



SALON 94

TEFAF
NEW YORK
2026

ED CLARK
JOHN KACERE
TOM SACHS
SHOKO SUZUKI

BOOTH 306
MAY 15 - 19

S94 | S94D



Installation view, Shoko Suzuki and Tom Sachs "Furniture", featuring John Kacere *Marianne R*, 1973, Salon 94, 2026

Salon 94 presents a tableau—loosely based on Fernando Botero's bedroom in Paris, where he hung John Kacere's *Marianne R*, 1973 above his bed.

John Kacere's paintings depict models dressed in lingerie, merging traditional categories of portraiture, landscape, and still life. *Marianne R*, 1973—once hanging in the Paris bedroom of Fernando Botero—anchors the booth, setting the tone of perspective and abstraction. Kacere adopted a photorealist style in the early 1960s, charting a new career trajectory as one of the original practitioners of photorealism, though he famously rejected the term and was, in turn, rejected by some of his contemporaries for his chosen subject matter.

Shoko Suzuki holds a distinctive position in the history of ceramics internationally, defined by her decades-long practice as well as the bold introduction and development of the traditional Japanese noborigama kiln in Brazil. Across her oeuvre, she has affirmed ceramics as an artistic language of high technical and formal complexity, sustained by a continuous dialogue with essential elements of time, fire, and matter. Our presentation at TEFAF, following an exhibition at Salon 94, is Suzuki's first in the United States.

Tom Sachs deepens and gives structure to the booth's architecture: his signature aesthetic—industrial materials, exposed hardware, and improvisational construction—across furniture, lighting, sculpture and painting, organize the space while evoking the systems from a workshop or prototype lab. These raw, engineered forms create a compelling contrast with both Kacere's seductive imagery and Suzuki's handmade ceramics. Warm lighting from Sachs's fixtures casts warm light across ceramic glazes, painted surfaces, and industrial textures, encouraging visitors to move through the installation as though entering a private residence or collector's interior.

In advance of our forthcoming exhibition *Ed Clark*, we are previewing two of Ed Clark's most significant artworks.

S94

A man with dark hair, wearing a brown and white striped long-sleeved shirt and blue jeans, is working in a workshop. He is focused on a large piece of light-colored fabric, possibly silk, which has a delicate lace trim along one edge. He is using a long, thin tool, possibly a needle or a small saw, to carefully adjust or secure the lace. The fabric is draped over a large, curved wooden form. In the background, there is a wooden workbench with various tools and materials, including a container of brushes and a small metal can. The lighting is warm and focused on the man and his work.

JOHN KACERE

John Kacere

Born on June 23, 1920 to a Lebanese-American family in Walker, Iowa, Kacere received his BFA and MFA from the University of Iowa in 1949 and 1950 respectively. He showed artistic ability as a child and did his first professional sign-painting job at age 12. After studying at art school in Chicago from 1938 through 1940 and serving in the army, Kacere studied fine arts at the University of Iowa, earning his B.F.A. and M.F.A. in 1949 and 1950 respectively. He died on August 5, 1999 in Cedar Rapids, IA at the age of 79. Kacere's artistic journey took him from abstract painting to developing what would become his signature style—monumental, cropped depictions of the female form that challenged traditional categories of portraiture, landscape, and still life.

Kacere was closely associated with Ivan Karp's O.K. Harris Gallery in SoHo, New York, which played a pivotal role in introducing Photorealism to the public. In 1972, the Speed Art Museum in Louisville acquired *Purple Panties* (ca. 1969), a purchase that curator Miranda Lash later described as revolutionary. For years, the Speed Art Museum treated Kacere's *Light Purple Panties, Zippered Slip* as an iconic work in their collection, selling matchbooks and posters featuring the painting. The work was included in the museum's 2018 exhibition *Breaking the Mold: Investigating Gender*, where it was hung in dialogue with works by Barbara Kruger, Louise Nevelson, Gladys Nilsson, and Ebony G. Patterson, engaging in a discussion around standards of beauty and sexuality. Recent exhibitions include the 2020 survey *Remembering John Kacere* at Louis K. Meisel Gallery and the 2024 exhibition *Butt Can You Feel It?* at Gratin Gallery in New York's East Village.

Today, Kacere's work can be found in the collections of the Stedelijk Museum in Amsterdam, The Metropolitan Museum of Art in New York, the Erie Art Museum in Pennsylvania, the Portland Art Museum, and the Wadsworth Atheneum in Connecticut, among others.



