



ALMINE RECH

Art Basel 2025 | Booth E2
June 19-22, 2025

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Booth E2
Artworks by

Karel Appel
Georg Baselitz
Fernando Botero
Günther Förg
Ha Chong-Hyun
Joseph Kosuth
Kim Tschang-Yeul
Christopher Le Brun
Heinz Mack
Emily Mason
Kenneth Noland
Pablo Picasso
Serge Poliakoff
Larry Poons
Vivian Springford
Tom Wesselmann

Huang Yuxing
Ewa Juszkiewicz
Hans Op de Beeck
Kenny Scharf
Taryn Simon
Oliver Beer
Dustin Yellin
Zio Ziegler
Inès Longevial
Francesco Vezzoli
Mehdi Ghadyanloo
Sam McKinniss
Javier Calleja
Brian Calvin
Joël Andrianomearisoa
Renée Lévi
Gwen O'Neil

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Booth E2

VIP Days (by invitation only)

Tuesday, June 17, 2025, 11 am – 8 pm, First Choice VIP cardholders

Tuesday, June 17, 2025, 4 pm – 8 pm, Preview VIP cardholders

Wednesday, June 18, 2025, 11 am – 8 pm

Vernissage (by invitation only)

Wednesday, June 18, 2025, 5 pm – 8 pm

Public Days

Thursday, June 19, 2025, 11 am – 7 pm

Friday, June 20, 2025, 11 am – 7 pm

Saturday, June 21, 2025, 11 am – 7 pm

Sunday, June 22, 2025, 11 am – 7 pm

inquiries@alminerech.com

Hall 2.0

Messe Basel

Messeplatz 10

4058 Basel, Switzerland

Art Basel | Booth E2 | June 19 - 22, 2025

Karel Appel

Portrait of Machteld, 1966

Oil on canvas

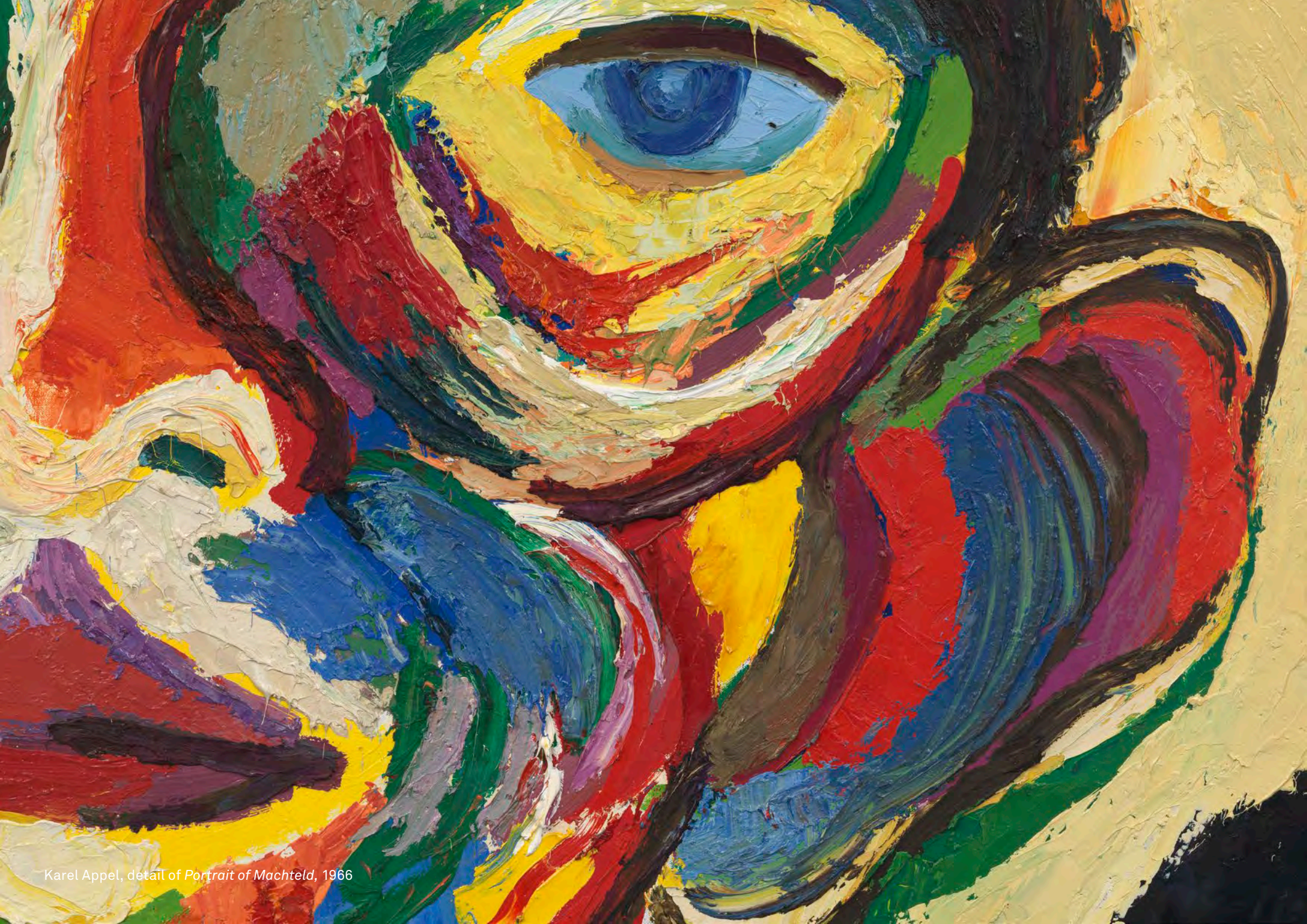
164 x 132 x 4.5 cm, 64 1/2 x 52 x 2 in (framed)

Subject to availability

Provenance

Foundation Karel Appel, registered by the Foundation Karel Appel
under the number X66-001





Karel Appel, detail of *Portrait of Machteld*, 1966

“As I see it, life is built up of diverse skins which have to be removed. Just as you, peel a banana before eating it or, better still, as you eat an artichoke, leaf after leaf, in order to arrive finally at the heart: it is only in this moment that my work is finished. Totally bare and devoid of inhibitions and, if we can say it like this, of the skins of the past. It is for this reason that some people say that my work is infantile or stupid, but for me it is like life itself.” -Karel Appel

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.

A founder of the CoBrA (named for the initials of members' home countries' capital cities: Copenhagen, Brussels, and Amsterdam) avant-garde movement, Appel rendered expressionist canvases with vibrant color, violent brushwork, and thick application of impasto paint. The artist derived much inspiration from primitive art and children's drawings, and was influenced by contemporaries such as Jean Dubuffet, the major exponent of Art Brut. Though Appel is primarily known for his paintings that combine elements of both figuration and of abstraction, the artist also experimented with relief paintings, sculpture, and design.

Portrait of Machteld, 1966 depicts Appel's wife in an expressionistic, graphic style. The artist's decisive brushstroke and heavy facture give the work an innate sense of rhythm and energy. Appel's mastery of color is apparent in his unexpected pigment combinations that nevertheless achieve a unique type of harmony.



Karel Appel in his first studio in Paris, 20, rue Santeuil, 1952
Photo: John Craven

Georg Baselitz

Clyfford Still, 2018

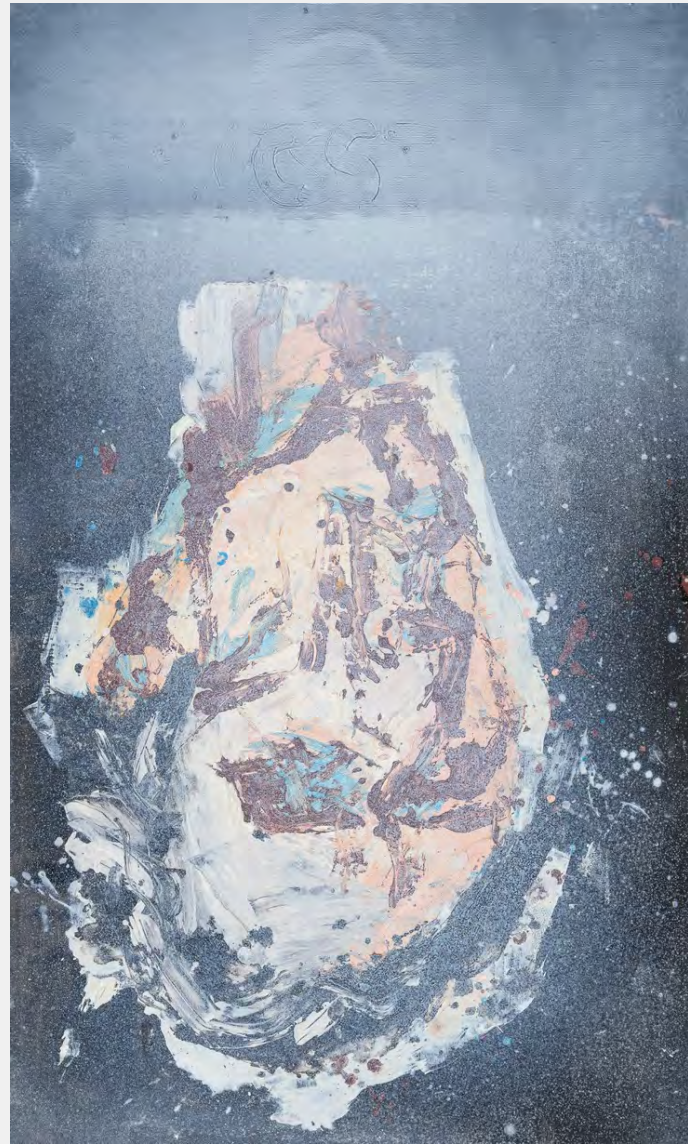
Signed, titled and dated '23, V 2018' on the reverse

Oil on canvas

165 x 100 cm

65 x 39 1/2 in

Subject to availability



Georg Baselitz

This work demonstrates Georg Baselitz's idiosyncratic approach to figuration, as well as his engagement with his artistic predecessors. *Clyfford Still*, 2018 comes from Devotion, a recent series in which the Baselitz honored other artists: Henri Rousseau, Cecily Brown, Alexander Calder, Willem de Kooning, Tracey Emin, Joan Mitchell, Paula Modersohn-Becker, Jackson Pollock, Mark Rothko, and Andy Warhol, among others. This series endeavored to visualize Baselitz's personal artistic pantheon, recognizing the figures that shaped him as a creator. Gesturing to art history has been a hallmark of Baselitz's recent works, giving a reflective tone to his late style.

With loaded, energetic brushstrokes, *Clyfford Still*, 2018 is not only a portrait of the seminal abstract expressionist, but also an allusion to his work. Baselitz references and reinterprets Still's own self-portraits, of which there exist few examples, as explained by the artist: "I didn't know any self-portraits of his, I only knew his paintings and found them wonderful. Then I did some research and found three self-portraits from his student years, when he was still quite young, before he became an Abstract Expressionist." (Georg Baselitz cited in: Sir Norman Rosenthal, 'Baselitz: Devotion', *Gagosian Quarterly*, Spring 2019). *Clyfford Still*, 2018 shows Baselitz reflecting on what it means to be a painter, to follow in other artist's footsteps, and to leave a legacy.

Inversion is a hallmark of Georg Baselitz. The German artist began using the technique in 1969, after finding that painting his compositions upside down slowed down his artistic process and consequently allowed him to experiment with a combination of abstraction and figuration. In his upside-down pieces like *Clyfford Still*, Baselitz confronts head-on the conventions of perspective. There is a certain feeling of the uncanny to see not only an upside-down figure, but also a head and neck that appear to be severed from a body. Baselitz placed the artist's initials floating above his neck, ensuring the subject remains identifiable.

Baselitz has connected his fascination with perspective to his childhood in post-World War II Germany: "I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn't want to reestablish an order: I had seen enough of so-called order. I was forced to question everything, to be 'naive', to start again."



Georg Baselitz in his studio, 2022. Photo: Martin Müller

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Fernando Botero
Woman with Dog, 1998
Oil on canvas
180 x 96 cm
71 x 38 in

Subject to availability



Fernando Botero, detail of *Woman with Dog*, 1998



Fernando Botero
Woman with Dog,
1998 Oil on canvas
180 x 96 cm
71 x 38 in

Subject to availability

Woman with Dog, 1998

Fernando Botero's *Woman with Dog*, 1998 captures the artist's monumental style of portraiture. The scene is depicted head-on, inviting us to directly confront the two figures. The larger-than-life woman is dressed to the nines and clutching her purse, as if to suggest that she is in the process of arriving or leaving. But while her presentation suggests movement, her pose is deeply static.

The woman and her dog are rooted to the ground like antique statues, gazing out at the viewer with almost troublingly neutral expressions. The juxtaposition between the detail and extravagance of the woman and her mundane background and lack of movement and expression creates a compelling tension. Recalling Old Master portraiture with its narrative ambiguity, material opulence, and emotional self-restraint, *Woman with Dog*, 1998 is a puzzle that demands prolonged contemplation.

Provenance

The Estate of Fernando Botero



Fernando Botero
Reclining Woman // Donna Sdraiata, 2011
Bronze, Edition 5/6
22 x 62 x 25 cm
8 1/2 x 24 1/2 x 10 in

Subject to availability



Reclining Woman // Donna Sdraiata, 2011

Fernando Botero
Reclining Woman // Donna Sdraiata, 2011
Bronze, Edition 5/6
22 x 62 x 25 cm
8 1/2 x 24 1/2 x 10 in

Subject to availability

Fernando Botero was a master at capturing the sensuality of the human form, as seen in *Reclining Woman // Donna Sdraiata, 2011*. Using his monumental style and deep knowledge of art history, he offers a unique interpretation of the classical motif of the nude woman in repose. This bronze sculpture depicts a woman lying on her side, her head propped against her hand. She looks into the distance with a soft expression, as if lost in a moment of contemplation. Her body is depicted with an incredible attention to detail. Botero juxtaposes this finesse with the heaviness and solidity of the bronze, creating a harmonious work that is both light yet substantial, graceful yet powerful.

