

# GALERIE KARSTEN GREVE



Lucio Fontana, *Figure distese*, 1939, painted plaster,  
21 x 58 x 35 cm

TEFAF  
MAASTRICHT 2026  
Booth #410 | March 12 – 19, 2026  
MECC Maastricht Forum

On the occasion of TEFAF Maastricht 2026, Galerie Karsten Greve presents a landmark selection from its historically grounded yet contemporarily expanded artistic repertoire. At its core are artists who have shaped the gallery's program since its earliest years, including **Cy Twombly**, **Louise Bourgeois**, and **John Chamberlain**. Twombly's poetic visual language, hovering between script and gesture, Bourgeois' emotionally and existentially charged sculpture, and Chamberlain's dynamic abstractions from industrial materials exemplify seminal contributions to the development of the international avant-garde. In dialogue with these positions are major representatives of Modernism and the European avant-garde: **Louis Corinth** with his expressive late work, **Louis Soutter** and his singular pictorial universe bordering on Art Brut, and **Wols** as a pioneer of Art *Informel*. With **Giorgio Morandi**, whose contemplative still lifes articulate a distinctive visual language, **Pierre Soulages**, master of a painterly practice exploring light emerging from black, and **David Smith**, whose spray works on paper reveal a frequently overlooked facet of his sculptural oeuvre, the spectrum expands to encompass key positions of the 20<sup>th</sup> century. The works of **Kathleen Jacobs** and **Georgia Russell** extend the selection into a contemporary discourse. Through the precise cutting and layering of materials such as organza, Russell creates richly layered compositions. Jacobs translates nature into a poetic sensibility, transforming the structures of trees and traces of weather into a refined calligraphy of nature. In this way, the gallery's programmatic approach is consistently advanced through a compelling dialogue between tradition and the present.

**Louise Bourgeois'** *Janus in Leather Jacket* (1968), one of the key works in her exploration of duality, corporeality, and psychosexual tension, refers to Janus, the Roman deity with two opposing faces. As a symbol of polarity and ambivalence, the sculpture unites soft, organic forms with sharp-edged elements, wavering between masculinity and femininity. *Pillar* (1949–1950) belongs to the group of *Personnages* that Bourgeois created after her move from Paris to New York. These anthropomorphic, totemic figures emerged during a period of solitude and function as surrogate embodiments of the family and friends she left behind in France. As fragile yet upright presences, they symbolize inner conflict and instability, while also expressing an existential struggle with memory and belonging.

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In the late work of **Lovis Corinth**, painting condenses into an expressive, gestural visual language. Floral motifs define this phase, during which *Red Roses* (1925) was created. The paintings appear as shimmering intensities of light and colour, oscillating between fragility and sensual presence. In thick, increasingly expressive brushstrokes, the forms of the blossoms begin to dissolve. The representational recedes in favour of the immediate gesture, advancing toward heightened expressivity at the threshold of abstraction.

*Figure distese* (1939) is a significant example of the early work of **Lucio Fontana**. The two reclining figures combine sensuously modelled corporeality with an increasing formal reduction, already anticipating his later radical conceptions of space. The figures seem to merge both with one another and with the surface beneath them. From the 1920s onward and over the course of several decades, Fontana used sculpture as an experimental medium for investigating space and gesture, drawing on tradition while transforming it through expressive deformation.

**Wols'** work on canvas *Untitled* (c. 1946) occupies a special position within an oeuvre dominated by works on paper. It ranks among the earliest manifestations of European Art Informel and marks a decisive step toward non-representational painting. Thin, translucent layers of paint traverse the canvas, interspersed with eruptive lines, forms, and gestures, creating a field of tension between controlled chance and existential density. Amorphous formations seem to grow, dissolve, or mutate, while the canvas itself becomes a site of experimentation in which materiality and gesture unfold an intense fragility and expressive presence.

As a leading figure of the French post-war avant-garde, **Pierre Soulages** coined the term *Outrenoir*, in which it is not colour but the light reflected from the black surface that becomes the central element of painting. In *Peinture, 130 x 81 cm, 3 avril 2014* (2014), the black pictorial relief is flanked by two white passages, forming a concentrated zone of attention. The textured surface refracts the light, while subtle blue accents intensify the spatial depth. Created in his late period, the work powerfully attests to the consistency and innovation of his practice, marked by the quiet monumentality of radical reduction.

Characteristic of **Georgia Russell** is the precise incision and transformation of materials. In her turn toward textiles, she creates works of striking visual intensity that unfold a subtle interplay of light and shadow. With a scalpel, she follows a rhythmic movement that inscribes itself directly into the surface, generating a vibrating structure. A sensitive dialogue emerges between visibility and concealment, emptiness and fullness, engaging the surrounding space. *Spore* (2024) captivates through its nuanced, luminous palette: evoking a sunrise that bathes the sea in shimmering light, a mist-laden atmosphere, or an underwater world.

## ABOUT 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 **TEFAF Maastricht 2026**, Galerie Karsten Greve presents a dialogue between historical and contemporary positions from its program.

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## CURRENT AND UPCOMING EXHIBITIONS

### ST. MORITZ

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*there are ways out.*

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QIU SHIHUA

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LOÏC LE GROUMELLEC

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until March 28, 2026

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## Press images – Highlights at TEFAF Maastricht 2026



### **Louise Bourgeois**

*Janus in Leather Jacket*

1968

Dark coated bronze, hanging work

Ed. 6/6

30.4 x 55.8 x 16.5 cm / 12 x 22 x 6 1/2 in

Stamped: *L.B. 6/6 MAF 92*

BOUR-1668

Photo: Christopher Burke, New York



### **Louise Bourgeois**

*Pillar*

1949 – 1950

Painted bronze, Ed. 2/6

161 x 30.4 x 30.4 cm / 63 1/2 x 12 x 12 in

Verso lower stamped: *MA 2/6 L.B.*

BOUR-1017



### **Lovis Corinth**

*Rote Rosen*

1925

Oil on canvas

60 x 45.5 cm / 23 2/3 x 18 in

Frame: 88.8 x 74.1 x 6.5 cm

Recto middle right signed and dated: *Lovis CORINTH. 1925.*

Cat. Rais. Berend-Corinth 1958, #981/

Cat. Rais. Berend-Corinth/Hernad 1992, #981

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**Lucio Fontana**

*Figure distese*

1939

Painted plaster

21 x 58 x 35 cm / 8 1/4 x 22 3/4 x 13 3/4 in

Archivio Fontana #4156/75

Cat. Rais. Crispolti 1986/2006, #39 SC 7

Photo: Sasa Fuis, Köln



**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

Cat. Rais. Vitali 1977/1983, Vol. I, #573



**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

Photo: Gilles Mazzufferi

# GALERIE KARSTEN GREVE



**Pierre Soulages**

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

2014

Acrylic on canvas

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

Frame: 151,8 x 102,8 x 10,9 cm

Verso upper right signed, titled and dated:

*SOULAGES "Peinture 130 x 81 cm, 03 Avril 2014"*

Cat. Rais. Morando/Pacquement 2025, Vol. 5,  
#1579



**Wols**

*Untitled*

c. 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

Recto middle right signed: *WOLS*

Photo: Serge Hasenböhler, Basel

**For all images applies:**

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

# GALERIE KARSTEN GREVE

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