Fernando Botero's Paris bedroom featuring John Kacere *Marianne R*, 1973

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Detail, *Marianne R*, 1973

S94



John Kacere
Marianne R,
1973

Oil on canvas
57 x 75 ½ in (144.8 x 191.8 cm)
(JOKA 3)
\$750,000

Provenance
OK Harris, New York, NY
Collection of Fernando Botero
RO Gallery, New York, NY
Private Collection

S94



John Kacere
Untitled (yellow),
1972

Oil on linen
64 ¼ x 47 in (163.2 x 119.4 cm)
(JOKA 51)
\$350,000

Provenance
The Artist

S94



John Kacere
Edie,
1994

Oil on linen
36 x 52 in (91.4 x 132.1 cm)
(JOKA 6)
\$480,000

Provenance
The Artist

S94



John Kacere, pictured in his studio 1980

S94



John Kacere
Laura II, 1994

Oil on canvas
Framed: 35 $\frac{3}{4}$ x 55 $\frac{3}{4}$ x 2 $\frac{1}{4}$ in
(90.8 x 141.6 x 5.7) cm
Painting: 34 $\frac{1}{4}$ x 54 $\frac{1}{4}$ in
(87 x 137.8 cm)
(JOKA 41)
\$480,000

Provenance
OK Harris, New York, NY
Private Collection, Naples, FL

S94



Detail, *Laura II*, 1994

S94 | S94D



Installation view, Shoko Suzuki and Tom Sachs "Furniture", featuring John Kacere *Laura II*, 1994, Salon 94, 2026

S94



John Kacere
Untitled, 1976

Vintage print
4 x 5 in (10.2 x 12.7 cm)
(JOKA 46)
\$12,000

Provenance
The Artist

S94



John Kacere
Untitled, 1976

Vintage print
4 x 4 $\frac{7}{8}$ in (10.2 x 12.4 cm)
(JOKA 44)
\$12,000

Provenance
The Artist

S94



VIEW ADDITIONAL
PHOTOGRAPHS
BY JOHN KACERE

S94



ED CLARK

Ed Clark

Ed Clark (1926-2019) emerged in the 1950s as a pioneer of the New York School. Over the course of seven decades, his experimentations with pure color, abstract form, and the seductive materiality of paint have yielded an oeuvre of remarkable originality, extending the language of American abstraction. Many of Ed Clark's paintings are created using a push broom, which allowed him to paint swiftly with a broad brushstroke, extending and accelerating the reach of the body. Clark's artistic breakthroughs have a significant place in the story of modern and contemporary art: in the late 1950s he was the first American artist credited with exhibiting a shaped canvas, an innovation that continues to reverberate today. Defying the discreet categories of gestural and hard-edged abstraction, Clark has masterfully interwoven these approaches into a unique form of abstraction that was radically rethought in relation to both expression and improvisation.

