

# GALERIE KARSTEN GREVE



Booth J6 | December 5-7, 2025  
MBCC Miami Beach Convention Center

Galerie Karsten Greve AG is pleased to present a selection of groundbreaking artistic positions from the 20th and 21st centuries on the occasion of the 23rd edition of Art Basel Miami Beach, held from December 5–7, 2025 at Miami Beach Convention Center. This year's presentation highlights pioneering figures of the international avant-garde who have profoundly shaped the gallery's identity since its early years, including **Louise Bourgeois**, **John Chamberlain**, **Lucio Fontana**, **Jannis Kounellis**, and **Cy Twombly**. These cornerstone artists are complemented by exceptional works from **Lovis Corinth**, **Giorgio Morandi**, **Pierre Soulages**, **Louis Soutter**, and **Wols**. At the same time, the gallery turns its gaze toward contemporary artists, showcasing works by **Kathleen Jacobs**, **Gideon Rubin**, **Georgia Russell**, and **Qiu Shihua**.

A major focus is placed on the ceramic work of **Lucio Fontana**. Parallel to the first institutional exhibition devoted exclusively to Fontana's ceramics at The Peggy Guggenheim Collection in Venice, Italy, our presentation at this year's fair will feature a selection of significant works that compellingly illustrate the formal innovation and relevance of his sculptural body of work. Beginning in the late 1920s, Fontana consistently treated clay throughout his career as an artistic and malleable medium charged with organic vitality and energy: an ideal material for experimenting with matter and space. The core group of his ceramic works was created between 1947 and 1950, immediately following the publication of his *Manifesto Blanco*, in which he articulated a visionary understanding of art based on transformation, movement, and space as the fundamental properties of matter. In his ceramic practice, Fontana developed a distinct yet closely spatialist language of materiality. Figurative and traditional motifs such as *Vaso con fiori* (1955) and *Battaglia* (1949) are complemented by abstract forms featuring concave and convex structures, exemplified by works like *Concetto spaziale* (1958).

While **Jannis Kounellis'** *Alfabeti* mark the beginning of his exploration of signs and material presence, the other works presented shift the focus to a rare group of transitional paintings that bridge his early conceptual phase with the *MARE* series, his final body of work on canvas. Created at a pivotal moment of artistic transformation, these previously unseen works reveal colors that already anticipate the atmospheric, resonant tones of the *MARE* paintings, echoes of Roman palazzo interiors. In these threshold pieces, Kounellis moves away from the strong graphic reduction of the *Alfabeti* toward a more spatial, sensory, and painterly language, signaling the emergence of the meditative depth that defines his late work.

Capturing a sense of immediacy and gestural energy, the series *Note* by **Cy Twombly** marks a transformative shift in his artistic trajectory. The year 1967 was one of intense experimentation with drawing for Twombly. *Notes* reflect his fascination with visualized language stripped of

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direct legibility. Language is transformed into the trace of a physical gesture. In them, Twombly brings together writing, drawing, and thinking in a radically reduced form, creating a pictorial space where gesture, the flow of thought, and visual poetry intertwine. The gestural lines appear as thought made visible: spontaneous notations that are, at once, consciously and carefully composed.

*Peinture, 130 x 81 cm, 3 April 2014* (2014) by **Pierre Soulages** extends the legacy of the postwar avant-garde and exemplifies his late painting practice, in which light and color engage in a dynamic interplay. Broad black brushstrokes sit atop a white ground, revealing an intense blue beneath. Here, black is not the sole dominant color but functions as a light-reflecting surface. Through varied layering and surface textures, the work changes with shifts in perspective and light. This composition illustrates how Soulages further developed his *Outrenoir* concept: black becomes a carrier of light, an active material that interacts with blue and white to generate visual tension.

With the steles of the *Personnages*, **Louise Bourgeois** processes her profound sense of solitude following her move to the United States. Created during a period of intense nostalgia, these totem-like figures serve as silent stand-ins for family, friends, and memories. They are symbols of inner conflict and instability, while also reflecting a deep emotional engagement with the past. The ambivalence between inner and outer worlds is also present in *Portrait of Jean-Louis*. In this wall-mounted work, Bourgeois explores the dual roles of mother and homemaker on the one hand, and artist on the other. The sculpture, in which animal-like legs meet a tower-like torso, reflects her impressions of Manhattan's urban landscape and unites the central contrasts of her oeuvre: motherhood and femininity, memory and identity, home and relocation.

Sculptural additions can be found in works by **John Chamberlain**. Known for his large-scale sculptures made from automobile parts, Chamberlain also produced a notable group of smaller pieces that offer a more intimate insight into his practice. In these works, he compresses, folds, and twists painted or chrome-plated metal into compact, carefully arranged forms. They demonstrate his attention to color, surface, and spatial tension, and show how material can generate a sense of movement and structural complexity.

