



THE ARMORY SHOW

PLATFORM SECTION
& BOOTH 306

Javits Center,
Sept 6–8, 2024

MARUANI MERCIER

BOOTH 306

We are excited to return to The Armory Show, presenting a selection from our expanding roster of distinguished artists. Discover captivating works of our newly represented talents: Victor **Ehikhamenor**, Bea **Scaccia**, and Kasper **Sonne**. Ehikhamenor's intricate 'Rosary' series powerfully captures the interplay of beliefs and traditions among colonized cultures. Scaccia's evocative paintings delve into the profound depths of beauty and femininity. Sonne's richly hued paintings, inspired by personal photographs, vividly bring his memories to life. Also on display will be a significant selection from Nobuyoshi **Araki**'s renowned painted photograph series, where gestural and abstract color traces elegantly symbolize female attraction and eroticism that create powerful aesthetic metaphors. A poetic mixed-media work by the late Radcliffe **Bailey** incorporates components rich with symbolism and history, crafting a compelling narrative that reflects on personal and collective history. Neo-geo pioneer Ross **Bleckner** continues to capture human fragility and counter formalism in a new delicate monochrome painting. Jaclyn **Conley**'s latest works showcase her evolving finesse in adapting history painting, blending scenes from Old Master paintings with socio-political movements in the United States. Peter **Halley** explores the limitless possibilities of geometric elements in a work where interlocking canvases form a precarious, off-balance structure.

RADCLIFFE BAILEY

Radcliffe Bailey's painting 'Luther Goines Cosmos' masterfully combines various mediums to create an enigmatic black and white composition that invites interpretation. At the center, a negative photograph of a chandelier symbolizes achievement, wealth, and high societal status. Beneath this, the silhouette of a head integrates natural elements like leaves with symbols, numbers, geometrical shapes, and abstract forms. These components are rich with symbolism and history, resonating within a contemporary context.

Luther Goines Cosmos, 2019
mixed media including various objects and works on paper
157.5 x 119 x 20 cm
62 x 47 x 8 in



ROSS BLECKNER

Emerging as a prominent artist in New York during the AIDS crisis in the 1980s, Ross Bleckner's paintings are an investigation of change, loss, and memory, often suggesting meditations on the body, health and disease, much like a memento mori. He is known for his large-scale depictions of a multitude of subjects—notably flora and fauna—that prompt meditation on life's fragility, organic power, and eroticism.

To this day, Bleckner is the youngest artist to receive a midcareer retrospective at the Solomon R. Guggenheim Museum, at the age of 45. His paintings can be found in several major museums including the MoMA, NY and in the Whitney Museum of American Art, New York, as well as numerous exhibitions, including at the San Francisco Museum of Modern Art, CA, Martin Gropius Bau, Berlin, Reina Sofia, Madrid, Los Angeles County Museum, CA, and Kunstmuseum Luzern, Switzerland.

To be titled, 2024
signed and dated
oil on linen
213 x 152 cm
84 x 60 in





KWESI BOTCHWAY

With his distinct angular brushstrokes, Kwesi Botchway (b. 1994, Accra, Ghana) emphasises black skin with purple hues, a colour linked to royalty, grandeur, mystery, magic, seduction, and wisdom, wherein he highlights the idea of beauty in relation to the Black experience. He positions himself within the Black Art tradition, using his work to address anti-Blackness experienced both in Africa and across the global African diaspora. His art aims to transcend dominant narratives, celebrating the loveliness, vitality, and expansiveness of Blackness. Botchway's work reinterprets the portrait tradition of western art by centering the long-overlooked Black figure. By blending aspects of European painting styles with African Realism, he transforms the portrait into an exploration of identity and potential. This marks a departure from his earlier, more realist works influenced by Ghanaian street art. His subjects range from people he knows to imagined figures or composites of features observed from his environment, combining realism and abstraction in his selection process.

I Found Myself, 2024
oil on canvas
128 x 103 x 3,5 cm
50 x 40 x 1 in





JACLYN CONLEY

Jaclyn Conley (b. 1979, Ontario, Canada) creates art inspired by historical events, often departing from photographs or paintings. Her work connects contemporary social and political concerns with pictorial beauty through collages and thick brushstrokes. Conley's painterly ambiguity disrupts the clarity of the original image, blending the tangible evidence of photographs with the abstract qualities of her paintings.

