

M E N N O U R

# FRIEZE SEOUL

DANIEL BUREN

YMANE CHABI-GARA

JEAN DEGOTTEX

LÉONARD TSUGUHARU FOUJITA

SIDIVAL FILA

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ANISH KAPOOR

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IDRIS KHAN

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LEE UFAN

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FRANÇOIS MORELLET

UGO RONDINONE

COEX - BOOTH B20

3 - 6 SEPTEMBRE 2025

SEPTEMBER 3 - 6, 2025



## ANISH KAPOOR

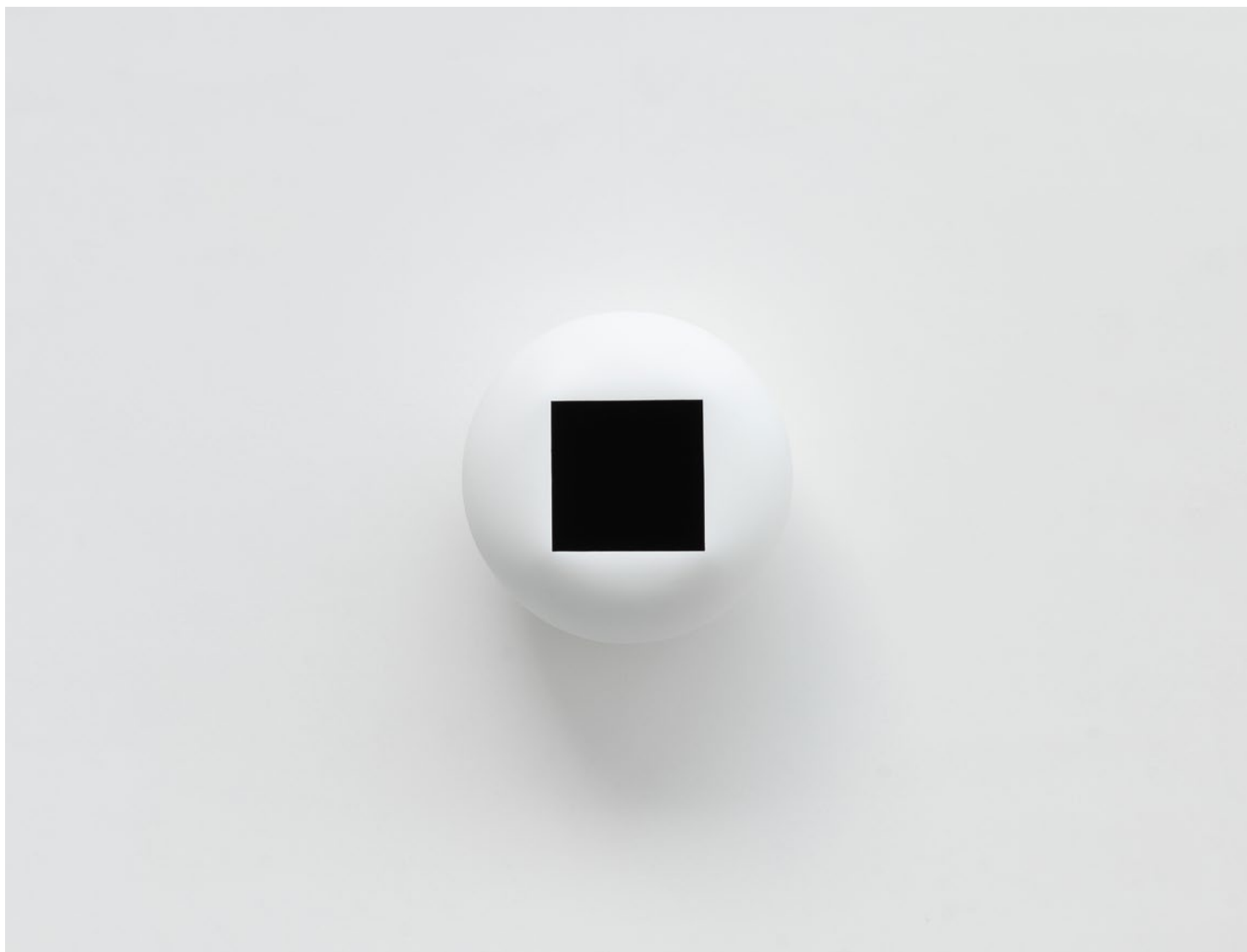
Born in 1954 in Bombay, India

Lives and works in London, England

The artist of Indian origin began his career with fragile sculptures and installations made of colored pigments. Beginning in the end of the 1980s, he came to a turning point in his practice, rethinking – and inverting – the inside and outside of sculpture. Regularly returning to stonework, Anish Kapoor reflects on the concepts of negative and positive. And while he sculpts material, from polished steel to resin to pigments and fiberglass, he also works on color itself. Kamel Mennour and Anish Kapoor have been working together since 2011.

Anish Kapoor's work quickly earned international recognition and has been awarded many prizes, such as the distinguished Turner Prize, which he won in 1991. His body of work has since been the subject of numerous solo exhibitions in the world's most prestigious museums, including the Guggenheim in New York, the Louvre and the Grand Palais in Paris, the Royal Academy and the Tate Modern in London, the Kunsthalle Basel in Switzerland, the Reina Sofia Museum in Madrid, the National Gallery in Ottawa, the CAPC in Bordeaux, the Chateau de Versailles and the Museo d'Arte Contemporanea Roma (MACRO) in Rome. He designed a 116-meter-tall sculpture entitled "Orbit Tower" which was a symbol of the 2012 Olympic Games in London. He was awarded the Commander of the Order of Arts and Letters and the Premium Imperiale in 2011, the Padma Bhushan in 2012 and received a knighthood for services to the arts in 2013.

MENNOUR



ANISH KAPOOR

*Untitled*

2025

Fibre de verre, peinture

Fibreglass, paint

60 x 60 x 35 cm

(23 5/8 x 23 5/8 x 13 3/4 in.)

(Inv n° AK288)







# MENNOUR

## LEE UFAN

Born in 1936 in Haman-gun, Korea

Lives and works in Paris and Kamakura, Japan

Ufan Lee is the main theorist and artist of the Mono-ha (« School of Things ») theory in Japan. His paintings greatly contribute to « Korean Monotone Art ». Kamel Mennour and Lee Ufan have been working together since 2013. He was awarded the Praemium Imperiale for painting in 2001 and the UNESCO Prize in 2000. In 2010, the Lee Ufan Museum opened at Benesse Art Site, in Naoshima, Japan.