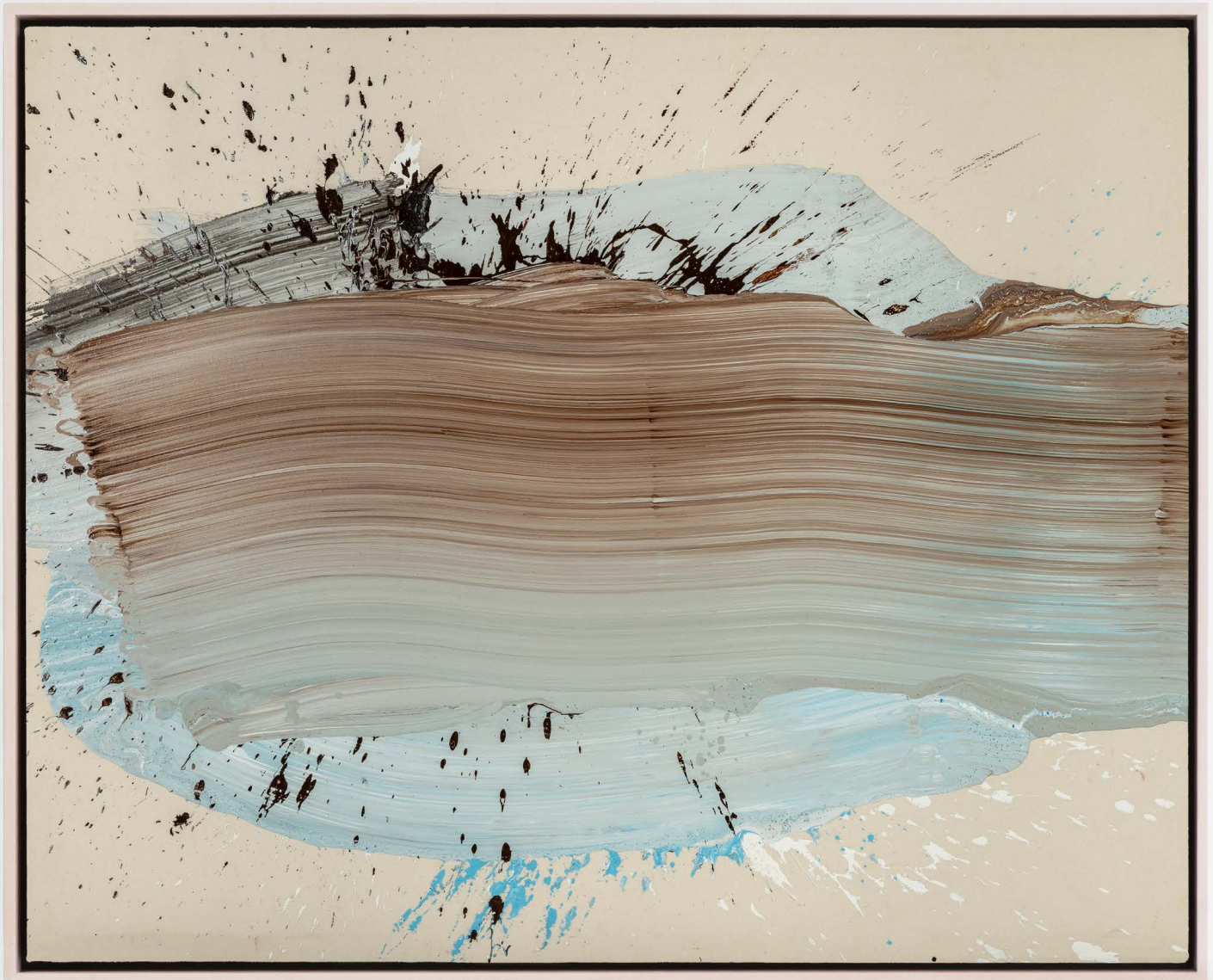
In 1943, Clark joined the United States Air Corps and served in Guam during World War II. Shortly after his return to the U.S., Clark enrolled at the Art Institute of Chicago where he studied painting as a veteran under the GI Bill. He continued his studies in Paris at the Académie de la Grande Chaumière in 1952, where he remained even after his GI Bill expired, as he felt it epitomized a society in which the color of his skin was less likely to determine his artistic career. Alongside an expanding community of expatriate artists and writers, including fellow African American artists Beauford Delaney, Richard Wright, James Baldwin, and Barbara Chase-Riboud, Clark embraced Paris as the "...freest of cities and a true magnet for artists. We would meet among artists of all countries, with no distinction of class, race or political ideology. We were artists, nothing else." Similarly, Clark's luminous canvases live in an environment of absolute freedom, "cutting through everything...". Already exhibiting non-figurative painting in the 1950s, with "a taste for raw painting" during his Paris years that he would carry forward for the rest of his career.

Read more

NEW ORLEANS SERIES (2012)

Clark's New Orleans Series draws on the city where he was born in 1926, translating its energy into bold abstract form. The works often feature vibrant blue hues common to the houses of the city and sweeping gestural strokes that emphasize the energy of the city. Dynamic and improvisational in character, they reflect the modality of art in the Jazz aesthetic.

S94



Ed Clark
New Orleans Series
#4, 2012

Acrylic on canvas
