

Fergus McCaffrey

TEFAF Maastricht

Booth 420

March 7th - 14th, 2024

Marcia Hafif
Leiko Ikemura
Kathleen Jacobs
Reinhard Pods
Carol Rama
Toshio Yoshida



LEIKO IKEMURA
Thoughts, 2010-12
Terracotta
16 1/4 x 18 1/2 x 9 inches
(41.3 x 47 x 23 cm)
IKEM-0016

€90,000



LEIKO IKEMURA
Waldwesen (Tree Figure), 2006
Terracotta, glaze
22 1/2 x 5 1/2 x 10 1/2 inches
(57.2 x 14 x 26.7 cm)
IKEM-0017

€70,000



LEIKO IKEMURA
Untitled, 1986
Oil on canvas
78 3/4 x 70 7/8 inches
(200 x 180 cm)
IKEM-0023

€170,000





LEIKO IKEMURA (Japanese-Swiss, born in 1951 in Japan)

Ikemura departed from Japan in 1972 to study language, then later art in Seville, Spain, before moving to Switzerland in 1979, and then settling in Germany in 1985. Like her European peers Marlene Dumas (b. 1953) and Miriam Cahn (b. 1949), Ikemura invokes the age-old authority of representational oil paint to address contemporary matters of social justice, ecology, ancient folktales, and the sublime.

Early paintings, pastels, and drawings demonstrate the tough Expressionist roots of her style and approach to subject matter, which first brought her acclaim in Switzerland and Germany. In the early 1990s, Ikemura began to explore ceramic sculpture using rough clay formed by hand, colorfully glazed, and then fired in a kiln. Reminiscent of both Japanese Haniwa figures and Western medieval carvings, these incised and ruggedly-built heads, torsos, dwellings, and symbolic forms continued to embody the directness and raw vitality of Ikemura's early spirit, while a transition was occurring in her painting.

In the meantime, Ikemura began making a new series of works that she titled *Girls* that represent a distinct stylistic evolution for her. These paintings are a veiled critique of the infantilized representation of women as passive and voiceless in Japanese Manga and Kawaii culture and fine art. The *Girls* series utilized a new palette, technique, and materials; with Ikemura applying and pouring radiant passages of magenta, lapis, violet, tangerine, lemon, and apricot in contrasting consistencies on to semi-transparent burlap canvases that she had prepared with rich umber, chocolate, and ebony grounds. The paintings are life-size, confrontational and highly nuanced in evoking both elation and empathy; and they reveal a complexity, inner darkness, and psychological depth that belies their seductive appearances. Ikemura is unabashed in her pursuit of the sublime in art. The *Girls* share a remarkable chromatic affinity and emotional resonance with painters as diverse as Emil Nolde and Mark Rothko.

In recent years, Ikemura started making translucent colored glass sculptures. While there are references to the German Romantic tradition in these works, it is important to acknowledge that Ikemura grew up nearby the Ise Jingu shrine in Mie Prefecture; which is the sacred and spiritual home of Japanese Shinto. Ikemura states that her hope is "to visualize the cosmos beyond time and border, beyond gender, and to accentuate the vulnerabilities and the strength of female beings and nature." The transparency of the glass underlines an existential blurring of the distinction between being and non-being, and organic and inorganic matter; reflecting the animism of Shinto and the Buddhist inflected philosophy of the great Japanese thinker Kitaro Nishida.



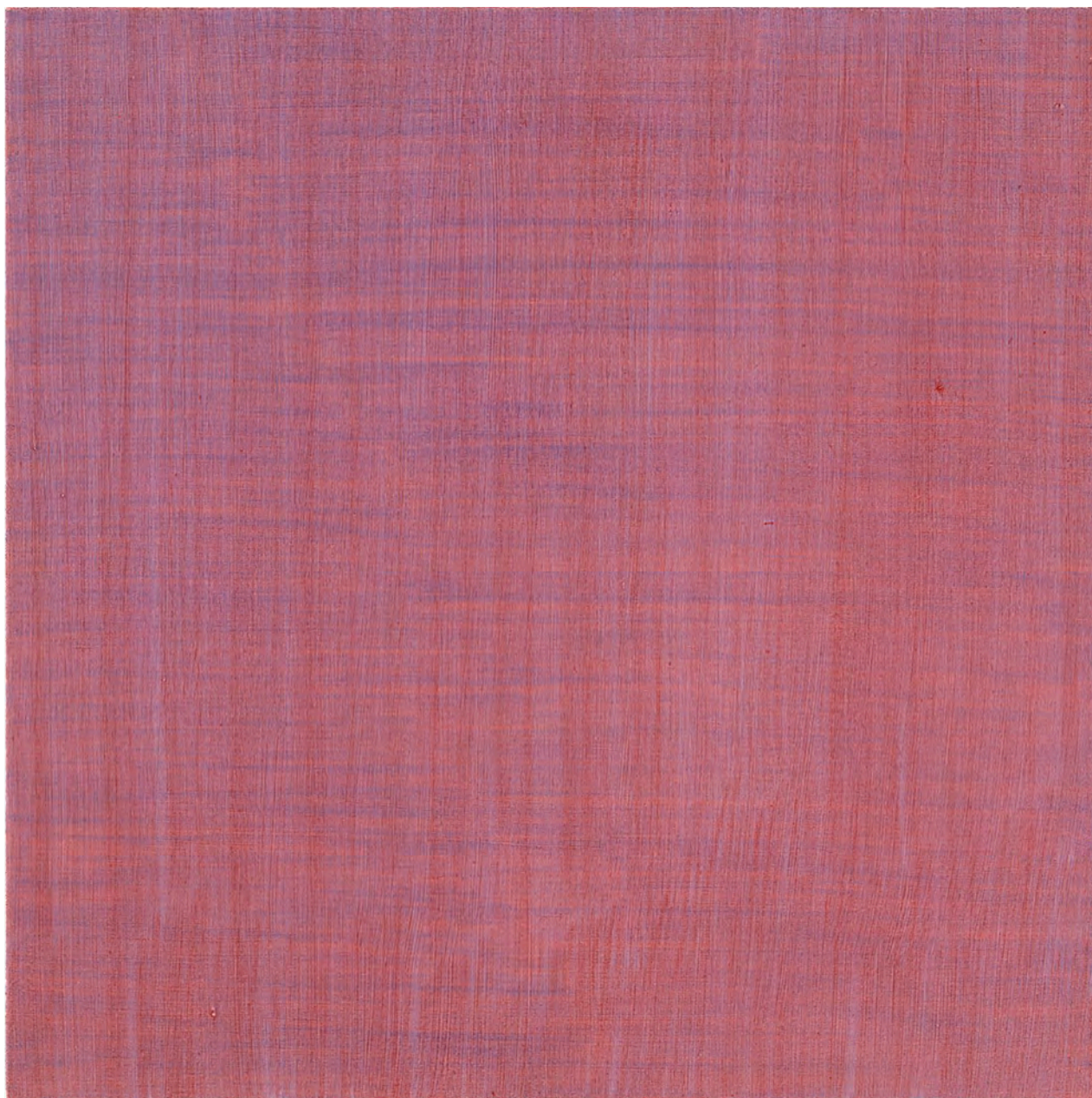
MARCIA HAFIF
Acrylic Glaze Painting: Blue, Yellow, Red, 1994
Acrylic on canvas
22 x 22 inches
(55.9 x 55.9 cm)
HAF-0204

