MENNOUR

ART BASEL MIAMI BEACH

MIAMI BEACH CONVENTION CENTER
BOOTH E10
4–6 DECEMBER, 2026

MENNOUR

SIDIVAL FILA
LUCIO FONTANA
SAM FRANCIS
HELEN FRANKENTHALER
ALBERTO GIACOMETTI
DHEWADI HADJAB
PETRIT HALILAJ
CAMILLE HENROT
ANN VERONICA JANSSENS
DORA JERIDI
ANISH KAPOOR
TADASHI KAWAMATA

IDRIS KHAN
ALICJA KWADE
BERTRAND LAVIER
LEE UFAN
THÉO MERCIER
JOAN MITCHELL
GERHARD RICHTER
UGO RONDINONE
YINKA SHONIBARE
BROOKLIN A.
SOUMAHORO
TAVARES STRACHAN
MANOUCHER YEKTAI



ANISH KAPOOR

Born in 1954 in Bombay, India
Lives and works in London, England

Anish Kapoor began his career with fragile, monochrome pigment sculptures that seemed to emerge from the walls and floors of the galleries they inhabited. By the mid-1980s, he came to a turning point in his practice, rethinking and inversing the inside and outside of the sculpture. Anish Kapoor's work is absorbed in the notions of negative and positive, absence and precense, colour as total immersion. But whilst his sculptures are made from material as diverse as polished steel, stone and resin to pigment, wax, fiberglass and silicone, it is their condition as objects that are beyond their materiality that Kapoor is concerned with. Kamel Mennour and Anish Kapoor have been working together since 2011.

Anish Kapoor's work quickly earned international recognition and has been awarded many prizes, such as the distinguished Turner Prize, which he won in 1991. Hiswork has since been the subject of numerous solo exhibitions in the world's most prestigious museums, including the Guggenheim, New York; the Louvre and the Grand Palais, Paris; the Royal Academy and Tate Modern and Hayward Gallery London; the Kunsthalle Basel, Switzerland; the Reina Sofia Museum, Madrid; the National Gallery, Ottawa; the CAPC in Bordeaux and Chateau de Versailles, France; and the MACRO – Museo d'Arte Contemporanea Roma, Roma. He was awarded the Commander of the Order of Arts and Letters and the Premium Imperiale in 2011, the Padma Bhushan in 2012; a knighthood for services to the visual arts in 2013; and in 2025 he was awarded the prestigious Wilheim Lehmbruck Prize for his contribution to sculpture.



ANISH KAPOOR
Light Oriental Blue to Cobalt Blue satin, 2026
Acier inoxydable, laque / Stainless steel and lacquer
120 × 120 × 15 cm
(47 1/4 × 47 1/4 × 5 7/8 in.)
(Inv n° AK292)

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LEE UFAN

Born in 1936 in Haman-gun, Korea
Lives and works in Paris and Kamakura, Japan

Lee Ufan rose to prominence in the late 1960s as the leading theorist and practitioner of Mono-ha(« School of Things »), a Japanese art movement that grew out of the antiauthoritarian and anticolonialist tumult of the period. Applying the theories of structuralism, phenomenology, and Asian metaphysics in dialogue with international Post-Minimalist practices, he developed a radical artistic language revolving around the notion of encounter—seeing the bare existence of what is actually before us and focusing on «the world as it is. »

His work has been seen around the world, at institutions including the State Hermitage Museum in St Petersburg, the Guggenheim Museum and the Dia: Beacon in New York, in Brussels, the Yokohama Museum of Art, the Jeu de Paume in Paris, Centre Pompidou-Metz, the Städel Museum in Frankfurt, the National Museum of Modern and Contemporary Art in Seoul, the Hamburger Bahnhof in Berlin and the Rijksmuseum in Amsterdam. In 2026, for the 61st Venice Biennale, Lee Ufan presents a solo show at SMAC Venice and at the Palais des Papes, Avignon (France) His work is currently being shown at Dia Art Foundation and at the Ludwig Museum, Cologne (Germany).



LEE UFAN
With Winds, 1988
Acrylique et pigments minéraux sur toile
/ Acrylic, mineral pigment on canvas
218 × 291 cm
(85 7/8 × 114 5/8 in.)
(Inv n° LU409)

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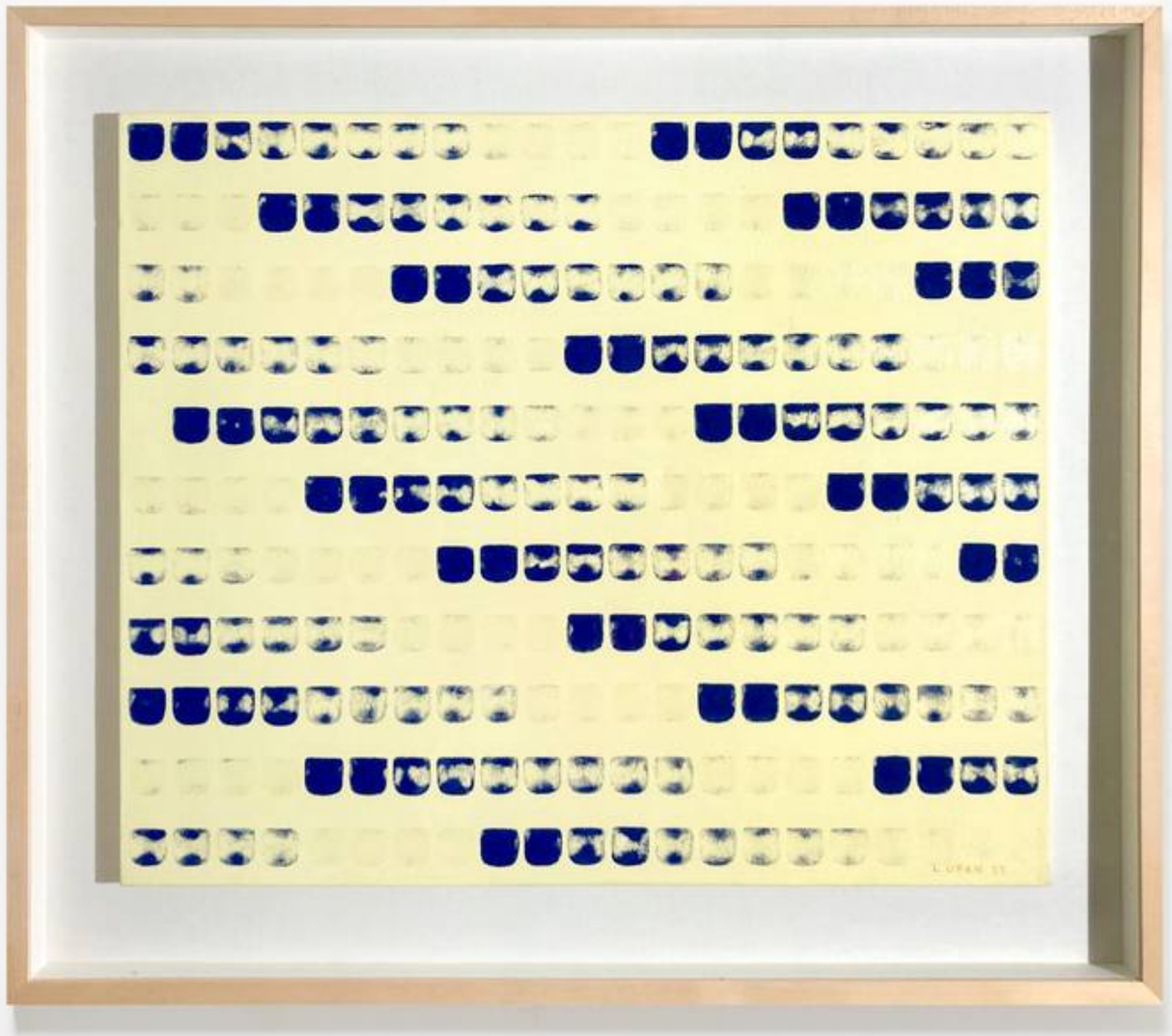

LEE UFAN
From Point No. 770120, 1977
Pigment minéral sur toile / Mineral pigment on canvas
60,6 × 72,7 cm
(23 7/8 × 28 5/8 in.)
(Inv n° LU418)

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L.UFAN '77



LEE UFAN
Dialogue, 2006
Huile et pigments minéraux sur toile / Oil and mineral pigments on canvas
194 × 161 × 5 cm
(76 3/8 × 63 3/8 × 2 in.)
(Inv n° LU386)

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ALICJA KWADE

Born in 1979 in Katowice, Poland
Lives and works in Berlin, Germany

Alicja Kwade’s work investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Her multifaceted practice spans sculpture, public installation, works on paper, videos, and photography.

Alicja Kwade has had solo shows in museums and institutions, including: the Museum Leuven; the Tai Kwun, Hong Kong; the Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlin; Langen Foundation, Neuss; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours; Dallas Contemporary, USA; Whitechapel Gallery, London; Kunsthalle Mannheim; Hamburger Bahnhof, Museum für Gegenwart, Berlin; and Voorlinden Museum, Wassenaar, among others. She has also participated in international group exhibitions and biennials with site-specific installations: Chengdu Biennale, China; Place Vendôme, Paris; Desert X AlUla, Saudi Arabia; La Biennale di Venezia, 57th International Art Exhibition, Venice; Public Art Fund, New York; Hayward Gallery, London; and Palais de Tokyo, Paris.



ALICJA KWADE
Äußere Beschaffenheit, 2024
Bois, acier inoxydable, bois pétrifié /
Wood, stainless steel, petrified wood
165 × 74,5 × 55 cm
(65 × 29 3/8 × 21 5/8 in.)
(Inv n° ALK526)





HELEN FRANKENTHALER

Born in 1928 in New York, United States
Died in 2011 in Darien, United States

A leading figure of Abstract Expressionism, Helen Frankenthaler helped shape Colour Field painting. After studying at Bennington College, she became part of New York's artistic circle, alongside Jackson Pollock, Lee Krasner, and Willem de Kooning. In 1952, she developed her groundbreaking "soak-stain" technique with *Mountains and Sea*, allowing diluted paint to penetrate raw canvas. Her innovative approach influenced artists including Morris Louis and Kenneth Noland. Throughout her career, Frankenthaler explored colour, gesture, and abstraction, evolving from luminous, landscape-inspired compositions to increasingly complex surfaces. Her work was presented at major institutions, including the Jewish Museum, the Guggenheim Museum in New York, the Documenta, the São Paulo Biennale and the Kunstmuseum Basel. She remains one of the most influential painters of the twentieth century.



