

GALERIE KARSTEN GREVE

TEFAF MAASTRICHT 2025

Stand #410 | March 13 – 20, 2025
MECC Maastricht Forum

“Art is one of the manifestations of human intelligence. No one, however, can define its signs – its limits, its reasons, its necessity.” Lucio Fontana

On the occasion of TEFAF Maastricht 2025, to be held from March 13 – 20th, Galerie Karsten Greve is delighted to present a selection of works by groundbreaking artist from the 20th and the 21st centuries. **Louise Bourgeois, John Chamberlain, Lovis Corinth, Joseph Cornell, Lucio Fontana, Gotthard Graubner, Jannis Kounellis, Louis Soutter, and Cy Twombly** represent Galerie Karsten Greve’s historical commitment to the modern and post-war avantgardes. **Kathleen Jacobs, Georgia Russell, Qiu Shihua, and Ding Yi** testify to the gallery’s ongoing quest for discovering pioneering artistic positions. For the first time, the gallery presents a work by Etel Adnan, complementing the gallery’s focus on abstraction.

The selection of works presented at TEFAF Maastricht oscillates between playfulness and spirituality, colour and movement. **Joseph Cornell’s** wooden boxes seem considered play, where each object is carefully posed, conveying precision and light heartedness. The motifs of the star and sea speak of adventure and exploration. A material exploration is presented in **John Chamberlain’s *Swelling*** (2009). The work is a remarkable example of the artist’s simultaneously intuitive and reflective approach to his material. Chamberlain’s practice was informed by literature and poetry, imbuing his works with an intellectual depth in addition to their apparent materiality.

Jannis Kounellis’ *Untitled* (1962) fascinates by its clear visuality and bright colouring. The warm yellow, waved lines and the upwards pointing figure symbol an awakening and convey an almost religious solemnity. Resembling both a child and Venus, the painting shifts between shop sign and emblem. Similarly, **Lucio Fontana’s *Crocifisso*** (1955) poses between the profane and sacred. The spontaneous and voluptuous materiality stands in clear opposition to the religious motif, combining beauty and agony.

Spirituality understood as an introspection is conveyed in the works by **Kathleen Jacobs, Qiu Shihua, and Ding Yi**. Through their abstract, though highly different visual language, these artists advocate a vision as reflection. **Louise Bourgeois’ *Inner Ear*** (1962), likewise, suggests an inner listening. The work’s ambiguity between intimacy and strong gesture, intricate shapes and heavy material speak of the tensions between the inside and outside presenting a fragile harmony.

A different, yet somewhat occult sense of spirituality is expressed in **Louis Soutter’s *3 / cremat / orist* / (*Trois crématoristes*)** (1942). The figures and marks, as is characteristic for the work of Soutter, allude to cave painting and shadow dances. The intense rhythm and perceived motion in the picture create a powerful impact despite the painting’s delicate support.

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An equally strong sense of movement characterises the paintings by **Georgia Russell**. The artist's new works in organza strike with their immediacy and sense of constant transformation generated through the interplay of cut and superposed textile and expressive colouring. *Spore* (2024) illustrates the frequent reference to nature in Russell's work, alluding to fog or submarine plants.

Nature and immediacy describe **Louis Corinth**'s flower still-lives. The artist's late oeuvre is marked by an astonishing number of floral still-lives, created during his frequent visits of his country estate at Lake Walchensee. Melancholic yet energetic, these paintings shift between ephemerality and eternity, as if trying to capture a fading beauty. **Cy Twombly's** *Lotus* (1972) presents an entirely different image of blossom. The faint flowers in graphite are but alluded to, conveying an image of fragility. The white ground evokes a wall, creating a raw elegance between buds and stone.

Gotthard Graubner fuses colour and spirituality, emotion and reflection. The artist posed colour as central subject to his work. In his so-called cushion paintings, he manifested the idea of giving form to colour. *Untitled* (2009) is a striking example of the artist's late work. The intense apricot colour, between rose and orange, seems to glow from the inside infusing the work with a sense of constant transition and an opening towards the viewer. Vision, again, fosters a physical sensation and an impulse to reflection: thinking through seeing.

Etel Adnan's *Untitled* (2015) finally combines colour and construction, abstraction and allusion. Like Joseph Cornell's boxes, the painting seems a thoughtful play where the geometrical forms evoke a sunset, a figure. Joyous and bold, painting possesses a perfect balance and reveals the artist's fine sense for form and colour.