Speaking about his proclivity to depict women in his work, the artist said: "If women are often my subjects, it's because they have been one of the main subjects of paintings for centuries." With *Reclining Woman // Donna Sdraiata, 2011*, Botero looks to art history and updates it, creating a Venus for the modern age.

Provenance

The Estate of Fernando Botero

“I started to paint these volumetric figures when I was 17. I did it by intuition... because it said something to me. Then, of course, when I was in Europe, especially in Italy, I rationalized the importance of volume because I saw that all Italian painters like Michelangelo, Raphael, Giotto, Masaccio, Piero della Francesca made a celebration of volume”

-Fernando Botero

A work by Fernando Botero (1932-2023) is instantly recognizable. Born in Medellín, Colombia in 1932, he was first exposed to art through the ornate churches in his native region, an influence that endured in his later work. Botero's first exhibition was held in Bogotá, Colombia in 1951. The next year he won second place in the Salón Nacional de Artistas in Bogotá. With his winnings he traveled to Europe, where he immersed himself in the history of art and experimented with the style that would become known as “Boterismo”.

The Colombian artist's idiosyncratic figurative style explores color, volume, and scale. This baroque sensibility invites the viewer into a sensual, surreal world. Botero's oeuvre is steeped in art history, without losing a fundamental connection to contemporary life. His visual vocabulary, full of references and exaggeration, fuses the classical with the modern, offering a unique perspective on the body, society, power, and beauty.



Portrait of Fernando Botero
Photo: The Estate of Fernando Botero

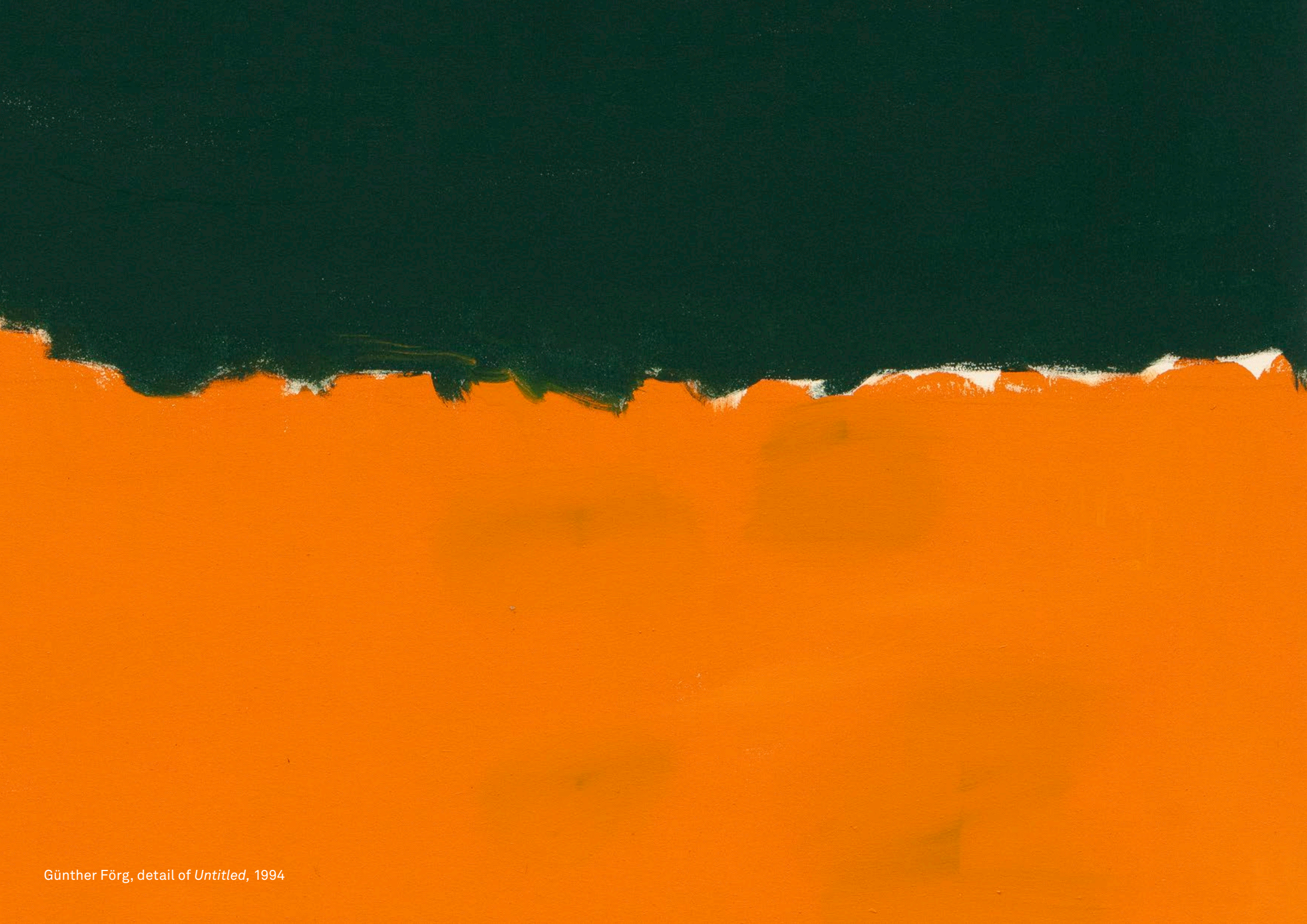
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Günther Förg
Untitled, 1994
Acrylic on canvas
220 x 150 cm
86 1/2 x 59 in

Subject to availability

Provenance
The Estate of Günther Förg
This work is registered under the reference number WVF.94.B.0042



Günther Förg, detail of *Untitled*, 1994



Installation view of Günther Förg, *Le Moderne*, Fondation Le Corbusier, Oct 15 — Dec 14, 2024



Untitled, 1994 exemplifies Günther Förg's mature work. This period of the artist's career is characterized by the use of acrylic paint, as well as a color palette that emphasizes green, orange, and brown. For Förg, these colors referenced the work of artists he admired, like Edvard Munch and Barnett Newman. This incorporation of his artistic influences brings to mind Förg's philosophy on the relationship between contemporary art and the art of the past: "I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now." For Förg, the past and the present exist simultaneously, and paintings like *Untitled*, 1994 provide the opportunity to experience this convergence firsthand.

Like much of Förg's late work, *Untitled*, 1994 is painted in acrylic. The fast-drying medium required a certain level of execution and accuracy, informing the work's energetic brushstrokes and confident, expressive style.

The work of German artist Günther Förg's (1952 – 2013) encompasses a variety of media from sculpture to painting, ceramics to photography. Although Förg has worked in a variety of techniques and materials, painting remains his most important expressive medium. He started his career in the 1970s, studying at the Academy of Fine Arts in Munich where he was influenced by Blinky Palermo and his proclivity for wall painting arose from his interest in architecture, reflected in his turning towards photography.

After his early monochromatic paintings, Förg continued to explore modernist themes from postmodern perspectives. Gradually, he achieved a complete command of color to create space and form, opening up new insights and perspectives in his painting. In his later works, which bear resemblance to the watercolors by Paul Klee, the color fields of Mark Rothko, or the scumbled marks of Cy Twombly, Förg has gone on to appropriate older strategies of picture-making, presenting them afresh.

Ha Chong-Hyun
Conjunction 20-115, 2023
Oil on hemp cloth
162 x 130 cm
64 x 51 in

Subject to availability







Installation view of Ha Chong-Hyun, 5975, Art Sonje Center, Seoul, South Korea, Feb 14 — Apr 20, 2025

"I want viewers to feel my work with their hearts rather than explaining it through words or language. When working, I push paint through the rough canvas, allowing one material to naturally flow between the gaps of another, which I believe is the material itself expressing something, not me. Of course, my actions always intervene in the final stages of my work. Material and action are the essence of my art. Therefore, the only part I can speak to is my action, and the material tells its own story. I prefer not to say more beyond that."

- Ha Chong-Hyun

Conjunction 20-115, 2023 demonstrates Ha Chong-Hyun's mastery of materiality and gesture. The painting, consisting of oil on hemp cloth, features expressive impasto marks. Ha Chong-Hyun often works by applying pigment directly to the canvas with a palette knife. The artist's unique process remains discernible, centering the act of creation itself in the work. The thick, expressive facture gives *Conjunction 20-115, 2023* a tactile, sculptural quality.

Ha Chong-Hyun came to prominence with his *Conjunction* series in the early 1970s. These early experiments have led him to build his signature style, pushing the paint from the back to the front of hemp cloth. As a leading member of the movement known as Dansaekhwa, or "monochrome painting", he has consistently used material experimentation and innovative studio processes to redefine the role of painting, playing a significant role bridging the avant-garde traditions between East and West. Committed to redefining modern art and rejecting mainstream academic trends, Ha developed a process that converted physically demanding studio processes into abstract compositions. In his most recent work, Ha has expanded upon his practice of transforming three-dimensionality into a two dimensional surface by experimenting with new ways to add materiality and a sense of volume to color.



Ha Chong-Hyun at his studio in 2016.
Photo: Kim Sang-Tae.



Joseph Kosuth

'Private Language I (P.I.)' [White], 1991

Warm white neon mounted on wall

12 x 139.5 cm

4 1/2 x 55 in

Subject to availability



A certain sensation.



什么口信?

Any Message?

Any Message?

什么口信?

什么口信?

什么口信?

Any Message?

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什么口信?

Any Message?

Joseph Kosuth is a key figure in the redefinition of the art object that took place during the 1960s and 70s with the formulation of Conceptual art, which questions art's traditional forms and practices, as well as the assumptions surrounding them. To do this, Kosuth was among the first to employ appropriation strategies, texts, photography, installations and the use of public media, as well as to write the earliest theoretical texts supporting it. With Kosuth, art itself is essentially a questioning process. As a result, all aspects of the activity of art has been reconsidered, from the function of objects to the role of the exhibition itself. Since the 1960s the elements in his work have all been employed from other contexts: philosophy, literature, reference books, popular culture, scientific theory and so on. He utilizes our inherited meanings to construct a new meaning of his own.

Portrait of Joseph Kosuth. Photo: Peter Lindbergh



Kim Tschang-Yeul

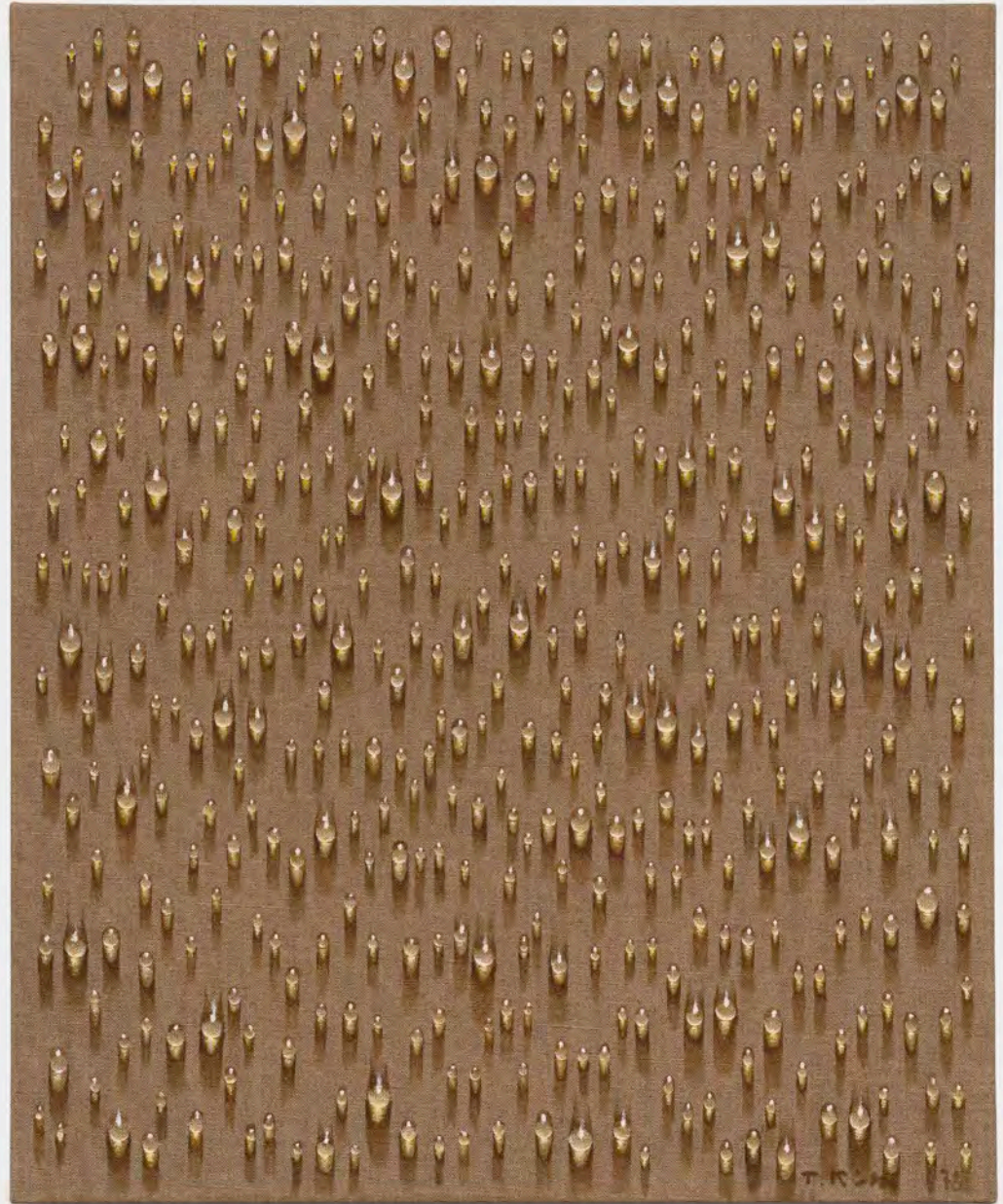
Untitled (Waterdrop series), 1978

Oil and India ink on canvas

73 x 60 cm

28 1/2 x 23 1/2 in

Subject to availability





Kim Tschang-yeul, detail of *Untitled (Waterdrop series)*, 1978



Installation view of Kim Tschang-yeul, *Water*, Boghossian Foundation, Villa Empain, Brussels, Belgium, Oct 19, 2023 — Mar 10, 2024



Untitled (Waterdrop series), 1978 is an exemplary work by Kim Tschang-Yeul, demonstrating the artist's fascination with life's ephemeral moments through the representation of drops of water. The work is grounded in the elements, informed by the movement of the waterdrops and the light reflected in them.