In 'The Island', the image of Watteau's soldiers is set back in the distance and viewed by a figure sourced from a photograph documenting the counter culture of the 1970s. In the fragmented picture, punctuated by brushstroke arabesques, we recognize the gaps across time and across place while also sensing the things which stay the same; larger themes of war and peace, the relationships between self and others encountered in the world.

The Island, 2024
signed and dated
oil on linen
183 x 152.4 cm
72 x 60 in



Her approach, which emphasizes materiality and gestural textuality, encourages viewers to question the stories behind her works. Conley develops her creations using acrylic paint and collage techniques, merging elements from different contexts to form new compositions. Her process is deeply tied to extensive research, spending significant time in libraries, museums, and archives across the United States, scanning Kodachrome photographs to inform her art. Conley has exhibited her work both nationally and internationally, including at The Painting Center in NY, NurtureArt in NY, Projective City in Paris, Wynick-Tuck Gallery in Toronto, and the Aldrich Contemporary Art Museum in Ridgefield, CT.

Her fourth solo exhibition with MARUANI MERCIER takes place in September 2024.



detail of The Island

JACLYN CONLEY

In 'Soldiers On A Hill', the image of Watteau's soldiers is set back in the distance and viewed by figures sourced from photographs documenting the counter culture of the 1960s and 70s. The fragmented picture illustrates the gaps across time and across place while also implying the things which stay the same; larger themes of war and peace, the relationships between self and others encountered in the world.



