
Maison Galerie Laurence Pustetto

KNOKKE ART FAIR

CECI N'EST PAS UN SALON !



Fabrice Hyber

Fabrice Hyber, born in 1961 in Luçon, is one of the most unique and prolific French artists of his generation. Since the 1980s, he has developed a hybrid body of work, drawing on science, philosophy, biology and economics. In 1997, he became one of the youngest artists to receive the Golden Lion at the Venice Biennale, cementing his place on the international scene.

Since then, he has exhibited in the most prestigious institutions: Palais de Tokyo, Fondation Cartier, MAC/VAL, Fondation Maeght, MuHKA, White Box New York, BALTIC Centre (UK), Lyon, Moscow and Busan Biennials, etc. In 2018, he was elected to the Académie des Beaux-Arts.

His work combines painting, sculpture, installation, writing, scientific research and poetry. Each project is conceived as a 'prototype', a space for questioning the uses of the world and the evolution of our societies.

MUTE Mutant, created in 2014 and acquired the same year by a private collector, has never been exhibited since. Its sale today represents an exceptional opportunity to discover and acquire a pivotal work in the artist's career.



Mute Mutants, 2014
Charcoal, oil, plastic masks, and epoxy resin on canvas
150 x 250 x 15 cm
94 000 €



Philippe Cognée

Using photographs that over time have formed a veritable iconographic database, Philippe Cognée projects the chosen photo onto the canvas, sketches its outlines in broad strokes, then uses encaustic paint (a mixture of beeswax and pigments) to place a transparent film on the painted surface, which he heats with an iron: this process liquefies the wax, causes the contours to overflow, dilutes the colours and distorts the initial drawing. Finally, the artist removes the film from the surface of the canvas, which has now been transformed into a glaze that is never uniform, as the removal of the film causes cracks, fissures and various tears here and there. The painter readily admits: 'Removing the sharpness of the subject opens up the field of imagination and memory.' By distancing the figure, he creates a space that the viewer can fill according to their own sensibility.

After spending his childhood in Benin, Philippe Cognée returned to France in 1974 and enrolled at the École des Beaux-Arts in Nantes. He obtained his Diplôme National Supérieur d'Arts Plastiques (National Higher Diploma in Fine Arts) in 1982. He lives and works near Nantes and exhibits in France and abroad in numerous international museums and galleries.

In 2023, the Musée Bourdelle in Paris and the Musée de l'Orangerie dedicated a solo exhibition to him. He is represented by the Templon Gallery in Paris, Brussels and New York.



Foule (rencontre dans le désert), 2017
Wax painting on canvas mounted on wood
153 x 200 cm
62 000 €



Autoportrait, 2008
Wax paint on canvas mounted on wood
25 x 25 cm
6 000 €



Claire Forgeot

Born in Bayonne in 1956, Claire Forgeot studied at the Ecole supérieure d'arts graphiques de Paris (ESAG-Penninghen) from 1974 to 1979. She then pursued a dual professional career: on the one hand, she produced drawings for the press and publishing, and on the other, she also developed her own personal creations. She began exhibiting her paintings in 1982, but in 1994 she decided to devote herself exclusively to her personal work. Her research focuses on the relationship between colours and black, as well as the simplification of symbols. She seeks to explore the landscape itself, the boundary between abstraction and figuration.

« The landscape is central, with all the elements that compose it. Since 2004 and the shock of seeing a mountain slope burned down on a Greek island, I have been working on the traces left by fire, first the blackness of calcination, then the burn itself. In the series Les jardins consumés (The Consumed Gardens), begun in 2019, I brought together various plants from the garden. Then certain trees that I know imposed themselves on me. They are alive, fragile. These large burnt drawings are portraits. » - Claire Forgeot



Herbier pour Rosa, 2024-25
Graphite, ink, and pyrography on paper
131 x 308 cm, composed of 27 frames under glass
34 000 €



Pommier, 2022
Graphite, ink, and pyrography on paper
112 x 71 cm
120 x 79 cm framed
5 900 €



Figuier de Barbarie, 2024
Graphite, ink, and pyrography on paper
109 x 66 cm
116 x 75 framed under glass
5 900 €



Pavots de Californie, 2022
Graphite, ink, and pyrography on paper
71 x 56 cm
79 x 65 cm framed under glass
3 900 €

Chardons II, 2024
Graphite, ink, and pyrography on paper
54 x 69 cm
60,5 x 75,5 cm framed under glass
3 500 €





Rosier et Taxus Baccata, 2019-25
Graphite, inks and pyrography on paper
69 x 54 cm
75,5 x 60,5 cm framed under glass
3 500 €

Menthe et Campanules, 2019-25
Graphite, inks and pyrography on paper
54 x 69 cm
60,5 x 75,5 cm framed under glass
3 500 €





Anne Kuhn

« My work addresses existential questions related to childhood, memory, the place of women, and love. It has the distinctive feature of speaking about reality, both personal and universal. » - Anne Kuhn

Anne Kuhn was born in Paris in 1963. After a career as a professional dancer, celebrity portraitist under contract with Gamma, and set photographer, she became a photographer, guided by Marianne Rosenstiehl. At 55, Anne Kuhn has developed a unique form of artistic expression that invites observation and reflection. Based in the Basque Country, this self-taught artist is on an evolving quest for self-discovery, drawing on her experiences and aspirations to better communicate with others. Her portfolio, comprising four photographic series, explores femininity, the status of women and their violated freedoms, drawing on the baroque style and contrasting lighting characteristic of the 17th century. All her photographs come to life through her own story, combining mystery, poetry, dreamlike imagery and surrealism, always with a highly accomplished aesthetic.