HELEN FRANKENTHALER
Phoebe, 1979
Acrylique sur toile / Acrylic on canvas
207 × 259 cm
(81 1/2 × 102 in.)
(Inv n° HFR1)

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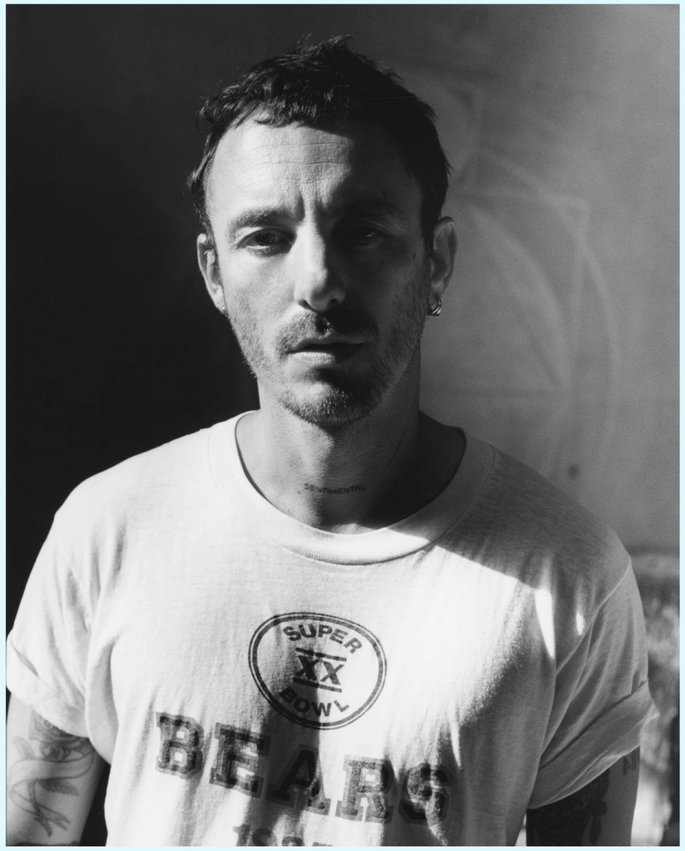

THÉO MERCIER

Born in 1984 in Paris, France
Lives and works between Paris and Marseille, France

Born in Paris in 1984, Théo Mercier is a sculptor and stage director who lives and works between Paris and Marseille. His practice explores contradictions within history, objects and representations, drawing on anthropology, geopolitics, tourism and landscape. A resident of the Villa Medici in 2013 and a 2014 Marcel Duchamp Prize nominee, he won the Silver Lion at the Venice Biennale of Dance in 2019 with Steven Michel and the Jury Prize for the French Pavilion at the 2023 Prague Quadrennial with Céline Peychet. He was named Chevalier des Arts et des Lettres in 2022.

His work has been exhibited internationally, including at MoMA, Centre Pompidou, Villa Medici, Fondation Luma and Museo El Eco. His performances have been presented at major venues and festivals in France and abroad. He is an associate artist of the Ballet National de Marseille.

In 2026, he is selected by Reiffers Initiatives to take part in its mentoring programme with Thomas Houseago.



THÉO MERCIER
Red Moon on Cloud Stone, 2026
Socle en béton, travertin, silex, sphère en corten / Concrete base, travertine, flint, Corten steel sphere
200 × 35 × 25 cm
(78 3/4 × 13 3/4 × 9 in.)
(Inv n° TME6)

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ALBERTO GIACOMETTI

Born in 1901 in Borgonovo, Switzerland
Died in 1966 in Chur, Switzerland

Alberto Giacometti was the son of Giovanni Giacometti, a well-known post-impressionist painter. It was in his father's studio that he was initiated into art, where, at the age of 14 he produced his first works: a still-life with apples, in oils, and a sculpted bust of his brother, Diego. In 1922, he went to Paris to study at the Académie de la Grande Chaumière with the sculptor Antoine Bourdelle, eventually setting up his studio on Rue Hippolyte Maindron. Around then, he learned how to draw models and became interested in avant gardist, particularly post-cubist, compositions. In 1929, he began a series of "flat women", which brought him to the attention of the artistic milieu. In 1930, he joined André Breton's movement and surrealist ideas began to occupy an important place in his creativity: life and death, oneiric visions, ambiguous objects with erotic connotation.

In 1935, he began moving away from the surrealists and developed an intense interest in the human head, which would remained with him throughout his life. Having spent the war years in Switzerland, Giacometti eventually returned to Paris and to his exploration of the human face. His favourite models were drawn from his entourage: Annette, whom he married in 1949, and Diego, who besides being his brother, was his assistant. Working from nature, his aim was to reconstitute subjects as he saw them. In other cases, the figures were anonymous; he set them on plinths that isolated them from the ground, or inscribed on plaques, or enclosed them in "cages" that constituted virtual spaces. In 1958, invited to submit a project for the Chase Manhattan Plaza in New York, he proposed large scale representations of three motifs that had been prominent in his work since 1948: an upright female figure, a walking man and a monumental head. In the end, the work was not installed in New York, but at the 1962 Venice biennial, Giacometti presented an initial version of it in bronze, which won the sculpture prize. In January 1966, after successful retrospectives in Zürich, Basel, London and New York, Giacometti, weakened by a cancer, passed away in a hospital in Chur, Switzerland.



ALBERTO GIACOMETTI
Portrait de Diego, 1947
Gouache sur papier / Gouache on paper
40 × 26 cm
(15 3/4 × 10 1/4 in.)
Encadré / Framed: 78,5 × 64,5 cm
(30 7/8 × 25 3/8 in.)
(Inv n° GI43)

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SAM FRANCIS

Born in 1923 in San Mateo, United States
Died in 1994 in Santa Monica, United States

Sam Francis was an American painter whose work bridged Abstract Expressionism and international abstraction. After studying medicine and psychology at Berkeley, a plane accident led him to painting during his recovery. He studied at the California School of Fine Arts before moving to Paris in 1950, where he developed a distinctive style influenced by Art Informel and Jackson Pollock. His work gained international recognition through exhibitions at MoMA, Documenta, and the São Paulo Biennale. A stay in Japan in 1957 profoundly influenced his approach to colour, space, and composition, introducing delicate washes and expansive areas of white. Also a printmaker and sculptor, Francis founded Lapis Press in 1984. His works are held in major collections, including MoMA and the Centre Pompidou.



SAM FRANCIS
Black (Deepened Black), 1950
Huile sur toile / Oil on canvas
196,2 × 130,2 cm
(77 1/4 × 51 1/4 in.)
(Inv n° SF2)

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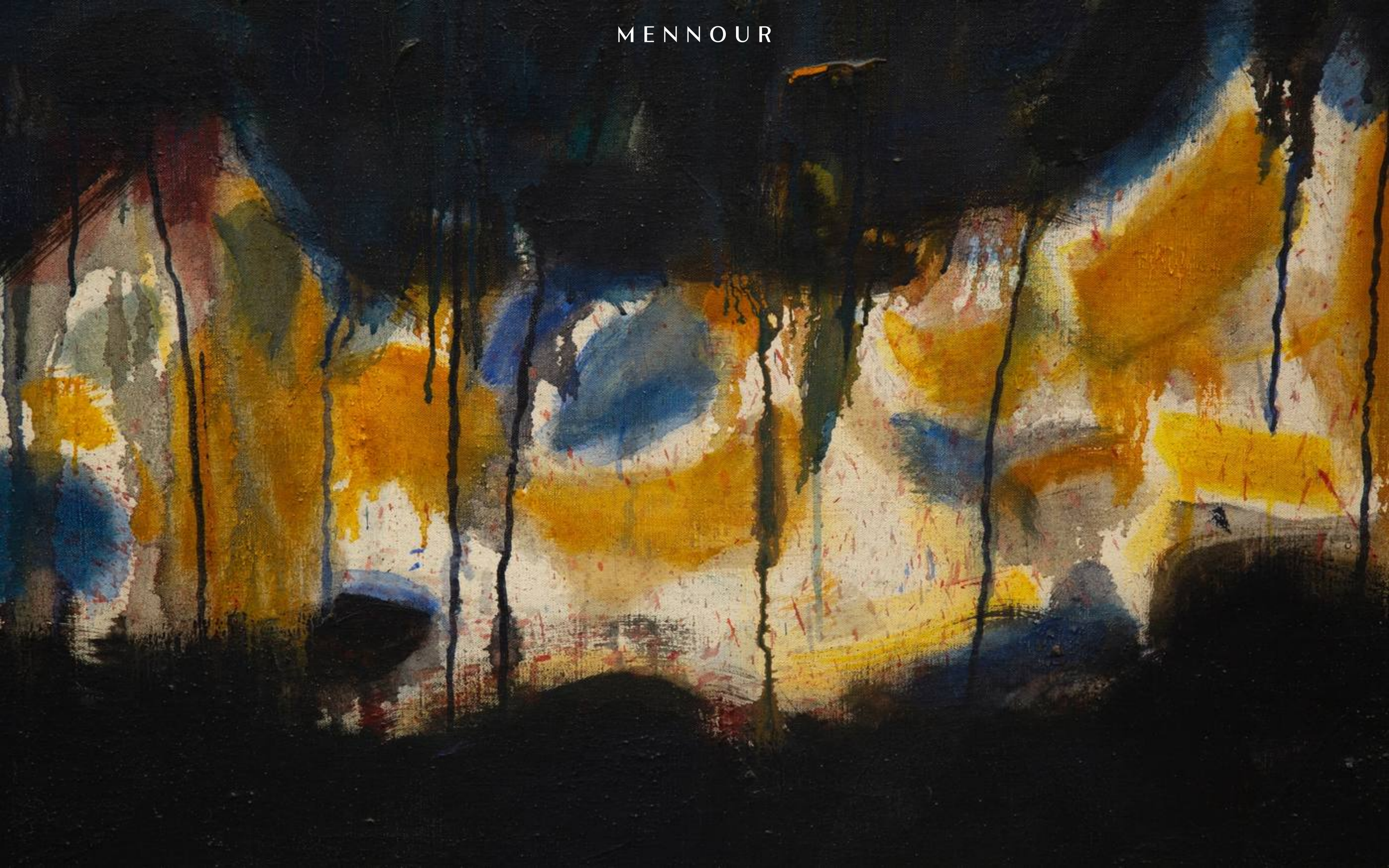

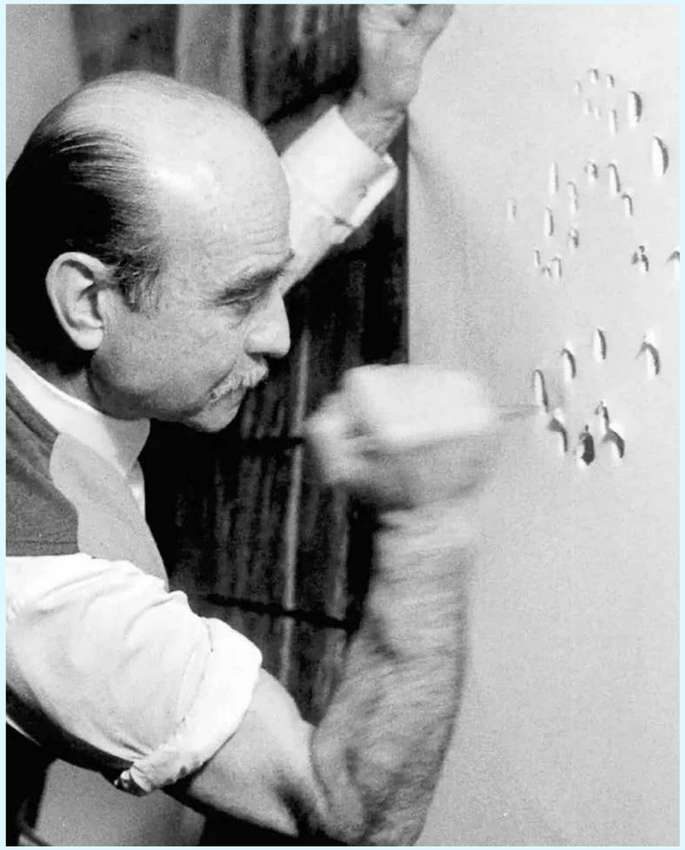

LUCIO FONTANA

Born in 1899 in Rosario, Argentina
Died in 1968 in Comabbio, Italy

Lucio Fontana was the founder of Spatialism, known for his radical gestures of slashing, piercing, and perforating the canvas. Rejecting academic traditions, he sought to redefine art through light, time, and space, reflecting the spirit of postwar modernity. Trained at the Brera Academy in Milan and active between Italy and Argentina, he developed his ideas in the *White Manifesto* (1946) and later in the *Technical Manifesto of Spatialism* (1951), calling for a new art aligned with scientific progress.