His work has been seen around the world, at institutions including the State Hermitage Museum in St Petersburg, the Guggenheim Museum and the Dia:Beacon in New York, the Royal Museums of Fine Arts of Belgium in Brussels, the Yokohama Museum of Art, the Jeu de Paume in Paris, Centre Pompidou-Metz, the Kunstmuseum in Bonn, the Städel Museum in Frankfurt, and the National Museum of Modern and Contemporary Art in Seoul; and at events including the Biennales of Venice (2007, 2011), Gwangju, Korea (2000, 2006), Shanghai (2000), Sydney (1976), São Paulo (1973) and Paris (1971). In 2014, Lee Ufan was the guest artist at Louis XIV's very own park and palace, in Versailles. In April 2022, the artist inaugurates the new foundation Lee Ufan Arles, housed in the Hôtel Vernon, a seventeenth century building located near the city's Roman arena, remodelled by the artist's friend, architect Tadao Ando.

MENNOUR



LEE UFAN

*Dialogue*

2017

Acrylique sur toile

Acrylic on canvas

Signé et daté sur la tranche; Titré, daté et signé au dos

Signed and dated on the side; Titled, dated and signed on the back

73 x 60 cm

(28,7 x 23,6 in.)

Encadré/ Framed :

100 x 87 x 9,3 cm

(39 3/8 x 34 1/4 x 3 1/2 in.)

(Inv n° LU365)





MENNOUR



LEE UFAN  
*Dialogue*  
2012

Huile et pigments minéraux sur toile  
Oil and mineral pigment on canvas  
Titré, daté et signé au dos  
Titled, dated and signed on the back  
162 x 130,5  
(63 3/4 x 51 3/8 in.)  
(Inv n° LU377)







MENNOUR



LEE UFAN  
*With winds*  
1990

Huile sur toile  
Oil on canvas

Titré, daté et signé sur la tranche et au dos  
Titled, dated and signed on the side and on the back

130,3 x 97 cm  
(51 5/16 x 38 in.)

Encadré / Framed:

136 x 102 x 6 cm  
(53 9/16 x 40 3/16 x 2 3/8 in.)  
(Inv n° LU310)











## DANIEL BUREN

Born in 1938 in Boulogne-Billancourt, France

Lives and works in situ

“In the autumn of 1965, while I was buying supplies for my work in the famous Marché Saint-Pierre in Paris, I found a roll of striped linen of the kind that is generally used for cushions and mattresses. It was thin, very light cotton, and looked like the awnings that are used to cover the terrasses of the cafés and restaurants in Paris and the world over. This material looked exactly like what I had been trying to do formally with painting for more than a year—though with less success. I bought a few meters and immediately started working with it. The stripes became a model, a sign that later I called my visual tool. This sequence of stripes in alternating white and color with a particular width—8.7 cm—is nothing but the stable element that I’ve used without exception since 1965. But that doesn’t mean that I’ll use it forever. Everything else in my work—from the ideas to the materials themselves (wood, linen, paper, glass, etc.)—is constantly changing, depending on what I’m aiming at, on the time and the place. So I use this dimension of 8.7 cm because it was the width of the stripes I found on that first linen fabric. I don’t know why this dimension is used the world over, but it never creates an optical illusion and 8.7 cm is supposed to be the approximate distance between the eyes of an apparently normal human being. I like it, but not because of this scientific explanation. And I keep using this dimension because it means I can measure any space or surface that I mark with this measure without recourse to any tool other than my eyes.”

— Daniel Buren, Interview with Phyllis Rosenzweig, 1988

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DANIEL BUREN

*Peinture acrylique blanche sur tissu rayé blanc et noir*

Février 1975

Acrylique sur toile montée sur châssis

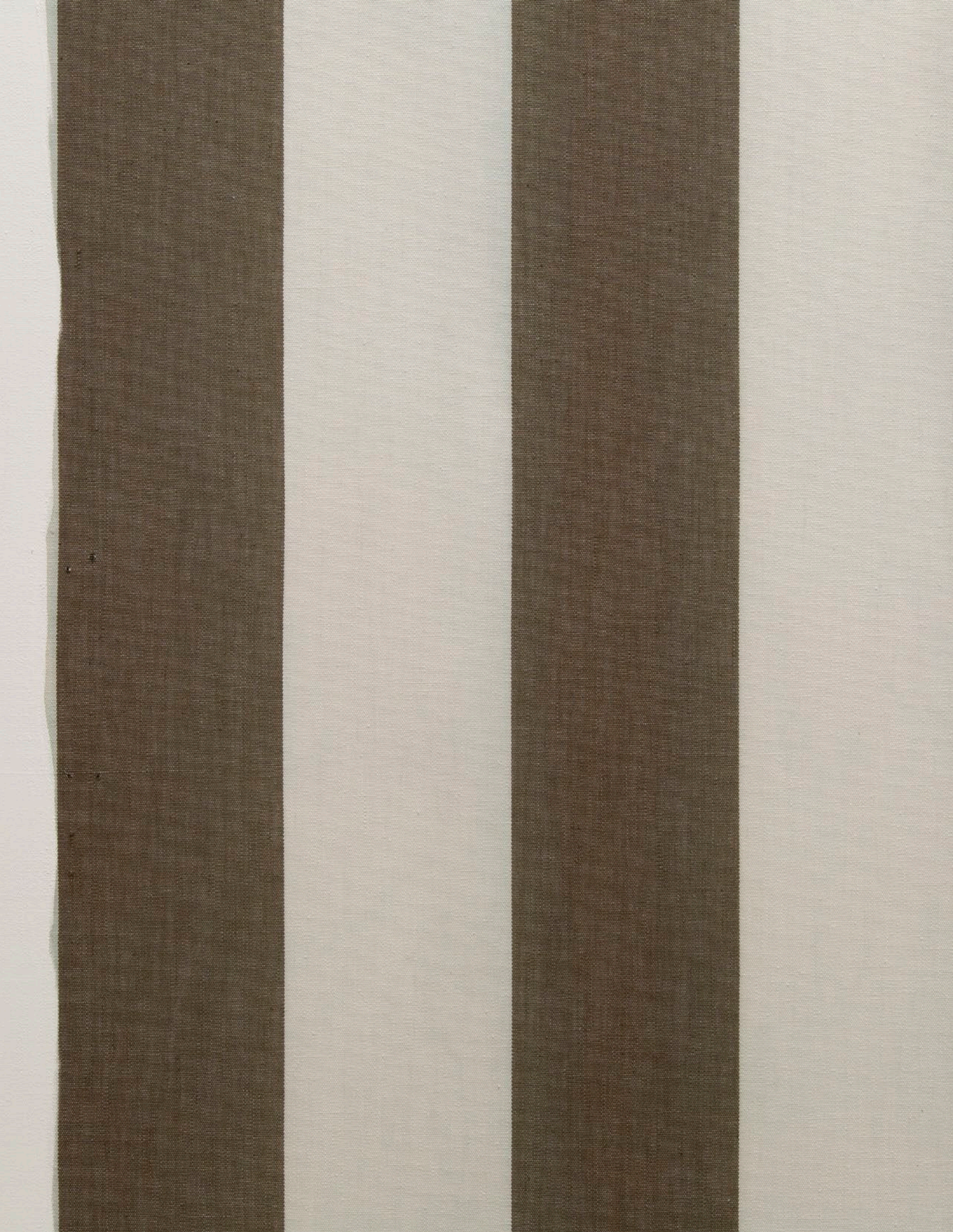
Acrylic paint on woven cotton canvas

198 x 133 cm

(76 x 52 3/8 in.)

