



Frieze Seoul 2024
September 4–7, booth C9
COEX, Seoul

GAGOSIAN

DERRICK ADAMS

*What can I reveal that has not been shown? Black people—
not entertaining, just being, living. Letting people deal with
that as reality.*

Derrick Adams (b. 1970) celebrates and expands the dialogue around contemporary Black life and culture through scenes of normalcy and perseverance. He has developed an iconography of joy, leisure, and the pursuit of happiness with a multidisciplinary practice that encompasses paintings, sculptures, collages, performances, videos, and public projects. Adams synthesizes representational imagery with planar Cubist geometry to produce multifaceted figures and faces that address the richness of the Black experience.

Born in Baltimore in 1970, Adams lives and works in New York. He received his BFA from Pratt University, New York, in 1996 and graduated with an MFA from Columbia University, New York, in 2003. Adams has held numerous teaching positions and is currently a tenured assistant professor in the School of Visual, Media and Performing Arts at CUNY Brooklyn College.

His installation Sanctuary was first exhibited at the Museum of Arts and Design, New York, in 2018. Inspired by The Negro Motorist Green Book, an annual guidebook for Black American road-trippers during an era when open and often legally prescribed discrimination against non-white people was widespread. The mixed-media installation reimagines safe destinations of relaxation and leisure for the Black American traveler during the mid-twentieth century.





Derrick Adams

Whatever (En Vogue), 2024

Acrylic and spray paint on wood panel in artist frame

36 × 36 inches (91.4 × 91.4 cm)

DEADA 2024.0026

\$175,000 USD

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AMOAKO BOAFO

My paintings are for documenting the people around me and where I am, but I also think they challenge the notion of how people think about blackness.

Amoako Boafo reimagines the canon of portraiture, emerging as a key artist in defining the contemporary culture of Africa and the African diaspora. His elegant paintings elevate his subjects, capturing their confidence, style, and character. To depict the figures in his portraits, Boafo manipulates pigment with his fingers rather than with a brush, tracing gestures through direct touch.

Boafo was born in 1984 in Accra, Ghana, where he currently lives and works. He graduated from Ghanatta College of Art and Design in Accra in 2008, winning the college's award for best portrait painter that year. In 2013, Boafo relocated to Vienna, and with artist and curator Sunanda Mesquita founded WE DEY, a center for exhibitions, workshops, and community programs that advocated for artists of color and LGBTQ+ voices. Encountering the marginalization of Black people in Austria, Boafo decided to focus on portraits of Black subjects, who remain underrepresented in global contemporary art.

Boafo's self-portraits are autobiographical explorations of his embodied self, expressions of vulnerability and creativity that challenge traditional narratives of masculinity. Other paintings represent men, women, and couples, with subjects chosen from friends and others he admires. They convey individuality and an active presence, with most of the figures locking eyes with the viewer and asserting a strong sense of identity.





Amoako Bofo

Deep Red Begonia Dress, 2022

Oil on canvas

78 ¼ × 63 × 1 ½ inches (198.8 × 160 × 3.8 cm)

BOAFO 2022.0004

ON HOLD

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CAROL BOVE

We think stainless steel is hard and strong and I'm wondering if this is really the case. Is there a gentle and persistent way to act on it so that it will behave differently?

Since the early 2000s, Carol Bove (b.1971) has focused on the interdependence of artworks and their contexts. From found objects to industrial construction hardware and architectural sites, her poetic use of materials is amplified by her current work in large-scale metal sculpture. Bove embraces the strategies of modernist formalism as a point of departure, exploring previously overlooked openings in the conventional narratives of art history.

Bove was born in 1971 in Geneva, Switzerland, and raised in Berkeley, California. She relocated to New York in 1993 and earned a BS from New York University in 2000. Her first major museum exhibition was held at Kunstverein Hamburg, Germany, in 2003. Between 2009 and 2013, Bove taught at the NYU Steinhardt School of Culture, Education, and Human Development.

Bove's early assemblages often feature publications related to the intellectual fashions of the 1960s and '70s, juxtaposed with objects such as stones and feathers to trace links between periods, places, and ideas. Thus, even while drawing on conventions of display and exercising formal restraint, Bove integrates philosophical and cultural allusions into her work.