*Natura Morta* (1942) by **Giorgio Morandi** encapsulates the quiet, concentrated visual language that defines his oeuvre. The carefully arranged vessels, bottles, tins, and vases rendered in muted, earthy tones reflect Morandi's decades-long contemplative engagement with composition, spatial relationships, and the subtle interplay of forms. A delicate tension unfolds between proximity and distance, overlap and open space, drawing the viewer into a slow, attentive mode of seeing and shifting the emphasis from the motif itself to the act of perception. The objects become variables in an ongoing compositional investigation. Morandi turns attention to the poetic presence of the everyday, creating an atmosphere of profound inner calm in which time and movement seem momentarily suspended. The subdued intensity of *Natura Morta* reveals a metaphysical dimension through which even the simplest objects attain an extraordinary, almost spiritual resonance. In doing so, his work becomes not only a pinnacle of

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Italian modernism but also a fundamental contribution to twentieth-century art: one that sharpens perception, slows the act of looking, and redefines the quiet dignity of the unspectacular.

In contrast, **Lovis Corinth's** *Chrysanthemen im Krug* (1918) unfolds in an expressive, immediately gestural visual language. The floral subjects that came to define his late work appear as vivid meditations on transience, concentrated into fleeting intensities of light, color, fragility, and beauty. Thick, impasto layers of paint render the traditional motif only faintly legible; the blossoms dissolve into chromatic matter, their forms drifting toward abstraction. In this liberated, gestural handling, Corinth signals the gradual dissolution of the representational image, moving ever closer to the immediacy of the painter's gesture and evolution that would ultimately contribute to the emergence of abstraction.

In *Crowded Place* (ca. 1949), **Wols**, the pioneer of Art Informel, condenses his characteristic visual language into a vibrant web of lines, spots, and pulsating structures. At first glance, the composition appears chaotic, yet closer observation reveals a carefully calibrated tension between control and instability. Wols' nervously drawn, fragmenting lines impose an internal, almost microscopic logic upon the apparent disorder, evoking organic growth patterns, cartographic networks, or dense urban formations. Within this condensation, the existential urgency of his work becomes palpable: a space less physical than psychological, crowded, fragile, and electrically charged.

A similarly remarkable intensity in the handling of line, gesture, and immediacy defines the work of **Louis Soutter**. His late finger drawings unfold an expressive force in which image and emotion fuse inseparably. Dark, often distorted and contourless figures emerge, oscillating between abstraction and figuration. The directness of Soutter's mark-making and the tension between line, surface, and gesture convey an existential depth that permeates his work, articulating a raw and unmediated inner experience through formal expression.

Our perception of presence and immediacy is challenged in the landscapes of Chinese artist **Qiu Shihua**, which at first appear as white, monochrome canvases. On closer inspection, delicate shades of grey, green, and blue gradually coalesce into hills, valleys, forests, and lakes. Through subtle layers of glaze, Qiu allows these imagined landscapes to surface and recede. This reduction to a meditative depth reflects Taoist philosophy, in which the invisible carries as much significance as the visible. Silence, emptiness, and transformation become the true subjects of his painting, inviting viewers into a state of contemplative, slowed perception.

Similarly, in the works of **Kathleen Jacobs**, nature is translated into a spiritual, poetic state. The artist often works on large-format canvases stretched around tree trunks in the surrounding forests of Massachusetts. Over months and years outdoors, the canvases absorb the textures of the bark, which then form the foundation of Jacobs' compositions. The horizontal structures, combined with the patina developed over time, evoke associations with landscape. Influenced by weather and light, a calligraphy of nature emerges, rooted in organic structures and

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experienced as movement and process.

Another addition to the contemporary dialogue is a selection of unedited works by **Georgia Russell**. True to her signature style, she “paints” with a scalpel. With utmost precision and delicacy, she transforms materials such as organza and books into layered, dynamic compositions. Balancing almost surgical accuracy with a sensitive aesthetic, she makes the interplay of light and shadow as well as materiality visible. Parallel to this presentation, the exhibition *Georgia Russell – The Sea Around Us* will be on view at the Cologne gallery until January 24, 2026.

Last but not least, a curated selection of new works by **Gideon Rubin** is on view. The combination of portraiture and deliberate incompleteness is characteristic of his practice: The omission of faces and the depiction of figures from behind create a sense of anonymity and intimacy at once. His use of color and brushwork evokes atmospheres reminiscent of memories or dreams, navigating between closeness and distance, past and present. Rubin reduces the figures to outlines, posture, and proportions, concealing their identities while evoking a quiet, compelling presence. This perspective enhances the sense of mystery, directing attention to form, color, and composition, and allowing to convey emotional nuances and narrative tension with subtlety. His works demonstrate how he achieves maximum impact with minimal detail, using body language and flowing lines as central expressive tools.

## Galerie Karsten Greve

Galerie Karsten Greve, founded in 1973 in Cologne, Germany, with additional locations in Paris, France (since 1989) and St. Moritz, Switzerland (since 1999), is defined by key figures of the post-war abstract avant-garde as well as singular artists of the early 20th century. Over more than five decades, the gallery’s program has expanded to include solitary contemporary positions. At **Art Basel Miami Beach 2025**, Galerie Karsten Greve presents a dialogue between historical and contemporary positions from its program.