Galerie Karsten Greve is characterized by the diversity of artistic genres, including painting, drawing, printmaking, sculpture, installations and photography. Exhibitions of museal quality are often accompanied by abundant publications with particular attention to illustrations true to the original and words by renowned scholars, writers, poets or generally voices from the literary scene. Born in 1946, Karsten Greve studied law and art history in Cologne, Lausanne and Geneva. He began his career as an art dealer and publisher in 1969. In early 1973, he established his first gallery in Cologne, with an exhibition devoted to Yves Klein, followed by galleries in Paris (Le Marais) in 1989, and St. Moritz, Switzerland, in 1999. On his path as a gallerist and art dealer that lasts now more than 50 years, Karsten Greve maintained close relationships to the artists he supported, and significantly contributed to their international recognition,

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PRESENTED ARTISTS

Etel Adnan

Louise Bourgeois

John Chamberlain

Louis Corinth

Joseph Cornell

Lucio Fontana

Gotthard Graubner

Kathleen Jacobs

Jannis Kounellis

Georgia Russell

Louis Soutter

Qiu Shihua

Cy Twombly

Ding Yi

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CURRENT & UPCOMING EXHIBITIONS

ST. MORITZ

WOLS

29.12.2024 – 22.03.2025

NORBERT PRANGENBERG

29.03. – 05.07.2025

COLOGNE

WOLS

Sammlung Ewald Rathke

07.02. – 05.04.2025

LOÏC LE GROUMELLEC

Écritures, mégalithes, et cupules II

11.04. – 28.06.2025

PARIS

GEORGIA RUSSELL

The Pattern of Surface

18.01. – 05.04.2025

ROBERTO POLIDORI

07.05. - 24.06.2024

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Highlights at TEFAF Maastricht 2025



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Lovis Corinth

Herbstblumen in Vase

1924

Oil on wood

56 x 48 cm / 22 x 19 in

Frame: 75.6 x 67 x 6.5 cm / 29 3/4 x 26 1/3 x 2 1/2 in

Recto upper right inscribed, signed and dated: *zum Geburtstag 4 Sept. 1924. Lovis CORINTH*

Signed and dated: *Lovis CORINTH 1924.*

Cat. Rais. Berend-Corinth 1958, #940 / Cat. Rais. Berend-Corinth/Hernad 1992, #940

Lovis Corinth's *Herbstblumen in Vase* [Autumn flowers in a vase] is a sensational still-life dating from 1924. The ochre and yellow tones impressively capture the mood of the season and at the same time convey immediacy and tranquillity. Painted with loose and bold brushstrokes, the painting appears like a snapshot of an autumnal table. After acquiring a property on Lake Walchensee in 1920, Corinth regularly visited the countryside for artistic residencies in spring and autumn. The natural subjects in form of still-lives, landscapes, and self-portraits seem to form a counterweight to Corinth's otherwise highly societal life: in 1922, his paintings were exhibited at the German Pavilion of the Venice Biennale along with those of Max Liebermann, Oskar Kokoschka, and Max Slevogt; in 1923, Corinth's personal exhibition opened at the Nationalgalerie in Berlin. Highly varying in style and perspective, these works are an expression of Corinth's undiminished artistic energy and curiosity, painting subjects ready at hand. In their spontaneous handling of paint and generated immediacy, the flower still-lives carry an almost frantic element trying to capture a fading beauty. Accordingly, mood of *Herbstblumen in Vase* is melancholic, dignified, and yet witty. The white tablecloth with blue accents creates a freshness that lends the picture a lively tension. Painted one year before the artist's death, the painting conveys both artistic maturity and a lasting excitement for life and art.

Louis Heinrich – "Lovis" – Corinth was born in Tapiau, East Prussia (now Gvardeysk, Russia), in 1858. After studies at the academies of arts of Königsberg, Munich, and Antwerp, and the Académie Julian in Paris, he relocated to Munich in 1891 where he was to become one of the founding members of the Munich Secession. In 1899, he joined the Berlin Succession and moved to Berlin between 1900 – 1902. During his lifetime he was honored with numerous awards, solo and group exhibitions. His work is represented in important private and public collections worldwide, including the Nationalgalerie, Staatliche Museen zu Berlin; Museum Kunstpalast, Düsseldorf; Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich; the Städtische Galerie im Lenbachhaus and Kunstbau, Munich; Franz Marc Museum, Kochel am See; Wallraf-Richartz-Museum & Fondation Corboud, Cologne; Musée d'Orsay, Paris; Tate Britain, London; Israel Museum, Jerusalem; Österreichische Galerie Belvedere, Vienna; Kunstmuseum Basel and Kunsthaus Zürich; the Museum of Modern Art and The Metropolitan Museum of Art in New York. In 2022, Galerie Karsten Greve published an extensive catalogue on the artist's work.