His iconic *Concetto spaziale, Attesa* works transform the act of cutting into a meditative and irreversible gesture, emphasizing space beyond the surface of the canvas. Celebrated internationally, Fontana's work has been the subject of major retrospectives and is held in leading collections, including MoMA, the Guggenheim, the Centre Pompidou, and the Stedelijk Museum.



LUCIO FONTANA
Concetto spaziale, 1964
Techniques mixtes (huile, perforations, graffitis sur toile) / Mixed media (oil, holes, graffiti on canvas)
81 × 65 cm
(31 7/8 × 25 5/8 in.)
Encadré / Framed: 103 × 87 × 3,5 cm
(40 1/2 × 34 1/4 × 1 3/8 in.)
(Inv n° LUF9)

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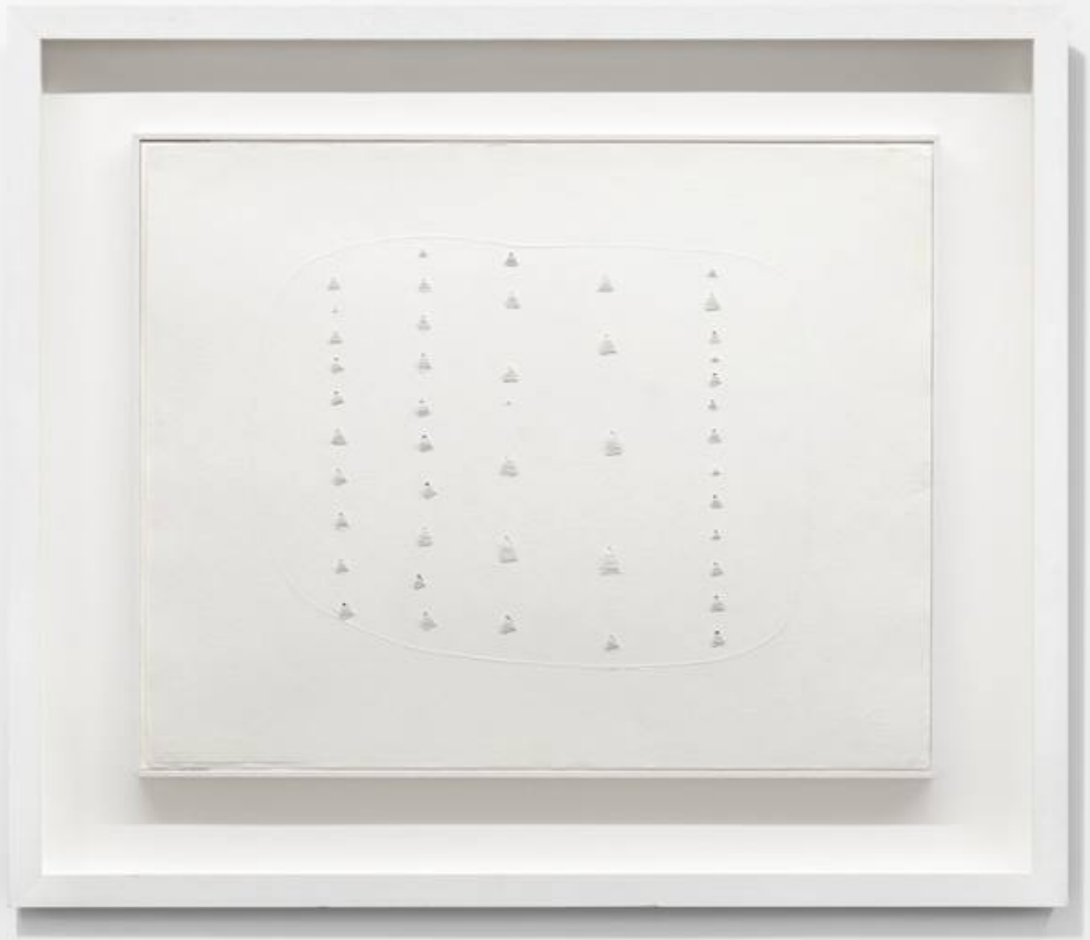

LUCIO FONTANA
Concetto spaziale, 1966-1968
Trous, déchirures et graffiti sur papier absorbant blanc / Holes, tears and graffiti on white blotting paper
46 × 57 cm
(18 1/8 × 22 1/2 in.)
Encadré / Framed: 65,5 × 77 × 5 cm
(25 3/4 × 30 1/4 × 2 in.)
(Inv n° LUF11)

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JOAN MITCHELL

Born in 1925 in Chicago, United States
Died in 1992 in Paris, France

Born in Chicago in 1925, Joan Mitchell moved to New York in 1949, joining the Abstract Expressionist scene alongside Franz Kline, Willem de Kooning, and Robert Motherwell. A participant in the 1951 Ninth Street Exhibition, she became one of the few internationally recognized women painters of her generation. After dividing her time between New York and Paris, she settled permanently in France in 1959, later moving to Vétheuil in 1968. Though firmly committed to abstraction, Mitchell developed a distinctive visual language evoking nature, memory, and emotion. Through expressive gestures, vibrant colours, and dynamic rhythms, she translated landscapes and personal experiences into painting, notably in *La Grande Vallée*, *Les Tournesols*, and *Les Champs*. Inspired by her childhood near Lake Michigan and her surroundings in France, her work transcended conventional abstraction. She continued painting until her death in 1992, leaving a major legacy in modern art.



JOAN MITCHELL
Untitled, 1991
Huile sur toile / Oil on canvas
41,3 × 33,3 cm
(16 1/4 × 13 1/8 in.)
Encadré / Framed: 57,6 × 49,5 × 4,8 cm
(22 5/8 × 19 1/2 × 1 7/8 in.)
(Inv n° JM15)

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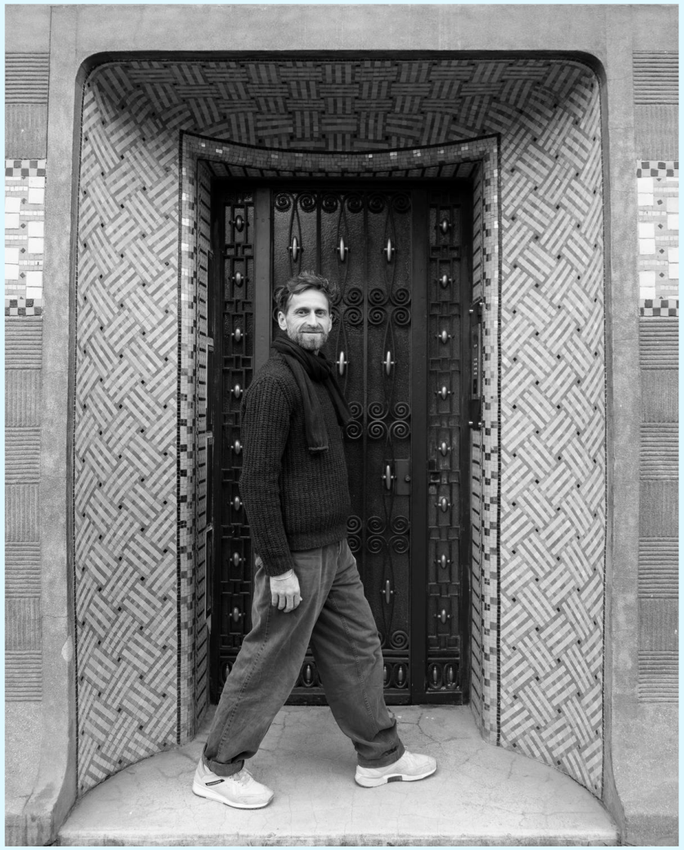
JOAN MITCHELL
Untitled, 1977
Pastel sur papier / Pastel on paper
43,2 × 35,6 cm
(17 × 14 in.)
(Inv n° JM16)



PETRIT HALILAJ

Born in 1986 in Kostërrc, Kosovo
Lives and works between Germany, Kosovo, and Italy

Petrit Halilaj's work is deeply tied to the recent history of his homeland, Kosovo, and the consequences of cultural and political tensions in the region, which he often uses as a starting point to trigger counter-narratives for the future. Rooted in his biography, his projects encompass a variety of media, including sculpture, drawing, painting, text, and performance. Often incorporating materials from Kosovo, his work transposes personal relationships, places, and people into sculptural forms.

Halilaj has held solo exhibitions at the Hamburger Bahnhof, Berlin; the Institut Giacometti, Paris, Tamayo Museum, Mexico; Tate St Ives, UK; Palacio de Cristal, Museo Reina Sofía, Madrid; New Museum, New York; Fondazione Merz, Turin, Italy; Hammer Museum, Los Angeles, USA; Fondation d'Entreprise Galeries Lafayette, Paris; National Gallery of Kosovo, Pristina; Kunsthalle Lissabon, Lisbon, among others. His work has been featured in group exhibitions at the 15th Lyon Biennale; Louisiana Museum, Denmark; Palais de Tokyo, Paris; Pinault Collection, Venice.

Petrit Halilaj is the 9th Laureate of the Nasher Prize.



