



# FRIEZE MASTERS

THE REGENT'S PARK  
OCTOBER 9 – 13, 2024  
PREVIEW 9 & 10

BOOTH E11

**MARUANI MERCIER**



We are excited to return to Frieze Masters in London, where we will present an extraordinary selection of paintings, sculptures, and works on paper by modern and contemporary masters. Our curated collection features exceptional works by **Ross Bleckner, Le Corbusier, Alonzo Davis, Günther Förg, Ron Gorchov, Peter Halley, Robert Mangold, George Rickey, Ed Ruscha, Joel Shapiro, Philip Taaffe, Anne Truitt, Andy Warhol, and Terry Winters.**

A special **highlight of our booth** will be **five paintings by Andy Warhol** created between 1965 and 1983. These works showcase Warhol's brilliance in reimagining portraiture, blending silkscreen printing techniques with bold colour palettes and intricate textures to create vivid explorations of identity. Among the featured portraits are striking depictions of Jackie Kennedy, Robert Mapplethorpe, and Jacob Weintraub.

# ANDY WARHOL

1928 - 1987

Andy Warhol, born in Pittsburgh in 1928, became the leading figure of Pop Art by merging avant-garde aesthetics with commercial culture. After graduating in pictorial design from the Carnegie Institute of Technology in 1949, he moved to New York and became one of the most sought-after commercial illustrators of the 1950s. In the 1960s, he shifted to painting and revolutionized the art world with works like the Campbell's Soup Cans series and the Marilyn Diptych, using silkscreen techniques to explore the intersection of consumerism, celebrity, and artistic expression. Warhol's silkscreens, sculptures replicating supermarket products, and experimental films like Empire and The Chelsea Girls pushed the boundaries of contemporary art by questioning the nature of fame, media, and mass production.

Warhol's fascination with celebrity culture and materialism earned him a global reputation and countless commissions from socialites and stars. His work, which both critiqued and embraced the commodification of culture, has influenced generations of artists by blurring the lines between high art and popular culture. His provocative statement that "in the future, everyone will be world-famous for 15 minutes" reflects his deep understanding of media's role in shaping public perception. Decades after his death in 1987, Warhol remains a towering figure in contemporary art, with his works housed in major museums worldwide, including MoMA, the Whitney Museum, the Centre Pompidou, and Tate Modern.

**ANDY WARHOL**



**JACKIE (VEIL), 1964**

acrylic and silkscreen ink on canvas  
signed, numbered et dated 'Andy Warhol 1964 A690.1'  
on the reverse  
50.8 x 40.6 cm  
20 x 16 in

## JACKIE (VEIL), 1964

## ANDY WARHOL

### PROVENANCE

Todd Brassner, New York, NY

Anon. sale at Sotheby's, New York, March 22nd 1979: lot 105

Connecticut Fine Arts, Westport, CT

Private collection, New Jersey

Anon. sale at Christie's, New York, May 8th 1990, lot 423

Private collection, Zürich, Switzerland

Galerie Würthle, Vienna, Austria

Galerie Gmurzynska, Cologne, Germany

Galerie Bruno Bischofberger, Zürich, Switzerland

Galerie J.r.me de Noirmont, Paris, France

Private Collection

Sale at Christie's, New York, «Post-War and Contemporary Art Day Sale», May 12th 2023: lot 198

Private Collection, Paris

### EXHIBITIONS

*Cherchez la femme*, Galerie Gmurzynska, November 1992 - January 1993, Cologne, Germany

*Andy Warhol – Retrospective*, Deichtorhallen and Stuttgart, Württembergischer Kunstverein, Hamburg, July 1993 - February 1994, Hamburg, Germany

*Andy Warhol*, Galerie J.r.me de Noirmont, Andy Warhol, 1996, Paris, France

### LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné. of Paintings and Sculptures 1964-1969*, vol.

2A, New York, 2004, pp. 186 et 191, no. 1100 (illustrated)

*Cherchez la femme*, Galerie Gmurzynska, Cologne, November 1992 - January 1993, no. 87

*Andy Warhol – Retrospective*, Deichtorhallen and Stuttgart, Württembergischer Kunstverein, Hamburg, July 1993 - February 1994, p. 70 (illustrated)

## JACKIE (VEIL), 1964

## ANDY WARHOL

Andy Warhol's 'Jackie' series uses a selection of eight images of Jacqueline Kennedy, taken from various media outlets, to explore the intersection of public memory and media influence. Through these repeated images, Warhol critiques how media can immortalize and commodify personal experiences, turning them into public consumption. The coverage of JFK's assassination and Jackie Kennedy's composed public demeanor provided powerful visual narratives, which Warhol saw as emblematic of how personal sorrow is transformed into public spectacle.

Warhol's focus on Jackie Kennedy emphasizes the overlap between her private grief and her public role as First Lady. Her face, resembling a modern-day Madonna, is prominent in each portrait, filled with a profound sense of loss. This association with religious imagery is further heightened by Warhol's deliberate use of blue, a color linked to depictions of the Madonna in Renaissance paintings. Warhol's approach in the Jackie series extends his earlier work on celebrity culture, where he utilized repetition and vibrant colors to comment on the mass production of fame. By applying his signature style to Jackie Kennedy's image, Warhol creates a powerful commentary on the relationship between celebrity, emotion, and media. Unlike his earlier works featuring pinup icons like Marilyn Monroe or commercial products like Campbell's Soup Cans, Jackie's portrayal holds a unique emotional intensity, reflecting the collective mourning of a nation. The series captures how the media both humanizes and objectifies, transforming intimate personal moments into public symbols, and stands as a reflection on how fame and tragedy are interwoven in the modern era.

Between February and November 1964, Andy Warhol created 303 portraits of Jacqueline Kennedy, reaffirming her status as a modern icon within his 'Death and Disaster' series. Warhol's 'Jackie' portraits, marked by their repetition and limited palette of blue, white, and gold, evoke religious iconography and explore how repetition can transform emotionally charged images, often stripping them of their original meaning. Rendered with photographic precision using the silkscreen process, these portraits immortalize Jackie's image in various states of calm and dignity, positioning her alongside Marilyn Monroe and Elizabeth Taylor in Warhol's exploration of female icons and marking a pivotal moment in his work at The Factory.



Andy Warhol  
*Sixteen Jackies*, 1964  
© The Andy Warhol Foundation  
for the Visual Arts



**ANDY WARHOL**



**JACOB WEINTRAUB, 1986**

acrylic and silkscreen ink on canvas  
102 x 102 cm  
40 x 40 in

## JACOB WEINTRAUB

### PROVENANCE

Mr. and Mrs. Jacob and Bronka Weintraub, New York, NY (acquired directly from the artist in 1986)  
Private Collection, New York, NY  
Sotheby's, New York, Wednesday, May 14, 2003: lot 259  
Nicholas Sands & Co. Fine Art, New York (acquired from the above sale)  
Private Collection, New York, NY  
Private Collection, Belgium

### EXHIBITIONS

*Warhol. The American Dream Factory*, October 20, 2020  
- April 18, 2021, La Boverie, Liège, Belgium

### LITERATURE

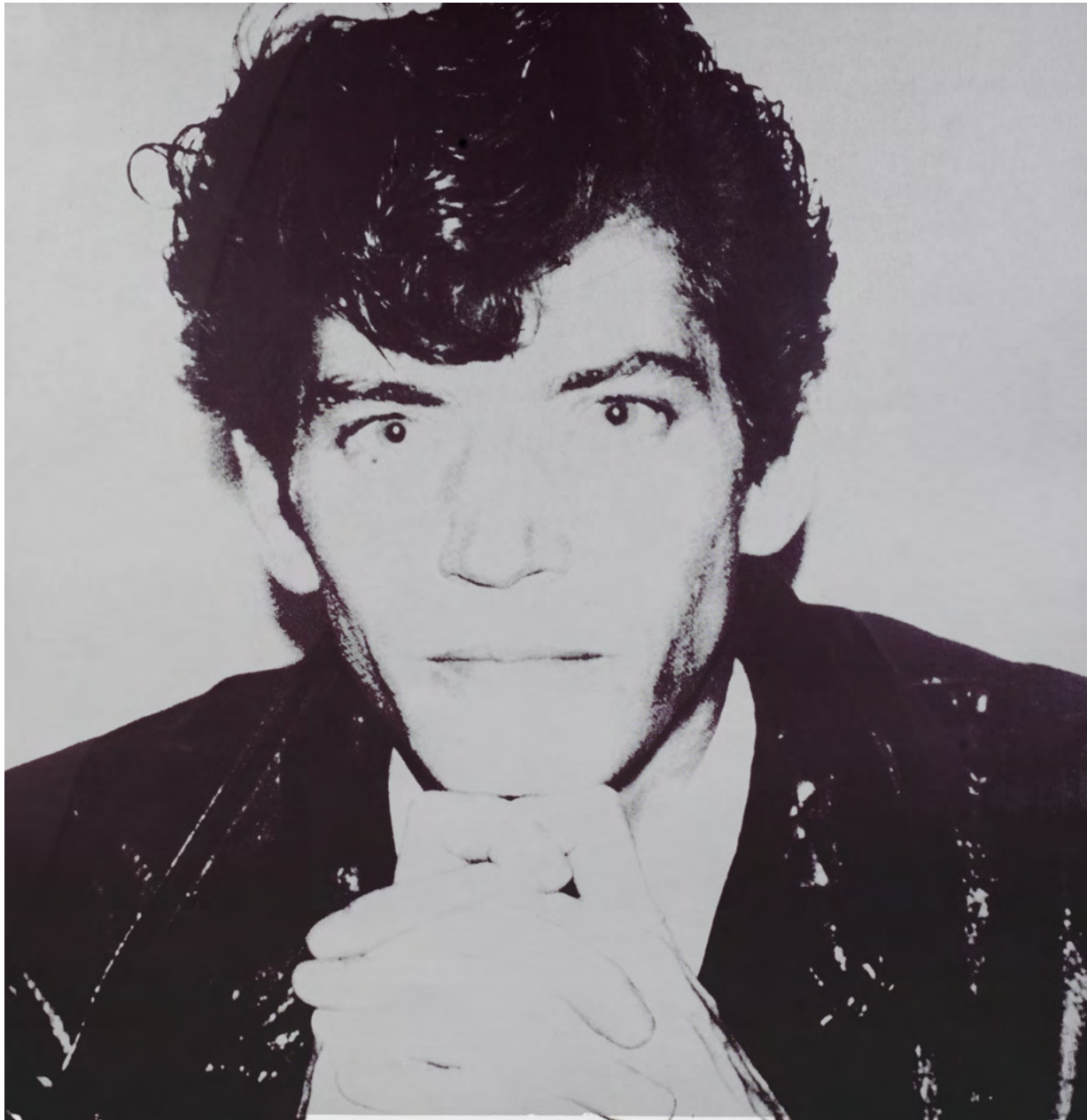
Tony Shafrazi et. al., *Andy Warhol Portraits*, London, 2007, pp. 286 and 309, illustrated  
Jacob Weintraub, *Jacob's Ladder: From the Bottom of the Warsaw Ghetto to the Top of New York's Art World, An Autobiography*, London, 1994, ill. on the cover.

