



**Art | Basel**  
**Hong Kong**

28.03.2024 – 30.03.2024

Hong Kong Convention & Exhibition Centre

Booth 3C37

## Historical & Contemporary French Art Scene

### Gilles Aillaud *Intérieur lémures*, 1969

Oil on canvas  
130 × 195 cm (51 <sup>3</sup>/<sub>16</sub> × 76 <sup>3</sup>/<sub>4</sub> in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA201001

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



### Gilles Aillaud *Boite de serpents*, 1967

Oil on canvas  
81 × 100 cm (31 <sup>7</sup>/<sub>8</sub> × 39 <sup>3</sup>/<sub>8</sub> in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA190103

© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



### Daniel Dewar & Grégory Gicquel *Stoneware dish with toad, snails and taps*, 2023

High-fired stoneware  
18 × 82 × 82 cm (7 <sup>1</sup>/<sub>16</sub> × 32 <sup>1</sup>/<sub>4</sub> × 32 <sup>1</sup>/<sub>4</sub> in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : DDGG230607

© Daniel Dewar & Grégory Gicquel. Photo Benjamin Baltus.



### Philippe Mayaux *Heterotopia: Deserted Pantheon*, 2024

Acrylic and sand on canvas glued to wood  
80 × 160 cm (31 <sup>1</sup>/<sub>2</sub> × 63 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : PM231101

© ADAGP, Paris. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



A group show  
with works by

## Historical & Contemporary French Art Scene

### Gilles Aillaud (1928–2005, France)

Gilles Aillaud's multifaceted career encompasses painting, writing, political organization and set design. Born in Paris in 1928, Aillaud studied philosophy before focusing on art making as his primary endeavor. Influenced by Marxist thought (and its reception in France via the writings of Louis Althusser),

Aillaud became radicalized in the early 1960s. His work as a painter is thus inseparable from his parallel activities in the political realm.

Aillaud's portraits of animals in zoo environments – his almost singular theme throughout much of the 1960s and 1970s – can be seen as a fusion of his political, philosophical and aesthetic beliefs. In these works, the twinned notions of spectacle and alienation find perfect form.

Although grounded in the specific realities of the observable world, they also stand as a reminder of the conditions imposed by advanced capitalist culture. Against the emancipatory promises of his peers, Aillaud's animals are articulable only within the often menacing mechanisms of power and control. Often contained behind barriers (glass and metal bars) that simultaneously create and obscure their visibility, Aillaud's subjects are prescient renderings of life quantified and objectified.<sup>1</sup>

The two featured paintings are echoing the exhibition "Gilles Aillaud. Political Animal" at Centre Pompidou, Fall/Winter 2023. *Intérieur lémures* (1969) was part of the exhibition "Gilles Aillaud, peintures 1964-1971" at ARC – musée d'Art moderne de la Ville de Paris, 1971.

### Daniel Dewar & Grégory Gicquel (1976, United Kingdom; 1975, France)

Collaborating as an artistic duo since 1997, Daniel Dewar & Grégory Gicquel have dedicated almost three decades to exploring and experimenting with craft and industrial techniques, modern and traditional tools, and an encyclopaedic range of materials. Through this singular approach, their practice constitutes at its very core an ongoing questioning of the artist's and—more broadly—humankind's relationship to labour and production, as well as the historical co-evolution of industry and art.

Dependent on their own knowledge and physical labouring force, each new sculpture or series is created in the duo's workshops. This involves phases of trial and error as well as a staunch commitment to lengthy periods of work time, maintaining a level of uncertainty regarding the outcome. Their refusal to outsource or delegate means the duo's repertoire of both traditional and modern crafts skills and knowledge of materials is dizzying, including hand-built kilns, wood-fired stoneware ceramics, hand-woven textiles, sculpted oak wood or granite, and computer-assisted embroidery, amongst many others.<sup>2</sup>

The sculpture *Stoneware dish with toad, snails and taps* (2023), a high-fired stoneware ceramic, has been exhibited in their solo exhibition "The Bidet and the Jar" at MACRO — Museum of Contemporary Art of Rome in 2023.

### Philippe Mayaux (1961, France)

Philippe Mayaux describes himself as a "fourth generation surrealist." His oeuvre is a singular and category-defying mix underpinned by a mosaic of historical and contemporary references (Surrealism, Dada, Pop, Psychedelia, etc.). Since the early 1990s, Mayaux has made figurative paintings. In the tradition of Duchamp and Picabia, his carefully fashioned pictures teem with hallucinatory scenes.