The Island, 2024
signed and dated
oil on linen
183 x 152.4 cm
72 x 60 in



detail of Soldiers on a Hill

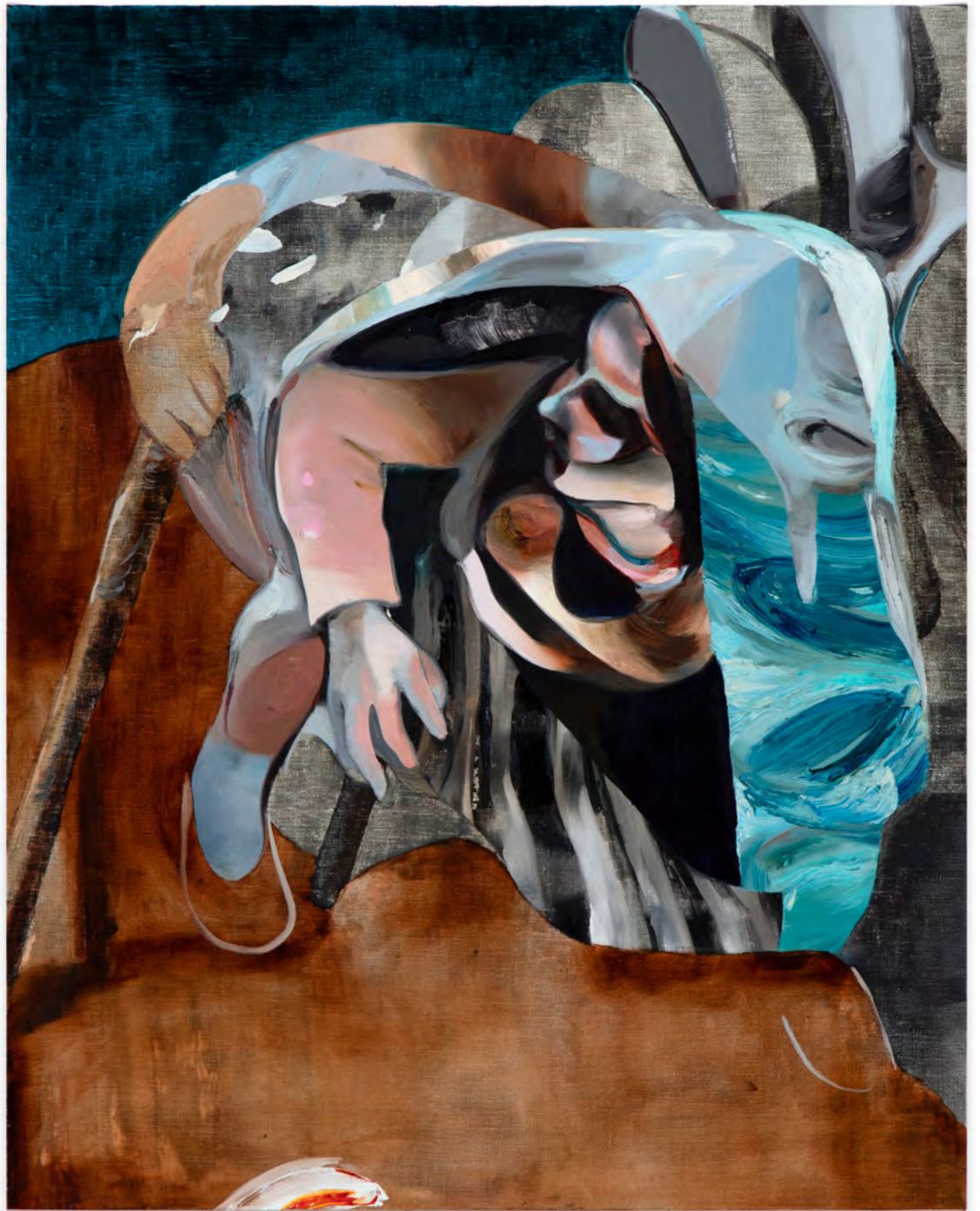
JACLYN CONLEY

Taming The War Horse, 2021
signed and dated
oil on panel
152 x 122 cm
60 x 48 in



JACLYN CONLEY

Looking Backward From The Feast Day, 2022
signed and dated
oil on linen
76.2 x 61 cm
30 x 24 in



VICTOR EHIKHAMENOR

Victor Ehikhamenor (b. 1970, Udomi, Nigeria) has exhibited his work internationally, including at the inaugural Nigerian Pavilion at the 57th Venice Biennale in 2017. He has participated in solo and group exhibitions at prestigious venues such as the Pinakothek der Moderne in Munich, Germany; Fondation Blachère in France; Lehmann Maupin Gallery in New York; St. Paul's Cathedral in London, UK; Gagosian Gallery in London, UK ; Tyburn Gallery in London, UK; Rele Gallery in Lagos, Nigeria; Retro Africa in Abuja, Nigeria; the 5th Mediations Biennale in Poznan, Poland; the 12th Dak'Art Biennale in Dakar, Senegal; Stellenbosch Triennale in South Africa; and Biennale Jogja XIII in Yogyakarta, Indonesia. His works are found in prestigious collections worldwide including The High Museum of Art in Atlanta Georgia; The Onassis Foundation in Athens, Greece; and The Staatliche Museen Zu Berlin in Berlin, Germany, among others. Ehikhamenor earned a Bachelor of Arts in English and Literature from Ambrose Alli University in Nigeria and an MFA in Fiction from the University of Maryland. Besides his career as a visual artist, he is also a writer and photographer, documenting African life and critically engaging with political corruption and Africa's role in global politics. He established a creative residency in Lagos called 'Angels and Muses' and initiated 'Ink Not Blood', a peace campaign aimed at preventing violence during political elections. His work has been recognized with numerous awards and fellowships from esteemed organizations such as the Rockefeller Foundation, Civitella Ranieri Foundation, the Nirox Foundation, and the Norman Mailer Center. Ehikhamenor currently divides his time between Lagos, Nigeria, and Maryland, United States.

Untitled, 2024

Rosary, coral beads, and thread on lace textile

135 x 79 cm

53 x 31 in



VICTOR EHIKHAMENOR

Victor Ehikhamenor's 'rosary' works are created using plastic rosaries sewn on fabric as the core medium, forming a complex commentary on colonialism, globalization, and systems of belief for people in Africa and its diaspora around the world. The material of the tapestry, mainly comprised of plastic rosary beads, draws on Ehikhamenor's childhood experience of the traditional religion of his grandparents together with the teachings of his Catholic education. Responding to religious traditions introduced by colonial powers and superimposed on local traditions and power structures, the works, made up of rosaries sewn on canvas, form figures and scenes referencing the figures and forms of the Kingdom of Benin and African members of the Catholic elite and clergy, commenting on the complexity of beliefs and traditions among colonized people.

Coronation of Oba Esigie, 2021

Rosary beads, thread, gemstones and bronze on lace textile

260.4 x 153.7 cm

102 1/2 x 60 1/2 in



PETER HALLEY

Halley is part of a generation of neo-conceptualist artists that first exhibited in New York's East Village. This group includes Jeff Koons, Haim Steinbach, Mayier Vaisman, and Ashley Bickerton. These artists became identified on a wider scale with the labels neo-geo and neo-conceptualism, an art practice deriving from the conceptual art movement of the 1960s and 1970s. Focusing on the commodification of art and its relation to gender, race, and class, neo-conceptualists question art and art institutions with irony and pastiche.