(Inv n° DB361)









## UGO RONDINONE

Born in 1964 in Brunnen, Switzerland

Lives and works in New York, United States

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

In 2013, Rondinone installed “human nature”, an exhibition of nine monumental stone figures in Rockefeller Plaza, New York, organized by Public Art Fund. In 2016, Rondinone’s large-scale public work “Seven Magic Mountains” opened outside Las Vegas, co-produced by the Art Production Fund and Nevada Museum of Art. In 2017, Rondinone curated a city-wide exhibition, “Ugo Rondinone: I ♥ John Giorno”, which was presented in twelve New York non-profit institutions: Artists Space, High Line Art, Howl! Happening, Hunter College Art Galleries, the Kitchen, New Museum, Red Bull Arts New York, Rubin Museum of Art, SkyArt, Swiss Institute, White Columns and 80WSE Gallery.

MENNOUR



UGO RONDINONE

*siebenundzwanzigster aprilzweitausendfünfundzwanzig*  
2025

Acrylique sur toile

Acrylic on canvas

91,5 x 61 cm

(36 x 24 in.)

(Inv n° UR417)

MENNOUR



UGO RONDINONE  
*yellow red monk*  
2024

Basalte peint, acier inoxydable, socle  
Painted basalt, stainless steel, pedestal

Sculpture:

171,3 x 74,8 x 62,3 cm  
(67 1/2 x 29 1/2 x 24 1/2 in.)

Pedestal:

15 x 75 x 75 cm  
(5 7/8 x 29 1/2 x 29 1/2 in.)  
(Inv n° UR375)

MENNOUR



UGO RONDINONE

*sechzehnterseptemberzweitausendundvierundzwanzig*  
2024

Acrylique sur toile  
Acrylic on canvas  
60 x 120 cm  
(23 5/8 x 47 1/4 in.)  
(Inv n° UR409)





## FRANÇOIS MORELLET

Born in 1916 in Cholet, France

Died in 2016 in Cholet, France

François Morellet has devoted most of his career to the radical exploration of geometric abstraction. A founding member in 1960 of the Visual Art Research Group (GRAV), he has multiplied the possibilities of visual intervention, from painting on frames to projects in the city's architecture called "Disintegrations". What determines Morellet's approach is the play with frames, the development of many systems, the irony brought by the titles, and use of the random within pre-established principles.

He studied Russian at the École des Langues Orientales in Paris. Morellet participated extensively in international group exhibitions, including documenta III (1964), 4 (1968), and 6 (1977), as well as in the Venice Biennale in 1970. An internationally recognized artist since the 1970s, he is the creator of many private and public commissions both in France and abroad, such as the permanent installation L'Esprit d'escalier, realized in the Lefuel Staircase of the Musée du Louvre in 2010. His work has been exhibited in many venues, including the Dia Art Foundation, Dia Beacon New York; the Centre Pompidou, Paris; the Musée d'Orsay, Paris; the Jeu de Paume, Paris; the Musée d'Art Moderne de Paris; the Center for Fine Arts, Brussels; the S.M.A.K. in Ghent, Belgium; the Stedelijk Museum, Amsterdam; the MAMCO, Geneva; the Documenta, Kassel, Germany; the Neue Nationalgalerie, Berlin; the Staatliche Kunsthalle, Baden-Baden, Germany; the Museum Ritter, Waldenbuch, Germany; Modern Art Oxford, UK; the Musée d'art contemporain, Montréal, Canada; the Brooklyn Museum, New York; the Center for the Fine Arts, Miami, USA; and the MoMA, New York.



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FRANÇOIS MORELLET  
*L'étoile à une branche n°1*  
2003

Acrylique sur contreplaqué, branche d'arbre  
Acrylic on plywood, tree branch  
80 x 95 cm  
(31 1/2 x 37 3/8 in.)  
(Inv n° FM406)







## CAMILLE HENROT

Born in 1978 in Paris, France

Lives and works in New York, United States

Camille Henrot is regarded as one of the most influential voices in contemporary art. Over the past two decades, she has built a critically acclaimed practice spanning drawing, painting, sculpture, installation, and film. Drawing inspiration from literature, social media, cartoons, self-help, and the banality of everyday life, her work explores the complexity of living as private individuals and global citizens in a hyper-connected world.

Henrot gained international recognition with her film *Grosse Fatigue* (2013), created during a Smithsonian fellowship and awarded the Silver Lion at the Venice Biennale. This led to her celebrated installation *The Pale Fox* (2014), presented at Chisenhale Gallery, London, and later in Copenhagen, Paris, Münster, and Tokyo. In 2017, she was given carte blanche at Palais de Tokyo for *Days Are Dogs*. She has received the Nam June Paik Award (2014) and Edvard Munch Award (2015) and participated in major biennials, including Lyon, Berlin, Sydney, and Liverpool.

Henrot's solo exhibitions include the New Museum, Schinkel Pavilion, Fondazione Memmo, Tokyo Opera City, and the National Gallery of Victoria. Recent shows were held at Middelheim Museum and Kunstverein Salzburg (2022), Munch Museum and Lokremise St. Gallen (2023), and Fondazione ICA Milano (2023).

MENNOUR



CAMILLE HENROT

*What is left*

2021

Bronze

30 x 35 x 20 cm

(11 3/4 x 13 3/4 x 7 7/8 in.)

Edition 4 of 8 + 4AP

(Inv n° CH2359)









MENNOUR



CAMILLE HENROT  
*The Third Child*  
2022

Aquarelle, encre et acrylique sur papier  
Watercolor ink and acrylic on paper

Encadré / Framed:

76 x 56 cm

(29 7/8 x 22 in.)

(Inv n° CH2626)



## LEONARD TSUGUHARU FOUJITA

Born in 1886 in Tokyo, Japan

Died in 1968 in Zurich, Switzerland

Alongside Picasso, Modigliani, Zadkine, Van Dongen, Soutine and Laurencin, Tsuguharu (Léonard) Foujita was a major figure of the Parisian avant-garde, the École de Paris.