Orotone is a technique that involves printing a silver bromide gelatin photograph on glass plate and then applying a gold finish. Anne Kuhn creates her own orotones and explores the process by dividing her image to obtain a large format that would be impossible to achieve on a single glass plate.

La Femme Papillon - Single print n° 1/2 - 2025
Silver bromide gelatin print on glass
Gold varnish finish
Lead crimping
Photo : 110 x 75 cm
In 27 pieces
9 900 €





La Femme à bulle - Edition 1/2 uniques - 2025

Silver bromide gelatin print on glass

Gold varnish finish, lead setting

American rosewood case

Photo : 45 x 55 cm

In 5 pieces

3 700 €

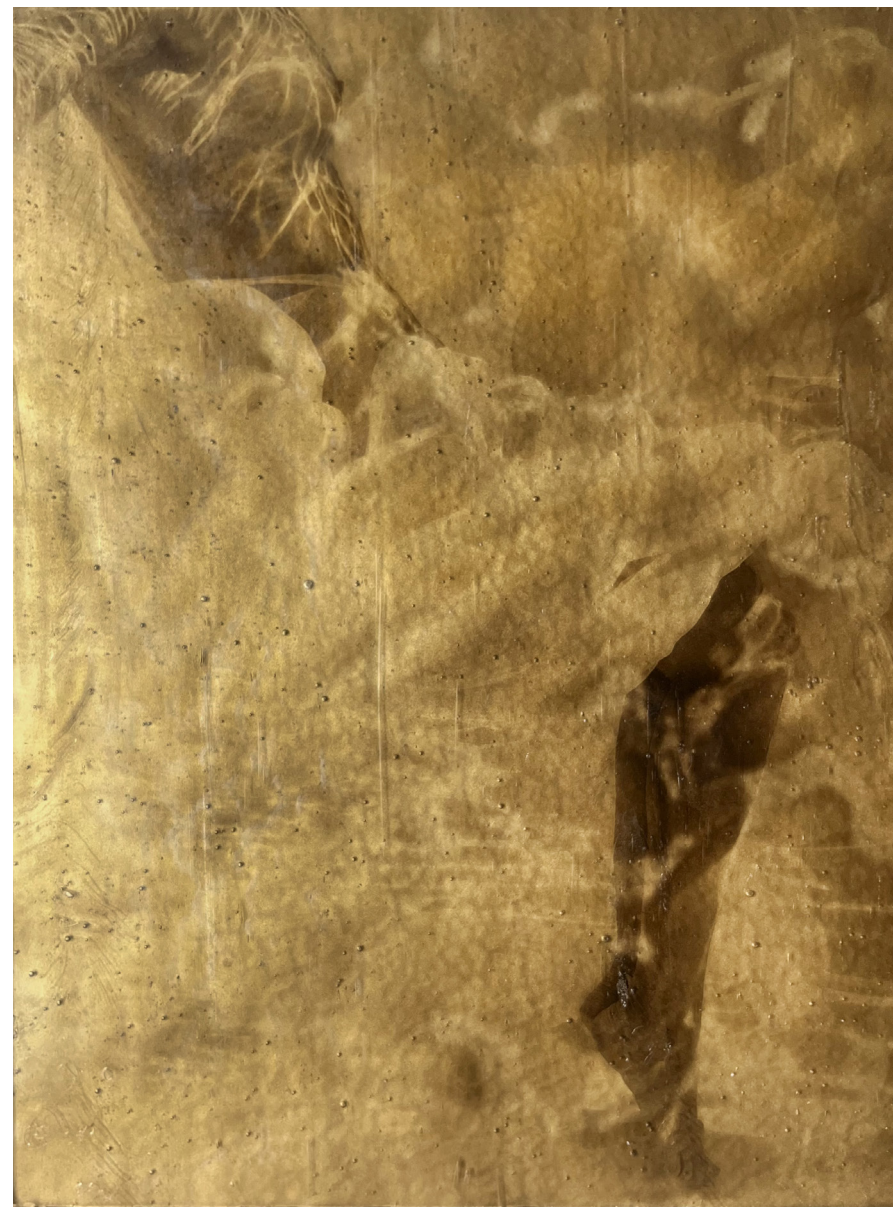
Onsen-Hakoné - Edition 1/4 + 1 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish, lead setting
American rosewood case
Frame : 33 x 43 cm
Photo : 30 x 40 cm
2 900 €





