museum, The MET, NY, the Tate Modern, London, among others.



Minjung Kim
Order & Impulse, 2023
Mixed media on mulberry Hanji paper
50 x 50 cm - 19 1/2 x 19 1/2 in (unframed)
68 x 68 cm - 27 x 27 in (framed)

Subject to Availability





Born in Liberec (formerly Reichenberg), Bohemia, in 1941, **Markus Lüpertz**, fled as a child with his family to West Germany’s Rhineland. As a teenager, he attended the School of Applied Arts in Krefeld. A truncated period at the Kunstakademie Düsseldorf and a short spell in Paris introduced him to art history’s methods and masterpieces, but it was only on moving to West Berlin in 1962 that he found an artistic community in which he would flourish – Georg Baselitz, A.R. Penck, and Jörg Immendorff among them – and quickly emerged as a force to be reckoned with in German post-war art.

Less mentioned, yet equally grand is the production of Markus Lüpertz, who has been active in the fields of painting, sculpture, poetry, editing, education and piano playing for over fifty years. Lüpertz’s solution, and his first major contribution to contemporary art, was the ‘dithyramb’. Inspired by the fabled ecstatic chants of Dionysian revellers, he embarked on a series of paintings in which he worked obsessively over shapes and forms. Over the decades, Lüpertz has painted motifs culled from sources as diverse as fashion advertising, Romantic landscapes, and cubist still life’s. If horrors are portrayed as images in the graphic compositions of other series such as War and German Motifs (1970 – 1976), the artist finds a way of evoking them even in his most abstract works. He’s created bodies of work devoted to specific classical heroes, and a series of Arcadias (2001), which pulls them together in verdant settings.

