

TEFAF New York

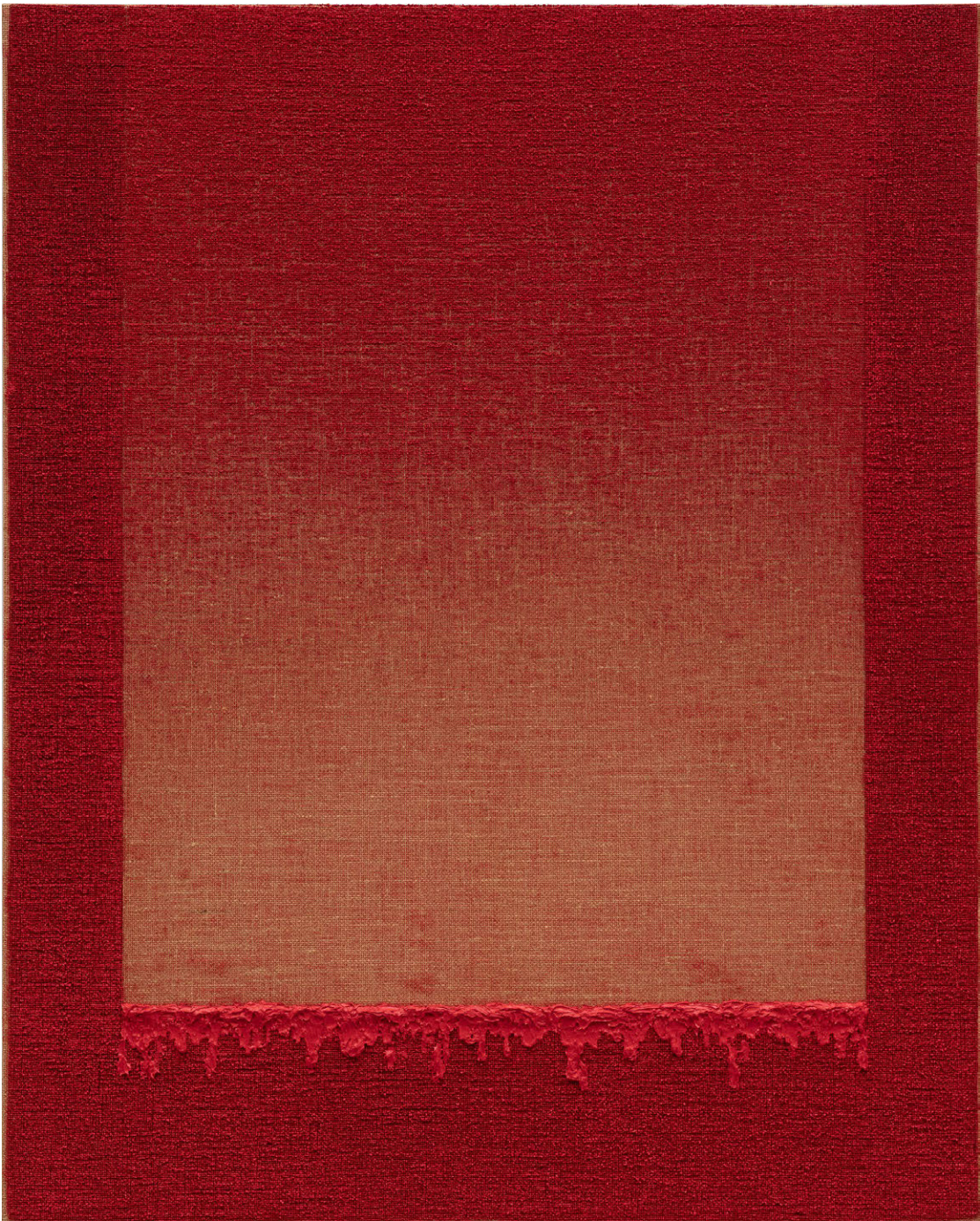
Booth 322

May 9 — 13, 2025

Ha Chong-Hyun
Marie Laurencin
Heinz Mack
Pablo Picasso
Cy Twombly
De Wain Valentine
Tom Wesselmann

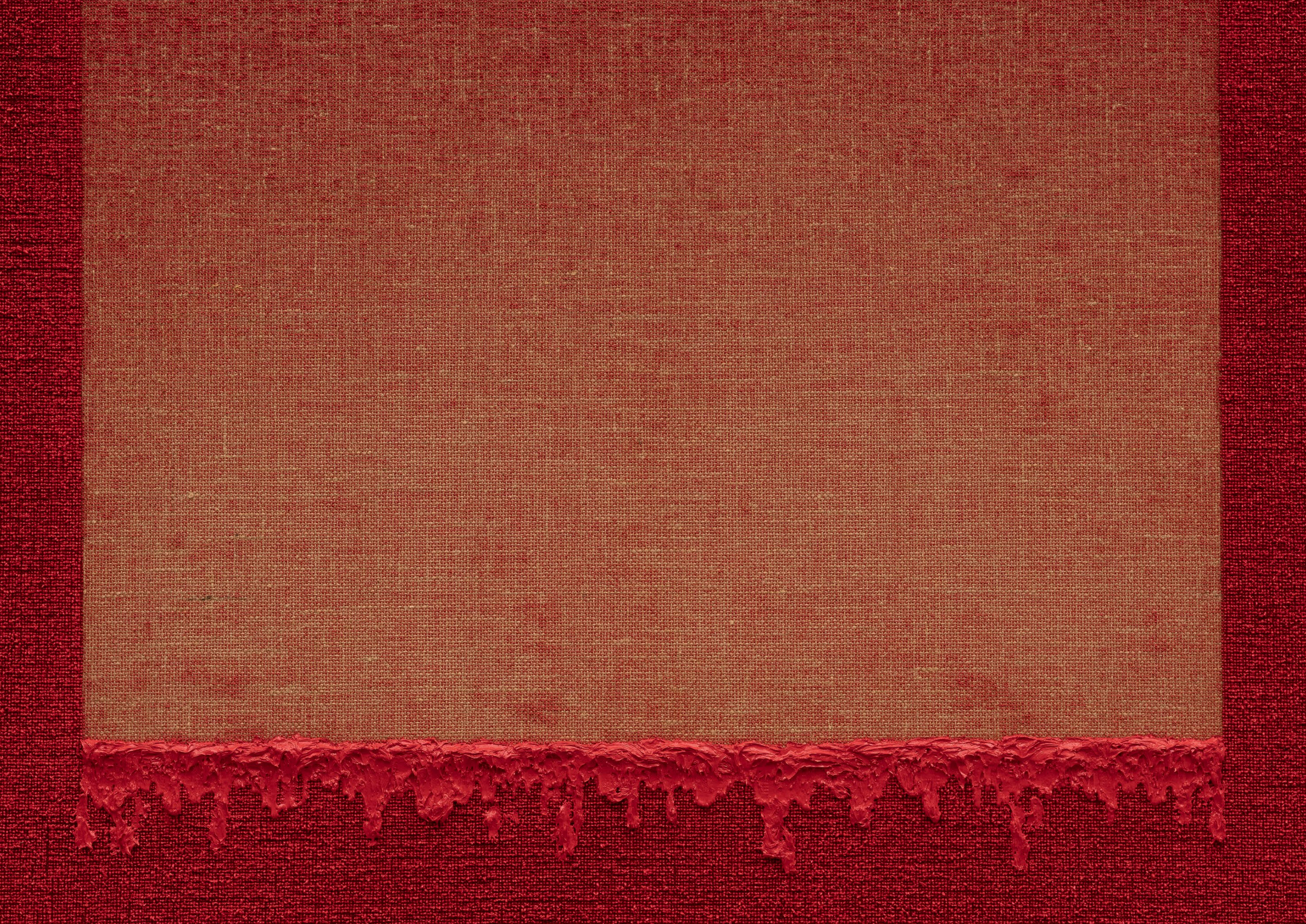
Farah Atassi
Ali Cherri
Paul De Flers
Dylan Solomon Kraus
Inès Longevial
Sam McKinniss
Chloe Wise
Zio Ziegler