## ANDY WARHOL





# ANDY WARHOL



## **ROBERT MAPPLETHORPE, 1983**

screenprint on lenox museum board  
initialed VF (Vincent Fremont), with the Andy Warhol  
Foundation for the Visual Arts stamp, numbered UP41.77  
and with the Estate of Andy Warhol stamp on the reverse  
102 x 102 cm  
40 x 40 in

## **PROVENANCE**

The Andy Warhol Foundation of Visual Arts, NY  
Ikon/Kay Richards Gallery, Santa Monica, CA

## **EXHIBITIONS**

*Andy Warhol: Society Portraits*, MARUANI MERCIER  
Gallery, 2011, Brussels, Belgium

## **LITERATURE**

Frayda Feldman and Jorg Schellmann, *Andy Warhol Prints, A Catalogue Raisonné 1962-1987*, München-NY 1997,  
p.225, no.IIIA.26, two other example illustrated in colour



## ANDY WARHOL

### **LADIES & GENTLEMEN (WILHELMINA ROSS), 1975**

acrylic and silkscreen on linen  
stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. on the overlap;  
stamped by the Andy Warhol Foundation for the Visual Arts, Inc. on the reverse; numbered 'PA.35.087' on the stretcher  
30.5 x 25.4 cm  
12 x 10 in

### **PROVENANCE**

The Andy Warhol Foundation for the Visual Arts, Inc, New York, NY  
Andreas Pajor Art Collection AB, Bromma, Sweden (acquired from the above)  
Private Collection  
Sale at Phillips, London, «20th Century & Contemporary Art Day Sale», March 8th 2024, lot 130  
Private Collection, Paris, France

### **EXHIBITIONS**

*Andy Warhol: Ladies and Gentlemen*, Gagosian Gallery, September 13 - October 11, 1997, New York, NY

### **LITERATURE**

Neil Printz and Sally King-Nero, eds., *The Andy Warhol Catalogue Raisonné. Paintings and Sculptures late 1974-1976*, vol. 04, London, 2014, no. 3077, pp. 201, 203 (illustrated, p. 201).





Warhol's 'Ladies & Gentlemen' series stands out in his extensive body of work as one of his most ambitious and commercially successful commissions. Commissioned in 1974 by Italian art dealer Luciano Aselmino, the series eventually grew to include 268 paintings and around 65 drawings and collages. Despite its scale and the representation of over 14 different sitters, Ladies & Gentlemen remains one of Warhol's lesser-known series, likely because it features subjects from a marginalized subculture that thrived in New York but was rarely seen in mainstream art. One notable piece from this series is Ladies & Gentlemen (Wilhelmina Ross), a portrait of Wilhelmina Ross, who was originally unnamed. Ross appears to have particularly fascinated Warhol, as she is the subject of 52 Polaroids and 73 paintings in the series. This work, part of Warhol's exploration of contemporary femininity, resonates with his iconic portraits of Marilyn Monroe and Elizabeth Taylor by capturing a unique expression of gender and identity.

Andy Warhol, *Ladies & Gentlemen (Wilhemina Ross)*, 1975  
© The Andy Warhol Foundation for the Visual Arts

Ross's identity came to light after a 1997 Gagosian exhibition of the Ladies & Gentlemen series when Jimmy Camicia, founder of the underground drag theater company Hot Peaches, contacted the Warhol Foundation to inform them that the portrait was of Ross, a popular performer in the troupe. Born Douglas Mitchell Hunter in Kansas City, Missouri, Ross chose her name as a blend of the modeling agency Wilhelmina and Warhol's friend Diana Ross. Warhol famously described drag queens as "living testimony to the way women used to be," capturing their embodiment of idealized femininity and their commitment to preserving a glamorous alternative vision of womanhood.

Andy Warhol, *Polaroid of Wilhemina Ross*, 1974  
© The Andy Warhol Foundation for the Visual Arts





**UNIDENTIFIED WOMAN, 1981**

acrylic, ink silkscreen on canvas  
signed and dated on the back  
101.5 x 101.5 cm  
40 x 40 in

**PROVENANCE**

Private Collection Germany (bought from the artist in 1981)  
Sale at Sotheby's, London, November 26th (acquired in 2000)  
Private Collection, London, UK  
Sale at Sotheby's, London, UK, «Contemporary Art», June 29th, 2010: lot 303  
Private Collection, Ernesto Esposito, Italy  
Private Collection, Paris, France

**EXHIBITIONS**

*Un diavolo per Capello, dalla Sfinge a Warhol*, Museo Civico Archeologico, April 7 - July 2, 2006, Bologna, Italy  
*Some People. Opere dalla collezione di Ernesto Esposito*, Other Size Gallery, May 10 - June 10, 2024, Milan, Italy

**LITERATURE**

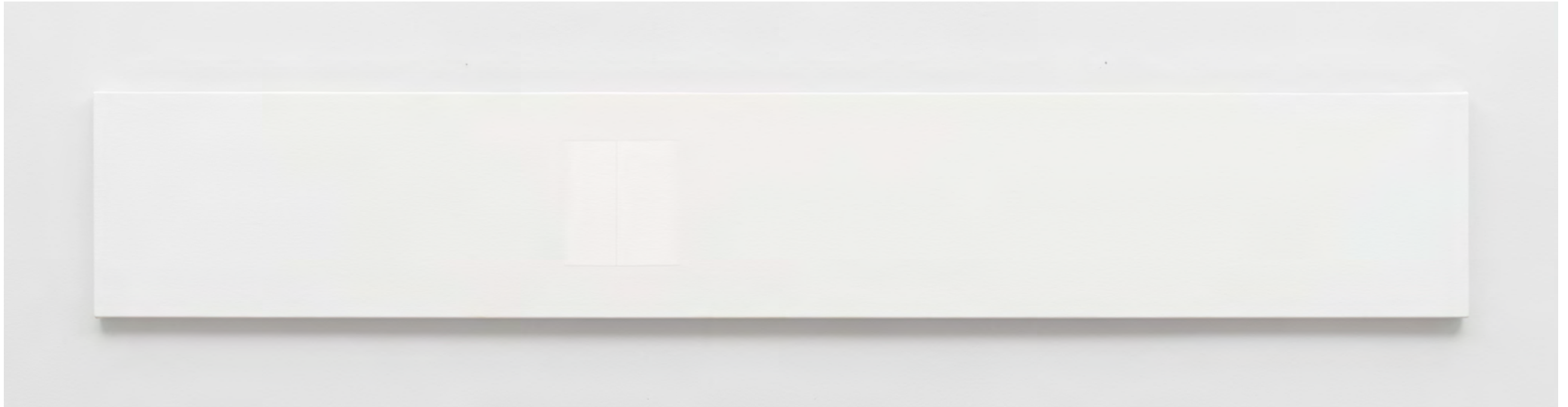
Museo Civico Archeologico, *Un diavolo per Capello*, Bologne, 2006, Edition Tony Shafrazi, p.161 (illustrated)



# ANNE TRUITT

1921 - 2004

Anne Truitt (1921-2004) was an American sculptor whose work bridges color field and minimalism, while belonging to neither. Truitt's sensibility drew from disparate sources: her friendship with Clement Greenberg and Kenneth Noland, her love of Marcel Proust, and three years in Japan (where her husband served with the U.S. Department of State). She exhibited at the Andre Emmerich Gallery and was the subject of a retrospective at the Whitney Museum of American Art, *Anne Truitt: Sculpture and Drawings, 1961—1973* (December 19, 1973—January 27, 1974). In recent years her work has been exhibited at the Matthew Marks Gallery in New York and Los Angeles, the National Gallery of Art in Washington D.C., and Dia Beacon. Today she is recognized, along with Agnes Martin, as a pioneering and independent spirit in abstract art in the twentieth century. Truitt's penetrating intellect is documented in *Always Reaching: The Selected Writings of Anne Truitt*, edited by Alexandra Truitt (2023: Yale University Press), and four volumes of journals and daybooks.



**ARUNDEL XIII, 1974**

acrylic and graphite on canvas  
38 x 231 cm  
15 x 91 in  
framed: 50 x 243 x 5 cm

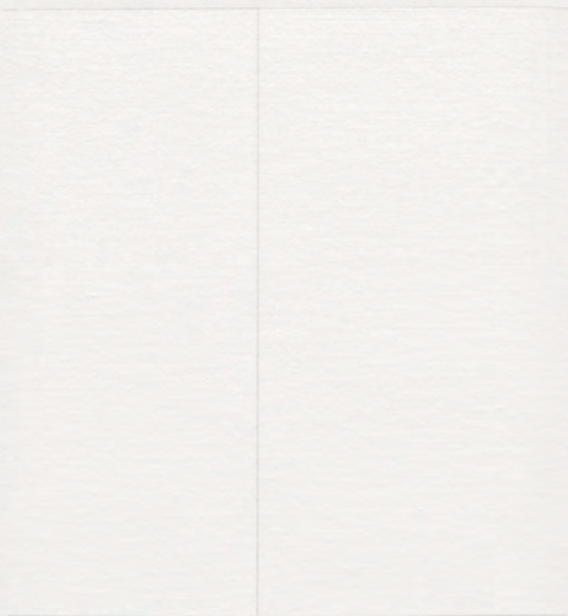
**PROVENANCE**

Estate of Anne Truitt

**EXHIBITIONS**

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium









# ANNE TRUITT



## **RICE-PAPER DRAWING [2], 1965**

ink on Japanese rice paper

31 x 23 cm

12 1/4 x 9 in

framed: 51.5 x 43 x 3 cm

## **PROVENANCE**

Estate of Anne Truitt

## **EXHIBITIONS**

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium

## ANNE TRUITT



### **RICE-PAPER DRAWING [8], 1965**

ink on Japanese rice paper  
31 x 23 cm  
12 1/4 x 9 in  
framed: 51.5 x 43 x 3 cm

