

M E N N O U R

# ART BASEL

MOHAMMAD ALFARAJ  
HUGUETTE CALAND  
ALEXANDER CALDER  
EUGÈNE CARRIÈRE  
SONIA DELAUNAY  
SIDIVAL FILA  
LUCIO FONTANA  
LÉONARD TSUGUHARU FOUJITA  
RYAN GANDER  
ALBERTO GIACOMETTI  
DHEWADI HADJAB  
PETRIT HALILAJ  
CAMILLE HENROT  
ANISH KAPOOR  
TADASHI KAWAMATA  
IDRIS KHAN  
YAYOI KUSAMA  
ALICJA KWADE  
LEE UFAN  
ROY LICHTENSTEIN  
MATTHEW LUTZ-KINOY  
JOAN MIRÓ  
JOAN MITCHELL  
FRANCIS PICABIA  
UGO RONDINONE  
ZINEB SEDIRA  
YINKA SHONIBARE  
BROOKLIN A. SOUMAHORO  
MANOUCHER YEKTAI

MESSE BASEL - BOOTH C5

18 - 21 JUIN 2026

JUNE 18 - 21, 2026



MENNOUR

# MANOUCHER YEKTAI

Born in 1921 in Tehran, Iran

Died in 2019 in New York, United States

Following the recent announcement of the representation of the Estate of Manoucher Yektai, Mennour is thrilled to unveil a major artwork by the artist on June 16, the opening day of Art Basel, at its booth as part of Basel Exclusive.



# YINKA SHONIBARE

Born in 1962 in London, United Kingdom

Lives and works in London, United Kingdom

Born in London to Nigerian parents, Yinka Shonibare moved to Lagos at age three before returning to London to study Fine Art at Byam Shaw School of Art and later earning an MFA from Goldsmiths, University of London. His interdisciplinary practice uses materials such as Dutch wax textiles and bronze to explore history, identity, colonialism, and cultural exchange.

Shonibare gained international recognition through exhibitions including Documenta XI (2002), a Turner Prize nomination (2004), and major museum surveys in Sydney, New York, and Washington, D.C. His public sculpture Nelson's Ship in a Bottle was installed on Trafalgar Square's Fourth Plinth in 2010. He was elected a Royal Academician in 2013 and awarded a CBE in 2019.

In 2022, he founded Guest Artists Space (G.A.S.) Foundation in Lagos and Ogun State to support international artistic exchange. His work is held in major collections worldwide, including Tate, MoMA, and the Smithsonian.

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**YINKA SHONIBARE**  
*Abstract Bronze V*  
2025

Bronze, peint à la main avec un motif Dutch wax  
Bronze, hand-painted with Dutch wax pattern

200 x 146,8 x 126,4 cm  
(78 3/4 x 57 3/4 x 49 3/4 in)

(Inv n° YIN1)





# ANISH KAPOOR

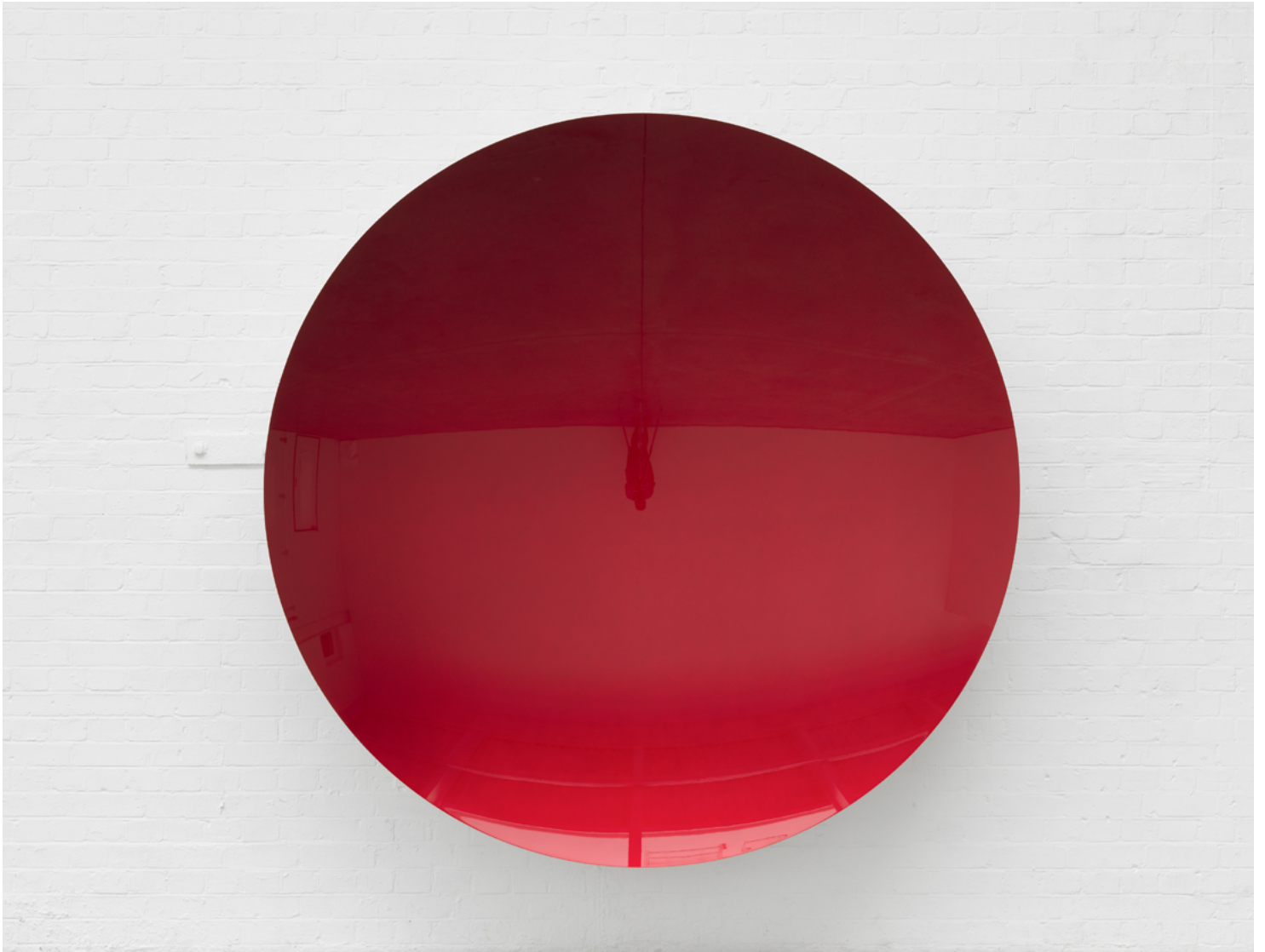
Born in 1954 in Bombay, India

Lives and works in London, England

Anish Kapoor 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.

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 Château de Versailles, the Museo d'Arte Contemporanea Roma (MACRO) in Rome, and at the Hayward Gallery in London. His work is currently presented at Palazzo Manfri in Venice and will be presented from June 16 at the Hayward Gallery, London.

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**ANISH KAPOOR**  
*Apple, Red and Magenta on Silver*  
2025

Aluminium, peinture  
Aluminum, paint  
210 x 210 x 34,5 cm  
(82 5/8 x 82 5/8 x 13 5/8 in.)  
(Inv n° AK291)





## JOAN MITCHELL

Born in 1925 in Chicago, United States

Died in 1992 in Paris, France

Joan Mitchell moved to New York in 1949, entering the circle of Abstract Expressionism alongside Kline, de Kooning, and Motherwell, and soon emerged as one of the few prominent women of the postwar scene, notably participating in the Ninth Street Art Exhibition in 1951. From the mid-1950s she divided her time between New York and Paris before settling in France, later moving to Vétheuil, where the landscape deeply nourished her painting.

Though insisting on abstraction, Mitchell developed a language capable of evoking nature and memory. Through energetic gestures, vibrant color, and rhythmic compositions, she translated sensations drawn from remembered places—from Lake Michigan to the French countryside. Works such as *La Grande Vallée* and *Les Tournesols* reveal a painting rooted in emotion rather than description. Today she is regarded as one of the most vital voices in late 20th-century painting, with works held in major international collections.

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**JOAN MITCHELL**

*Untitled*

1991

Huile sur toile

Oil on canvas

41,3 x 33,3 cm

(16 1/4 x 13 1/8 in.)

Encadré / Framed:

57,6 x 49,5 x 4,8 cm

(22 5/8 x 19 1/2 x 17/8 in.)

(Inv n° JM15)





# ALEXANDER CALDER

Born in 1898 in Philadelphia, United States

Died in 1976 in New York, United States

Alexander Calder was an American artist who revolutionized sculpture by introducing movement as a central element. Initially trained in engineering, he turned to art in the early 1920s, studying in New York before settling in Paris, where he engaged with the avant-garde. There, he created the Cirque Calder, a performative miniature circus that revealed his inventive spirit.

A decisive shift occurred after his encounter with Piet Mondrian in 1930, which led him toward abstraction. Calder soon developed his signature mobiles—kinetic sculptures animated by air currents—and stabiles, redefining sculpture as dynamic and spatial. Supported by figures such as Marcel Duchamp and Joan Miró, he became a key figure in modern art. Working between Europe and the United States, Calder achieved international recognition, with exhibitions in major museums and galleries. His work remains celebrated for its balance of engineering precision, poetic movement, and playful imagination. A major retrospective dedicated to Calder's work is currently on view at the Fondation Louis Vuitton in Paris.

