

GALERIE KARSTEN GREVE AG

Art | Basel
Basel

Booth F01, Hall 2.0 | Unlimited U29
June 18 – 21, 2026

Galerie Karsten Greve is pleased to announce its participation in **Art Basel 2026** as well as in **Unlimited**.

On this occasion, the booth brings together highlights from the gallery's historically grounded program, developed over more than five decades, with a special focus on **Cy Twombly** and **Louise Bourgeois**, with dedicated spaces for each artist.

Following a tradition spanning several decades, where a major work by **Cy Twombly** is presented at our booth at Art Basel, this year's presentation gathers an exceptional selection from the 1960s. These works offer an insightful view of Twombly's poetic, sign-like visual language, oscillating between writing and gesture, and attest to Karsten Greve's long-standing commitment to the artist's oeuvre.

Louise Bourgeois has also been an integral part of the gallery's program since its earliest years. Over more than seven decades, she developed a seminal body of work distinguished by its psychological depth and profound engagement with memory and emotion. Central to her practice are the *Personnages*, among them *Pillar* (1949 – 1950). Following her arrival in New York in 1941, Bourgeois became deeply affected by the city's architecture and striking verticality. The resulting elongated, totemic forms carry an anthropomorphic presence, evoking family and friends from her origins as distilled figures of memory, absence, and psychological tension. *Untitled* (2002), a textile sculpture from the late oeuvre, reflects another foundational dimension of her practice: Raised in a family specializing in the restoration of tapestries, Bourgeois developed an early sensitivity to textiles as carriers of memory, fragility, and repair. In her fabric works, often composed from personal garments and domestic linens, sewing and mending become acts of reconstruction and preservation – gestures through which material, body, and biography converge.

Alongside these artists, key impulses of the international avant-garde are brought into focus with **Jannis Kounellis** and **John Chamberlain**.

Untitled (1962), a part of the early *Alfabeti* series by **Jannis Kounellis**, constitutes as a key articulation of his engagement with signs and letters as both visual elements and material presence. During this formative phase, Kounellis transforms the alphabet into a poetic system of fragments, in which meaning is not fixed but remains open, associative, and compositionally charged. The drifting letters generate a

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subtle chromatic rhythm between order and disorder, structure and disruption. Even at this early stage, the conceptual foundation of his artistic practice becomes apparent as an approach that would come to define the later work: the radical expansion of painting into space, material, and lived experience, establishing Kounellis as one of the defining figures of Arte Povera.

John Chamberlain emerged as one of the defining voices of post-war sculpture through his pioneering reconfiguration of discarded industrial material, conveying material as both subject and substance. Following his time at Black Mountain College, John Chamberlain created his first works from discarded automobile parts in the 1950s, *Marlavous* (2004) belongs to his late work. Through processes of crumpling, rolling, folding, and compressing salvaged metal, Chamberlain transformed these parts into densely articulated sculptural formations. What emerges is a highly dynamic interplay between control and spontaneity: surfaces appear simultaneously structured and in flux, as if continuously negotiating their own stability. Characterized by layered, faceted compositions in which fragments are interwoven, these chromatic interruptions intensify the physical presence while underscoring their painterly, gestural quality. Rather than resolving into a single viewpoint, the sculptures unfold as shifting constellations. Lines fracture and extend, planes tilt and recede, and volumes seem to expand.

In dialogue with these seminal positions, the presentation places other solitaires, notably **Joseph Cornell**, a foundational protagonist of assemblage whose box constructions transform found imagery and objects into quietly resonant constellations of memory and imagination, as well as **Wols**, a pioneering figure of Art Informel.