Juxtaposed against a background of bare canvas, the glistening droplets highlight the tension between reality and construction. The inclusion of the natural canvas heightens the tromp l'oeil effect, while also celebrating the materiality of the medium. The artist described his intention behind this contrast, saying: "Raw canvas, sand, earth or wood are chosen as materials to give water drops a natural place, while painted water drops are like concepts or images."

Kim Tschang-Yeul is one of the greatest Korean painters. Born in 1929 in the north of the then unified Korea, he migrated to the south to escape the communist regime. He subsequently left for New York to pursue his artistic dreams before finally settling in Paris in 1969.

There, he began to nurture, over a period of forty years, a unique motif: the drop of water. The waterdrop was the starting point for a singular and iconic body of work, which stands at the confluence of lyrical abstraction, Pop art and Chinese calligraphy. This simple and limpid oeuvre subtly fuses Taoist wisdom, modern conceptual irony and the tragedy of war.

Kim Tschang-Yeul is considered one of the pre-eminent figures in the establishment of contemporary Korean art on the international scene, alongside Nam-June Paik and Lee Ufan. His work has been shown around the world for more than fifty years, recently culminating in several important retrospectives at the Gwangju Museum of Art, Korea, 2014; Taiwan National Museum of Fine Art, Taichung, 2012; Busan Museum of Art, Korea, 2009; National Art Museum of China, Beijing, 2006; and Jeu de Paume National Gallery, Paris, 2004. He was given the French Order of Arts and Letters in 1996, and the National Order of Cultural Merits of Korea in 2012. The public initiative-based Kim Tschang-Yeul Museum, created in honor of the artist, opened on the island of Jeju, South Korea, in 2016.

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Christopher Le Brun
Colour, 2024
Oil on canvas
200.5 x 160.3 cm
79 x 63 in

Subject to availability





Christopher Le Brun, detail of *Colour*, 2024

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Christopher Le Brun
Light, 2025
Oil on canvas
200.5 x 160.3 cm
79 x 63 in

Subject to availability





Christopher Le Brun, detail of *Light*, 2025



"There aren't any reasons for painting. That's what is special about it. It doesn't need justification. It's essential that it is not used for other purposes. All the things which will, as it were, take away from what is mysterious about it."

-Christopher Le Brun

Sir Christopher Le Brun (b. 1951, UK) is one of the leading British painters of his generation, celebrated internationally since the 1980s, making both figurative and abstract work in painting, sculpture, and print. He was an instrumental public figure in his role as President of the Royal Academy of Arts in London from 2011 to 2019. Since 1990 he has served as a Trustee of major British institutions at Tate, National Gallery, Dulwich Picture Gallery, National Portrait Gallery and was a founding Trustee of the Royal Drawing School. He was awarded a Knighthood (Knight Bachelor) for services to the Arts in the 2021 New Year Honours.

Portrait of Christopher Le Brun
Photo: Maureen M. Evans

ALMINE RECH



Heinz Mack
Untitled (Chromatic Constellation), 2022
Acrylic on canvas
139.5 x 161.5 cm, 55 x 63 1/2 in (framed)

Subject to availability



Heinz Mack, detail of *Untitled (Chromatic Constellation)*, 2022

ALMINE RECH



Installation view of Heinz Mack, *From ZERO until Today*, Almine Rech New York | Tribeca, May 9 — Jun 14, 2025

Heinz Mack was born in Lollar, Germany in 1933. He attended the Academy of Fine Arts in Düsseldorf and studied philosophy at the University of Cologne. In 1957 he co-founded the ZERO group with his friend and fellow artist Otto Piene. ZERO emerged from the wreckage of the Second World War as an optimistic proposition of rebirth, a chance to start anew. Responding to the prominent postwar art movements- Art Informel and Tachisme in Europe and Abstract Expressionism in America- ZERO endeavored to create an entirely new artistic vocabulary. Mack and Piene wanted to take the focus away from the artist and recenter it on the work and its own materiality. They rejected the subjectivity of other avant-garde groups and advocated instead for work that focused on concepts like light, form, movement, and the senses. The sensibility of ZERO stayed with Mack for the rest of his career. Experiments with what were at the time deemed unconventional materials- metal, glass, and mechanical elements- continued in his later work.

Painting has always been an essential part of Mack's artistic practice. Among his first works were abstract, monochromatic paintings he fervently produced in the 1950s as part of his "Dynamic Structures" series. After ZERO, the artist abstained from painting for a time. In 1991 Mack returned to the medium and painted his first "Chromatic Constellation". These recent paintings are drenched with vivid pigments, exploring the unending possibilities of color theory.

Portrait of Heinz Mack in September 2022 in front of a *Chromatic Constellation* created in 2021
Photo: Archive Studio Mack



ALMINE RECH

Emily Mason

That Can Ignite, 1980

Signed Bottom Right

Oil on canvas

101.6 x 99.1 cm - 40 x 39 in (unframed)

102.9 x 100.3 cm - 40 1/2 x 39 1/2 in (framed)

Subject to availability



**Emily Mason**

That Can Ignite, 1980

Signed Bottom Right

Oil on canvas

101.6 x 99.1 cm - 40 x 39 in (unframed)

102.9 x 100.3 cm - 40 1/2 x 39 1/2 in (framed)

Subject to availability

***That Can Ignite*, 1980**

Emily Mason was a master of color, as seen in *That Can Ignite*, 1980. Shades of green, blue, and red are intricately layered together to create a vivid composition. Mason worked instinctively, letting her intuition guide the painting process, which sometimes included pouring pigment directly onto a canvas. This method allowed each painting to emerge in its own time, giving every work an innate feeling of freedom.

That Can Ignite, 1980 is a celebration of colors and their ability to impart emotion. A flare of crimson hues in one corner suggests fire. This is underscored by the title, which references an Emily Dickinson poem:

You cannot put a fire out;
A thing that can ignite
Can go, itself, without a fan
Upon the slowest night.

Dickinson was the artist's favorite poet. Her verses resonate throughout Mason's oeuvre. *That Can Ignite*, 1980 can be seen as a visual poem, with its sense of rhythm and balance, its embodiment of emotion and movement.

Provenance

The Estate of Emily Mason

ALMINE RECH



Emily Mason

Deck the Days, 1981

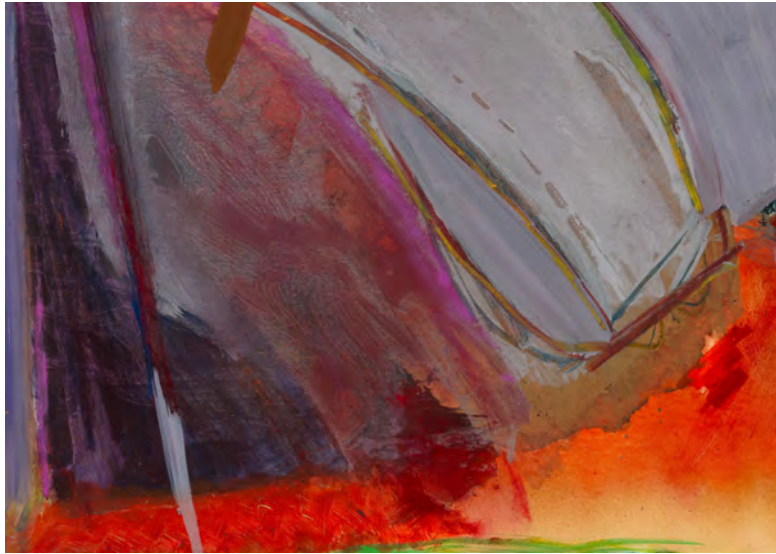
Signed Bottom Right

Oil on paper

36.8 x 36.8 cm - 14 1/2 x 14 1/2 in (unframed)

44.5 x 44.5 cm - 17 1/2 x 17 1/2 in (framed)

Subject to availability



Emily Mason

Deck the Days, 1981

Signed Bottom Right

Oil on paper

36.8 x 36.8 cm - 14 1/2 x 14 1/2 in (unframed)

44.5 x 44.5 cm - 17 1/2 x 17 1/2 in (framed)

Subject to availability

Deck the Days, 1981

Few artists have mastered color as well as Emily Mason. Her work can be considered both as an example of Abstract Expressionism and Color field painting. This fusion of movement and pigment creates sublime, balanced compositions that express the materiality of painting itself while also centering the emotion behind the work, as seen in *Deck the Days*, 1981.

Featuring energetic brushstrokes and intricate layers of paint, *Deck the Days*, 1981 exemplifies the centrality of color and the gestural vigor of Mason's oeuvre. She worked instinctively, letting her intuition guide the painting process, which sometimes included pouring pigment directly onto a canvas. This method allowed each painting to emerge in its own time, giving every work an innate feeling of freedom.

Mason once described her approach to abstraction, and its relationship with nature, saying: "My work, while never a depiction of nature, is analogous in its process to the workings of nature and, in its result, aims for the beauty of the interior of a great storm or a day lily."¹ *Deck the Days*, 1981 is one such work. The energetic canvas pulses with a charge of emotion, gesture, and life.

¹. "That Magical Thing': The Poetry of Emily Mason," *Emily Mason*, Miles McEnery Gallery, New York, 2018, p. 6.

Provenance

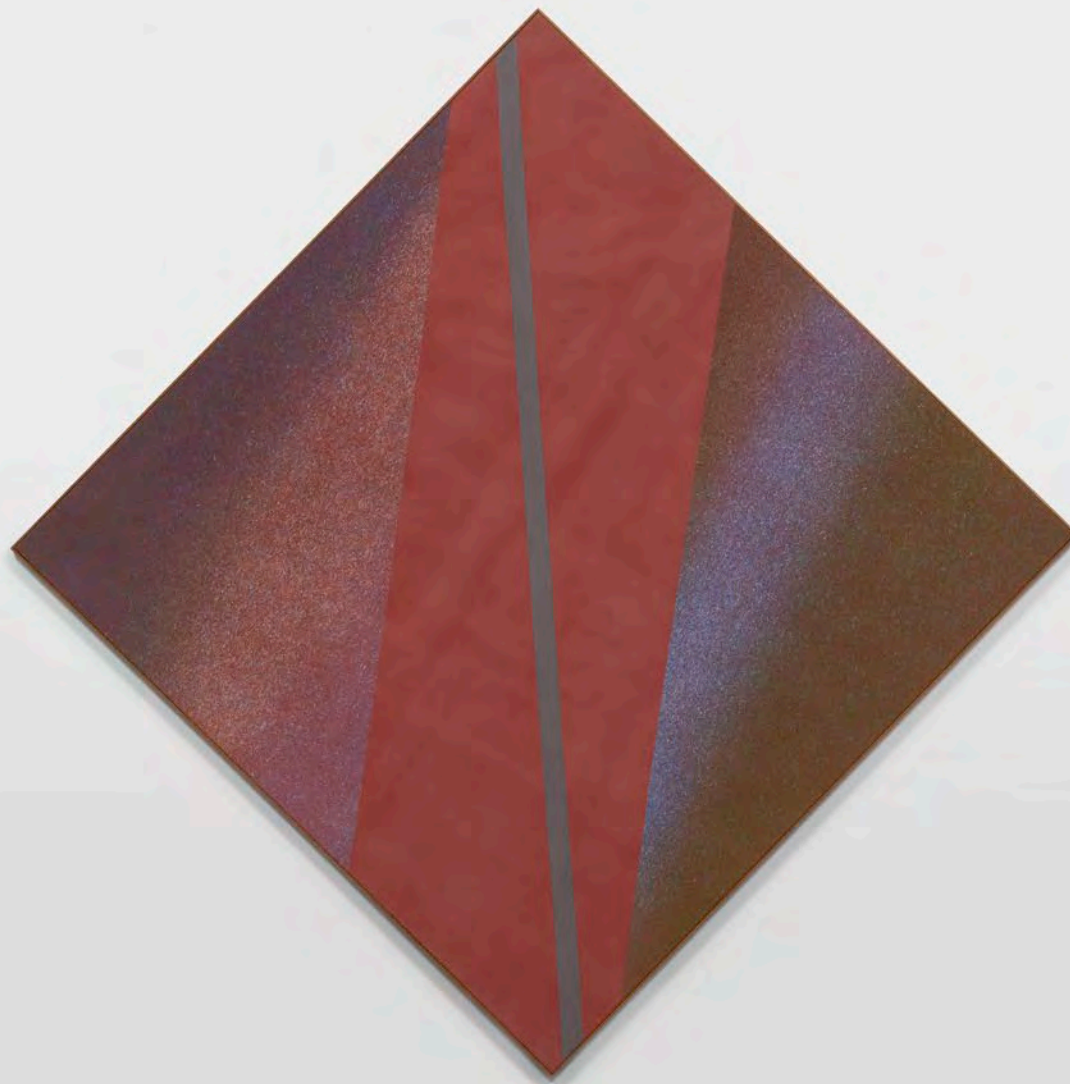
The Estate of Emily Mason

Born and raised in New York City, Emily Mason's art education began in the studio with her mother Alice Trumbull Mason, a founding member of the American Abstract Artists. A graduate of New York City's High School of Music and Art, she attended Bennington College and the Cooper Union. In 1956 she was awarded a two-year Fulbright grant to paint in Venice, Italy. There she studied at the Accademia delle Belle Arti where she first experimented with blotting and transferring paint onto the surface of the canvas. In 1957, at the Ponte de Rialto, Mason married painter Wolf Kahn (1927-2020), with whom she had two daughters.

