

Loeve&Co

**1-54 Art Fair 2026
New-York**

Booth N°6

May 13th to May 17th

Starrett-Lehigh Building

600 W. 27th St

Manhattan, New York



LOEC
VE&O

Alex Burke (France, 1944)

Exhibitions:

Museo de Arte
Latinoamericano, Buenos
Aires
7th and 10th Havana Bien-
nials, Cuba
Infinite Island, Brooklyn
Museum, New York
Les Choses, Musée du Louvre,
Paris
Paris Noir, Centre Pompidou,
Paris
L'Un et l'Autre, Palais de
Tokyo, Paris
8th and 10th Taipei Biennials,
Taiwan

Collections:

FRAC Normandie, Caen
FRAC Centre-Val de Loire,
Orléans
Centre Pompidou, Paris
Fonds National d'Art
Contemporain, Paris
Fonds de dotation Jean-
Jacques Lebel, Paris
Kunstmuseum St. Gallen,
St. Gallen

Born in Fort-de-France, Burke left Martinique — which at the time had no public art school — to study Fine Arts in Nancy. It was there that he discovered the progressive New York troupe The Bread and Puppet Theatre. Deeply political, Burke's work has since frequently employed the transitional metaphor of the puppet to express his committed perspective on urgent themes such as colonialism, social injustice, and cultural exploitation, while celebrating the richness and diversity of the Indigenous cultures of the Americas, capturing the very essence of the communal memory of peoples forgotten by history.

The evolution of his work — from the boxes, fragments of architecture, and archaeological remnants that, by the late 1970s, led him to explore his individual and collective identity and the history of the Americas, to the mannequins and dolls, akin to Kachina figures, which he fashions from reclaimed fabrics bearing multiple histories, origins, and motifs — has anticipated many of the concerns that are now central in contemporary art.

Each of his works carries the necessity of honoring oral traditions and challenging our perception of the “New World,” in order to recover the echoes of what existed before the crossing of the oceans.

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Fr-75006 Paris
Du mardi au samedi
de 14h à 19h
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Loeve&Co

Alex Burke (born in 1944)

Prices are ex taxes

Alex Burke

X on the lace

Circa 1980

Mixed media on wood

39 3/4 × 19 11/16 × 2 3/4 in

Price

20 000 euros

23 500 USD







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Loeve&Co

Alex Burke (born in 1944)

Alex Burke

Untitled

Circa 1980

Mixed media on wood

Signed on the back

47 1/4 x 25 9/16 x 2 in

Price

30 000 euros

35 000 USD



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Loeve&Co

Alex Burke (born in 1944)