Born into a Japanese noble family, he grew up immersed in Western culture and learned French early. Fascinated by a Monet painting, he dreamed of Paris and arrived there in 1913, joining Montparnasse's artistic circles and studying at the Louvre. Like many foreign artists drawn to Paris's freedom and modernity, Foujita abandoned traditional Japanese rules to create a unique style: "Painting in the European style with Japanese brushes... I had finally forgotten academic lessons," he wrote in 1929. Exhibiting at the Salon d'Automne and Salon des Indépendants, he achieved great success, receiving the Légion d'Honneur in 1925 and numerous portrait commissions. In the 1930s, he traveled to the Americas, then returned to Japan during WWII as an official painter. Back in France from 1950, he became a citizen in 1955 and converted to Catholicism in 1959, designing the Notre-Dame-de-la-Paix chapel in Reims. He died in 1968. Major retrospectives have since honored his work, notably in Paris, Tokyo (2018) and at the Pola Museum (2021).



MENNOUR



LÉONARD TSUGUHARU FOUJITA

*Fillette à la croix*

1949

Huile sur toile

Oil on canvas

Signé et daté "Foujita 1949" en bas à droite

Signed and dated "Foujita 1949" lower right

33 x 23 cm

(13 x 9 1/16 in.)

(Inv n° LFO2)





Foujita







## SIDIVAL FILA

Born in 1962 in the state of Parana, Brazil

Lives and works in Rome, Italy

Sidival Fila, Franciscan friar minor, artist and President of the philanthropic foundation that carries his name, roots his artistic research on disused materials, mostly fabrics, including linen, cotton, silk, hemp, brocade, and other used materials. His idea is to free the object from its “material” condition and give it the possibility to express itself. In short, starting from the fabric functionality, Sidival Fila manages to make it useless in an unusual way, freeing it from its condition. His aesthetic journey is a constant quest for the contact with the matter, and his art aims at giving it back its “voice”. The artwork gives the matter the chance to tell us its past, a past that is often made of centuries of history.

His work has been exhibited in solo exhibitions at Vatican Library, Rome; Museo Bilotti of the Villa Borghese, Rome; Palazzo Ducale di Sassuolo, Italy; and at Fondazione Raccolta Lercaro, Bologna, Italy. He also took part in numerous group shows at MACRO Museum in Testaccio, Rome; MADRE-Museo d’Arte Donna Regina, Naples, Italy; Galleria Nazionale d’Arte Moderna e Contemporanea, Rome; Centre national d’art contemporain du Fresnoy, France; Sankt Peter Kunst-Station, Cologne, Germany; and Palazzo delle Scintille, Milan, Italy. For the 58th Venice Biennale in 2019, he produced a site-specific installation inside the Venice Pavilion titled Golgotha. Sidival Fila grants the profits of his sales to charitable associations.

MENNOUR



**SIDIVAL FILA**  
*Senza Titolo 01 (Seta Maiorchina)*  
2022

Soie du XVIIIe, sur châssis  
18th century silk, on stretcher  
32 x 23 cm  
(12 5/8 x 9 in.)  
(Inv n° SDV99)







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**SIDIVAL FILA**

*Senza Titolo Seta Veneziano 04*  
2024

Soie vénitienne cousue sur châssis

Venetian silk sewn on stretcher

192 x 126,5 cm

(75 5/8 x 49 3/4 in.)

(Inv n° SDV104)













## ALICJA KWADE

Born in 1979 in Katowice, Poland  
Lives and works in Berlin, Germany

Her work investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Kwade's multifaceted practice spans sculpture, public installation, works on paper, videos, and photography.

Her work was exhibited in multiple solo shows in museums and institutions including: the Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlin; Langen Foundation, Neuss, Germany; MIT List Visual Arts Center, Cambridge, USA; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours, France; Dallas Contemporary, USA; Espoo Museum of Modern Art, Finland; Kunsthall Charlottenborg, Copenhagen, Denmark; Haus Konstruktiv, Zurich; YUZ Museum, Shanghai; Whitechapel Gallery, London; Kunsthalle Mannheim, Germany; Schirn Kunsthalle, Frankfurt am Main, Germany; Haus Esters, Krefeld, Germany; Kestner Gesellschaft, Hanover, Germany; Hamburger Bahnhof, Museum für Gegenwart, Berlin; Lehmbruck Museum, Duisburg, Germany; and Voorlinden Museum, Wassenaar, the Netherlands, among others. In fall 2025 she will have a solo show at M Leuven in Leuven.

MENNOUR



ALICJA KWADE  
*Causal Emergence (May 2020)*  
2019

Laiton nickelé galvanisé sur carton  
Brass nickel galvanized on cardboard

Encadré / Framed:

180 x 180 x 7 cm

(70 7/8 x 70 7/8 x 2 3/4 in.)

Unique

(Inv n° ALK254)









## IDRIS KHAN

Born in 1978 in Birmingham, United Kingdom  
Lives and works in London

Based in London, Idris Khan creates work inspired by philosophical and theological texts, music and art. Khan's artistic process is characterized by a continuous interplay of creation and erasure, where he skilfully layers new elements while preserving traces of what has come before. Khan first gained international acclaim for his photographic work in which he used digital technology to overlay and combine series of visual or textual materials. He is now working with photography, painting, and sculpture, using his layering techniques to question the essence of image and language. His art invites viewers to contemplate the intricate layers of memory, creativity, and human experience, while leaving a lasting impression on the contemporary world.

Idris Khan is the author of monumental public art commissions, such as 65000 photographs at One Blackfriars, London, and the sculpture for the Memorial Park in Abu Dhabi, United Arab Emirates, that received an American Architecture Prize in 2017. In 2012, he created a site-specific sculpture, Seven Times, for the British Museum Great Court and participated in the "Hajj: Journey to the Heart of Islam" exhibition. Idris Khan's 21 Stones installation is currently displayed in The Albukhary Foundation Islamic Gallery at the British Museum, London. Khan has also worked on significant multi-disciplinary collaborations. In 2014 he created the scenography for The Four Seasons ballet, in collaboration with choreographer Wayne McGregor and composer Max Richter.



MENNOUR



IDRIS KHAN  
*Towards the Grips*  
2025

Encre à base d'huile sur gesso, sur aluminium

Oil based ink on gesso, on aluminum

Non encadré / Unframed:

200 x 103 x 2 cm

(78 3/4 x 40 1/2 x 3/4 in.)

