

BEN BROWN FINE ARTS



Ena Swansea, *welcome to Miami*, 2025, oil, acrylic and graphite on linen with frame, 185.4 x 154.9 cm. (73 x 61 in.)

ART BASEL MIAMI BEACH 2025 BEN BROWN FINE ARTS

December 5-7, 2025

Miami Beach Convention Center

Booth H4

JEAN (HANS) ARP

ALIGHIERO BOETTI

ALEXANDER CALDER

YOAN CAPOTE

MAURIZIO CATTELAN

JEAN DUBUFFET

AWOL ERIZKU

LUCIO FONTANA

ANTONY GORMLEY

CONOR HARRINGTON

ROBERT INDIANA

JEFF KOONS

YAYOI KUSAMA

CLAUDE AND FRANÇOIS-XAVIER LALANNE

ROY LICHTENSTEIN

RENÉ MAGRITTE

VIK MUNIZ

NABIL NAHAS

REBECCA NESS

JOSÉ PARLÁ

ALICIA PENALBA

ENOC PEREZ

PABLO PICASSO

RICHARD PRINCE

MAN RAY

GERHARD RICHTER

ENA SWANSEA

HANK WILLIS THOMAS

GAVIN TURK

GÜNTHER UECKER

ANDY WARHOL

For sales and enquiries please contact:

sales@benbrownfinearts.com

www.benbrownfinearts.com

+44 (0)20 7734 8888

For press enquiries please contact:

zoe@benbrownfinearts.com

Instagram:

@benbrownfinearts

BEN BROWN FINE ARTS

Ben Brown Fine Arts is delighted to announce its participation in the 2025 edition of Art Basel Miami Beach, presenting a curated selection of painting, sculpture, photography, and works on paper by leading figures in post-war and contemporary art.

The presentation opens with **Extreme Cantilever (1949)**, the first of three cantilever sculptures produced by **Calder**. Shown alongside *More Extreme Cantilever* (1949) at the Buchholz/Curt Valentin Gallery that same year, the work brings together the full range of his formal investigations and resonates with the political turbulence of the period.

In dialogue with Calder is **Gormley's Back IV (2021)**, a totemic, abstracted sculptural figure from the artist's *Blockwork* series, which explores the shifting relations between original and copy, artist and model, image and referent, self and other. Sculptural highlights spanning the European surrealist avant garde to its contemporary legacies include **Arp**, **Capote**, **Les Lalanne**, **Penalba** and **Man Ray**. **François-Xavier's Poisson Paysage (2010)** and **Singe Attablé (2002)** are shown alongside **Claude's** whimsical **Lapin Chou à la Jupe II, (1987/1998)** and embody their vision of domestic surrealism and belief that art and utility can and should coexist.

Italian post-war masters form a central focus. **Boetti** is represented by **Mappa (1983)** from his celebrated series of embroideries. **Fontana** appears through his ceramic **Concetto Spaziale (1961–62)**, which transforms solid material into a conduit for real space through 'buchi' – perforations that open the work beyond its surface and towards the infinite.

Approaches to painting in Europe during the post- and inter-war years are exemplified by **Picasso's Compotier et Verres (1943)**, created during the Second World War, which alludes to wartime deprivation while offering a quiet gesture of optimism inspired by his flourishing relationship with Françoise Gilot. **Dubuffet's Le Donneur d'Alarme (1963)** from the artist's *L'Hourloupe* series is a rare and early example of figuration within the artist's most recognisable body of work. **Richter's Abstraktes Bild (1992)** belongs to a group of abstract paintings defined by vertical interventions and erasures, reflecting his engagement with the grid structures of early twentieth-century abstraction.

Pop Art features prominently with **Warhol's Uncle Sam (1981)**, a major work from the *Myths* series. One of only two canvases on this subject, it distils themes central to his practice including celebrity, fantasy, nostalgia, performance and Americana. **Lichtenstein's Mirror #7 (1971)** is presented alongside Warhol's paintings, from his influential series that plays with optical illusion formed from his signature red and blue Ben-Day dots against a stark white ground, delivering a sharp graphic impact while refusing to reflect anything. **Indiana's** landmark sculptural installation **ONE THROUGH ZERO (THE TEN NUMBERS) (1978–2003)** continues the Pop dialogue as one of the most impressive expressions of his lifelong engagement with the symbolic potential of numbers.