One of the rare works on canvas by **Wols**, *Untitled* (c. 1946) occupies a significant position within an oeuvre otherwise largely defined by works on paper. It stands among the earliest manifestations of European Informel, marking a decisive step toward non-representational painting. Delicate, fluid layers of translucent paint traverse the surface, interwoven with eruptive lines, forms, and painterly gestures that generate a dynamic tension between control and chance, structure and dissolution. Amorphous configurations appear to emerge, disintegrate, or mutate, while the canvas itself becomes an experimental field in which materiality and gesture unfold with both fragility and expressive intensity. *Graminées et radicelles* (1942 – 1943) captures the artist's highly distinctive visual language: delicate, web-like structures evoke grasses and root systems that seem to proliferate across the surface, oscillating between organic and abstract dissolution. Fine lines and tonal shifts embody a sensitivity to gesture, where fragility and intensity coexist.

The presentation continues with a finger-painting by **Louis Soutter** as well as **Giorgio Morandi**, whose contemplative still lifes are defined by a restrained chromatic subtlety and a deeply meditative engagement with form. The 20th century section furthermore includes **David Smith**, whose spray-painted works on paper reveal a defining aspect of his practice, characterised by spontaneity and an expanded exploration of space beyond sculpture, and **Pierrette Bloch**, developing a radically reduced visual language between drawing, writing, and rhythm.

Pierrette Bloch developed over decades, most often ink on paper, an exceptionally rigorous body of work situated between painterly gesture and writing, between compositional order and chance, repetition and interruption. Her works unfold through subtle sequences of dots, lines, and markings that evoke a script-like notation while articulating a quiet and restrained form of abstraction. With remarkable concentration and sensitivity, Bloch created an oeuvre of profound fragility and presence, in which time, rhythm, and

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materiality enter into dialogue.

With works by **Kathleen Jacobs**, **Georgia Russell** and **Ding Yi**, the presentation extends into contemporary discourse, engaging with questions of structure, perception, and abstraction in the present moment.

In the work of **Kathleen Jacobs**, nature is translated into a contemplative, almost poetic state of being. Jacobs wraps canvases around the tree trunks, allowing nature and time to inscribe itself onto the surface. Over months and years, the texture of the bark gradually imprints itself into the fabric, becoming both trace and surface, and ultimately the foundation of the compositions. Exposed to weather and environmental change, nature actively participates in the process. As a kind of natural calligraphy, it unfolds as movement and temporal record. Subtle evocations of landscape surface within these works, inviting a quiet, meditative mode of viewing.

Another highlight of this year's participation is the unveiling of the largest work ever created by **Qiu Shihua** at **Art Basel Unlimited**. The triptych, extending over 11 meters in length, compellingly exemplifies his singular approach to landscape painting. Rooted in Daoist philosophy, the landscape unfolds as a temporal process of mindful perception. Through delicate veils of white, forms dissolve into a soft, atmospheric space, leaving subtle traces that oscillate between appearance and disappearance. Rather than being a fixed depiction, the work emerges as a contemplative, meditative field that invites viewers to recalibrate their gaze and enter a quiet, open space of perception. Here, the subtle landscape is experienced as an immediate unfolding in the present moment.

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. Its program has been shaped by long-term collaborations with artists such as Cy Twombly, Louise Bourgeois, John Chamberlain, Pierre Soulages and Jannis Kounellis. The gallery has played a decisive role in shaping the international reception of these artists. Alongside museum-level and art-historically significant exhibitions, it has consistently produced publication projects since its early years. At **Art Basel 2026**, Galerie Karsten Greve presents a high-calibre dialogue between the gallery's historical positions, complemented by contemporary artists.