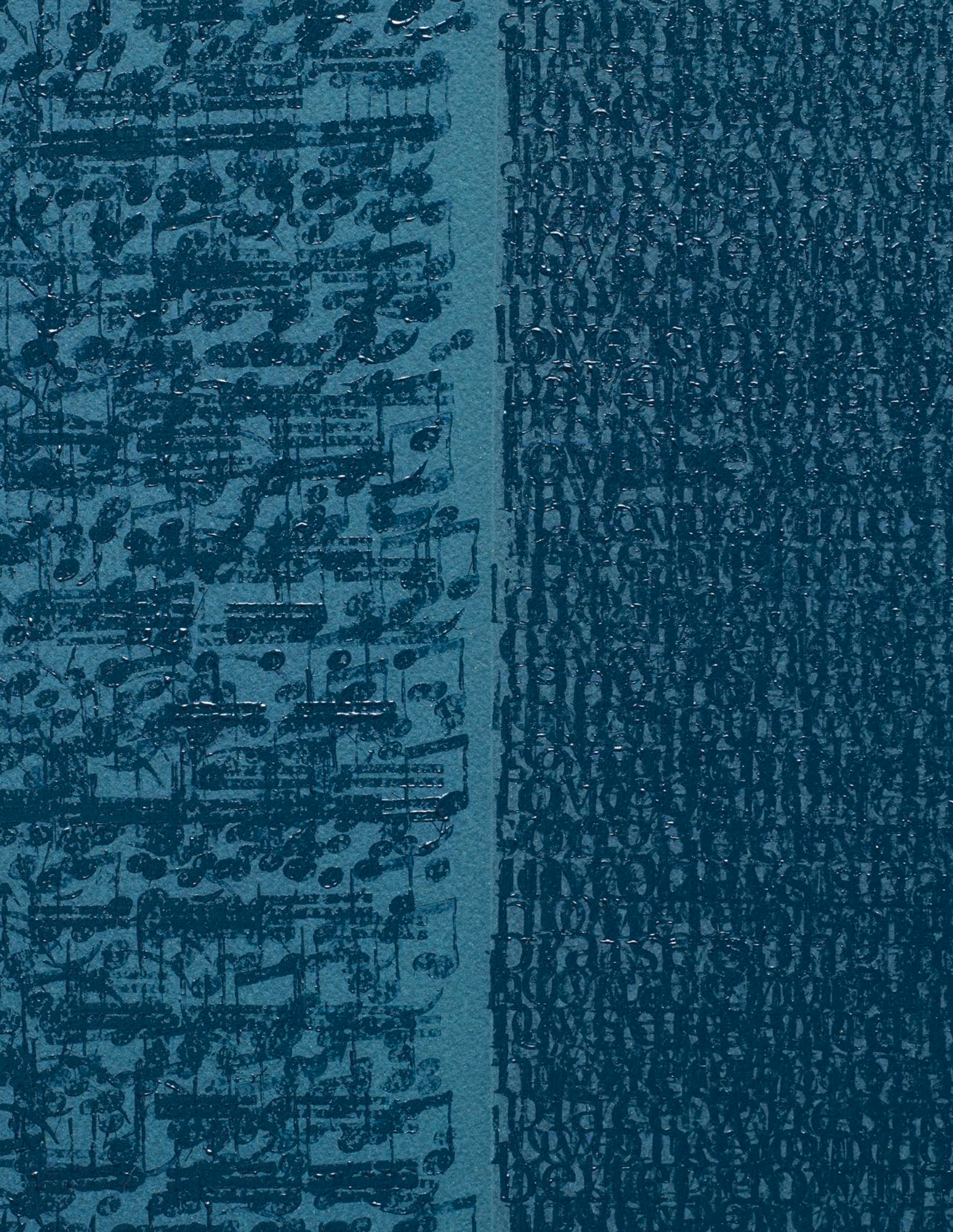
Encadré / Framed:

202 x 105 x 5 cm

(79 1/2 x 41 3/8 x 2 in.)

(Inv n° IK23)







MENNOUR



**IDRIS KHAN**  
*After the reflection VI (c)*  
2025

Huile et encre sur papier  
Oil and ink on mounted paper

Non encadré / Unframed:

47 x 39 cm

(18 1/2 x 15 3/8 in.)

Encadré / Framed:

56 x 48 x 6 cm

(22 x 18 7/8 x 2 3/8 in.)

(Inv n° IK69)



MENNOUR



**IDRIS KHAN**  
*After the reflection III (a)*  
2025

Huile et encre sur papier  
Oil and ink on mounted paper

Non encadré / Unframed:

47 x 39 cm

(18 1/2 x 15 3/8 in.)

Encadré / Framed:

56 x 48 x 6 cm

(22 x 18 7/8 x 2 3/8 in.)

(Inv n° IK58)



Handwritten musical score on ten staves, featuring complex notation including notes, rests, and dynamic markings. The score is written in black ink on aged, slightly yellowed paper.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). There are also markings for *arco* and *pizz* (pizzicato). The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests.

Key features of the notation include:

- Notes with stems and flags, often grouped by beams.
- Rests of various durations, including eighth and sixteenth notes.
- Dynamic markings: *pp*, *ppp*, *f* (forte), and *ppp*.
- Articulation markings: *arco* and *pizz*.
- Measure numbers: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The score is written in a style characteristic of 19th or 20th-century musical notation, with a focus on melodic and harmonic development.





## RYAN GANDER

Born in 1976 in Chester, United Kingdom  
Lives and works in London

Through associative processes linking the everyday with the esoteric, Ryan Gander's work questions language and knowledge while reinventing the ways art appears and is created. His pieces often resemble puzzles or networks of interlinked fragments, offering hidden clues for viewers to decipher, inviting them to build their own narratives.

Gander studied at Manchester Metropolitan University, the Rijksakademie in Amsterdam, and the Jan van Eyck Akademie in Maastricht. He has taught at the Universities of Huddersfield and Suffolk and holds honorary doctorates from both, receiving an OBE in 2017 for services to contemporary art and the Hodder Fellowship at Princeton in 2019. In 2022, he became a Royal Academician for Sculpture.

Internationally acclaimed, Gander works across multiple forms—sculpture, design, writing, architecture, painting, publications, and performance—while curating exhibitions and teaching worldwide. He has also created and presented BBC programs on contemporary art and culture. Major solo shows include Manchester Art Gallery, Kunsthalle Bern, Tokyo Opera City, the National Museum of Art in Osaka, Vancouver's Contemporary Art Gallery, the Australian Centre for Contemporary Art in Melbourne, and the Singapore Tyler Print Institute.



MENNOUR



RYAN GANDER

*I be... (lxxxii)*

2024

Miroir ancien, marbre sculpté à froid

Antique mirror, cold cast marble

159 x 86 x 19 cm

(62 5/8 x 33 7/8 x 7 1/2 in.)

Frame only: 110 x 71 x 14 cm

(43 1/4 x 28 x 5 1/2 in.)