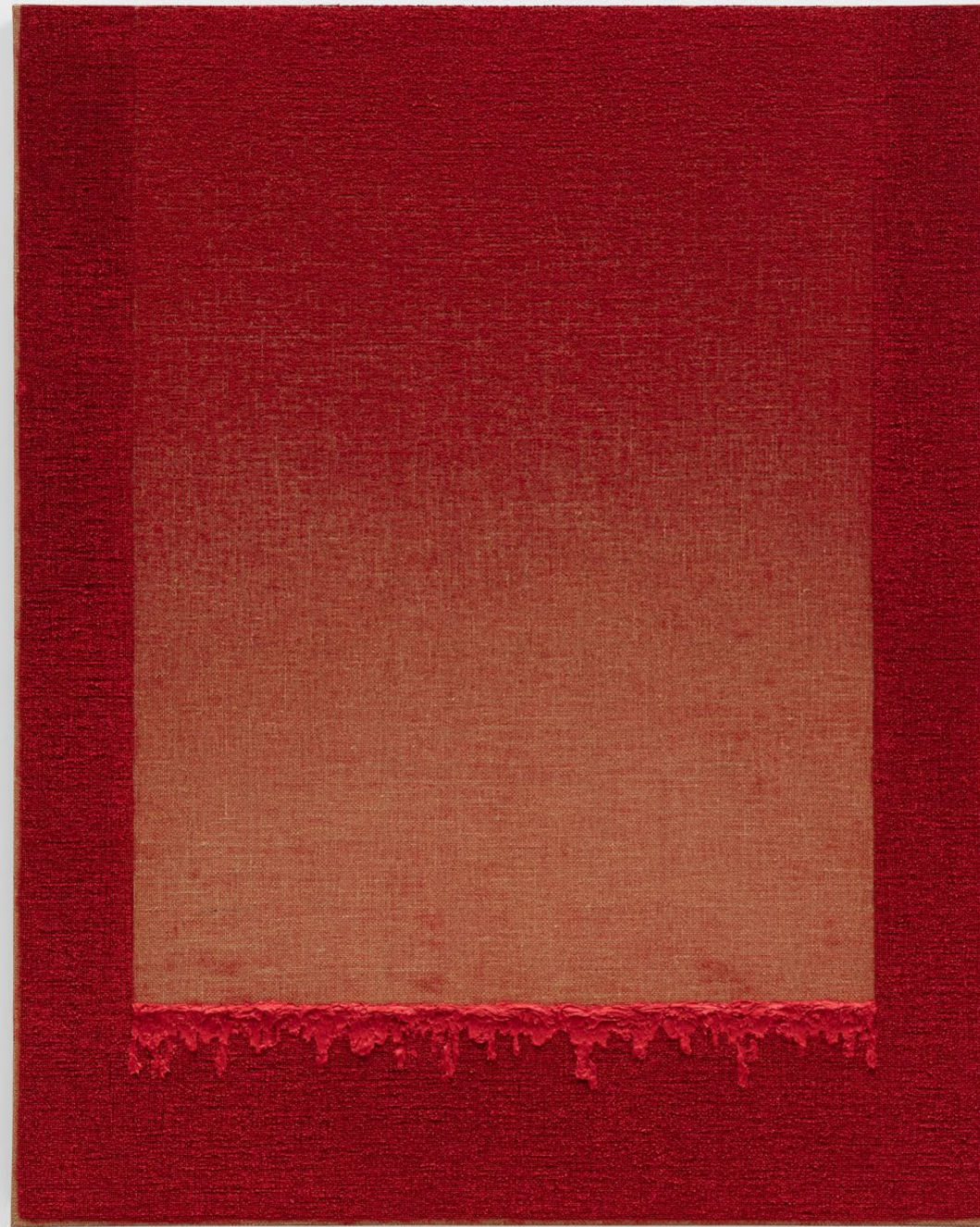
Ha Chong-Hyun came to prominence with his *Conjunction* series in the early 1970s. These early experiments have led him to build his signature style, pushing the paint from the back to the front of hemp cloth. As a leading member of the movement known as Dansaekhwa, or “monochrome painting”, he has consistently 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
Conjunction 24-38, 2024
Oil on hemp cloth
162.6 x 129.5 x 5.1 cm
64 x 51 x 2 in

Subject to availability





Marie Laurencin

ALMINE RECH

“She, at least, is no mere Fauvette”.
- Henri Matisse

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 then the poet and art critic Guillaume Apollinaire (1880-1918).

Throughout her artistic career, Marie Laurencin combined her many influences to create a style distinctively her own. Her work is in dialogue with Fauvism, Cubism, and the contemporary literature of the time, among other diverse inspirations. In the 1920s, she began painting graceful, ethereal female figures in pale-toned canvases, evoking an enchanted world. *Jeune Fille au bouquet* (circa 1935) is one such work. Combining the aesthetic of a Rococo portrait with the sensibility of a Symbolist poem, the composition plays with scale and contrasting pastel shades. *Jeune Fille au bouquet* (circa 1935) had a dreamlike tone, reenforced by Laurencin’s interest in ridding her paintings of extraneous detail.



Marie Laurencin
Jeune Fille au bouquet, circa 1935
Oil on canvas
45.9 x 37.5 cm - 18 1/8 x 14 3/4 in (unframed)
78.1 x 70.2 x 8.6 cm - 30 3/4 x 27 5/8 x 3 3/8 in (framed)