GALERIE KARSTEN GREVE



Joseph Cornell

Untitled (Star Game)

Ca. 1948

Box-Construction (wood, glass, colour, paper, sand, shell, marble)

6.7 x 32.4 x 28 cm / 2 2/3 x 12 3/4 x 11 in

Untitled (Star Game) is a star-shaped box construction with six compartments each containing a little object, among them a shell, a piece of coloured cork, a stone, and sand. The object resembles a children's game while the colours – dark blue, cream white, red, yellow, and pale wood - allude to the sea. The playfulness of the work relates to Cornell's proximity to the Surrealists and his preference for dream and fairy tales; the combination of white, red and yellow, and the geometric construction, on the other hand, refer to the work of Piet Mondrian, whom Cornell greatly admired. Cornell was deeply interested in both the natural sciences and the visual and performing arts. His collages and wooden boxes oscillate between poetic assemblage and precise construction. The sea, sky, and stars are recurring motifs in Cornell's oeuvre. The star in particular has a special significance as it symbolises enlightenment and inspiration as well as astrology, Cornell's favourite discipline.¹ *Untitled (Star Game)* dates from a period of transition in the artist's work: In 1946, he came in touch with artists from the New York School and consequently, in 1949, left the Surrealists to join the former². Created around 1948, *Untitled (Star Game)* is, thus, an expression of the merging of the different artistic veins, and – with its star-motif and emphasis on construction - an affirmation of America's pivotal role in contemporary art of the time.

Joseph Cornell was born in Nyack, New York in 1903. After seeing the work of Max Ernst and René Magritte in New York, he starts making collages in 1931. From 1932 onwards, he repeatedly exhibits with the Surrealists in both Paris and New York and participates in numerous institutional solo and group exhibitions in the US and abroad. In 1968 and 1972, his work is included in the documenta 4 and 5 in Kassel. His work is represented in numerous private and public collections, including the Solomon R. Guggenheim Museum, the Museum of Modern Art, and the Whitney Museum of American Art in New York; the Menil Collection, Houston; The Art Institute of Chicago; the Tate Modern, London; the Centre Georges Pompidou, Paris; and the Moderna Museet, Stockholm.

¹ See Blair, Lindsay. 1998. *Joseph Cornell's Vision of Spiritual Order*. London: Reaktion Books. P. 174.

² Bernd Growe. "The Order of Things" in Galerie Karsten Greve, and Bernd Growe. 1992. *Joseph Cornell 1903-1972*. Köln/Paris: Galerie Karsten Greve. Pp. 72-75, 74.

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Lucio Fontana

Concetto Spaziale

1958

Terracotta, painted

h = 19.5, Ø 15 cm / h = 7 2/3, Ø 6 in

Upper signed and dated: *l.fontana 58*

Cat. Rais. Barbero 2022, Vol. II, 58 SPC 42, p. 497

(formerly. Archivio Fontana # 3104/5 and AF # 1367/115)

/ AF # 4156 / 78)

Between 1957-1958, Lucio Fontana created about 30 ceramic vessels, known as the “new spatial containers”. *Concetto Spaziale* (1958) is the only one with a double-conic form, making it the most delicate example within the group. In his 1971 “Why I Make Spatial Art”, Fontana described the “Concetto Spaziale” as “The complete elimination of space”. Accordingly, the spatial containers seem to enclose a void, their blunt openings resembling craters. Their archaic simplicity adds to the impression of stasis and time suspended. *Concetto Spaziale*, in particular, fascinates with its concentrated and refined form. The sculpture is of approximately 20 cm height in terracotta with dark gray glaze. The colours and straight geometric shape relate the work to Cubism. The asymmetrical shape, in which the upper part is larger than the lower part, and the irregular holes are reminiscent of the principles of Futurism, evoking constant movement and dynamism. For Fontana, the Spatial Art, or Spazialismo, which he advocated derived from the tension between the two artistic groups and must be defined in relation – opposition – to them. With *Concetto Spaziale*, the artist seems to have effected a fusion of Cubism and Futurism, of „volume and static principle [and] sculptural dynamism” reaching a new Sublime through the concentration of form, space, and time.

