

GALERIE KARSTEN GREVE

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Art Basel Paris 2026

BOOTH C19 | October 23-25, 2026
Grand Palais

On the occasion of the fifth edition of Art Basel Paris, taking place from October 23 to 25, 2026, Galerie Karsten Greve is taking over the spaces of the Grand Palais with a major presentation bringing together emblematic works by artists of the international post-war avant-garde. From the sculptural presence of Lucio Fontana to Pierre Soulages' painting reduced to its essentials, alongside the singular worlds of Giorgio Morandi, Joseph Cornell, Jannis Kounellis, Wols and Gideon Rubin, the booth offers a journey through the history and artistic research that have shaped Galerie Karsten Greve.

The exhibition opens with **Lucio Fontana's** (1899–1968) monumental *Torso Italico*. Inspired by ancient statuary and Roman imperial models, the figure draws on certain codes of tradition while radically fragmenting them. This truncated body, deprived of arms, reveals itself as a presence that is at once massive and vulnerable, in which classical monumentality is redirected towards a more unstable form. Modelled as a single piece, the work demonstrates remarkable technical mastery, the complexity of its firing further enhancing its exceptional character. In the context of Italy in the late 1930s, the figure resonates with the historical imaginaries of its time, while retaining an ambiguous dimension that can be viewed as a silent critique of autocratic ideologies.

Crucifixes and *Deposizione* by the same artist complete the presentation: this theme offers Fontana a field for experimentation of great gestural intensity, at the intersection of tradition and experimentation. Shaped with force, the figures of Christ stretch and twist under the pressure of the gesture. The material seems to vibrate, as though the suffering of the Passion and spiritual energy were transmitted directly through the clay.

This sculptural presence is answered by the silent painting of **Giorgio Morandi** (1890–1964). In his still lives, the repetition of objects never results in the same image. Each arrangement becomes a variation in light and density. The painting narrows its focus to what remains when the subject seems almost to have disappeared: the relationship between forms, the thickness of the air and the duration of the gaze.

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With **Joseph Cornell** (1903–1972), space is constructed differently. His assemblages enclose fragments of memory within fragile architectures, where everyday objects acquire the density of a recollection. The box becomes a mental stage, a place where images, signs and things seem to await a reading that never fully reveals itself.

The presentation also includes masterful works by **Jannis Kounellis** (1936–2017), in whose work letters first appear as autonomous signs, detached from any narrative function. In his *Alfabeti*, they occupy the canvas as almost material forms, repeated, displaced, and sometimes suspended between legibility and abstraction.

The painting of **Pierre Soulages** (1919–2022) lies at the heart of another experience of matter. Black is not an absence of colour, but an instrument of light. Visitors will be able to discover a very large painting from 1963, executed in gouache on paper mounted on canvas. Initially presented at *Documenta III* in 1964, it was at the time the largest painting exhibited at the event.

With **Wols** (1913–1951), form dissolves and recomposes itself through the movement of the line. His watercolours are rooted in an existential approach to painting: his creation often emerges from the tension between inner life, suffering, material fragility and spiritual impulse. His works are composed of traces, visual ghosts and hesitant imprints allowing vibrations to emerge.

Gideon Rubin (1973) introduces a different temporality. His figures, often devoid of facial features, hold the image at the threshold of identification. The painting does not seek to complete what is missing. Instead, it turns this restraint into a space for projection, where memory and imagination take part in the construction of the subject.

Alongside the fair, Galerie Karsten Greve is presenting in its Parisian space a masterful group of works by **Cy Twombly**, created in 1959 during his stay in the Italian village of Sperlonga. Its second Parisian space, located at the same address, is meanwhile hosting a selection of works by major artists of the international avant-garde.

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PRESENTED ARTISTS

Joseph Cornell

Lucio Fontana

Jannis Kounellis

Giorgio Morandi

Pierre Soulages

Gideon Rubin

Wols

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CURRENT EXHIBITIONS IN OUR SPACES

Paris

Cy Twombly

Sperlonga-1959

12.09.2026 – 10.11.2026

Cologne

Louise Bourgeois

05.09.2026 – 07.11.2026

St. Moritz

Kathleen Jacobs / Young-Jae Lee

03.10.2026 – 12.12.2026

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Mardi - Samedi : 10h - 19h

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Horaires :

Mardi - Vendredi : 10h - 18h30

Samedi : 10h - 18h

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Horaires :