Halley's works were included in the Sao Paolo Biennale, the Whitney Biennale and the 54th Venice Biennale and represented in such museums and art institutions as the CAPC Musée d'Art Contemporain, Bordeaux, the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Stedelijk Museum, Amsterdam, the Des Moines Art Center, Iowa, The Tate Modern, London, the Dallas Museum of Art, Texas, the Museum of Modern Art, New York, the Kitakyushu Municipal Museum of Art, Japan, the Museum Folkwang, Essen, and the Butler Institute of American Art, Ohio.

Black Prison, 2023

acrylic and Roll-a-Tex on canvas

signed and dated on the reverse

121 x 107 cm

47 x 42 in





Installation of Peter Halley: Black Light, September-October 2023, MARUANI MERCIER Gallery, Brussels

TITUS KAPHAR

The large format painting *State number one*, Marcus Bullock (2019) is linked to the artist's ongoing series, *The Jerome Project*, started in 2014. In these works, Kaphar reinterprets the style of Byzantine religious icons—contemplative portraits of holy figures nestled within gold leaf—by changing the subjects to incarcerated African American men. In original works from *The Jerome Project*, Kaphar created a series of 97 small, devotional scale portraits sourced from public mugshot websites and dipped in tanks of tar at a depth reflective of the subject's time served in prison. Kaphar reserved larger scale works for portraits of individuals close to him, including family and friends who suffered the same fate as these men. In this work, Marcus looks directly ahead with a serious and concerned expression. His brown skin glows with a light matched by the reflective gold leaf that surrounds the softness of his hair. The gold-speckled tar at the bottom of the painting covers just enough of his jaw to deny the possibility of speech.

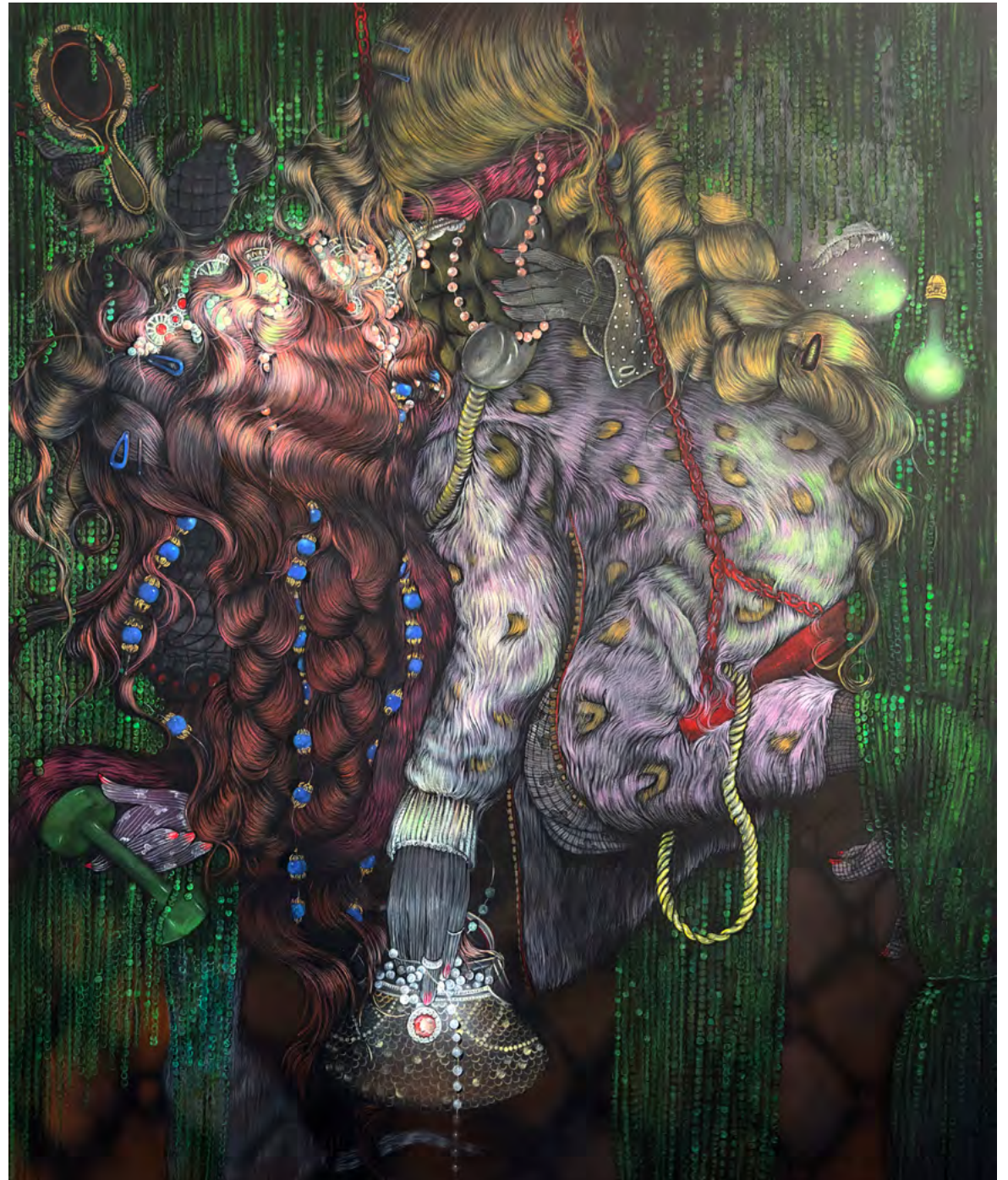
State number one, Marcus Bullock, 2019
oil tar and gold leaf on panel
192 x 151 x 7 cm
75 x 59 x 2 in