Mason's work has been widely celebrated for its distinctive vein of lyrical, luminous abstraction, influenced as much by her immersion in literature, craft, and the alchemical properties of oil paint as by the prominent movements of her formative years. Prolific in canvas, paper, and printmaking, Mason expanded the limits of her media, directing her attention towards the singular experience of each work. Robert Berling wrote in *Art in America*, "Mason works within the improvisational model of Abstract Expressionism, though notably without angst or bravado. Her oil on canvas paintings are distinguished by a sense of intriguing intimacy combined with uncompromising, though gentle, intensity. They evince a sense of structure within open, luminous space and juxtapose robust color harmonies with vivid contrasts that create an engaging optical vibration."



Portrait of Emily Mason, Marthas Vineyard, 1959
© Emily Mason



Kenneth Noland

Here-In, 1975

Signed, titled and dated '1975' on the back

Acrylic on canvas

180 x 180 cm

71 x 71 in

Subject to availability



Noland 4-10-63

Gene W. McCann

In *Here-In*, 1975 Kenneth Noland explores the possibilities of pigment and shape. The great Color Field painter layers bands of acrylic hues across the canvas, creating a work that is simultaneously precise and unrestricted. A student of color theory, Noland would flatten the surface of his compositions in order to emphasize the primacy of the color. In the same way, the artist used a technique of staining the canvas with pigment, seeking to remove any trace of the artist's hand. This process also sought to maintain color as the focus of each piece, as seen in *Here-In*.

Here-In, 1975 encapsulates the significance of color for the artist, who described it as the heart of his work, saying: "I wanted to have color be the origin of the painting... I was trying to neutralize the layout, the shape, the composition ... I wanted to make color the generating force."

Kenneth Noland ranks among the most recognized artists of American Abstract Expressionism painting. Well known for his colored concentric circles, chevrons and stripes, he is considered as "one of the great colorists of the 20th century" by Karen Wilkin, the author of a monograph on Noland, and as one of the major figures in American Art, by Clement Greenberg. Kenneth Noland was born in Asheville, North Carolina, in 1924 and studied at Black Mountain College, North Carolina from 1946 to 1948 with Josef Albers and Ilya Bolotowsky. He had his first solo exhibition at Galerie Raymond Creuze in Paris after moving there in 1948 to study for a year with sculptor Ossip Zadkine. He taught at the Institute of Contemporary Art, Washington, D.C. (1949-51), at the Catholic University, Washington, D.C. (1951-60), and at the Washington Workshop Center of the Arts (1952-56). In 2010, Noland died in Port Clyde, Maine.

ALMINE RECH



Pablo Picasso

Buste d'homme, 25/12/1964

Oil on canvas

35 x 27 cm - 14 x 10 1/2 in (unframed)

75.2 x 63.2 x 10 cm - 29 1/2 x 25 x 4 in (framed)

Subject to availability



Pablo Picasso, detail of *Buste d'homme*, 25/12/1964



Pablo Picasso

Buste d'homme, 25/12/1964

Oil on canvas

35 x 27 cm - 14 x 10 1/2 in (unframed)

75.2 x 63.2 x 10 cm - 29 1/2 x 25 x 4 in (framed)

Subject to availability

Buste d'homme, 25/12/1964

Though Picasso is certainly more renowned for his depictions of women, he also created numerous portraits of men. Friends and fellow artists posed for him over the years, including employees like his driver Maurice Bresnu. During the mid-1960s Picasso was especially interested in depicting the “working man”, unshaven, solid, and capable. *Buste d'homme* is one such depiction. Part of a series of similar compositions completed between December 24th and 27th 1964, the portrait is characterized by its thick, confident brushstrokes and bold color.

This work encapsulates Picasso's views on composition: “A few lines, that's enough isn't it? What more need I do?... What has to happen, when you finally look at it, is that drawing and colour are the same thing” (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 85).

Picasso's utilization of the bust form references antiquity, one of his enduring inspirations. The figure frankly looks toward the viewer, an example of *mirada fuerte*, the Andalusian “strong gaze” so critical to the artist's oeuvre. Wearing the same striped fisherman's shirt that Picasso himself often wore, the man in *Buste d'homme* is as an ideal of masculinity.

Provenance

The Estate of Pablo Picasso

Literature

Zervos, Christian. *Pablo Picasso, Paris*, 1970, vol. 24, no. 346



Pablo Picasso

Tête d'homme et nu assis, 03/12/1964

Signed "Picasso" upper right;

Inscribed and dated "3.12.64 II" on verso

Oil and Ripolin on canvas

45.4 x 54.9 cm - 17 7/8 x 21 5/8 in (unframed)

63.5 x 71.8 x 4.4 cm - 25 x 28 1/4 x 1 3/4 in (framed)

Subject to availability



Pablo Picasso, detail of *Tête d'homme et nu assis*, 03/12/1964

**Pablo Picasso**

Tête d'homme et nu assis, 03/12/1964

Signed "Picasso" upper right;

Inscribed and dated "3.12.64 II" on verso

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Subject to availability

***Tête d'homme et nu assis*, 03/12/1964**

In the winter of 1964, Pablo Picasso created a series of works focused on the same subject, the artist and his muse. The depiction of the artist at work in his studio is an enduring motif across Picasso's œuvre. Following the example of his forebearers like Rembrandt, Velázquez, and Courbet, *Tête d'homme et nu assis* is both a portrait, an interior, and a deeper exploration of the creative process.

Some of the compositions from the winter of 1964 followed a traditional depiction of the artist's studio, showing the artist at his easel, with a model facing him. Completed on December third, 1964, *Tête d'homme et nu assis* takes the motif of artist and muse a step further, playing with perspective and doing away with the easel entirely. The face of the artist looms over the model, in a though-provoking meditation on perception and artistic creation. The disembodied face resembles the masks that were so informative to the development of Picasso's signature cubist style. A depiction of the artist himself, the face hovers next to the nude figure, evoking questions about desire, as well as the relationship between the artist and his model.

The woman depicted in *Tête d'homme et nu assis* is Jacqueline Roque, Picasso's second wife. He met Jacqueline at the Madoura Pottery workshop. She acted as a wellspring of inspiration for the artist; between 1954 and 1972, Picasso depicted her distinctive high cheekbones, enormous eyes, and dark, straight hair in hundreds of works in a variety of mediums.

Tête d'homme et nu assis exemplifies Picasso's theory of abstraction: "A dot for the breast, a line for the painter, five spots of color for the foot, a few strokes of pink and green... That's enough, isn't it? What else do I need to do? What can I add to that? It has all been said."

Literature

Zervos, Christian. Pablo Picasso. Œuvres de 1964. Paris, 1971, vol. 24, no. 290, pp. 116, 253



Pablo Picasso was a pioneering Spanish artist whose career spanned over seven decades and profoundly shaped 20th-century art. Renowned for co-founding the Cubist movement, he broke with traditional artistic conventions, exploring fragmented forms and perspectives in a way that challenged and transformed visual representation. His prolific output encompassed painting, sculpture, printmaking, and ceramics, with key works such as *Les Femmes d'Alger* (1907) and *Guernica* (1937) standing as iconic examples of modernist innovation and social commentary. Picasso's ability to constantly reinvent his style across a vast array of subjects—from his Blue and Rose periods to Surrealism and beyond—cemented his legacy as one of the most influential and versatile figures in the history of art.

Pablo Picasso in front of *Construction with Guitar Player and Violin*, in his workshop, 242, boulevard Raspail Paris, early 1913 (between January 25 and March 10)
© Archives Olga Ruiz-Picasso, Fundación Almine y Bernard Ruiz-Picasso, Madrid
Photographer unknown, all rights reserved



Serge Poliakoff

Composition abstraite, 1967

Signed Lower Left

Oil on canvas

65 x 81 cm - 25 1/2 x 32 in (unframed)

76.5 x 93 x 5 cm - 30 x 36 x 1/9 in (framed)

Subject to availability



SE79E POLIAKOFF

Serge Poliakoff, detail of *Composition abstraite*, 1967

In the 1960s, Poliakoff was a well-established figure within both the Parisian and international art scene. This decade, the artist's last, was marked by important exhibitions and honors. The artist participated in the 1962 Venice Biennale and had a major retrospective at the Kunstmuseum St. Gallen in 1966, among other exhibitions.

Yet during this period of exhibitions and accolades, the artist never stopped working. His late work is ambitious, as seen in *Composition abstraite*, 1967. Pushing his abstraction further and further, Poliakoff sought to deepen his explorations of color, searching for a nonrepresentational form of expression. "The time had come for me to express myself in a language of colors," he wrote.

Composition abstraite, 1967, completed only two years before the artist's death, attests to the painter's unrelenting search for beauty and meaning through color. Shades of red, yellow, and black form shapes that rhythmically come together, creating a delicate harmony from disparate parts.

Serge Poliakoff (Moscow, January 8, 1900 – October 12, 1969) was a Russian-born French modernist painter belonging to the 'New' École de Paris (Tachisme). Poliakoff's early life was marked by upheaval and displacement due to political unrest in Russia. He fled the country during the Russian Revolution and eventually settled in Paris in the 1920s. Poliakoff was exposed to the avant-garde art movements of the time, particularly Cubism and Fauvism, which heavily influenced his early work. Over time, he developed his unique style, moving towards pure abstraction. His paintings often featured bold, contrasting colors and abstract forms that conveyed a sense of rhythm and movement. Poliakoff's work was a fusion of his Russian heritage and the contemporary European art scene. With these influences, Poliakoff quickly came to be considered one of the most powerful painters of his generation.



Serge Poliakoff, 1968 © Alexis Poliakoff

ALMINE RECH



Larry Poons
Untitled (024H-1), 2024
Acrylic on canvas
171.4 x 208.3 cm
67 1/2 x 82 in

Subject to availability



Larry Poons, detail of *Untitled* (024H-1), 2024

Larry Poons has been at the forefront of Abstract American painting since the beginning of his career in the 1960s. Having moved to New York in 1959, Poons became known for his Op-Art paintings in 1962, with his monochrome spatial and chromatic experiments. In 1967, Poons abandoned these structural paintings and began a new epoch of 'drip paintings', in which lozenges of paint in varying colours are poured from above onto a vertical canvas, creating monumental and energetically charged and textured paintings, recalling the work of Willem de Kooning and Jackson Pollock.

Larry Poons was born in 1937 in Tokyo, Japan and currently lives and works in New York City.



Portrait of Larry Poons, 2017
Photographed by Janson Mandella

Vivian Springford

Untitled, 1969

Signed "Springford" on verso

Acrylic on canvas

76.5 x 76.5 x 3.2 cm -

30 1/8 x 30 1/8 x 1 1/4 in (unframed)

86.7 x 86.7 x 5.4 cm -

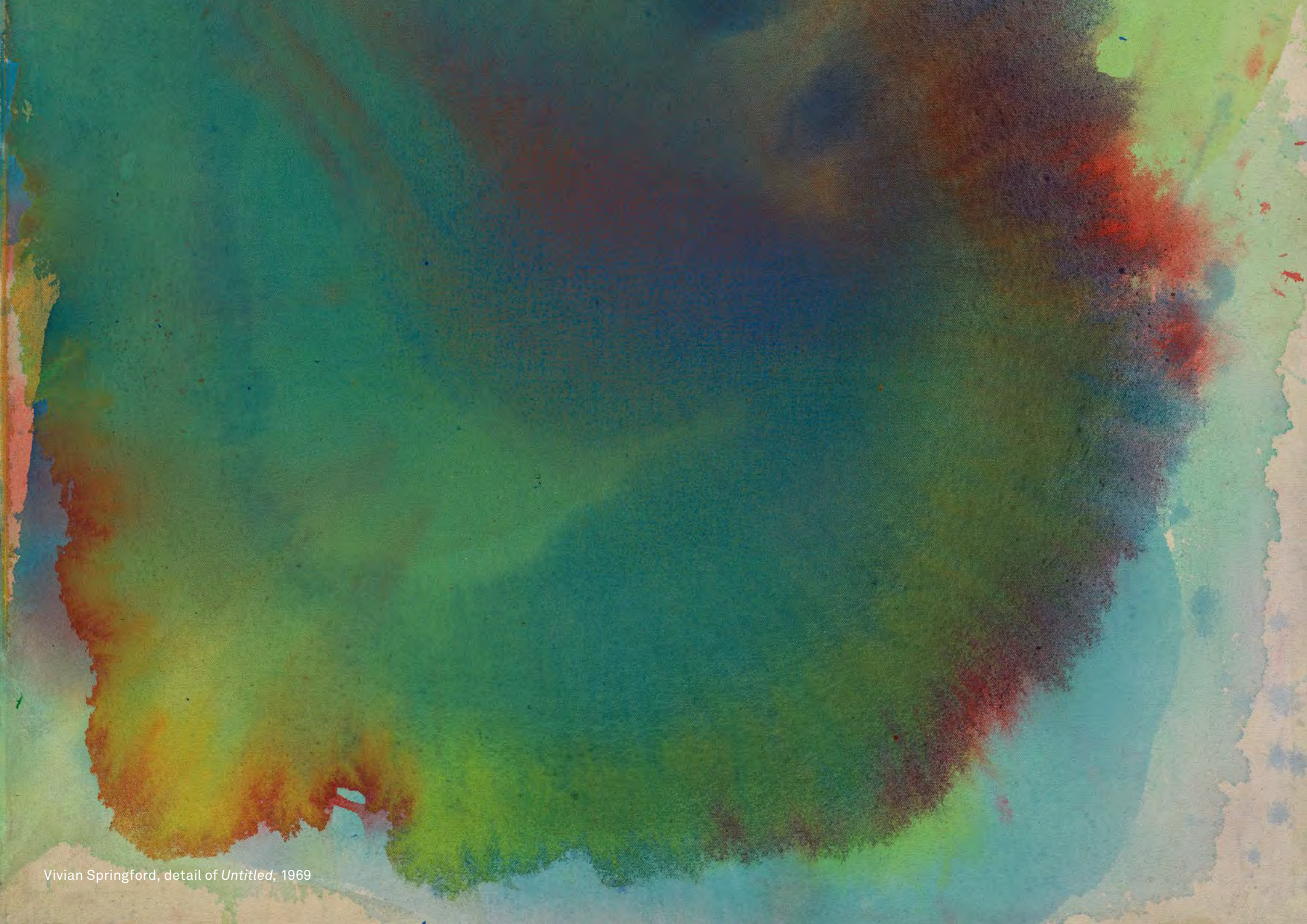
34 x 34 x 2 in (framed)