Mardi - Vendredi : 10h - 13h /
14h - 18h30

Samedi : 10h - 13h / 14h - 18h

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ART BASEL PARIS 2026

Sélection presse / Press selection



Lucio Fontana

Torso Italico

ca. 1938

Ceramics, polychromic

168 x 107 x 74 cm / 66 1/4 x 42 x 29 1/4 in

LF/S 35

Photo: Nicolas Brasseur

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Joseph Cornell

The Rescue of Perseus by Andromeda

Late 1950s

Paper paper collage, artist frame

41.9 x 32.1 x 4 cm / 16 1/2 x 12 2/3 x 1 1/2 in

JCor/P 3

Photo: Nicola Morittu

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Lucio Fontana

Crocifisso

1948

Ceramics, polychromic

40 x 27 x 12 cm / 15 3/4 x 10 2/3 x 4 3/4 in

LF/S 30

Photo: Wolfgang Meier

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Lucio Fontana

Crocifisso

1955

Ceramics, glazed

45 x 21.5 x 9.5 cm / 17 3/4 x 8 1/2 x 3 3/4 in

Frame: 59 x 43 x 4 cm / 23 1/4 x 17 x 1 1/2 in

LF/S 95

Photo: Galerie Karsten Greve

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Giorgio Morandi

Natura Morta

1947

Oil on canvas

27.5 x 47.2 cm / 10 3/4 x 18 2/3 in

Frame: 36 x 55.5 x 5 cm /

14 1/4 x 21 3/4 x 2 in

GM/M 23

Photo: Galerie Karsten Greve

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Pierre Soulages

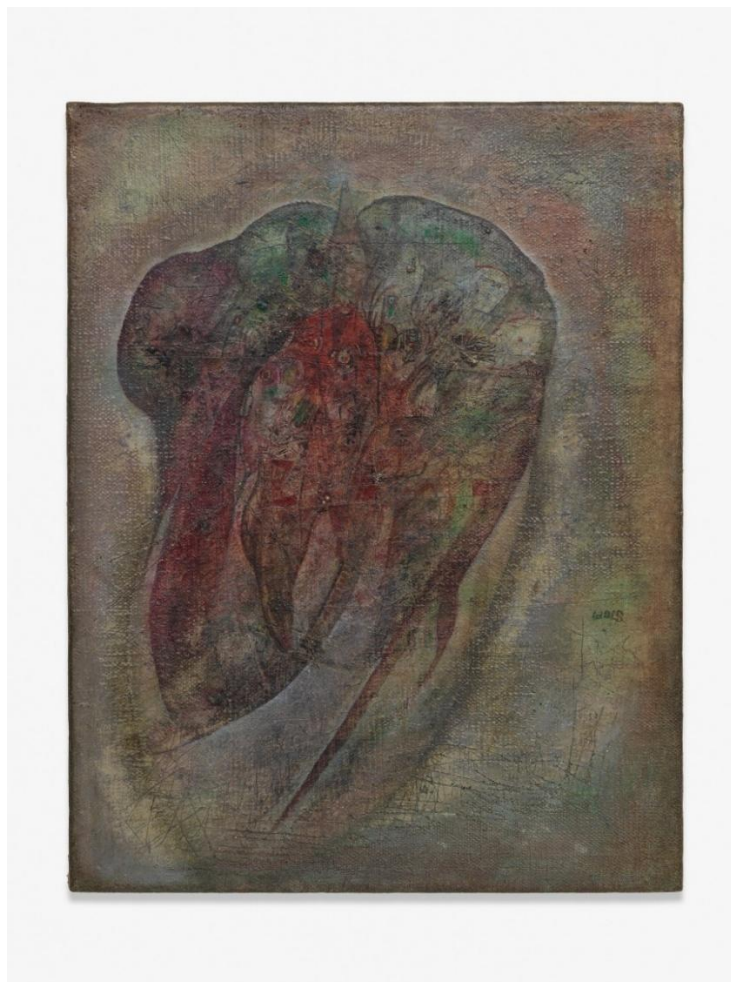
Janvier 1963 / Peinture sur papier
1963

Gouache on paper on canvas mounted
201 x 149.5 x 3 cm / 79 1/4 x 58 3/4 x 1 1/4 in
Frame: 226 x 175 x 8.5 cm / 89 x 69 x 3 1/3 in

PSou/P 3

Photo: Peter Schächli
Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz

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Wols

Untitled

ca. 1946

Oil on canvas

35 x 27 cm / 13 3/4 x 10 2/3 in

Frame: 60.3 x 53.5 x 6 cm / 23 3/4 x 21 x 2 1/3 in

W/M 7

Photo: Serge Hasenböhler

Courtesy of Galerie Karsten Greve Köln, Paris, St.Moritz