Subject to availability

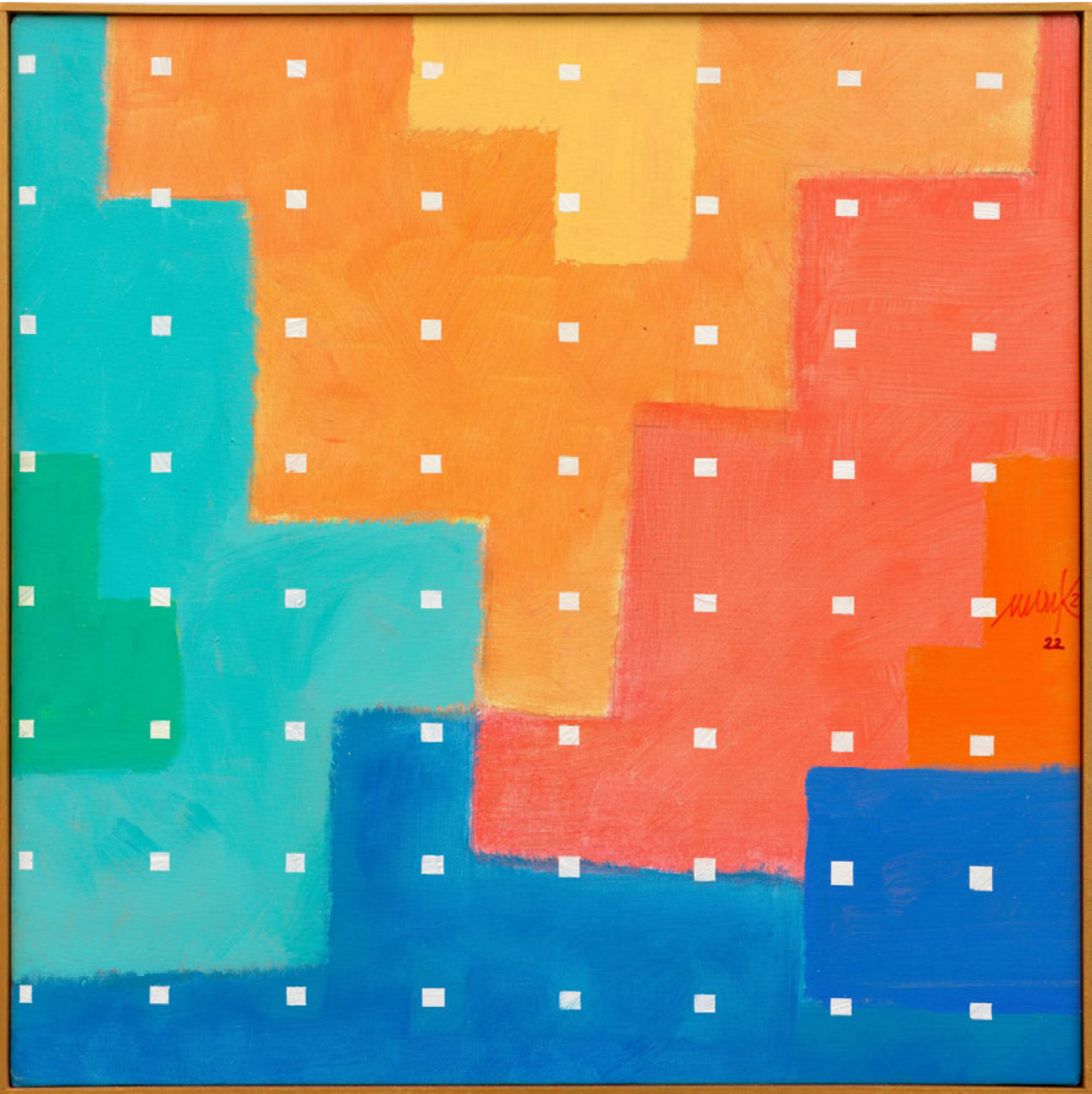


Heinz Mack was born in Lollar, Germany in 1933. He attended the Academy of Fine Arts in Düsseldorf and studied philosophy at the University of Cologne. In 1957 he co-founded the ZERO group with his friend and fellow artist Otto Piene. ZERO emerged from the wreckage of the Second World War as an optimistic 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.

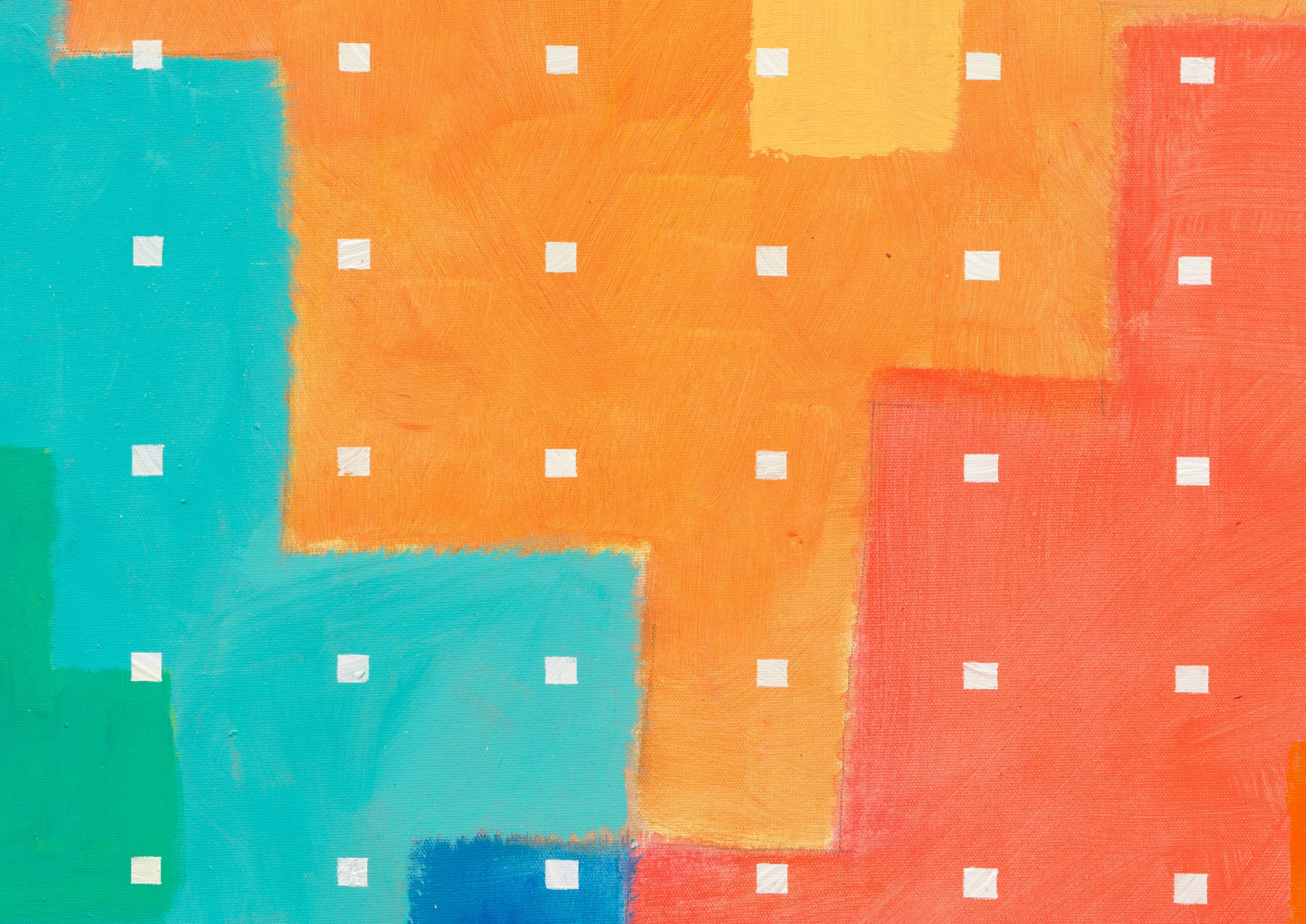
Painting has always been an essential part of Mack’s artistic practice. Among his first works were abstract, monochromatic paintings he fervently produced in the 1950s as part of his “Dynamic Structures” series. After ZERO, the artist abstained from painting for a time. In 1991 Mack returned to the medium and painted his first “Chromatic Constellation”. These recent paintings, including *Untitled (Chromatic Constellation)*, 2022 are drenched with vivid pigments, exploring the unending possibilities of color theory.

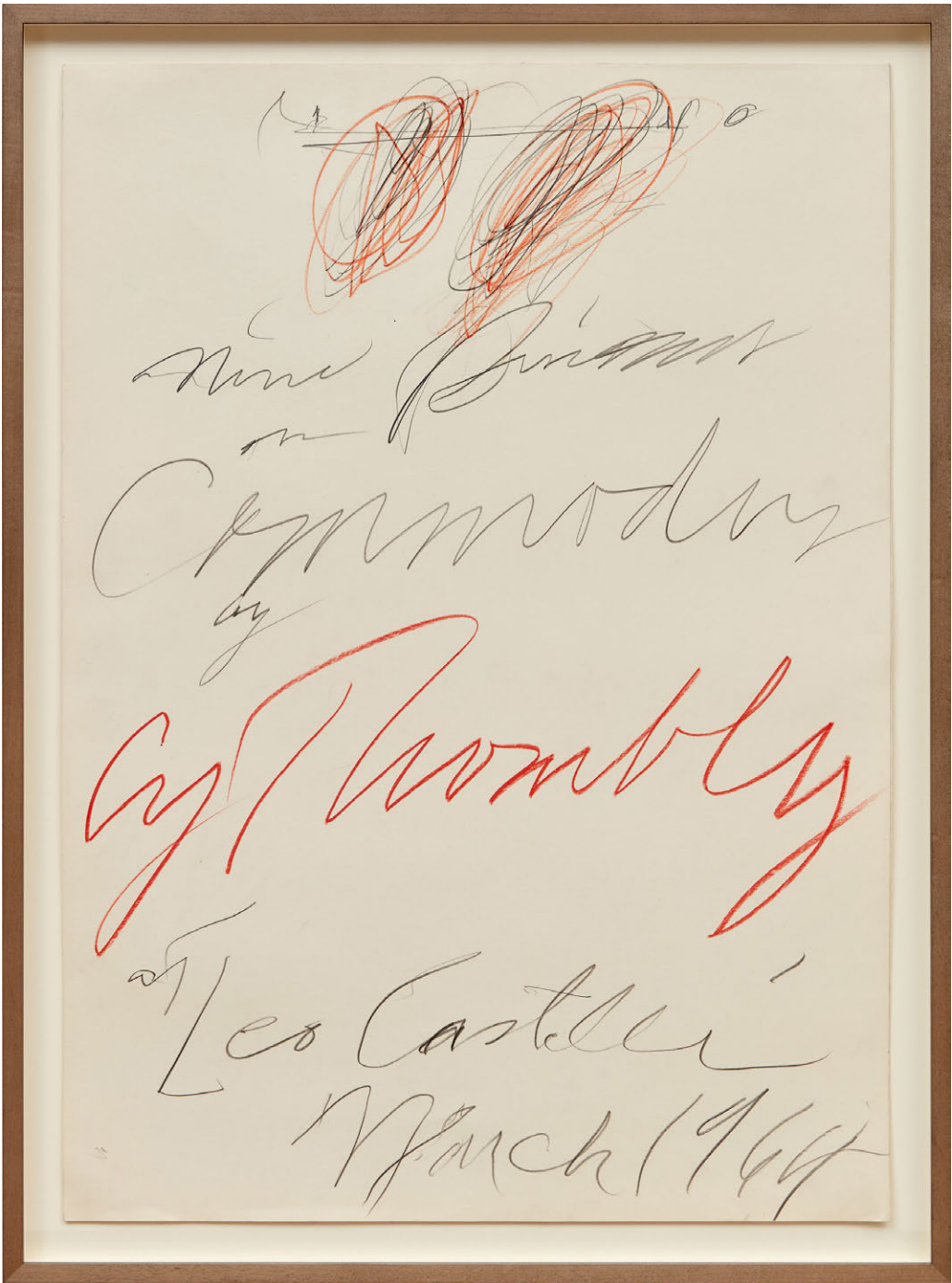
Mack has always been fascinated with exploring the limits of vision, creating an expressive language through his exploration of color, energy, and light. *Untitled (Chromatic Constellation)*, 2022, part of the “Chromatische Konstellation” (“Chromatic Constellation”) series, uses pure color and a free, non-representational style. The painting pulses with energy. Mack’s rich, varied palette and attention to compositional harmony give the work a feeling of carefully balanced dynamism. The repeated use of small white squares creates a rhythmic pattern, juxtaposed against the varied colorful shapes.