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ALEXANDER CALDER  
*Turkish Delight*  
1974

Tôle peinte et fil métallique  
Painted sheet metal and wire

Signé du monogramme de l'artiste et daté « CA 74 » (sur l'élément blanc situé tout en haut)  
Signed with artist's monogram and dated "CA 74" (on the uppermost white element)

31,7 x 40,6 x 22,8 cm  
(12 1/2 x 16 x 9 in.)  
(Inv n° ACA5)





## SONIA DELAUNAY

Born in 1885 in Gradizhsk, Ukraine

Died in 1979 in Paris, France

Sonia Delaunay was a major Franco-Ukrainian artist of the 20th century. After studying in Karlsruhe in Germany, she moved to Paris in 1905, where she began to study at the Académie de la Palette. This education was very much based on neoclassical traditions, making Delaunay distance herself from this academic approach. Married to painter Robert Delaunay, she co-founded the Orphism movement, exploring dynamic relationships between colors and forms. Delaunay and her husband began to understand the different properties in contrasting colors. Painter, designer, and innovator, she applied her art to textiles, fashion, and decoration, seeking a total fusion of life and creation. Her work stands out for its vibrant compositions, rhythmic color contrasts, and visual energy. The first woman to have a retrospective at the Louvre during her lifetime (1964), Sonia Delaunay embodies modernity, boldness, and artistic freedom.

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SONIA DELAUNAY  
*Rythme coloré*  
1954

Gouache sur papier  
Gouache on paper

Signé et daté en bas à droite « Sonia Delaunay 1954 »  
Signed and dated in the lower right corner "Sonia Delaunay 1954"

57,1 x 76,8 cm

(22 1/2 x 30 1/4 in.)

Encadré / Framed:

76 x 96 x 7 cm

(29 7/8 x 37 3/4 x 2 3/4 in.)

(Inv n° SD4)





## LEE UFAN

Born in 1936 in Haman-gun, Korea

Lives and works in Paris and Kamakura, Japan

Lee Ufan rose to prominence in the late 1960s as the leading theorist and practitioner of Mono-ha (« School of Things »), a Japanese art movement that grew out of the antiauthoritarian and anticolonialist tumult of the period. Applying the theories of structuralism, phenomenology, and Asian metaphysics in dialogue with international Post-Minimalist practices, he developed a radical artistic language revolving around the notion of encounter—seeing the bare existence of what is actually before us and focusing on «the world as it is. »

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, in Brussels, the Yokohama Museum of Art, the Jeu de Paume in Paris, Centre Pompidou-Metz, the Städel Museum in Frankfurt, the National Museum of Modern and Contemporary Art in Seoul, the Hamburger Bahnhof in Berlin and the Rijksmuseum in Amsterdam. In 2026, for the 61st Venice Biennale, Lee Ufan presents a solo show at SMAC Venice. His work is currently being shown at Dia Art Foundation, New York and will be exhibited this summer at the Palais des Papes, Avignon (France)

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LEE UFAN  
*With winds*  
1989

Pigments sur toile  
Pigments on canvas

Signé et daté en bas à droite, signé, titré et daté au dos  
Signed and dated on the bottom right, signed, titled and dated on the back

193,7 x 130 cm  
(76 x 51 1/8 in.)  
(Inv n° LU308)



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LEE UFAN

*Response*

2025

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

130 x 162 cm

(51 1/8 x 63 3/4 in.)

(Inv n° LU402)





# FRANCIS PICABIA

Born in 1879 in Paris, France

Died in 1953 in Paris, France

Francis Picabia was a major figure in the artistic upheavals of the 20th century, known for his constant reinvention and rejection of convention. Trained at the École des Beaux-Arts and the École des Arts Décoratifs in Paris, he initially gained recognition through Impressionist works influenced by Pissarro and Sisley, exhibiting at the Salon d'Automne and the Salon des Indépendants. Deeply marked by Symbolist ideas, he viewed art as a subjective expression rather than a reflection of nature.

A decisive turning point came through his encounter with Gabrielle Buffet, which led him away from Impressionism toward the avant-garde. He explored Cubism and Orphism, co-founding the Section d'Or with Marcel Duchamp, and later played a central role in the Dada movement before distancing himself from it to engage with Surrealism. Restlessly experimental, Picabia also embraced abstraction, poetry, photography, and cinema. His work embodies a radical pursuit of freedom and a persistent challenge to artistic norms.

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**FRANCIS PICABIA**  
*L'Accordéoniste*  
c. 1943-1944

Huile sur carton collé sur panneau

Oil on card laid down on board

Signé « Francis Picabia » en bas à gauche

Signed "Francis Picabia" in the lower left corner

105,8 x 75,6 cm

(41 5/8 x 29 3/4 in.)

Encadré / Framed:

125 x 95 x 8 cm

(49 1/4 x 37 3/8 x 3 1/8 in.)

(Inv n° FP9)





# LÉONARD TSUGUHARU FOUJITA

Born in 1886 in Tokyo, Japan

Died in 1969 in Zurich, Switzerland

Tsuguharu (Léonard) Foujita was a leading figure of the École de Paris alongside artists such as Picasso, Modigliani, and Soutine. Trained in Western-style painting at the Tokyo School of Fine Arts, he moved to Paris in 1913, where the vibrant artistic milieu of Montparnasse profoundly shaped his work. Drawing on both Japanese and European traditions, Foujita developed a distinctive style combining delicate lines, milky white backgrounds, and refined brushwork inspired by Japanese techniques.

He exhibited regularly at the Salon d'Automne and the Salon des Indépendants, gaining wide recognition and being named Chevalier de la Légion d'Honneur in 1925. After travels in the Americas and a period in Japan during the Second World War, he returned to France and later converted to Catholicism, adopting the name Léonard. His works are now held in major collections worldwide, including the Centre Pompidou, MoMA, the Metropolitan Museum of Art, and the National Museum of Western Art in Tokyo.

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LÉONARD TSUGUHARU FOJITA

*Portrait de femme*

1929

Huile sur toile apprêtée au gesso / Oil on canvas primed with gesso  
Signé et daté « Foujita 1929 » en écriture japonaise et latine, à gauche du centre  
Signed and dated "Foujita 1929" in Japanese and Latin script left of center  
Signé et daté « Foujita 1929 » en écriture japonaise et latine au dos du châssis  
Signed and dated "Foujita 1929" in Japanese and Latin script on the back of the stretcher

24 x 19,5 cm

(9 1/2 x 7 1/2 in.)

Encadré / Framed:

34,4 x 29,4 cm

(13 1/2 x 11 5/8 in.)

(Inv n° LFO4)





# LUCIO FONTANA

Born in 1899 in Rosario, Argentina

Died in 1968 in Comabbio, Italy

Lucio Fontana was the founder of Spatialism, known for his radical gestures of slashing, piercing, and perforating the canvas. Rejecting academic traditions, he sought to redefine art through light, time, and space, reflecting the spirit of postwar modernity. Trained at the Brera Academy in Milan and active between Italy and Argentina, he developed his ideas in the *White Manifesto* (1946) and later in the *Technical Manifesto of Spatialism* (1951), calling for a new art aligned with scientific progress.

His iconic *Concetto spaziale, Attesa* works transform the act of cutting into a meditative and irreversible gesture, emphasizing space beyond the surface of the canvas. Celebrated internationally, Fontana's work has been the subject of major retrospectives and is held in leading collections, including MoMA, the Guggenheim, the Centre Pompidou, and the Stedelijk Museum.

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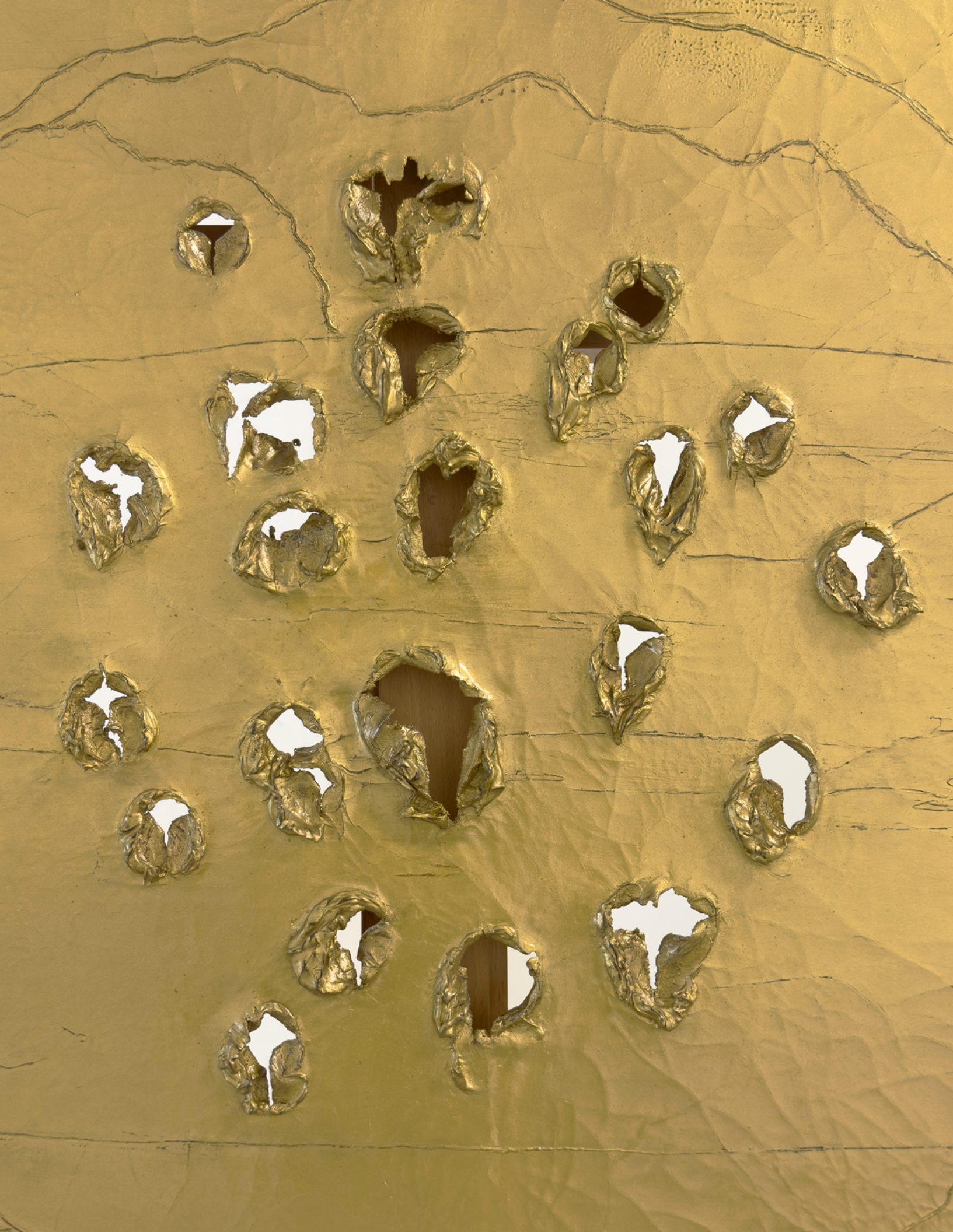