Carol Bove

Slogan Foil, 2024

Stainless steel and urethane paint

13 ³/₄ × 16 ³/₄ × 10 ¹/₈ inches (34.9 × 42.5 × 25.7 cm)

BOVE 2024.0014

\$300,000 USD

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Carol Bove

Diva, 2024

Stainless steel and urethane paint

13 × 30 ⁵/₈ × 10 ¹/₄ inches (33 × 77.8 × 26 cm)

BOVE 2024.0015

\$400,000 USD

GAGOSIAN





Carol Bove

Evil Candide, 2024

Stainless steel and urethane paint

14 ³/₈ × 29 ³/₄ × 11 inches (36.5 × 75.6 × 27.9 cm)

BOVE 2024.0016

\$400,000 USD

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MAURIZIO CATTELAN

We are completely immersed in violence every day, and we've gotten used to it. The repetition has made us accept violence as inevitable.

Maurizio Cattelan's practice is steered by an irreverent wit and a provocative drive to reexamine cultural figures and institutions, including the art world itself. Employing diverse materials, objects, and gestures in curated exhibitions and publishing projects as well as sculptures, installations, and performances, he deconstructs our ideas of context and value, revealing their often irrational roots.

Cattelan was born in Padua, Italy, in 1960, and lives and works in New York and Milan. In 2011, Cattelan was the subject of *All*, a retrospective at the Solomon R. Guggenheim Museum, New York. Suspending his works en masse from the ceiling of the museum's rotunda, he transformed them into a site-specific installation that revealed a unifying preoccupation with the absurdity of life and the finality of death; he also used the occasion of the exhibition's opening to announce—prematurely—his retirement from art making.

Five years later, Cattelan returned to the Guggenheim with *America* (2016), a functional 18-karat gold replica of one of the museum's toilets. In 2019, the work was stolen from Blenheim Palace in Oxfordshire, England, before the opening of the artist's exhibition *Victory Is Not an Option*. In December 2019, Cattelan again garnered wide attention with *Comedian* (2019), a fresh banana duct-taped to the wall at Art Basel Miami Beach. In 2021–22 he presented *The Last Judgment*, his first major retrospective and first solo exhibition in China, at UCCA Center for Contemporary Art, Beijing.





Maurizio Cattelan

Sunday, 2024

24-karat gold plated steel panel shot with different caliber weapons

Four panels pictured, each 53 3/8 x 53 3/8 x 1 1/2 inches (135.6 x 135.6 x 3.8 cm)

CATTE 2024.0034

CATTE 2024.0053

CATTE 2024.0066

CATTE 2024.0068

\$375,000 USD
(each panel)

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Maurizio Cattelan (b. 1960)

Sunday, 2024

24-karat gold plated steel and bullets

53 ³/₈ × 53 ³/₈ (135.6 × 135.6 cm)

Provenance

Gagosian, New York

Exhibited

New York, Gagosian, *Maurizio Cattelan: Sunday*, April 30 – June 29, 2024



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EDMUND DE WAAL

*I've always loved the idea of the mutability of things...
Nothing is forever... There's an inherent instability
about how objects work in space.*

Edmund de Waal (b. 1964) uses objects—of his own creation as well as found artifacts—as vehicles for narrative, emotion, and history. His installations of vessels contained in minimalist structures reveal the ways in which simple forms act as repositories of human experience. His lifelong fascination with porcelain, or “white gold,” is deeply entwined with his poetic imagination, and draws from his in-depth study of porcelain traditions. De Waal’s works bear the intricate traces of his creative labor, and his arrangements often evoke musical rhythms or intimate domestic ordering.



Edmund de Waal

how could it ever change, 2024

Porcelain, gold, aluminum and glass

59 ¹/₁₆ × 14 ¹⁵/₁₆ × 3 ¹⁵/₁₆ inches (150 × 38 × 10 cm)

DEWAA 2024.0002

ON HOLD

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Edmund de Waal

on Patmos, I, 2021

Porcelain, lead, gold, steel, red iron oxide, red pigment, aluminum, and glass

11 × 11 × 3 ¹⁵/₁₆ inches (28 × 28 × 10 cm)

DEWAA 2021.0004

\$50,000 USD

GAGOSIAN



URS FISCHER

Life is one long decay, no? There's a lot of beauty in it, like the patina in an old city.