\$32,000



MARCIA HAFIF
Acrylic Glaze Painting: Blue, Red, Blue, June 17, 1994
Acrylic on canvas
24 x 24 inches
(61 x 61 cm)
HAF-0206

\$36,000



MARCIA HAFIF
Acrylic Glaze Painting: Red, Blue, Red, June 23, 1994
Acrylic on canvas
24 x 24 inches
(61 x 61 cm)
HAF-0207

\$36,000



MARCIA HAFIF (American, 1929 - 2018)

Marcia Woods was born in 1929 in Pomona, California. She studied at Pomona College from 1947 to 1951, marrying Herbert Hafif. After interning at Fergus Gallery in Los Angeles in 1961, she set out on what was to be a year-long stay in Florence, Italy. However, upon encountering Rome, she settled and spent the next eight years there, making her first mature work. She exhibited her “Pop Minimal” paintings at her first solo show at Galleria La Salita in 1964 and was criticized for the “American size” of her paintings and their “American cold squalor—similar to that provoked by traffic signs hung on the wall of a driving school.”

Returning to California in 1969 and leaving painting for a time to experiment with film, photography and sound installation, Hafif completed an MFA degree at the University of California at Irvine. In 1971, she moved to New York City to search out a return to painting at a time when the validity of painting was in doubt. Not finding a satisfactory path, she woke on the morning of January 1, 1972, to make her first Pencil on Paper drawing. Using short vertical marks, Hafif covered from top to bottom a 24 x 18-inch sheet of drawing paper. This method was later used in the development of her “color study” paintings. In *An Extended Gray Scale, 1972–73*, a work that occupied her for nearly a year, she painted gradations from black to white. Painting as many gradations she could distinguish, she completed a total of one hundred and six 22 x 22-inch oil paintings on standard cotton canvases.

In her influential 1978 *Artforum* essay, “Beginning Again,” Hafif outlined what would become the operational basis of her career for the next four decades where she “examined the pigments used in making paintings in order to make visible the qualities and attributes of a specific pigment color in a specific medium and format.” Exhibiting for more than eight years with Sonnabend Gallery in New York and Paris from 1974 to 1981, Hafif developed series of paintings that would become the basis of what came to be called, “The Inventory” (*Mass Tone Paintings, 1973; Wall Paintings, 1975; Neutral Mix Paintings, 1976; Broken Color Paintings, 1978; Black Paintings, 1979*). Hafif continued to add to “The Inventory,” growing into 26 different series of works.

Hafif’s work has been exhibited widely in Europe and the United States. Recent major exhibitions include: Galerie Hubert Winter, Vienna, 2020; Tate Modern, London, 2019; Whitney Museum of American Art, New York, 2019; MAMCO Genève, 2019; Pomona College Museum of Art, Claremont, California, 2018; Fergus McCaffrey, New York, 2018 and 2016; Lenbachhaus, Munich, 2018; Kunstmuseum St. Gallen and Kunsthhaus Baselland, Switzerland, 2017; Laguna Art Museum, California, 2015, among others.



KATHLEEN JACOBS

ATHOS, 2015

Oil on linen

72 x 76 inches
(182.9 x 193 cm)

JAC-0024

\$80,000



KATHLEEN JACOBS

JUDTH, 2017

Oil on linen

30 x 30 inches

(76.2 x 76.2 cm)

JAC-0048

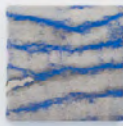
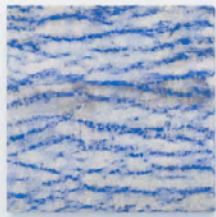
\$30,000

Fergus McCaffrey



KATHLEEN JACOBS
EMEGE, 2019
Oil on linen
30 x 30 inches
(76.2 x 76.2 cm)
JAC-0067

\$30,000



Fergus McCaffrey



KATHLEEN JACOBS
Clearing 46, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0104

\$6,000

Fergus McCaffrey



KATHLEEN JACOBS
Clearing 48, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0105

\$6,000

Fergus McCaffrey



KATHLEEN JACOBS
Clearing 49, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0106

\$6,000

Fergus McCaffrey



KATHLEEN JACOBS
Clearing 50, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0107

\$6,000



KATHLEEN JACOBS
Clearing 51, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0108