À la source - Edition 2/4 + 1 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish, lead setting
American rosewood case
Frame : 33 x 43 cm
Photo : 30 x 40 cm
3 000 €

La Femme assise - Edition 1/4 + 1 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish
American rosewood case
Frame : 33 x 43 cm
Photo : 30 x 40 cm
2 900 €





La Femme à l'envers - Edition 1/4 + 1 EA - 2025

Silver bromide gelatin print on glass

Gold varnish finish

American rosewood case

Frame : 33 x 43 cm

Photo : 20 x 30 cm

2 000 €

La Femme Papillon - Edition 1/4 + 1 EA - 2025
Gelatin silver bromide print on glass
Gold varnish finish, lead setting
Framed matte brown American box, matte brown background
Frame : 43 x 53 cm
Photo : 30 x 40 cm
2 900 €





Femme à la main - Edition 1/8 + 2 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish, lead setting
American rosewood case
Frame : 23 x 33 cm
Photo : 20 x 30 cm
2 000 €

Au fil de l'eau - Edition 1/8 + 2 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish
American rosewood case
Frame : 23 x 33 cm
Photo : 20 x 30 cm
2 000 €





Etale - Edition 1/8 + 2 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish
American rosewood case
Frame : 23 x 33 cm
Photo : 20 x 30 cm
2 000 €

L'Ennui - Edition 1/8 + 2 EA - 2025
Silver bromide gelatin print on glass
Gold varnish finish
American rosewood case
Frame : 23 x 33 cm
Photo : 20 x 30 cm
2 000 €





Miroir - Edition 2/8 + 2 EA - 2025
Gelatine-silver bromide print on glass
Gold varnish finish
American rosewood body
Frame : 23 x 23 cm
Photo : 20 x 20 cm
1 500 €

Traversée du Miroir - Edition 1/8 + 2 EA - 2024
Silver bromide gelatin print on glass
Gold varnish finish
American rosewood case
Frame : 23 x 23 cm
Photo : 20 x 20 cm
1 500 €





Hildegarde - Édition / 5 - 2025

Double photo print

1 baryta paper for the background

1 under Plexiglas (cloud of the image from which takes only 70% of the blacks)

Black wood frame, matte black passe-partout

Frame : 83 x 83 cm

Photo : 60 x 60 cm

2 500 €

Mary Agnès - Édition / 5 - 2024
Double photo print
1 baryta paper for the background
1 under Plexiglas (cloud of the image from which
takes only 70% of the blacks)
Black wood frame, matte black passe-partout
Frame : 83 x 83 cm
Photo : 60 x 60 cm
2 500 €