*Heterotopia: Deserted Pantheon* (2024) is the latest painting of this series dedicated to Bombay Beach, Salton Sea, California.

<sup>1</sup> Extract from the press release of the exhibition "Gilles Aillaud: Paintings 1964-1976"; Ortuzar Projects New York, March 7 – May 11, 2019.

<sup>2</sup> Ailsa Cavers, 2023.



Gilles Aillaud  
*Intérieur lémures*, 1969

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Oil on canvas

130 × 195 cm (51 3/16 × 76 3/4 in)

Signed and dated, on the back, lower left : *Gilles Aillaud / 1969*

Courtesy galerie Loevenbruck, Paris

Inv. No. : GA201001

**Selling price : 280 000 euros without taxes**

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© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.





Gilles Aillaud  
*Boite de serpents*, 1967

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Oil on canvas  
81 × 100 cm (31 7/8 × 39 3/8 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : GA190103

**Selling price : 90 000 euros without taxes**

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© ADAGP, Paris. Fonds Gilles Aillaud / Archives Galerie de France. Photo Fabrice Gousset,  
courtesy Loevenbruck, Paris.





Daniel Dewar & Grégory Gicquel  
*Stoneware dish with toad, snails and taps, 2023*

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High-fired stoneware  
18 × 82 × 82 cm (7 1/16 × 32 1/4 × 32 1/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : DDGG230607

**Selling price : 16 000 euros without taxes**

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© Daniel Dewar & Grégory Gicquel. Photo Benjamin Baltus.







Philippe Mayaux  
*Heterotopia: Deserted Pantheon, 2024*

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Acrylic and sand on canvas glued to wood  
80 x 160 cm (31 1/2 x 63 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : PM231101

**Selling price : 65 000 euros without taxes**

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© ADAGP, Paris. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.







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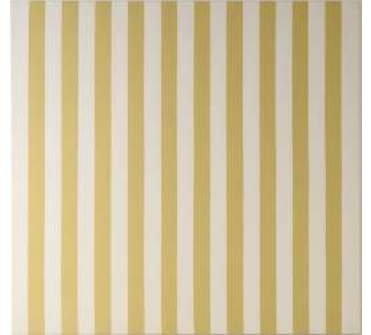
## Postwar Abstract Paintings

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### Olivier Mosset *Untitled, 1974*

Acrylic on canvas  
200 × 210 cm (78 3/4 × 82 11/16 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : OM230901

© Olivier Mosset. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



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### Michel Parmentier *January 3, 1967 (d), 1967*

Paint on unstretched canvas  
200 × 197,5 cm (78 3/4 × 77 3/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : MP670103D

© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Michel Parmentier Archives, Brussels / Loevenbruck, Paris. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



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### Steven Parrino *Untitled, 2003*

Aluminum acrylic paint on canvas  
123 × 91 × 12 cm (48 7/16 × 35 13/16 × 4 3/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : SP190301

© Steven Parrino. The Parrino Family Estate. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



A group show  
with works by

## Postwar Abstract Paintings

### Olivier Mosset (1944, Switzerland)

By 1973, Olivier Mosset had produced close to 200 identical paintings and his stock was on the rise. Realizing that the circle had become his calling card, and gained a cult following, Mosset came to the conclusion that it was no longer neutral enough to serve his purposes. Recalling his earlier manifestations with Buren, Parmentier and Toroni, he decided to “appropriate” Buren’s vertical stripes—a pattern that itself had become indissociable from its creator. In doing so, Mosset once again chose the path of anonymity, seeking to strip away identity from his paintings. Between 1974 and 1977, Mosset produced around 50 canvases featuring vertical stripes, all similar in size. Early examples were gray and white, with Mosset adding color from 1975 onwards. As with his circles, Mosset held two almost identical exhibitions of his vertical stripe paintings—this time at Galerie Daniel Templon, in 1974 and 1976.

The first was a controversial affair. Ahead of the exhibition, Mosset circulated a fake invitation card referring to the show as an “Homage to Daniel Buren.” Then, the day before the opening, an open letter purporting to be from Buren himself (again fake) was sent to various prominent figures in the art world. The confusion was complete when Buren issued a rebuttal and demanded that it be displayed in the gallery—which it never was. Mosset’s vertical stripes were an early example of appropriation art. And although the forger was never formally identified, the scandal brought the practice, and the questions it raised, into sharp relief. A decade later, the technique would be adopted by artists such as Sherrie Levine and Richard Prince.<sup>3</sup>

### Michel Parmentier (1938–2000, France)

Having created just over 70 paintings throughout his career, Michel Parmentier was nevertheless an active and influential figure within the postwar critique on traditional modes of art-making. Grounding his practice on a denial of gesture and narrative, he is best known for the highly standardized, horizontally-striped canvases that he painted between 1965 and 1968. These works, produced through the pliage technique of folding the ground before the pigment is applied, are comprised of perfectly even, 38-centimeter bands which Parmentier varied in color annually (blue in 1966, gray in 1967, red in 1968 and black after 1983).