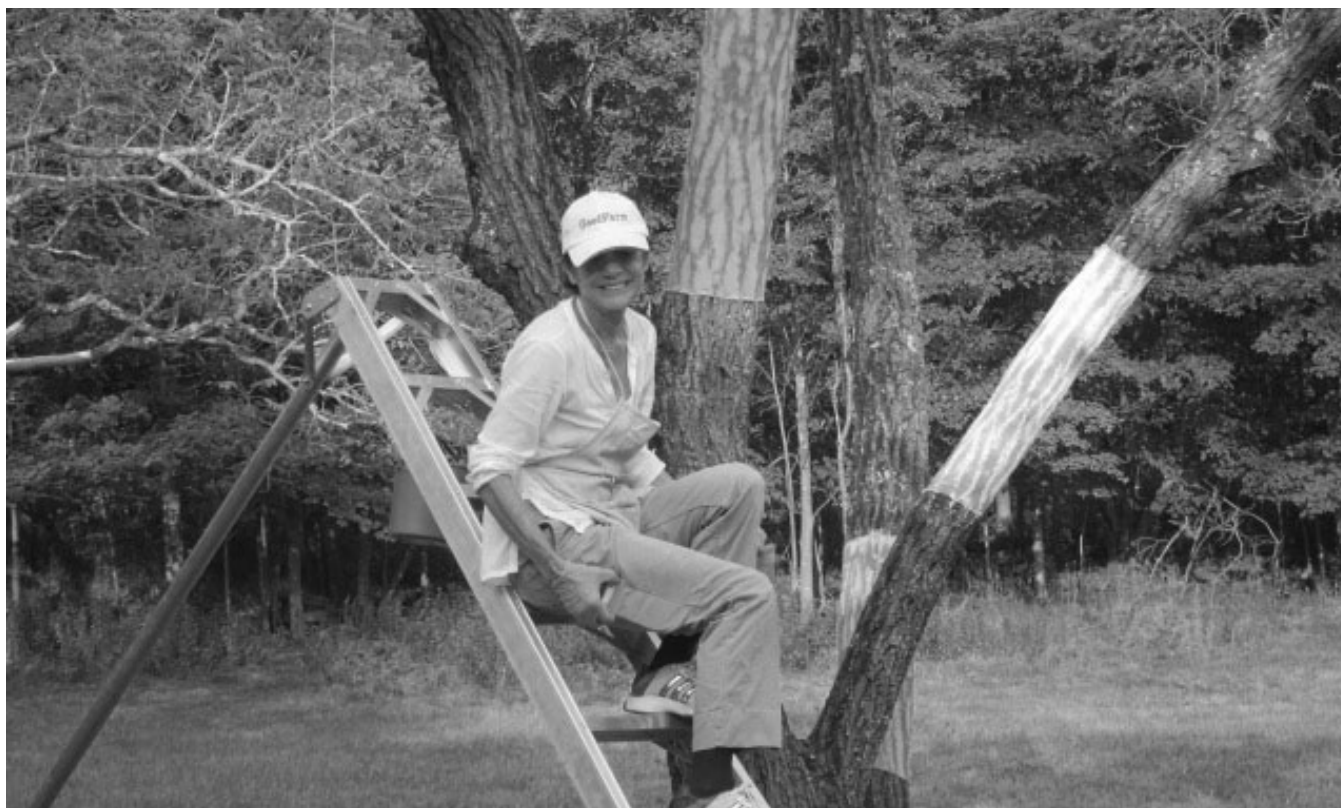
\$6,000

Fergus McCaffrey



KATHLEEN JACOBS
Clearing 120, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0116

\$6,000



KATHLEEN JACOBS (American, born in 1958)

Born and raised in rural Colorado, Kathleen Jacobs attended Pine Manor College in Boston before relocating to Milan in 1980 to study graphic design at the Scuola Politecnica di Design (SPD). The program's rigorous focus on problem solving later influenced Jacobs' artistic approach through her penchant for aesthetic analysis and continuous refinement of technique. Subsequently, she moved to China where she lived for four years in Beijing and Hong Kong where she engaged in mark-making through calligraphy and diligently practiced with a diverse variety of materials and processes.

In 1988, Jacobs initiated a life-long interest in the tree form through traditional ink-based landscape drawings and paintings and after returning to the United States a year later, between 1989 and 1999, the tree would dominate Jacobs' artistic vision and practice. Vertically wrapping eighteen aspen trees in a grove near Conundrum Creek in Colorado's White River National Forest as a memorial to the "sudden aspen decline," Jacobs rubbed the painted linen or cotton duck canvases using an oil stick to capture the tree bark's unique grain and contour lines. She later returned over the course of several days or weeks to rub the surfaces, thereby creating layer after layer of markings to create a tangible and visceral reminder of time's passing.

Steeped in the ecology of her native home, Jacobs creates lyrical yet minimal canvases and sculpture that engage with the natural world, as well as late 20th century minimalism. Observing her practice, she says, "I've spent many years outside painting. After some time, I realized that I should use what was there (physically) to make the work...It was an interesting experience, collaborating with trees, weather, and time to paint these images. I allowed the surface to speak for itself."

Kathleen currently lives and works between New York and Great Barrington, MA.