Framed: 53 ½ × 67 ¾ × 2 in (136 x 171 x 5 cm)
Canvas: 52 x 65 ¾ in (132 x 167 cm)
(ECL 9)
\$550,000

Provenance
The Artist
N´Namdi Contemporary,
Miami, FL
Private Collection

EGYPTIAN SERIES (1997, 2005)

Ed Clark's Egyptian Series draws on his travels to Egypt in the 1990s. Works from the series include acrylic on canvas as well as acrylic and pencil on papyrus, a material choice that directly references the work's Egyptian landscape, palette and light.

S94



Ed Clark
Egyptian Series,
2005

Acrylic on canvas
Framed: 61 $\frac{3}{8}$ x 71 $\frac{1}{4}$ x 2 in (156 x 181 x 5 cm)
Canvas: 59 $\frac{7}{8}$ x 69 $\frac{5}{8}$ in (152 x 177 cm)
(ECL 10)
\$825,000

Provenance
The Artist
N'Namdi Contemporary,
Miami, FL
Private Collection

S94 | S94D



Tom Sachs

Tom Sachs

Tom Sachs (b. 1966) is a sculptor best known for his work inspired by icons of Modernism in both art and design. Using modest studio materials, Sachs' work produces parallel universes oftentimes incorporating semi-functional sculptures that are sometimes deployed by the artist and his studio assistants for interactive projects.

Often Sachs decides to keep exposed the materials, seams, joints, and screws as well as foamcore and plywood—that are used when combining the elements that produce his work. By choosing to not erase, sand away, or render invisible these necessary elements, Sachs' work prompts the viewer to consider what a finished (or unfinished) work might look and feel like. On a more philosophical level, this means that nothing Sachs makes is ever finished. Like any good engineering project, everything can always be stripped down, stripped out, redesigned and improved; Sachs works retain this latent potential.