LUCIO FONTANA  
*Concetto Spaziale*  
1964

Techniques mixtes (huile, perforations, graffitis sur toile)  
Mixed media (oil, holes, graffiti on canvas)

Signé en bas à droite « L. Fontana », signé et intitulé au verso : « L. Fontana / Concetto Spaziale »  
Signed on the lower right "L. Fontana", signed and titled on the back: "L. Fontana / Concetto Spaziale"

81 x 65 cm  
(31 7/8 x 25 5/8 in.)  
(Inv n° LUF9)





## ALICJA KWADE

Born in 1973 in Katowice, Poland  
Lives and works in Berlin, Germany

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

Alicja Kwade has had solo shows in museums and institutions, including: the Museum Leuven; the Tai Kwun, Hong Kong; the Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlin; Langen Foundation, Neuss; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours; Dallas Contemporary, USA; Whitechapel Gallery, London; Kunsthalle Mannheim; Hamburger Bahnhof, Museum für Gegenwart, Berlin; and Voorlinden Museum, Wassenaar, among others. She has also participated in international group exhibitions and biennials with site-specific installations: Chengdu Biennale, China; Place Vendôme, Paris; Desert X AlUla, Saudi Arabia; La Biennale di Venezia, 57th International Art Exhibition, Venice; Public Art Fund, New York; Hayward Gallery, London; and Palais de Tokyo, Paris.

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ALICJA KWADE  
*Fatum Stratum*  
2026

Bronze patiné, pierre  
Patinated bronze, stone  
119,6 x 77,4 x 66,4 cm  
(47 1/8 x 30 1/2 x 26 1/8 in.)  
(Inv n° ALK660)



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ALICJA KWADE  
*Siège du Monde*  
2026

Bronze patiné, granit de Vasa  
Patinated bronze, Vasa granite  
105,7 x 51,5 x 50,7 cm  
(41 5/8 x 20 1/4 x 20 in.)  
(Inv n° ALK662)





# ALBERTO GIACOMETTI

Born in 1901 in Borgonovo, Switzerland

Died in 1966 in Coire, Switzerland

Alberto Giacometti (1901–1966) was born into a family of artists; his father, Giovanni Giacometti, was a noted Post-Impressionist painter. Introduced to art in his father's studio, he produced his first paintings and sculptures as a teenager. In 1922, he moved to Paris to study sculpture with Antoine Bourdelle at the Académie de la Grande Chaumière, where he developed an interest in avant-garde and post-Cubist forms.

By the late 1920s, his sculptures attracted the attention of the Parisian art world, and in 1930 he joined André Breton's Surrealist circle. After distancing himself from Surrealism in the mid-1930s, Giacometti devoted himself to the human figure and portraiture, subjects that remained central throughout his career. Following World War II, he developed his iconic elongated figures, exploring presence, perception, and isolation. In 1962, he received the Grand Prize for Sculpture at the Venice Biennale. Giacometti died in Switzerland in 1966.

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**ALBERTO GIACOMETTI**

*Nu debout*

1949

Huile sur toile découpée et marouflée sur toile

Oil on canvas cut out and mounted on canvas

Signé en bas à droite

Signed on the lower right corner

35,1 x 10,2 cm

(13 3/4 x 4 in.)

Encadré / Framed:

59 x 34 x 6,5 cm

(23 1/4 x 13 3/8 x 2 1/2 in.)

(Inv n° GI42)



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**ALBERTO GIACOMETTI**

*Portrait de Diego*

1947

Gouache sur papier

Gouache on paper

Signé et daté en bas à droite

Signed and dated at the bottom right corner

40 x 26 cm

(15 3/4 x 10 1/4 in.)

Encadré / Framed:

78,5 x 64,5 cm

(30 7/8 x 25 3/8 in.)

(Inv n° G143)



A. G. ...  
1947



## EUGÈNE CARRIÈRE

Born in 1849 in Gournay-sur-Marne, France

Died in 1906 in Paris, France

Eugène Carrière studied lithography in Strasbourg before entering the École des Beaux-Arts in Paris under Alexandre Cabanel. Working beyond any defined movement, he developed an atmospheric style marked by muted tones, soft modeling, and a masterful use of chiaroscuro. Closely linked to figures such as Rodin, Verlaine, and the Goncourt brothers, he captured psychological depth in intimate portraits, often of his own family, where forms seem to dissolve into light.

A precursor to Modernism, Carrière founded the Académie Carrière in 1890, where Matisse, Derain, and Jourdain trained, and Picasso absorbed his tonal subtlety. His ethereal figures, emerging from shadow like fleeting visions, continue to influence artists and attest to his poetic exploration of light and emotion.

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**EUGÈNE CARRIÈRE**

*Autoportrait*

c. 1898-1900

Huile sur carton

Oil on cardboard

Signé « Eugène Carrière » en bas à droite

Signed "Eugène Carrière" on the lower right corner

41 x 33 cm

(16 1/8 x 13 in.)

Encadré / Framed:

62,5 x 54,9 x 5 cm

(24 5/8 x 21 5/8 x 2 in.)

(Inv n° ECA101)





## SIDIVAL FILA

Born in 1962 in the state of Parana, Brazil

Lives and works in Rome, Italy

Sidival Fila, Franciscan friar minor, 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. 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; and at Fondazione Raccolta Lercaro, Bologna, Italy. He also took part in numerous group shows at Centre Pompidou, Metz ; Fondazione Memmo and MACRO Museum, Rome; MADRE, Naples; Centre national d’art contemporain du Fresnoy, France; and Sankt Peter Kunst-Station, Cologne. For the 58th Venice Biennale in 2019, he produced a site-specific installation Golgotha inside the Venice Pavilion. Sidival Fila grants the profits of his sales to charitable associations. In 2026, the Veneranda Biblioteca Ambrosiana in Milan displays a new work by Fila, created using the canvas that once wrapped Raphael’s preparatory cartoon for *The School of Athens*.

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**SIDIVAL FILA**  
*Metafora Avorio 14*  
2025

Lin ancien, cousu sur toile, sur châssis  
Antique linen, sewn on canvas, on stretcher

160,5 x 200 cm  
(63 1/4 x 78 3/4 in.)  
(Inv n° SDV197)





## JOAN MIRÓ

Born in 1893 in Barcelona, Spain

Died in 1983 in Palma, Spain

Internationally acclaimed, Joan Miró developed a highly personal artistic language often associated with Surrealism, while also engaging with elements of Fauvism and abstraction. Deeply interested in the unconscious and the childlike, he sought to free imagery from rational control through spontaneous signs, playful forms, and poetic invention.

In 1920, Miró traveled to Paris, where he met Pablo Picasso and became part of the city's avant-garde circles, associating with poets such as Max Jacob, Pierre Reverdy, and Tristan Tzara, and participating in Dada activities. He joined the Surrealist group in 1924, and his 1925 exhibition at Galerie Pierre marked a key moment for the movement. Following a trip to the Netherlands in 1928, Miró produced the Dutch Interiors series, reinterpreting Old Master paintings. From the 1930s onward, he increasingly experimented with collage, assemblage, and stage design. His first major retrospective was held at MoMA in 1941, followed by major retrospectives in Paris. Miró died in 1983 in Palma de Mallorca.

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JOAN MIRÓ  
*La Funambule*  
14 mai 1938

Aquarelle, encre de chine, crayon et pastel sur papier perforé

Watercolor, India ink, pencil, and pastel on perforated paper

Signé « Miró » en haut à gauche et signé, titré et daté « JOAN MIRÓ « La Funambule » 14/5/1938 » au verso  
Signed "Miró" on the upper left and signed, titled and dated "JOAN MIRÓ "La Funambule" 14/5/1938" on the verso

41 x 33 cm

(16 1/8 x 13 in.)

Encadré / Framed:

58,5 x 50 x 3 cm

(23 x 19 3/4 x 11/8 in.)

(Inv n° JMI4)





## PETRIT HALILAJ

Born in 1986 in Kostërre, Kosovo

Lives and works between Germany, Kosovo, and Italy

Petrit Halilaj's 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, his work transposes personal relationships, places, and people into sculptural forms.