REINHARD PODS
Untitled, 1982
Oil and spray on canvas
71 1/8 x 59 1/4 inches
(180.7 x 150.5 cm)
POD-0003

€75,000





REINHARD PODS
Stimmung, 1982

Oil, spray and paper on canvas

65 1/8 x 57 1/8 inches (165.5 x 145 cm)

Framed: 66 3/4 x 59 x 2 inches (169.5 x 150 x 5 cm)

POD-0004

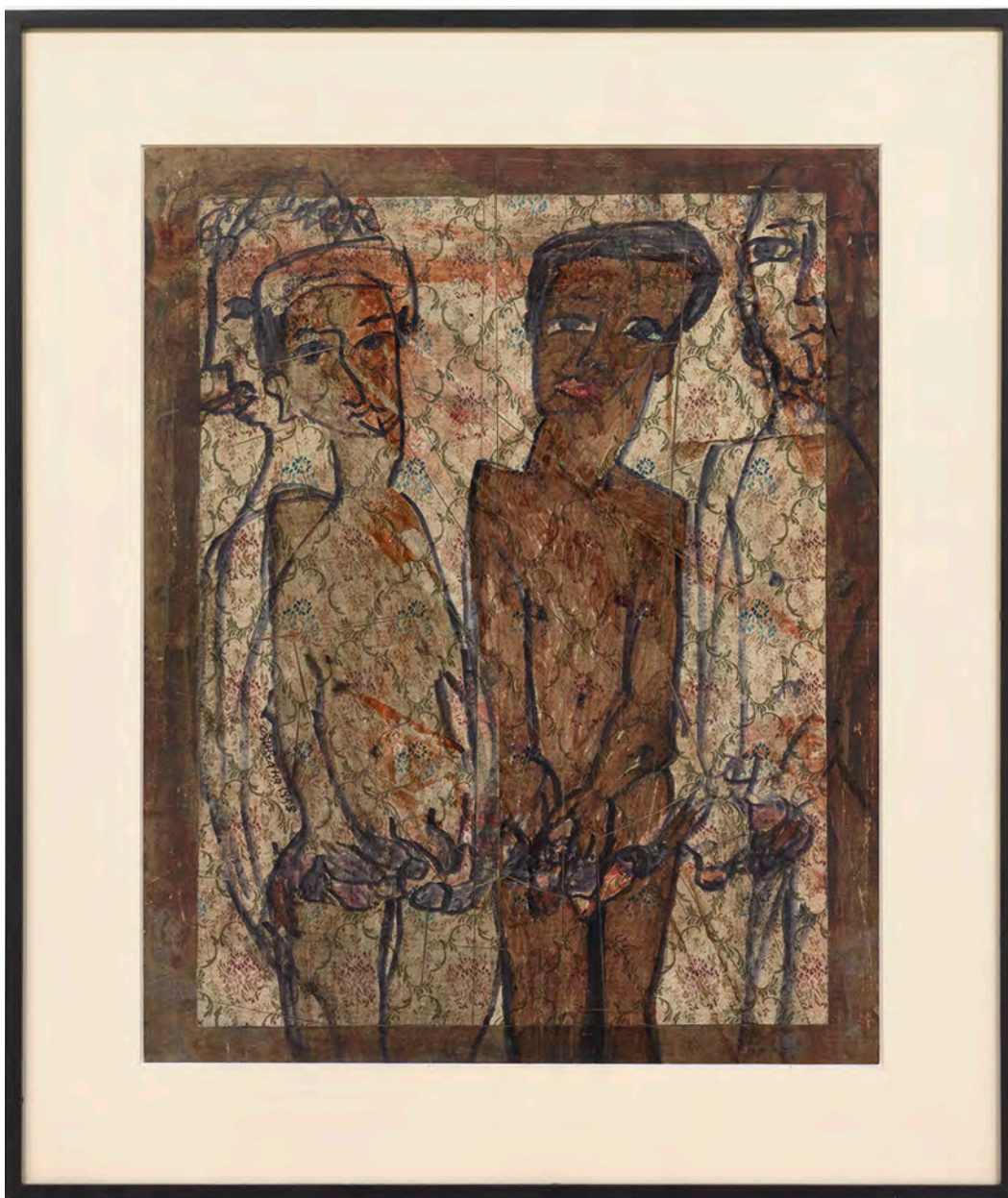
€75,000



REINHARD PODS (German, born 1951)

The paintings of Berlin-based artist Reinhard Pods are both abstract and figurative; layers of paint stagger in intense colors, scribbled lines smeared into streaks, enigmatic graffiti writings, and deformed bodies in large format open up new spaces. In terms of motifs, the works can be associated with the late abstract expressionism propagated by Jackson Pollock, Willem de Kooning, or Cy Twombly; the linguistic elements are reminiscent of Dadaism.

From 1971 to 1977, he studied at the Hochschule der Künste Berlin and was a master student of Karl Horst Hödicke. He then worked in New York thanks to a DAAD (German Academic Exchange Service) scholarship. In 1979, together with Frank Dornseif, ter Hell and Elke Lixfeld, he founded the group and the Self-Help Gallery 1/61. In contrast to the neo-expressive painting of the Galerie am Moritzplatz, this group worked conceptually. The series of exhibitions by the 1/61 artists began in July 1979 with a group show, followed by solo exhibitions and a joint show during the Berlin Art Days in 1980. During this period Pods was awarded the Villa Romana Prize, combined with a working scholarship to Florence. In 1988 he returned to Italy thanks to the Villa Massimo Prize. In addition to scholarships, Reinhard Pods received the award of the Kunstfonds, Bonn (1986), the Will Grohmann Prize (1994) and the Fred Thieler Prize of the Berlinische Galerie, Berlin (1996). He lives at Wannsee in Berlin.