BEA SCACCIA

Bea Scaccia has been the subject of several exhibitions in the past years including at the Katonah Museum of Art in New York, American University's Katzen Arts Center in Washington, D.C., Magazzino, New York, and the Galleria Nazionale in Rome. Later this year Scaccia will be an artist-in-residence with the Marea Art Project in Praiano, Italy where she will continue to develop paintings based on Italian myths and fairytales. She was invited by Carol LeWitt, collector and wife of the late American artist Sol LeWitt, whose home Casa L'Orto houses the residency. A trained realist painter from Veroli, Italy, she earned her BA and MFA at the Accademia di Belle Arti in Rome where she studied with the late Italian artist Gino Marotta. Since 2011 Scaccia has been based in New York City, where she initially worked with Jeff Koons in his studio. Her paintings are found in collections including the William Louis-Dreyfus Foundation and the Portland Museum of Art, among others.

Chatty But Shiny and Fit, 2024
signed and dated
acrylic and airbrush on canvas
183 x 152 cm
72 x 60 in





BEA SCACCIA



Look pretty, smell good and hide your cats, 2024
signed and dated
acrylic and airbrush on canvas
122 x 152 cm
48 x 59 in



KASPER SONNE

Kasper Sonne (b. 1974, Copenhagen, Denmark) graduated from The Royal Danish Academy of Fine Arts, Schools of Architecture, Design, and Conservation in 2000. Over the past fifteen years, he has lived and worked between Copenhagen and New York. Initially rooted in design and graffiti, Sonne transitioned from bold figurative paintings to abstraction, focusing on the medium's qualities without narrative constraints. Recently, he has returned to figuration, blending painterly qualities of color, line, and form with figural elements. His latest works often depict expansive, desolate landscapes that explore the psychological complexities of isolation, expanding individual mental states to a tectonic scale. Sonne's art frequently investigates how we interpret our surroundings by constructing and deconstructing reality, using the horizon line as a symbolic rupture and placing anonymous figures in vibrant, melancholic settings.