(Inv n° RG40)







## YMANE CHABI-GARA

Born in 1986 in Paris, France

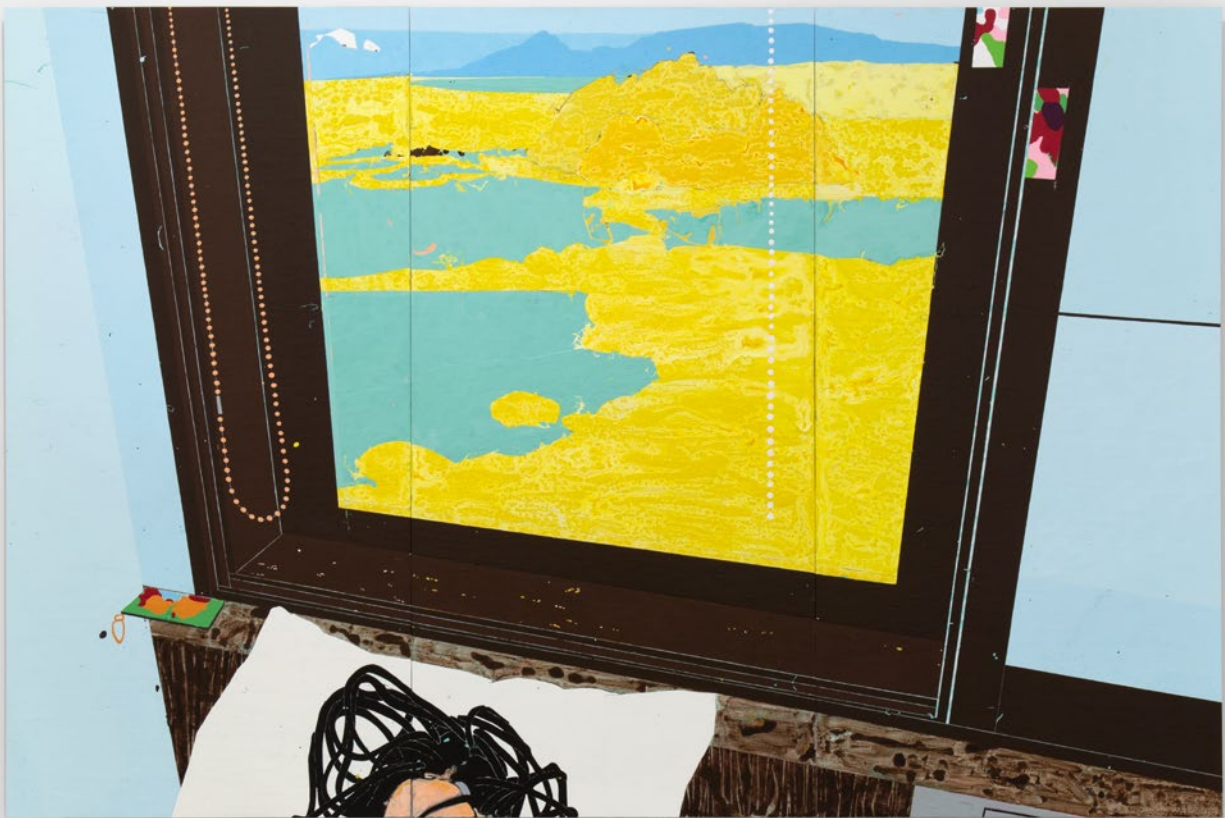
Lives and works in Montreuil, France

Isolation, solitude, and the body in relation to the world, and to the condition of being social, are the main subjects of Ymane Chabi-Gara's paintings. They represent individuals, alone or in small groups, in universes and situations that mirror their interiority. Domestic spaces and industrial wastelands serve as a support for the narrative, guided by formal and colored impressions. At first, a very detailed drawing determines the structure of the composition. Then the experience of painting for its own sake, opens sensitive and pictorial possibilities. The body, always at the center of her preoccupations, serves as a point of convergence towards which all experience tends and finds meaning. Traditionally, the body of others but recently, her own body as well. This staging of herself touches both the singularity of the intimate and the solitude as an archaic and universal feeling.

Graduated from La Cambre in Brussels in 2008 and the Beaux-Arts de Paris in 2020, she was awarded several international prizes such as the International Grand Prix of the Takifuji Art Award, Japan, 2020, the Rose Taupin- Dora Bianka Prize as well as the Sisley Beaux-Arts de Paris Prize. She was nominated for the Reiffers Art Initiatives grant, and for the Révélations Emerige grant.



MENNOUR



YMANE CHABI-GARA

*Adsuli*

2025

Acrylique sur contreplaqué

Acrylic on plywood

153 x 230 cm

(triptyque/triptych)

(60 1/4 x 90 1/2 in.)

(Inv n° YC55)







## PETRIT HALILAJ

Born in 1986 in Kostërrc, Kosovo

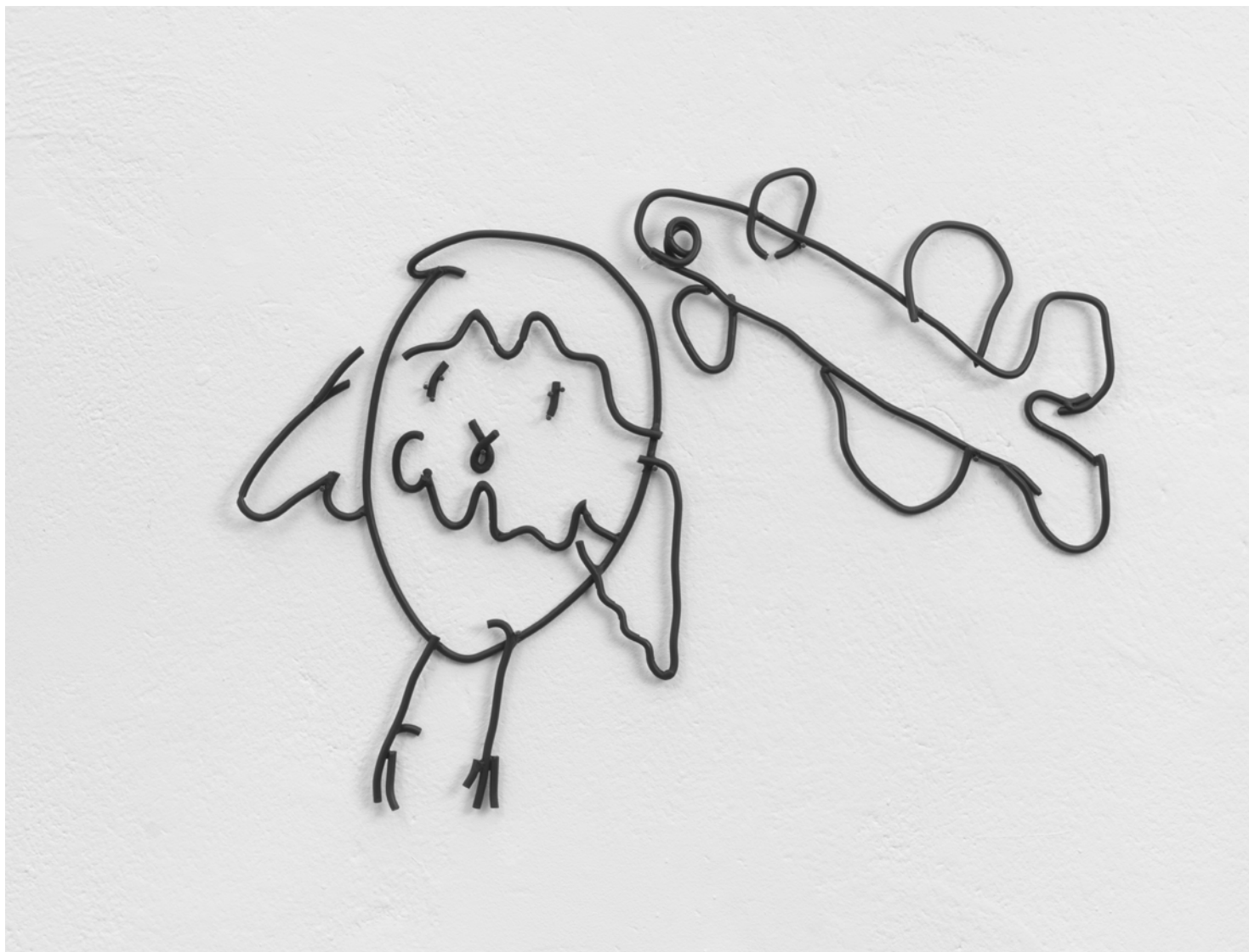
Lives and works between Germany, Kosovo, and Italy