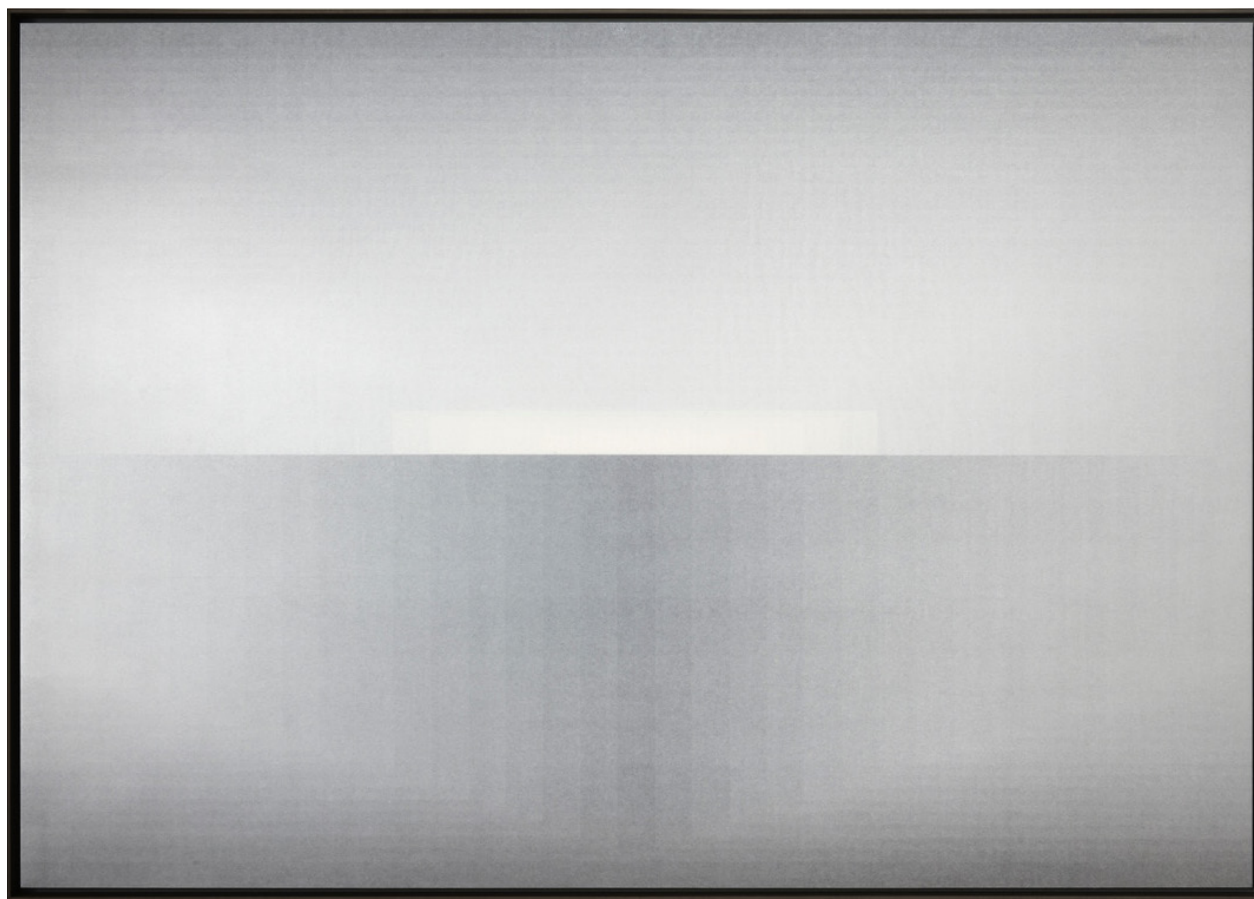
Jörg Gessner

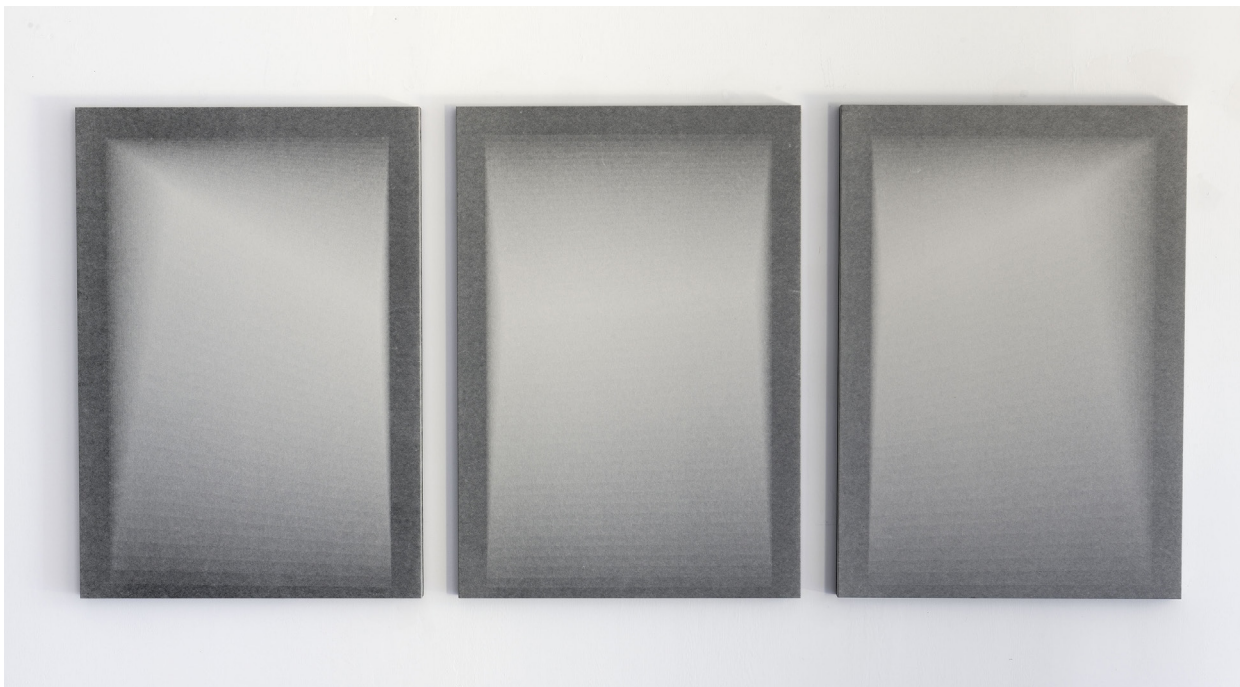
Born in Germany in 1967, Jörg Gessner initially trained as an apprentice tailor. In 1990, he moved to Paris and studied fashion design at the Berçot studio. In 1992, a year-long stay in Milan allowed him to specialise in textile design. This marked the beginning of his professional career, combining form, material and light. For ten years, Jörg Gessner designed textile prints and weaves, then wall coverings.

Then came the time to create objects out of paper. The interaction of this material with light gradually captured his attention, and in order to learn about its qualities with a view to working with it, Jörg Gessner travelled throughout Europe. However, the papers he discovered did not live up to his expectations. Nevertheless, his early work earned him the 2006 'Villa Médicis hors les murs' artist residency award, presented by the French Association for Artistic Action (AFAA), the Ministry of Foreign Affairs and the Ministry of Culture. This award gave him the opportunity to spend three months in Japan to finally study Japanese papers. Thus began the prelude to his future exhibitions, which would be entitled: *The Novel of a Blank Page*.

