Art Basel Miami Beach

Booth H05 | December 4-6, 2026
MBCC Miami Beach Convention Center

Galerie Karsten Greve AG is delighted to participate in Art Basel Miami Beach 2026, presenting a curated selection of works by some of the most outstanding artists of the 20th and 21st centuries. Rooted in a longstanding commitment to key figures of Modernism and the postwar avant-garde, the gallery has continuously expanded towards contemporary art, fostering connections between artistic positions of different generations. Works by major representatives of European Modernism, including **Giorgio Morandi**, **Lovis Corinth**, and **Wols** are brought into dialogue with important works by **Lucio Fontana**, **Jannis Kounellis** and **Cy Twombly**, as well as sculptures by **Louise Bourgeois**, **Joel Shapiro** and **John Chamberlain**. The contemplative landscapes of Chinese artist **Qiu Shihua** together with paintings by **Kathleen Jacobs**, **Gideon Rubin**, and **Georgia Russell** take contemporary perspectives into focus.

Untitled (2014) by **Joel Shapiro** explores the interplay of form, movement, and space. By reducing the human figure to geometric elements, Shapiro creates compositions between abstraction and figuration, stillness and motion. The sculpture conveys an extraordinary sense of lightness and spontaneity. Its seemingly precarious arrangement challenges conventional perceptions of balance, scale, and spatial relationships, revealing the expressive potential of sculpture through its most essential elements. **John Chamberlain**, by contrast, transforms discarded automobile parts and industrial materials into dynamic compositions of striking visual complexity. Through the compression and juxtaposition of metal, the works negotiate between spontaneity and deliberate construction, abstraction and allusion. The interplay of material, color, and form generates an inherent tension that gives their distinctive vitality and visual impact. A particular focus is placed on the ceramics of **Lucio Fontana**, highlighting the formal innovation and spatial significance of his practice. Fontana explored clay as a medium of organic vitality and a vehicle for experimenting with matter and space. In the wake of his *Manifesto Blanco*, Fontana developed a distinctive material language that bridges figuration and abstraction, combining traditional motifs with increasingly experimental forms, as exemplified by *Concetto spaziale* (1951).

In *Tête grotesque* (1943/44), Wols, a pioneer of Art Informel, distils his visual language, infused with Surrealist tendencies, into a network of pulsating structures. His nervous, fragmented lines lend an inner, almost microscopic logic to the apparent disorder, evoking organic growth and cartographic patterns. The resulting image conveys an existential intensity, unfolding as a psychological rather than physical space: fragile, restless, and charged with tension. Capturing a sense of immediacy and gestural energy, **Cy Twombly** develops a vocabulary of scribbles, inscriptions, and painterly gestures, blurring the boundaries between writing and image. Drawing on classical mythology and ancient history, he weaves fragmented references and spontaneous marks into a layered visual language in which memory, gesture, and cultural associations converge. Created at a pivotal moment in **Jannis Kounellis'** artistic development, *Untitled* (1962) anticipates the atmospheric, resonant palette of his later *MARE* series, the colors evoking the interiors of Roman palazzi. Moving beyond the graphic reduction of the *Alfabeti*, Kounellis begins to explore a more spatial and poetic language, foreshadowing his later work.

Fiori (1959) by **Giorgio Morandi** encapsulates a quiet, concentrated visual language. The bouquet in earthy tones reflect Morandi's decades-long contemplative engagement. Using a muted palette and subtle tonal variations, he focuses on the arrangement, form, and appearance of the flowers. The motifs

are simplified and translated into balanced compositions. As in his still lives, Morandi is less concerned with representation than with the relationships between forms, their spatial presence, and their painterly qualities. In contrast, **Lovis Corinth's** *Blumenstillleben (flower still life)* (1922) unfolds in an expressive, immediate gestural 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. The blossoms dissolve into fields of light and color, their forms becoming increasingly indistinct and approaching abstraction. In this liberated handling of paint, Corinth captures the transience and fragility of nature while anticipating the gradual dissolution of representation in favor of painterly gesture.

The landscapes of Chinese artist **Qiu Shihua** initially appear as almost entirely white canvases. Through sustained looking do subtle shades of grey, green, and blue emerge, revealing hills, valleys, forests, and lakes. Built up through delicate layers of paint, these imagined landscapes seem to appear and dissolve simultaneously. Qiu's paintings evoke a meditative space where silence, emptiness, and transformation become as significant as what is visible. **Kathleen Jacobs** transforms nature into a poetic, almost spiritual experience. By wrapping canvases around tree trunks in the forests of Massachusetts and leaving them exposed to the elements for months or even years, she allows the textures of the bark to imprint themselves onto the surface. Combined with the weathered patina, these organic traces evoke abstract landscapes. Shaped by time, light, and weather, her works become a kind of natural calligraphy, capturing nature not as a static image but as an ongoing process of transformation. **Georgia Russell** transforms materials such as organza and entire books through her distinctive technique of "painting with a scalpel". With exceptional precision and delicacy, she creates layered, dynamic compositions. Her almost surgical interventions reveal a subtle interplay of light, shadow and materiality. **Gideon Rubin's** practice is defined by the interplay of portraiture and deliberate incompleteness. By omitting facial features and depicting figures from behind, he creates an intriguing balance between anonymity and intimacy. The figures evoke the atmosphere of memories and dreams, oscillating between presence and absence. Reduced to posture, silhouette, and proportion, they conceal individual identities while conveying emotional depth and narrative tension.