Petrit Halilaj considers exhibitions as means to alter the course of personal and collective histories, creating complex worlds that claim a space for freedom, desire, intimacy, and identity. His work is deeply tied to the recent history of his homeland, Kosovo, and the consequences of cultural and political tensions in the region, which he often uses as a starting point to trigger counter-narratives for the future. Rooted in his biography, his projects encompass a variety of media, including sculpture, drawing, painting, text, and performance. Often incorporating materials from Kosovo and manifesting as ambitious spatial installations, his work transposes personal relationships, places, and people into sculptural forms. Halilaj's practice can be seen as a playful and sometimes irreverent attempt to resist oppressive politics and social norms in favor of a wild celebration of all forms of connection and freedom.

Halilaj represented Kosovo in its first national pavilion at the 55th Venice Biennale in 2013. In 2021, Tate St Ives presented his solo exhibition "Very volcanic over this green feather. In 2023 he had a solo exhibition "Petrit Halilaj: Runik" at Museo Tamayo, Mexico and presented in 2024 a site-specific installation for the Met Rooftop Garden Commission in New York. This year he will be presenting a solo exhibition at Hamburger Bahnhof, in Berlin.



MENNOUR



**PETRIT HALILAJ**  
*Abetare (Silvio and Luna)*  
2025

2 éléments. Bronze, patine

2 elements. Bronze, patina

44 x 63 x 3 cm

(17 3/8 x 24 3/4 x 11/8 in.)

Element 1:

41 x 32 x 3 cm

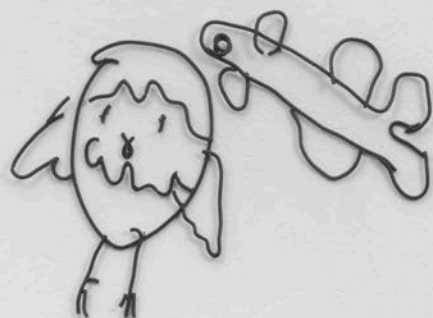
(16 1/8 x 12 5/8 x 11/8 in.)

Element 2:

22 x 41 x 3 cm

(8 5/8 x 16 1/8 x 11/8 in.)

(Inv n° PH430)







## JEAN DEGOTTEX

Born in 1918 in Sathonay-Camp, France

Died in 1988 in Paris

Jean Degottex work's has been presented in numerous solo exhibitions in museums and institutions such as the Palais des Beaux-Arts (Brussels, 1961), the Kölnischer Kunstverein (Cologne, Germany, 1965), the Musée d'Art Moderne de Paris (1970), the Centre Pompidou (Paris, 1981) and the Hong Kong Arts Centre (1996).

His work was also shown in group shows such as the Solomon R. Guggenheim Museum (New York, 1953), the Documenta (II) (Kassel, Germany, 1959), the Minneapolis Institute of Art (Minneapolis, USA, 1959), the 32nd Venice Biennale (1964), the 8th Bienal de São Paulo (1965), the National Gallery of Art (Washington, 1968), the Grand Palais (Paris, 1972, 1985), the Musée d'Art Moderne de Paris (1977, 1998), the Centre Pompidou (1977, 1998), the Museum of the 20th Century (Vienna, 1982), the Museo Nacional de Bellas Artes (Buenos Aires, 1987), the National Museum of Art of Romania (Bucarest, 1988), the Museum Ludwig (Cologne, 2000), the Hong Kong University Museum and Art Gallery (2005), the Musée Rath (Geneva, Switzerland, 2011), the Centre Pompidou-Metz (Metz, France, 2014), the Stefan Gierowski Foundation (Warsaw, Poland, 2019) and the Pushkin Museum (Moscow, 2019).