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PRESENTED ARTISTS

PIERRETTE BLOCH

LOUISE BOURGEOIS

JOHN CHAMBERLAIN

LOVIS CORINTH

JOSEPH CORNELL

LUCIO FONTANA

KATHLEEN JACOBS

JANNIS KOUNELLIS

GIORGIO MORANDI

GEORGIA RUSSELL

QIU SHIHUA

DAVID SMITH

LOUIS SOUTTER

CY TWOMBLY

WOLS

DING YI

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CURRENT EXHIBITIONS

ST. MORITZ

CAROLE SEBOROVSKI

Bloom Beneath

until June 20, 2026

UPCOMING

LOUIS SOUTTER

Fingermalerei 1937 – 1942

June 27 – September 26, 2026

COLOGNE

JOHN CHAMBERLAIN

until August 29, 2026

PARIS

LUCIO FONTANA

until September 5, 2026

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Highlights at Art Basel 2026



Louise Bourgeois

Untitled

2002

Fabric and stainless steel

180.3 x 25.4 x 30.4 cm / 71 x 10 x 12 in

On the base signed: *LB*

BOUR-5440

LB/S 28

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Louise Bourgeois

Pillar

1949 – 1950 (cast from 1989)

Painted bronze

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

LB/S 74

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Pierrette Bloch

Encre

1975

Ink on paper

105 x 75 cm / 41 1/3 x 29 1/2 in

Frame: 131 x 99.3 x 5 cm / 51 1/2 x 39 x 2 in

Verso lower right signed and dated: *Pierrette Bloch 1975*

PB/P 424

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John Chamberlain

Marlavous

2004

Painted and chromium plated steel

38.7 x 29 x 28 cm / 15 1/4 x 11 1/2 x 11 in

JC/S 78

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Kathleen Jacobs

FELIX

2024

Oil on linen

251.5 x 292.1 x 4 cm / 99 x 115 x 1 1/2 in

Verso lower right signed and dated: *K JACOBS '24*

KJ/M 101

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Jannis Kounellis

Untitled

1962

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

152.2 x 219.5 cm / 60 x 86 1/2 in

JK/M 11

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Qiu Shihua

Untitled

1999

Triptych, oil on canvas

180 x 1.103 cm / 70 3/4 x 434 1/4 in

On each part on the side lower left signed, dated and inscribed (in Chinese):

1: *QIU Shihua 1999 left No. 1*; 2: *QIU Shihua 1999 Middle No. 2*; 3: *QIU Shihua November 29, 1999 Right No. 3*

SQ/M 122

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Wols

La Turquoise

c. 1946

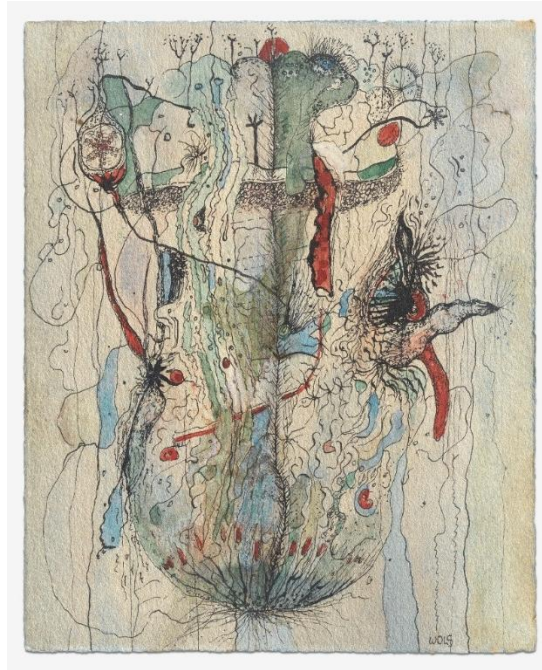
Oil on canvas

80 x 64 cm / 31 1/2 x 25 1/4 in

Recto lower right signed: WOLS

W/M 6

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Wols

Graminées et racines

1942 – 1943

Ink and watercolor on paper

12 x 9.5 cm / 4 3/4 x 3 3/4 in

Recto lower right signed: *WOLS*

W/P 54

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Press images – Highlights at Art Basel 2026



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Photo: Saša Fuis, Cologne



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Photo: Serge Hasenböhler, Basel



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SQ/M 122

Photo: Serge Hasenböhler, Basel

For all images, the following applies:

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

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