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 solitary artistic positions of the early 20th century. Over more than five decades, the gallery's program has expanded to include contemporary artists, enabling it to discover universal forms and languages throughout and across generations of artistic practice.

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LOUISE BOURGEOIS

JOHN CHAMBERLAIN

LOVIS CORINTH

LUCIO FONTANA

KATHLEEN JACOBS

JANNIS KOUNELLIS

GIORGIO MORANDI

GIDEON RUBIN

GEORGIA RUSSELL

JOEL SHAPIRO

QIU SHIHUA

CY TWOMBLY

WOLS

GALERIE KARSTEN GREVE

CURRENT EXHIBITIONS

LOUISE BOURGEOIS

until January 9, 2027

Galerie Karsten Greve Cologne

LOUIS SOUTTER

Finger painting 1937-1942

until January 31, 2027

Galerie Karsten Greve Paris

KATHLEEN JACOBS / YOUNG-JAE LEE

until December 12, 2026

Galerie Karsten Greve AG St. Moritz

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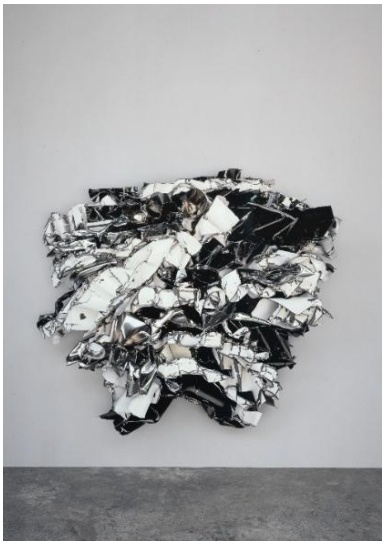
PRESS IMAGES



Joel Shapiro
Untitled, 2014
Bronze
167.6 x 88.9 x 61 cm / 66 x 35 x 24 in

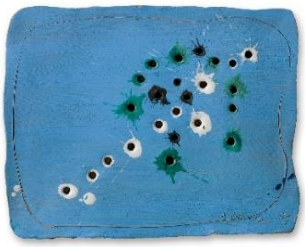
JS/S 101

Photo: Studio Joel Shapiro



John Chamberlain
Phantom Snatch, 1991
Painted and chromium plated steel
204.8 x 217.5 x 96.5 cm / 80 5/8 x 85 5/8 x 38 in

JC/S 81



Lucio Fontana
Concetto spaziale, 1951
Painted terracotta
23 x 30 cm / 9 x 11 3/4 in
Recto lower right signed and dated:
l.fontana 51

LF/S 63



Cy Twombly
Untitled, 1963
Oil, acrylic, oil crayon, graphite, pencil and pen on paper
49.9 x 70 cm / 19 5/8 x 27 1/2 in

CT/P 23

Photo: Sasa Fuis, Cologne

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Jannis Kounellis
Untitled, 1962
Mixed media on paper, mounted on canvas (linen and cotton)
152 x 181 cm / 59 7/8 x 71 1/4 in

JK/M 10

Photo: Serge Hasenböhler, Basel



Lovis Corinth
Blumenstillleben, 1922
Watercolor on handmade paper
51 x 36.5 cm/ 20 1/8 x 14 3/8 in

LCo/P 3

Photo: Studio Kukulies, Düsseldorf



Giorgio Morandi
Fiori, 1959
Oil on canvas
19 x 21 cm/ 7 1/2 x 8 1/4 in

GM/M 24

Photo: Christopher Clem Franken, Cologne



Wols
Tête grotesque
1943/44
Graphite, ink and watercolor on paper
19.2 x 12.5 cm / 7 ½ x 4 7/8 in

W/P 51



Qiu Shihua
Untitled, 2016
Oil on canvas
153 x 293 x 3 cm / 60 1/4 x 115 3/8 x 1 1/8 in

SQ/M 117

Photo: Serge Hasenböhler, Basel

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Kathleen Jacobs
FELIX, 2024
Oil on linen
251.5 x 292.1 x 4 cm / 99 x 115 x 1 5/8 in

KJ/M 101

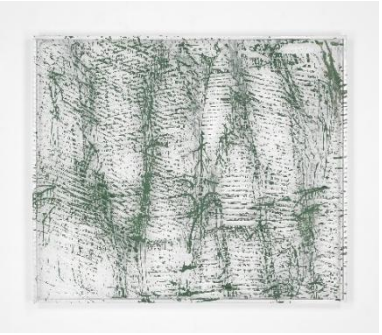
Photo: Lisa Vollmer



Gideon Rubin
Pink Kimono, 2026
Oil on linen
85 x 65 cm / 33 1/2 x 25 5/8 in

GR/M 641

Photo: Studio Gideon Rubin



Georgia Russell
Glade I, 2026
Gouache and acrylic on organza
170 x 200 x 12 cm / 66 7/8 x 78 3/4 x 4 3/4 in

GRu/M 260

Photo: Gilles Mazzufferi

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