

LA PATINOIRE ROYALE BACH is delighted to participate in BRAFA for the tenth consecutive year. The gallery will present a carefully curated selection of works by the gallery's artists, **Lita Albuquerque, Renaud Auguste-Dormeuil, Carlos Cruz Diez, Thomas Devaux, Michel Mouffe, Luzia Simons, Joana Vasconcelos...**

A [special focus on a masterpiece](#) by [Alfredo Jaar](#), *Life Magazine*, 19 April 1968; 1995, three lightboxes, analog C-print on Duratrans, Each lightbox: 183 cm x 120 cm.

This work is one of the Chilean artist's iconic lightbox works in which he pointillistically engages an image from the public archive, intervening with his signature cutting precision to highlight social inequities and the politics of image making.

The source image for this work is a documentary photograph of Martin Luther King's funeral printed in 1968 in *Life Magazine*, the magazine of reference for a generation of Americans. In the image, a horse drawn casket is surrounded by supporters, and behind, a crowd fills the boulevard, stretching into the vanishing point beyond. It is a powerful representation of the late civil rights leader's influence.

The source photograph is presented large scale on the left third of the lightbox. In the center, the image is whited over, and in the place of faces in the crowd are black dots, massing and overflowing the street. In the rightmost part of the triptych, the source image is similarly whited out, but this time only a smattering of red dots appear - a handful scattered across the crowd.

The artist placed black dots on the faces of African Americans. The red dots highlight White attendees.

Created while Jaar was researching the *Life* archives for another iconic lightbox work, *Searching for Africa in Life* (1996), in which the artist reprints every cover of the magazine, highlighting through the punctum of the title the glaring absence of adequate representation of the continent, *Life Magazine*, 19 April 1968 (1995) similarly makes manifest a glaring absence. Through the precision of the artist's intervention, and rendered in the artist's signature clean lines, a singular gesture evokes the imbroglio of lingering racism and inequality in contemporary society.

The gallery also presents [a fantastic work](#) by [Olga de Amaral](#), a diptych *Corteza 2* (2015), executed in linen, gesso, acrylic paint, and gold leaf, each panel measuring 80 x 50 cm.

Towering figure in contemporary textile art, Olga de Amaral was born in 1932 in Bogota. She has revolutionized the medium, elevating it to the stature of major painting and sculpture through monumental works that dissolve the boundaries between craft and fine art. For over six decades, the Colombian artist has cultivated a singular visual language in which woven fibers - often embellished with gold and silver leaf - evoke both pre-Columbian traditions and universal spirituality, transforming textile into luminous meditation. Her works, held in the permanent collections of the world's most prestigious museums, reflect an unwavering investigation of materiality, light, and memory, establishing her as one of the most influential artists of her generation.

Her work *Pueblo H* (2011) achieved \$3.12 million at Christie's New York on November 19, 2025, selling for more than seven and a half times its low estimate.

A [third highlight](#) of our booth is a work by [Evelyn Axell](#), *le Val Vert*, 1971, 67 x 70.5 cm

A pioneering figure of European Pop Art who remained underrecognized for far too long, she created in the 1960s a bold and radical body of work that celebrates female sexuality and claims autonomy over women's bodies, well before the emergence of second-wave feminism. Working primarily with the innovative technique of painting under plexiglas, she developed a vibrant visual language in which vivid colors and sensual forms challenge the conventions of female nude representation, placing female desire and pleasure at the center of her discourse. Tragically killed at the age of 37 in a car accident in 1972, Axell left behind a corpus of vibrant works that are now receiving growing international recognition, affirming her essential place in twentieth-century art history.

The captivating work *Le Val Vert*, dated 1971, perfectly illustrates her revolutionary approach to representing the female body: seen from above, the nude female figure is captured in an intimate and vulnerable pose, yet one that simultaneously asserts bodily power and freedom, thus overturning the traditional codes of the male gaze on the nude. The warm, luminous colors - oranges, yellows, and browns - create a vibrant sensuality and an almost tactile presence, transforming a private moment into a bold celebration of female eroticism and women's bodily self-determination.

[La Patinoire Royale Bach](#) - Stand : 053

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