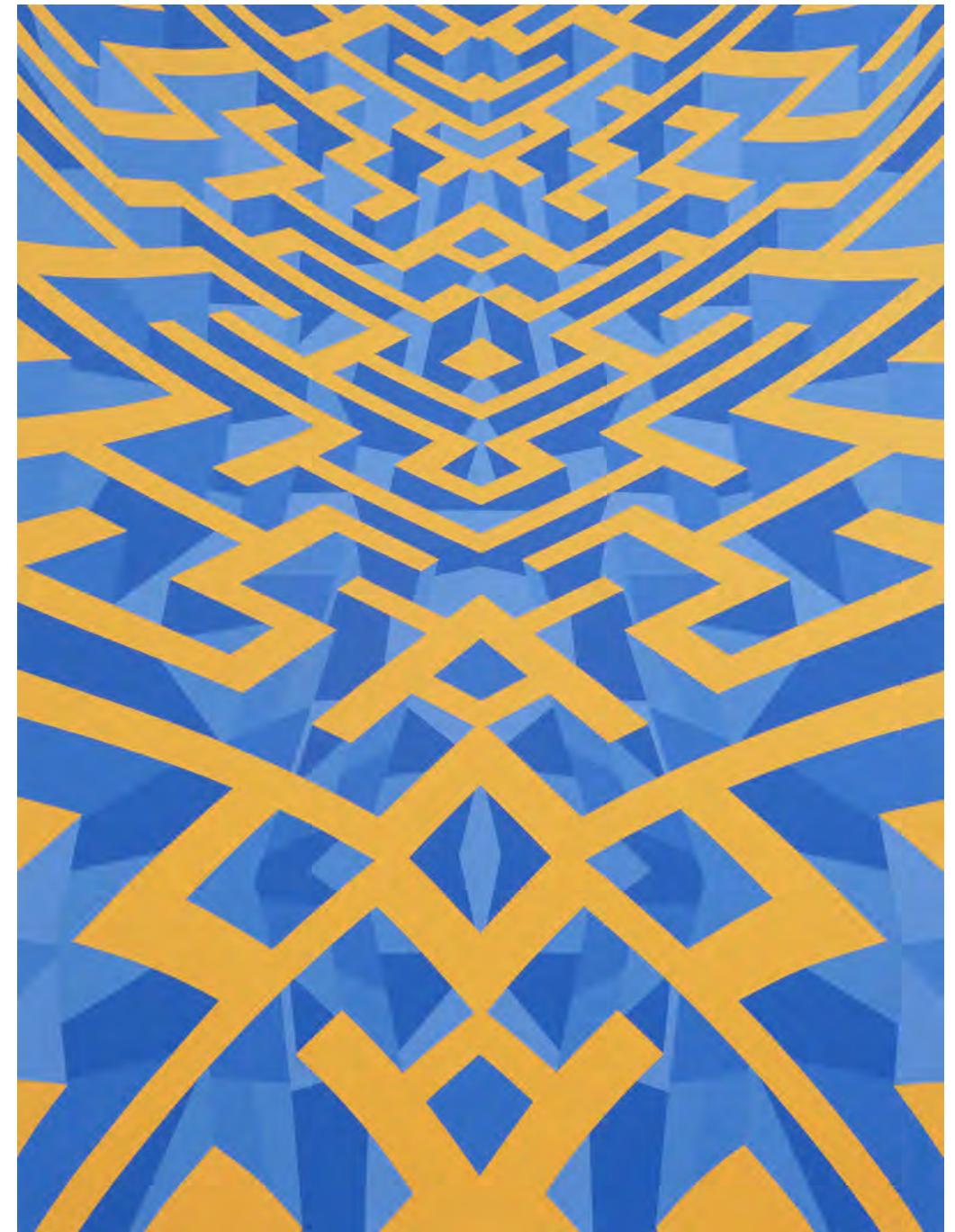


Markus Lüpertz
Irrlicht (Markisch), 2018
Mixed media on canvas in artist’s frame
152 x 83 cm
59 7/8 x 32 5/8 in

Subject to Availability







Known for his original multiform approach and richly varied work, **Xu Qu** is one of the most interesting creative talents from the new generation of young Chinese artists who grew up in the 1980s. For over several years, Xu Qu has been exploring a wide range of mediums, such as videos, paintings, sculptures and installations that are questioning the reality of our global world and displaying an obsession with attraction for power relations.

Xu Qu

Curve Maze (blue, light blue & yellow), 2024

Acrylic on canvas

198 x 148 cm

78 x 58 1/2 in

Subject to Availability





Taryn Simon directs our attention to familiar systems of organization—bloodlines, circulating picture collections, criminal investigations, mourning rituals, ceremonial flower arrangements—making visible the contours of power and authority hidden within them. Incorporating mediums ranging from photography and sculpture to text, sound, and performance, her works are informed by research on and with institutions including the U.S. Department of Homeland Security, the International Commission on Missing Persons, and the Fine Arts Commission of the CIA.

Simon’s work is in the collections of the Metropolitan Museum of Art, New York; Tate Modern, London; Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; Centre Pompidou, Paris; Kunstmuseum Lucerne; and Los Angeles County Museum of Art. Her work has been exhibited with Fondazione Prada at Venice Biennale (2022), the New York Public Library (2021), Aichi Triennale (2019), Massachusetts Museum of Contemporary Art, North Adams, Massachusetts (2018–2019); Artangel in Islington, London (2018); Louisiana Museum of Modern Art, Humlebaek, Denmark (2016–2017); Park Avenue Armory, New York (2016); Albertinum, Dresden (2016); United Nations, New York (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); the 56th Venice Biennale (2015); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); Whitney Museum of American Art, New York (2007); and MoMA PS1, Long Island City, New York (2003). Simon’s honors include the Guggenheim Memorial Foundation Fellowship in Photography and a Photo London Master of Photography award.



Taryn Simon
Finance package for the construction of the Baku-Tbilisi-Ceyhan pipeline. Baku, Azerbaijan, February 3, 2004, 2015
Archival inkjet print and text on archival herbarium paper in mahogany frame
215,9 x 186,1 x 7 cm
85 x 73 1/4 x 2 3/4 in
Edition 3 of 3 + 2 AP

Subject to Availability





Francesco Vezzoli was born in 1971, in Brescia, Italy. He studied at the Central St. Martin’s School of Art in London.