Tom Sachs' iconic Shop Chair has been produced exclusively for Salon 94Design. Experienced in groups or singly, Sachs' Shop Chairs have always emblematically represented the artist's playful—yet functional approach to art as a useable and practical object.

[Read more](#)



Installation view, Ed Clark *New Orleans Series #4*, 2012 featuring Tom Sachs and Shoko Suzuki

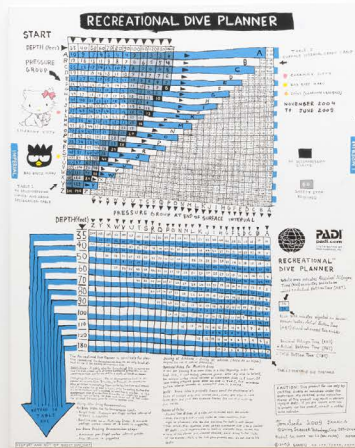
S94D



Tom Sachs,
Prouvé Daybed,
2021

Plywood, latex, leather, foam, epoxy resin, and hardware
21 x 77 x 31 ½ in (53.3 x 195.6 x 80 cm)
(TOS 419)
\$68,000
8-12 weeks lead time - [inquire here](#)

S94D



Installation view, Tom Sachs "Furniture", Salon 94, 2026

S94



Tom Sachs
Vase, 2025-26

English Porcelain, epoxy resin, carbon fiber, and gold luster
23 ½ x 12 x 13 ¼ in (59.7 x 30.5 x 33.7 cm)
(TOS 514)
\$36,000

S94



Detail, Vase, 2025-26

S94



Detail, Vase, 2025-26

S94



Tom Sachs
Vase, 2025-26

English porcelain
23 ½ x 12 x 13 ¼ in (59.7 x 30.5 x 33.7 cm)
(TOS 516)
\$36,000

S94D



Installation view, Tom Sachs "FURNITURE", Salon 94, 2026

S94D



Tom Sachs
Dome Lamp, 2026

Glass, bronze, patina, English porcelain, gold luster, and hardware
20 x 9 ½ x 9 ½ in (50.8 x 24.1 x 24.1 cm)
Edition of 8 plus 2 artist's proofs
(TOS 394)
\$28,000

S94D



S94D



Tom Sachs
Lamp, 2026

Plywood, Kevlar, epoxy resin, steel, latex, English porcelain, and hardware
62 x 12 x 12 in (157.5 x 30.5 x 30.5 cm)
(TOS 454)
\$80,000



Alternate view, *Lamp*, 2026

S94D



Tom Sachs
ConEd Torchiere,
2023

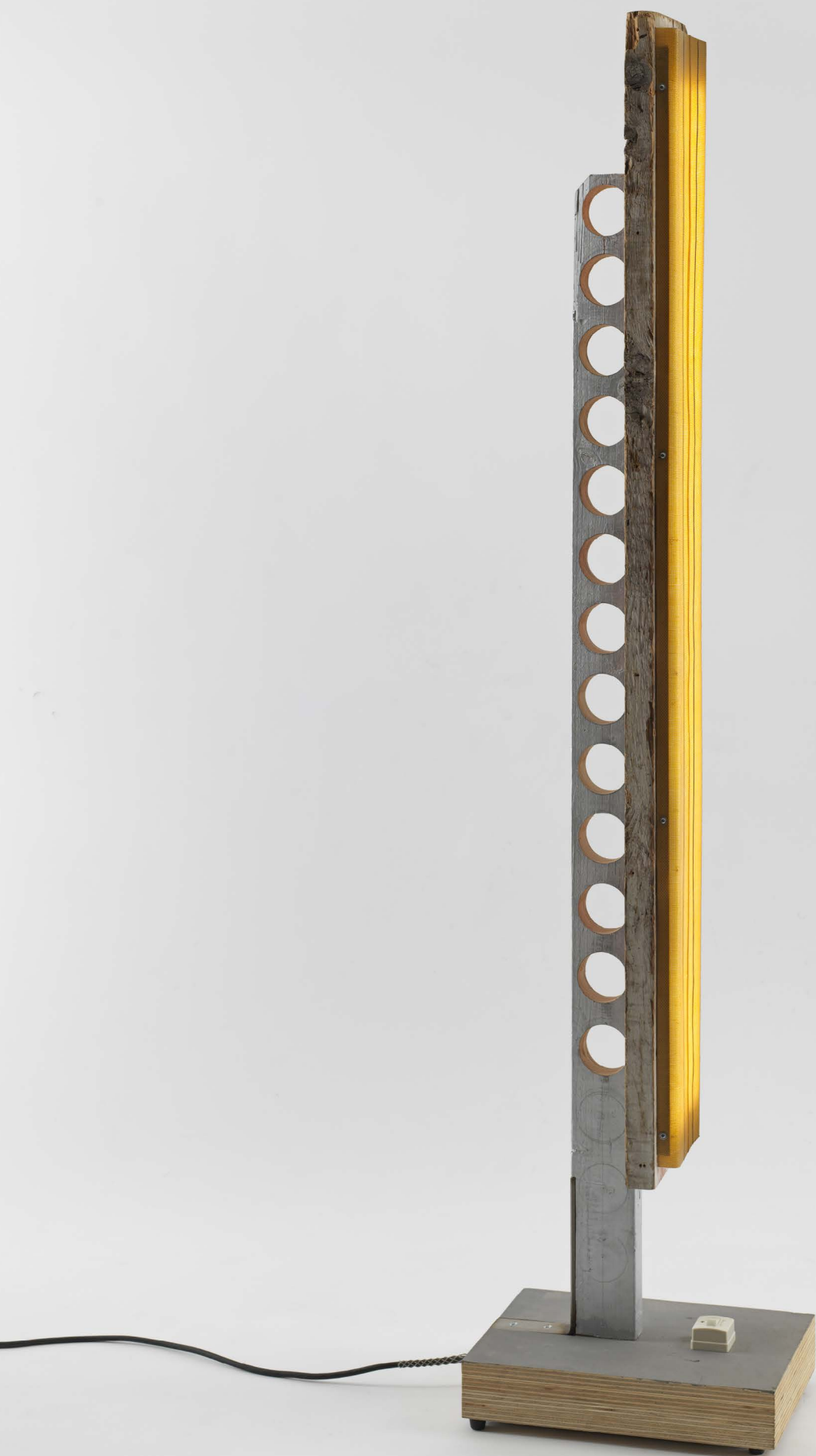
Plywood, latex, Kevlar, epoxy resin, and hardware
70 x 10 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in (177.8 x 27.3 x 39.4 cm)
(TOS 456)
\$60,000