In early May 2006, Jörg Gessner discovered the city of Osaka, went to study the dry gardens of Kyoto's temples, and even lived in a Buddhist temple in the city of Koya-San. Later, he returned to Japan for three months, and then again for seven years, with the sole aim of understanding the artisanal production of Japanese paper and its intellectual and spiritual implications, which are unique to the spirit of this country. These dimensions would leave their mark on his work, now produced in Lyon, and make him one of the foremost experts on this mysterious philosophical universe.

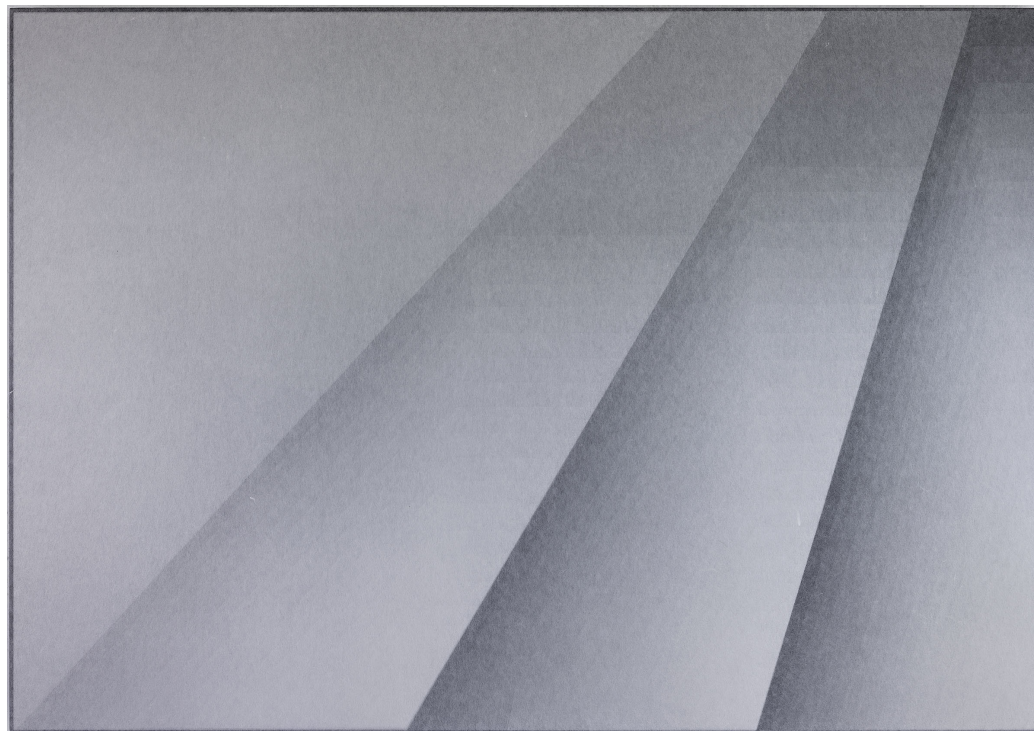
Perspective N° 4, 2024
Japanese papers, ink and wood
145 x 205 x 5,3 cm framed
24 000 €