Young Man, 2024
signed and dated
oil on linen
200 x 150 x 4.5 cm
78 x 59 x 1 in



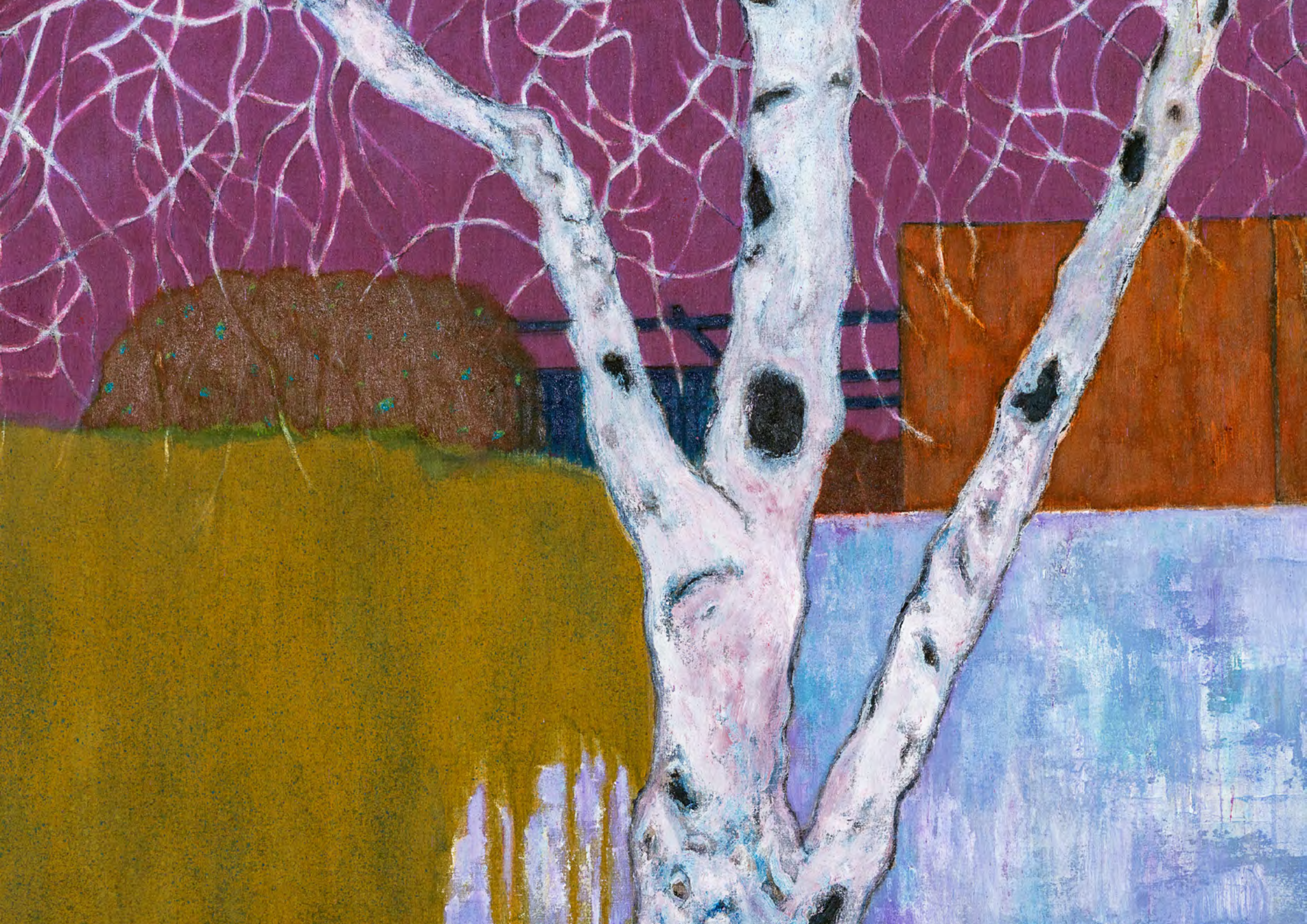


KASPER SONNE

Sonne's practice involves creating shallow compositional fields with architecture, imbuing his works with theatricality and isolation. His solitary figures are often distant, adding a sense of melancholia. He constructs his compositions from found images, personal photos, and imagined fragments, aiming to visualize moods rather than depict reality. His works feature layers, drips, and imperfections, reflecting his fascination with destructive elements in man and nature and an overall feeling of displacement and melancholy. Sonne has held solo exhibitions at HEART Museum in Denmark and SAPS Museum in Mexico City and participated in group exhibitions at the Utah Museum of Contemporary Art, the National Museum of Capodimonte in Naples, and Palais de Tokyo in Paris.

Gallow Hill (blue wall), 2024
signed & dated
oil on linen
230 x 185 cm
90 x 72 in





KASPER SONNE



Figure on the Beach (night), 2024
signed and dated
oil on linen
170 x 220 x 4.5 cm
66 x 86 x 1 in



NOBUYOSHI ARAKI

Nobuyoshi Araki, (b. 1940, Tokyo, Japan) is one of Japan's most celebrated artists, known for his prolific and provocative works that span photobooks, films, publications, and exhibitions. He is particularly known for his depictions of nude women tied with ropes in the traditional Japanese "kinbaku" style, which merges elements of packing and flower arrangement. His autobiographical style, termed 'I-Photography' (shi-shashin), chronicles every aspect of his life and those around him, blending relatable and shocking elements that often result in dramatic and erotic compositions.

Araki studied photography and film at Chiba University and began his career at the advertising agency Dentsu. His early work, particularly the series 'Sachin', which captured local children in a run-down apartment block, won him the Taiyo Prize in 1964. Dissatisfied with corporate constraints and inspired by the Provoke photography movement, he began self-publishing his photobooks. Araki has received numerous awards, including the Photographic Society of Japan's annual award in 1990 and the Mainichi Art Award in 2012. With over 500 photobooks published and exhibitions worldwide, his work is part of the permanent collections of major institutions such as the San Francisco Museum of Modern Art, the Stedelijk Museum in Amsterdam, and Tate Modern in London.