Subject to availability

Provenance

The Estate of Vivian Springford





Vivian Springford, detail of *Untitled*, 1969



Installation view of Vivian Springford, *Souffler de son souffle*, Fondation Vincent Van Gogh, Arles, France, Nov 27, 2021 — Apr 28, 2022



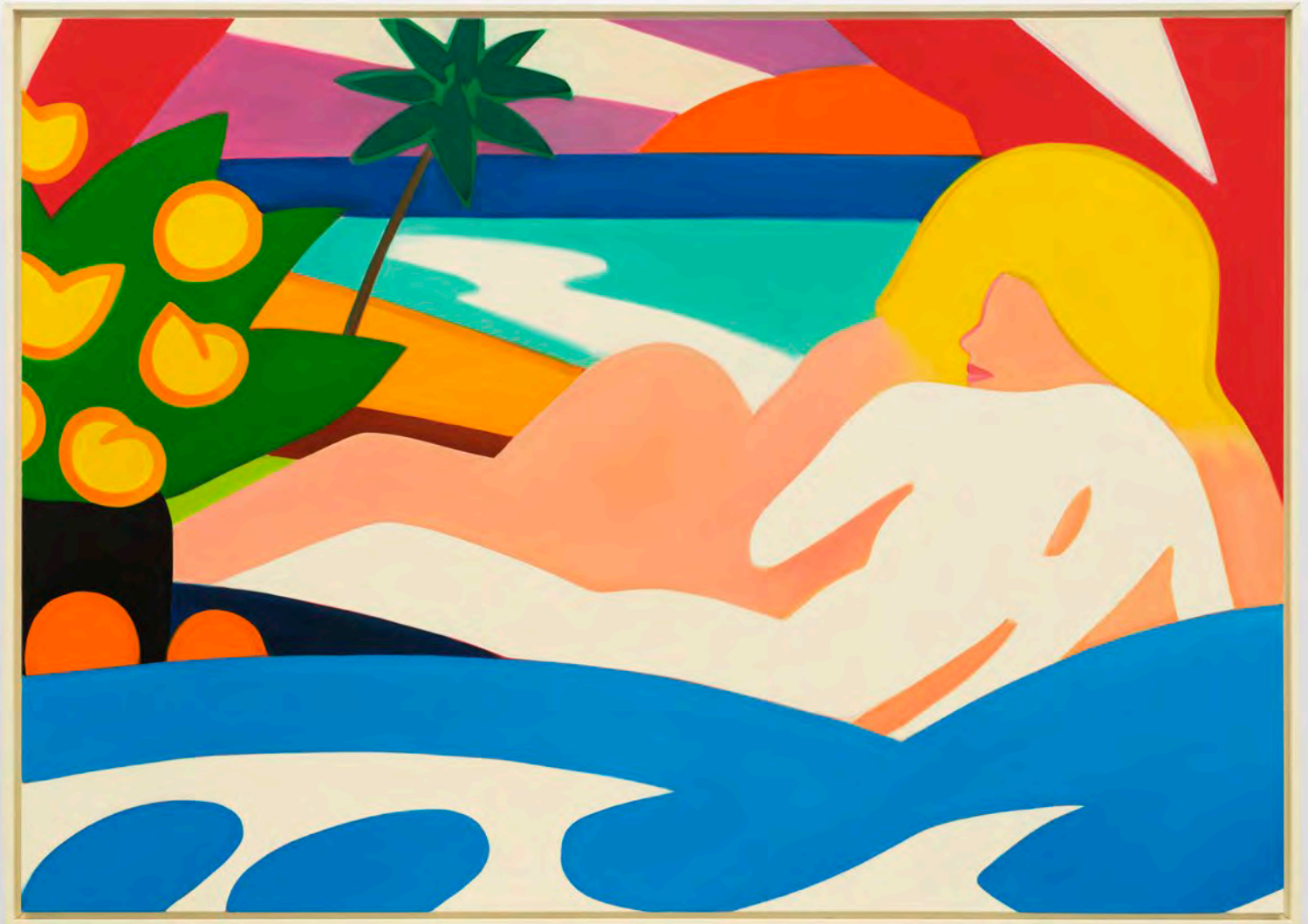
Vivian Springford's *Untitled*, 1969 encapsulates the American painter's expressive, vibrant style. During the late 1960s, Springford had come into her own as an artist. She had developed a signature visual vocabulary and a technique of stain painting to go with it, working with thinned paint to create kaleidoscopic, gestural works.

Springford sought freedom through her art. In a statement from the March 1976 Newsletter of The Woman in the Arts Foundation, Springford explained her creative ambitions, describing her work as an "attempt to identify with the universal whole.... I want to find my own small plot or pattern of energy that will express the inner me in terms of rhythmic movement and color. The expansive center of the universe, of the stars, and of nature is my constant challenge in abstract terms." This energy is palpable in *Untitled*, 1969, expressed through the movement of the pigment, colors bursting onto the canvas and combining to create something new.

American abstract painter Vivian Springford (1913-2003) provides a fascinating case study of a mid-century American woman artist. Working first in an Abstract Expressionist and then in a Color Field vocabulary, she was active in multiple facets of the New York art world from the 1950s to 1970s, during which time she had solo and group exhibitions at the Great Jones Gallery, the Preston Gallery, Women in the Arts, and the Visual Arts Coalition.

With an emphasis on gesture, dripping, and splattering, Springford's works of the 1950s bore a clear connection to Abstract Expressionism. The primary influence of her early work came from East Asian arts and letters, particularly Chinese calligraphy, Taoism and Confucianism. She credited the Chinese-American painter Walasse Ting, whom she met in the mid-1950s, with introducing her to Asian culture. Part of what attracted her about calligraphy as a technique was the fact that it cannot be altered once a mark is made. Her use of this technique resulted in "one-shot" paintings: virtuosic works made in a single go, without alteration or revision.

ALMINE RECH



Tom Wesselmann

Sunset Nude #13, 2002

Oil on canvas

156.2 x 222.3 cm -

61 1/2 x 87 1/2 in (unframed)

162.6 x 227.3 x 3.8 cm -

64 x 89 1/2 x 1 1/2 in (framed)

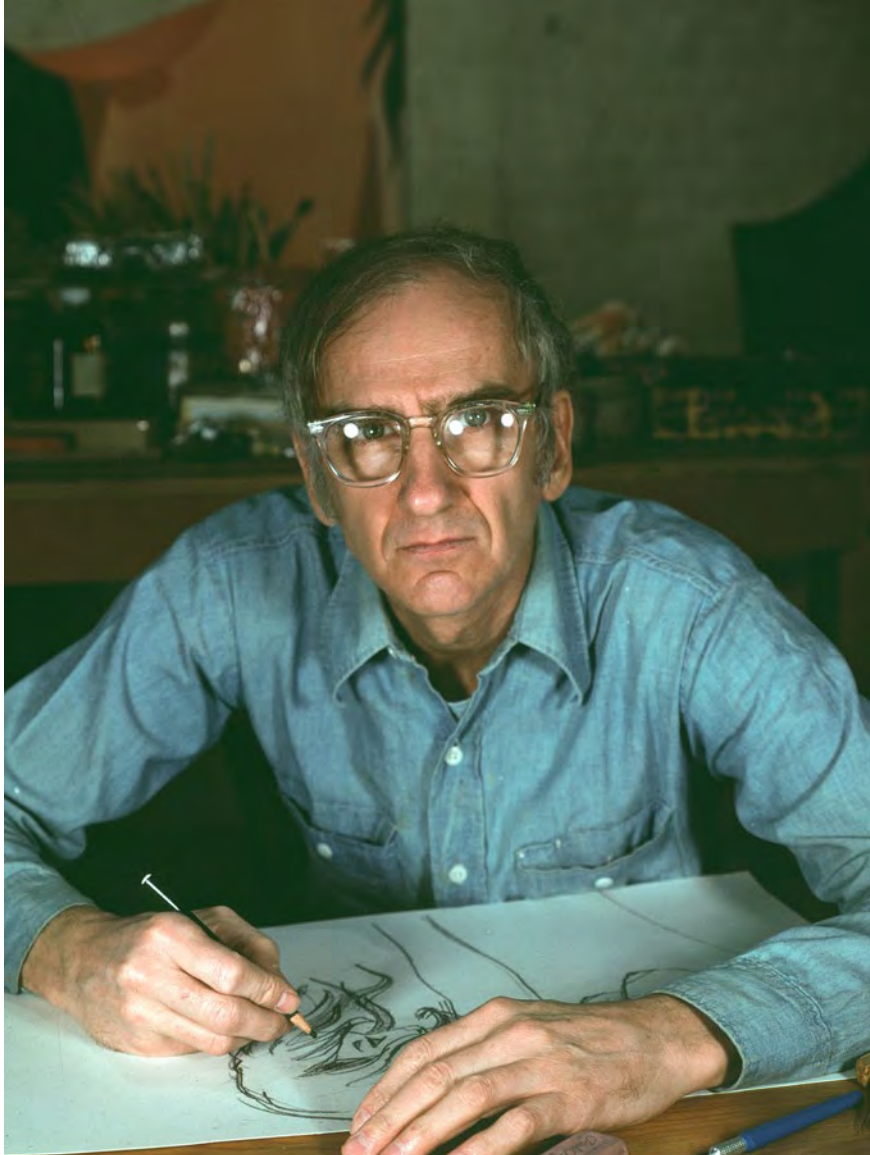
Subject to availability



Tom Wesselmann, detail of *Sunset Nude #13*, 2002



Installation view of *Pop Forever, Tom Wesselmann & ...*, Fondation Louis Vuitton, Paris, France, Oct 17, 2024 — Feb 24, 2025



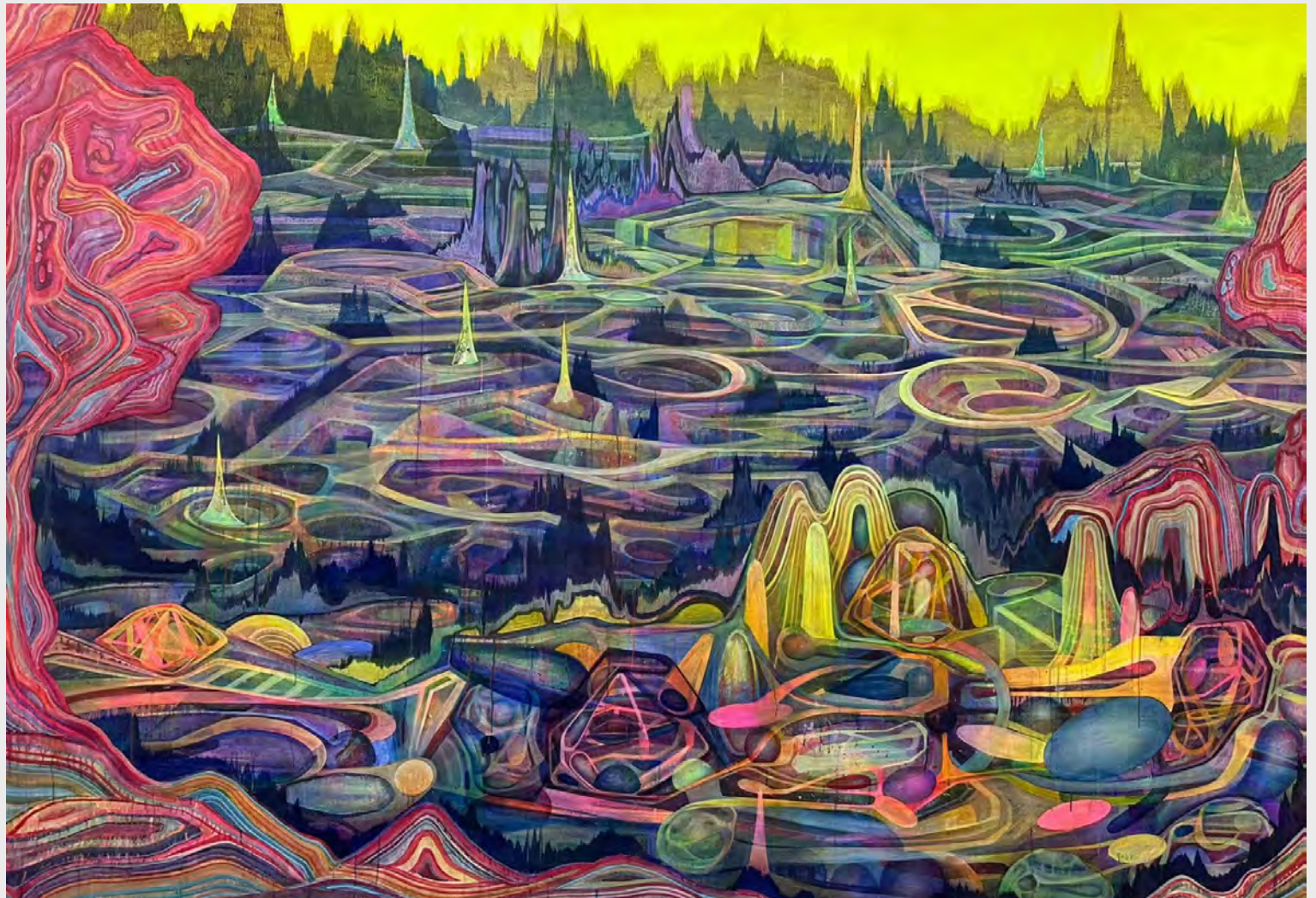
Sunset Nude #13 was painted by Tom Wesselmann in 2002, two years before the artist's death. The oil on canvas is part of the *Sunset Nudes* series. Wesselmann's last body of work, the series represented a return to form for the artist, recalling his vivid collages of the 1960s as well as his enduring interest in the depiction of the female nude. Works like *Sunset Nude #13*, 2002 capture a moment of reflection and synthesis. By referencing art history and reconnecting to the themes that nourished his early career, Wesselmann presents a work that is simultaneously of its time and intrinsically connected to the past. Above all, the *Sunset Nudes* are an homage to Henri Matisse, one of Wesselmann's principal influences.