PETRIT HALILAJ
Here to Remind You (Chrysolophus amherstiae), 2026
Laiton, plume naturelle, bois / Brass, natural feather, wood
Sculpture: 100 × 22 × 25 cm
(39 3/8 × 8 5/8 × 9 7/8 in.)
Socle / Plinth: 75 × 28 × 28 cm
(29 1/2 × 11 × 11 in.)
(Inv n° PH522)

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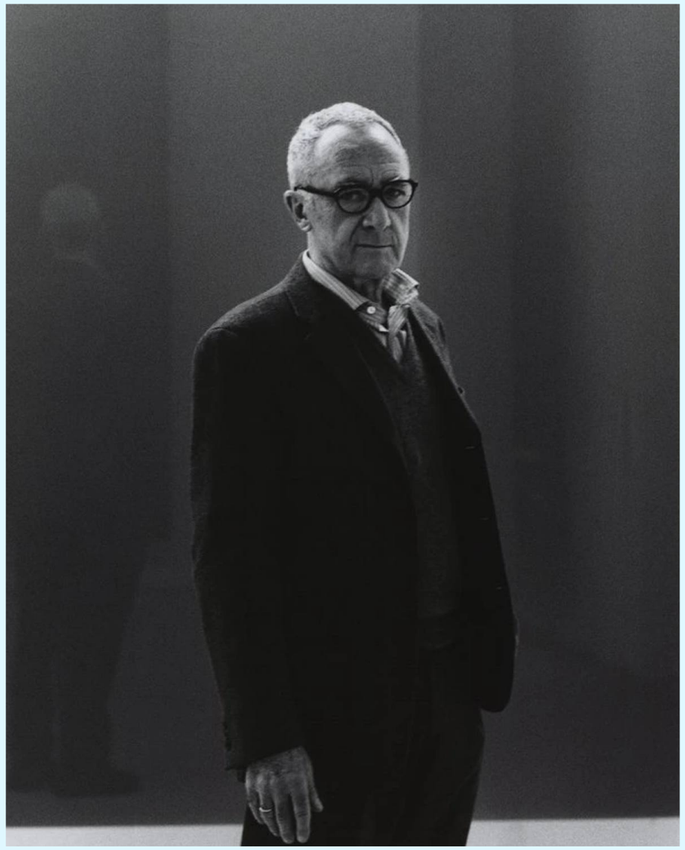

GERHARD RICHTER

Born in 1932 in Dresden, Germany
Lives and works in Cologne, Germany

Gerhard Richter is one of the most influential contemporary artists, known for a body of work that moves fluidly between abstraction and realism. Trained in Dresden before relocating to West Germany, he challenged the boundaries of painting by merging photographic precision with gestural abstraction. His blurred photo-based paintings question the nature of representation and memory, while his abstract works explore chance, color, and perception through layered squeegee techniques.

Richter has also created glass, mirror, and architectural installations that extend his inquiry into reflection and light. Exhibited worldwide—including at MoMA, Tate Modern, Centre Pompidou, and the Neue Nationalgalerie—his work embodies a continual dialogue between emotion, history, and the materiality of paint.



GERHARD RICHTER
Fuji (839-13), 1996
Huile sur alucobond / Oil on alucobond
29,1 × 37,2 cm
(11 1/2 × 14 5/8 in.)
Encadré / Framed: 37,5 × 45 × 6 cm
(14 3/4 × 17 3/4 × 2 3/8 in.)
(Inv n° GR7)

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© Photo : Brigitte Lacombe

CAMILLE HENROT

Born in 1978 in Paris, France
Lives and works in New York, United States

Camille Henrot is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice, encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help and the banality of everyday life, Henrot's work captures the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

Henrot's solo exhibitions include Schinkel Pavilion, Berlin; New Orleans Museum of Art; Fondazione Memmo, Rome; Tokyo Opera City Art Gallery, Japan, and the National Gallery of Victoria, Melbourne, among others. Recent solo exhibitions include Middelheim Museum, Antwerp; Kunstverein Salzburg; Munch Museum, Oslo; Lokremise St. Gallen; and Fondazione ICA Milano. In 2026, Henrot premieres her new film *In The Veins* at the New Museum, New York and LUMA Arles. She is also presenting a major performative survey exhibition at Copenhagen Contemporary. Henrot's first public commission in New York City with Public Art Fund was unveiled in September 2026, remaining on view in Central Park until August 2027.



CAMILLE HENROT
Bountiful Ballerina, 2026
Bronze
Edition 1 of 8, with 4 AP
75 × 30 × 20 cm
(29 1/5 × 11 3/4 × 7 7/8 in.)
(Inv n° CH2714)

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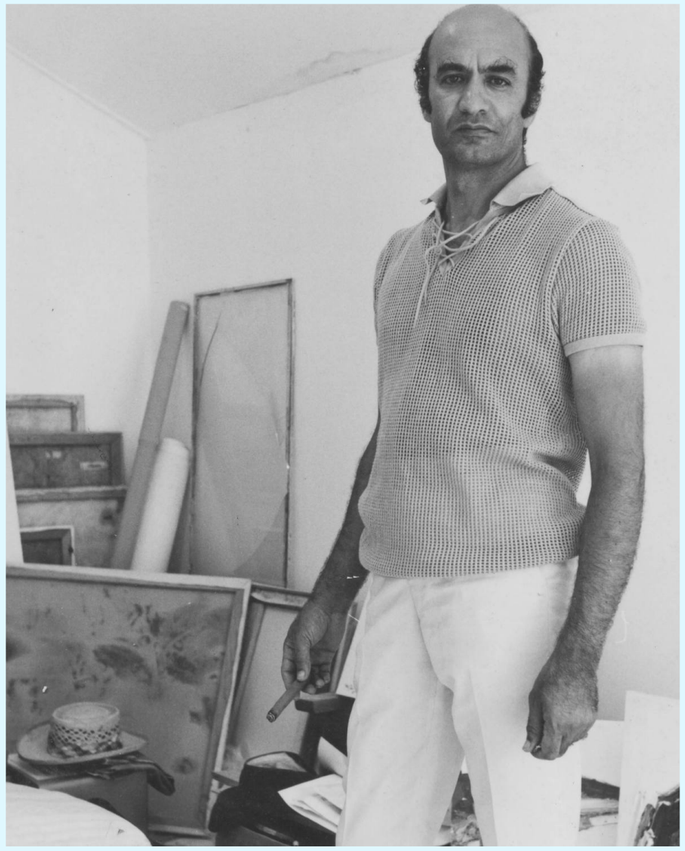

MANOUCHER YEKTAI

Born in 1921 in Tehran, Iran
Died in 2019 in New York, United States

Manoucher Yektai was a painter and poet who bridged Persian culture and postwar American modernism. After studying with Amédée Ozenfant, at the Art Students League, and at the École des Beaux-Arts in Paris, he returned to New York in 1947 and became part of the New York School.

Though associated with Abstract Expressionism, Yektai developed an independent language combining gestural abstraction with still life, landscape, and portraiture. His heavily layered impasto, vivid colors, and unconventional techniques expanded the possibilities of representation. He also wrote poetry in Persian throughout his life. His work was exhibited at Grace Borgenicht Gallery, Poindexter Gallery, and other leading venues, and is held in collections including MoMA, the Whitney Museum, SFMOMA, the Hirshhorn Museum, and Guild Hall.



MANOUCHER YEKTAI
Untitled, 1987
Huile sur toile / Oil on canvas
56 × 61 cm
(22 X 24 in.)
(Inv n° MYE7)

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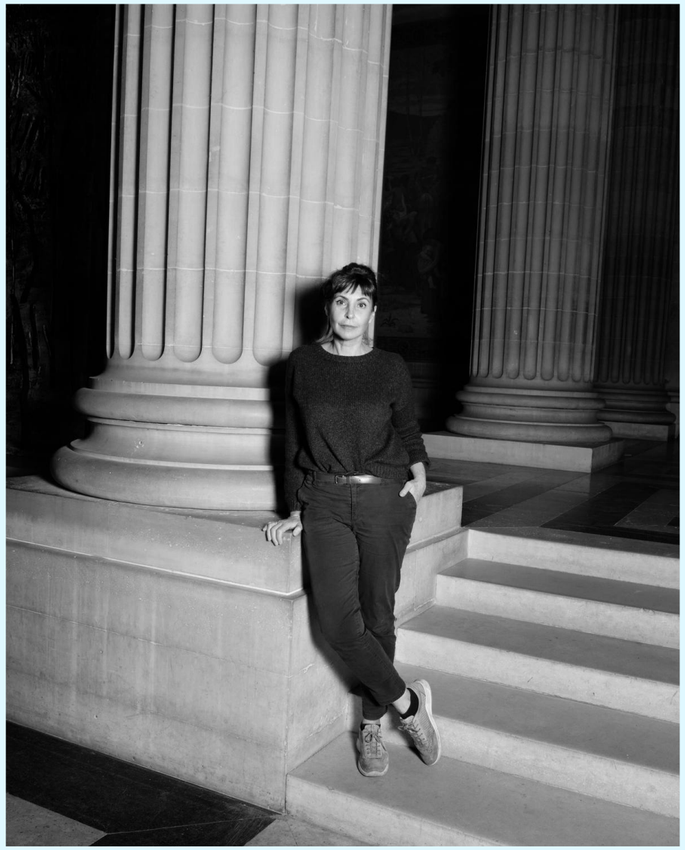

ANN VERONICA JANSSENS

Born in 1956 in Folkestone, United Kingdom
Lives and works in Brussels, Belgium

Since the late 1970s, Ann Veronica Janssens has been exploring the visitor experience. Her approach results in intangible works. Her site-specific installations, which play with reflections, light and transparency, are created using elusive elements such as light, artificial mist, sound and simple materials like glass and mirrors, which serve merely as means or media to lead visitors to experience the transience of the moment, the subjectivity of the perception of space and time, and their perpetual evolution. This transformation of the material by the immaterial leads to a loss of bearings and a sense of instability that shifts from the physical to the psychological. Visitors become active participants in a unique experience through their movements, interactions and perception of the installations devised by the artist, as well as the architecture and spaces she occupies.

His solo exhibitions include “50 km of atmosphere to give a deep blue” (performance), Kunstenfestivaldesarts, Brussels, in 2025; “Grand Bal” at the Pirelli HangarBicocca in Milan in 2023, at the Panthéon in 2022, at the South London Gallery in 2021, at the Louisiana Museum of Modern Art in 2020, at the Musée de l’Orangerie in 2019, at De Pont, Tilburg, in 2018, at the Institut d’Art Contemporain, Villeurbanne, in 2017; at the Nasher Sculpture Center, Dallas, in 2016; at the S.M.A.K. Museum of Contemporary Art, Ghent, in 2010; at the WIELS Centre for Contemporary Art in 2009; at the Museum Morsbroich in 2007; at the Musée d’Orsay in 2003; and at the Neue Nationalgalerie in 2001. In 2009, she co-founded the ‘Laboratoire Espace Cerveau’ with Nathalie Ergino at the IAC in Villeurbanne.

Her work is currently shown in a solo exhibition at Ginza Maison Hermès Le Forum in Tokyo and will be exhibited at the Bourse de Commerce – Pinault Collection in 2027.