Halilaj has held solo exhibitions at the Hamburger Bahnhof, Berlin; Tamayo Museum, Mexico; Tate St Ives, UK; Palacio de Cristal, Museo Reina Sofía, Madrid; New Museum, New York; Fondazione Merz, Turin, Italy; Hammer Museum, Los Angeles, USA; Fondation d'Entreprise Galeries Lafayette, Paris; National Gallery of Kosovo, Pristina; Kunsthalle Lissabon, Lisbon, among others. His work has been featured in group exhibitions at the 15th Lyon Biennale; Louisiana Museum, Denmark; Palais de Tokyo, Paris; Pinault Collection, Venice.

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**PETRIT HALILAJ**  
*Here to Remind You*  
2026

Laiton, plumes naturelles, bois  
Brass, natural feathers, wood

Sculpture:

114 x 22 x 24 cm

(44 7/8 x 8 5/8 x 9 1/2 in.)

Base:

25 x 50 x 25 cm

(9 7/8 x 19 5/8 x 9 7/8 in.)

(Inv n° PH510)





# CAMILLE HENROT

Born in 1978 in Paris, France

Lives and works in New York, United States

Camille Henrot is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice, encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help and the banality of everyday life, Henrot's work capture the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

Henrot's solo exhibitions include Schinkel Pavilion, Berlin; New Orleans Museum of Art; Fondazione Memmo, Rome; Tokyo Opera City Art Gallery, Japan, and the National Gallery of Victoria, Melbourne, among others. Recent solo exhibitions include Middelheim Museum, Antwerp; Kunstverein Salzburg; Munch Museum, Oslo; Lokremise St. Gallen; and Fondazione ICA Milano. In 2026, Henrot premieres her new film *In The Veins* at the New Museum, New York and LUMA Arles. She is also presenting a solo exhibition at The Perimeter, and a major performative survey exhibition at Copenhagen Contemporary.

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CAMILLE HENROT

*You Were Found*

2024

Bronze

44 x 22 x 37 cm

(17 3/8 x 8 5/8 x 14 5/8 in.)

Edition 2 of 5, with 2 AP

(Inv n° CH2671)



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CAMILLE HENROT

*Untitled*

2025

Aquarelle et acrylique sur papier

Watercolor and acrylic on paper

Chaque / Each: 38,1 x 27,9 cm

(15 x 11 in.)

Encadré / Framed:

Chaque / Each: 42,6 x 32,6 x 3 cm

(16 3/4 x 12 7/8 x 1 1/8 in.)

(Inv n° CH2684)

(Inv n° CH2681)

(Inv n° CH2673)



## UGO RONDINONE

Born in 1964 in Brunnen, Switzerland

Lives and works in New York, United State

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who explores nature and the human condition through a distinctive visual language that merges diverse sculptural and painterly traditions. His expansive vision has led to the creation of two- and three-dimensional works, installations, videos, and performances. Drawing from both ancient and modern cultural references, his hybrid forms balance pathos and humor, addressing fundamental questions of our time at the intersection of modernist and archaic expression.

His work has been the subject of recent institutional exhibitions at Madoo Conservancy Botanical Gardens, New York, Pilane Heritage Museum, Sweden, The Galleria d'Arte Moderna, Milan, Arte Abierto, Mexico (2025), Aspen Museum, Colorado, The Kunstmuseum Lucerne, Switzerland, Museum Würth 2, Künzelsau, Museum SAN, Wonju (2024), The Städel Museum, Frankfurt, Storm King, New York, The Musée d'Art et d'Histoire, Geneva (2023), Scuola Grande San Giovanni Evangelista di Venezia, Venice, Petit Palais, Paris, Schim Kunsthalle, Frankfurt, Tamayo Museum, Mexico City and Belvedere 21, Vienna (2021). In 2007, he represented Switzerland at the 52nd Venice Biennale.

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UGO RONDINONE

*achteraprilzweitausendundsechszwanzig*  
2026

Acrylique sur toile  
Acrylic on canvas  
Diamètre / Diameter:  
120 cm  
(47 1/4 in.)  
(Inv n° UR433)

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UGO RONDINONE  
*the capable*  
2021

Pierre bleue, acier inoxydable et béton  
Bluestone, stainless steel and concrete

74 x 21 x 17 cm

(29 1/8 x 8 1/4 x 6 3/4 in.)

Pedestal:

96 x 41 x 41 cm

(37 3/4 x 16 1/8 x 16 1/8 in.)

(Inv n° UR157)



# ROY LICHTENSTEIN

Born in 1923 in New York, United States

Died in 1997 in New York, United States

Roy Lichtenstein was a central figure of Pop Art, known for transforming images from comic strips and advertisements into large-scale paintings that mimic the look of commercial printing. Rejecting the expressive gestures of Abstract Expressionism, he adopted the impersonal style of mass media imagery, notably using Ben-Day dots to reproduce the visual language of printed comics.

After achieving recognition in the early 1960s, Lichtenstein moved to New York and expanded his subjects beyond comic imagery, drawing inspiration from artists such as Cézanne, Mondrian, and Picasso, as well as from still lifes and landscapes. His work increasingly reflected on the nature of painting itself, notably through his iconic depictions of the brushstroke as a subject.

Alongside painting, he produced prints, sculptures, and large public commissions, becoming one of the most influential artists of late 20th-century art.

MENNOUR



ROY LICHTENSTEIN  
*Water Lilies with Japanese Bridge*  
1992

Émail sérigraphié sur acier inoxydable tourbillonné traité, avec cadre en aluminium peint

Screen-printed enamel on processed swirled stainless steel, with painted aluminum frame

Signé, numéroté et daté « 6/23 rf Lichtenstein '92 », estampillé par Saff Tech Arts et portant le numéro d'atelier « RL92-007 » au verso

Signed, numbered and dated "6/23 rf Lichtenstein '92" and stamped by Saff Tech Arts and inscribed with the workshop number "RL92-007" on the reverse

211 x 147,3 cm  
(83 1/8 x 58 in.)  
(Inv n° RL1)





# YAYOI KUSAMA

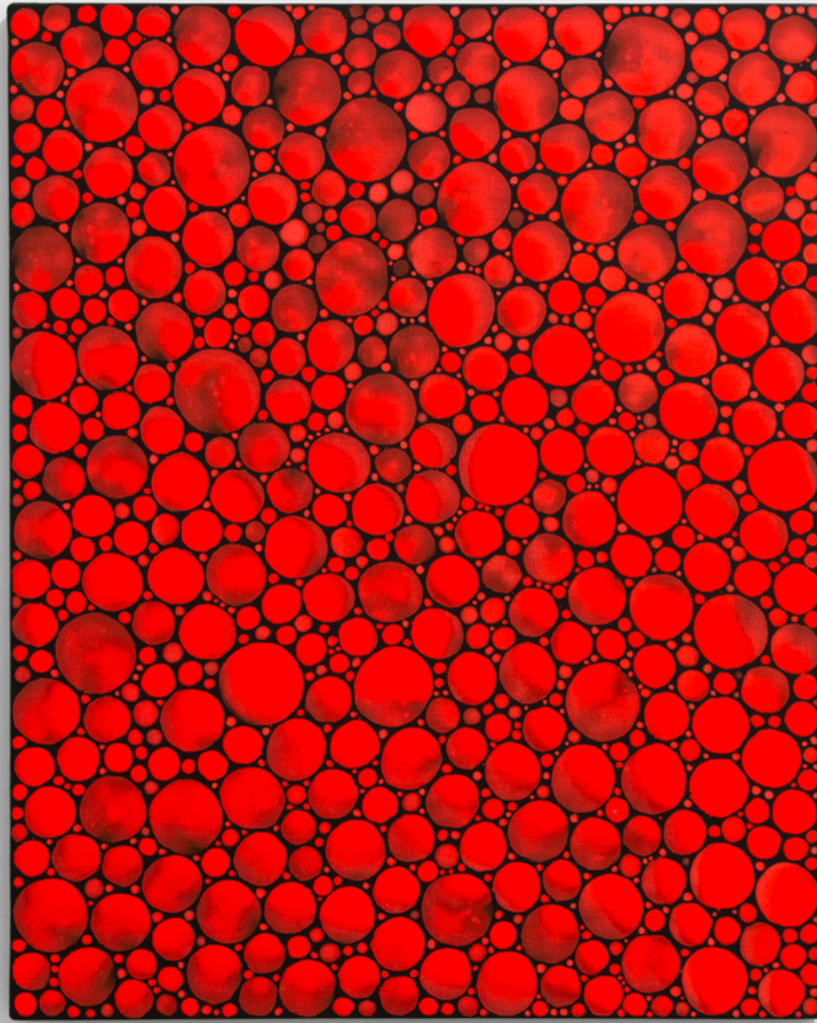
Born in 1929 in Matsumoto, Japan

Lives and works in Tokyo, Japan

Yayoi Kusama is a Japanese artist renowned for her immersive installations and obsessive use of repetition, particularly her iconic polka dots and infinity motifs. Trained in the Nihonga tradition in Kyoto, she left Japan in 1958 for New York, where she quickly became part of the avant-garde scene. Rejecting the dominance of Abstract Expressionism, she developed her own language through large monochromatic canvases known as the Infinity Nets, inspired by hallucinations of endless patterns.