### **PROVENANCE**

Estate of Anne Truitt

### **EXHIBITIONS**

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium

**ANNE TRUITT**



**RICE-PAPER DRAWING [14], 1965**

ink on Japanese rice paper

31 x 23 cm

12 1/4 x 9 in

framed: 51.5 x 43 x 3 cm

**PROVENANCE**

Estate of Anne Truitt

**EXHIBITIONS**

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium





## ANNE TRUITT



**30 MARCH '65, 1965**

acrylic on paper  
71 x 79 cm  
28 x 31 1/8 in  
framed: 75 x 99 x 3 cm

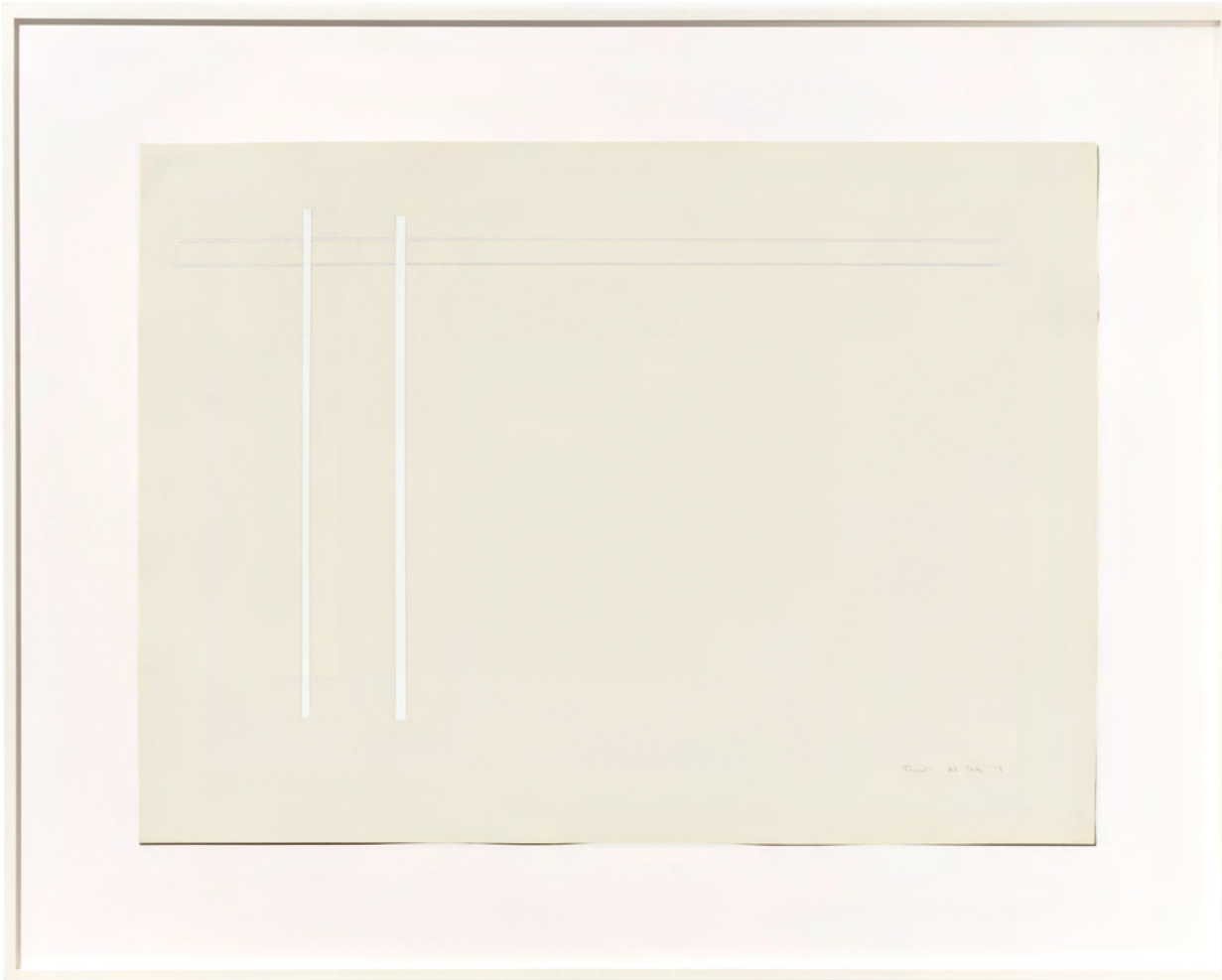
### PROVENANCE

Estate of Anne Truitt

### EXHIBITIONS

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium

## ANNE TRUITT



**26 JULY '73, 1973**

acrylic and graphite on paper

56 x 76 cm

22 x 30 in

framed: 77 x 97.5 x 3 cm

### PROVENANCE

Estate of Anne Truitt

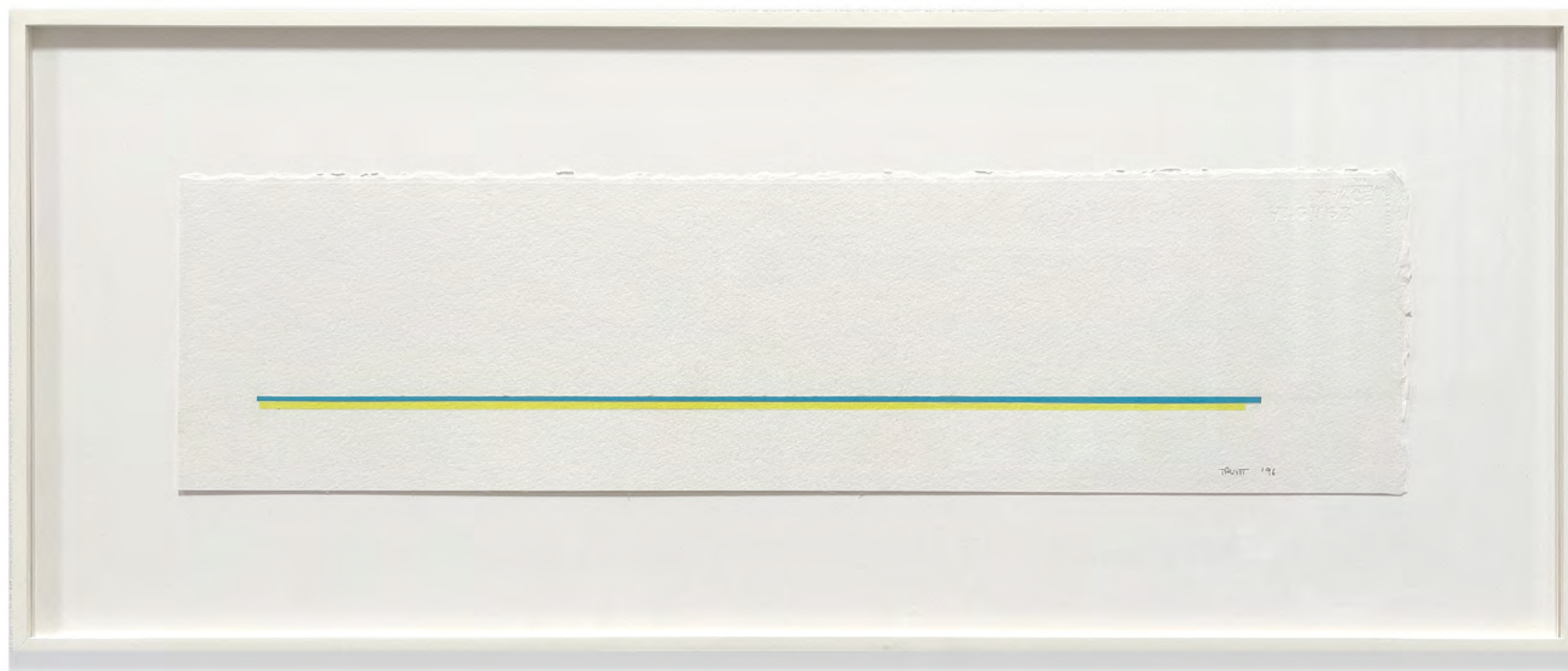
### EXHIBITIONS

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium









**TRUITT '96, 1996**

acrylic on paper  
20 x 76 cm  
7 7/8 x 29 7/8 in  
framed: 39.5 x 96 x 3 cm

**PROVENANCE**

Estate of Anne Truitt

**EXHIBITIONS**

*Light As Space: Marina Adams, Joanne Greenbaum, and Anne Truitt*, curated by Raymond Foye, MARUANI MERCIER, August – September 2024, Knokke, Belgium

# ALONZO DAVIS

1942

Alonzo J. Davis' (b. 1942, United States) career as an artist spans four decades. A native of Tuskegee, Alabama, Davis moved with his family to Los Angeles in his early teens. After acquiring an undergraduate degree at Pepperdine College he earned an MFA in Printmaking and Design at Otis Art Institute. Influenced early on by the assemblagists, Davis soon took wing and began to experiment with a variety of mediums, techniques and themes. At the suggestion of artist and former professor, Charles White, Davis began to produce prints and paintings in series. While he was inspired by travel to Africa, the Caribbean and American Southwest—the colors and patterns of the Pacific Rim cultures also seeped into Davis' artwork. During the '70's and early '80's, Davis' involvement in the California mural movement culminated with the 1984 Olympic Murals project. His Eye on '84 is one of ten murals on the walls of the downtown Los Angeles Harbor Freeway.





**SELF PORTRAIT INSIDE SERIES #7, 1974**

acrylic and spray paint on canvas  
titled, signed and dated  
51 x 41 cm  
20 x 16 in

**PROVENANCE**

Franklin Parrasch Gallery, New York, NY  
MARUANI MERCIER Gallery, Belgium

# ED RUSCHA

1937

Ed Ruscha (b. 1937, Omaha, NE, United States) began his artistic career by describing himself as an «abstract artist... who deals with subject matter.» Moving away from the academic associations tied to Abstract Expressionism, he instead drew inspiration from advertising techniques, emphasizing the use of words as form, symbol, and material in his paintings. Ruscha's work spans various media, characterized by a blend of humor and wit. He skillfully navigates between the realms of sign and substance, uncovering the sublime in both natural and artificial landscapes.