Urs Fischer (b. 1973) mines the potential of materials—from clay, steel, and paint to bread, dirt, and produce—to create works that disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and mordant humor.

In this new series of works, which occupies a range of sizes and formats, Fischer combines silkscreened, hand-painted, and hand-stenciled imagery, applying a collage-like aesthetic to his personal observations of Los Angeles.

Rather than aiming for a comprehensive portrait of the city, Fischer evokes the experience of moving—by car, bike, or foot—through a visually rich and ever-changing metropolitan environment that is impossible to pin down through singular, static depiction. Incorporating fragments of his own photographs, his new paintings blend figuration and abstraction, reflecting a characteristically American preference for the fragmented and the episodic over central or iconic imagery. Each complex urban landscape tells, in Fischer's phrase, “a tale of ten cities.”





Urs Fischer

White Tulip, 2024

Aluminum panel, aluminum honeycomb, polyurethane adhesive, epoxy primer, gesso, solvent-based screen printing paint, water-based screen printing paint

55 × 44 × 7/8 inches (139.7 × 111.8 × 2.2 cm)

UFISC 2024.0003

\$655,000 USD

GAGOSIAN

Urs Fischer (b. 1973)

White Tulip, 2024

Aluminum panel, aluminum honeycomb, polyurethane adhesive, epoxy primer, gesso, solvent-based screen printing paint and water-based screen printing paint
55 × 44 in. (139.7 × 111.8 cm)

Signed on a label affixed to the reverse backing

Provenance

Gagosian, New York

Exhibited

Paris, Gagosian, *Urs Fischer: Beauty*, March 5 – May 25, 2024





HELEN FRANKENTHALER

A line is a line, but [also] is a color. . . . It does this here, but that there. The canvas surface is flat and yet the space extends for miles. What a lie, what trickery—how beautiful is the very idea of painting.

Helen Frankenthaler (1928–2011), whose career spanned six decades, has long been recognized as one of the great American artists of the twentieth century. A member of the second generation of postwar American abstract painters, she is widely credited with playing a pivotal role in the transition from Abstract Expressionism to Color Field painting. Through her invention of the soak-stain technique, she expanded the possibilities of abstraction, while at times referencing figuration and landscape in highly personal ways. She produced a body of work whose impact on contemporary art has been profound and continues to grow.

Frankenthaler was born on December 12, 1928, and raised in New York. In 1949, she graduated from Bennington College, Vermont, where she was a student of Paul Feeley, following which she studied briefly with Hans Hofmann.

In 1952, Frankenthaler created *Mountains and Sea*, her breakthrough soak-stain painting. She poured thinned paint directly onto raw, unprimed canvas laid on the studio floor, working from all sides to create floating fields of translucent color. *Mountains and Sea* was immediately influential for the artists who formed the Color Field school of painting, notable among them Morris Louis and Kenneth Noland.





Helen Frankenthaler

Madrigal, 1992

Acrylic on canvas

69 ³/₄ × 41 ¹/₄ inches (177.2 × 104.8 cm)

FRANK 1992.0009

\$2,100,000 USD

GAGOSIAN

Helen Frankenthaler (1928–2011)

Madrigal, 1992

Acrylic on canvas

69 ³/₄ × 41 ¹/₄ in. (177.2 × 104.8 cm)

Signed; signed and dated '92 on the reverse

Provenance

Collection of the artist

Estate of Helen Frankenthaler, New York

Exhibited

New York, Knoedler & Company, *Helen Frankenthaler*, November 14 –
December 17, 1992

New York, Gagosian, *Helen Frankenthaler: Drawing within Nature: Paintings from
the 1990s*, March 9 – April 22, 2023, p. 54; p. 55, illustrated in color; p. 57,
illustrated in color (detail); p. 70, illustrated in color



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CY GAVIN

I think that my colors can be strident, but I also think you can use strident things with subtlety. That's what I'm trying to do.

Cy Gavin's (b. 1985) paintings are metaphorical interpretations of sites that have been shaped over time by human intervention and geological or cosmic phenomena. Composed with fluid, gestural brushstrokes in striking colors, they are at times monumental in scale.