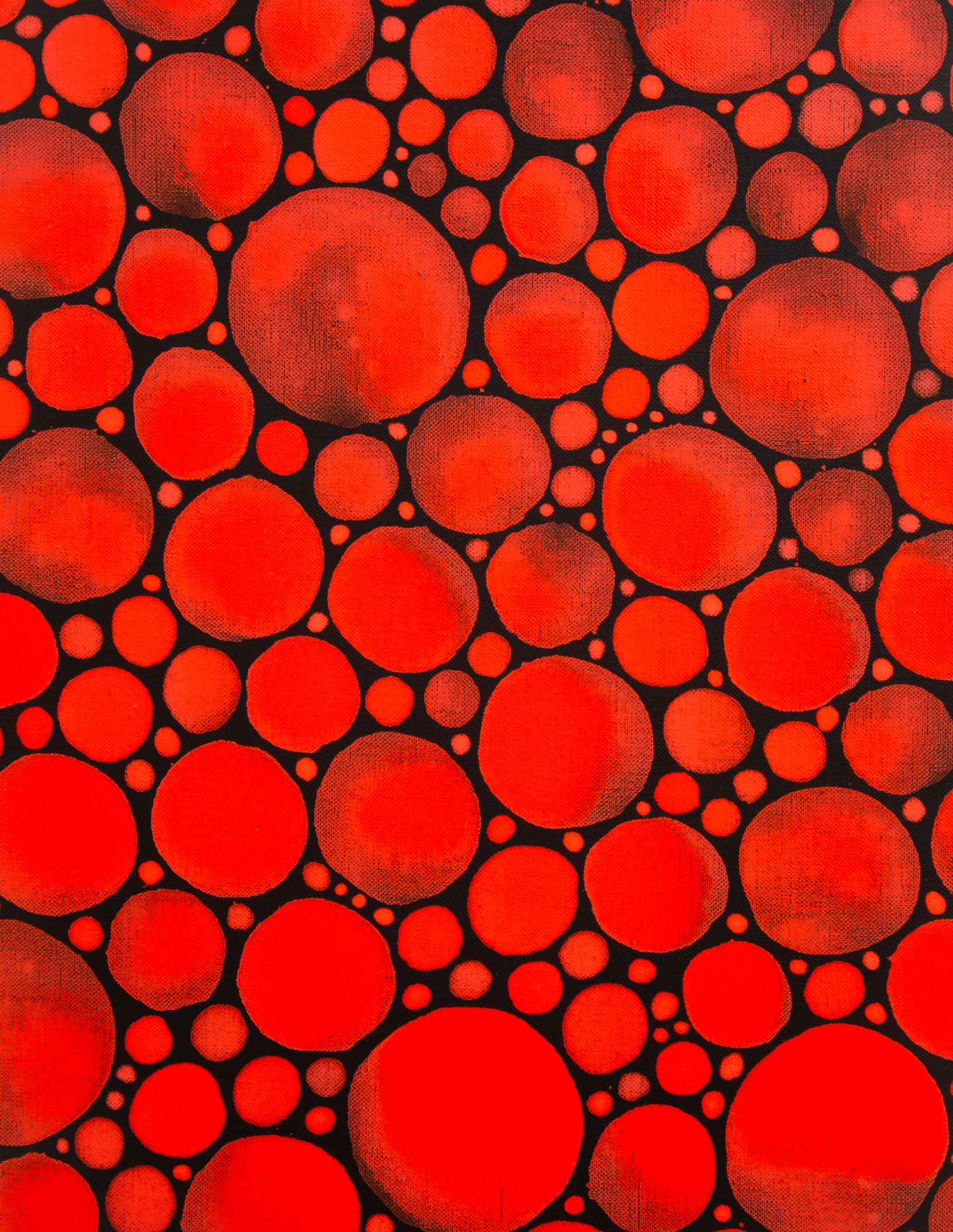
In the 1960s, Kusama expanded her practice across painting, sculpture, performance, film, and fashion, often staging provocative Happenings in which she covered bodies with polka dots. Returning to Japan in the 1970s, she continued to produce an extensive body of work while also writing poetry and fiction. Celebrated worldwide, Kusama has been the subject of major retrospectives at institutions such as MoMA, Tate Modern, Fondation Beyler and the Centre Pompidou, establishing her as one of the most influential artists of contemporary art.

MENNOUR



**YAYOI KUSAMA**  
*Dots Accumulation (B3)*  
1999

Acrylique sur toile  
Acrylic on canvas  
Signé, intitulé et daté « 1999 » au verso  
Signed, titled and dated "1999" on the reverse  
90 x 72,5 cm  
(35 3/8 x 28 1/2 in.)  
(Inv n° YK7)





## HUGUETTE CALAND

Born in 1931 in Beirut, Lebanon

Died in 2019 in Beirut, Lebanon

Born in Beirut into a cosmopolitan family, Huguette Caland (1931–2019) was the daughter of Béchara el-Khoury, the first president of independent Lebanon. She studied at the American University of Beirut and emerged within the city's postwar art scene alongside figures such as Helen Khal. In 1970, after participating in the Venice Biennale and exhibiting internationally, she moved to Paris to devote herself fully to her artistic practice.

Her celebrated *Bribes de corps* series developed a sensual visual language poised between figuration and abstraction, centered on the body, line, and color. During the 1980s and later in Venice, California, she expanded her practice into drawing, sculpture, and assemblage. Long overlooked, Caland's work has since gained major international recognition and is held in collections including MoMA, the Met, Centre Pompidou, Tate Modern, and LACMA.

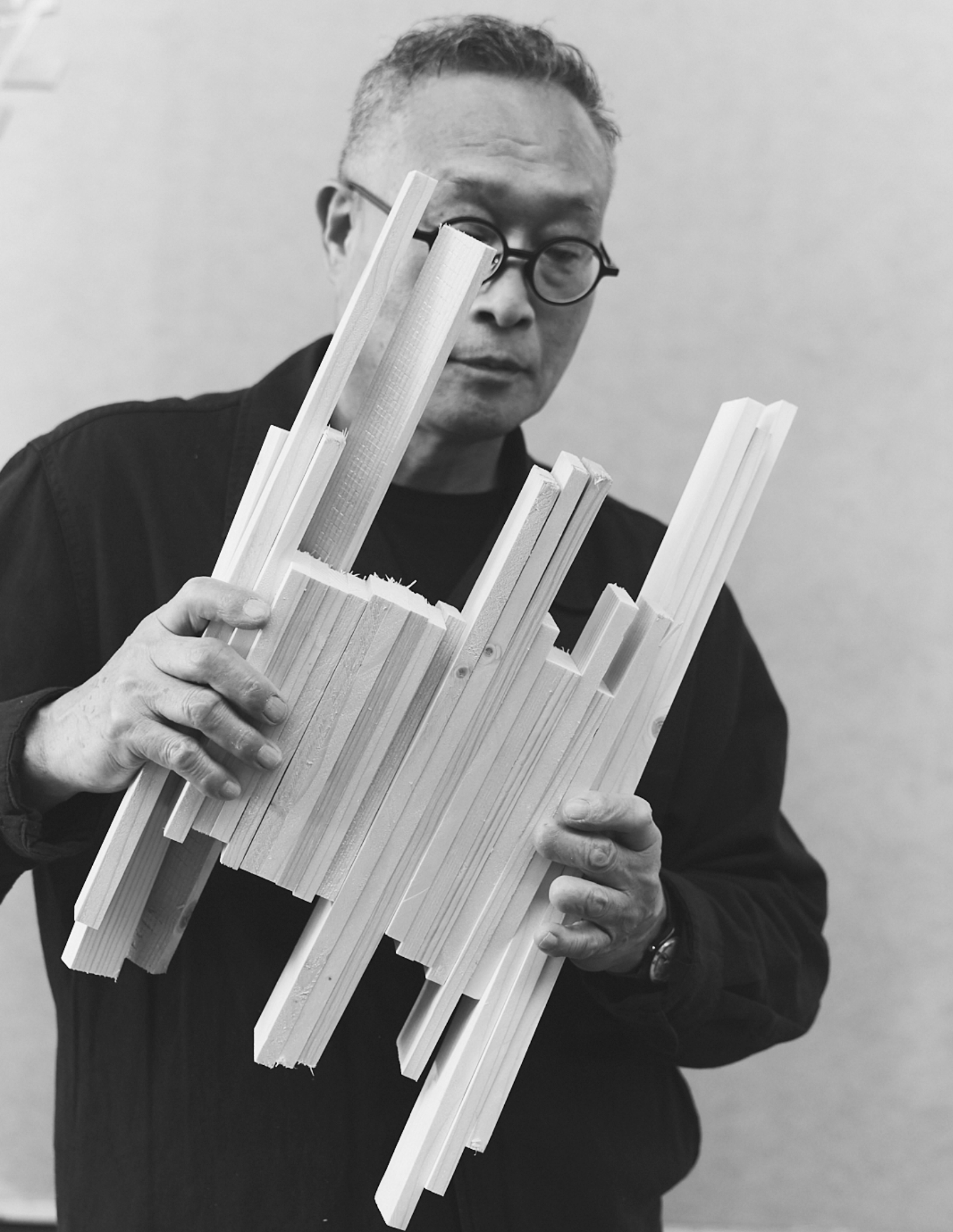
MENNOUR



**HUGUETTE CALAND**  
*Espace jaune (Big Fish)*  
1985

Huile sur toile de lin  
Oil on linen  
45,7 x 61 cm  
(18 x 24 in.)  
(Inv n° HC2)





# 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.

His work has been widely shown in major international institutions such as Palais de Tokyo, Paris, France (2026); GGL Foundation, Montpellier, France (2022); MAAT, Lisbon (2018); Pushkin Museum, Moscow, Russia (2018); Made in Cloister, Napoli, Italy (2017); the Thurgau Art Museum, Switzerland (2014); the Centre Pompidou, Paris (2010) and Metz, France (2016); the Toyosu Dome, Tokyo (2010,2013); the HKW, Berlin (2009); the Art Tower Mito, Japan (2001).