Heinz Mack
Untitled (Chromatic Constellation), 2022
Acrylic on canvas
63 x 63 cm - 25 x 25 in (unframed)
64 x 64 x 3 cm - 25 x 25 x 1 in (framed)

Subject to availability





The American artist Cy Twombly is known for his frenetic, calligraphic work. He honed his style while worked as a cryptographer for the US Army, and his art is often imbued with enigmatic quotes drawn from history, myth, or literature. *Proof for ‘Nine Discourses on Commodus by Cy Twombly at Leo Castelli’*, 1964 is a study for the announcement of a New York exhibition of one of Twombly’s most crucial series of paintings. *Nine Discourses on Commodus*, shown at Leo Castelli gallery, was seen at the time as an utter failure - Donald Judd characterized the show as a “fiasco”. Today the series is an essential element of Twombly’s oeuvre, part of the permanent collection of the Guggenheim Museum, Bilbao. *Proof for ‘Nine Discourses on Commodus by Cy Twombly at Leo Castelli’*, 1964 captures a pivotal moment, both in Cy Twombly’s career and the history of American painting.

Cy Twombly
Proof for ‘Nine Discourses on Commodus by Cy Twombly at Leo Castelli’, 1964
Colored pencil and graphite on paper
69.8 x 49.9 cm - 27 1/2 x 19 5/8 in (unframed)
77 x 57.2 x 3.8 cm - 30 5/16 x 22 1/2 x 1 1/2 in (framed)

Subject to availability

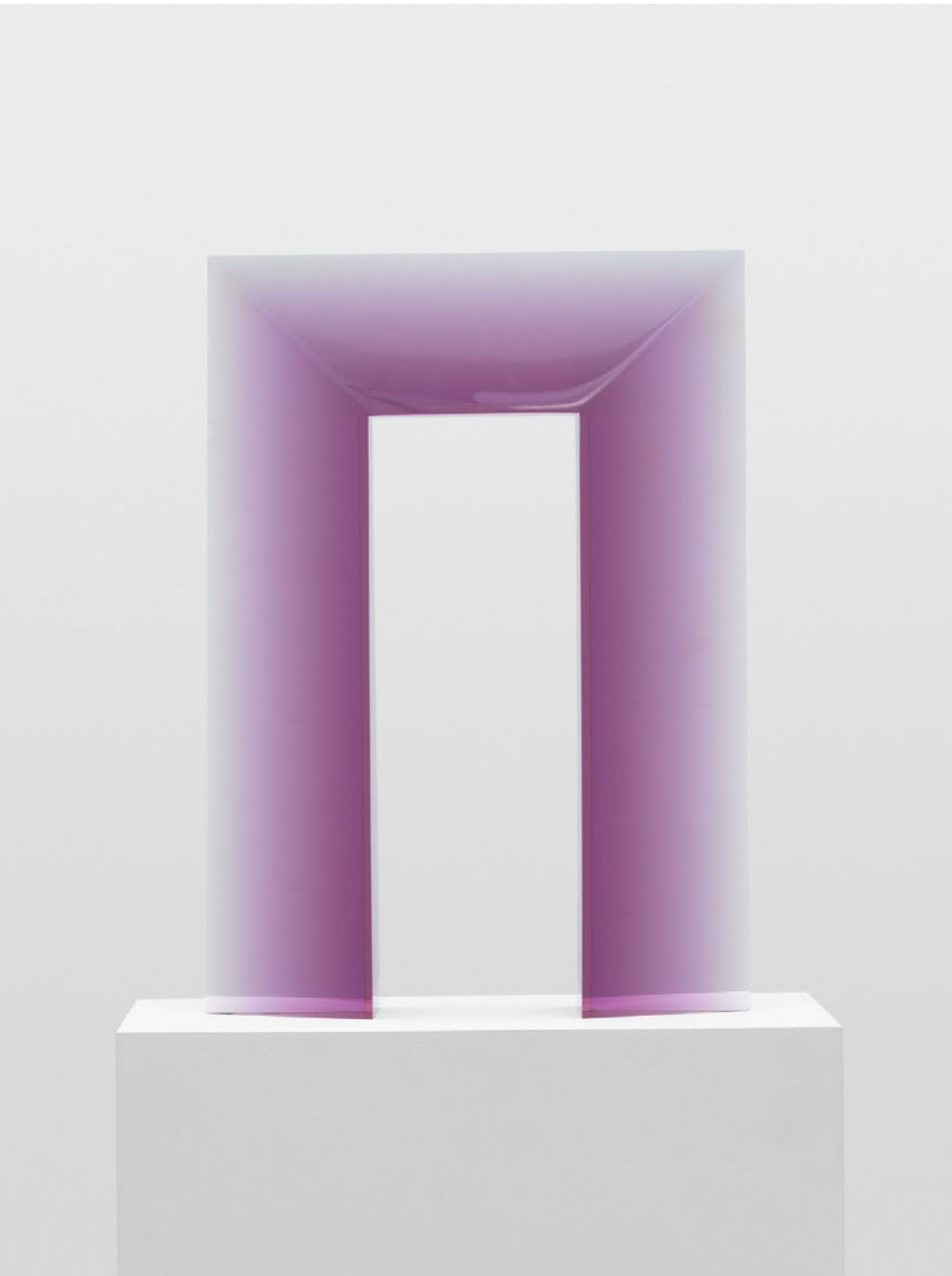
By

Ap/Combl

as Castle

De Wain Valentine is one of the leading figures of the Light and Space movement developed in California in the 1960s and 1970s. He also pioneered the usage of industrial plastics and resin to produce monumental sculptures that reflect and distort light. His early exposure to manipulating industrial materials, processes and paint at his parents’ automobile repair shop, together with his fascination with rocks and gems, marked the starting point of his life-long artistic commitment. To materialize his vision of Southern California’s seascapes and skies, Valentine worked with engineers to create a new resin that would enable him to cast monumental sculptures in a single pour. This collaboration resulted in the invention of ‘Valentine MasKast Resin,’ further distinguishing Valentine among his contemporaries working in similar materials.