One of the most successful contemporary Italian artists, his work can be described as a series of strong allegories about contemporary culture, with a rich subtext of elaborate references involving video installations, petit-point embroideries, photography, live performances, media experiments and -most recently- classical sculpture.

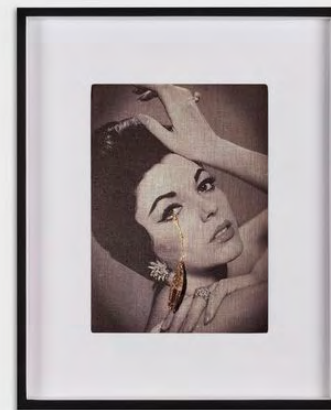
His works have been selected four times at the Venice Biennale: at the 49th, 51st and 52nd art editions held in 2001, 2005 and 2007, respectively, and at the 2014 Architecture Biennial. His works have also been featured in other international exhibitions such as the Whitney Biennial 2006, the 26th Biennale in Sao Paulo, the 6th International Biennale in Istanbul and Performa (2007 and 2015).

His work has been shown, among others, at: the Solomon R. Guggenheim Museum in New York, the Metropolitan Museum of Art in New York, the Whitechapel Art Gallery in London, le Grand Palais in Paris, Museo del Novecento in Milan, Palazzo Grassi - François Pinault Foundation in Venice, Fabric Workshop and Museum in Philadelphia, Witte de With Center for Contemporary Art in Rotterdam, the Migros Museum in Zurich, Neues Museum in Weimer, Pirelli Hangar Bicocca in Milan and Musée National Picasso in Paris.



Francesco Vezzoli
PARTY POLITICS - FORZA ITALIA (JOAN COLLINS), 2019
Inkjet print on canvas, metallic embroidery, custom jewelry, artist’s frame
64 x 52 cm
25 x 20 1/2 in