In January 1967, Parmentier formalized his attack on painterly subjectivity when he co-founded the group BMPT with Daniel Buren, Olivier Mosset and Niele Toroni. Fusing minimalism and institutional critique, BMPT interrogated what they collectively considered to be bourgeois artistic sensibility in a series of four painting-performance ‘manifestations’.<sup>4</sup> On the occasion of the 18th Salon de la Jeune Peinture at the Musée d’Art moderne de la Ville de Paris, a protocol or scenario pre-established by the group envisages the making of works in public. Parmentier takes with him his square canvases, prepared in advance, and covered in white cellulose paint by Lefranc. In public, he methodically folds and staples his canvases to the floor or wall. Instead of a spray gun, he uses spray cans of “dove gray” paint by Krylon. Once the canvases are painted, they are unfolded and stapled to the wall.<sup>5</sup> Parmentier executes at least four canvases during the opening, including *January 3, 1967 (d)* (1967), presented at Art Basel Hong Kong.

### Steven Parrino (1958–2005, United States)

Steven Parrino spoke of “Approaching history in the same way that Dr. Frankenstein approaches body parts... Nature Morte...” He is well known for the abstract paintings he started making in the 1980s. His work, produced during a career that was terminated by a mortal motorbike accident in 2005, has been seen in important solo shows at the Musée d’Art Moderne et Contemporain – MAMCO, in Geneva (2006), at the Palais de Tokyo, Paris (2007), and, more recently, at the Kunstmuseum Liechtenstein (2020). His graphic work holds the keys to his singular relation to the image. Amidst all the rhetoric about the death of painting, Parrino revisited the modern monochrome, testing it, unpinning it, crumpling it and tearing it.

In 2003 Parrino borrowed Warhol’s exhibition title “Death in America.” But where Warhol’s 1963 show featured a mishmash of press photos of car crashes, food poisoning and electric chairs, Parrino presented a series of crumpled canvases silvered like the silver balloons, oscillating between the charm of drapery and the horror of a crumpled car body.<sup>6</sup>

<sup>3</sup> Extract from the press release of the exhibition “Olivier Mosset”, MAMCO, Geneva, February 26 – June 21, 2020.

<sup>4</sup> Extract from the press release of the exhibition “Michel Parmentier: Paintings & Works on Paper”, Ortuzar Projects New York, February 16 – April 7, 2018.

<sup>5</sup> Extract from the text by Guy Massaux in *Michel Parmentier, December 1965 - November 20, 1999: A Retrospective*, Paris, éditions Loevenbruck, 2016

<sup>6</sup> Julien Fronsacq, extract from the press release of the exhibition “Steven Parrino. Graphic Work (1989–2004)”, galerie Loevenbruck, Paris, 2022.



Olivier Mosset  
*Untitled, 1974*

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Acrylic on canvas  
200 × 210 cm (78 3/4 × 82 11/16 in )  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : OM230901

**Selling price : 180 000 euros without taxes**

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© Olivier Mosset. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.









Michel Parmentier  
*January 3, 1967 (d), 1967*

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Paint on unstretched canvas  
200 × 197,5 cm (78 3/4 × 77 3/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : MP670103D

**Selling price : 450 000 euros without taxes**

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Photo Fabrice Gousset, courtesy Loevenbruck, Paris.





**Steven Parrino**  
*Untitled, 2003*

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Aluminum acrylic paint on canvas  
123 × 91 × 12 cm (48 <sup>7</sup>/<sub>16</sub> × 35 <sup>13</sup>/<sub>16</sub> × 4 <sup>3</sup>/<sub>4</sub> in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : SP190301

**Selling price : 650 000 euros without taxes**

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© Steven Parrino. The Parrino Family Estate. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.