Portal Violet, 1969–2014 typifies De Wain Valentine’s vision for art. Composed of cast resin, the sculpture plays with form, light, and negative space. The work represents a door, a pathway to something yet to be discovered. The resin has a prismatic quality, absorbing and refracting light. Combining sculpture with light art, *Portal Violet*, 1969–2014 demonstrates Valentine’s multi-faceted approach and the complexity of his minimalist style.



De Wain Valentine
Portal Violet, 1969-2014
Cast polyester resin
60 x 42 x 9 cm
23 1/2 x 16 1/2 x 3 1/2 in

Subject to availability







Column Coral, 1972 is made of cast resin, featuring a tapered shape. It functions as a prism, absorbing and refracting light. The sculpture therefore can be seen both as a sculpture and as a work of light art. The work takes the form of the column, with its roots in antiquity, and proposes a new form for the modern era. Working with synthetic materials he created himself, sculptures like *Column Coral*, 1972 exemplify Valentine’s interest in creating at the intersection of art and technology.

De Wain Valentine
Column Coral, 1972
Cast polyester resin
57.8 x 11.6 x 9.4 cm
22 3/4 x 4 9/16 x 3 11/16 in

Subject to availability



After having focused near-exclusively on painted laser cut metal works for over a decade, Tom Wesselmann returned to painting in the late 1990s with a series he called the “Canvas Drawings”. Characterized by a liberated style, as if he was sketching, these works were depictions of a reclining nude, painted from direct observation. As the series developed, the image of the nude became more schematic and less specific. In an act of retrospection, Wesselmann was referencing his celebrated 1960s series of “Great American Nudes”, quoting the subject matter in a reinterpreted manner, a synthesis of his own artistic career and art historical references. *Blue Nude Blonde on Beach*, 2001 is self-referential, functioning as a tribute to Wesselmann’s own artistic progression, as well as his major influences.

Blue Nude Blonde on Beach, 2001, integrates Wesselmann’s fascination for reclining nudes, and his deep familiarity with art history. Following the tradition of Pablo Picasso’s many examples of *Femme Couchée*, Édouard Manet’s *Olympia*, 1863 and Titian’s *Venus of Urbino*, 1534, Wesselmann updates the classical nude to fit his own time. Wesselmann believed that it was his responsibility to translate this centuries-old subject matter into a present-day language. The work gestures to Henri Matisse, from whom Wesselmann drew inspiration throughout his life, in terms of composition, colour, and line. *Blue Nude Blonde on Beach*, 2001 has a bright palette which directly quotes Matisse’s *Le Bonheur de Vivre*, October 1905 – March 1906. The sea in the background echoes the aquamarine hills in Matisse’s masterpiece which now hangs at the Barnes Foundation in Philadelphia.

Blue Nude Blonde on Beach, 2001 also attests to Wesselmann’s admiration for Willem de Kooning. In going full circle and adopting in his late works a more expressionist approach to the nude, Wesselmann, no longer concerned with the effort of distancing himself from the tenants of Abstract Expressionism, draws closer to De Kooning’s gestural manner, with thick lines and liberated brushstrokes. Wesselmann is able to bring colour to the body of the nude, filling in its outlines. The artist can be observed establishing his forms with confident lines and partially filling them in, retaining some of the negative spaces that defined his laser cut drawings. In his later series of “Sunset Nudes”, Wesselmann goes on to complete this transition and unites line, form and colour in a new way.



Tom Wesselmann
Blue Nude Blonde on Beach, 2001
Oil on canvas
128.3 x 154.9 x 4.1 cm - 50 1/2 x 61 x 1 5/8 in (unframed)
132.1 x 158.8 x 5.7 cm - 52 x 62 1/2 x 2 1/4 in (framed)

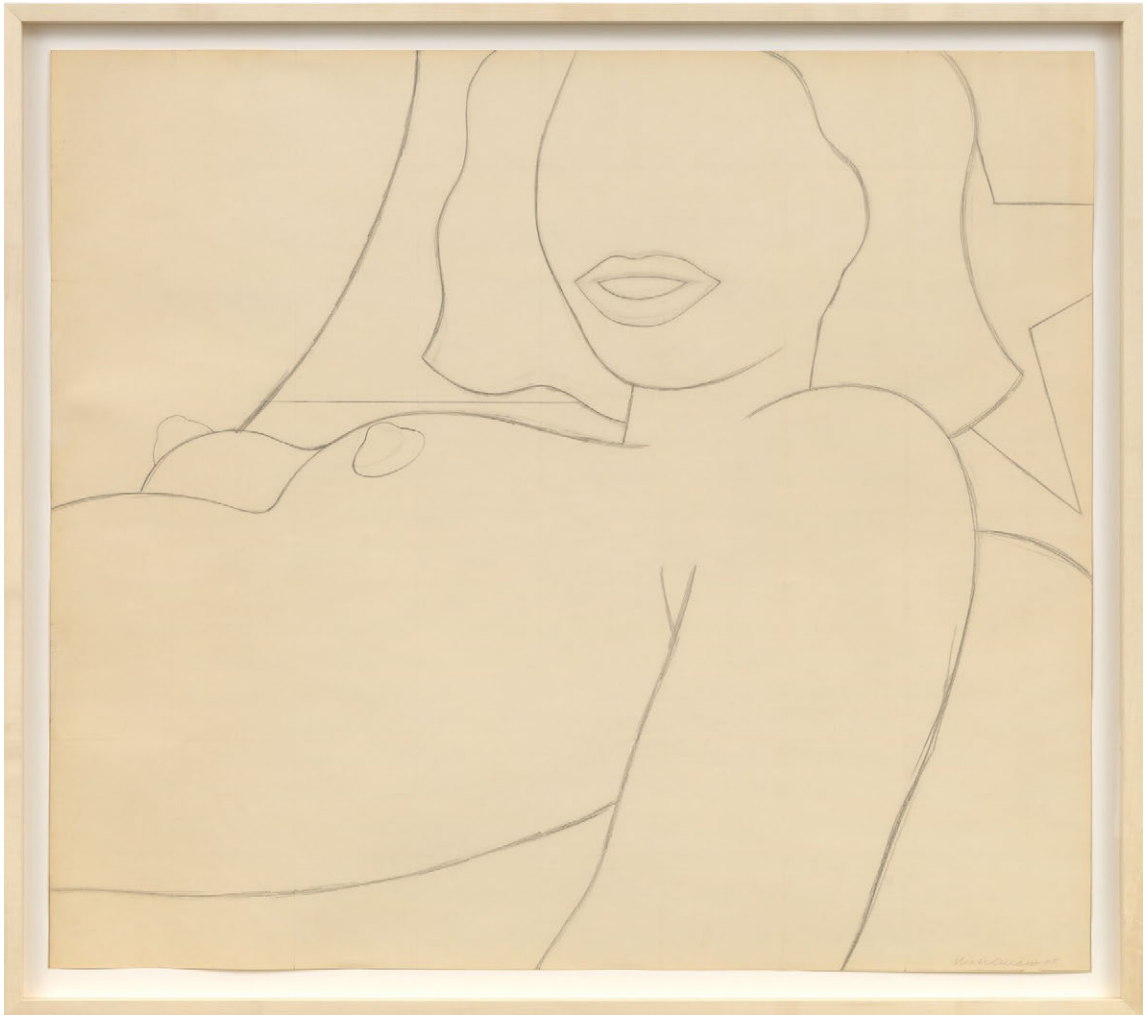
Subject to availability



Big Study for Great American Nude #75, 1965 is part of Wesselmann’s renowned Great American Nude series. Created between 1961 and 1973, the series updated the art historical tradition of the nude, while exploring themes of patriotism and eroticism in art.