CAROL RAMA

I marchettoni, 1958*

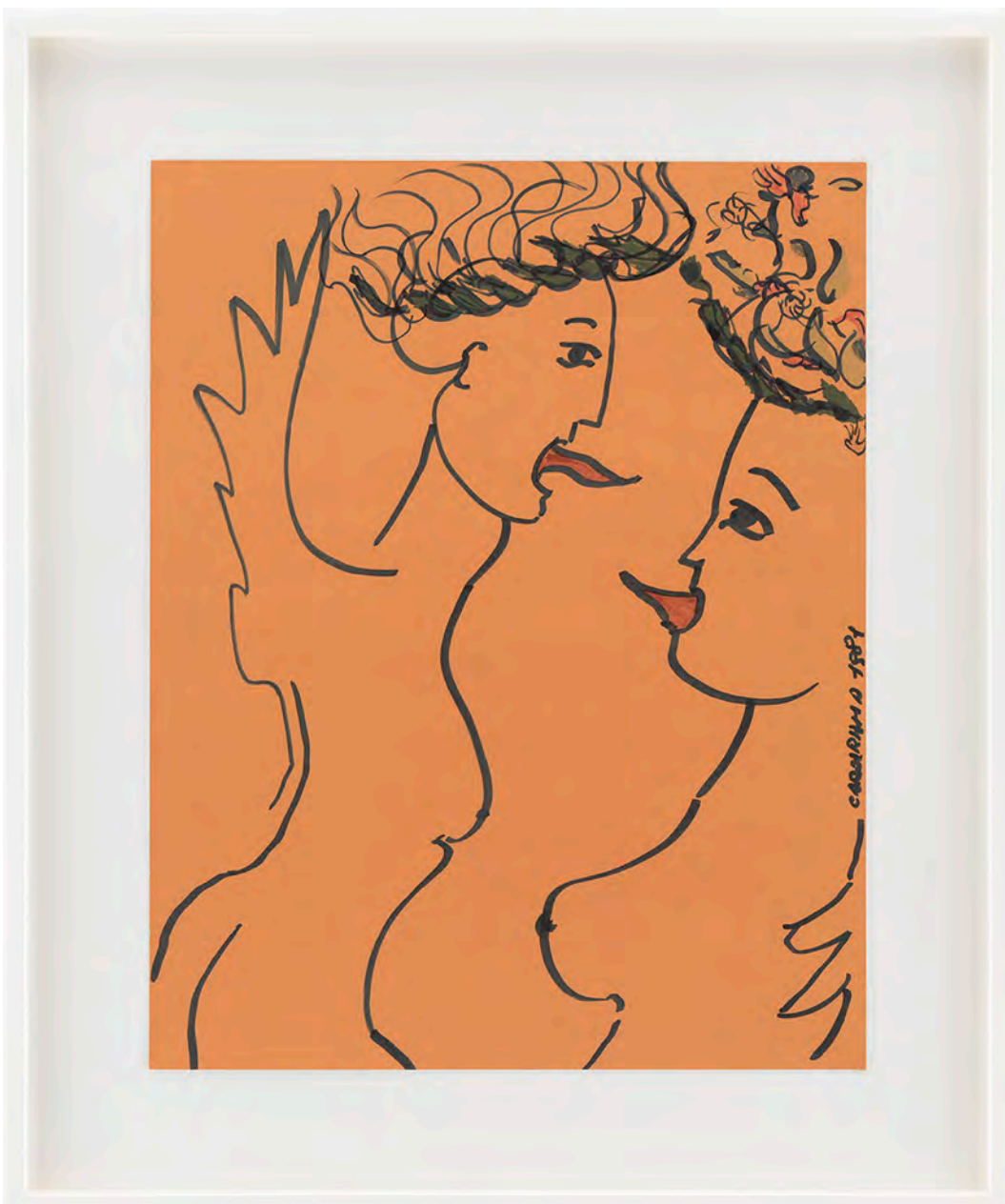
Ink and pigment on wallpaper, mounted on cardboard

24 x 19 3/4 inches (61 x 50 cm)

Framed: 29 1/2 x 24 3/4 inches (74.9 x 62.9 cm)

RAM-0007

\$175,000



CAROL RAMA
Malelingue, 1981
Ink and acrylic on paper
23 1/4 x 18 1/8 inches (59 x 46 cm)
Framed: 30 x 25 inches (76.2 x 63.5 cm)
RAM-0037

\$75,000

Fergus McCaffrey



CAROL RAMA
Luogo e segni, 1976
Rubber, acrylic and pastel on canvas
51 1/8 x 51 1/8 inches
(130 x 130 cm)
RAM-0062