Speaking about the French artist, Wesselmann said: "I learned a lot from Matisse [...] I remember spending hours studying reproductions of his paintings. In imaginary conversations, I wanted to get him to tell me why he made each element the way he did."¹ Matisse is present in *Sunset Nude #13*, 2002, seen in the bright color palette and tropical background, the odalisque pose of the figure, and the simplified forms.

In the sunset of his own life, Wesselmann's final outburst of creativity was bold, joyful and introspective, as seen in *Sunset Nude #13*, 2002.

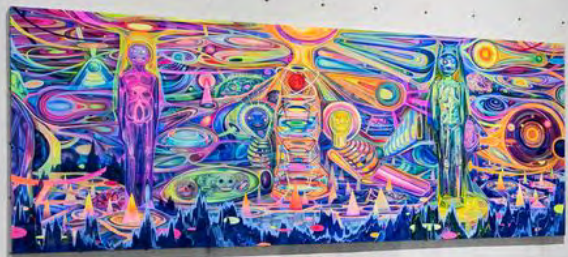
Tom Wesselmann (1931–2004) was one of the leading American Pop artists of the mid-20th Century. Departing from Abstract Expressionism, he explored classical representations of the nude, still life, and landscape, while incorporating everyday objects and advertising ephemera. Wesselmann was born in Cincinnati, Ohio, on February 23, 1931. He attended Hiram College in Ohio from 1949 to 1951 before entering the University of Cincinnati. In 1953, his studies were interrupted by a two-year enlistment in the army, during which time he began drawing cartoons. He returned to the university in 1954 and received a bachelor's degree in psychology in 1956. During this time, he decided to pursue a career in cartooning and enrolled at the Art Academy of Cincinnati. After graduation he moved to New York City, where he was accepted into the Cooper Union and where his focus shifted dramatically to fine art.

1. John Rublowsky, *Pop Art*, Basic Books, 1965, p.131



Huang Yuxing
The Rising City in the Valley, 2025
Oil on canvas
200 x 300 cm
78 1/2 x 118 in

Subject to availability



黄宇兴《第七组》 34.1x121.5cm
2015年 布面丙烯



Installation view of Huang Yuxing: *Under the Vault of Heaven*, Long Museum (West Bund), Shanghai, China, Oct 26, 2023 — Jan 1, 2024

ALMINE RECH



Ewa Juszkiewicz
Portrait with Peonies, 2025
Oil on canvas
160 x 130 cm
63 x 51 in

Subject to availability



Ewa Juskiewicz, detail of *Portrait with Peonies*, 2025

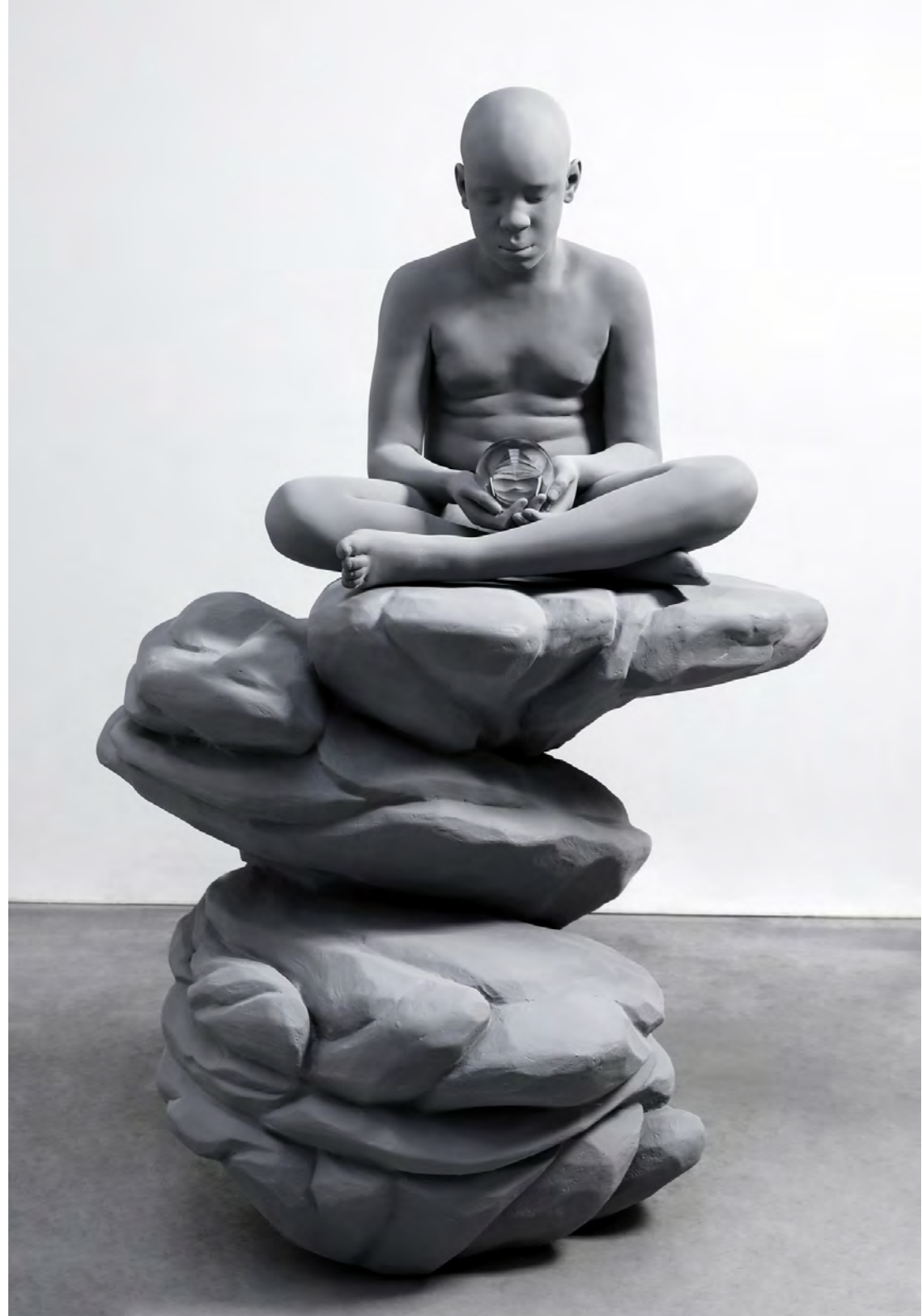


Installation view of Ewa Juszkiewicz, *Locks with Leaves and Swelling Buds*, Palazzo Cavanis, Venice
Collateral Event of the 60th International Art Exhibition – La Biennale di Venezia 2024, Apr 20 — Sep 1, 2024

ALMINE RECH

Hans Op de Beeck
Brian (rock), 2025
Polyester, glass and coating
150 x 68 x 94 cm - 59 x 27 x 37 in
40 kg
Edition 3/3 plus 2 APs

Subject to availability



**Hans Op de Beeck***Brian (rock)*, 2025

Polyester, glass and coating

150 x 68 x 94 cm - 59 x 27 x 37 in

40 kg

Edition 3/3 plus 2 APs

Subject to availability

***Brian (rock)*, 2025**

For several years now, Op de Beeck has been creating sculptures of men, women and children, all of which were realized from a monochrome, matte, soft gray, concrete-like material.

The sculpture *Brian (rock)* (conceptualized in 2018-2020) is part of a larger, ongoing series of life-size sculptures of children who have their eyes closed, as if they find themselves in a silent moment of concentration, meditation or introspection.

All figures bear the name of the model as title, but can be called universal. The acts they perform are simple and small, like those of everyday life. *Brian (rock)* depicts a boy who meditatively sits on a small rock, holding a crystal ball in his hands. The smallest, most banal objects thus acquire the status of something wonderful that is frozen in the action.

Bronze version also available.



Installation view of Hans Op de Beeck, *Nocturnal Journey*, KMSKA Royal Museum of Fine Arts Antwerp, Belgium, Mar 22 — Aug 17, 2025

Hans Op de Beeck

The Cliff (wall piece) (small version), 2019

Polyester, polyamide, wood, steel and coating

111 x 107 x 54 cm - 43 1/2 x 42 x 21 1/2 in

34 kg

AP 2/2 of an edition of 5 plus 2 APs

Subject to availability





Hans Op de Beeck

White Peacock (6), 2025

Black-and-white watercolour on Arches
paper in wooden frame

90 x 120 cm - 35 1/2 x 47 in (unframed)

118 x 147 x 3.6 cm - 46 1/2 x 58 x 1 1/2 in (framed)

Subject to availability



Hans Op de Beeck, detail of *White Peacock* (6), 2025



Kenny Scharf
Greyscape, 2025
Oil on linen with powder coated aluminum frame
91.4 x 121.9 cm
36 x 48 in

Subject to availability



Kenny Scharf, detail of *Greyscale*, 2025



Installation view of Kenny Scharf, The Brant Foundation, New York, NY, US, Nov 13, 2024 — Feb 28, 2025

What lies behind appearances? Who determines the way we see the world? For nearly twenty-five years, Taryn Simon has been investigating the backstage of power, uncovering the invisible structures that shape our perception. Through a rigorous approach and a meticulously constructed aesthetic, the American artist (born in 1975) examines institutions, censorship, and systems that influence our knowledge—and ultimately, our understanding. Simon's work resists cursory viewing. It reveals, in layers, the historical and cultural forces relegated to the shadows, while exposing invisible circuits of information: how it's collected, controlled, and manipulated.

The theatricality of the political stage, as well as its gamification, lie at the heart of her recent works. Her new photographic series focuses on the figures, places, and objects that captured attention during the 2024 American electoral cycle. Simon has collected traces and relics—a Fox News microphone, stacks of sample ballots, Capitol Police riot gear, McDonald's french fries—which she isolates and elevates, emblem-like, as if they were artifacts of an ancient civilization.

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In a heated exchange at a congressional hearing, Representative Marjorie Taylor Greene said to Representative Jasmine Crockett, "I think your fake eyelashes are messing up what you're reading." Seeking clarification on House rules about remarks on "personality," Representative Crockett asked if it would be acceptable to comment on "somebody's bleach blond, bad-built butch body."