Alex Burke*Gaure*

1978

Mixed media on wood

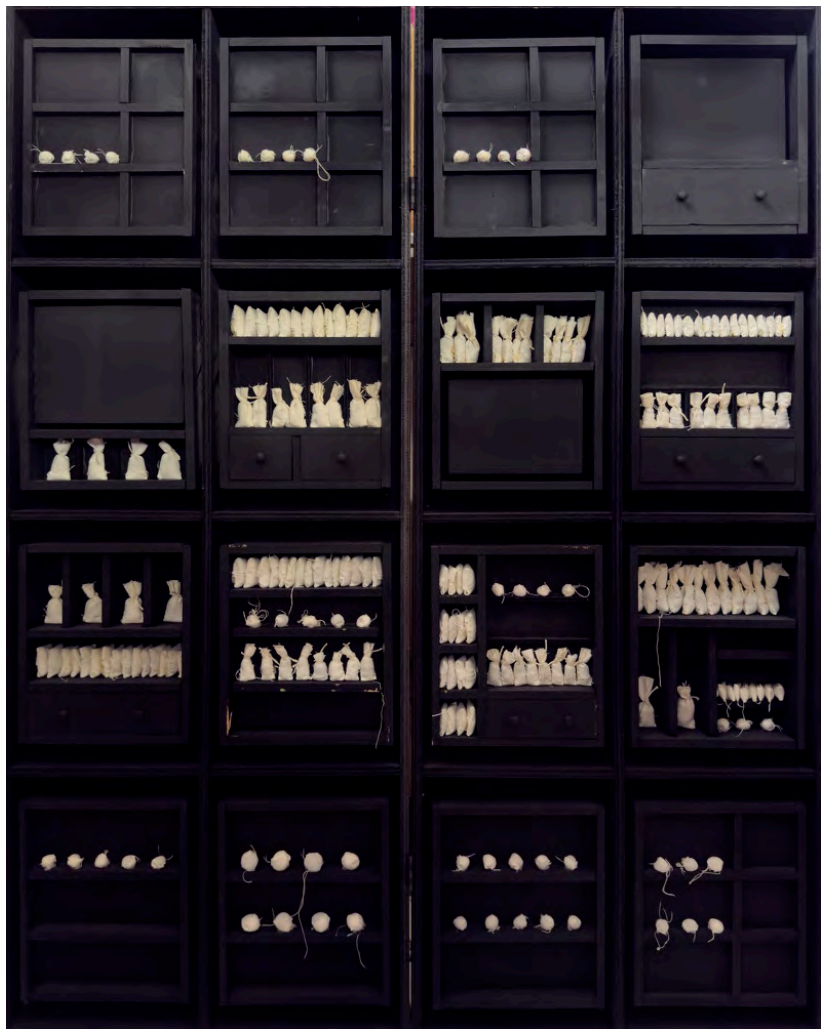
Titled, signed and dated on the back

44 7/8 × 35 7/16 × 4 3/4 in

Price

40 000 euros

47 000 USD



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Alex Burke (born in 1944)

Alex Burke

Untitled

1992

Mixed media on wood

Signed and dated on the back

9 7/16 × 26 3/8 × 2 3/4 in

Price

12 000 euros

14 000 USD



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Loeve&Co

Alex Burke (born in 1944)

Alex Burke

Untitled (Dolls)

2026

Mixed media, fabrics and plexiglass

23 5/8 × 23 5/8 × 5 15/16 in

Price

15 000 euros

17 500 USD





Installation view, exhibition Paris Noir, Centre Pompidou, Paris, 2025. Works from Alex Burke



LOEC
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Frédérique Devaux Yahi (Algérie/France, 1956)

Exhibitions:

Poésure et Peintrie, Vieille
Charité, Marseille
*Rewriting the World : Isidore
Isou and the Lettrist Book*,
Center for Book Arts,
New-York
Portraits et Autoportraits... ,
FRAC, Pays de Loire
*Parcours Lettriste - 45ème
Biennale de Venise*, Venise

Collections:

EAMC, Berlin
The Ruth & Marvin Sackner
Archive of Concrete and
Visual Poetry, Iowa City
Centre National du cinéma et
de l'image animée, Paris
Centre Pompidou, Paris
Light Cone, Paris

Frédérique Devaux Yahi develops, alongside her cinematic work, an artistic practice rooted in the field of Lettrism. Her visual work is built on a particular attention to the sign, rhythm, and the materiality of the image, drawing both from Lettrist research and from a cultural sensibility deeply shaped by her Kabyle roots.

Her work is part of a non-Western approach to representation, in which the repetition of the sign, frontality, and symbolic inscription echo the visual traditions of North Africa and, more broadly, African arts—particularly in their relationship to the sign, the body, and space.

Frédérique Devaux Yahi's Lettrist photographic works, produced mainly between 1981 and 1991, have been presented in numerous group exhibitions dedicated to Lettrism, both in France and internationally. These presentations have helped to highlight a body of work in which formal experimentation engages in dialogue with extra-Western cultural heritages, asserting an aesthetic that is both radical and grounded.

Through her artistic practice, Frédérique Devaux Yahi proposes a singular articulation between the European avant-garde and North African cultural memories, situating her work within an expanded history of contemporary art—one that is attentive to the circulation between cultures, to symbolic forms, and to visual languages emerging from the African continent and its diaspora.