# **GALERIE KARSTEN GREVE**

**LOUISE BOURGEOIS**

**JOHN CHAMBERLAIN**

**LOVIS CORINTH**

**LUCIO FONTANA**

**KATHLEEN JACOBS**

**JANNIS KOUNELLIS**

**GIORGIO MORANDI**

**GIDEON RUBIN**

**GEORGIA RUSSELL**

**QIU SHIHUA**

**PIERRE SOULAGES**

**LOUIS SOUTTER**

**CY TWOMBLY**

**WOLS**

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## CURRENT EXHIBITIONS

### GEORGIA RUSSELL

*The Sea Around Us*

until January 14, 2026

Galerie Karsten Greve Cologne

### DING YI

*Constellations*

until December 31, 2025

Galerie Karsten Greve Paris

### St. Moritz

*Autumn Whispers*

until December 15, 2025

Galerie Karsten Greve AG St. Moritz

## MUSEUM EXHIBITIONS

### **Manu-Facture: *The Ceramics of Lucio Fontana***

until March 2, 2026

Peggy Guggenheim Collection, Venice, Italy

### ***Soulages, une autre lumière peintures sur papier***

until January 11, 2025

Musée du Luxembourg, Paris, France

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**Lucio Fontana**

*Vaso con fiore*

1955

Polychromic glazed ceramics

22 x 19 x 12 cm / 8 2/3 x 7 1/2 x 4 3/4 in

LF/S 47

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



**Lucio Fontana**

*Concetto spaziale*

1957

Painted terracotta

Height: 24 cm / 9 1/2 in, Ø 17.7 cm / 7 in

LF/S 106

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



**Lucio Fontana**

*Battaglia*

1949

Polychromic ceramics

96.5 x 46 x 44 cm / 38 x 18 x 17 1/3 in

LF/S 3

**Photo: Saša Fuis, Köln**

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



**Jannis Kounellis**

*Untitled*

1962

Mixed media on paper, mounted on canvas (linen and cotton)

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

JK/M 10

**Photo: Serge Hasenböhler, Basel**

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

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**Cy Twombly**

*Note II*

1967

Etching on handmade Auvergne-paper with water mark and printer's embossed stamp in the lower left corner

65 x 51 cm/ 25 2/3 x 20 in

Ed. 12/14

CT/E 41

**Photo: Studio Justin Shapiro**

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



**Pierre Soulages**

*Peinture, 130 x 81 cm, 3 avril 2014*

Acrylic on canvas

130 x 81 cm/ 51 1/4 x 32 in

PSou/M 55

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



**Louise Bourgeois**

*Portrait of Jean-Louis*

1947 - 1949 (cast from 1991)

Bronze, painted, Ed. 3/6

86.5 x 10.5 x 5 cm / 34 x 4 1/4 x 2 in

LB/S 101

**Photo: Nicolas Brasseur, Paris**

**Courtesy Galerie Karsten Greve Köln Paris St. Moritz**



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**John Chamberlain**

*Frivolous follies*

1992

Painted and chromium plated steel

43.2 x 54.6 x 54.6 cm / 17 x 21 1/2 x 21 1/2 in

JC/S 75

**Photo: Serge Hasenböhler, Basel**

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



**Giorgio Morandi**

*Natura morta*

1942

Oil on canvas

35.5 x 45.5 cm / 14 x 18 in

GM/M 20

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



**Lovis Corinth**

*Chrysanthemen im Krug*

1918

Oil on canvas

71 x 50.5 cm / 28 x 20 in

LCo/M 4

**Photo: Stefan Altenburger, Zurich**

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



**Wols**

*Crowded Place*

ca. 1949

Ink, water color and whiteout, grattage and prints of tube on paper

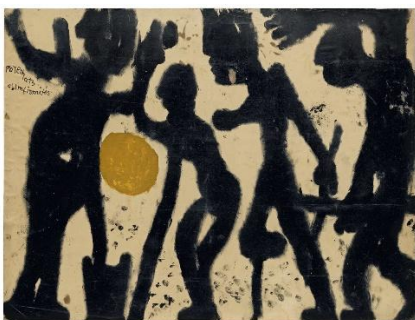
31 x 23.5 cm / 12 1/4 x 9 1/4 in

W/P 50

**Photo: Serge Hasenböhler, Basel**

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

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**Louis Soutter**

*Potentats d'Infirmités*

1937

Ink and oil on paper (finger painting)

43.9 x 58 cm/ 17 1/4 x 22 3/4 in

LS/P 6

**Photo: Nikolai Saoulski, Paris**

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



**Kathleen Jacobs**

*CEILO*

2025

Oil on linen

279.4 x 188 x 4 cm/ 110 x 74 x 1 1/2 in

KJ/M 93

**Photo: Studio Kathleen Jacobs**

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



**Georgia Russell**

*Untitled*

2025

Acrylic and gouache on organza on metal frame

200 x 170 x 10.5 cm/ 78 3/4 x 67 x 4 1/4 in

GRu/M 256

**Photo: Gilles Mazzufferi, Paris**

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

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**Gideon Rubin**

*Couple*

2025

Oil on linen

85 x 65 cm/ 33 1/2 x 25 2/3 in

GR/M 566

**Photo: Studio Gideon Rubin**

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

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