Taryn Simon

Representative Jasmine Crockett's Eyelashes, 2024

Archival inkjet print, in artist's frame

69.9 x 83.8 x 4.8 cm

27 1/2 x 33 x 1 7/8 in

Edition 3 of 4 + 2 APs

Subject to availability

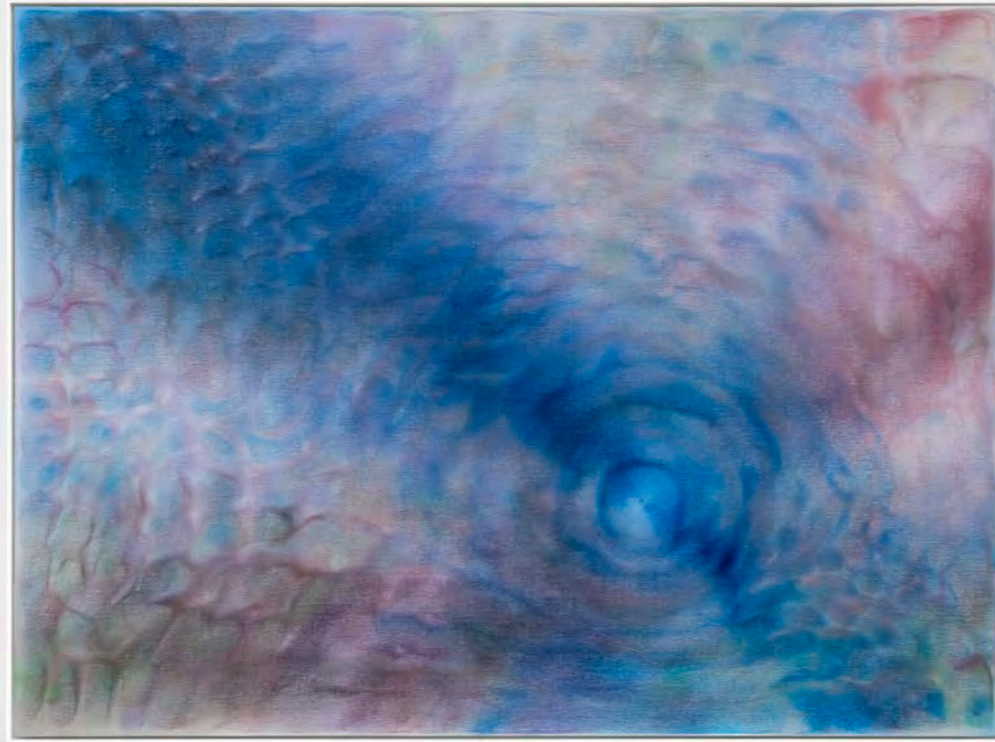


Lash Up Your Life



Taryn Simon, detail of *Representative Jasmine Crockett's Eyelashes*, 2024

ALMINE RECH



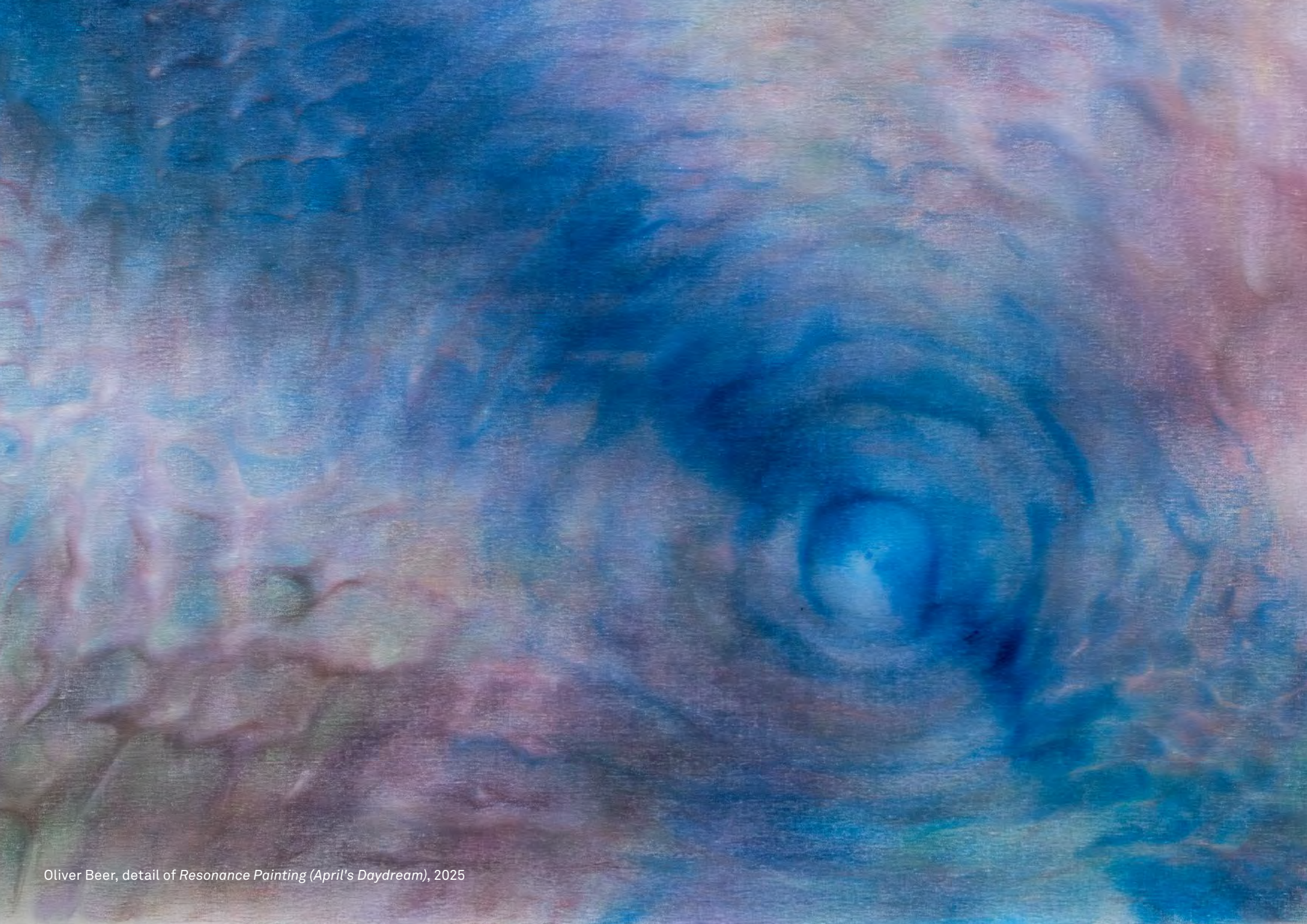
Oliver Beer

Resonance Painting (April's Daydream), 2025

Pigment on Canvas

153.4 x 203.4 x 6 cm - 60 1/2 x 80 x 2 1/2 in (framed)

Subject to availability



Oliver Beer, detail of *Resonance Painting (April's Daydream)*, 2025



Installation view of Oliver Beer, *Resonance Paintings* - Nymphéas Festival
Normandie Impressionniste, Hangar 107, Rouen, France, May 23 — Jul 21, 2024



Dustin Yellin
Seed 6: Twin Cataract 2, 2025
Glass, epoxy, acrylic paint, and ink
33.4 x 28.3 x 26.4 cm
13 1/8 x 11 1/8 x 10 3/8 in

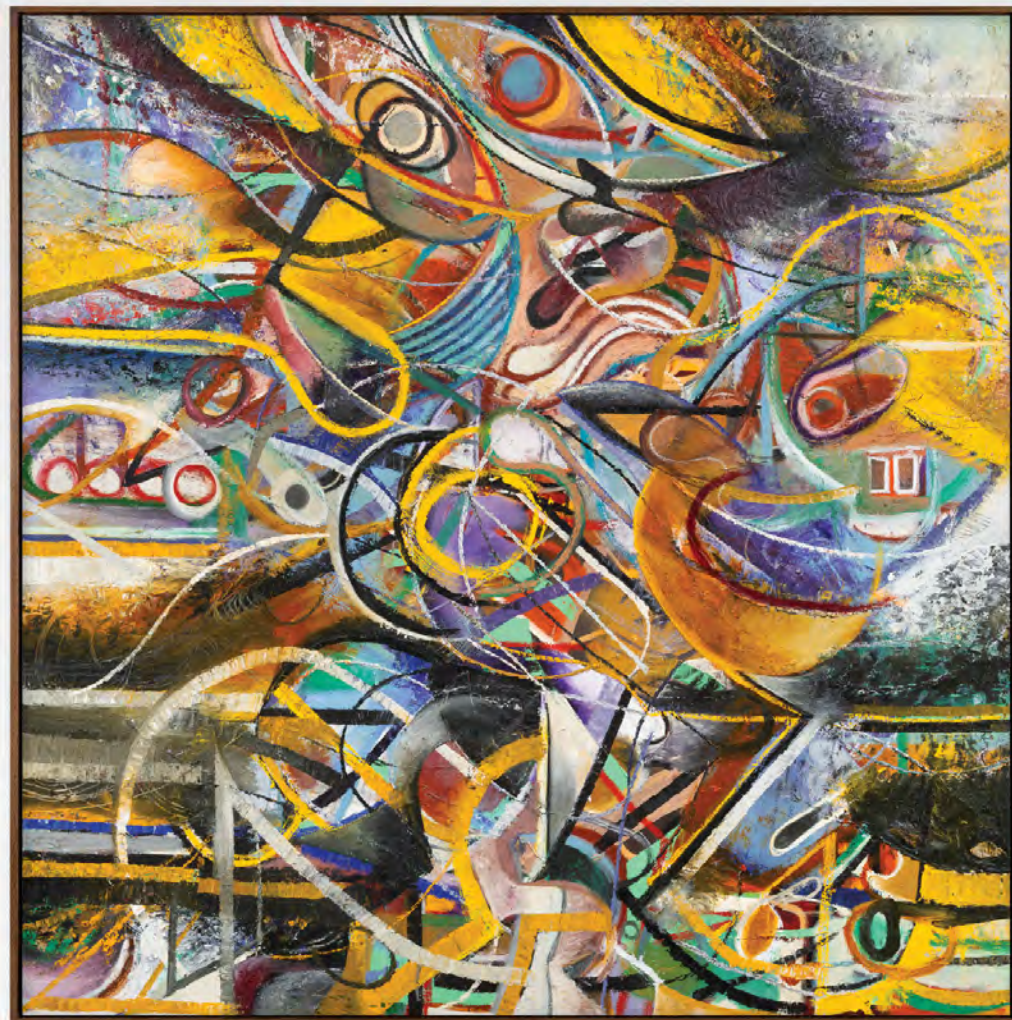
Subject to availability





Dustin Yellin, alternative view of *Seed 6: Twin Cataract 2*, 2025

ALMINE RECH



Zio Ziegler

Synthetic figure #3, 2025

Oil on linen

182.9 x 182.9 x 6.3 cm - 72 x 72 x 2 1/2 in (unframed)

188.3 x 188.3 x 8.3 cm - 74 x 74 x 3 1/2 in (framed)

Subject to availability



Zio Ziegler, detail of *Synthetic figure #3*, 2025

ALMINE RECH

Zio Ziegler
The New Spirit, 2025
Oil on linen
198.1 x 137.2 x 7.3 cm - 78 x 54 x 2 7/8 in (unframed)
203.5 x 142.6 x 10.1 cm - 80 x 56 x 4 in (framed)

Subject to availability





Zio Ziegler, detail of *The New Spirit*, 2025



Inès Longevial
Aiguablava, 2025
Oil on canvas
70 x 100 cm
27 1/2 x 39 1/2 in

Subject to availability



Inès Longevial, detail of *Aiguablava*, 2025



Francesco Vezzoli

PALOMA PICASSO (MIGHTY GIRL), 2025

Silk embroidery on voile, in artist's frame

45 x 39 cm - 17 1/2 x 15 1/2 in (framed)

Unique

Subject to availability





Installation view of *Francesco Vezzoli presents KARL GOES TO MEMPHIS, Tribute to a historic encounter in Monte Carlo*, Almine Rech Monaco, Mar 20 — May 24, 2025

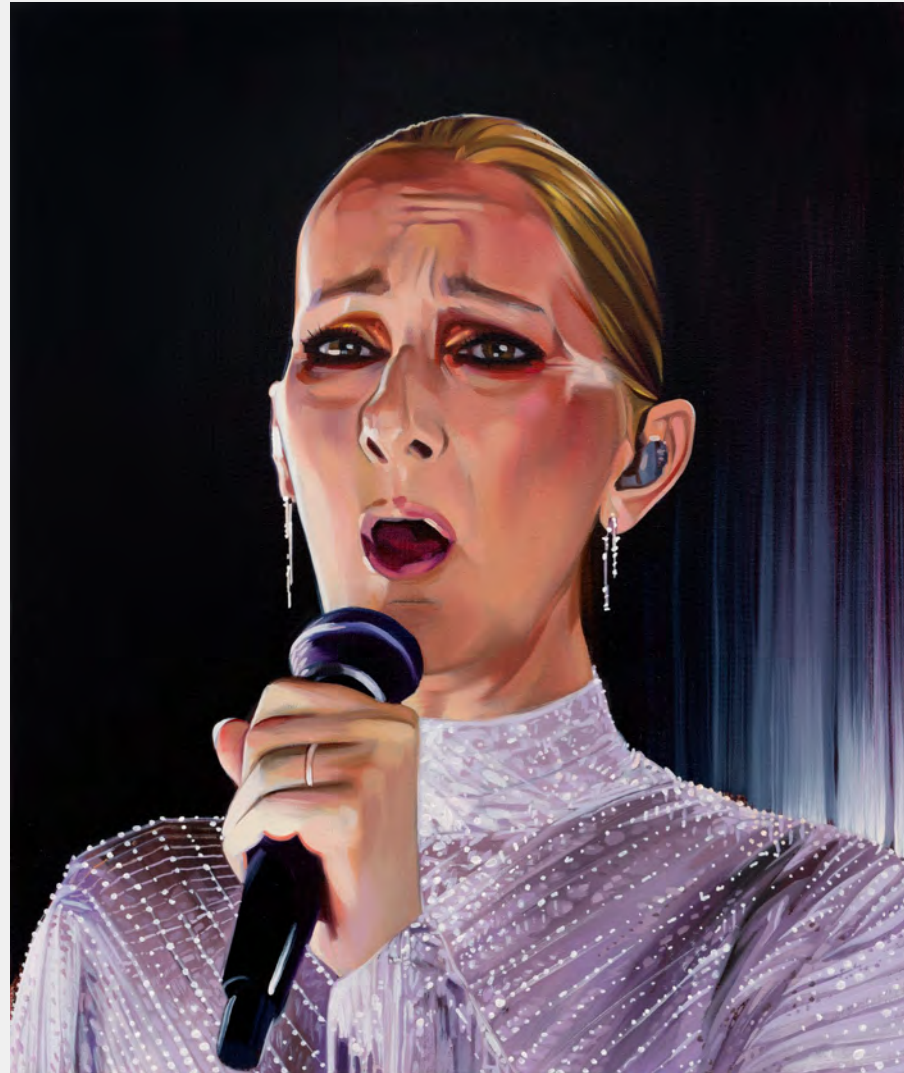
Mehdi Ghadyanloo
The Lemon Karma, 2024
Acrylic and oil on canvas
235 x 120 cm
92 1/2 x 47 in

Subject to availability





Installation view of Mehdi Ghadyanloo, *The Stolen Memories*, Long Museum West Bund, Shanghai, China, May 18 — Jul 28, 2024



Sam McKinniss
Celine Dion, 2025
Oil on linen
48.3 x 41 cm
19 x 16 1/8 in

Subject to availability



Sam McKinniss, detail of *Celine Dion*, 2025

ALMINE RECH



Javier Calleja

Everything big starts with something small, 2025

Acrylic on canvas

195 x 162 x 4 cm - 77 x 64 x 1 1/2 in (unframed)

200 x 167 x 11.5 cm - 78 1/2 x 66 x 4 1/2 in (framed)