S94D



Detail, *ConEd Torchiera*, 2023

S94D



Tom Sachs
Torchiere, 2023

Plywood, latex, ConEd barrier, Police barrier, Kevlar, epoxy resin,
aluminum, and hardware
29 x 36 x 36 in (73.7 x 91.4 x 91.4 cm)
(TOS 466)
\$38,000

S94D



Tom Sachs
Small LED Lamp,
2012

Plywood, synthetic polymer, cardboard, epoxy resin, felt, electrical
components, and hardware
14 x 7 x 7 in (35.6 x 17.8 x 17.8 cm)
(TOS 452)
\$18,000

S94D



Tom Sachs
Eileen Gray Lamp,
2003

ConEd barrier, incandescent bulb, and hardware
47 ½ x 12 x 7 in (120.7 x 30.5 x 17.8 cm)
(TOS 409)
\$18,000

S94D



Tom Sachs
Nobunaga, 2026

Plywood, latex, bamboo, black English porcelain, gold luster, hardware
15 x 5 x 5 in. (38.1 x 12.7 x 12.7 cm)
(TOS 469)
\$18,000 - [inquire here](#).

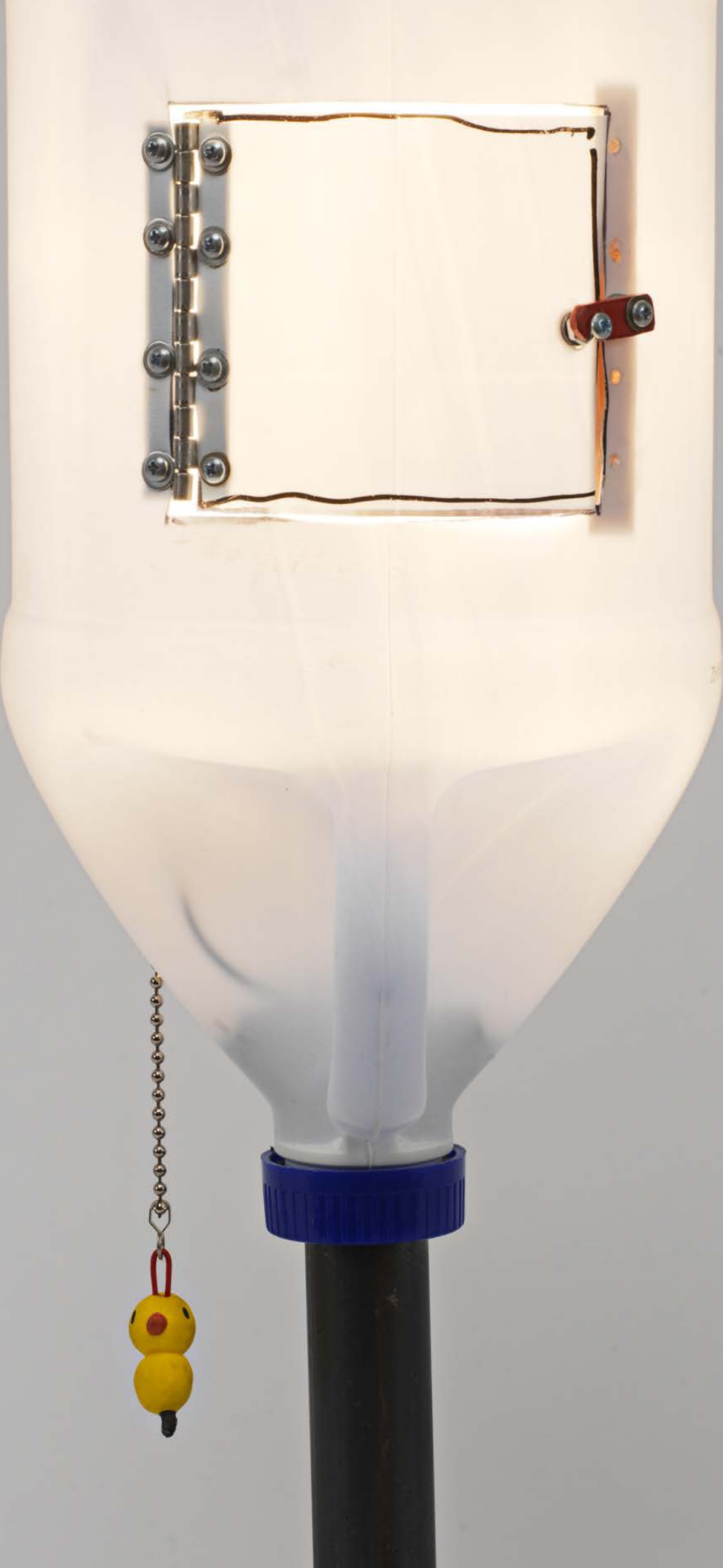
S94D



Tom Sachs
Bleach Lamp, 2025

Bleach bottle, steel, plywood, synthetic polymer, Sharpie, English
porcelain, and hardware
17 ½ x 5 ⅝ x 5 ⅝ in (44.5 x 14.3 x 14.3 cm)
(TOS 461)
\$16,000

S94D



Detail, Bleach Lamp, 2025

S94



Tom Sachs
Grubby Hands,
2023

English porcelain, high fire reduction,
Temple white glaze, NASA Red engobe inlay, gold luster
3 ½ x 5 x 4 ¾ in (8.9 x 12.7 x 12.1 cm)
(TOS 534)
\$14,000

S94



Installation view Tom Sachs "FURNITURE", Salon 94, 2026

S94



Tom Sachs
Raw Power, 2020

English porcelain, high fire reduction,
Temple white glaze, NASA Red engobe inlay, gold luster
3 ½ x 4 ¼ x 4 in (8.9 x 10.8 x 10.2 cm)
(TOS 535)
\$14,000



Detail, Raw Power, 2020

S94D

SHOP CHAIR



S94D



Installation view, Tom Sachs *"FURNITURE"*, Salon 94, 2026

S94D



Tom Sachs
Shop Chair
(Walnut), 2026

Plywood, Walnut veneer, rubber flex-mounts, and stainless steel screws
32 x 18 ⁵/₈ x 20 in (85.1 x 47 x 47 cm)
(TOS 428)
\$4,200

S94D



Alternate view, *Shop Chair (Walnut)*, 2026

S94D



Tom Sachs
Shop Chair (Yellow),
2020

Plywood, rubber flex-mounts, stainless steel screws, water-based lacquer
32 x 18 ⁵/₈ x 20 in (85.1 x 47 x 47 cm)
(TOS 446)
\$3,800