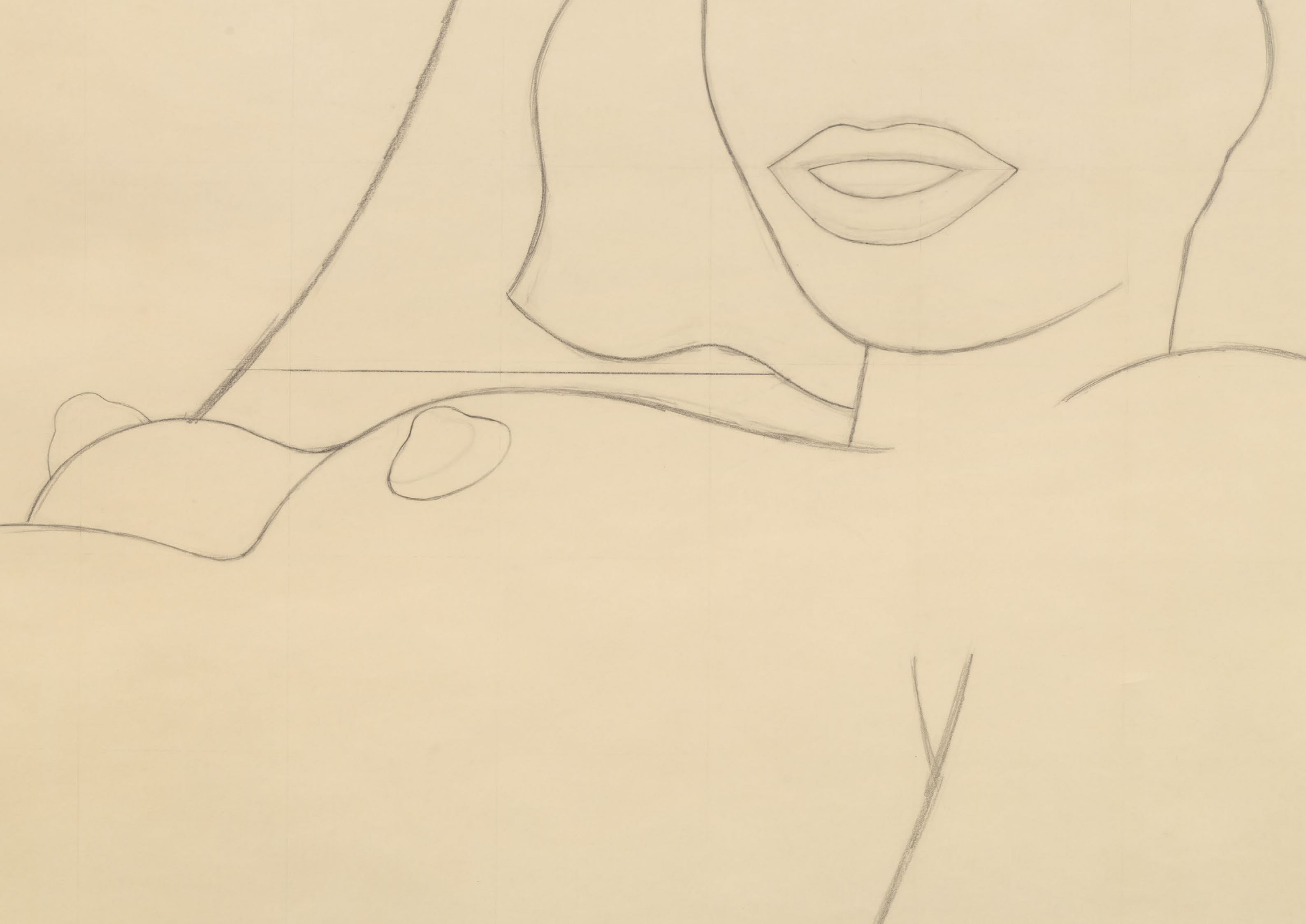
Wesselmann’s depictions of the female form often integrated elements of American culture and commercialism, aligning with the major preoccupations of the American Pop Art movement. At the same time, his reclining nudes gestured to the work of his forebearers like Manet, Goya, and Titian. This large-scale drawing, composed of pencil on paper, was a preparatory work for *Great American Nude #75*.

With its decisive lines and striking compositional efficacy, the work demonstrates Wesselmann’s skills as a draughtsman. The flattened, almost abstract style proposes a modern take on the reclining nude. *Big Study for Great American Nude #75*, 1965 is a glimpse into Tom Wesselmann’s artistic process. The drawing shows an artist in process, creating what will become a career-defining series.



Tom Wesselmann
Big Study for Great American Nude #75, 1965
Pencil on paper
109.9 x 124.2 cm - 43 1/4 x 48 7/8 in (unframed)
120.3 x 135 x 7 cm - 47 3/8 x 53 1/8 x 2 3/4 in (framed)

Subject to availability



The 1977 painting *Smoker Study* belongs to Tom Wesselmann's Smoker series, which the artist started working on in the late 1960s. Wesselmann had been developing his Great American Nudes series when he was inspired to focus on specific details of female figures. In a somewhat fetishising act, he started making both smaller preparatory pieces as well as larger scale works depicting hands, breasts and lips. Out of this approach his Mouth paintings and preparatory works were born.

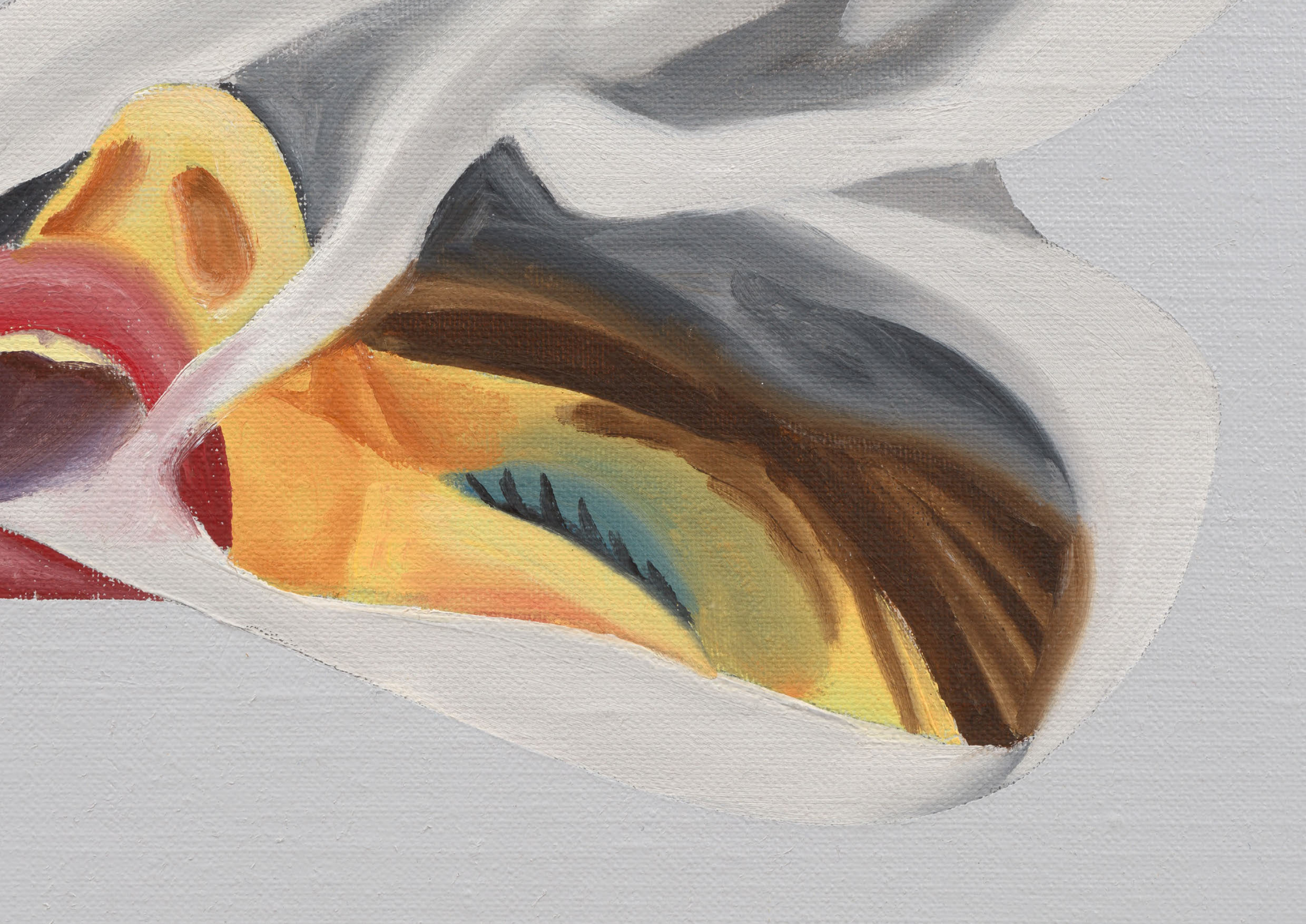
In working with models to sketch their lips, he found photography to be a useful medium to capture a pose to later work on a larger scale. On one occasion, one of his models had taken a break from posing and, as she was having a cigarette, Wesselmann took some photographs of her as she inhaled, still posing in a reclined position. This specific moment inspired the Smoker series, which is characterised by the presence of red lips juxtaposed with a white cigarette.