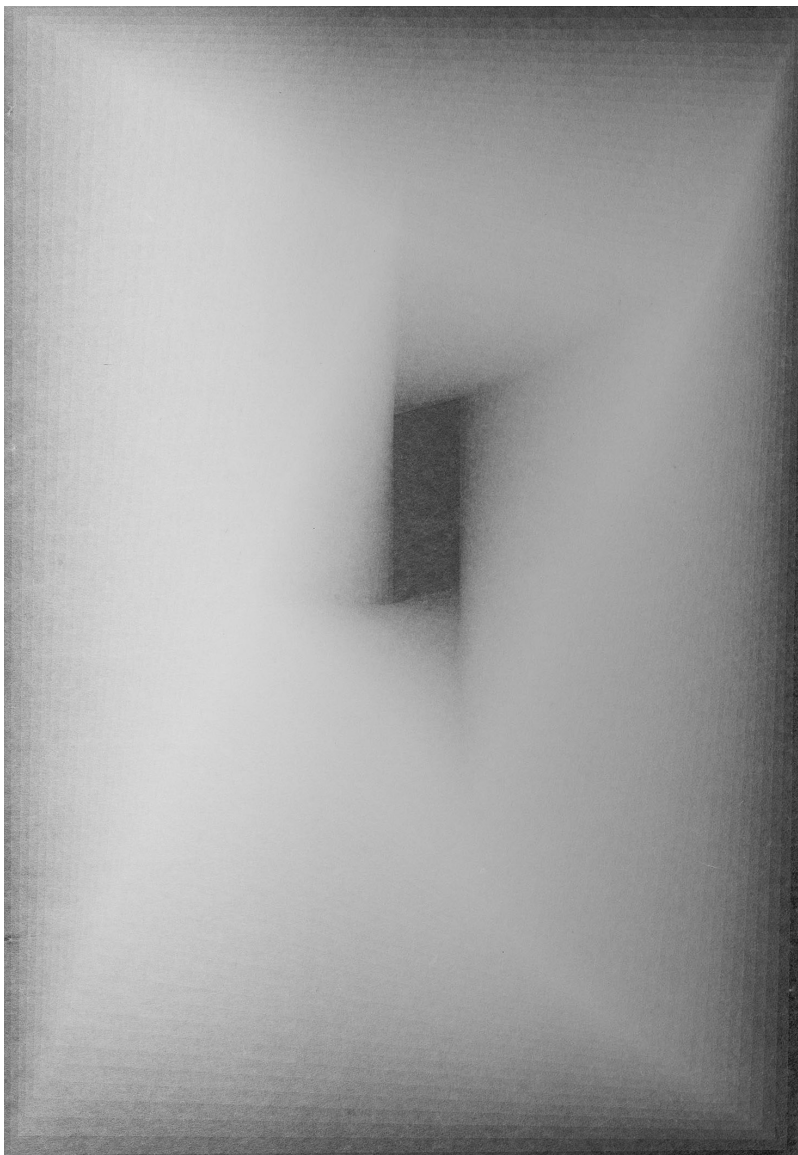




Untitled IV, V, VI, 2025
Japanese papers, ink and wood
86 x 60 x 3 cm each
16 500 € the triptych

Solstice '25, 2025
Japanese papers, ink and wood.
60 x 86 x 3 cm
5 600 €

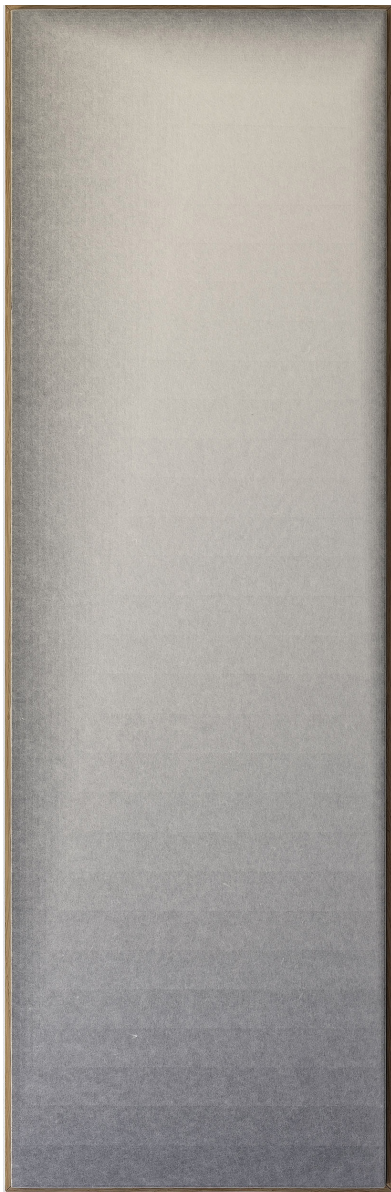




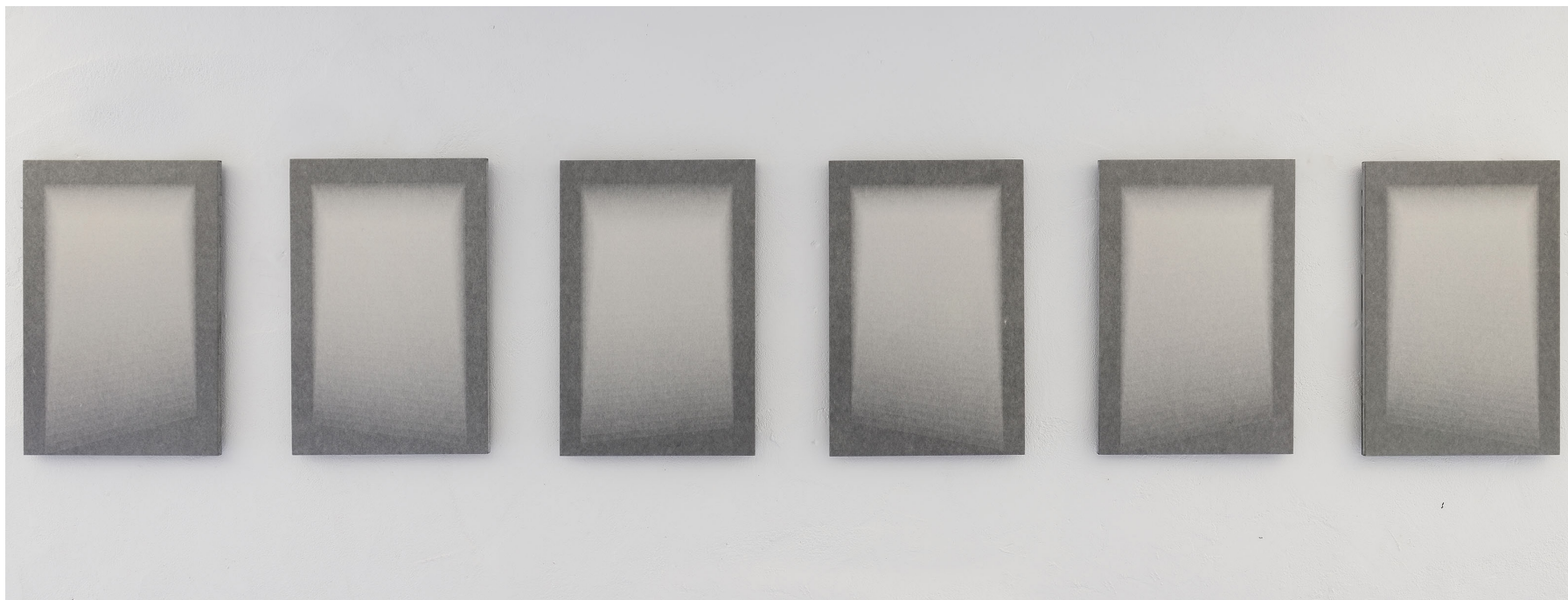
Translucid '25, 2025
Japanese papers, ink and wood
86 x 60 x 3 cm
5 600 €