S94D

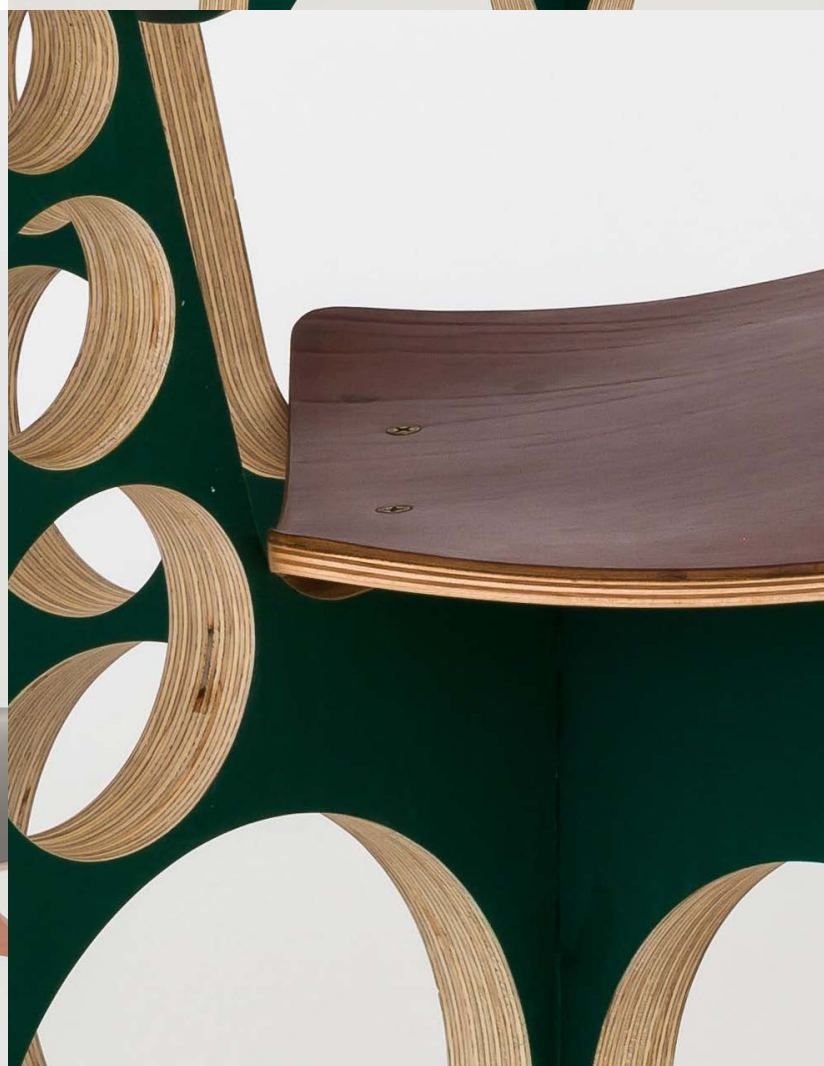


Tom Sachs
Shop Chair (Pink),
2019

Plywood, rubber flex-mounts, stainless steel screws, water-based lacquer
32 x 18 ⁵/₈ x 20 in (85.1 x 47 x 47 cm)
(TOS 444)
\$3,800

S94D

Custom colors and leather materials available by commission for larger projects. [Inquire here.](#)



S94D



Tom Sachs,
Jenanneret Table
(Walnut), 2026

Plywood, walnut veneer, and hardware
29 x 48 x 96 in (73.7 x 121.9 x 243.8 cm)
(TOS 447)
\$54,000

S94D



Tom Sachs,
Jenanneret Table
(*Walnut Square*),
2026

Plywood, walnut veneer, and hardware
29 x 36 x 36 in (73.7 x 91.4 x 91.4 cm)
(TOS 449)
\$24,000

SALON 94 | S94D

Tom Sachs
"FURNITURE"

23 APRIL → 20 JUNE, 2026

3 E 89TH ST. NEW YORK, NY 10128

[VIEW EXHIBITION](#)

S94

SHOKO SUZUKI



Shoko Suzuki

Shoko Suzuki (b.1929), born in Shoko Akiko Ōshima in Yokohama, Japan, is a ceramist who built her career in Brazil. Growing up during the early Shōwa period, her life was shaped by World War II, an experience she later said gave her art its purpose. In the early 1950s, Suzuki began visiting pottery studios and became determined to learn ceramics. Breaking Japan's traditional system, which rarely accepted women as craft apprentices, Suzuki persisted and eventually found mentorship under master potter Tōko Karasugi who trained her for about ten years. In that period Suzuki also met and married painter Yukio Suzuki.

In 1962, inspired by a Japanese TV program about Brazil, she and her husband sold everything and set sail on the *Argentina-Marú* to Santos, Brazil. The couple rented a simple wattle and daub house in Mauá where Suzuki set up a small workspace. There she worked barefoot on a manual potter's wheel and experimented with local clays and ash glazes made from wood and plants. By 1964, they moved to Cotia where she built her first climbing kiln (*noborigama*) using recycled bricks and debuted her work to Brazilian audiences with a public studio opening that same year.

Throughout her career, Suzuki's ceramic work has combined traditional Japanese craft with the Brazilian environment. Using her hand-built kiln, Suzuki developed a personal palette of ash glazes and earthy tones that reflect both the tropics and her Japanese heritage. Her vases, jars and plates often feature fluid, organic forms, symbolic etchings, and a poetic sensibility. Themes of roots, plants, paths and landscapes recur in her work. Today, Suzuki is celebrated as a pioneering female ceramist who bridged cultures and expanded the expressive boundaries of clay and fire.

In 1975, she became the first Japan-born ceramist to hold a solo exhibition at São Paulo's Museum of Art (MASP). Major solo exhibitions include Andō Gallery in Tokyo (1955), Anchei Gallery in São Paulo (1968), and Museu da Casa Brasileira (2003). In 2021, her life's work was formally honored by the Japanese government with the Order of the Rising Sun, and Gold and Silver Rays for her significant contribution to ceramics as an artistic expression.