Subject to Availability



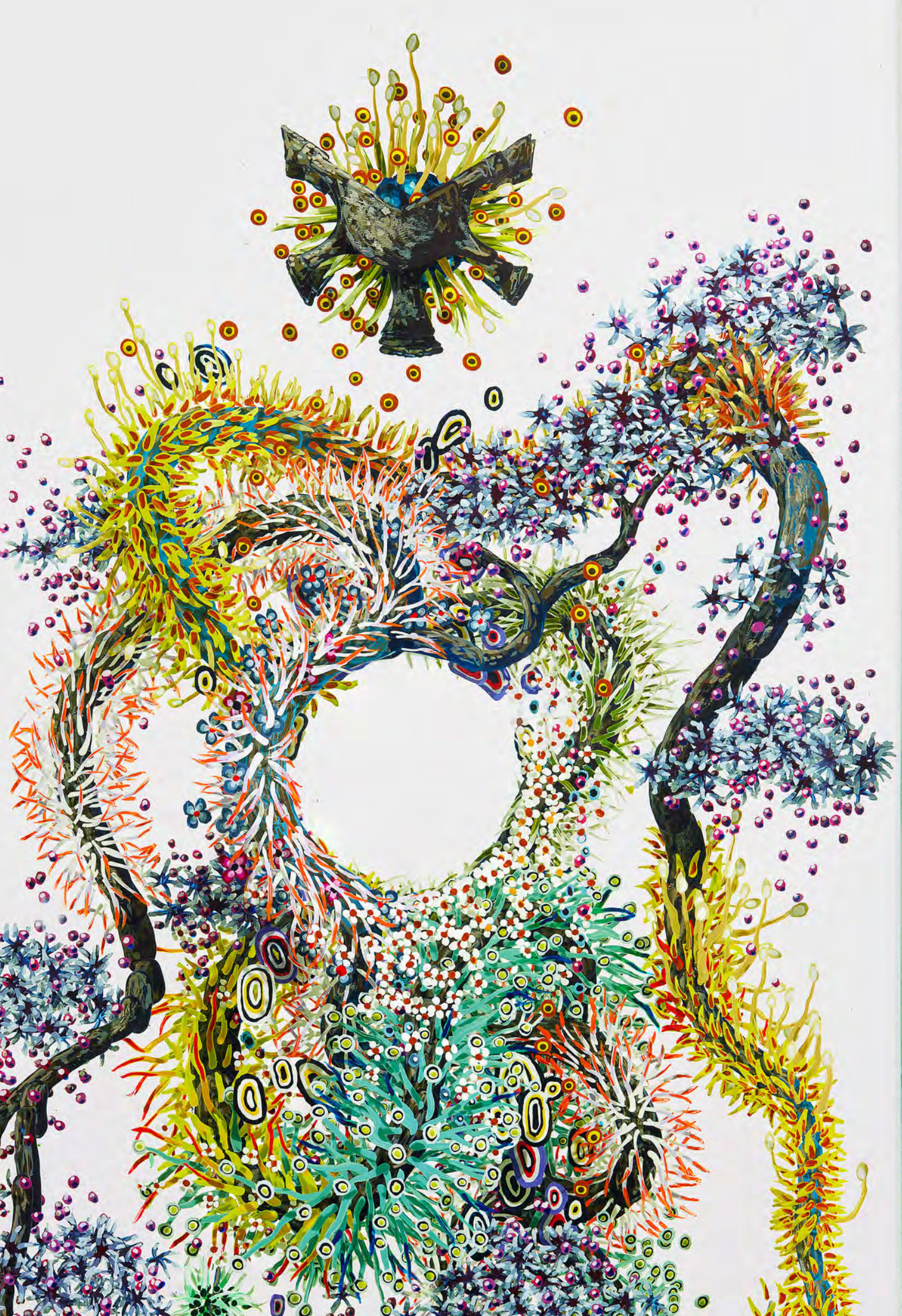


Dustin Yellin (born July 22, 1975, in Los Angeles) is a contemporary artist based in Brooklyn, known for his striking glass sculptures that layer cut-out images between sheets of glass, forming intricate 3D collages — a technique he calls Frozen Cinema. His work explores the intersection of science, art, and storytelling, offering viewers a sense of discovery and wonder.

Yellin’s art has been showcased at major institutions like the Lincoln Center, the Kennedy Center, and the Brooklyn Museum. He also founded Pioneer Works in Red Hook, Brooklyn — a non-profit cultural center dedicated to fostering collaboration between art, science, and technology.

Dustin Yellin
Primordial Constellations Study, 2024
Glass, epoxy and acrylic paint
48.6 x 20.3 x 16.2 cm
19 1/8 x 8 x 6 3/8 in

Subject to Availability



Huang Yuxing (b. 1975, Beijing) is widely recognized among his generation for his dexterous ability to create paintings that reflect and preserve the process of their creation. Colors, brushstrokes, and traces of the artist’s hand endure on his canvases after being continuously overlaid and blended. The meticulous brushstrokes and intense colors that pervade his works are grounded in the traditional Chinese realist technique, ‘Gongbi Zhongcai’, while building upon these principles through a signature contemporary style that continues to evolve.

Huang’s artistic practice is marked by exceptional depth: while his works may at first recall an Expressionist style, they are deeply rooted in a detailed construction of landscape and human form that effuses vibrant color and reflects the experience of creation. Huang’s works are marked by a sharp and clear contrast between the vitality of color and the harsh realities of life. Rivers, bubbles, treasures, sunrises, and sunsets are recurring motifs in his works that are presented with dazzling visual effect, yet embody the artist’s extensive study of individuals, nature, life, politics, and beyond.



Huang Yuxing
Kowloon Walled City / 九龙城寨, 2023
Acrylic on canvas
150 x 115 cm
59 x 45 1/2 in

Subject to Availability