ANN VERONICA JANSSENS
Twilight, 2026
Verre / Glass
Edition 1 of 1, with 2 AP
120 × 120 × 1,5 cm
(47 1/4 × 47 1/4 × 3/8 in.)
(Inv n° AV156)

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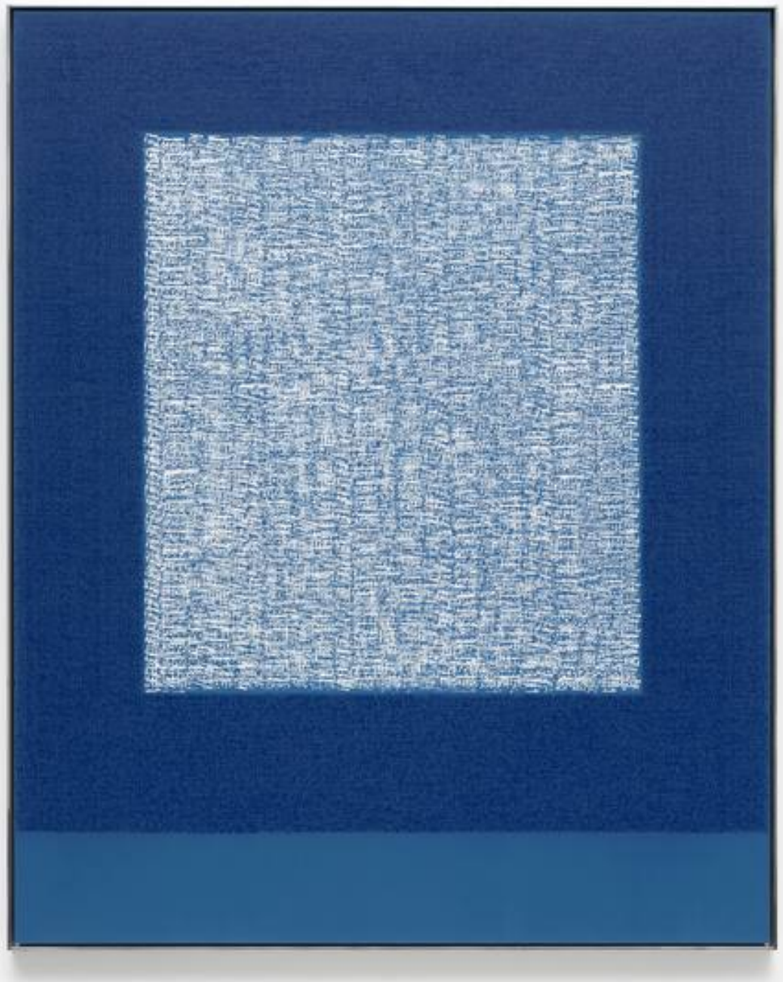
IDRIS KHAN

Born in 1978 in Birmingham, United Kingdom
Lives and works in London, United Kingdom

Idris Khan creates work inspired by philosophical and theological texts, music and art. Khan's artistic process is characterized by a continuous interplay of creation and erasure, where he skilfully layers new elements while preserving traces of what has come before. His art invites viewers to contemplate the intricate layers of memory, creativity, and human experience, while leaving a lasting impression on the contemporary world.

Idris Khan is the author of numerous monumental public art commissions, such as 65000 photographs at One Blackfriars, London, and the sculpture for the Memorial Park in Abu Dhabi. Khan has also worked on significant multi-disciplinary collaborations.He had numerous solo shows including at the British Museum, London; the Milwaukee Art Museum, USA; the Whitworth Gallery, Manchester; the New Art Gallery Walsall, UK; the Gothenburg Konsthall, Sweden; the Museum of Contemporary Canadian Art, Toronto; the Kunsthaus Mürz, Mürzzuschlag; and the K20, Düsseldorf. In 2026, Idris Khan unveiled a permanent installation at the Obama Presidential Center, Chicago, USA.



IDRIS KHAN
The line that stayed true, 2026
Encre à base d'huile sur gesso, sur aluminium / Oil based ink on gesso, on aluminum
123 × 100 × 2,7 cm
(48 3/8 × 39 3/8 × 3/4 in.)
Encadré / Framed: 125 × 102 × 5 cm
(49 1/4 × 40 1/8 × 2 in.)
(Inv n° IK91)

MENNOUR



BROOKLIN A. SOUMAHORO

Born in 1990 in Paris, France
Lives and works in Los Angeles, United States

Paris born, Los Angeles-based painter and visual artist Brooklin A. Soumahoro has a profound intuition for color and line. His work begins with humble painted underlayers, evolving through extraordinary technical precision and personal discipline. Soumahoro seamlessly fuses precise geometric patterns with vibrant, energetic color fields, creating layered, transportive surfaces that act as visual thresholds. Rooted in his multicultural upbringing and diverse interests, Soumahoro's creative process draws inspiration from unexpected and eclectic sources. Music, sound, and ideas of sonic frequency resonate as strongly in his imagination as traditions of patterning, global art histories, and broader cultural touchstones. Synthesizing these influences through rigorous color theory research and meticulous formal approaches, Soumahoro creates images that are contemplative and portal-like, inviting viewers to journey beyond the surface.

Mennour is pleased to present his first solo exhibition in Paris from 13 October to 19th December 2026. His work has been shown at Institut Suédois, Paris ; François Ghebaly, Los Angeles; rodolphe janssen, Brussels, Belgium; Barbati Gallery, Venice, Italy; Sunday-S Gallery, Copenhagen, Denmark; Kavi Gupta Gallery, Chicago, USA; The Pit, Los Angeles, USA; and Massimo De Carlo V-Space.



BROOKLIN A. SOUMAHORO
Untitled (Window, Pnk/Brn, 3.26), 2026
Huile sur lin / Oil on linen
109,2 × 91,4 cm
(43 × 36 in.)
(Inv n° BAS15)

MENNOUR





UGO RONDINONE

Born in 1964 in Brunnen, Switzerland
Lives and works in New York, United States

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

Ugo Rondinone was born in 1964 in Brunnen, Switzerland. He studied at the Universität für Angewandte Kunst in Vienna before moving to New York in 1997, where he lives and works to this day. His work has been the subject of recent institutional exhibitons at the Royal Academy of Arts, London (2026), Madoo Conservancy Botanical Gardens, New York, Pilane Heritage Museum, Sweden, The Galleria d'Arte Moderna, Milan, Arte Abierto, Mexico (2025), Aspen Art Museum, Colorado, The Kunstmuseum Lucerne, Switzerland, Museum Würth 2, Künzelsau, Museum SAN, Wonju, (2024), The Städel Museum, Frankfurt, Storm King, New York, The Musée d'Art et d'Histoire, Geneva (2023), Scuola Grande San Giovanni Evangelista di Venezia, Venice, Petit Palais, Paris, Schirn Kunsthalle, Frankfurt, Tamayo Museum, Mexico City and Belvedere 21, Vienna (2021). In 2007 he represented Switzerland at the 52nd Venice Biennale.

In 2027, Ugo Rondinone will show a major installation at the Brooklyn Bridge in New York as part of the Public Art Fund NY.



UGO RONDINONE
dreißigsteraprilzweitausendfün-fundzwanzig, 2025
Acrylique sur toile / Acrylic on canvas
91,5 × 61 cm
(36 × 24 in.)
(Inv n° UR427)



BERTRAND LAVIER

Born in 1949 in Châtillon sur Seine, France
Lives and works between Paris and AignayleDuc, France

His work has been part of numerous solo and group exhibitions around the world: at the Centre Pompidou, Paris; the Musée d'Art Moderne de Paris; the Grand Palais, Paris; the Louvre Museum, Paris; the Musée d'Orsay, Paris; the musée du quai Branly – Jacques Chirac, Paris; the Palais de Tokyo, Paris; the Monnaie de Paris; the Bourse de Commerce – Pinault Collection, Paris; and the Punta della Dogana – Pinault Collection, Venice; the Louis Vuitton Foundation, Paris; and the Espace Louis Vuitton,Tokyo; the Château de Versailles, France; the Fondation Vincent van Gogh, Arles, France; the Consortium, Dijon, France; the Tate Gallery and the Serpentine Gallery, London; the Villa Sauber, Monaco; the Centre for Fine Arts, Brussels; the Middelheim Museum, Antwerp, Belgium; the Martin-Gropius-Bau, Berlin; the Haus der Kunst, Munich, Germany; the Kunsthalle Fridericianum, Kassel, Germany; the Frankfurter Kunstverein, Frankfurt am Main, Germany; the MAMCO, Geneva; the Kunsthalle, Berne; the MACRO Museo d'Arte Contemporanea di Roma and the Villa Medici, Rome; the mumok Museum moderner Kunst Stiftung Ludwig Wien, Vienna; the State Hermitage Museum, Saint Petersburg, Russia; the Solomon R. Guggenheim Museum, the MoMA PS1 and the Swiss Institute, New York; the Museum of Contemporary Art, San Diego, USA; the Maison Hermès Dosan Park, Seoul; the Hong Kong Museum of Art; the Hôtel Le Bristol, Paris; as well as part of the Venice Biennale.

His sculpture *Quelque chose de...*, a tribute to Johnny Hallyday, can be seen on the esplanade Johnny Hallyday (8 boulevard de Bercy) in Paris from September 2021. In 2022, his work was exhibited at the Fosun Foundation, Shanghai, followed by a solo show in Chengdu, China. In 2023, his series *Walt Disney Production* was presented at the Chengdu Biennale.



BERTRAND LAVIER
Nobilis n°4, 2019
Peinture acrylique sur toile / Acrylic paint on canvas
180 × 140 cm
(70 7/8 × 55 1/8 in.)
(Inv n° BL76)

MENNOUR

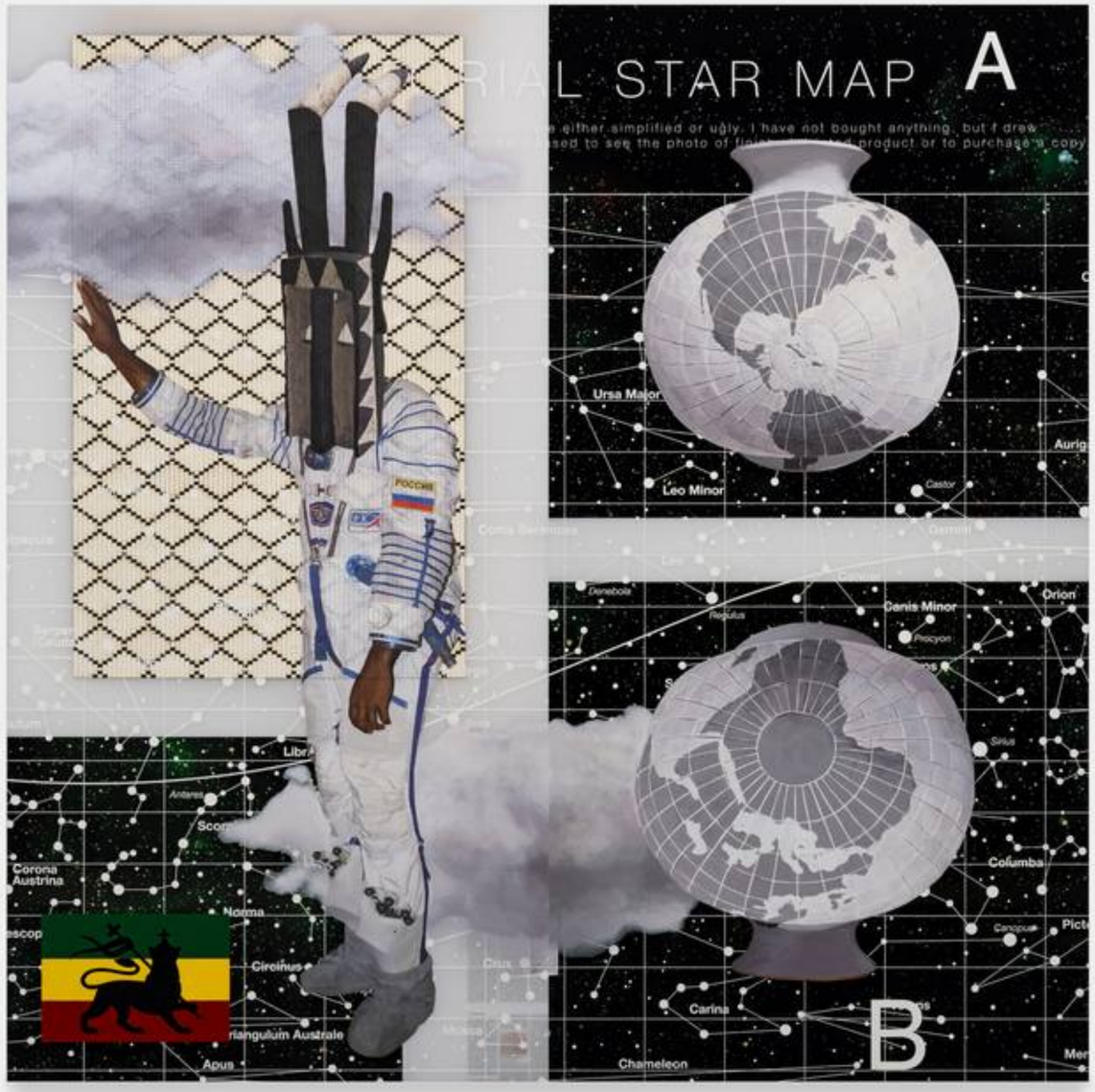


TAVARES STRACHAN

Born in 1979 in Nassau, Bahamas
Lives and works between New York, United States and Nassau, Bahamas

Tavares Strachan is an artist whose work bridges art, science, history, and culture. Working across sculpture, painting, neon, ceramics, installation, music, and performance, he explores visibility, memory, displacement, and belonging. His practice draws on research and unexpected connections to challenge dominant narratives and recover overlooked histories.