Kusama's INFINITY-NETS (UAFE) (2016) enters this dialogue through her distinctive merging of Pop and minimalism, developing the language she began in the late 1950s with the first *Infinity Nets*, works that drew early attention from Judd and Stella upon her arrival in New York City. **Prince** also draws on this lineage with **Glue (2007)** from his *Joke Paintings*, combining text and image to explore language, appropriation and the mechanics of humour. **Cattelan** extends this thread with **Nothing (2021)**, featuring his recurring motif of taxidermy pigeons and exploring surveillance and the fragile line between the ordinary and the uncanny.

These artists are placed in dialogue with leading contemporary voices. **Turk's Holy Egg (Blue) (2015)** appropriates **Fontana's La Fine di Dio (1963–64)**, folding in questions of authorship and authenticity by puncturing the form with his characteristic "GT". **Muniz** extends this conversation through his reconstructions of modern artworks, assembling images from unconventional materials ranging from pure pigment in **Beautiful Life, after Agnes Martin (Pictures of Pigment) (2008)**, to stokes of paint in **Oleanders, after Vincent van Gogh (Brushstrokes) (2025)** which he then photographs. These works deconstruct the artworks that shaped art history while reflecting on the nature of reproduction itself.

In **Formes (2024)**, **Willis Thomas** cuts, stitches, and collages New York Knicks jerseys to echo the geometry of modernist and colour field painting. In his silkscreen **Mappa (2024)**, he engages directly with Boetti's series, replacing embroidered surfaces with retroreflective vinyl that reveals archival protest photographs when activated by flashlight. These images question who is seen, who is obscured, and how visibility functions as a political tool.

Erizku's new paintings respond directly to the No Kings protests in Los Angeles while referencing the iconic symbol commonly seen in nail salons across the United States. In **No Kings Freestyle #2 (2025)**, he incorporates photographic images from the protests and reimagines the nail salon motif to challenge the assumption of "white as default." The work exposes the tension between the industry's reliance on non-white labour and its persistent white-dominated visual rhetoric.

BEN BROWN FINE ARTS

Contemporary approaches to painting are exemplified by **Ness** following her debut exhibition at the gallery, **New Work**, celebrated for her meticulous, narrative-rich scenes drawn from everyday life. In her new painting, **Talking to Mom: Wyckoff Ave (2025)**, she depicts herself walking a dimly lit street in Brooklyn. The composition reads like a film still, drawing the viewer into the introspection, intimacy, and tension of the scene through her forensic attention to the textures and details of everything she observes.

Harrington, his exhibition **Pallium** currently on show in the London gallery, takes a different approach to figuration in **Dance to the Music of Time (2024)**. Rather than interpreting reality through a subjective lens, he examines it through the prism of history and its authorship, drawing on the conventions of classical history and baroque painting to reveal how archaic systems of power are performed today. **Parlá**, **Perez**, and **Swansea** each revel in the materiality of the painted surface, moving from **Parlá's** layered, calligraphic abstractions to **Perez's** luminous architectural paintings and **Swansea's** ethereal, light-soaked compositions.

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. Established in 2004 in the heart of London's Mayfair, the gallery has become a distinguished presence in both the primary and secondary art markets. It represents an outstanding roster of contemporary artists from Europe and the Americas, including Tony Bevan, Candida Höfer, Vik Muniz, Yoan Capote, Gavin Turk, José Parlá, Awol Erizku, Nabil Nahas, Enoc Perez and Ena Swansea. Alongside its dynamic contemporary programme, the gallery is celebrated for hosting landmark exhibitions of post-war masters such as Alighiero Boetti, Frank Auerbach, Lucio Fontana, Gerhard Richter, Alexander Calder and Claude and François-Xavier Lalanne. In 2009, Ben Brown Fine Arts expanded its global reach with the opening of its Hong Kong gallery, becoming the first major international gallery to establish a foothold in the city during its rise as a vital centre on the global art stage. Further growth followed with the launch of a seasonal space in Palm Beach in 2021 and the gallery's most recent addition in New York, which opened in spring 2024. Among its many highlights, the gallery showcased *Planète Lalanne* at the 60th Venice Biennale, the first significant Italian exhibition dedicated to the visionary French duo Les Lalanne, underscoring the gallery's longstanding relationship with the artists. Most recently, it presented *Calder: Extreme Cantilever* in London (2024), a groundbreaking exhibition developed in collaboration with the Calder Foundation that celebrated the revolutionary contributions of Alexander Calder. The gallery also publishes an extensive range of exhibition catalogues, commissioning essays by leading curators and critics to complement its ambitious programmes. 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 and Art Mumbai.

For sales and enquiries please contact:

sales@benbrownfinearts.com
www.benbrownfinearts.com
+44 (0)20 7734 8888

For press enquiries please contact:

zoe@benbrownfinearts.com
Instagram:
[@benbrownfinearts](https://www.instagram.com/benbrownfinearts)