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Loeve&Co

Frédérique Devaux Yahi (born in 1956)

Frédérique Devaux Yahi

Untilted

1988

Mixed media on canvas

Signed, dated and numeroted lower right

40 3/16 × 26 3/8 in

Price

6 000 euros

7 000 USD



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Frédérique Devaux Yahi (born in 1956)

Frédérique Devaux Yahi

Tissage-fromage

1984

Photographic print

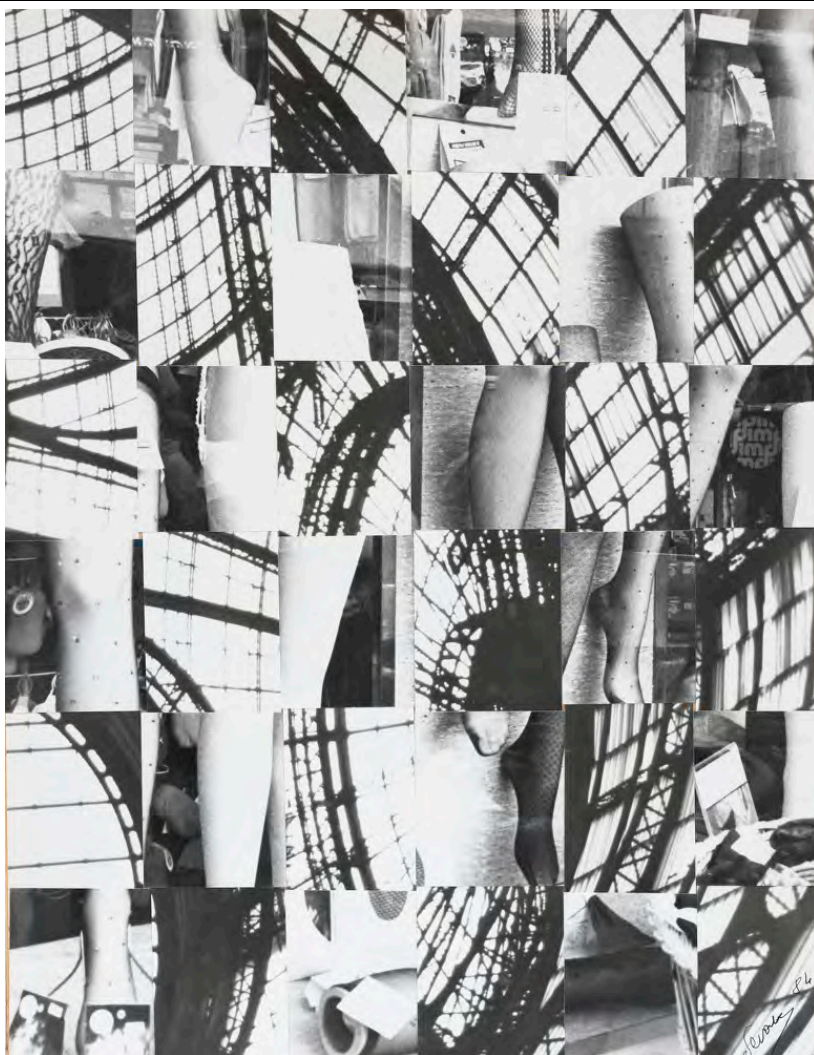
Signed, dated and titled on the back

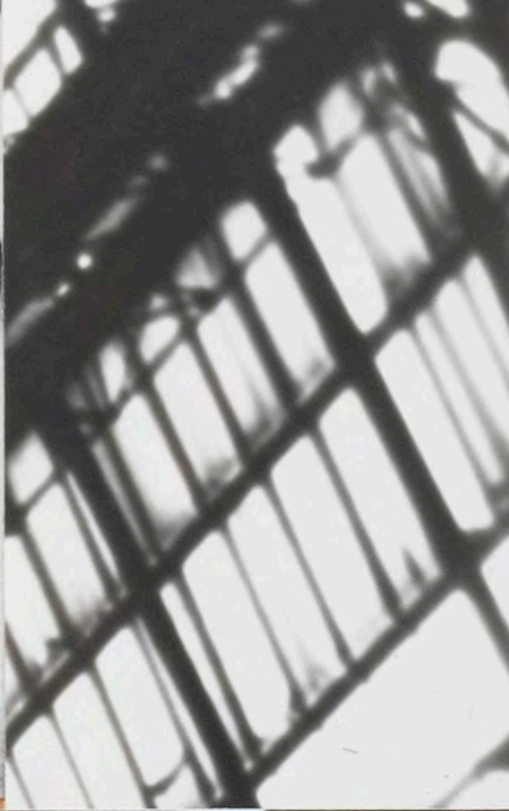
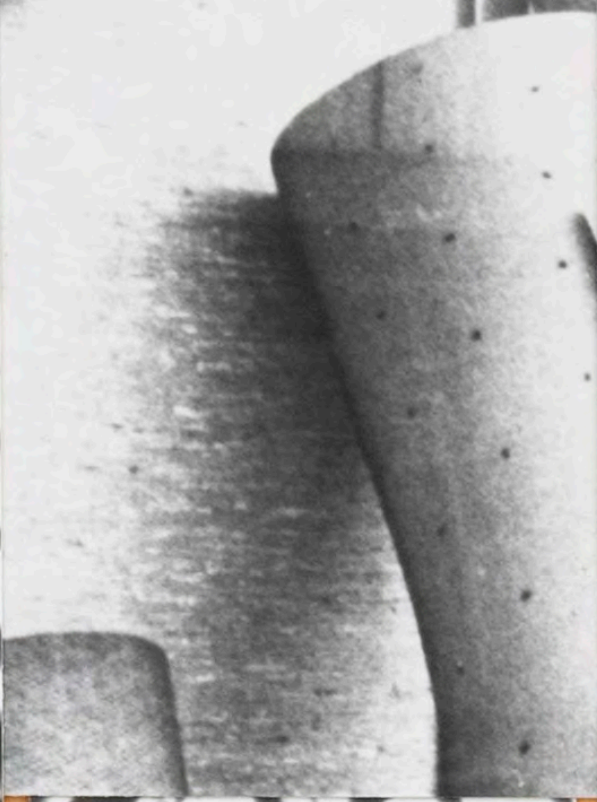
12 3/16 × 9 7/16 in

Price

2 500 euros

3 000 USD





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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï

Portrait de MA

1986

Mixed media on photographic print

Signed, dated and titled on the back

15 3/4 × 11 13/16 in

Price

2 500 euros

3 000 USD



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Loeve&Co

Frédérique Devaux Yahi (born in 1956)

Frédérique Devaux Yahi

Portrait de MA

1986

Mixed media on photographic print

Signed, dated and titled on the back

15 3/4 × 11 13/16 in

Price

2 500 euros

3 000 USD



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Frédérique Devaux Yahi (born in 1956)

Frédérique Devaux Yahi

Reliefs

1988

Mixed media on photographic print

Titled, dated and signed on the back

14 15/16 × 11 7/16 in

Price

2 500 euros

3 000 USD



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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï

Portraits Reliefs

1988

Mixed media on photographic print

Titled and dated on the back

15 3/4 × 11 in

Price

3 000 euros

3 500 USD



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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï
Untitled (Amsterdam)

1987
Gouache on photographic print
Signed and dated on the back
9 7/16 × 11 7/16 in

Price

2 000 euros
2 300 USD



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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï

Untitled (Amsterdam)

1987

Gouache on photographic print

Signed and dated on the back

9 7/16 × 11 7/16 in

Price

2 000 euros

2 300 USD



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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï

Copygrammes

1988

Photographic print

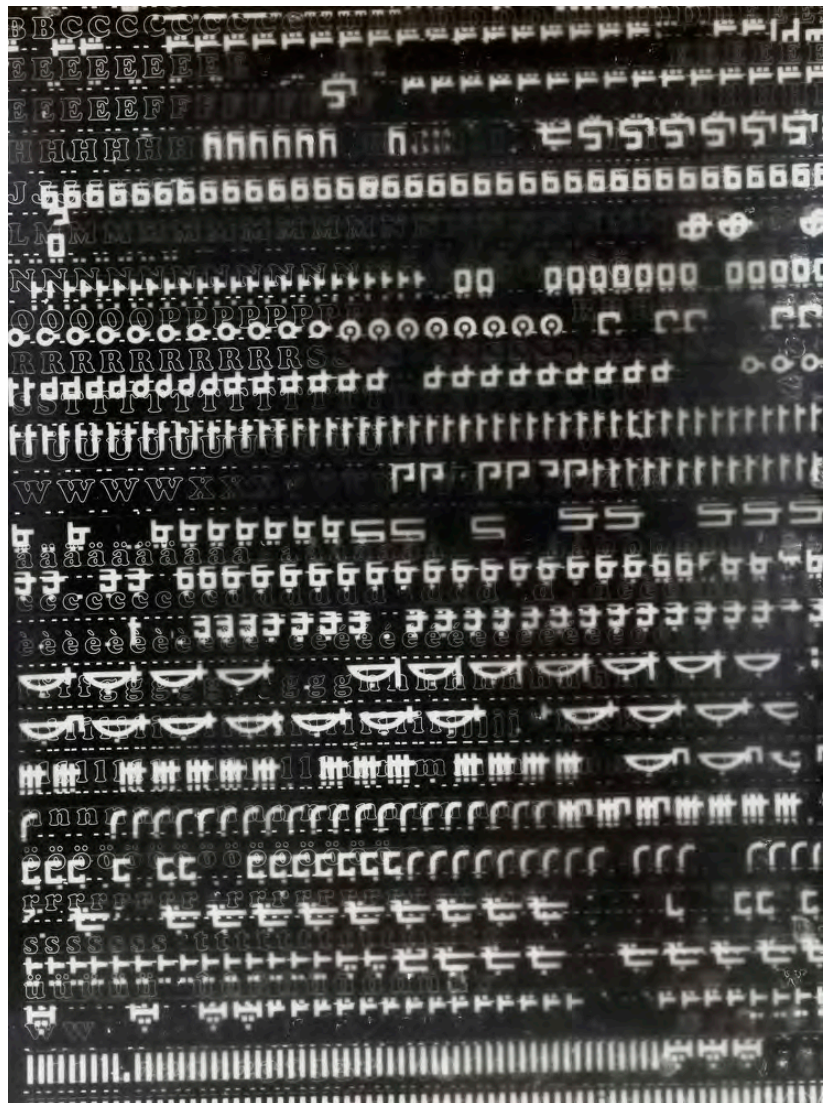
Signed, dated and titled on the back

11 13/16 × 9 7/16 in

Price

2 000 euros

2 300 USD



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Frédérique Devaux Yahï (born in 1956)

Frédérique Devaux Yahï

Signogrammes

1988

Photographic print

Signed, dated and titled on the back

11 13/16 × 9 7/16 in

Price

2 500 euros

3 000 USD





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Frédérique Devaux Yahi (born in 1956)

Frédérique Devaux Yahi

*Untitled (Création Novation -
Isidore Isou)*

1989

Mixed media on photographic print

Signed and dated lower right

29 1/2 × 19 11/16 in

Price

5 500 euros

6 500 USD





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VE&O

Roland Dorcély (Haiti, 1930-2017)

Exhibitions:

New Images of Man, Blum & Poe Gallery, Los Angeles
Paris Noir, Centre Pompidou, Paris

Collections:

Boca Raton Museum of Art, Boca Raton
NSU Art Museum, Fort Lauderdale
Hood Museum of Art, Dartmouth College, Hanover
Brooklyn Museum, New York
MoMA, New York
Musée national d'art moderne, Centre Pompidou, Paris
Fonds National d'Art Contemporain, Paris
Fonds de dotation Jean-Jacques Lebel, Paris
Davis Museum, Wellesley College, Wellesley

Although born into a modest background, Dorcély's artistic talents were recognized and encouraged from an early age. In 1950, convinced that Haitian artists were not destined to produce only naïve or folkloric work but should take part in modernity, he co-founded the *Foyer des Arts plastiques* in Port-au-Prince and received commissions for murals — notably for the Hollywood residence of producer David O. Selznick — while Jean-Paul Sartre published his poems in *Les Temps Modernes*.

After a stay in Paris, where he refined his technique in Fernand Léger's studio, Dorcély settled in Europe from 1958 onward, moving in the circles of Michel Leiris, Picasso, and art dealer Daniel-Henry Kahnweiler, who in 1961 published his bibliophile book *S.O.S.*

Most often of medium format and painted in oil or tempera, Dorcély's exuberant landscapes, still lifes, and female nudes — frequently seated on or interacting with a chair — stand out for their vigorous composition and vibrant palette of pure, unmixed colors. Representative of this style, his *Nu à la chaise* (1958), titled *When to Relax?*, entered the collection of the MoMA in New York that same year.