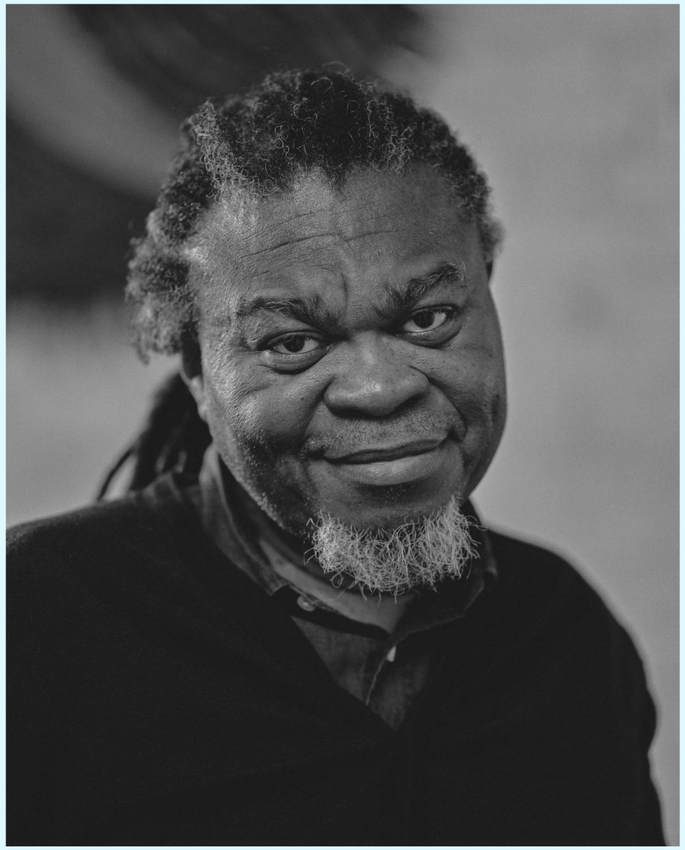
Among his major projects is *Encyclopedia of Invisibility*, an evolving archive dedicated to people, places, and ideas excluded from conventional histories. His installations and public projects include *The Distance Between What We Have and What We Want* and *The Day Tomorrow Began*, presented at LACMA and the Columbus Museum of Art. A graduate of the Rhode Island School of Design and Yale University, Strachan divides his time between New York and Nassau, where he founded B.A.S.E.C., a research platform for aerospace and ocean exploration. In 2022, he received a MacArthur Fellowship. His work has been exhibited internationally, including at the Venice Biennale, Hayward Gallery, and Columbus Museum of Art.



TAVARES STRACHAN
Star Map, 2025
2 panneaux; huile, émail, pigment, carton de musée, sur panneau acrylique / 2 panels; oil, enamel, pigment, museum board, on acrylic panel
Chacun / Each: 213,4 × 106,7 × 5,1 cm (84 × 42 × 2 in.)
Ensemble / Overall: 213,4 × 213,4 × 5,1 cm (84 × 84 × 2 in.)
(Inv n° TS1)


РОССИЯ
РК


simplified or ugly. I have not bought anything, but I drew
will be pleased to see the photo of finish
product or to purchase
Ursa Major
Leo Minor
Castor
Gemini
Coma Berenices
Leo
Cancer
Denebola
Regulus
Canis Minor
Procyon



YINKA SHONIBARE

Born in 1962 in London, United Kingdom
Lives and works in London, United Kingdom

Born in London to Nigerian parents, Yinka Shonibare moved to Lagos at age three before returning to London to study Fine Art at Byam Shaw School of Art and later earning an MFA from Goldsmiths, University of London. His interdisciplinary practice uses materials such as Dutch wax textiles and bronze to explore history, identity, colonialism, and cultural exchange.

Shonibare gained international recognition through exhibitions including Documenta XI (2002), a Turner Prize nomination (2004), and major museum surveys in Sydney, New York, and Washington, D.C. His public sculpture *Nelson's Ship in a Bottle* was installed on Trafalgar Square's Fourth Plinth in 2010. He was elected a Royal Academician in 2013 and awarded a CBE in 2019.

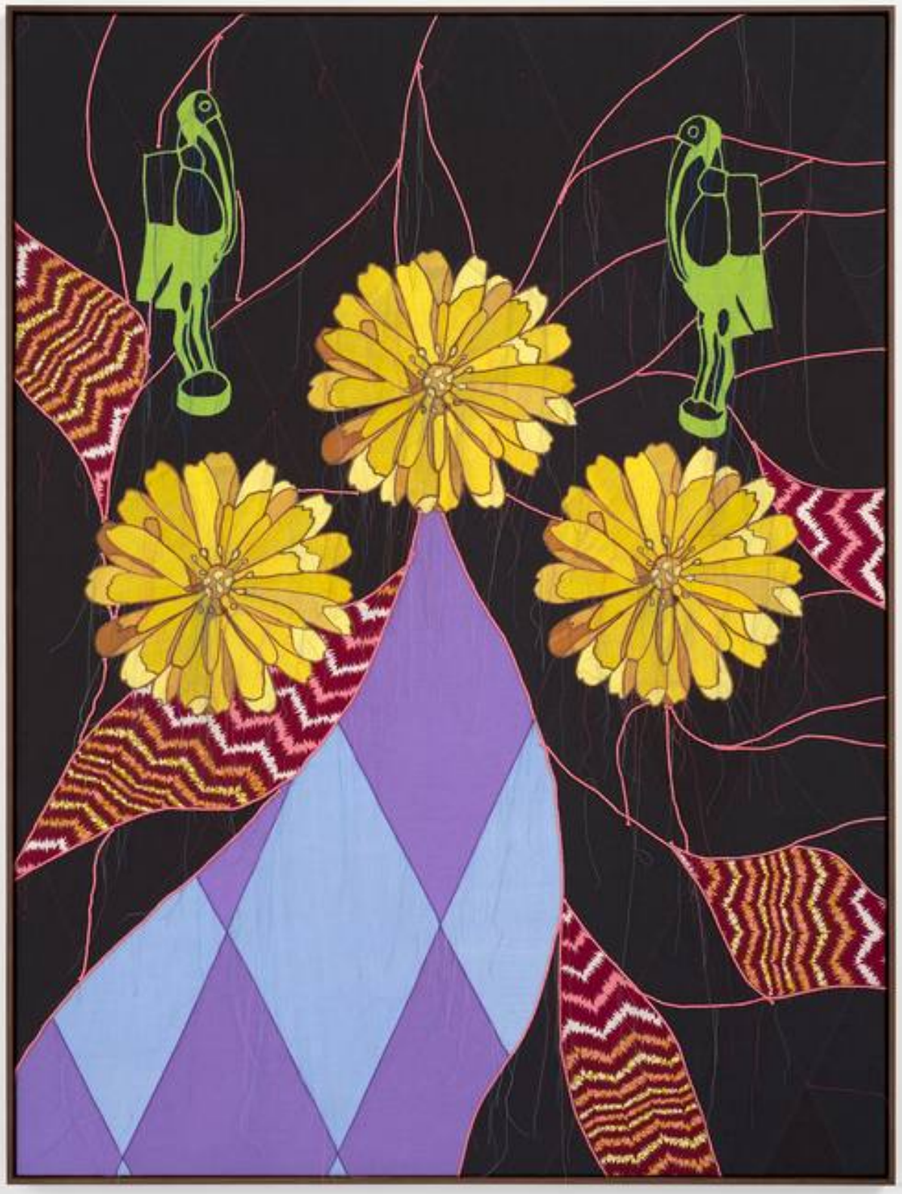
In 2022, he founded Guest Artists Space (G.A.S.) Foundation in Lagos and Ogun State to support international artistic exchange. His work is held in major collections worldwide, including Tate, MoMA, and the Smithsonian.



YINKA SHONIBARE
Hybrid Sculpture (Pan), 2021
Sculpture en fibre de verre, peinte à la main avec un motif Dutch wax, masque en bois sculpté à la main et socle en acier / Fiberglass sculpture, hand-painted with Dutch wax pattern, hand-carved wooden mask and steel baseplate
Sculpture / Sculpture: 152 × 68 × 72 cm (59 7/8 × 26 3/4 × 28 3/8 in.)
Socle / Pedestal: 70 × 60 × 87 cm (27 1/2 × 23 5/8 × 34 1/4 in.)
Ensemble / Overall: 226 × 68 × 87 cm (89 × 26 3/4 × 34 1/4 in.)
(Inv n° YIN5)

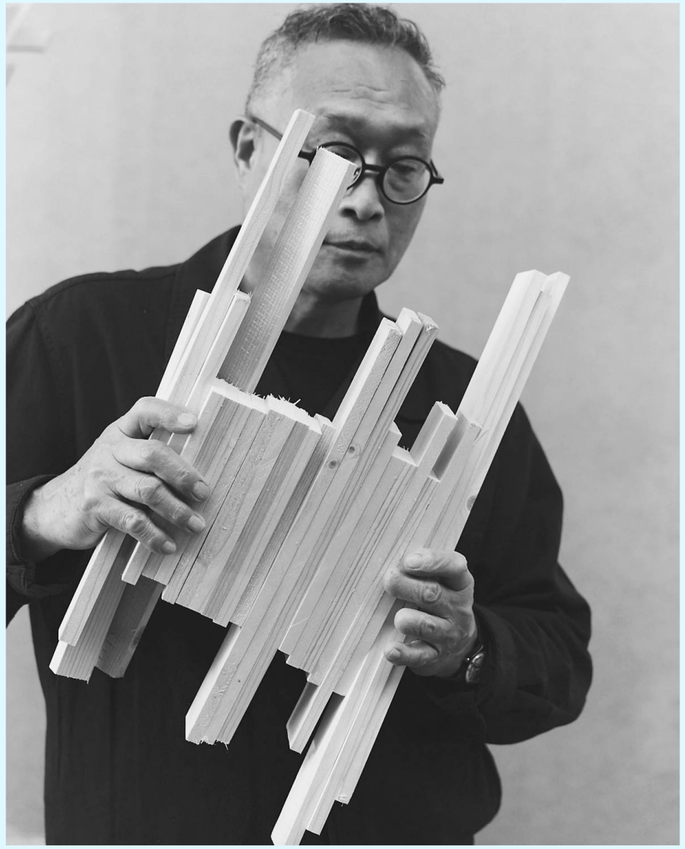
MENNOUR





YINKA SHONIBARE
African Flower Magic (Conophytum Longibracteatum), 2024
Patchwork, applique, quilting, soie teinte à la main, lin, coton et tissu Dutch wax /
Patchwork, applique, quilting, hand dyed silk, linen, cotton and Dutch wax fabric
203 × 153 × 5,4 cm
(79 7/8 × 60 1/4 × 2 1/8 in.)
(Inv n° YIN13)

MENNOUR



TADASHI KAWAMATA

Born in 1953 in Hokkaidō, Japan
Lives and works in Tokyo and Paris

Since his days as a student of painting, in the 1970s, Tadashi Kawamata has been on an artistic journey that is remarkable for its lack of complacency. Taking nothing for granted, he engages us in a process that involves close consideration of the kinds of environments we make for ourselves, thereby raising questions of all-too-human need and desire. Kawamata's gestures and materials, given the contexts within which they occur, are always smartly chosen.