Lucio Fontana (1899 - 1968) spent his early years in Argentina before studying sculpture in Italy in 1927, where he exhibited his work for the first time in 1930 at Galleria Il Milione in Milan. Over the next ten years, he spent his time between Italy and France, collaborating with expressionist and abstract painters. In 1946, after teaching sculpture in Buenos Aires since 1940, he published his *Manifesto blanco*, in which he developed his theory of spatialism. In 1947, Fontana returned to Milan, where he co-founded the *Movimento Spaziale*, a movement linked to his concept of the unity of time and space. Numerous museum exhibitions have paid tribute to his work, such as Centre Georges Pompidou (1987), the Museum Moderner Kunst Stiftung Ludwig, Vienna (1996 - 1997), the Hayward Gallery, London (1999 - 2000), the Solomon R. Guggenheim Museum, New York (2006) or the Galleria Nazionale d'Arte Moderna, Rome (2008).

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GALERIE KARSTEN GREVE



Jannis Kounellis

Untitled

1962

Mixed media on cardboard; mounted

152 x 181 cm / 59 3/4 x 71 1/4 in

Untitled (1962) by Jannis Kounellis (1936-2017) marks the transition from his *Alfabeti*, or Letter Pictures, to his *Mare*-paintings. The artist only produced about 140 paintings in total before abandoning the medium in the late 1960s, adding to the uniqueness of *Untitled*. The large scale and warm colours of *Untitled* simultaneously create awe and proximity, embracing the viewer and turning the reception of the work into a bodily experience. This sense of overwhelming relates to the Abstract Expressionists, and Jackson Pollock and Franz Kline in particular, whom Kounellis deeply admired. The frontality of the painting, its bold lettering and lack of any sense of depth allude to shop signs. The bright yellow and uprising gesture of the figure, on the other hand, recall a sunrise and symbol an awakening, imbuing the work with a distinct sense of spirituality, an effect the artist would achieve in many of his later installations. Resembling a child, or the Greek Goddess Aphrodite who is born out of the sea, the female figure further accentuates the work's oscillation between billboard and emblem. The painting's plain, yet playful aesthetic and monumental effect make *Untitled* an exceptional work assembling and foreshadowing essential aspects of Kounellis' work.

Jannis Kounellis was born in the Greek harbour of Piräus in 1936. In 1956, he moved to Rome where he became a leading figure of the post-war avantgarde. In 1960, his *Alfabeti*, large paintings of primarily black characters on white ground, were first exhibited at Galleria La Tartaruga in Rome. While breaking with the European *informel*, the letter paintings bore an apparent and essential relation to contemporary American painting, both in their conception of space and their aspiration towards pure pictoriality. With his exhibition *Dodici Cavalli*, twelve living horses presented at Galleria La Tartaruga, in 1969, Kounellis expanded both the idea of the art work as well as the exhibition space. Employing raw materials like iron, gold, coal, or wood and posing the relation between the art work and its surrounding space central to his practice, Kounellis conceived of complex installations provoking numerous impulses for both thought and sensation. His work has been widely exhibited internationally and forms part of important private and public collections including the Centre Pompidou and the Musée National d'Art Moderne, Paris; Hamburger Bahnhof – Museum für Gegenwart, Berlin; K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Kunstmuseum Winterthur, Winterthur; Louisiana Museum of Modern Art, Humlebæk; Museum of Modern Art (MoMA), New York; S.M.A.K. – Stedelijk Museum voor Actuele Kunst, Gent; Solomon R. Guggenheim Museum, New York; Stedelijk Museum Amsterdam, Amsterdam; and Tate, London; among others.

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GALERIE KARSTEN GREVE



Georgia Russell

Spore

2024

Acrylic and gouache on organza

140 x 190 x 10 cm / 55 x 74 3/4 x 4 in

Verso lower right signed and dated: GR 24

Georgia Russell's work explores themes such as movement, rhythm, transparency, and colour. Executed in organza, the paintings presented at TEFAF Maastricht 2025 date exclusively from her latest body of work. Through the soft, seemingly fragile, and transparent material, Russell creates complex structures between painting, sculpture, and embodied rhythm. *Spore* (2024) is an astonishing example of this interplay of form and colour a two-fold transparent surface. The subtle palette and vivid lines of the cut organza evoke a feeling of constant movement. The gray, green, and scattered accents of yellow allude to mist and fog, or underground/-water roots or grasses, and underline the reference to nature frequent in Russell's work: Born on the Scottish coast, and presently working in a studio facing a large garden outside of Paris, Russell describes the natural elements and sensations in nature as central inspiration for her work. Her titles, on the other hand, often relate to the situations that the artist associates with the work or to the experience that they evoke. In its ambiguous texture and visuality, *Spore* unfolds as a journey towards sublime, yet mysterious shores.