\$450,000

67/8

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KARLIS VILNY

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20 x 1,75



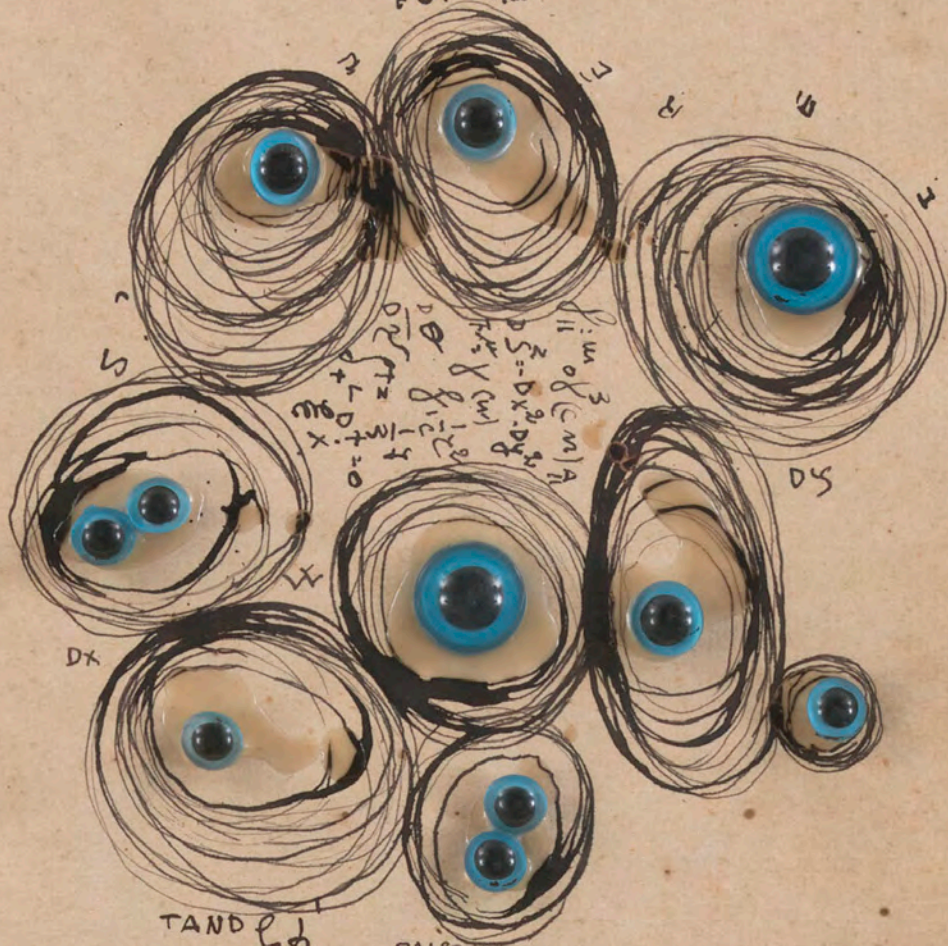


CAROL RAMA
Untitled, 1966

Glass eyes, glue and ink on paper
17 1/2 x 12 3/4 inches (44.5 x 32.5 cm)
Framed: 18 x 22 1/2 inches (45.7 x 57.2 cm)
RAM-0067

\$135,000

FUTURE



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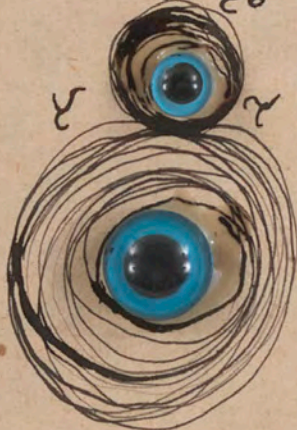
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 $\frac{d^2\theta}{dt^2} = -k\theta$
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8



CAROL RAMA
Untitled, 1972
Pastels on Pantone paper color 153U
26 x 19 3/4 inches (67 x 51.5 cm)
Framed: 33 x 27 inches (83.8 x 68.6 cm)
RAM-0071

\$75,000



CAROL RAMA (Italian, 1918 - 2015)

Carol Rama was born in Turin, Italy, in 1918. A self-taught artist, Rama refused adherence to any one specific style, method, or group during her seven-decade career. Beginning in the 1930s, Rama began to create an aesthetic vocabulary filled with icons that were linked to issues of real-life mental illness, financial ruin, and suicide, woven together with a mythologized biography. When her first exhibition was censored in 1945 for erotic and sexually explicit works, some of which featured women with wagging tongues and excreting snakes and bestiality, Rama took a hiatus from figurative motifs and became involved with the Concrete Art Movement (MAC) until the mid-1950s.

In the early 1960s, Rama created the series *Bricolages*, titled by close friend and writer Edoardo Sanguinetti. Using materials such as glass eyes, medical syringes, animal claws, metal scraps, and decorative beads, she created intensely visceral and uncanny works on paper and board. These works were closely followed by the *Napalm* pictures of the late 1960s. Observing the carnage carried of the Vietnam War, Rama responded with works that evince tortured bodies using black or colored aerosol spray, thick glue, and glass eyes. An example includes *Autorattristatrice* (1969) which seemingly features an inverted figure with arms raised in mute horror.

In 1970, there was a decisive switch with the introduction of rubber, and this material would come to dominate her practice for the next decade. Rama's father had owned a bicycle tire factory in Turin before his suicide in her youth, and the worn, punctured, and repaired rubber tires in these *Gomma* works function much like aged human flesh. At times, the bicycle tires are left hanging, deflated like flaccid intestines from a phallic hanger (derived from a sculpture that Pablo Picasso had given her) in a more bodily and transgressive use of the material.

Rama was recently the subject of travelling retrospective *The Passion According to Carol Rama*, which was on view from 2015 to 2017, at institutions such as the Museu d'Art Contemporani de Barcelona; the Musée d'Art Moderne de la Ville de Paris; and Galleria Civica d'Arte Moderna e Contemporanea di Torino. This coming April a large survey, *Carol Rama: Antibodies*, will open at The New Museum, New York, and in May *Carol Rama: Spazio anche più che tempo* will open at Ca' nova in Venice. She was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale in 2003. Rama died in 2015.