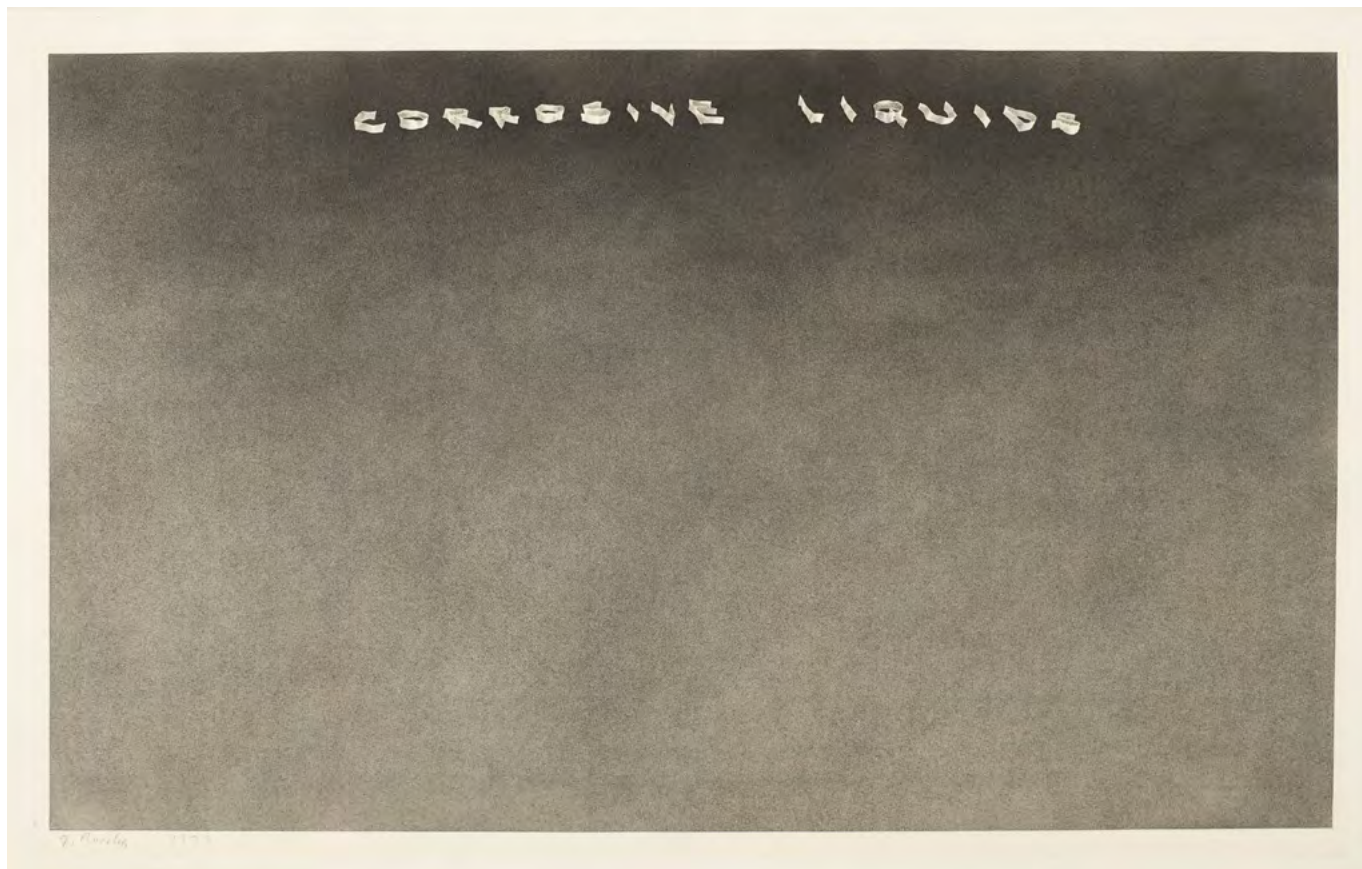
In 1956, Ruscha relocated from Oklahoma City to Los Angeles to study at the Chouinard Art Institute. Initially, his paintings were influenced by artists like Franz Kline and Willem de Kooning. However, his artistic direction shifted after encountering Jasper Johns's *Target with Four Faces* (1955). This piece, which used everyday images as a basis for abstraction, inspired Ruscha to explore how graphics could reveal the dual nature of painting as both a physical object and an illusion. His first word painting, *E. Ruscha* (1959), playfully manipulated space by miscalculating how much room his name would take on the canvas, with the last two letters, «HA,» placed above the rest and highlighted by an arrow indicating the «error.»

After graduating, Ruscha began working for advertising agencies, where he sharpened his skills in schematic design and started exploring ideas of scale, abstraction, and perspective—concepts that would become central to his later work in painting and photography. In 1963, he published his first artist's book, *Twentysix Gasoline Stations*, a series of straightforward photographs taken along Route 66 from Los Angeles to Oklahoma City. Since then, Ruscha has produced over a dozen artist's books, such as the 25-foot-long accordion-folded *Every Building on the Sunset Strip* (1966) and his version of Jack Kerouac's *On the Road* (2009). He also created trompe-l'oeil paintings of bound volumes and altered book spines and interiors with painted words, exploring the relationship between language, art, and information.



СЪСТАВИТЕЛЯТА





**CORROSIVE LIQUIDS, 1973**

gunpowder and graphite on paper  
signed and dated 'E. Ruscha 1973' (lower left)

36.8 x 58.4 cm

14 1/2 x 23 in

Framed: 54,5 x 74,5 x 3.5 cm

**EXHIBITIONS**

*Ed Ruscha: Ribbon Words*, Edward Tyler Nahem,  
May - July, 2016, p. 91, New York, NY

**LITERATURE**

L. Turvey, *Edward Ruscha: Catalogue Raisonn. of the Works on Paper, Volume One: 1956-1976*, New Haven, 2014, p. 345, no. D1973.56 (illustrated)  
New York, Edward Tyler Nahem, *Ed Ruscha: Ribbon Words*, May-July 2016, p. 91 (illustrated).

**PROVENANCE**

James Meeker, San Diego, CA  
Monk and Pamela White, Dallas; TX  
Laura Carpenter Fine Art, Santa Fe, NM  
Bette and Herman Ziegler, New York, NY  
Ikkan Art International, New York, NY  
Meredith Palmer Gallery, New York, NY  
Galerie Andy Jillen, Zürich, Switzerland  
Maxwell Davidson Gallery, New York, NY  
Greenberg van Doren Gallery, St. Louis, MO  
James Corcoran Gallery, Los Angeles, CA  
Private Collection, US  
Sale at Christie's, New York NY, «Post-War and Contemporary Art Afternoon Session», November 14th 2019: lot 827  
Private Collection, US  
Private Collection, Paris



*I like the idea of a word becoming a picture...  
almost leaving its body, then coming back  
and becoming a word again.*

— Ed Ruscha

Ruscha's work from the 1960s explored the fluid and dynamic nature of language. His piece OOF (1962–63), for instance, features the word «OOF» in bold yellow letters on a blue background, making it almost impossible to view the painting without mentally vocalizing the word. From the late 1960s to the mid-1970s, Ruscha experimented with unconventional materials such as gunpowder, food, condiments, and even blood in his paintings. These materials were chosen to reflect contemporary American culture, representing the everyday items people consumed and used. A notable example from this period is Corrosive Liquids (1973), created with gunpowder on paper.

Throughout his career, Los Angeles has remained a significant influence on Ruscha, serving as both a subject and a source of inspiration. His work frequently captures the tension between language and image, reality and abstraction. This exploration was highlighted in the 2016 exhibition «Ed Ruscha and the Great American West» at the de Young Museum in San Francisco, featuring 99 works that examined America's fascination with the Western landscape and the concept of manifest destiny. His art is held in major collections worldwide, including The Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Tate Gallery in London, and the Los Angeles County Museum of Art. Ruscha continues to live and work in Los Angeles, where his innovative approach to art and language continues to influence contemporary artists globally.



# GEORGE RICKEY

1907 - 2002

George Rickey (b. 1907, South Bend, Indiana – d. 2002, Saint Paul, Minnesota) initially ventured into kinetic sculpture through the creation of mobiles that lacked motors; instead, they relied on the surrounding air currents to set them in motion. These mobiles operated on a fundamental mechanism involving several levers, each with its fulcrum, arranged on a framework suspended by a wire from either the ceiling or a post. The wire or post functioned as the pendulum. By strategically distributing weight to ensure precise movement according to Rickey's design, a lever could be a singular component or a combination of pieces attached to both ends of a wire. This arrangement created a weight on one side and a counterweight on the other, maintaining a delicate equilibrium.

Rickey quickly transitioned from suspended mobiles and initiated experiments involving the application of balance and motion principles to elements standing upright on posts. To enhance the mobility of these components, he introduced knife-edge bearings and gimbals, enabling them to stand in a vertical or horizontal position and move within a specific plane, exemplified beautifully in *One Line Up with Gimbal* (1986-87). Rickey's line sculptures embody a blend of unpredictability introduced by the breeze and predetermined control achieved through meticulous engineering and craftsmanship. This precision ensures that each line moves precisely as intended by the artist.

His sculptures are part of the permanent collections of over 150 museums worldwide, including prestigious institutions like the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Los Angeles County Museum of Art, Museum of Modern Art, Metropolitan Museum of Art, National Gallery of Art, Walker Art Center, National Gallery of Scotland, Museum Boijmans Van Beuningen, and Kunstmuseum Bern,...



**GEORGE RICKEY**



**ONE LINE UP WITH GIMBAL, 1986-87**

stainless steel  
unique  
223.5 x 25.4 x 25.4 cm  
88 x 10 x 10 in

**PROVENANCE**

Kasmin Gallery, NY  
Private Collection, Belgium









# GUNTHER FÖRG

1952 - 2013

Günther Förg (b. 1952– d. 2013, Germany) was a key figure in late 20th-century and early 21st-century abstract painting, known for his postmodern critique of modernist art and architecture. Rejecting the ideological rigidity of modernism, he employed the visual language of geometric abstraction to create works that explored space, color, and form in innovative ways. Förg believed in an intuitive and spontaneous approach to art-making, stating, "You make something. You look at the space and you ask yourself what you could do with it." This led to a wide range of works, including his notable "Gitterbilder" (grid paintings) and "Punktebilder" (spot paintings), which featured freehand grids and rhythmic brushstrokes as both method and expression. His legacy includes murals, paintings, and architectural photographs, all of which reflect his painterly sensibility, even when working as a photographer or sculptor. His teaching career in Karlsruhe and Munich also played a significant role in shaping his approach to art, emphasizing the relationship between the artwork and its presentation space.

Förg's exploration of materials and form was central to his work. Starting in 1986, he painted on lead to highlight the interplay between the material's dense surface and the layers of paint, foreshadowing his later work with bronze steles, reliefs, and "masks." His large-format photographs of modernist architecture, particularly his "Fensterbilder" (window paintings), also demonstrated his fascination with structure, space, and the viewer's interaction with the work. These photographs were often framed behind reflective glass, integrating the viewer and surroundings into the artwork itself. Förg's art continuously pushed the boundaries between painting, sculpture, and photography, maintaining a dynamic dialogue between abstraction, space, and color.

# GUNTHER FÖRG



## UNTITLED, 2006

acrylic on canvas  
signed Förg 06 on the upper right corner  
194 x 165 cm  
76 3/4 x 64 7/8 in

## PROVENANCE

Estate of Günther Förg, Germany  
Greene Naftali Gallery, New York, NY  
Private Collection, Italy (acquired in 2015)  
Private Collection, Paris, France

## EXHIBITIONS

*Günther Förg: Exposition*, Toulon, Hôtel des Arts, June 26 – September 9, 2007, Toulon, France  
*30 Ans d'affiches de la Galerie Lelong – Roland Garros*, Federation Française de Tennis, 2010, Paris, France

## LITERATURE

Günther Förg: *Exposition*, Toulon, Hôtel des Arts, June 26 – September 9, 2007, Toulon, France (illustrated)







# JOEL SHAPIRO

1941

Joel Shapiro's bronze sculpture, 'Untitled' (1986), exemplifies the artist's exploration of geometric forms and their potential to evoke dynamic, almost human-like presence. The sculpture consists of four rectangular volumes of varying sizes, with a large central rectangular prism to which three smaller prisms are attached. Although nonfigurative, the arrangement and movement of the prisms create a sense of a living entity performing across the gallery floor.

