

BEN BROWN FINE ARTS



Alighiero Boetti, *Mappa*, 1989, Embroidery, 121.9 x 226.4 cm. (48 x 89 ½ in.)

FRIEZE MASTERS 2025

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15 – 19 October, 2025

The Regent's Park, London NW1 4HA

BOOTH E13

Ben Brown Fine Arts is pleased to return to Frieze Masters 2025 with a curated presentation of post-war British, European, and American art. The booth brings together significant works by **Frank Auerbach**, **Miquel Barceló**, **Tony Bevan**, **Alighiero Boetti**, **Lucio Fontana**, **Candida Höfer**, **Robert Indiana**, **Claude and François-Xavier Lalanne**, **Heinz Mack**, **Nabil Nahas**, **Shirin Neshat**, **Sigmar Polke**, **Gerhard Richter**, **Thomas Ruff**, **Ed Ruscha**, **Robert Ryman**, **Gavin Turk**, **Victor Vasarely** and **Andy Warhol** – artists whose practices mark the post-war shift from representation to material, language, and idea.

At the centre of the presentation is a site-specific installation of François-Xavier Lalanne's iconic *Mouton* sculptures. Embodying the artist's vision of "domestic surrealism," these life-sized sheep have become landmarks of twentieth-century art and design. They are shown alongside major works by Claude Lalanne, including her *Entrelacs* and *Ginkgo* furniture as well as her monumental *Miroir Feuilles Hosta* (c. 1975/2009), one of her most ambitious creations at over three metres tall, alongside other examples of Claude's coveted *Miroirs*, famously commissioned in 1974 by Yves Saint Laurent and Pierre Bergé for their Paris apartment.

Post-war British art features prominently. Auerbach's *Head of David Landau* (2005–06), wrought in dense and sumptuous impasto, exemplifies the artist's engagement with the trauma and resilience of the post-war era, articulated through a portrait of profound psychological intensity. This finds a dialogue with Bevan's *Head* (1994), which similarly maps the terrain of human psychology through portraiture, while his *Corridor* (1995) explores the interiority of the human mind through architectural space. A key member of the YBAs, Turk, in his self-reflexive *G.T.E.G.G.* (1997), interrogates authorship with his characteristically provocative wit.

Italian masters Fontana and Boetti are highlighted. Fontana's *Concetto Spaziale, Natura* (1959–60/early 70s) exemplifies his radical spatial investigations through perforated *buchi*, alongside ceramics and works on paper. Boetti is represented by *Arazzi*, *Biro* drawings, and *Aerei*, including *Ordine e Disordine* (1973), part of the first cycle of embroideries produced in Afghanistan bearing this iconic phrase, and *Mano Libera Pensieri Sciolti* (1981), a four-panel *Biro* that reflects the intellectual breadth of his practice.

Alongside these, Barceló's visceral, experimental works on paper register his observations of the natural world, while his mixed media canvas *En Fonds Sableux* (2004) incorporates earth, pigment and texture to create elemental surfaces that press against the very limits of painting's materiality.

American pioneers of Pop and Minimalism also feature. Ruscha's *Eve* (1963), inscribed to Eve Babitz and uniquely signed by the artist, holds both personal and conceptual resonance. Warhol is represented through intimate silkscreens paintings *One Dollar Bill (Back)* (1962) and *Sidney Janis* (1967) alongside seminal works on paper. Indiana's sculpture *ART* (1972–2000) deploys bold language and iconography, while Ryman's *Untitled* (1969) investigates paint, surface, and light through radical monochrome.

Düsseldorf School photographers Ruff and Höfer are represented. Höfer's *Stiftsbibliothek St. Gallen 2001/2021* and Ruff's *17h 16m/-45°* (1990), from his landmark *Sterne (Stars)* series, expand photography into conceptual practice. Neshat contributes politically charged, poetic imagery, as seen in *Untitled* (1998) from her pivotal *Turbulent* series.

Completing the presentation are Polke, Richter, and Vasarely who investigated the instability of vision through painting, print, and optical experiments. Pioneer of the ZERO movement, Mack's *Untitled* (1959) captures the fragile balance between stillness and movement, while Nahas's *Untitled* (2005) draws on the intricate geometries of the natural world, rooted in the landscapes of his native Cairo and Beirut.

Together, these works form a dynamic cross-continental dialogue, foregrounding artists who broke with convention to forge new visual languages in the post-war era. This presentation reflects Ben Brown Fine Arts' commitment to championing bold, historically significant voices that continue to resonate in contemporary discourse.

ABOUT BEN BROWN FINE ARTS

Ben Brown Fine Arts is a leading international gallery specialising in post-war and contemporary art, with locations in London, Hong Kong, and New York. Founded in 2004 in Mayfair, London, it has become a distinguished presence in both primary and secondary art markets, representing an outstanding roster of contemporary artists like Tony Bevan, Candida Höfer, Vik Muniz, Yoan Capote, Gavin Turk, José Parlá, and Ena Swansea. Alongside contemporary art, the gallery is renowned for exhibitions of post-war masters, including Alighiero Boetti, Frank Auerbach, and Alexander Calder. Expanding its global presence, Ben Brown Fine Arts opened a gallery in Hong Kong in 2009, followed by a seasonal space in Palm Beach in 2021, and most recently, a gallery in New York in 2024. Notable recent exhibitions include *Planète Lalanne* at the 60th Venice Biennale and *Calder: Extreme Cantilever* (London, 2024). Ben Brown Fine Arts is a regular participant in major international art fairs, including Art Basel (Basel, Miami Beach, and Hong Kong), the Armory Show (New York), Frieze Masters, TEFAF (Maastricht and New York), miart (Milan) and Art Mumbai.

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