However, short of resources — his two solo exhibitions in Paris galleries in 1960 were complete commercial failures — Dorcély accepted a teaching position in Conakry, Guinea. He soon returned abruptly, leaving his paintings behind, and went back to Haiti in 1962. Suffering from psychological difficulties, Dorcély subsequently withdrew even from his friends and from the Haitian art scene, ceasing to produce work except on rare occasions.

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Roland Dorcély (1930-2017)

Roland Dorcély

Morning Coffee

Circa 1958

Oil on canvas

Signed lower left

15 3/4 × 23 5/8 in

Price

24 000 euros

28 000 USD





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Loeve&Co

Roland Dorcély (1930-2017)

Roland Dorcély

Untitled (Nude in Front of a Mirror)

Circa 1958

Oil on canvas

23 5/8 × 15 3/4 in

Price

24 000 euros

28 000 USD







APR 1961

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Loeve&Co

Roland Dorcély (1930-2017)

Roland Dorcély
Untitled (Heads)
Circa 1958
Oil on canvas
Signed upper right
23 5/8 × 15 3/4 in

Price
24 000 euros
28 000 USD





Paul Klee
1879-1940
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1925-1926
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Roland Dorcély
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Installation view, exhibition Paris Noir, Centre Pompidou, Paris, 2025. Works from Roland Dorcély



Guido Llinás Cuba, (1923-2005)

Exhibitions:

My Own Past, Afrodescendant Contributions to Cuban Art, Cooper Gallery, Harvard, Museu Oscar Niemeyer, Curitiba
Kunstverein, Frechen
Wifredo Lam et Guido Llinás, Galerie Ruta Correa, Friburg
Paris Noir, Centre Pompidou
1st Paris Biennale, Musée d'Art Moderne de la Ville de Paris
5th and 6th *São Paulo Biennales*, Museu de Arte Moderna, São Paulo

Collections:

Museo Nacional de Bellas Artes, Havana
Art Museum, Fort Lauderdale
Pérez Art Museum, Miami
Kendall Art Cultural Center, Miami
Frost Art Museum, Miami
Ella Fontanals-Cisneros Collection, Miami/Madrid
Brooklyn Museum, New York
Centre Pompidou, Paris

Recently featuring in the «Paris Noir» exhibition at the Centre Pompidou in 2025 with 5 works, and acquired by the Musée National d'Art Moderne that same year, Guido Llinás is receiving renewed institutional attention.

His work is currently on view at the Venice Biennale, at the invitation of Cuban artist María Magdalena Campos-Pons (exhibition *Resonance*, Fondazione Marchesani), and will be featured in an upcoming solo exhibition at the Zentrum Paul Klee in Bern.

Born in Pinar del Río, Cuba, he was a co-founder of the avant-garde group Los Once in 1953, alongside Agustín Cárdenas, Antonio Vidal, Raúl Martínez, among others. During the 1950s, he made numerous trips to New York, where he came acquainted with Abstract Expressionism, in particular action painting by de Kooning and Motherwell. He left Cuba in 1963 for Paris with the help of Robert Altman, a patron of the arts whose son Roberto was part of the Lettrist movement. In Paris Llinás started his «Black Paintings», reflecting on memory, History, and image production as a transatlantic dialogue between African culture and Western codes.

By appropriating abakuá signs — a visual language rooted in an Afro-Cuban secret society of Nigerian and Cameroonian origin — and the gestures of action painting, Llinás creates an abstraction drawing from African roots, giving birth to his «Black Paintings», where his former collective, Los Once, had remained within the purely Western avant-garde tradition.