The question of whether Shapiro's art humanizes geometry or dehumanizes the figure is secondary. His work often shifts between abstraction and figuration, reflecting a range of dynamic states from vigorous motion to static collapse. As K. Kertess notes, Shapiro's sculptures present a visual instability, with angles and configurations that provoke both physical and psychological disjunctions, resembling a kaleidoscope whose pieces promise resolution but never fully achieve it (Kertess, \*Joel Shapiro: New Wood and Bronze Sculpture\*, New York, 1998, p.6).

Since the 1970s, Shapiro has delved into how geometric forms can convey complex contemplations. Initially studying science at New York University with aspirations of becoming a physicist, Shapiro's two years with the Peace Corps in India led him to pursue a career in art. His sculptures, which range across materials such as bronze, iron, steel, wood, plaster, and clay, often feature the rectangle as a central form. Influenced by the Minimalist movement, Shapiro redefined the role of geometry in sculpture, drawing on imagery from everyday life—like chairs, bridges, and human figures—reduced to their essential forms. His work reflects the influence of peers such as Carl Andre, Donald Judd, and Richard Serra. Shapiro's sculptures have been acquired by major museums and private collections globally and have been displayed in prominent sculpture gardens and courts alongside works by artists like Louise Bourgeois, Scott Burton, Alexander Calder, Mark di Suvero, and Ellsworth Kelly.



## JOEL SHAPIRO



### **UNTITLED, 1986**

bronze  
83 x 143.5 x 93 cm  
32 x 56 x 36 in  
ed.1/3

### **PROVENANCE**

Paula Cooper Gallery, New York, NY  
Phillip Schrager, Omaha, NE  
Christie's, 20th Century & Contemporary Art Day Sale,  
New York, 14 May 2014, lot 457  
Private Collection  
Phillips London, Thursday, October 4, 2018, lot 00216  
Private Collection, Belgium

### **EXHIBITIONS**

1986, MARUANI MERCIER, October 2020 – January  
2021, Brussels, Belgium  
Paula Cooper Gallery, November – December 1986  
(another edition exhibited), New York, NY



# LE CORBUSIER

1887 - 1965

Le Corbusier, born Charles-Édouard Jeanneret-Gris in 1887, was not only a groundbreaking architect but also a prolific artist whose contributions extended into painting, sculpture, and tapestry. His artistic journey began in his youth, influenced by his early training in the visual arts in La Chaux-de-Fonds, Switzerland. He believed that art and architecture were inseparable, both essential components of human expression and experience. Throughout his career, he produced numerous paintings and drawings, many of which explored themes of human form, abstract compositions, and architectural fantasies.

His artwork was characterized by a bold use of color, geometric forms, and a sense of dynamism that mirrored his architectural ethos. He was deeply influenced by Purism, an art movement he co-founded with Amédée Ozenfant, which sought to return to clear, ordered forms and a rejection of decorative excess. His legacy as an artist remains influential, with his works pioneering contemporary concepts of space, form, and functionality.

Le Corbusier's work is found in international collections worldwide including the Museum of Modern Art (MoMA), New York; the Metropolitan Museum of Art, New York; Art Institute of Chicago; National Gallery of Art, Washington D.C.; San Francisco Museum of Modern Art (SFMOMA); Kunstmuseum Basel; the Tate Collection, London.

# LE CORBUSIER

## MARIE CUTTOLI, 1936-2023/2024

hand-woven tapestry in wool and silk  
signature and date woven at the top right: Le Corbusier/36.

ribbon (No. 202400110) signed by  
Mr. Antoine Picon, President of the Le  
Corbusier Foundation.

IG Certificate No. INPI-1803-24-06  
issued by Atelier Bernet on January  
19, 2024. Certificate of authenticity  
issued by Ms. Brigitte Bouvier, Director  
of the Le Corbusier Foundation, dated  
February 7, 2024.

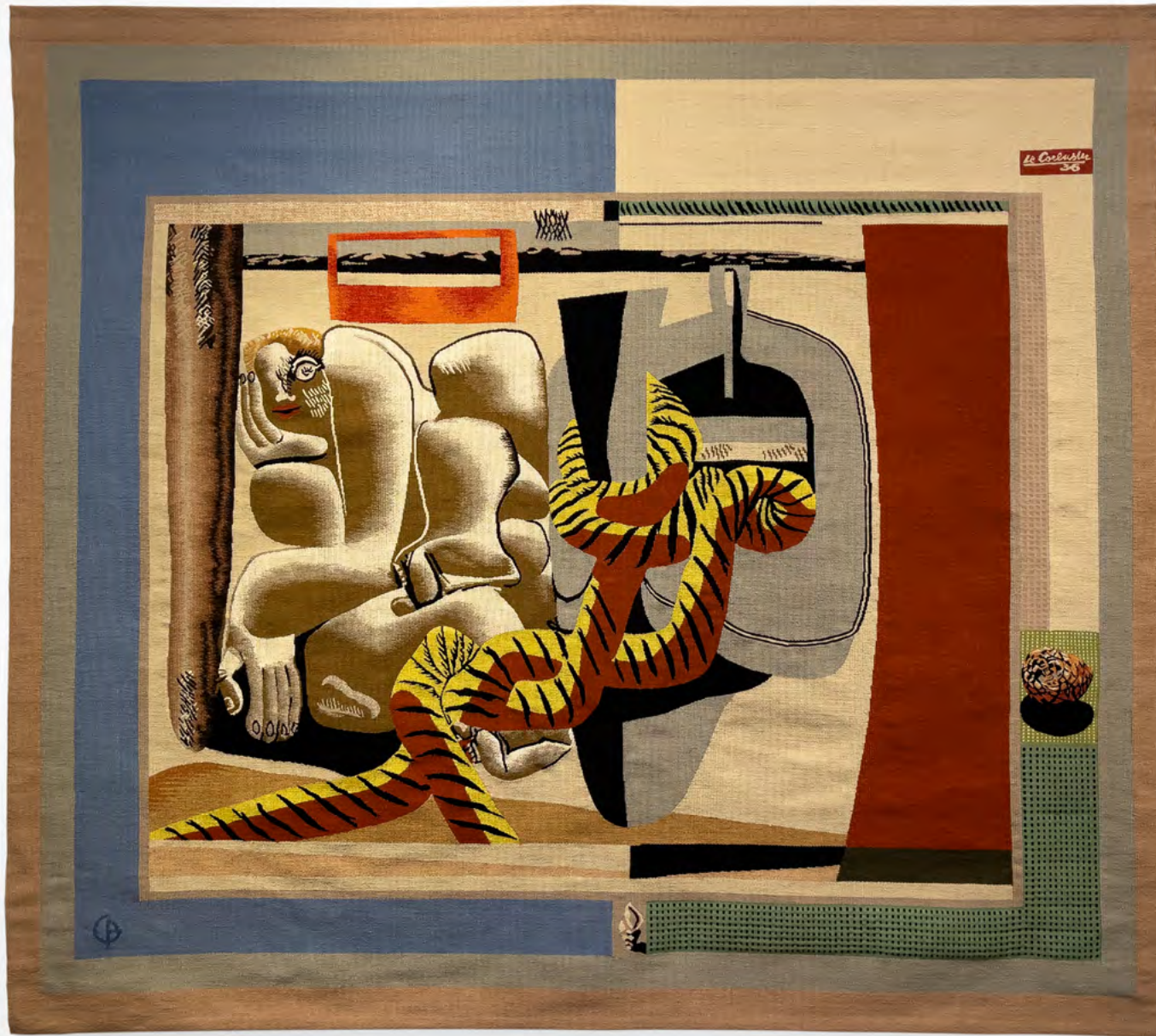
160 x 184 cm

63 x 72 1/2 in

Ed. 3/6

## PROVENANCE

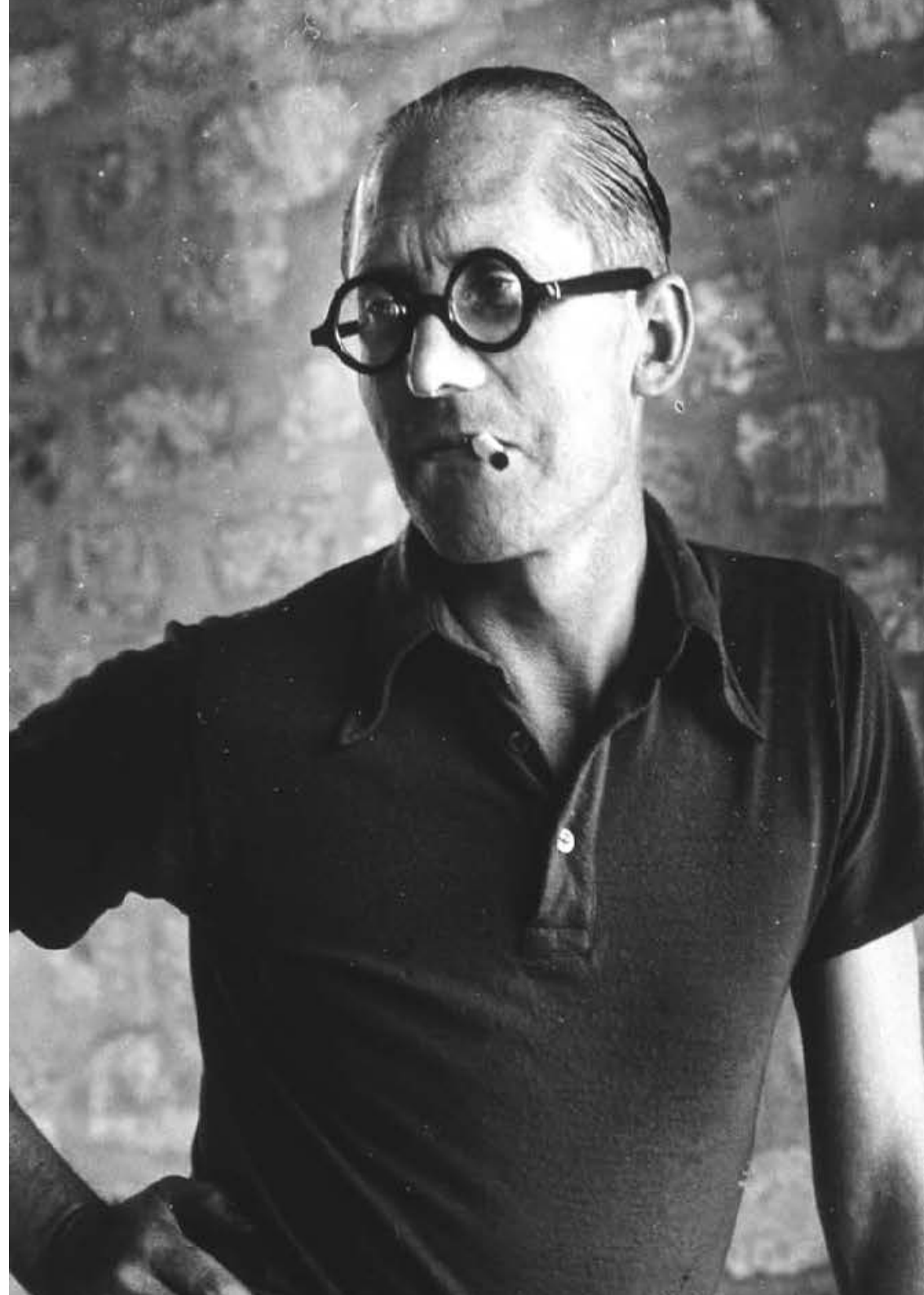
Private Collection, Paris





Man Ray, Marie Cuttoli, c. 1938  
© Man Ray 2015 Trust/Artists Rights  
Society (ARS), NY/ADAGP, Paris