His work has been widely shown in major international institutions such as Palais de Tokyo, Paris, France (2026); GGL Foundation, Montpellier, France (2022); MAAT, Lisbon (2018); Pushkin Museum, Moscow, Russia (2018); Made in Cloister, Napoli, Italy (2017); the Thurgau Art Museum, Switzerland (2014); the Centre Pompidou, Paris (2010) and Metz, France (2016); the Toyosu Dome, Tokyo (2010,2013); the HKW, Berlin (2009); the Art Tower Mito, Japan (2001).



TADASHI KAWAMATA
Tree Hut Plan no. 122, 2026
Bois et peinture sur contreplaqué / Wood and paint on plywood
100 × 153 × 8 cm
(39 3/8 × 60 1/4 × 3 1/8 in.)
(Inv n° TK1472)







SIDIVAL FILA

Born in 1962 in the state of Parana, Brazil
Lives and works in Rome, Italy

Sidival Fila, Franciscan friar minor, roots his artistic research on disused materials, mostly fabrics, including linen, cotton, silk, hemp, brocade, and other used materials. His idea is to free the object from its "material" condition and give it the possibility to express itself. His aesthetic journey is a constant quest for the contact with the matter, and his art aims at giving it back its "voice". The artwork gives the matter the chance to tell us its past, a past that is often made of centuries of history.

His work has been exhibited in solo exhibitions at Vatican Library, Rome; Museo Bilotti of the Villa Borghese, Rome; and at Fondazione Raccolta Lercaro, Bologna, Italy. He also took part in numerous group shows at Centre Pompidou, Metz ; Fondazione Memmo and MACRO Museum, Rome; MADRE, Naples; Centre national d'art contemporain du Fresnoy, France; and Sankt Peter Kunst-Station, Cologne. For the 58th Venice Biennale in 2019, he produced a site-specific installation Golgotha inside the Venice Pavilion. Sidival Fila grants the profits of his sales to charitable associations.

In 2026, the Veneranda Biblioteca Ambrosiana in Milan displays a new work by Fila, created using the canvas that once wrapped Raphael's preparatory cartoon for *The School of Athens*.



SIDIVAL FILA
Senza Titolo Fiore Antico 108, 2025
Lin du XIXe siècle et fleur brodée en soie du XIXe siècle, cousue sur toile, sur châssis / 19th-century linen and 19th-century silk-embroidered flower, sewn on canvas, on stretcher
41,5 × 53 cm
(16 3/8 × 20 7/8 in.)
(Inv n° SDV132)





DORA JERIDI

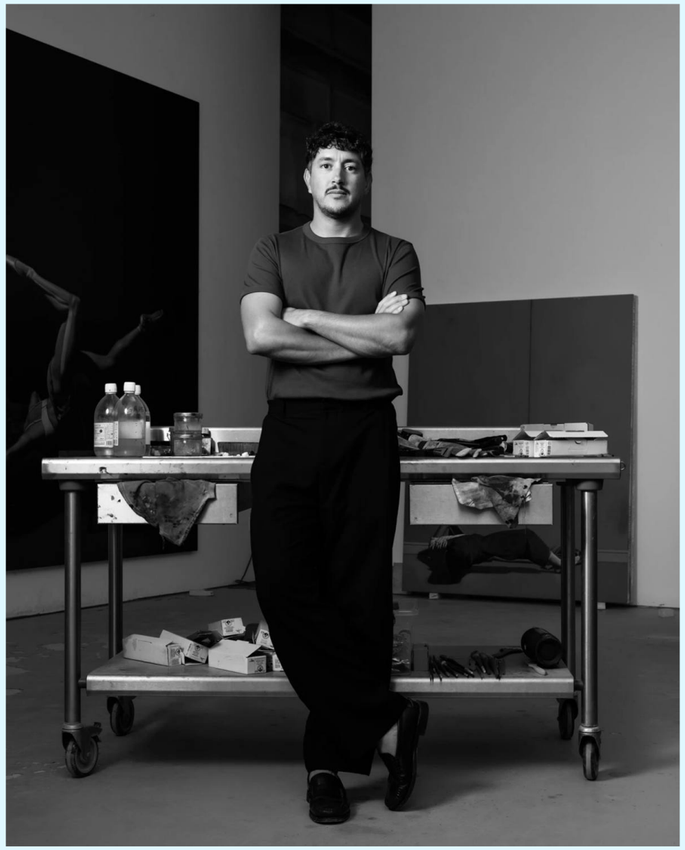
Born in 1988 in Paris, France
Lives and works in New York, United States

Dora Jeridi creates large-scale expressionistic paintings combining abstract gestures, figurative elements, and fragments of Old Master works. Layering oil, spray paint, charcoal, and ballpoint marks, she explores human vulnerability, personal anxiety, and historical tensions. Trained as a political historian, she approaches painting as a search for truth beyond academic discourse. Working as both composer and DJ, she orchestrates materials and reinterprets art historical references, from Velázquez and Goya to Twombly and Guston, alongside pop culture imagery. Her work has been exhibited at Musée d'Orsay, Montpellier Contemporain, Maison Caillebotte, and other institutions. She received the Révélations Emerige Grant in 2022 and the Pierre Cardin Prize in Painting in 2024. Following a residency at ISCP in New York in 2024, she lives and works in New York.



DORA JERIDI
A room for birds and meat
Huile sur toile / Oil on canvas
162 × 240 cm
(63 3/4 × 94 1/2 in.)

MENNOUR



DHEWADI HADJAB

Born in 1992 in M'Sila, Algeria
Lives and works in Paris, France

Striking and disconcerting, Dhewadi Hadjab's paintings possess an intriguing beauty. Photography and painting are intrinsically intertwined in the heart of his artistic practice. Each canvas begins with photographs of models placed in positions of extreme discomfort, constraint, or danger. Through meticulous execution and powerful realism, the artist heightens every detail of these bodies in motion, endowing them with intense sculptural presence. His vibrant, powerful, and singular painting — poised between heaviness and grace — invites us to transcend the sensory and embrace the fragility of uncertainty.

A graduate of the École supérieure des beaux-arts of Algiers, the École nationale supérieure d'art of Bourges, and the Beaux-Arts de Paris, he has received several international awards, including the Friends of the Beaux-Arts Portrait Prize "Prix du portrait Bertrand de Demandolx-Dedons" in 2020. In 2021, he was awarded the Rubis Mécénat production grant. His works have been shown in group exhibitions at the Musée d'Orsay, FRAC Franche-Comté in Besançon, France; at Poush Manifesto in Clichy, France; and at the Beaux-Arts de Paris. In 2024, he participated in the event "Le Jour des Peintres" at the Musée d'Orsay. In 2025, he took part in the exhibitions "Copistes" at the Centre Pompidou-Metz, "Par quatre chemins" at Château La Coste, and "LES APPARITIONS", organized by the Reiffers Art Initiatives endowment fund, in France. Invited by the Church of Saint-Eustache, Dhewadi Hadjab created two monumental paintings in 2024 that are permanently installed in the church, as a contemporary tribute to a historical landmark in the heart of Paris.



DHEWADI HADJAB
Sans titre, 2026
Huile sur toile / Oil on canvas
180 × 145 × 4,7 cm
(70 7/8 × 57 1/8 × 1 7/8 in.)
(Inv n° DWH78)

MENNOUR



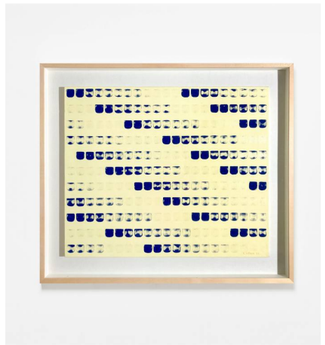
MENNOUR



ANISH KAPOOR
Light Oriental Blue to Cobalt Blue satin, 2026
Acier inoxydable, laque / Stainless steel and lacquer
120 × 120 × 15 cm
(47 1/4 × 47 1/4 × 5 7/8 in.)
(Inv n° AK292)



LEE UFAN
With Winds, 1988
Acrylique et pigments minéraux sur toile / Acrylic, mineral pigment on canvas
Signé en anglais et daté « 88 » ; signé, intitulé en anglais et daté « 1988 » au verso / Signed in English and dated "88"; signed and titled in English and dated "1988" on the reverse
218 × 291 cm
(85 7/8 × 114 5/8 in.)
(Inv n° LU409)



LEE UFAN
From Point No. 770120, 1977
Pigment minéral sur toile / Mineral pigment on canvas
Signé et daté en bas à droite « L. Ufan 77 », signé et titré au dos / Signed and dated "L. Ufan 77" in the lower right corner; signed and titled on the back
60,6 × 72,7 cm
(23 7/8 × 28 5/8 in.)
(Inv n° LU418)



LEE UFAN
Dialogue, 2006
Huile et pigments minéraux sur toile / Oil and mineral pigments on canvas
Signé et daté sur la tranche; titré, daté et signé au dos / Signed and dated on the side; titled, dated and signed on the back
194 × 161 × 5 cm
(76 3/8 × 63 3/8 × 2 in.)
(Inv n° LU386)



ALICJA KWADE
Äußere Beschaffenheit, 2024
Bois, acier inoxydable, bois pétrifié / Wood, stainless steel, petrified wood
165 × 74,5 × 55 cm
(65 × 29 3/8 × 21 5/8 in.)
(Inv n° ALK526)