Untitled I, II, III, 2025
Japanese papers, ink and wood.
86 x 60 x 3 cm each
5 600 € each

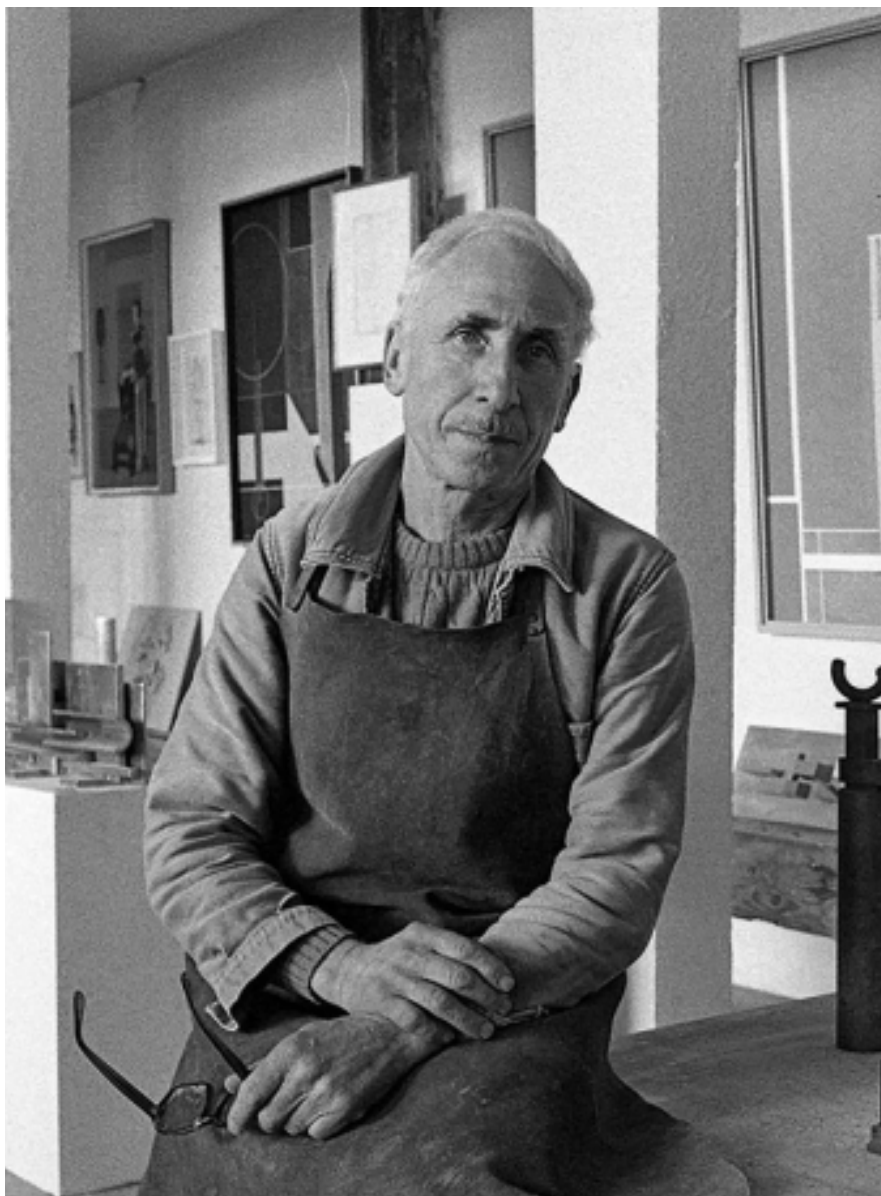




Untitled XIII, 2025
Japanese papers, ink and wood
89 x 29 cm
3 500 €



Untitled VII, VIII, IX, X, XI, XII, 2025
Japanese papers, ink and wood
44 x 29 cm each
2 300 € each



Marino di Téana

Francesco Marino di Teana was an Argentine sculptor born on 8 August 1920 in Teana and died on 1 January 2012 in Périgny-sur-Yerres.