## Figurative Painting by Key Hiraga

### Key Hiraga *Windows*, 1967

Oil on canvas  
92,7 × 73,5 cm (36 1/4 × 28 3/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH240102

© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



### Key Hiraga *Chamber of Love, The Elegant Life of Mr. P.*, 1967

Acrylic on canvas  
55 × 46 cm (21 5/8 × 18 1/8 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH170103

© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



### Key Hiraga *The Elegant Life of Mr. H.*, 1968

Oil on canvas  
45,5 × 38 cm (17 3/4 × 14 15/16 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH240101

© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



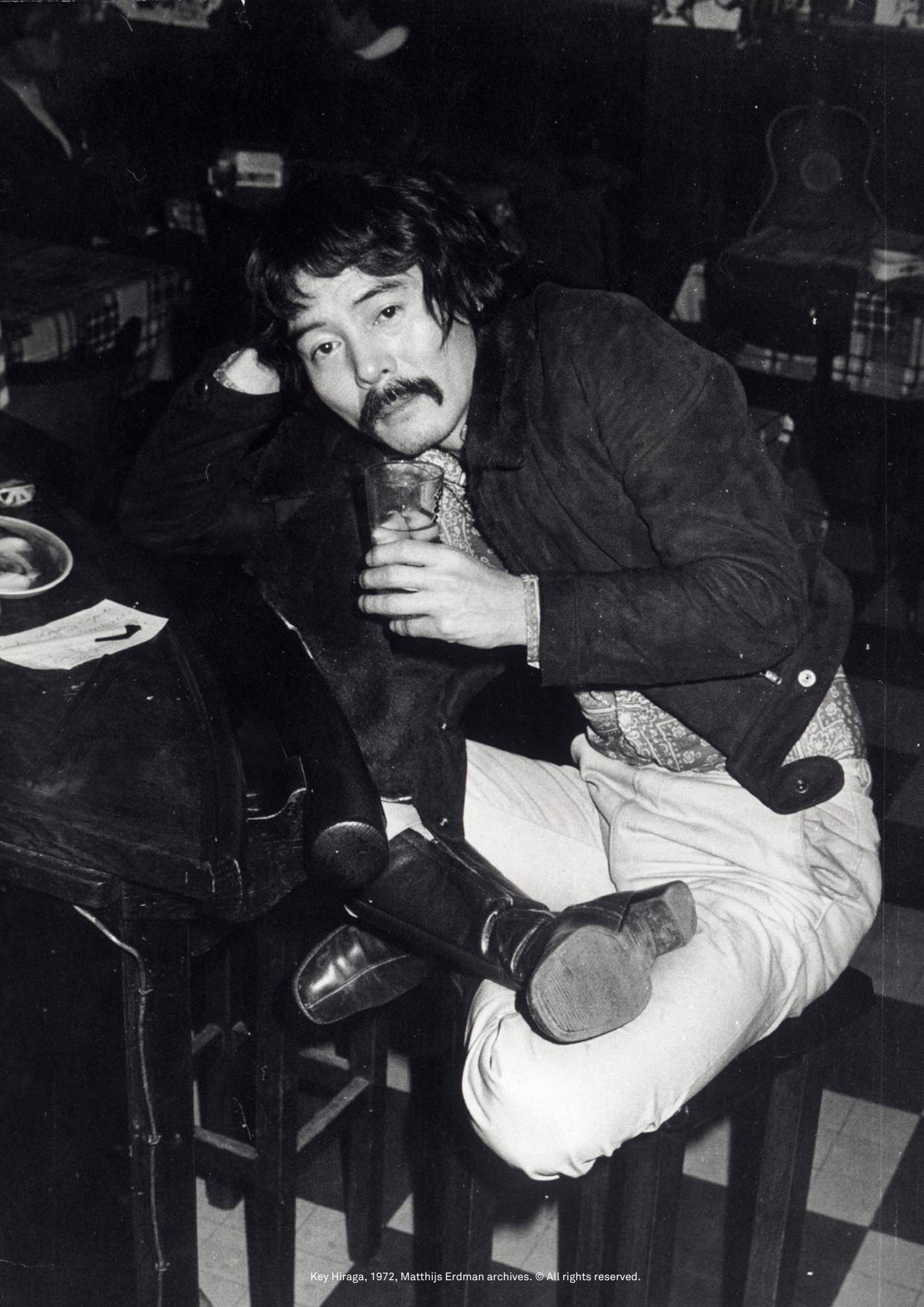
### Key Hiraga *The Elegant Life of Mr. H.*, 1971

Acrylic on canvas  
60 × 73,5 cm (23 5/8 × 29 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH180604

© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.







**A group show  
with works by**

## Avant-garde Pop by Key Hiraga

### **Key Hiraga** (1936, Tokyo–2000, ?)

A self-taught artist, Key Hiraga is known for canvases that fuse traditional Japanese techniques with Pop debauchery.