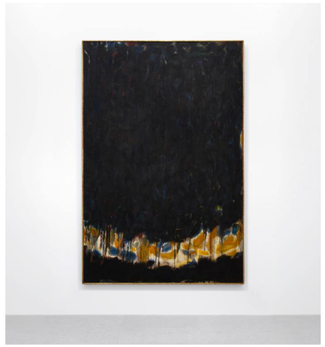
HELEN FRANKENTHALER
Phoebe, 1979
Acrylique sur toile / Acrylic on canvas
207 × 259 cm
(81 1/2 × 102 in.)
(Inv n° HFR1)



THÉO MERCIER
Red Moon on Cloud Stone, 2026
Socle en béton, travertin, silex, sphère en corten / Concrete base, travertine, flint, Corten steel sphere
200 × 35 × 25 cm
(78 3/4 × 13 3/4 × 9 in.)
(Inv n° TME6)



ALBERTO GIACOMETTI
Portrait de Diego, 1947
Gouache sur papier / Gouache on paper
Signé et daté en bas à droite / Signed and dated at the bottom right corner
40 × 26 cm
(15 3/4 × 10 1/4 in.
Encadré / Framed: 78,5 × 64,5 cm
(30 7/8 × 25 3/8 in.)
(Inv n° GI43)



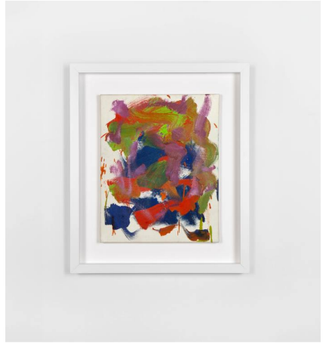
SAM FRANCIS
Black (Deepened Black), 1950
Huile sur toile / Oil on canvas
196,2 × 130,2 cm
(77 1/4 × 51 1/4 in.)
(Inv n° SF2)



LUCIO FONTANA
Concetto spaziale, 1964
Techniques mixtes (huile, perforations, graffitis sur toile) / Mixed media (oil, holes, graffiti on canvas)
Signé en bas à droite « L. Fontana », signé et intitulé au verso : « L. Fontana « Concetto Spaziale » / Signed lower right "L. Fontana", signed and titled on verso: "L. Fontana "Concetto Spaziale" 81 × 65 cm
(31 7/8 × 25 5/8 in.)
Encadré / Framed: 103 × 87 × 3,5 cm
(40 1/2 × 34 1/4 × 1 3/8 in.)
(Inv n° LUF9)



LUCIO FONTANA
Concetto spaziale, 1966-1968
Trous, déchirures et graffiti sur papier absorbant blanc / Holes, tears and graffiti on white blotting paper
46 × 57 cm
(18 1/8 × 22 1/2 in.
Encadré / Framed: 65,5 × 77 × 5 cm
(25 3/4 × 30 1/4 × 2 in.)
(Inv n° LUF11)



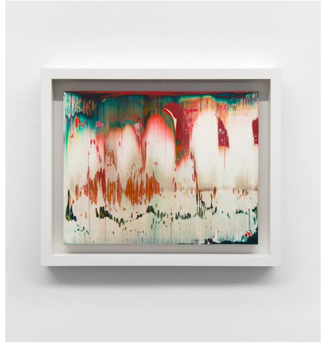
JOAN MITCHELL
Untitled, 1991
Huile sur toile / Oil on canvas
41,3 × 33,3 cm
(16 1/4 × 13 1/8 in.
Encadré / Framed: 57,6 × 49,5 × 4,8 cm
(22 5/8 × 19 1/2 × 1 7/8 in.)
(Inv n° JM15)



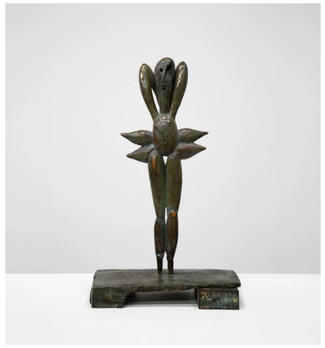
JOAN MITCHELL
Untitled, 1977
Pastel sur papier / Pastel on paper
Signé en bas à droite / Signed on the lower right corner
43,2 × 35,6 cm
(17 × 14 in.)
(Inv n° JM16)



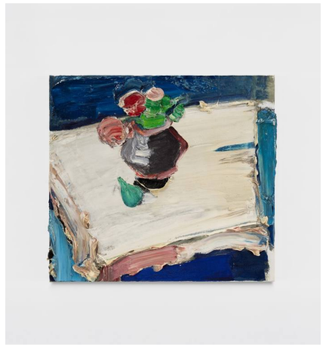
PETRIT HALILAJ
Here to Remind You (Chrysolophus amherstiae), 2026
Laiton, plume naturelle, bois / Brass, natural feather, wood
Sculpture: 100 × 22 × 25 cm
(39 3/8 × 8 5/8 × 9 7/8 in.
Socle / Plinth: 75 × 28 × 28 cm
(29 1/2 × 11 × 11 in.)
(Inv n° PH522)



GERHARD RICHTER
Fuji (839-13), 1996
Huile sur alucobond / Oil on alucobond
Signé « Richter » au verso, numéroté « 13 » sur une étiquette de l'artiste apposée au verso / Signed "Richter" on the reverse, numbered "13" on an artist label affixed to the reverse
29,1 × 37,2 cm
(11 1/2 × 14 5/8 in.
Encadré / Framed: 37,5 × 45 × 6 cm
(14 3/4 × 17 3/4 × 2 3/8 in.)
(Inv n° GR7)



CAMILLE HENROT
Bountiful Ballerina, 2026
Bronze
Edition 1 of 8, with 4 AP
75 × 30 × 20 cm
(29 1/5 × 11 3/4 × 7 7/8 in.)
(Inv n° CH2714)



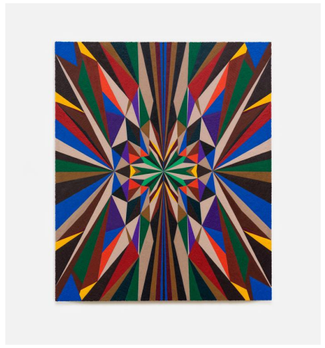
MANOUCHER YEKTAI
Untitled, 1987
Huile sur toile / Oil on canvas
56 × 61 cm
(22 X 24 in.)
(Inv n° MYE7)



ANN VERONICA JANSSENS
Twilight, 2026
Verre / Glass
Edition 1 of 1, with 2 AP
120 × 120 × 1,5 cm
(47 1/4 × 47 1/4 × 3/8 in.
(Inv n° AV156)



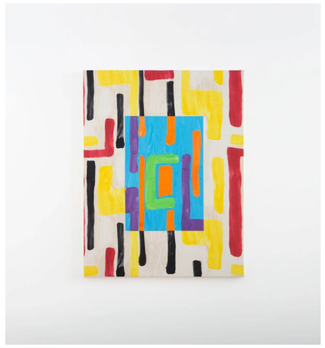
IDRIS KHAN
The line that stayed true, 2026
Encre à base d'huile sur gesso, sur aluminium / Oil based ink on gesso, on aluminum
123 × 100 × 2,7 cm
(48 3/8 × 39 3/8 × 3/4 in.
Encadré / Framed: 125 × 102 × 5 cm
(49 1/4 × 40 1/8 × 2 in.)
(Inv n° IK91)



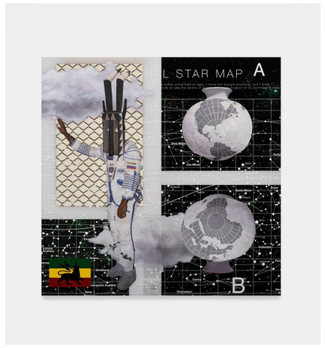
BROOKLIN A. SOUMAHORO
Untitled (Window, Pnk/Brn, 3.26), 2026
Huile sur lin / Oil on linen
109,2 × 91,4 cm
(43 × 36 in.)
(Inv n° BAS15)



UGO RONDINONE
dreißigsteraprilzweitausendfünfundzwanzig, 2025
Acrylique sur toile / Acrylic on canvas
91,5 × 61 cm
(36 × 24 in.)
(Inv n° UR427)



BERTRAND LAVIER
Nobilis n°4, 2019
Peinture acrylique sur toile / Acrylic paint on canvas
180 × 140 cm
(70 7/8 × 55 1/8 in.)
(Inv n° BL76)



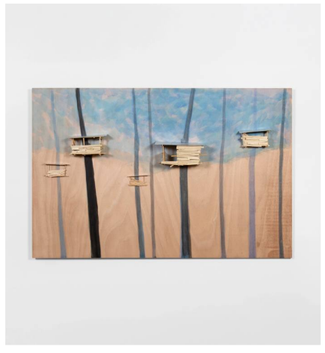
TAVARES STRACHAN
Star Map, 2025
2 panneaux; huile, émail, pigment, carton de musée, sur panneau acrylique / 2 panels; oil, enamel, pigment, museum board, on acrylic panel
Chacun / Each: 213,4 × 106,7 × 5,1 cm
(84 × 42 × 2 in.
Ensemble / Overall: 213,4 × 213,4 × 5,1 cm
(84 × 84 × 2 in.)
(Inv n° TS1)



YINKA SHONIBARE
Hybrid Sculpture (Pan), 2021
Sculpture en fibre de verre, peinte à la main avec un motif Dutch wax, masque en bois sculpté à la main et socle en acier / Fiberglass sculpture, hand-painted with Dutch wax pattern, hand-carved wooden mask and steel baseplate
Sculpture / Sculpture: 152 × 68 × 72 cm
(59 7/8 × 26 3/4 × 28 3/8 in.
Socle / Pedestal: 70 × 60 × 87 cm
(27 1/2 × 23 5/8 × 34 1/4 in.
Ensemble / Overall: 226 × 68 × 87 cm
(89 × 26 3/4 × 34 1/4 in.)
(Inv n° YIN5)



YINKA SHONIBARE
African Flower Magic (Conophytum Longi-bracteatum), 2024
Patchwork, applique, quilting, soie teinte à la main, lin, coton et tissu Dutch wax / Patchwork, applique, quilting, hand dyed silk, linen, cotton and Dutch wax fabric
203 × 153 × 5,4 cm
(79 7/8 × 60 1/4 × 2 1/8 in.)
(Inv n° YIN13)



TADASHI KAWAMATA
Tree Hut Plan no. 122, 2026
Bois et peinture sur contreplaqué / Wood and paint on plywood
100 × 153 × 8 cm
(39 3/8 × 60 1/4 × 3 1/8 in.)
(Inv n° TK1472)



SIDIVAL FILA
Senza Titolo Fiore Antico 108, 2025
Lin du XIXe siècle et fleur brodée en soie du XIXe siècle, cousue sur toile, sur châssis / 19th-century linen and 19th-century silk-embroidered flower, sewn on canvas, on stretcher
41,5 × 53 cm
(16 3/8 × 20 7/8 in.)
(Inv n° SDV132)



DORA JERIDI
A room for birds and meat
Huile sur toile / Oil on canvas
162 × 240 cm
(63 3/4 × 94 1/2 in.)



DHEWADI HADJAB
Sans titre, 2026
Huile sur toile / Oil on canvas
180 × 145 × 4,7 cm
(70 7/8 × 57 1/8 × 1 7/8 in.)(Inv n° DWH78)