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Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1971

Oil on hardboard

Signed and dated lower right

18 1/8 × 14 15/16 in

Provenance

The Guido Llinas Estate

Price

5 000 euros

6 000 USD





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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1974

Oil on canvas

Signed and dated lower right

15 3/4 × 15 3/4 in

Provenance

The Guido Llinas Estate

Price

5 000 euros

6 000 USD



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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1974

Oil on canvas

Signed and dated lower right

21 1/4 × 25 9/16 in

Provenance

The Guido Llinas Estate

Price

8 000 euros

9 000 USD



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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinás

Pintura Negra

1987

Mixed media on canvas

Signed and dated lower right

28 3/8 × 22 1/16 in

Provenance

The Guido Llinas Estate

Price

7 000 euros

8 000 USD



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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1978

Oil on canvas

Signed and dated lower right

31 7/8 × 39 3/8 in

Provenance

The Guido Llinas Estate

Price

14 000 euros

16 000 USD



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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Untitled

1980

Mixed media on canvas

Signed and dated lower right

18 1/8 × 13 in

Provenance

The Guido Llinas Estate

Price

4 000 euros

4 500 USD



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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1981

Oil on canvas

Signed, dated and titled on the back

31 7/8 × 25 9/16 in

Provenance

The Guido Llinas Estate

Price

9 000 euros

10 500 USD





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Loeve&Co

Guido Llinás (1923-2005)

Guido Llinas

Pintura Negra

1999

Oil on canvas

Signed and dated lower right

39 3/8 × 31 7/8 in

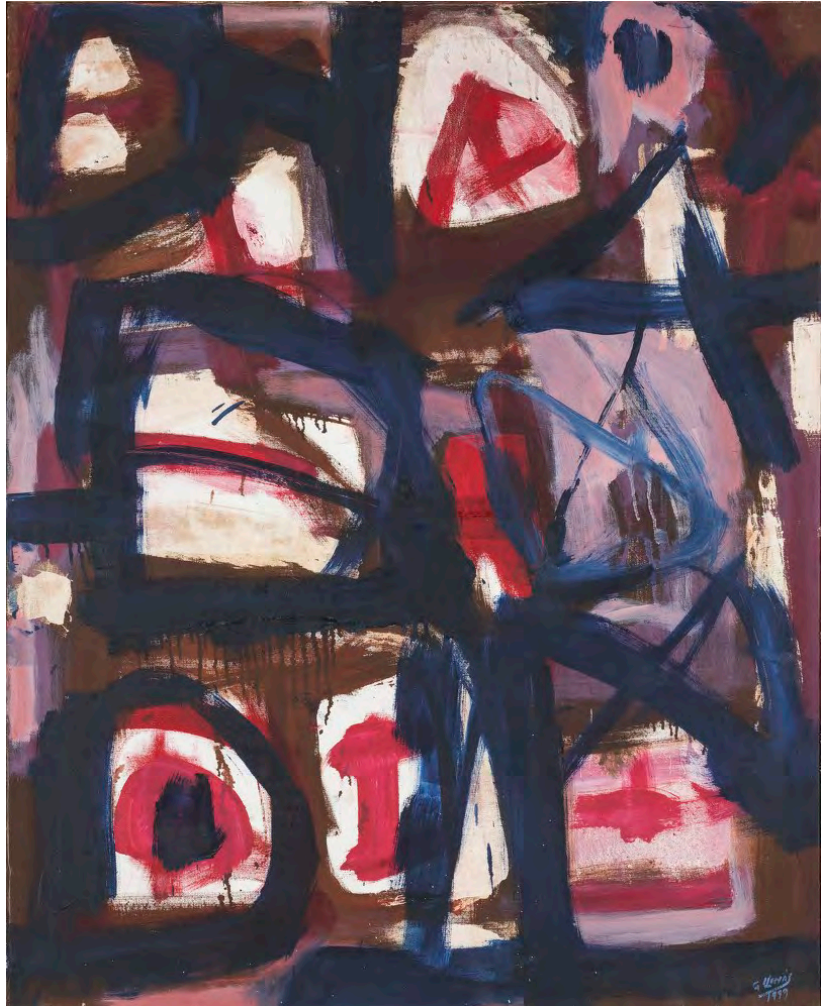
Provenance

The Guido Llinas Estate

Price

12 000 euros

14 000 USD





LOEC
VE&O

Marcel Gotène (Congo, 1939-2013)

Exhibitions:

Festival mondial des Arts Nègres, Dakar
IInd Biennale, Musée d'Art Moderne, Paris
Modernités plurielles, Centre Pompidou, Paris
Paris Noir, Centre Pompidou, Paris

Collections:

Fondation Gotène, Brazzaville
CBH (Compagnie Bancaire Helvétique), Geneva
MACAAL, Marrakech
Musée du quai Branly-Jacques Chirac, Paris

Displaying his talent from an early age, Gotène attended the École de Poto-Poto in Brazzaville as a young teenager, where Pierre Lods supplied him with paint tubes and paper, allowing him complete freedom to express his own temperament. By 1953, he was exhibiting at the *Foire de Brazzaville* and distanced himself from Lods to embark on a solitary artistic path — including a three-month stay in the studio of master tapestry artist Jean Lurçat in Paris, thanks to a cooperation grant.