After graduating from Tokyo University in 1956, he decided to dedicate himself to painting. In 1964, he won the Grand Prix at 3rd National Young Artistes Exhibition in Japan. This award gave him the opportunity to move to France. From 1965 to 1977, he lived in Paris. At that time, the city was home to new emancipating artistic way as Pop Art and Figuration Narrative. In Paris, Hiraga was first inspired by Dubuffet and Art Brut. He started to paint a vivid and colorful Pigalle, it became the breeding ground to paint a monstrous and grotesque human comedy where eroticism and gender is questioned.

Works by Key Hiraga were included in the exhibition “The New Japanese Painting and Sculpture” (1965–67) organized by the MoMA, including *The Window* (1964) which was purchased for their collection.

The exhibited paintings cover the Parisian period of the 1960s, with four works dated from 1967 to 1971.



Key Hiraga  
*Windows*, 1967

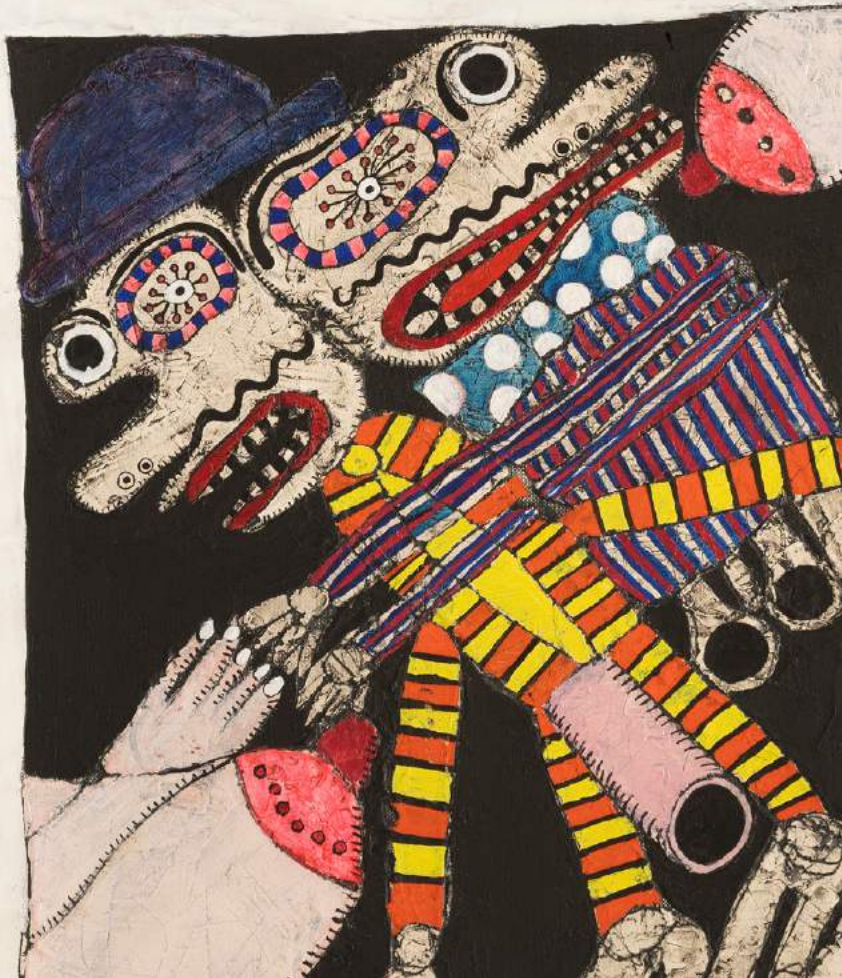
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Oil on canvas  
92,7 × 73,5 cm (36 1/4 × 28 3/4 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH240102

**Selling price : 85 000 euros without taxes**

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© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.









Key Hiraga  
*Chamber of Love, The Elegant Life of Mr. P.*, 1967

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Acrylic on canvas  
55 × 46 cm (21 5/8 × 18 1/8 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH170103

**Selling price : 38 000 euros without taxes**

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© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



Key  
Hiraaga  
67





Key Hiraga  
*The Elegant Life of Mr. H.*, 1968

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Oil on canvas  
45,5 × 38 cm (17 3/4 × 14 15/16 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH240101

**Selling price : 38 000 euros without taxes**

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© The Estate of Key Hiraga. Photo Fabrice Gousset, courtesy Loevenbruck, Paris.



key  
H. R. Giger  
68



Key Hiraga  
*The Elegant Life of Mr. H.*, 1971

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Acrylic on canvas  
60 × 73,5 cm (23 5/8 × 29 in)  
Courtesy galerie Loevenbruck, Paris  
Inv. No. : KH180604

**Selling price : 55 000 euros without taxes**

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