Georgia Russell was born in 1974 in Elgin, Scotland. She studied Fine Art at the Grays School of Art in Aberdeen, then obtained a Masters degree from the Royal College of Art in London. In 2000, thanks to a grant from the Royal College of Art, the artist moved to Paris. Georgia Russell has participated in numerous international exhibitions, including at the Victoria and Albert Museum in London, the Museum of Arts and Design in New York and the Bellevue Arts Museum in Washington D.C. In 2014, she was named "Artist of the Year" by the Art Basel fair. In 2015, the Het Noordbrabants museum (Raenschdael Foundation) in Bois-le-Duc, Netherlands, devoted a solo exhibition to her. In 2016, her work was exhibited at the Bayer Kultur Foundation in Leverkusen and the Museum Pfalzgalerie in Kaiserslautern, Germany. She is the winner of the 2020 edition of *Women to watch/Paper Routes* at the National Museum of Women in the Arts in Washington D.C. Major private and public collections have acquired her work, including the aforementioned museums as well as the Centre Georges Pompidou, the Collection Pierre Bergé and the Collection Ruinart. The artist lives and works in Méru, north of Paris. She has been represented by Galerie Karsten Greve since 2010.

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Press images – Highlights at TEFAF Maastricht 2025:



Lovis Corinth

Herbstblumen in Vase

1924

Oil on wood

56 x 48 cm / 22 x 19 in

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zum Geburtstag 4 Sept. 1924. Lovis CORINTH
Signed and dated: *Lovis CORiNTH 1924.*

Cat. Rais. Berend-Corinth 1958, #940 / Cat.
Rais. Berend-Corinth/Hernad 1992, #940

Courtesy of Galerie Karsten Greve, Cologne |
Paris | St. Moritz.

Photo: Stephan Altenburger, Zürich



Joseph Cornell

Untitled (Star Game)

Ca. 1948

Box-Construction (wood, glass, colour, paper,
sand, shell, marble)

6.7 x 32.4 x 28 cm / 2 2/3 x 12 3/4 x 11 in

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Archivio Fontana # 4156 / 78

Cat. Rais. Barbero 2022, Vol. II, 58 SPC 42, p.
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Courtesy of Galerie Karsten Greve, Cologne |
Paris | St. Moritz.

Photo: Saša Fuis, Cologne

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Georgia Russell

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Courtesy of the artist and Galerie Karsten
Greve, Cologne | Paris | St. Moritz.

Photo: Gilles Mazzufferi

GALERIE KARSTEN GREVE

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Press Selection TEFAF Maastricht 2025

Work Descriptions

Lovis Corinth, *Herbstblumen in Vase* [Autumn flowers in a vase] (1924)

Lovis Corinth's *Herbstblumen in Vase* [Autumn flowers in a vase] is a sensational still-life dating from 1924. The ochre and yellow tones impressively capture the mood of the season and at the same time convey immediacy and tranquillity. Painted with loose and bold brushstrokes, the painting appears like a snapshot of an autumnal table. After acquiring a property on Lake Walchensee in 1920, Corinth regularly visited the countryside for artistic residencies in spring and autumn. The natural subjects in form of still-lives, landscapes, and self-portraits seem to form a counterweight to Corinth's otherwise highly societal life: in 1922, his paintings were exhibited at the German Pavilion of the Venice Biennale along with those of Max Liebermann, Oskar Kokoschka, and Max Slevogt; in 1923, Corinth's personal exhibition opened at the Nationalgalerie in Berlin. Highly varying in style and perspective, these works are an expression of Corinth's undiminished artistic energy and curiosity, painting subjects ready at hand. In their spontaneous handling of paint and generated immediacy, the flower still-lives carry an almost frantic element trying to capture a fading beauty. Accordingly, mood of *Herbstblumen in Vase* is melancholic, dignified, and yet witty. The white tablecloth with blue accents creates a freshness that lends the picture a lively tension. Painted one year before the artist's death, the painting conveys both artistic maturity and a lasting excitement for life and art.