Subject to availability



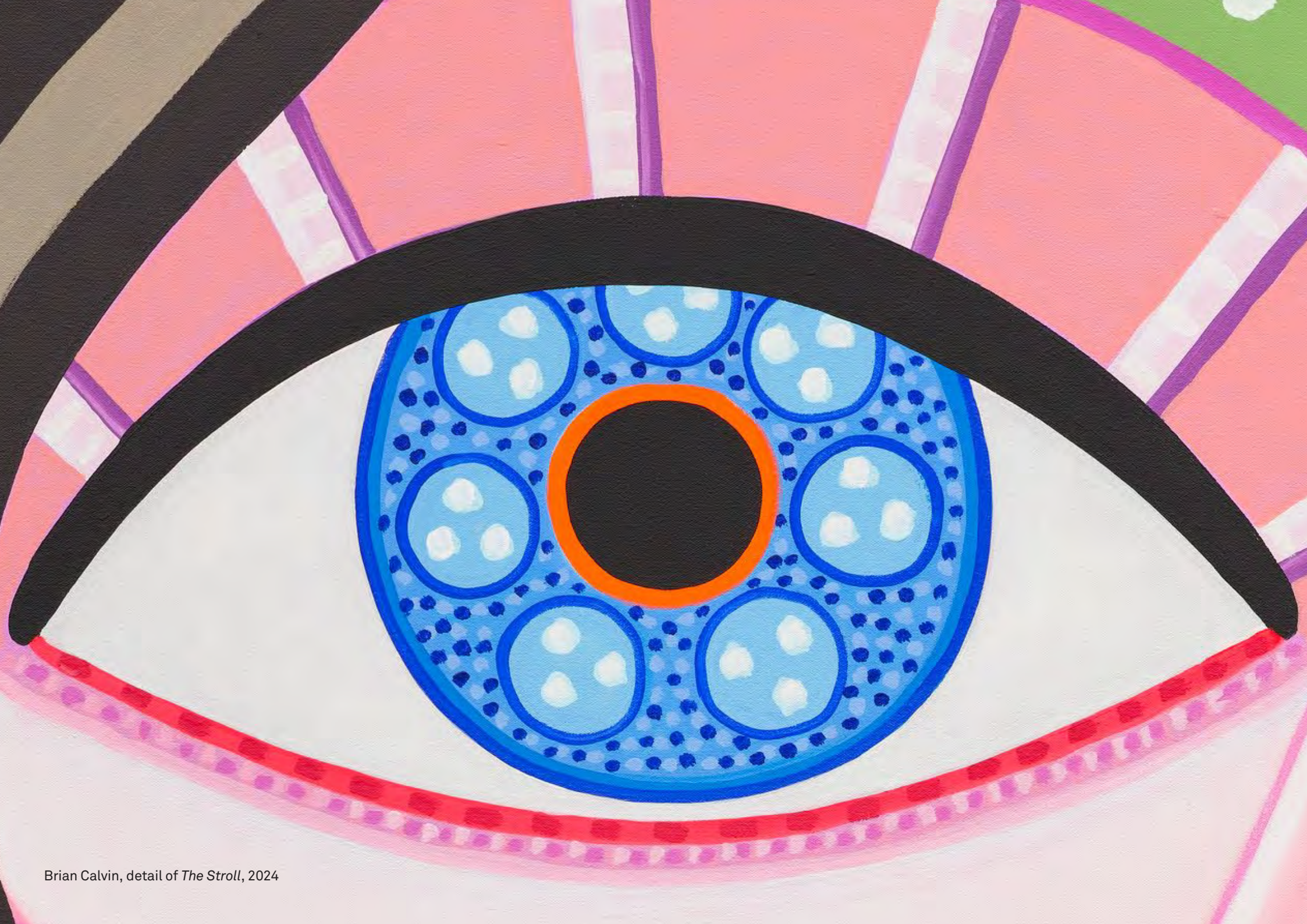
Javier Calleja, detail of *Everything big starts with something small*, 2025

ALMINE RECH



Brian Calvin
The Stroll, 2024
Acrylic on canvas
223.5 x 172.7 x 3.8 cm
88 x 68 x 1 1/2 in

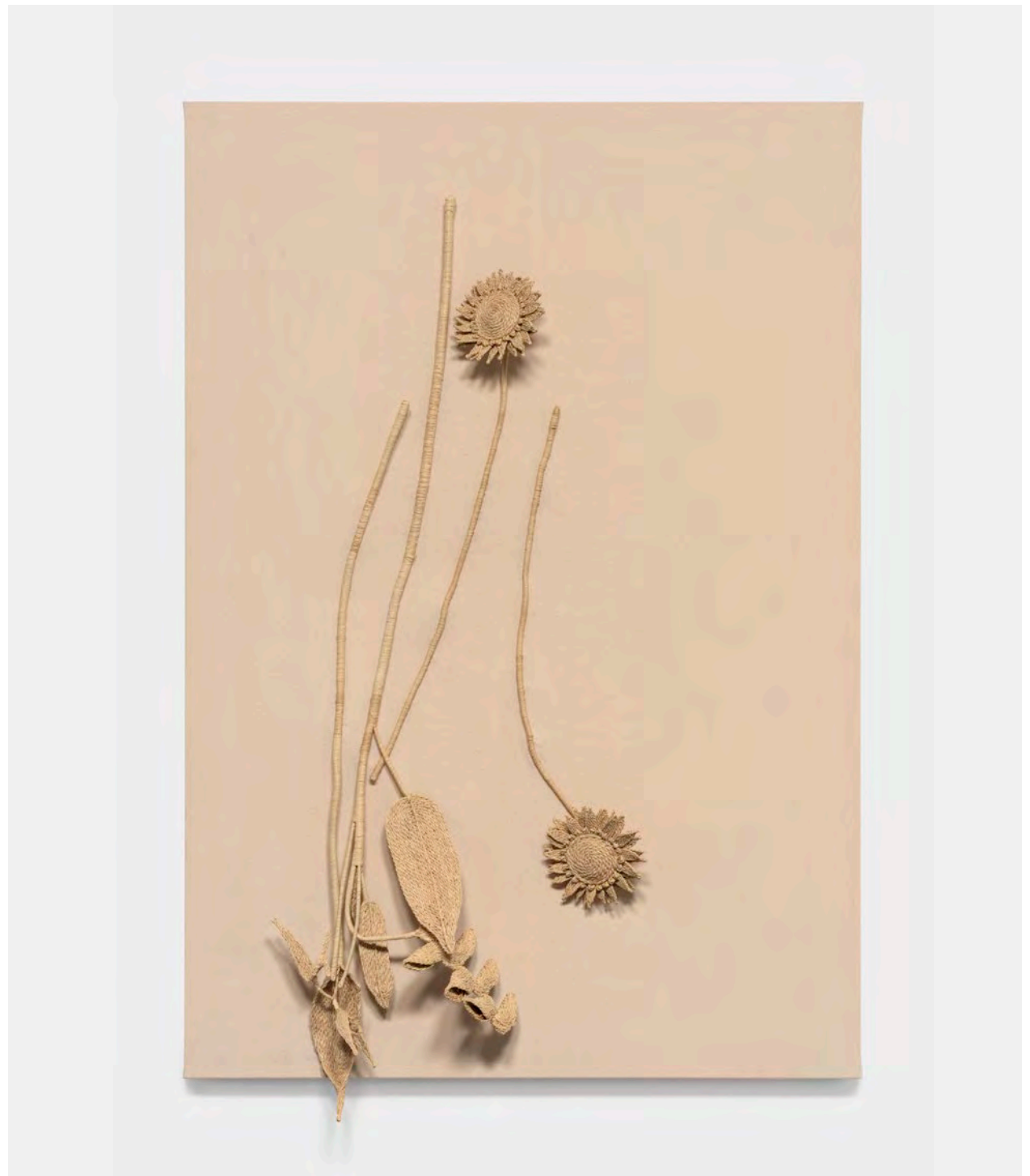
Subject to availability



Brian Calvin, detail of *The Stroll*, 2024

Joël Andrianomearisoa
MIRACLE ACT XVI, 2025
Textile, raffia
130 x 90 cm
51 x 35 1/2 in

Subject to availability





Joël Andrianomearisoa, detail of *MIRACLE ACT XVI*, 2025

Gwen O'Neil

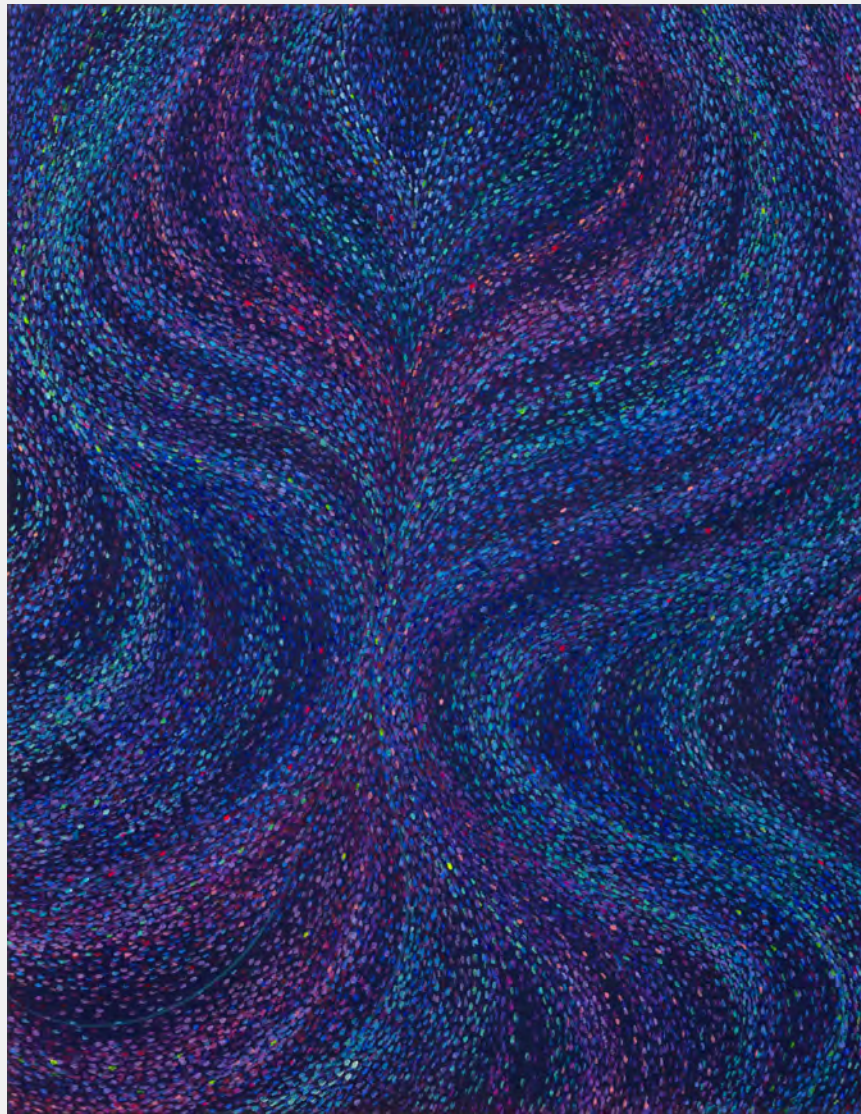
Lessons in Darkness, 2025

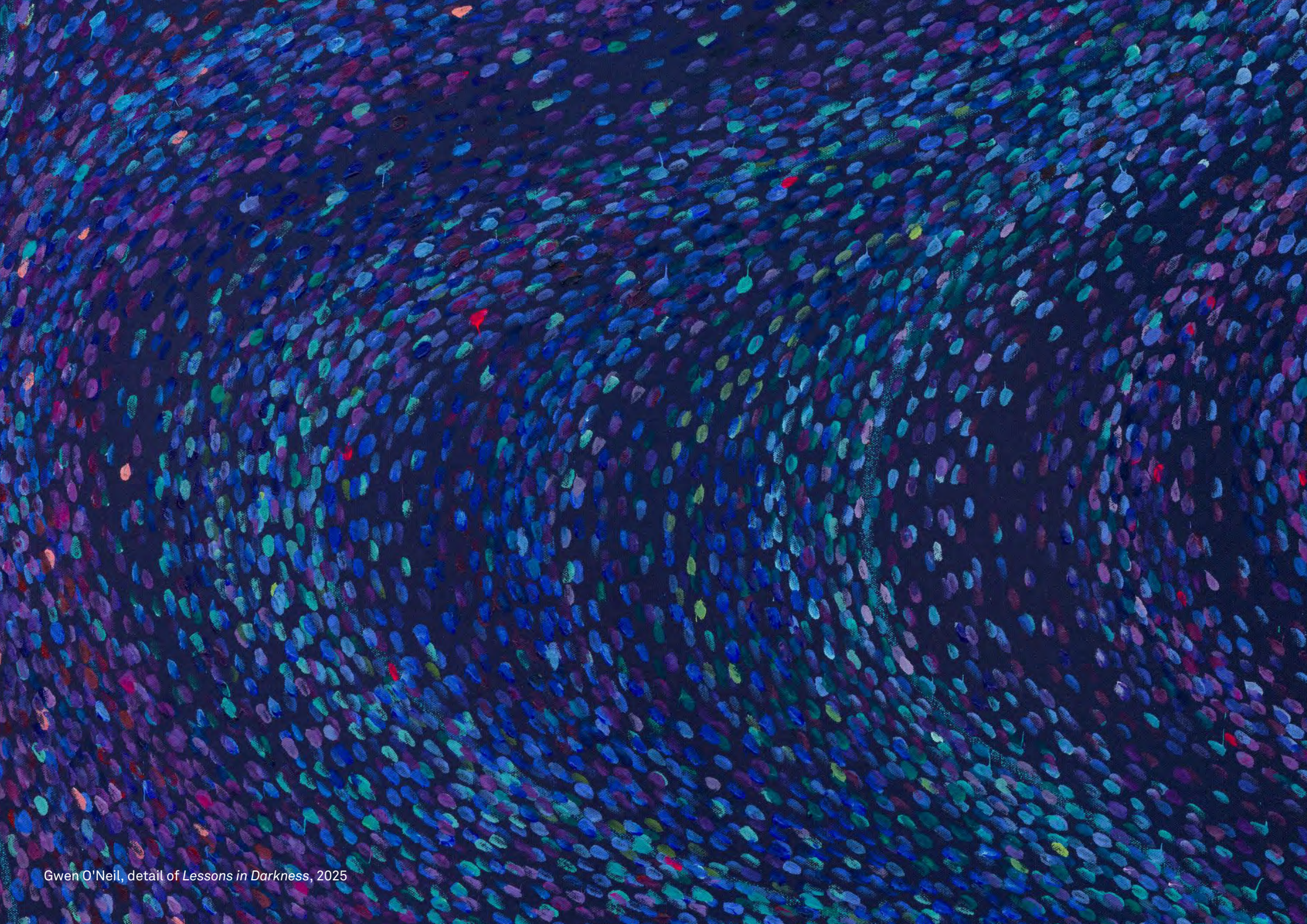
Acrylic and acrylic stains on canvas

162.6 x 127 x 3.8 cm

64 x 50 x 1 1/2 in

Subject to availability





Gwen O'Neil, detail of *Lessons in Darkness*, 2025