Le Corbusier first encountered tapestry in 1936 when collector Marie Cuttoli commissioned a design to revive the tradition of tapestry making in Aubusson. It wasn't until 1948 that he formulated the artistic and architectural significance of tapestry, developing the concept of the "Muralnomad." Le Corbusier created approximately thirty tapestries, translating his dynamic, abstract compositions into textile form. These tapestries were seen as "nomadic murals," portable artworks that could be moved and adapted to different spaces, reflecting his innovative approach to integrating art into daily life. He saw it as the "mural of modern times", because we are nomadic, and change places according to our travels or the expansion of our families, so we can move the tapestries to the various places we live in. "Home tapestry responds to a legitimate poetic desire. By its texture, its material, by the sensitivity of its manufacture, the tapestry introduces a real radiance into the apartment." (1959).







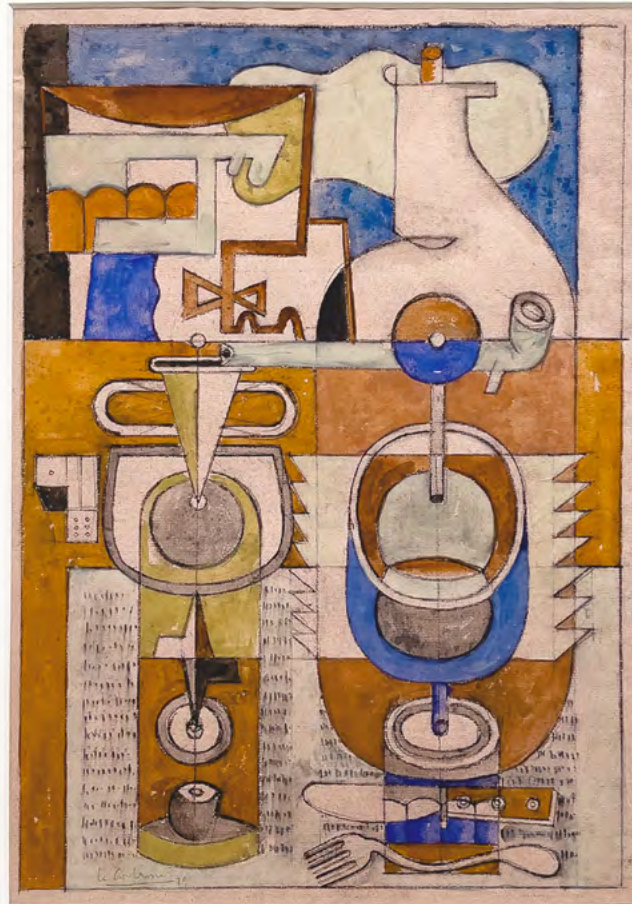
This significant development in tapestry was facilitated by his collaboration with Pierre Baudoin, an artist and teacher in Aubusson, who acted as the intermediary between Le Corbusier and the weavers to achieve the perfect translation of his designs into tapestry. Drawing inspiration from his own sketches, which included themes like purist manufactured objects, female figures, poetic objects cherished by Léger, and more spiritual subjects like “Ubu” and “Totem,” Le Corbusier created around thirty tapestries between 1936 and 1965.

The tapestry *Marie Cuttoli*, designed in 1936, is his first venture into this art form. This particular piece, number 3 out of 6, was woven in 2023 at the Ateliers Catherine Bernet in Aubusson, under the supervision of the Fondation Le Corbusier. It is unique among Le Corbusier’s tapestries as it incorporates silk alongside wool, giving it a warm, lustrous appearance. However, the delicate nature of the silk thread means it takes longer to weave compared to other tapestries. The Fondation Le Corbusier (FLC) holds all of Le Corbusier’s tapestry cartoons, which are life-sized drawings or collages used to guide the weaving process. Unlike many artists, Le Corbusier typically created original designs specifically for tapestries, rather than repurposing his paintings or drawings.

Only the FLC has the authority to produce Le Corbusier’s tapestries, overseeing every detail of the weaving process to ensure it follows his exact instructions. For years, the Catherine Bernet workshop in Aubusson has been selected to carry out these works. The first “Marie Cuttoli” tapestry was completed during Le Corbusier’s lifetime, with subsequent versions woven posthumously. Each tapestry is authenticated with a Bolduc—a piece of fabric sewn to the back that contains all the relevant details, such as the edition number and size. The authentication is signed by the president of the FLC, Antoine Picon.



## LE CORBUSIER



### **NATURE MORTE AUX VERRES TÊTE-BÊCHE, AUX BOUTEILLES, À LA PILE D'ASSIETTES ET AUX COUVERTS, 1929**

gouache and black chalk on pink laid paper  
signed and dated lower left: Le Corbusier / 29.  
Certificate of authenticity N° 24-004 issued by  
M. Eric Mouchet on January 15, 2024.

48 x 30.9 cm  
18 7/8 x 12 1/8 in  
framed: 66 x 53 x 4 cm

### **PROVENANCE**

Private Collection, France

## LE CORBUSIER



### LA PYRÉNÉENNE, 1940

gouache, watercolour and ink on paper  
monogrammed, located and dated lower right: L-C/ozon/40

27 x 20.9 cm  
10 5/8 x 8 1/4 in  
framed: 51 x 43 x 4 cm

### PROVENANCE

Private Collection, France



## LE CORBUSIER



### PROJET DE SCULPTURE, 1946

gouache on laid paper  
signed, monogrammed and dated lower right:  
Le Corbusier / LC / 1946  
Certificate of authenticity N° 23-27 issued by  
Mr. Eric Mouchet, dated February 16, 2023

55.8 x 43.8 cm  
22 x 17 1/4 in  
framed: 80,5 x 68,5 x 3,5 cm

### PROVENANCE

Private Collection, France

# PETER HALLEY

1953

"Ever since I became an artist, I've asked myself, why does painting still exist? I've lived through the death of painting and all arguments about paintings. My theory is that paintings are unique because they stimulate the brain both as images and as tactile experiences. A great painting is one whose texture interests you, like in Van Gogh or De Kooning. Even if you don't touch the painting, it appeals to the tactile part of the brain. That's what my paintings are based on. Texture doesn't have to be hand-made. Perhaps painting is popular because, by stimulating two pleasure centers at the same time, painting yields a unique intense pleasure."

Peter Halley in an interview with Alexandre Stipanovich, Kathy Grayson and Jeremy Liebman for Opening Ceremony New News, April 15, 2013.

**PETER HALLEY**



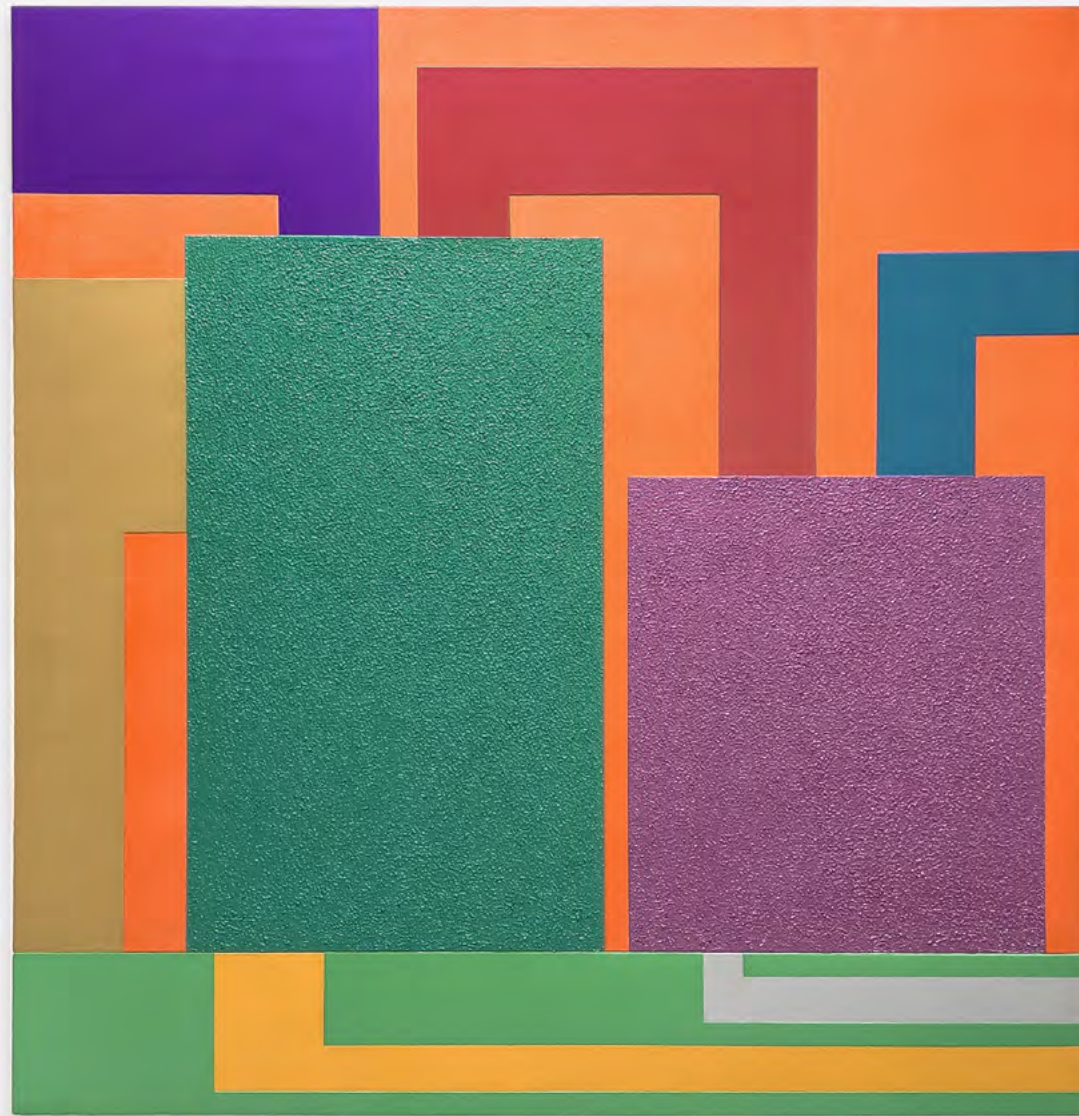
**REMOTE, 1998**

acrylic, fluorescent, metallic and pearlescent acrylic,  
and Roll-a-Tex on canvas  
signed, dated and titled on the reverse  
189 x 183 cm  
74 3/8 x 72 in

**PROVENANCE**

Sandra Gering Gallery, New York, NY  
Private Collection, Istanbul, Turkey  
Private Collection, North Rhine-Westphalia, Germany  
Private Collection, Belgium





# PHILIP TAAFFE

1955

Since the early 1980s, Taaffe's artistic practice has continuously evolved, utilizing diverse processes and materials such as collage, linocut, woodblock, rubber stamping, silkscreen, marbling, and decalcomania, incorporating elements inspired by various cultures. By crossing cultural boundaries in his art, Taaffe critically engages with abstraction in a reflective manner. His works have been featured in numerous museum exhibitions, including the Carnegie International, the Sydney Biennial (twice), and the Whitney Biennial (three times). His works are now part of major public collections, such as the Museum of Modern Art in New York, the Philadelphia Museum of Art, the Whitney Museum of American Art, and the Reina Sofia in Madrid.