For The Armory Show 2024, we will feature a special selection of 14 works from his Shiki-in (Color Eros) haindpainted series. He expanded his photography by incorporating painting – adding gestural and abstract, colorful traces that serve as aesthetic metaphors for female attraction and eroticism.



Shiki-in (Color Eros) 01, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 02, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 03, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 04, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 05, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 08, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 09, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 10, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 11, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 12, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 14, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse



Shiki-in (Color Eros) 15, 2005 - acrylic and gelatin silver print on baryt paper - framed: 51 x 61 cm - photograph: 34.5 x 42.5 cm - signed on the reverse

PLATFORM SECTION curated by Eugene Tsai

The gallery is pleased to be additionally featured to The Armory Show's Platform Section curated by Eugene Tsai, which examines the fair's overarching theme of art-historical reverberations echoing in the present through large-scale installations and site-specific works. The presence of the poignant *An Ocean Between* by Radcliffe Bailey, commemorates the late artist's important contributions and voice in African American arts and culture. The symbolic depiction of the ocean in this monumental work refers to the slave trade and deadly ocean crossings during this period, creating a powerful and abstract narrative that reflects on the collective and personal past.

Radcliffe Bailey (1968 - 2023) was a celebrated American artist renowned for his mixed-media work that explores history, race, and memory. Drawing from his African American heritage, Bailey often used found materials, photographs, and historical artifacts to create rich, textured compositions. Music, with its cultural significance and rhythmic qualities, frequently appeared in his work. Bailey's personal experiences informed his exploration of the collective consciousness of African diasporas and regional American identities. By using found objects and imagery, he presented the past as a contemporary narrative, guiding viewers through works that connect shared histories with potential futures and examine the evolution of identity. Bailey's distinguished career included numerous exhibitions, and his works are held in many prestigious museum collections, including the Metropolitan Museum of Art in New York, the Smithsonian American Art Museum in Washington D.C., the Art Institute of Chicago, the High Museum of Art in Atlanta, and the Museum of Fine Arts in Houston.

RADCLIFFE BAILEY



The Ocean Between, 2019
mixed media including paint on tarp
267 x 301 cm
105 x 118 1/2 in

Founded in 1995, MARUANI MERCIER represents twenty two contemporary artists alongside its programme of museum quality historical exhibitions whilst continuing to build on the legacy of a number of renowned estates. Showing established artists alongside young and emerging new talent, the gallery promotes an artistic dialogue between different generations. It also contributes to new scholarship across its programmes by inviting prominent art historians and curators to collaborate on its exhibition catalogues and artist texts. Many of the gallery's artists participate in international exhibitions and are today placed in some of the most important museums and private collections around the world.

Initially MARUANI MERCIER's primary programme focused on celebrated American artists from the 1980s who, working within the medium of painting and sculpture, sought to reflect the aesthetic and social concerns of their time. Including; Ross Bleckner, Francesco Clemente, Ron Gorchov, Peter Halley, Jonathan Lasker, and Sue Williams.

Over the years, the gallery has looked to a new generation of artists who, working within different media, also address topical subjects relating to history, politics, the environment, and questions of identity and authorship. Amongst these, Radcliffe Bailey, Esiri Erheriene-Essi and Victor Ehikhamenor examine topics surrounding Black history and culture whilst Lyle Ashton Harris looks at societal constructs of sexuality and race. Jaclyn Conley's beautiful and nostalgic paintings present a poignant rumination on the social and political concerns of American life, whilst Tony Matelli confronts issues of isolation and impermanence with humour and irony.

In 2001, MARUANI MERCIER expanded to include an additional gallery in the historic art town Knokke followed in 2018 by a 15,000 sq ft exhibition space in Zaventem called THE WAREHOUSE. In addition to the celebrated exhibitions held there, in 2021 THE WAREHOUSE hosted Kwesi Botchway, Cornelius Annor, and Johnson Eziefula at its artist residency. MARUANI MERCIER will remain committed to exhibiting the artist that it hosts there across its galleries.