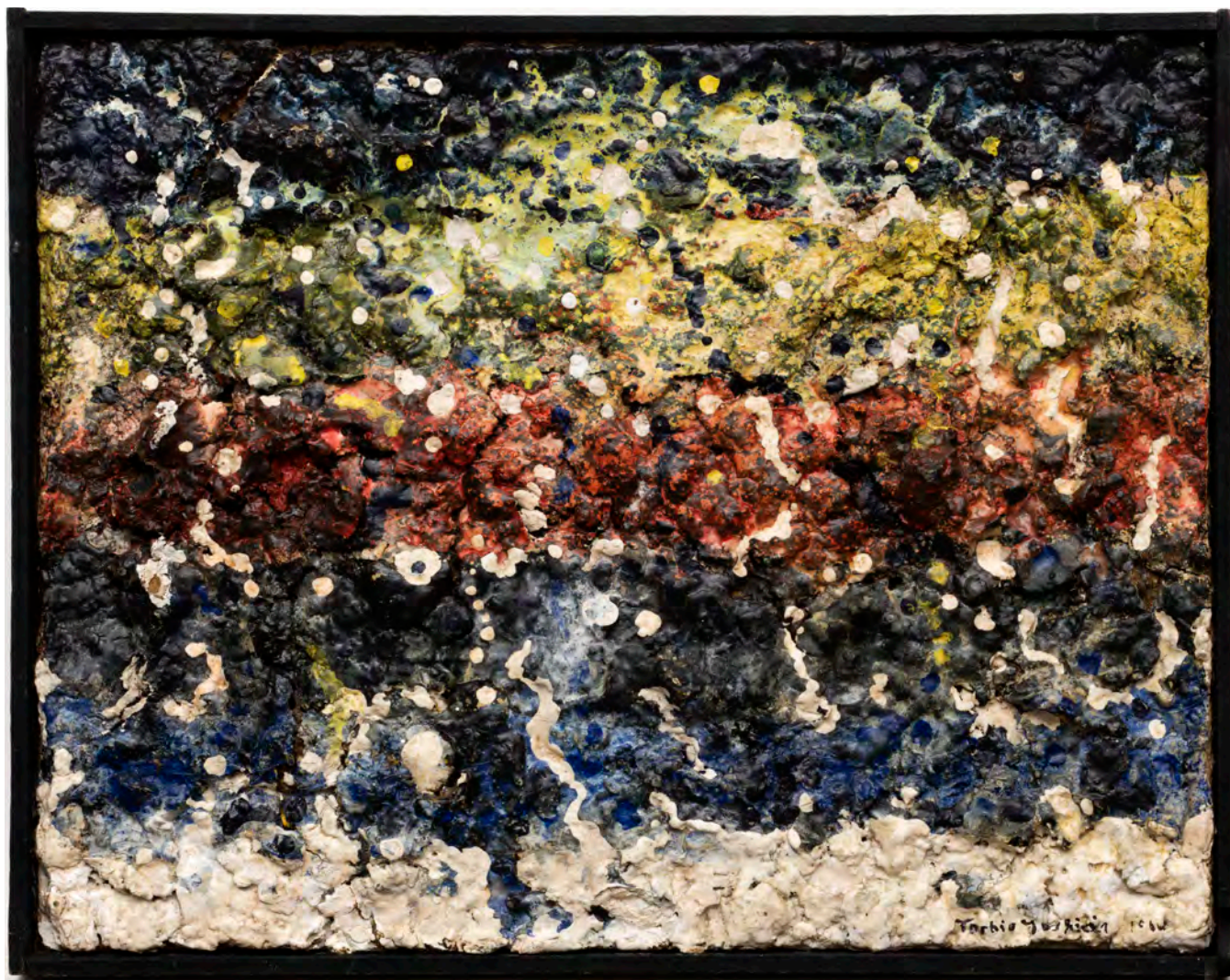
TOSHIO YOSHIDA
Untitled (59-3), 1959
Mixed media on canvas
13 3/4 x 10 1/8 x 1 5/8 inches
(34.9 x 25.8 x 4.1 cm)
YOS-0061

\$150,000



TOSHIO YOSHIDA
Untitled (60-37), 1960
Mixed media on canvas
21 3/8 x 18 3/8 inches
(54.4 x 46.8 cm)
YOS-0062

\$250,000



TOSHIO YOSHIDA
Untitled, 1960
Mixed media
12 5/8 x 16 inches
(32 x 40.8 cm)
YOS-0071

\$195,000



TOSHIO YOSHIDA
Untitled, 1961
Oil on board
14 3/8 x 20 1/8 inches
(36.4 x 51.2 cm)
YOS-0074
\$240,000



TOSHIO YOSHIDA (Japanese, 1928 - 1997)

Toshio Yoshida was born in Kobe, Japan. As early as 1953 his works attracted attention, notably that of Jiro Yoshihara who would found the Gutai Art Association in 1954. Encouraged by Yoshihara to boldly explore creativity at the intersection of painting and performance, Yoshida was one of the great original thinkers and innovators of Gutai alongside Kazuo Shiraga, Sadamasa Motonaga, Atsuko Tanaka, Shozo Shimamoto, and Saburo Murakami.

The 1950s were particularly productive years for Yoshida. Not only did he create *Red* (1954), which includes a tied length of rope, Yoshida also created a series of *Burn Paintings* by searing and scarring plywood panels with a soldering iron or red hot coals. An example includes *Sakuhin (54-28)* (1954). 1955 saw the introduction of the *Brushstroke paintings*, which feature a single stroke of thickly applied oil paint on panel or canvas such as *Sakuhin (56-12)* (1956). At the 1956 Second Gutai Art Exhibition, Yoshida poured India ink from a watering can onto a canvas from a distance of ten feet. This action would later be repeated in several works from the 1960s. Ever moving from one experiment to another, Yoshida's *Shadow* installation at the 1957 Gutai Art on the Stage consisted of objects placed on stage with electric lights illuminating the objects to cast shadows onto the curtain behind them.

Shortly later, he created works built up with several layers of paint, resulting in a thickly crusted and heavily textured surface as can be seen in *Sakuhin (61-10)* (1961). Exploring not only substantial materiality, Yoshida also investigated the ephemeral in the form of soap foam. From his 1965 paintings, where foam literally is piled onto works, to his installation *Foam A* (1965), where foam is continually pumped out to create ever changing shapes, Yoshida extensively investigates action, simultaneity, and time. Revisiting the technique of the watering can, works in the 1960s like *Sakuhin* (1966) heavily feature droplets of paint radiating concentrically from the center. Between the 1970s and the 1980s, he continued his interest in foam, from kinetic works such as *Foam Pattern 2125*, 1972, which consists of moveable circular elements within an acrylic box, to brightly colored works such as *Zoshoku no Pattern No. 61* (1981). Bringing back the element of the rope, Yoshida reintroduced the medium in works dated to the 1980s, as can be seen in *Rope-Loop 163*, *WAF-233* (1983). These reoccurring themes and mediums in his oeuvre bring to mind circularity, continuity, and the realization that Yoshida had a profound understanding of his practice in linear time.