Philip Taaffe's painting 'Signal' (1986) reflects his signature style of blending historical ornamentation and decorative elements with references to Op-art to create an illusionistic effect. In 'Signal', Taaffe uses red, green, yellow, and blue forms set against a black background, moving away from a monochrome base to produce rhythmic, abstract, and floral motifs layered with geometric shapes. Drawing inspiration from artists like Barnett Newman, Bridget Riley, and Hans Arp, Taaffe also incorporates visual elements influenced by his travels, referencing Roman mosaics, Islamic art, Byzantine altarpieces, and more. Signal can be seen as a reinterpretation of Paul Feeley's 1968 work Untitled (April 15), merging historical and contemporary influences into a cohesive whole.

# PHILIP TAAFFE



## **SIGNAL, 1986**

oil on canvas  
titled, signed and dated on the reverse  
152.5 x 152.5 x 3.9 cm  
60 x 60 x 1 in  
framed: 156.5 x 156.5 x 5.5 cm

## **PROVENANCE**

P. Maenz, Köln, Germany  
R. Beuth, Köln, Germany  
Jablonka Gallery, Köln, Germany  
MARUANI MERCIER Gallery, Brussels, Belgium

## **EXHIBITIONS**

1986, MARUANI MERCIER, October 2020 – January 2021, Brussels, Belgium  
*Philip Taaffe: L'envoi*, JMM Gallery, September – November 2015, Brussels, Belgium



# RON GORCHOV

1930 - 2020

Since the late 1960s, Ron Gorchov has explored the possibilities of painting as an object rather than a two-dimensional representation. Like the artists Frank Stella, Robert Mangold and Richard Tuttle, he experimented with the shape of the canvas early on, and in 1967 he made his first saddle-shaped curved canvases, which would become his trademark. By rejecting the rectangular format of the conventional canvas to explore different surfaces, Gorchov gave a sculptural dimension to his work.

Gorchov also advocated biomorphic forms, combining linear shapes with volumetric shapes of different colours on convex or concave surfaces. Ron Gorchov uses paint intuitively, without a particular subject in mind. It is only in retrospect through evocative titles that offer hints of content referring to mythological and biblical stories, that the artist ascribes them a significance. Gorchov erases the boundaries between paintings and objects by having his works project into space, whereby painting can always be seen as the starting point of his work. Gorchov's intention was to create a new visual space, investigating the relationship of form, composition and colour. Despite their simplicity, his works is characterised by its originality and powerfulness.

The artist's paintings are included in renowned collections such as the Metropolitan Museum of Art, New York, Museum of Modern Art, New York, Whitney Museum of American Art, New York, Detroit Institute of Art, Michigan, Solomon R. Guggenheim Museum, New York, and the Everson Museum of Art, New York.

## RON GORCHOV



### **VICTORY, 1979**

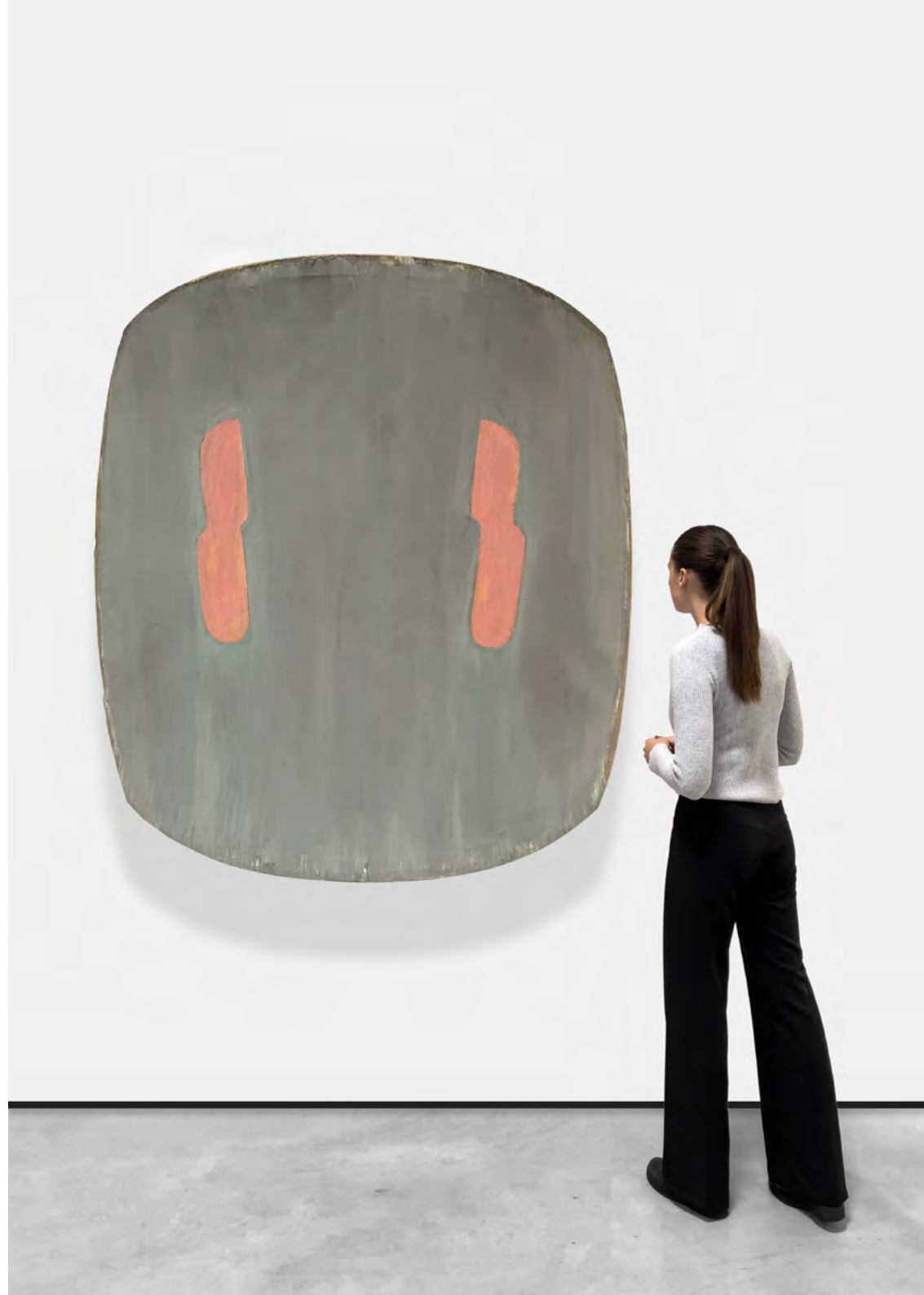
oil on linen on shaped stretcher  
152.5 x 152.5 cm  
60 x 60 in

### **PROVENANCE**

Hamilton Gallery, New York, NY  
Private Collection  
Christie's, New York, NY, November 13, 1986, lot 269  
Private Collection  
Sotheby's New York, NY, March 1, 2019, lot 00310  
MARUANI MERCIER Gallery, Belgium

### **EXHIBITIONS**

*Ron Gorchov & Otis Jones*, CAB Foundation, 2021, Brussels, Belgium







Installation view of *Ron Gorchov & Otis Jones*, CAB Foundation, 2021, Brussels, Belgium