MENNOUR



**TADASHI KAWAMATA**  
*Tree hut in Tremblay n°123*  
2021

Maquette en bois, colle et peinture  
Wooden model, glue and paint  
210 x 153 x 10 cm  
(82 5/8 x 60 1/4 x 4 in.)  
(Inv n° TK961)





M E N N O U R

# BROOKLIN A. SOUMAHORO

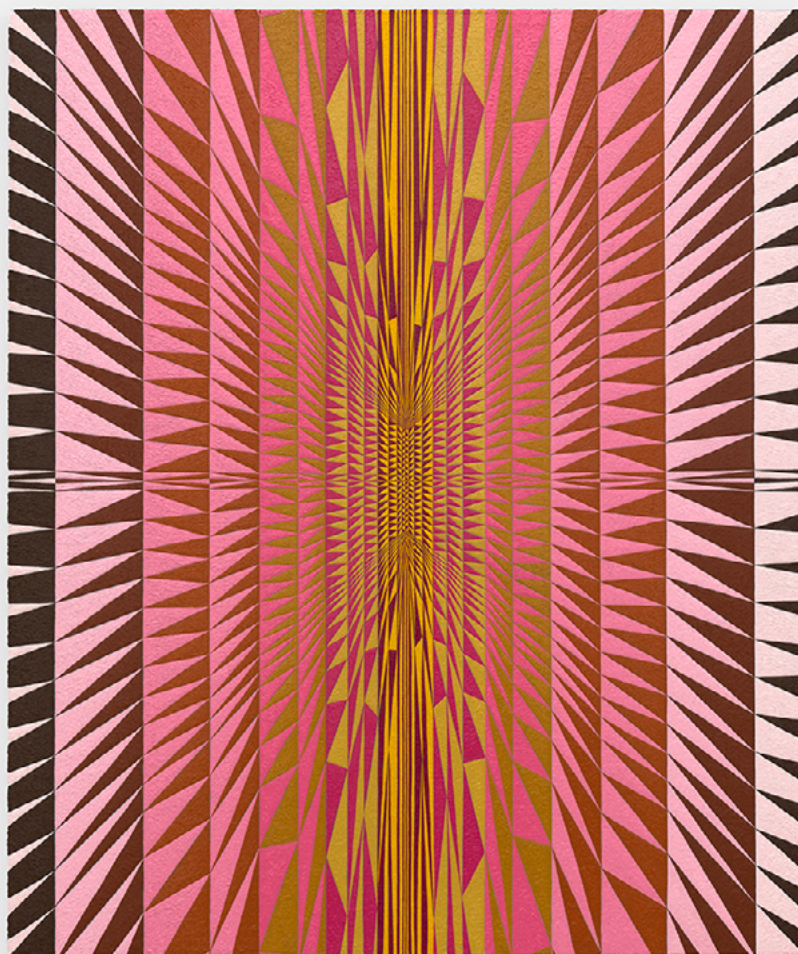
Born in 1990 in Paris, France

Lives and works in Los Angeles, United States

Paris Born, Los Angeles-based painter and visual artist Brooklin A. Soumahoro has a profound intuition for color and line. His work begins with humble painted underlayers, evolving through extraordinary technical precision and personal discipline. Soumahoro seamlessly fuses precise geometric patterns with vibrant, energetic color fields, creating layered, transportive surfaces that act as visual thresholds. Rooted in his multicultural upbringing and diverse interests, Soumahoro's creative process draws inspiration from unexpected and eclectic sources. Music, sound, and ideas of sonic frequency resonate as strongly in his imagination as traditions of patterning, global art histories, and broader cultural touchstones. Synthesizing these influences through rigorous color theory research and meticulous formal approaches, Soumahoro creates images that are contemplative and portal-like, inviting viewers to journey beyond the surface.

His work has been shown at Institut suédois, Paris; François Ghebaly, Los Angeles; rodolphe janssen, Brussels, Belgium; Barbati Gallery, Venice, Italy; Sunday-S Gallery, Copenhagen, Denmark; Kavi Gupta Gallery, Chicago, USA; The Pit, Los Angeles, USA; and Massimo De Carlo V-Space. Mennour will presents his first solo exhibition in France in the fall, during Art Basel Paris 2026.

MENNOUR



**BROOKLIN A. SOUMAHORO**

*Window, Brn/Pnk.1.26*

2026

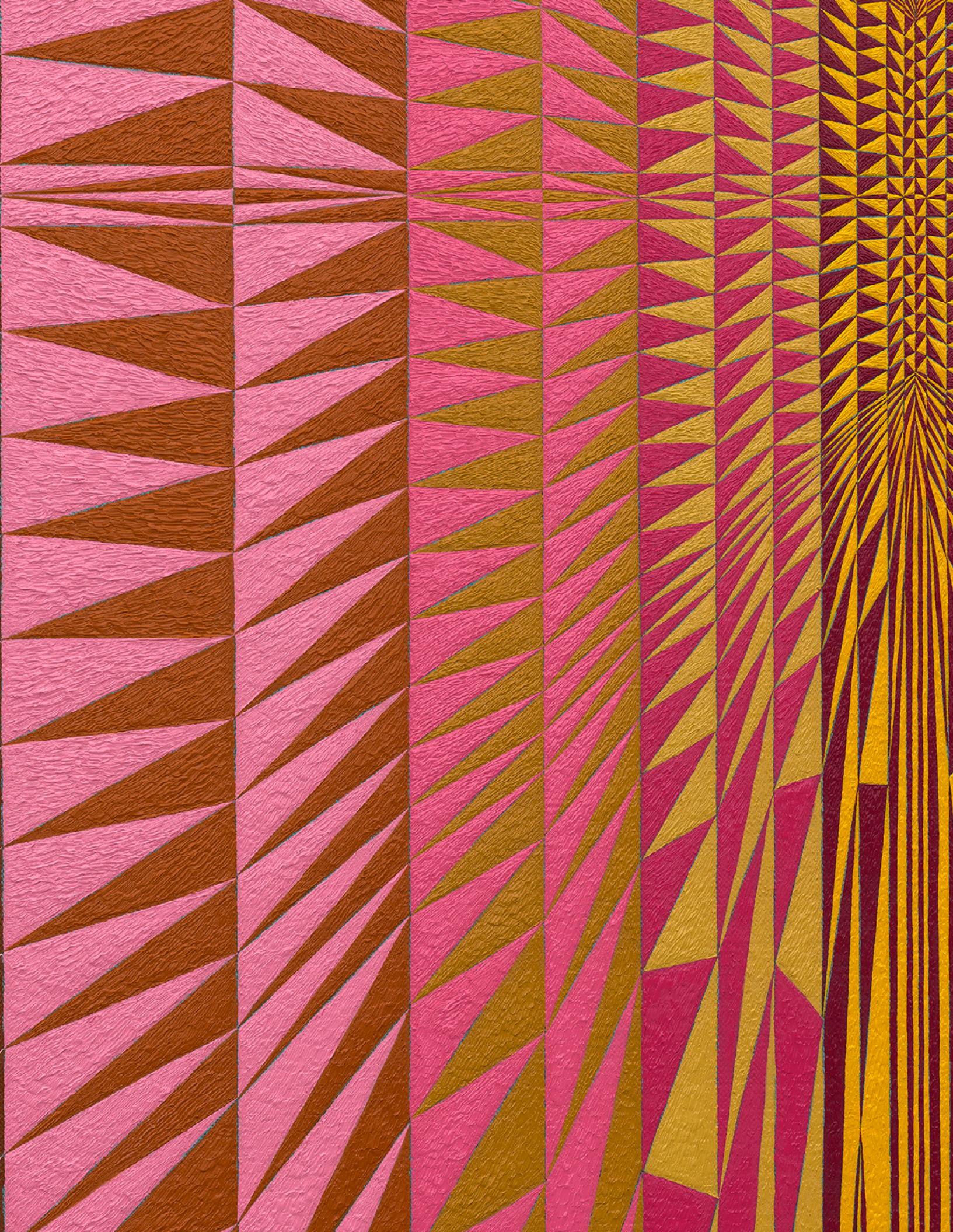
Huile sur lin

Oil on linen

109,22 x 91,44cm

(43 x 36 in.)