A further development of the series came in the early 1970s, when Wesselmann chose to include a hand within his Smoker compositions, in order to enhance their complexity, often complimenting the models' red lips with red nail-varnished fingers. Born out of a desire to further investigate the painterly representation of lips and of the act of smoking, the Smoker series also found its origin in advertising, and thus stands as testimony to the seminal role Wesselmann occupied in the birth and development of Pop Art. At the time, cigarette adverts were incredibly elaborate and represented one of the most sophisticated forms of publicity. As well as standing as an example of Tom Wesselmann's fascination with popular culture and the female body, *Smoker Study* also demonstrates the artist's attention to detail and sophisticated compositional style.



Tom Wesselmann
Smoker Study, 1977
Oil on canvas
16.5 x 22.9 cm - 6 1/2 x 9 in (unframed)
41.9 x 48.3 x 7.6 cm - 16 1/2 x 19 x 3 in (framed)

Subject to availability



“First of all, it is important to say that Farah Atassi unabashedly embraces her profound knowledge of and admiration for modernist painting, from Pablo Picasso and Fernand Léger to Georges Braque. As Atassi says ‘the references and allusions in my paintings are not hints for the educated observer: they are formal propositions that need to be understood in their claim of universality’. Her subjects have now been distilled into the genres and classic stereotypes of the history of painting: these are mostly still lifes and feminine models - never men - who pose seated on rocking chairs, inside a studio or, as the artist indicates, ‘on set’, that is to say inside an action that is certainly minimal yet scripted. The titles of her paintings give an indication of her methodical exploration of these stereotypes: *Woman in Profile*, *Seated Nude*, *Model In Studio*, *Still Life With Palette and Roses*.

Thus articulated, her painting leaves a little room for wordiness, favoring a form of permanence over the literal expression of the Zeitgeist and his vicissitudes.

Confronted with its own history, the question of the subject quickly vanished in favor of the exploration of the possibilities offered by a history of forms that obviously is necessary unfinished.”

— Eric Troncy



Farah Atassi
Still Life with Painting, 2025
Oil on canvas
88.9 x 115.6 x 2.5 cm
35 x 45 1/2 x 1 in

Subject to availability



Exploring different geographies of violence in his native Lebanon but also in the broader region, Ali Cherri (b. 1976, Beirut) is a Paris-based artist with three decades of artistic practice spanning across film, performance, sculpture - in terra and bronze -, drawing, and installations, interrogating the ways in which political violence disseminates into people's bodies and the physical and cultural landscape. Shaped by the vibrant artistic scene of postwar Beirut in the 1990s, Cherri began to investigate the sensorial coproduction of reality between images of conflict, the urban fabric and his own body.

Through the moving image and the accidented journeys of cultural artifacts, the artist discovered in the visual analysis of the political construction of history, the underlying intimate relationship between narratives of cultural value, the configuration of the past and violence itself. In a series of interventions on archaeological collections, Cherri sets out to confront the traditional signifiers of value in the museum by reintroducing fragments and artifacts that had been otherwise discarded in the form of hybrid creatures that embody the history of archaeology as a tale of colonial violence.

His film tetralogy, *The Disquiet* (2013), *The Digger* (2015), *The Dam* (2022), and *The Watchman* (2023), the subject of accolades and presentations in institutions as well as film festivals, is an extended meditation on political landscapes, from Lebanon to Cyprus and Sudan, imprinted with the traces of past events. Cherri is the recipient of the Silver Lion Award at the 59th Venice Biennale. In Venice, the video installation *Of Men and Gods and Mud* (2022) brings together our current predicament at the intersection of ecological disaster and the search for new grand narratives.

Mud, the primeval matter of our creation stories, both resilient and fragile, signals a new sculptural direction for the artist. In his most recent institutional exhibitions, *Humble and quiet and soothing as mud* (2023) at Swiss Institute and *Dreamless Night* (2023) at GAMeC, Cherri brings mud to life with monumental eagles, soldiers or the transtemporal history of mankind, blurring chronologies and alerting us to the latent dangers of civilization as an inherently destructive process. The telluric movements of history in Cherri's work draw us towards a cartography of impermanence.

The artist's expanded dialogue between art, archaeology and the fabric of historical time brought him recently in conversation with the work of modernist sculptor and painter Alberto Giacometti, around the representation of the human face in the exhibition *Envisagement* (2024) at the Institut Giacometti in Paris. The interposition with Giacometti's sculptures and paintings brings to the fore not only Cherri's interest in the body and history, but also on the afterlife of artifacts and museological narratives. Ali Cherri's exhibition *Dreamless Night* opened in Frac Bretagne in February 2024.

— Ari Akkermans, writer and art critic



Ali Cherri
Vermilingua Bust, 2023
Vakono Monkey Mask, first half of the 20th century (Nigeria), clay, sand, pigments - unique
106 x 78 x 48 cm
41 1/2 x 30 1/2 x 19 in