Recognized as one of the great masters of African pictorial modernity, Gotène is distinguished by the diversity of his painting, which ranges from snapshots of everyday life to mythological scenes, and at times ventures into abstraction. A learned and symbolic polychromy runs through all his work. “*Color is important*,” he said, “*but it only reinforces what I see: the fisherman and his fish, the peasant woman with her cassava tray, the dancers and their drum.*”

Whatever his subjects, Gotène’s art always returns to the emotions he felt during his first encounters with visual art — the painted totem poles at the entrances to villages, protecting inhabitants from bad dreams, illness, and spirits; the masks swelling into immense whirls above skirts of woven raffia; and above all, during official ceremonies, the faces of dignitaries or sorcerers painted in white and red clay, with broad violet lines encircling the mouth and dividing the forehead and chin vertically.

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Loeve&Co

Marcel Gotène (1939-2013)

Marcel Gotène

Untitled

1968

Oil on canvas

Signed and dated lower right

19 11/16 × 27 9/16 in

Price

9 500 euros

11 000 USD





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Loeve&Co

Marcel Gotène (1939-2013)

Marcel Gotène

Untitled

1990

Oil on canvas

Signed and dated upper left

23 5/8 × 31 1/2 in

Price

11 500 euros

13 500 USD





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Loeve&Co

Marcel Gotène (1939-2013)

Marcel Gotène

Untitled

Circa 1965

Gouache on paper

Signed lower center

11 13/16 × 14 9/16 in

Price

4 500 euros

5 500 USD



15, rue des Beaux-Arts
Fr-75006 Paris
Du mardi au samedi
de 14h à 19h
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Untitled

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Loeve&Co

Marcel Gotène (1939-2013)

Marcel Gotène

Untitled

Circa 1970

Gouache on paper

Signed lower right

9 7/16 × 13 in

Price

4 000 euros

5 500 USD





Installation view, exhibition Paris Noir, Centre Pompidou, Paris, 2025. Works from Marcel Gotène and François Thango



LOEC
VE&O

François Thango (Congo, 1936-1981)

Exhibitions:

Africa Hoy (Africa Now),
Centro Atlántico de Arte
Moderno, Las Palmas de Gran
Canaria

Groninger Museum,
Groningen

Centro Cultural de Arte
Contemporáneo, Mexico City
Arts of Africa, Grimaldi
Forum, Monaco

Paris Noir, Centre Pompidou,
Paris

Musée national des arts
d'Afrique et d'Océanie, Paris

*The Birth of Contemporary
Painting in Central Africa*,
Royal Museum for Central
Africa, Tervuren

Collections:

The Jean Pigozzi African Art
Collection, Geneva

The Blanchard Collection,
New York

Rolf Italiaander, Forum
des Peuples, Reinbek

Spotted by Pierre Lods, who invited him to join the École de Poto-Poto in Brazzaville, Thango would regularly interrupt his life as an artist to spend time in the forest, where he delighted in returning to an ancestral way of life — in communion with the animal and plant worlds whose luxuriance he later transcribed into his works.

Thango did not paint on an easel, preferring paper or narrow rolls of canvas. His works are characterized by flat, outlined compositions; from time to time, he doubled his contours or employed a restrained method of modeling objects spread across vividly colored surfaces.

The pictorial space, sharply defined, is structured by figures and motifs that interlock, forming images of imagined primeval forests where the worlds of animals, plants, human figures, and stylized masks coexist.

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François Thango (1936-1981)

François Thango

Untitled

Circa 1955

Gouache on paper

Signed lower right

11 13/16 × 14 3/16 in

Provenance

Maine Durieux collection, Paris

Price

5 000 euros

6 000 USD