(Inv n° BAS3)





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## ZINEB SEDIRA

Born in 1963 in Paris, France

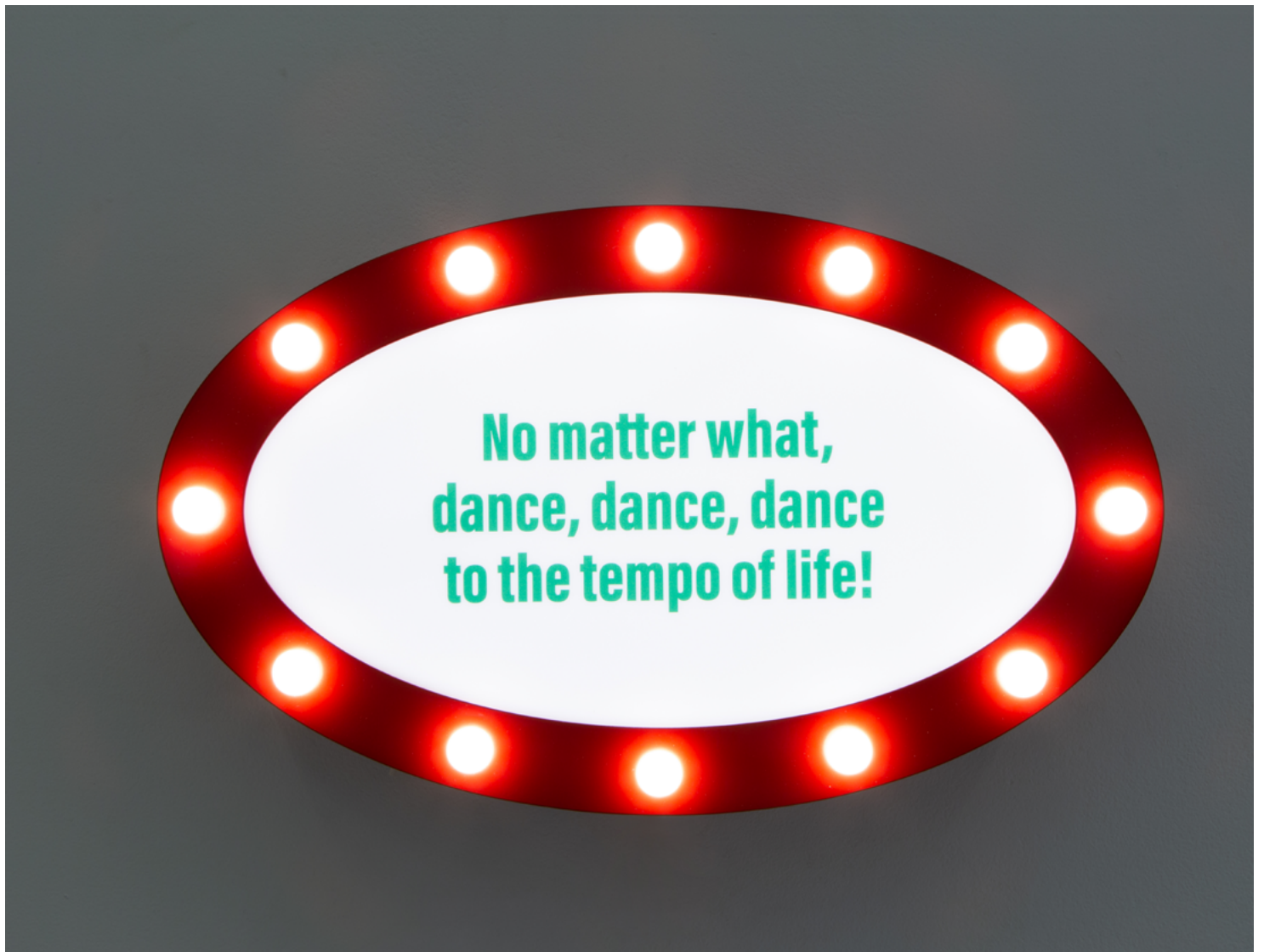
Lives in London and works between Algeria, Paris and London

Over the past 25 years, Zineb Sedira has developed a sensitive practice addressing migration, storytelling, and the bias of official histories. Born in France to an Algerian family, she relocated to London in the mid-1980s. Her story and that of her family quickly became a fertile ground for artistic experiments. Since then, Sedira's work has reached out beyond the confines of her singular experience and embraced the idea of transit in all its forms. She turned her lens to locations and objects pregnant with loaded journeys.

Zineb Sedira's work was shown in several solo exhibitions including Tabakalera, San Sebastian (2026), the Calouste Gulbenkian, Lisbon (2025), Hamburger Bahnhof, Berlin (2023); Whitechapel Gallery, UK (2023–2024); the De La Warr Pavilion, Bexhill-on-Sea, UK (2022–2023); Bildmuseet, Umeå, Sweden (2021); the SMOCA (Scottsdale Museum of Contemporary Art), USA (2021); and the Jeu de Paume, Paris (2019).

Her work is currently on display for the Tate Britain 2026 Commission until January 2027. Her installation *Dreams Have No Titles* is also currently on view at Friche la Belle de Mai, Marseille.

M E N N O U R



ZINEB SEDIRA

*No Matter What (Dreams Have No Titles)*

2023

Caisson lumineux et ampoules

Lightbox, and lightbulbs

30 x 50 x 12 cm

(11 3/4 x 19 3/4 x 4 3/4 in.)

AP1, Edition of 3, with 2 AP

(Inv n° ZS754)



MENNOUR

## 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 *Heavenly Biches*, Sogetsu Plaza, Tokyo (2025); *Princess PomPom: Medecine Blue*, Mennour, Paris (2025), *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.

MENNOUR



**MATTHEW LUTZ-KINOY**

*Tiger reproduction family painting*  
2026

Acrylique, crayon, pastel et aquarelle sur toile  
Acrylic, pencil, pastel and watercolour on canvas

230 x 170 cm  
(90 1/2 x 66 7/8 in.)  
(Inv n° MLK236)





## MOHAMMAD ALFARAJ

Born in 1993 in Saudi Arabia

Lives and works in Al-Ahsa, Saudi Arabia

As an artist, filmmaker, and writer, AlFaraj explores the intricate connections between humans, animals, and fantastical beings. Deeply inspired by the oral traditions and legends of his homeland, he draws from everyday social practices and built environments—urban and rural alike—to shape his poetic, multidisciplinary vision. His works blend fiction and documentary sources to address contemporary social and environmental questions, revealing an ongoing dialogue between form, meaning, and cultural memory. Trained as a mechanical engineer at King Fahd University of Petroleum and Minerals (2017), he approaches art with analytical precision and imaginative freedom. AlFaraj has exhibited internationally at Desert X (2026); Taipei Biennale (2025); Diriyah Contemporary Art Biennale (2024); Islamic Arts Biennale (2023); Biennale de Lyon (2022); Jameel Arts Centre (2025; 2022); Sharjah Art Foundation (2019); among others, and has participated in residencies at Can Serrat (Barcelona, 2019) and AIUla (2022). His major insitutional solo exhibition “Seas are sweet, fish tears are salty” was presented at Art Jameel Center in 2025-26.

Mohammad AlFaraj is Medalist of the Art Basel Awards 2025, in the category Artists-Emerging.

MENNOUR



**MOHAMMAD ALFARAJ**  
*A palm tree in three parts*  
2026

Fusain sur papier en 3 parties  
Charcoal on paper in 3 parts

Chaque / Each:

42 x 29,7 cm

(16 1/2 x 11 3/4 in.)

Ensemble / Overall:

126 x 29,7 cm

(49 5/8 x 11 3/4 in.)

(Inv n° MAF121)





## IDRIS KHAN

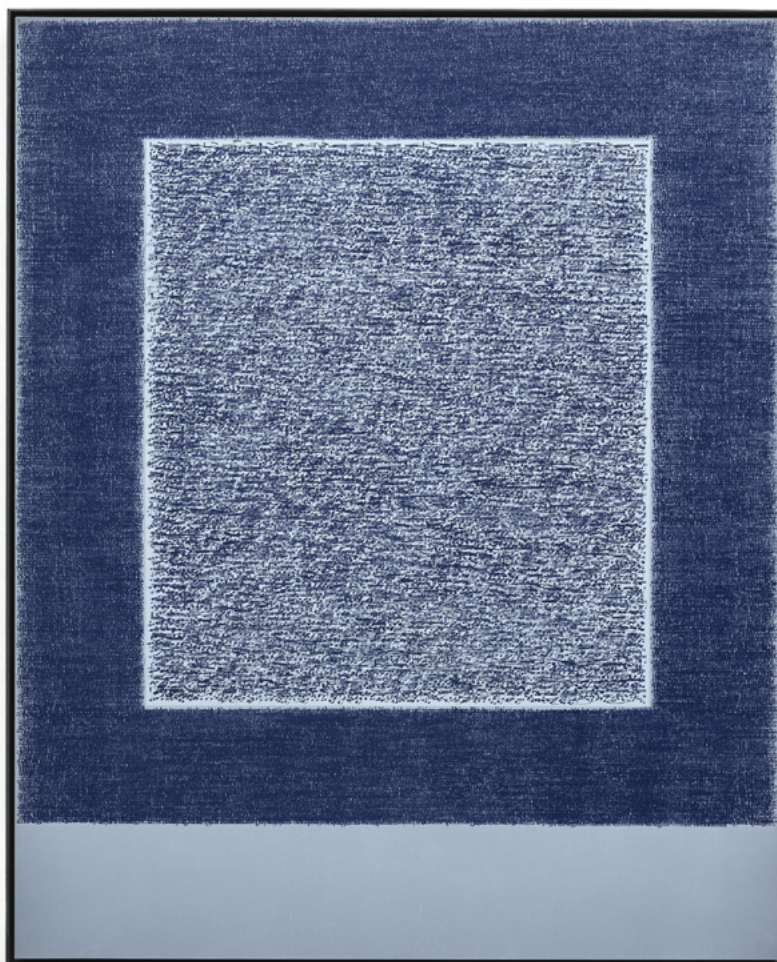
Born in 1978 in Birmingham, United Kingdom

Lives and works in London, United Kingdom

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. 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 numerous monumental public art commissions, such as 65000 photographs at One Blackfriars, London, and the sculpture for the Memorial Park in Abu Dhabi. Khan has also worked on significant multi-disciplinary collaborations. He had numerous solo shows including at the British Museum, London; the Milwaukee Art Museum, USA; the Whitworth Gallery, Manchester; the New Art Gallery Walsall, UK; the Gothenburg Konsthall, Sweden; the Museum of Contemporary Canadian Art, Toronto; the Kunsthaus Mürz, Mürzzuschlag; the K20, Düsseldorf; and the Obama Presidential Center, Chicago.