MARUANI MERCIER

| Brussels - Louise

Avenue Louise 430
1050 Brussels
Belgium

| Knokke - Kustlaan

Kustlaan 90
8300 Knokke
Belgium

| Knokke - Zeedijk

Zeedijk 759
8300 Knokke
Belgium

| Zaventem - The Warehouse

Lambroekstraat 5
1930 Zaventem
Belgium

General inquiries:
+32 512 50 10
desk@maruanimercier.com

Sales inquiries:
serge@maruanimercier.com
+32 473 977 236

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THE ARMORY SHOW

JAVITS CENTER

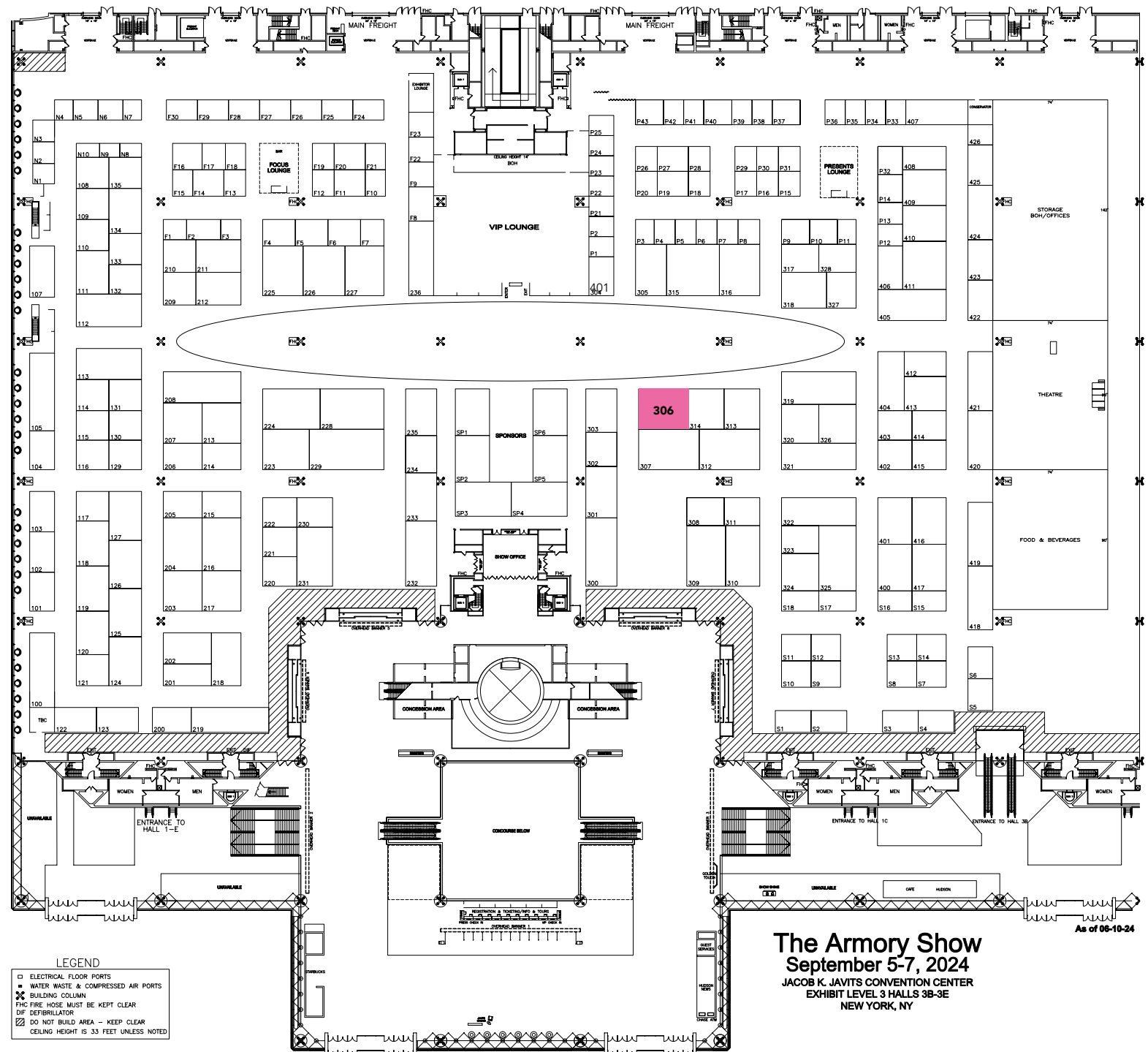
Crystal Palace Entrance
429 11th Avenue
New York, NY 10001

2024 VIP Preview
Invitation Only
Thursday, September 5

2024 Public Dates
Friday, September 6 | 11am–7pm
Saturday, September 7 | 11am–7pm
Sunday, September 8 | 11am–6pm

MARUANI MERCIER GALLERY

BOOTH 306



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