Yoshida's innovation before, during, and after Gutai is remarkable in its originality. Though his creations are lesser known today than other Gutai members' works and his international peers, there is no dispute of the artist's important and growing place in the pantheon of the post-war avant-garde. Yoshida has been included in several Gutai retrospective exhibitions, including Gutai at the Jeu de Paume, Paris, in 1991; GUTAI: The Spirit of an Era at the National Art Center, Tokyo, in 2012; and Gutai: Splendid Playground at the Solomon R. Guggenheim Museum, New York, in 2013. Yoshida died in 1997.

TEFAF Maastricht 2024 Checklist

MARCIA HAFIF



Acrylic Glaze Painting: Blue, Yellow, Red,
1994

\$32,000

Acrylic on canvas
22 x 22 inches
(55.9 x 55.9 cm)
HAF-0204



Acrylic Glaze Painting: Blue, Red, Blue, June
17, 1994

\$36,000

Acrylic on canvas
24 x 24 inches
(61 x 61 cm)
HAF-0206



Acrylic Glaze Painting: Red, Blue, Red, June
23, 1994

\$36,000

Acrylic on canvas
24 x 24 inches
(61 x 61 cm)
HAF-0207

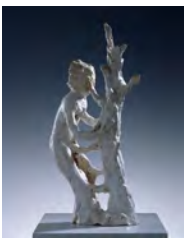
LEIKO IKEMURA



Thoughts, 2010-12

\$97,000

Terracotta
Dimensions: 16 1/4 x 18 1/2 x 9 inches
(41.3 x 47 x 23 cm)
IKEM-0016
IKELE-SC-0009



Waldwesen (Tree Figure), 2006

\$76,000

Terracotta, glaze
Dimensions: 22 1/2 x 5 1/2 x 10 1/2 inches
(57.2 x 14 x 26.7 cm)
IKEM-0017



Untitled, 1986
Oil on canvas
Dimensions: 78 3/4 x 70 7/8 inches
(200 x 180 cm)
IKEM-0023
M-86-13

\$183,000

KATHLEEN JACOBS



ATHOS, 2015
Oil on linen
72 x 76 inches
(182.9 x 193 cm)
JAC-0024

\$80,000



JUDTH, 2017
Oil on linen
30 x 30 inches
(76.2 x 76.2 cm)
JAC-0048

\$30,000



EMEGE, 2019
Oil on linen
30 x 30 inches
(76.2 x 76.2 cm)
Signed and dated verso
JAC-0067

\$30,000



IMPEL, 2019
Oil on linen
30 x 30 inches
(76.2 x 76.2 cm)
Signed and dated verso
JAC-0078

\$30,000



Clearing 46, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0104

\$6,000



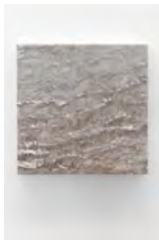
Clearing 48, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0105

\$6,000



Clearing 49, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0106

\$6,000



Clearing 50, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0107

\$6,000



Clearing 51, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0108

\$6,000



Clearing 120, 2011
Oil on linen
10 x 10 inches
(25.4 x 25.4 cm)
JAC-0116

\$6,000

REINHARD PODS



Untitled, 1982
Oil and spray on canvas
Dimensions: 71 1/8 x 59 1/4 inches
(180.7 x 150.5 cm)
Signed on verso
POD-0003
REPODS/P65

\$81,000



Stimmung, 1982
Oil, spray and paper on canvas
Dimensions: 65 1/8 x 57 1/8 inches
(165.5 x 145 cm)
Framed: 66 3/4 x 59 x 2 inches
(169.5 x 150 x 5 cm)
Signed on verso
POD-0004
REPODS/P161

\$81,000

CAROL RAMA



*I marchettoni, 1958**
Ink and pigment on wallpaper, mounted on
cardboard
24 x 19 3/4 inches
(61 x 50 cm)
Framed: 29 1/2 x 24 3/4 inches
(74.9 x 62.9 cm)
RAM-0007

\$175,000



Malelingue, 1981
Ink and acrylic on paper
23 1/4 x 18 1/8 inches
(59 x 46 cm)
Framed: 30 x 25 inches
(76.2 x 63.5 cm)
RAM-0037

\$75,000



Luogo e segni, 1976
Rubber, acrylic and pastel on canvas
51 1/8 x 51 1/8 inches
(130 x 130 cm)
RAM-0062

\$450,000



Untitled, 1966
Glass eyes, glue and ink on paper
17 1/2 x 12 3/4 inches
(44.5 x 32.5 cm)
Framed: 18 x 22 1/2 inches
(45.7 x 57.2 cm)
RAM-0067

\$135,000



Untitled, 1967
Ink, doll's eyes and glue on cardboard
15 x 11 inches (38 x 28 cm)
Framed 23 x 19 1/4 inches (58.4 x 48.9 cm)
Signed and dated 'Carol Rama 1967' in ink,
bottom left corner recto
RAM-0068

\$175,000



Untitled, 1972
Pastels on Pantone paper color 153U
26 x 19 3/4 inches
(67 x 51.5 cm)
Framed 33 x 27 inches
(83.8 x 68.6 cm)
Signed and dated 'Carol Rama 1972' in ink
lower right recto
RAM-0071

\$75,000

TOSHIO YOSHIDA



Untitled (60-37), 1960
Mixed media on canvas
21 3/8 x 18 3/8 inches
(54.4 x 46.8 cm)
YOS-0062

\$250,000



Untitled, 1960
Mixed media
12 5/8 x 16 inches
(32 x 40.8 cm)
Signed and dated 'Toshio Yoshida 1960' in
ink bottom right recto
Signed and dated 'Toshio Yoshida gutai
1960 OSAKA' in ink upper right verso
YOS-0071
60-12/Y-36

\$195,000



Untitled, 1961
Oil on board
14 3/8 x 20 1/8 inches
(36.4 x 51.2 cm)
Signed and dated 'Toshio Yoshida [Japanese
characters] 1981, Gutai OSAKA' upper right
verso
YOS-0074
61-12/Y-42

\$240,000

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