Joseph Cornell, *Untitled (Star Game)* (c. 1948)

Untitled (Star Game) is a star-shaped box construction with six compartments/points each containing a little object, among them a shell, a piece of coloured cork, a stone, and sand. The object resembles a children's game while the colours – dark blue, cream white, red, yellow, and pale wood - allude to the sea. While the playfulness of the work relates to Cornell's proximity to the Surrealists and his preference for dreamy and fairy tale, the combination of white, red and yellow, and the geometric construction refer to the work of Piet Mondrian, whom Cornell greatly admired. *Untitled (Star Game)* dates from a period of transition in the artist's work: In 1946, he came in touch with artist from the New York School and consequently, in 1949, left the Surrealists to join the former. Created around 1948, *Untitled (Star Game)* is an expression of the merging of the different artistic veins, and – with its star-motif and emphasis on construction - an affirmation of America's pivotal role in contemporary art of the time.

Lucio Fontana, *Concetto Spaziale* (1958)

Between 1957-1958, Lucio Fontana created about 30 ceramic vessels, known as the "new spatial containers. *Concetto Spaziale* (1958), presented at TEFAF Maastricht, is the only one with a double-conic form, making it the most delicate example within the group. In his 1971 "Why I Make Spatial Art", Fontana described the *Concetto Spaziale* as "The complete elimination of space".² Accordingly, the spatial containers seem to enclose a void, their blunt openings resembling craters. Their archaic simplicity adds to the impression of stasis and time suspended. *Concetto Spaziale*, in particular, fascinates with its concentrated and refined form. The sculpture is of approximately 20 cm height in terracotta with dark gray glaze. The colours and straight geometric shape relate the work to Cubism. The asymmetrical shape, in which the upper part is larger than the lower part, and the irregular holes are reminiscent of the principles of Futurism, evoking constant movement and dynamism. For Fontana, the Spatial Art, or *Spazialismo*, which he advocated derived from the tension between the two artistic groups and must

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² Lucio Fontana. "Why I make Spatial Art" in Ballo, Guido. 1971. *Lucio Fontana*. Köln-Lindenthal: Phaidon-Verlag.

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Jannis Kounellis, *Untitled* (1962)

Untitled (1962) by Jannis Kounellis (1936-2017) marks the transition from his *Alfabeti*, or Letter Pictures, to his *Mare*-paintings. Kounellis only produced about 140 paintings in total before abandoning the medium in the late 1960s, adding to the uniqueness of the work. The large scale and warm colours of *Untitled* simultaneously create awe and proximity, embracing the viewer and turning the reception of the work into a bodily experience. This sense of overwhelming relates to the Abstract Expressionists, and Jackson Pollock and Franz Kline in particular, whom Kounellis deeply admired. The frontality of the painting, its bold lettering and lack of any sense of depth allude to shop signs. The bright yellow and uprising gesture of the figure, on the other hand, recall a sunrise and symbol an awakening, imbuing the work with a distinct sense of spirituality, an effect the artist would achieve in many of his later installations. Resembling a child, or the Greek Goddess Aphrodite who is born out of the sea, the female figure further accentuates the work's oscillation between billboard and emblem. The letter "A" seems to evoke both Alpha and Omega (α and ω), marking a beginning and an end. The painting's plain, yet playful aesthetic and monumental effect make *Untitled* an exceptional work assembling and foreshadowing essential aspects of Kounellis' work.

Georgia Russell, *Spore* (2024)

Georgia Russell's work explores themes such as movement, rhythm, transparency, and colour. Executed in organza, the paintings presented at TEFAF Maastricht 2025 date exclusively from her latest body of work. Through the soft, seemingly fragile, and transparent material, Russell creates complex structures between painting, sculpture, and embodied rhythm. *Spore* (2024) is an astonishing example of this interplay of form and colour a two-fold transparent surface. The subtle palette and vivid lines of the cut organza evoke a feeling of constant movement. The gray, green, and scattered accents of yellow allude to mist and fog, or underground/-water roots or grasses, and underline the reference to nature frequent in Russell's work: Born on the Scottish coast, and presently working in a studio facing a large garden outside of Paris, Russell describes the natural elements and sensations in nature as central inspiration for her work. Her titles, on the other hand, often relate to the situations that the artist associates with the work or to the experience that they evoke. In its ambiguous texture and visuality, *Spore* unfolds as a journey towards sublime, yet mysterious shores. Concurrent with the artist's exhibition *The Pattern of Surface* at Karsten Greve Paris, Russell explores the means of colour and her identity as a painter.