MENNOUR



**IDRIS KHAN**

*Blocking out the noise*

2025

Encre à base d'huile sur gesso, sur aluminium

Oil based ink on gesso, on aluminum

Non encadré / Unframed:

123 x 100 x 2,7 cm

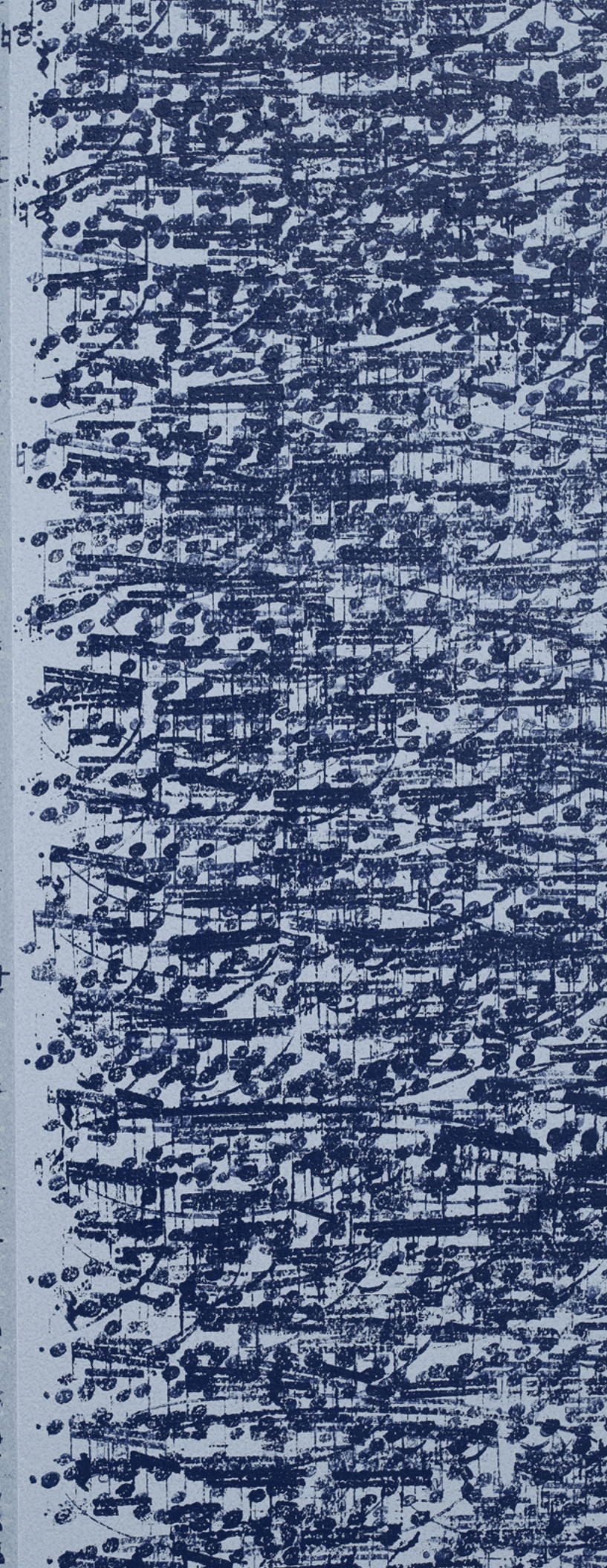
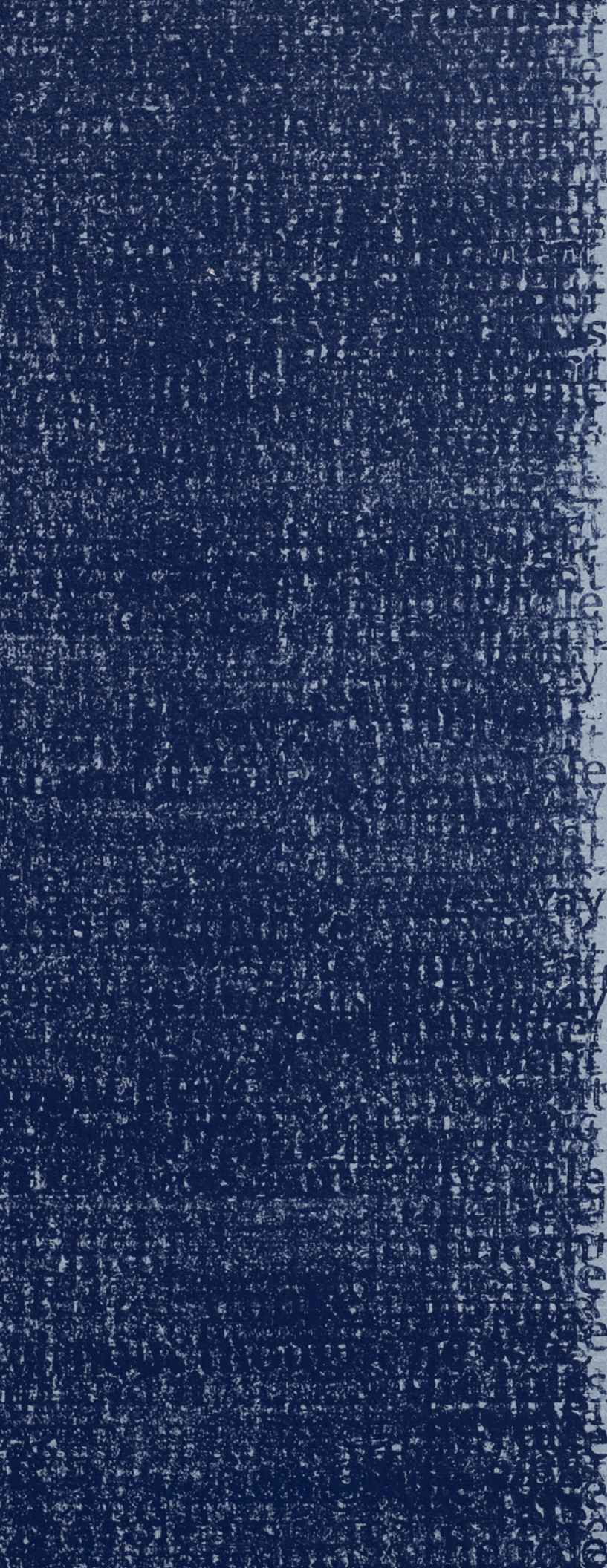
(48 3/8 x 39 3/8 x 3/4 in.)

Encadré / Framed:

125 x 102 x 5 cm

(49 1/4 x 40 1/8 x 2 in.)

(Inv n° IK87)





## RYAN GANDER

Born in 1976 in Chester, United Kingdom

Lives and works in London, United Kingdom

Ryan Gander's practice unfolds through associative thinking that links the everyday with the enigmatic, transforming overlooked details into open-ended narratives. His works—ranging from sculpture and architecture to writing, apparel, publications, and performance—often function like puzzles, filled with clues that invite viewers to construct their own interpretations. Constantly questioning how art appears and how knowledge is formed, he reinvents formats and expands the field of contemporary creation.

Educated at Manchester Metropolitan University, the Rijksakademie in Amsterdam, and the Jan van Eyck Akademie in Maastricht, he has also been an influential teacher and cultural advocate. Ryan Gander received an OBE in 2017 and became a Royal Academician in 2022. His international reputation is affirmed by major solo exhibitions at institutions including Kunsthalle Bern, Tokyo Opera City, the National Museum of Art Osaka, and Manchester Art Gallery. Ryan Gander is also participating in Art Basel Unlimited this year.

MENNOUR



**RYAN GANDER**

*A Biography (They will only encourage you to perform the script)*  
2024

Poupée animatronique, audio, sac poubelle, poubelle

Animatronic doll, audio, bin bag, rubbish

36,6 x 73 x 33 cm

(14 3/8 x 28 3/4 x 13 in.)

Edition 2/3, with 2AP

(Inv n° RG37)





# DHEWADI HADJAB

Born in 1992 in M'Sila, Algeria

Lives and works in Paris, France

Striking and disconcerting, Dhewadi Hadjab's paintings possess an intriguing beauty. Photography and painting are intrinsically intertwined in the heart of his artistic practice. Each canvas begins with photographs of models placed in positions of extreme discomfort, constraint, or danger. Through meticulous execution and powerful realism, the artist heightens every detail of these bodies in motion, endowing them with intense sculptural presence.

His works have been shown in group exhibitions at FRAC Franche-Comté in Besançon, France; at Poush Manifesto in Clichy, France; at the Beaux-Arts de Paris; at Reiffers Art Initiatives in Paris; at Museum Kampa, Prague; at Château Lacoste, France; at Museum Voorlinden, Netherlands; and at Magasins Généraux, Pantin, France. He participated in the group exhibitions "Le Jour des Peintres" at the Musée d'Orsay in 2024, and "Copistes" at the Centre Pompidou-Metz in 2025. Invited by the Church of Saint-Eustache in 2024, Dhewadi Hadjab created two monumental paintings that are permanently installed in the church, as a contemporary tribute to a historical landmark in the very heart of Paris. This summer Mennour will publish his first monography.

MENNOUR



**DHEWADI HADJAB**

*Sans titre*

2026

Huile sur toile

Oil on canvas

200 x 160 cm

(78 3/4 x 63 in.)

(Inv n° DWH66)



**M E N N O U R**

**ART BASEL**

MESSE BASEL - BOOTH C5  
18 - 21 JUIN 2026  
JUNE 18 - 21, 2026

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