An artist who was at once a painter, sculptor, architect, poet and philosopher, he left his mark on sculpture in the 1950s and 1960s by developing his 'tri-unitary' theory of 'active emptiness', which journalist Harry Belley considers one of the most important discoveries in 20th-century sculpture. He now attaches as much importance to space and emptiness as to mass and form themselves. This led him to develop sculptures conceived as aesthetic structures that can be transformed into architectural buildings, or 'architectural sculptures'.

Francesco Marino Di Teana leaves behind an important artistic legacy consisting of numerous sculptures, preserved in his studio or scattered among collectors, as well as models, plans, written documents, reliefs, bronzes, jewellery, medals, drawings, paintings, furniture and architectural projects.

The Marino di Teana Committee, represented by the artist's son, Nicolas Marino di Teana, who worked alongside his father for over twelve years, promotes and preserves Marino di Teana's work. A catalogue raisonné of the artist's work has just been published by Éditions LOFT, after several years of work.

Hommage à Homère, 1961- 63
Signed with the artist's hallmark EA 2/4 - 1961
Catalogue raisonné no. 636
75 x 115 x 28 cm
Waxed oxidized carbon steel
44 000 €





Université, 1958 - 63
Signed with the artist's mark EA 2/4 - 1963-84
Catalogue raisonné no. 532
66,5 x 54,5 x 51 cm
Polished and waxed carbon steel
43 000 €

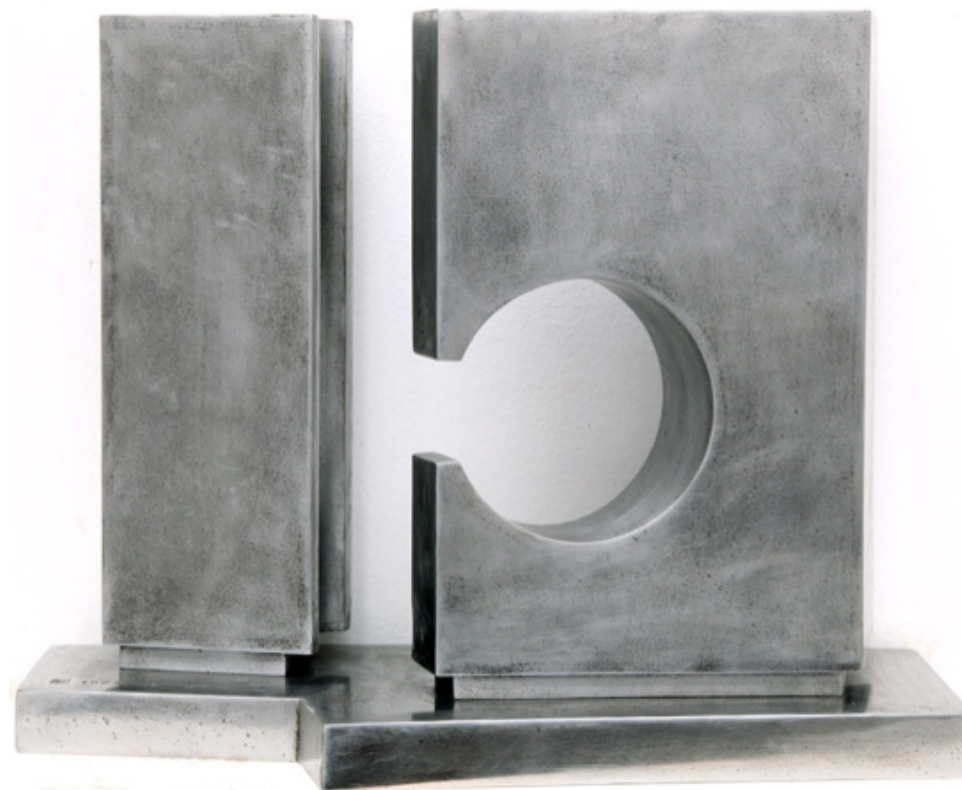
Hommage à Toscanelli, 1979 - 82
Signed with the artist's mark EA 2/4 - 1982
Catalogue raisonné no. 885
64 x 38 x 30 cm
Waxed oxidized carbon steel
39 000 €





Parcours sans fin, 1979-82
Signed with the artist's mark EA 2/4 - 1982
Catalogue raisonné no. 743
34 x 53,5 x 25,5 cm
Waxed oxidized carbon steel
29 000 €

Structure Architecturale - Villemin 35, 1975
Signed with the artist's mark EA 3/4 - 1975
Catalogue raisonné no. 858
34,5 x 43 x 17,5 cm
Waxed polished carbon steel
24 000 €





Hommage à Empédocle, 1986-88
Signed with the artist's mark EA 4/4 - 1975
Catalogue raisonné no. 966
18 x 28,5 x 13,5 cm
Waxed polished carbon steel
14 000 €

Contact



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