# ROBERT MANGOLD

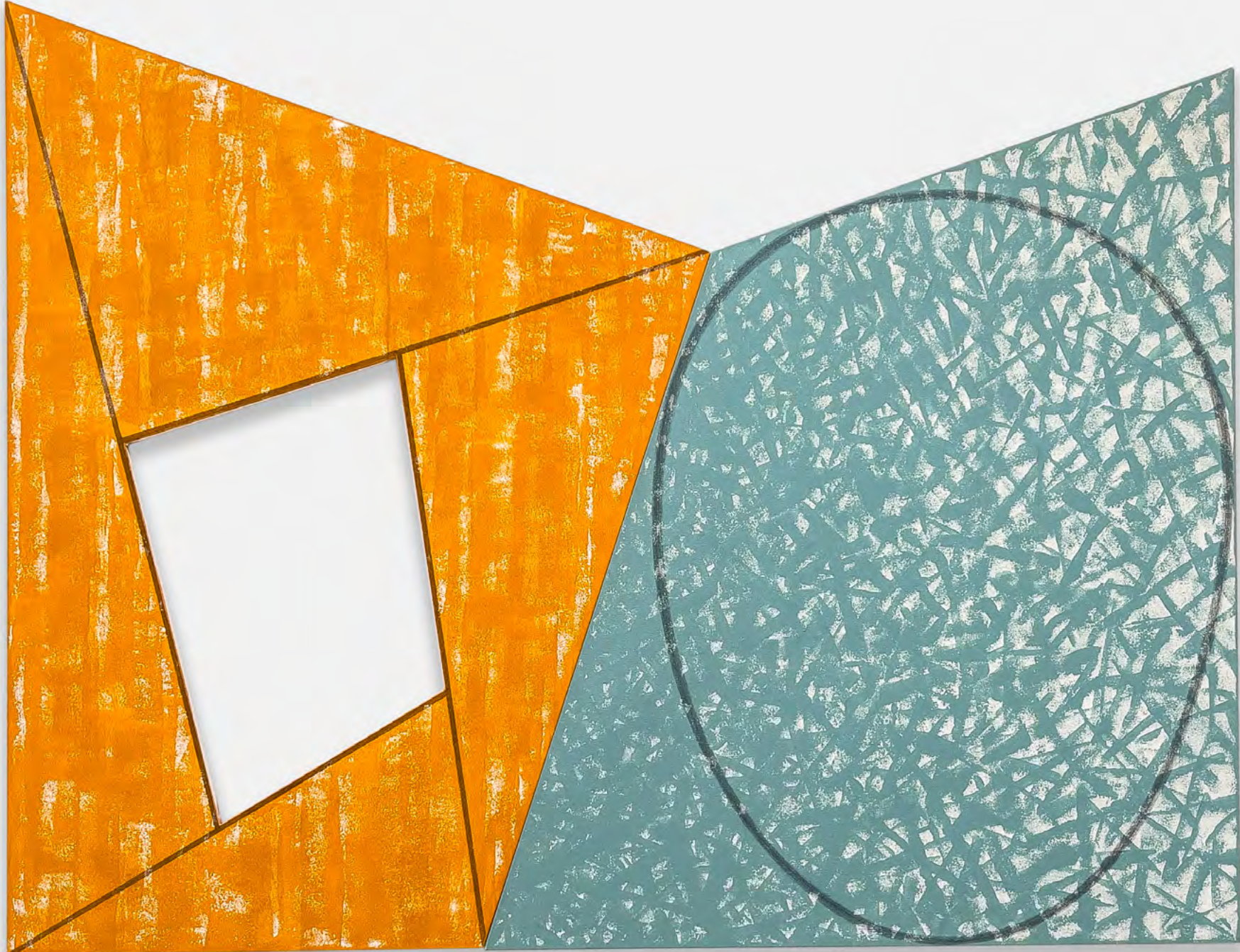
1937

One of America's foremost Minimalists, Robert Mangold is known for exploring the potentials of painting. Throughout his career, he has created myriad series that question perceptions of shape, line, and color. Mangold is part of a generation of painters once dubbed 'Romantic Minimalists' that includes Robert Ryman, Brice Marden and Frank Stella. Like them, Mangold built his unique aesthetic upon a formal language of abstraction first pioneered by the Abstract Expressionists of the New York School.

Robert Mangold's paintings explore and inhabit a mysterious and imaginary area that exists halfway between real and representational space. Comprised of only the simplest of pictorial elements, they are neither objects nor images but somehow both. They are paradoxes: pictures that hang 'before you like a wall', the artist has said, but which you can 'neither enter nor treat as an object'. Instead, they 'relate [to you] like architecture in a scale related to human size'.

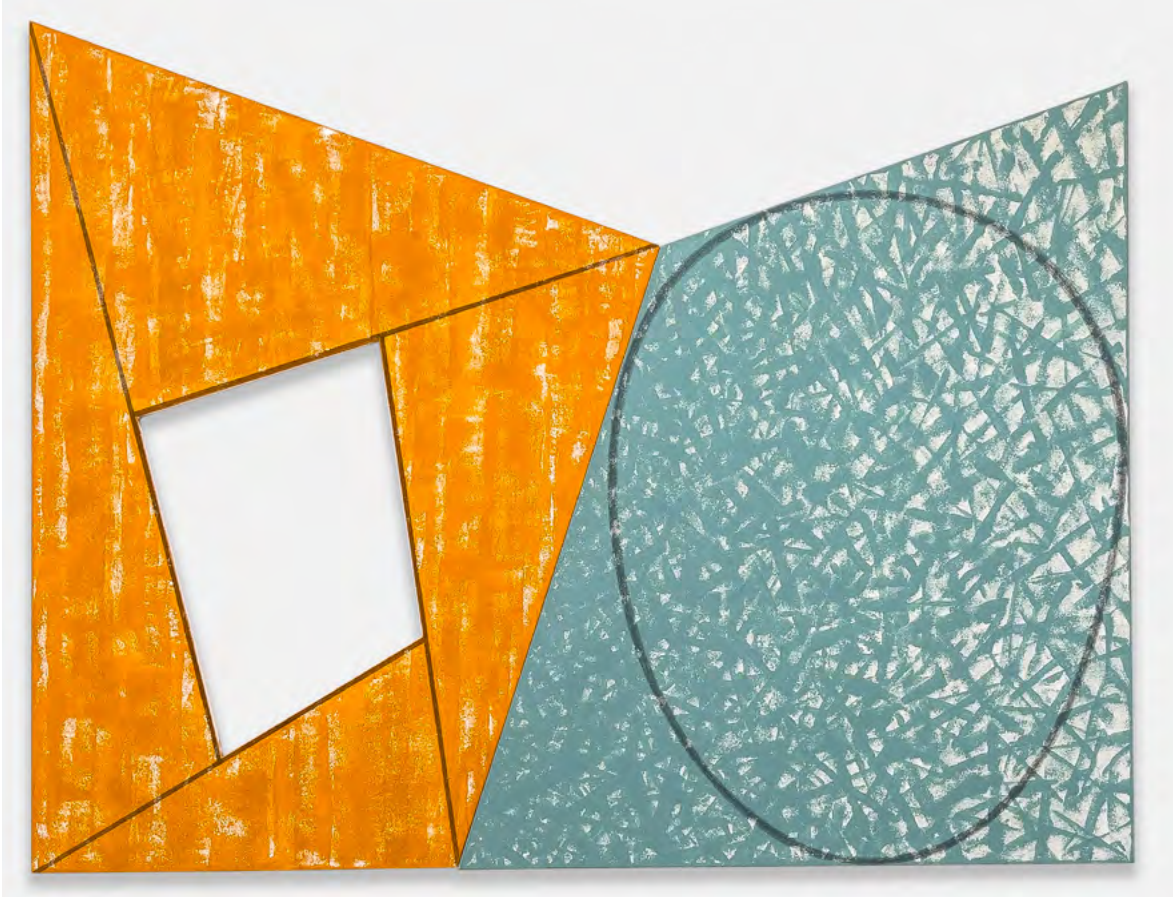
"I got very interested in the idea that if two things share an edge, you're going to consider them one painting...I was thinking of Picasso's *Les Femmes d'Alger*, maybe the greatest painting of this century. It has so many different types of painting going on. I've always loved it, since my days as a guard at The Modern. So, I thought, if I put one kind of structure in this canvas, and another kind in this canvas, and I paint this canvas one way and this one another. Then I started separating them so they were only touching on one point. And I kept trying to figure out how far I could go and still make this dialogue exist" (Robert Mangold, quoted in, R. Shiff, *Robert Mangold*, New York, 2000, p. 246).







## ROBERT MANGOLD



### ORANGE FRAME, BLUE ELLIPSE (DIPTYCH), 1988

acrylic and graphite on canvas  
titled, signed and dated on the reverse  
203 x 267 cm  
80 x 105 in

#### PROVENANCE

Daniel Weinberg Gallery, Los Angeles, CA  
Roselyne C. Swig, San Francisco Christie's, New York (acquired in 2008)  
Galeria Elvira Gonzalez, Madrid, Spain (acquired in 2010)  
MARUANI MERCIER Gallery, Belgium

#### LITERATURE

Robert Mangold, exh. cat., Wiesbaden, Museum Wiesbaden, 1988 (p. 192)  
Post Modernism/Modernism - Robert Mangold/Peter Halley, MARUANI  
MERCIER Gallery

#### EXHIBITIONS

*Post Modernism/Modernism - Robert Mangold/Peter Halley*, MARUANI  
MERCIER Gallery, 2018, Brussels, Belgium







# ROSS BLECKNER

1949

Ross Bleckner was born in 1949 in New York and grew up on Long Island. Bleckner attended New York University, studying under artists such as Sol LeWitt and Chuck Close and graduated in 1971. He went on to study at the California Institute of the Arts, earning an MFA in 1973. Upon moving back to New York in 1974, he purchased a building in Tribeca, where he lived and worked, and also rented three floors to the artist Julian Schnabel and the ground floor to the famed Mudd Club, a gathering place for the musicians and artists of the downtown scene. In 1979, after several well-received shows of his early abstracted geometric paintings, he began being represented by Mary Boone Gallery, home to many of the New York City “art stars” of the coming decade.

Bleckner’s first solo exhibition was held at the San Francisco Museum of Art in 1988 and a mid-career retrospective was presented at the Solomon R. Guggenheim Museum, New York in 1995. His paintings are widely held in collections such as The Museum of Modern Art, New York, Walker Art Center, Minneapolis, National Gallery of Art, Washington D.C. and Museum of Fine Arts, Boston, among others. In addition to his paintings, Bleckner has also become involved in humanitarian efforts and was appointed as a United Nations Goodwill Ambassador in 2012, visiting refugee camps of abducted children in Uganda, making art with them and raising awareness and funds to support them. He continues to live and work in New York City.



**ROSS BLECKNER**



**PUSHING DAISIES, 1996**

oil on linen  
signed, titled and dated on the reverse  
213 x 183 cm  
84 x 72 in

**PROVENANCE**

Private Collection, Switzerland  
Mary Boone Gallery, New York, NY  
Private Collection, Belgium







# TERRY WINTERS

1949

Terry Winters (b. 1949, New York, NY, United States) earned his B.F.A. from the Pratt Institute in 1971, where his early interest in Minimalism and its exploration of painting conventions shaped his artistic development. While engaging with the non-narrative abstraction of Modernism, Winters began to push against the reductive tendencies of the era's dominant Formalist abstraction. For the first decade after graduating, he worked quietly and privately, observed by a small circle of artists, including Jasper Johns. During this period, he delved into Process Art and studied historical texts on pigments, which sparked his interest in making his own pigments and exploring the scientific realms of biology, mineralogy, and information systems for their metaphorical potential.

A pivotal moment in Winters' career came in 1977 when he assisted in constructing Walter de Maria's earthwork, *Lightning Field*, in New Mexico, which deepened his engagement with landscape and natural forms. By the late 1970s, he was using pigments to explore the referential and illusionistic qualities of painting—how mark-making and process can create spatial dimensions beyond representation. This exploration culminated in his first exhibition in 1982 at Sonnabend Gallery, where his unique approach to painting—using gestures and modular forms to create complex paths and layered grounds—was showcased.

Since then, Winters has exhibited extensively, becoming part of a movement of artists such as Tony Cragg, Bill Jensen, and Stephen Mueller, who engage with organic abstraction and visual thinking shaped by evolving technology. Winters' work has been featured in numerous solo and group exhibitions, including major retrospectives at the Whitney Museum of American Art, the Irish Museum of Modern Art, and the Metropolitan Museum of Art.

## TERRY WINTERS



### PHASE PORTRAIT 6, 2006

oil on linen  
223 x 173 cm  
87 12/16 x 68 1/16 in

### PROVENANCE

Jablonka Galerie, Germany  
MARUANI MERCIER Gallery, Belgium











# MARUANI MERCIER

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.

| Brussels - Louise

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1050 Brussels  
Belgium

| Knokke - Kustlaan

Kustlaan 90  
8300 Knokke  
Belgium

| Knokke - Zeedijk

Zeedijk 759  
8300 Knokke  
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| Zaventem - The Warehouse

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