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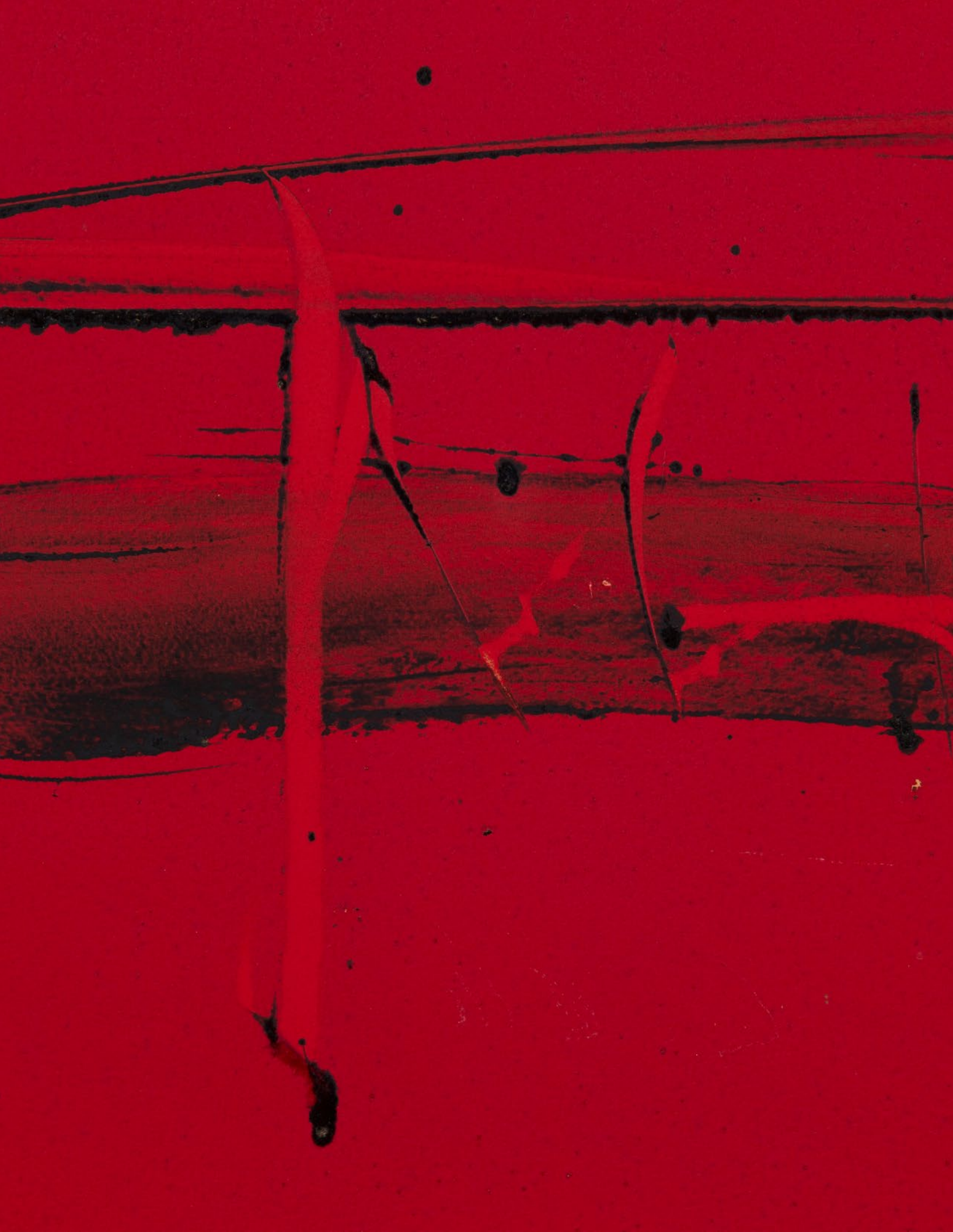


JEAN DEGOTTES  
*Métasphère rouge (I)*  
1965

Encre sur carton marouflé sur toile  
Ink on cardboard laid down on canvas

Signé, titré et daté au dos  
Signed, titled and dated on the back

120,6 x 80,7 cm  
(47 1/2 x 31 3/4 in.)  
(Inv n° JDX106)











## TADASHI KAWAMATA

Born in 1953 in Hokkaidō, Japan

Lives and works in Tokyo and Paris

Since his days as a student of painting, in the 1970s, Tadashi Kawamata has been on an artistic journey that is remarkable for its lack of complacency. Taking nothing for granted, he engages us in a process that involves close consideration of the kinds of environments we make for ourselves, thereby raising questions of all-too-human need and desire. Kawamata's gestures and materials, given the contexts within which they occur, are always smartly chosen.

Tadashi Kawamata is indeed famous for his in situ interventions, assembled from, among other things, wooden planks, chairs and barrels. Whether built up into fragile Babylonian constructions, tree huts, roof installations or stretched out to form serpentine, his works offer, to those who experiment them, climb up onto them or set foot on them, another point of view – in every sense – over the place in which they are situated.

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**TADASHI KAWAMATA**

*Corner Piece n°147*

2025

Bois, baguettes

Wood, chopsticks

45 x 55 x 65 cm

(17 3/4 x 21 5/8 x 25 5/8 in.)

(Inv n° TK1127)









## MATTHEW LUTZ-KINOY

Born in 1984 in New York, United States

Lives and works in Paris, France

Matthew Lutz-Kinoy's practice embraces collaboration as a way to expand knowledge and techniques, resulting in a wide range of materials and references. His ceramics reflect influences from artists in Europe and Brazil, while his large-scale paintings—often installed as backdrops, tapestries, or suspended panels—explore pleasure, color, intimacy, and motion. Drawing on histories of representation from Rococo and Orientalism to Abstract Expressionism, Lutz-Kinoy challenges boundaries between art, society, and the self.

Performance is central to his work, informed by queer and collaborative histories and his background in theatre and choreography. His live pieces examine narratives formed between individuals and social spaces.

Recent solo exhibitions include Filling Station at The Kitchen, New York, and Dia Beacon (2023); Plate is Bed Plate is Sun... at Mennour, Paris (2022); projects at Cranford Collection, London; Art Basel Parcours, and Villa Era; as well as shows at Museum Frieder Burda, Vleeshal, Le Consortium, and Fitzpatrick Gallery, Paris.



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MATTHEW LUTZ-KINOY  
*Pattern Dissolve I Am Flower*  
2025

Acrylique sur toile  
Acrylic on canvas  
190 x 160 cm  
(74 3/4 x 63 in.)  
(Inv n° MLK220)











M E N N O U R

## ELIZABETH JAEGER

Born in 1988 in San Francisco, United States

Lives and works in New York, United States

Elizabeth Jaeger's dissonant yet poetic sculptures inhabit the space in between ontological categories – her subtle visual inflections resist definition and embrace the rich mystery and murkiness of our shared reality. The artist says: "My working process is to take logic to its illogical conclusion, or a rationale to its irrational end."

Jaeger's bronze panels are made with patina – a corrosive process that transforms metal into a spectrum of colour. In this series, she places bodily, floral forms in ways that evoke music, breath, gesture – something felt more than seen.

The artist has participated in numerous solo and group exhibitions including: Mennour, Paris; Museum Morsbroich, Leverkusen; Callie's, Berlin; White Space, Beijing; Sprengel Museum, Hannover; Whitney Museum of American Art; MoMA PS1; Sculpture Center, New York; Museum of Contemporary Art Detroit, and Aspen Art Museum.

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ELIZABETH JAEGER

*L'idée*

2025

Bronze

45,7 x 61 cm

(18 x 24 in.)

Unique

(Inv n° EJ250)





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FRIEZE SEOUL

COEX - BOOTH B20  
3 - 6 SEPTEMBRE 2025  
SEPTEMBER 3 - 6, 2025

[GALERIE@MENNOUR.COM](mailto:GALERIE@MENNOUR.COM)