Subject to availability







Ali Cherri

Seated Simia, 2023

Gurunsi Monkey Mask, first half of the 20th century (Burkina Faso), clay, sand,

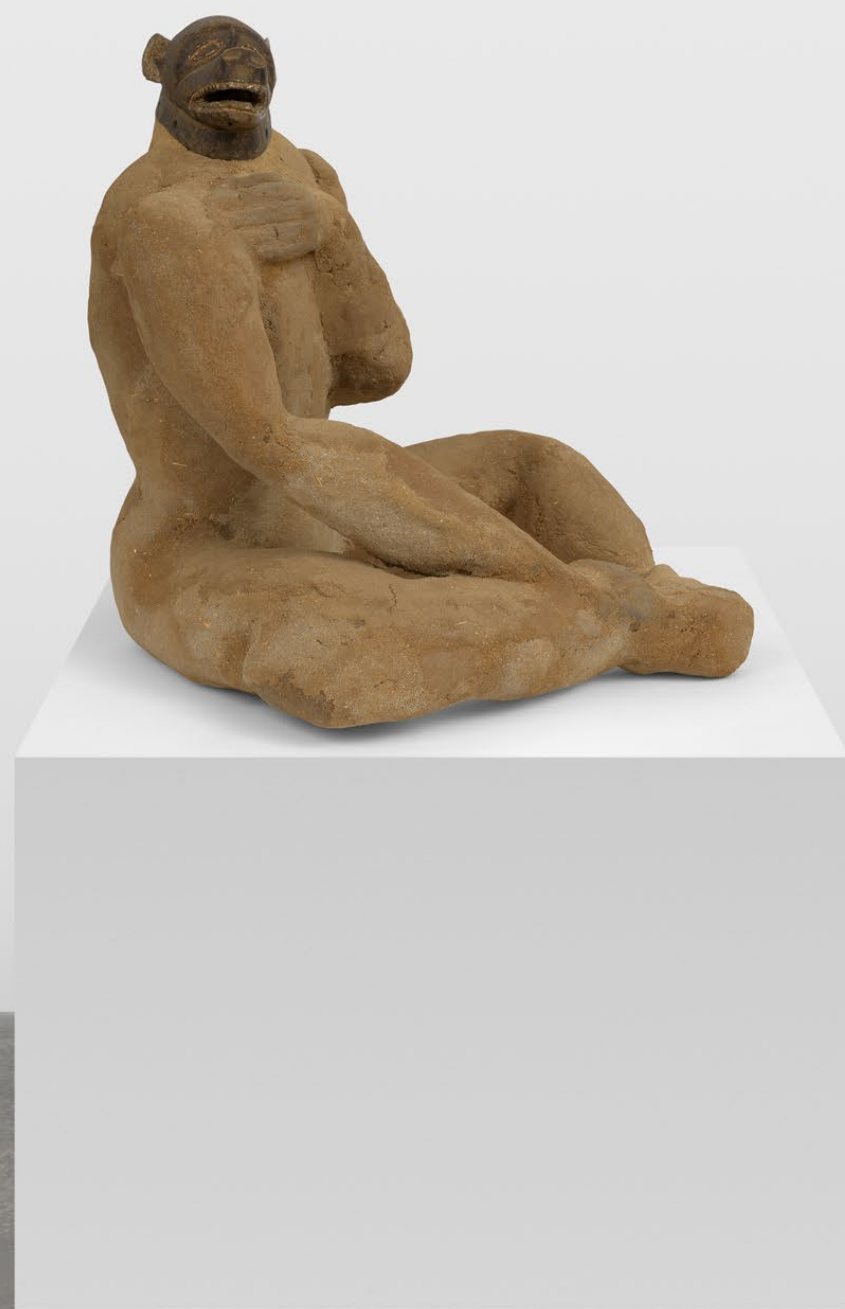
pigments - unique

78 x 78 x 78 cm

30 1/2 x 30 1/2 x 30 1/2 in

Subject to availability







Paul de Flers is known for his paintings which present tropical landscapes through opaque textures, created by his technique of pure pigment on linen canvas. After completing his studies in Public Law and History of Art in Paris, Paul de Flers dedicated himself solely to painting. In scenes of bathers in subdued aquamarine environments, and animals caught wrestling at night in dim forest clearings, de Flers reinvents subjects found in the work of French masters such as Paul Cézanne and Paul Gauguin. Inspired by his experiences in rural Italy and Brazil, de Flers’ imagery is saturated and feels intensely humid. As well, it recalls the colour saturation, shadows and glare of these places.

Paul de Flers
Animale Notturmi, 2025
Oil and pigments on linen canvas
63.5 x 106.7 x 3.2 cm
25 x 42 x 1 1/4 in

Subject to availability



Dylan Solomon Kraus is an American artist who creates paintings which utilize rich color and symbolism to channel his curiosity about the universe. In Kraus’ art, we encounter motifs in the form of sequences and symbols, archetypes and ancient systems of representation that have endured for centuries. His references range from the Der Blaue Reiter movement to fables and the occult. Flooded cities, crows, and fractured clocks reveal themselves like snapshots from a dream that Kraus has had over and over again. His perspective encourages viewers to contemplate their place within a society that feels at once idyllic and eerily post-human. He applies multiple layers of thick oil paint to his canvases which can be peeled back to reveal latent colors and forms while allowing Kraus to incise and scrape directly into the surface of the paint. Glyphs and characters dot his compositions, like little scars. Despite their mystifying atmospheres, Kraus’ paintings nonetheless inspire a sense of calmness. His celestial environments, sometimes in miniature format, are moments of slow motion reverie.

Dylan Solomon Kraus was born in 1987 in Ohio, US. He graduated with a BFA from Cooper Union, New York, US. Kraus lives and works between Berlin, DE and New York, US.



Dylan Solomon Kraus
Untitled (Tree of Light), 2025
Oil on linen
40.6 x 52.1 x 3.8 cm - 16 x 20 1/2 x 1 1/2 in (unframed)
49.5 x 61.6 x 7 cm - 19 1/2 x 24 1/4 x 2 3/4 in (framed)

Subject to availability



From her childhood, Inès Longevial was devoted to drawing—which she discovered through Picasso, Matisse and Modigliani in the books of the family library. Later she studied Paula Modersohn-Becker, Georgia O’Keeffe, and Niki de Saint-Phalle, all of whom greatly influenced her later work. A love of color, which she has never ceased to explore, led her to painting, and at the age of eight she created her first compositions. This practice quickly became a daily occupation and a true calling. As soon as she could, Longevial dedicated herself to studying applied arts in Toulouse, from which she graduated in 2013 with an MFA.

Self-portrait has become her favorite genre and her playground: her passion for color and drawing have given her the freedom to follow an imaginary and poetic dream. Her landscape-like faces unfold a candid, surreal universe that resonates with the outside world, imprinting its colors and moods. Inès Longevial has always been inspired by the variations of light as they convey and capture an impression, a sensation, a feeling. Imbued with a melancholic sweetness that can be combined with acidic tints, these portraits leave room, over the years, for a greater purity and a deeper exploration of skin tone, its shadows and its reliefs. Through these fragments of skin and details of poses, the artist seeks to reclaim her body, to assert her femininity. These silent and inhabited women also, and above all, draw up a portrait of her relationship to the world and her condition as an artist.



Inès Longevial
Le cri violet, 2025
Oil on canvas
97.8 x 69.8 x 3.2 cm
38 1/2 x 27 1/2 x 1 1/4 in

Subject to availability



Sam McKinniss (b. 1985, Northfield, Minnesota) is an artist living and working in New York City and Kent, Connecticut. His figurative paintings are most often sourced from popular culture, the entertainment industry, sports, and the internet. He is inspired by narratives focusing on romance, celebrity, tragedy, the inevitable destruction of innocence in contemporary American life. In a 2019 Artforum cover story featuring McKinniss, the novelist and critic Gary Indiana writes, “Sam’s recent paintings suggest a deft, saturnine, facetiously sincere autobiography of taste and tastelessness that reveals less about the artist than the spectator, though in this case, the artist is spectator, too. These paintings...are really unlikely things, samples from the blazing horror vacui we inhabit as alleged global citizens, ergo very familiar, but suffused with pathos, even suffering, as well as with flash and comic incongruity.”



Sam McKinniss
Chrysanthemums (after Fantin-Latour), 2025
Oil on linen
35.6 x 27.9 x 3.2 cm
14 x 11 x 1 1/4 in

Subject to availability



Chloe Wise’s practice spans diverse media, including painting, sculpture, video and installation. Foregrounding an interest in the history of portraiture, Wise examines the multiple channels that lead to the construction of a Self, paying particular attention to the interweaving of consumption and image making. With a wry sense of humour, she nods to canonical tableaux, like Manet’s *Déjeuner Sur L’Herbe*, exploring the shared projected desires built around food and the female body. Meticulously hand painted casts of food serve as the base for the artist’s sculptural practice where strange assemblies, now frozen in sculpted plastic, toy with the presence and absence of unchangeability and perishability, fiction and reality. Advertising, fashion, taboo, multi-national brands—Wise looks to the consumptive habits built around these structures with parody and derision, underlying how the body is framed and becomes excessive in its manipulation of these sites.



Chloe Wise
Humiliated by not being a flower, 2025
Oil on linen
50.8 x 40.6 x 3.2 cm
20 x 16 x 1 1/4 in

Subject to availability



Zio Ziegler paints from a meditative state, drawing from his subconscious a personal interpretation of the world around him. For him, painting is an act of self-exploration and a radical expression of vulnerability.

“Painting is my attempt at self-understanding - rather than finding a concept and executing it in a linear fashion, I react to my questions, life, and awareness,” he claims. The focus of Ziegler’s practice aims to illuminate the process of creating instead of isolating the final result. His images of monumental figures set in motion serve as a portal of sorts for the viewer, inviting them to perceive the work in their own way, and in turn creating an active exchange between the artist and the audience.

Using primarily oil-stick, Ziegler works with textures that fuse the raw oil pigment with external materials such as sand, soil, and pumice. His sources of inspiration, though everchanging, include early 20th-century abstraction, Italian Futurism, and Cubism, and call to mind the likes of Francis Bacon, Kazimir Malevich, and Constantin Brancusi.



Zio Ziegler

Synthetic Futurism I, 2025

Oil on linen

200 x 129.5 cm - 78 3/4 x 51 x 2 in (unframed)

204.5 x 135.9 cm - 80 1/2 x 53 1/2 in x 3 in (framed)

Subject to availability