S94 | S94D



Installation view, *Shoko Suzuki and Tom Sachs "Furniture"*, Salon 94, 2026

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1986

Glazed ceramic
8 ¼ x 7 ¼ x 7 ¼ in (21 x 18.5 x 18.5 cm)
(SOSU 61)
\$25,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 2002

Glazed ceramic
11 ¾ x 11 ⅜ x 11 in (30 x 29 x 28 cm)
(SOSU 50)
\$45,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1978

Glazed ceramic
16 ½ x 13 ¾ x 14 ⅛ in (42 x 35 x 36 cm)
(SOSU 51)
\$75,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1975

Glazed ceramic
14 1/8 x 15 3/4 x 15 3/4 in (36 x 40 x 40 cm)
(SOSU 46)
\$75,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1996

Glazed ceramic
19 ½ x 7 ⅞ x 7 ⅞ in (49.5 x 20 x 20 cm)
(SOSU 43)
\$40,000

S94



Shoko Suzuki
Sem título
[Untitled], 1985

Glazed ceramic
15 3/4 x 8 1/4 x 8 1/4 in (40 x 21 x 21 cm)
(SOSU 67)
\$32,000 - On reserve

S94 | S94D



Installation view, *Shoko Suzuki and Tom Sachs "Furniture"*, Salon 94, 2026

S94



Shoko Suzuki
Untitled, 1988

Ceramic
11 x 13 x 13 in (27.9 x 33 x 33 cm)
(SOSU 69)
\$55,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1998

Glazed ceramic
16 $\frac{3}{8}$ x 15 x 15 in (41.5 x 38 x 38 cm)
(SOSU 49)
\$60,000

S94



Shoko Suzuki
Sem título
[Untitled], n.d

Ceramic
10 $\frac{7}{8}$ x 14 x 13 $\frac{5}{8}$ in (27.5 x 35.5 x 34.5 cm)
(SOSU 35)
\$30,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1978

Glazed ceramic
10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in (27.5 x 21 x 21 cm)
(SOSU 62)
\$30,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1987

Glazed ceramic
14 1/8 x 6 3/4 x 6 3/4 in (36 x 17 x 17 cm)
(SOSU 53)
\$40,000

Exhibition History
Universo: Shoko Suzuki,
Sesc Ipiranga: São
Paulo, January 25th–
February 28th, 2017

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1998

Glazed ceramic
7 1/8 x 7 7/8 x 7 1/8 in (18 x 20 x 18 cm)
(SOSU 57)
\$25,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 2012

Glazed ceramic
7 ½ x 9 ⅞ x 9 ⅞ in (19 x 25 x 25 cm)
(SOSU 44)
\$20,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1995

Glazed ceramic
5 ½ x 5 ⅞ x 5 ⅞ in (14 x 15 x 15 cm)
(SOSU 37)
\$15,000 - On reserve

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1975

Glazed ceramic
5 $\frac{7}{8}$ x 8 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in (15 x 21 x 19 cm)
(SOSU 63)
\$30,000 - On reserve

Exhibition History
Universo: Shoko Suzuki, Sesc
Ipiranga: São Paulo,
January 25th–February
28th, 2017

S94



Shoko Suzuki
Untitled, n/d

Glazed ceramic
4 ½ x 3 ⅛ x 3 ⅛ in (11.5 x 8 x 8 cm)
(SOSU 16)
\$8,000

S94



Shoko Suzuki
Untitled, n/d

Glazed ceramic
4 $\frac{3}{4}$ x 5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in (12 x 13 x 13 cm)
(SOSU 19)
\$8,000

S94



Installation view, Shoko Suzuki ceramics on Bijoy Jain Brick Study IV, 2025

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1970

Glazed ceramic
8 ½ x 10 ⅝ x 10 ⅝ in (21.7 x 27 x 27 cm)
(SOSU 55)
\$28,000

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1975

Glazed ceramic
14 ⁵/₈ x 13 ³/₄ x 13 ³/₄ in (37 x 35 x 35 cm)
(SOSU 59)
\$55,000 - On reserve

Exhibition History
Shoko Suzuki, Museu de
Arte de
São Paulo Assis
Chateaubriand:
São Paulo, December 1975

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1970

Glazed ceramic
8 ½ x 11 ¾ x 11 ¾ in (21.5 x 30 x 30 cm)
(SOSU 56)
\$35,000 - On reserve

S94



Shoko Suzuki
Sem título
[Untitled],
c. 1969

Glazed ceramic
7 ⁷/₈ x 9 ¹/₂ x 9 ¹/₂ in (20 x 24 x 24 cm)
(SOSU 47)
\$30,000

S94

SHOKO SUZUKI

VIEW EXHIBITION

APRIL 23 — MAY 15, 2026

S94

S94 | D



Please note, the availability of these works are subject to change

05/12/26