Born in Pittsburgh, Gavin grew up in Donora, Pennsylvania. He graduated from Carnegie Mellon University in 2007 and earned his MFA in 2016 from Columbia University. In 2016 he relocated to New York's Hudson Valley, where he currently lives and works.

Included in the 2022 Whitney Biennial, Gavin's painting *Untitled (Snag)* (2022) represents the remains of a partially dead tree located near his studio against a field of bright orange and yellow grasses. The artist's 2023 debut exhibition at Gagosian, New York, featured depictions of the land outside his studio: meadows he allowed to grow on formerly manicured lawns, saplings planted to rewild the property, and shrubs placed to demarcate its borders. In these paintings, Gavin proposes a conception of nature as it is experienced, and in relation to his status as a citizen, observer, and steward of the land.





Cy Gavin

Untitled, 2024

Acrylic, vinyl and oil on wood panel (TBD)

48 × 48 inches (121.9 × 121.9 cm)

GAVIN 2024.0016

SOLD

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KATHARINA GROSSE

With my painting I seek to incite agitation. I want us to be so disturbed, positively or negatively, that we develop the desire to change something—preferably immediately and repeatedly.

Katharina Grosse (b. 1961) is known for her use of a compressor-driven spraying technique to blast vividly colored paint across panels, objects, architectural interiors and exteriors, and even entire landscapes. In these spectacular yet nuanced explorations of physical gesture and sensory effect, she expands the scope and potential of painting beyond its conventional territories. Conducting a kind of controlled improvisation, she sparks new interactions between hand, eye, material, and site.

In making the paintings, Grosse took an open-ended approach to process by eschewing the use of stencils and other items. “The stencils worked as obstacles to the image,” she explains. “I have shifted my interest toward the free flow of color and its ambiguity.” Each new canvas is marked by a cluster of sprayed lines of color that begins outside the canvas itself before moving, over a white ground, through the panel’s top left and beyond its bottom right. Some lines are well-defined, while others are much looser, applied with less pressure or from a greater distance to generate an ethereal effect. Appearing to overlap and interweave, these ribbons of bright orange, red, green, and blue are reminiscent of tangles of wire or wool.

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Katharina Grosse

Untitled, 2023

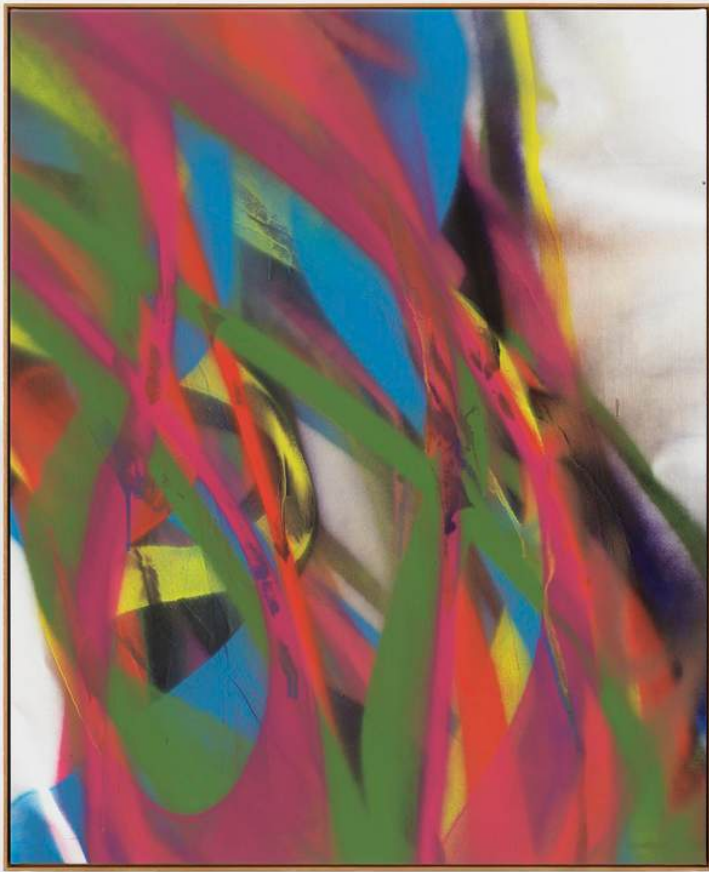
Acrylic on canvas

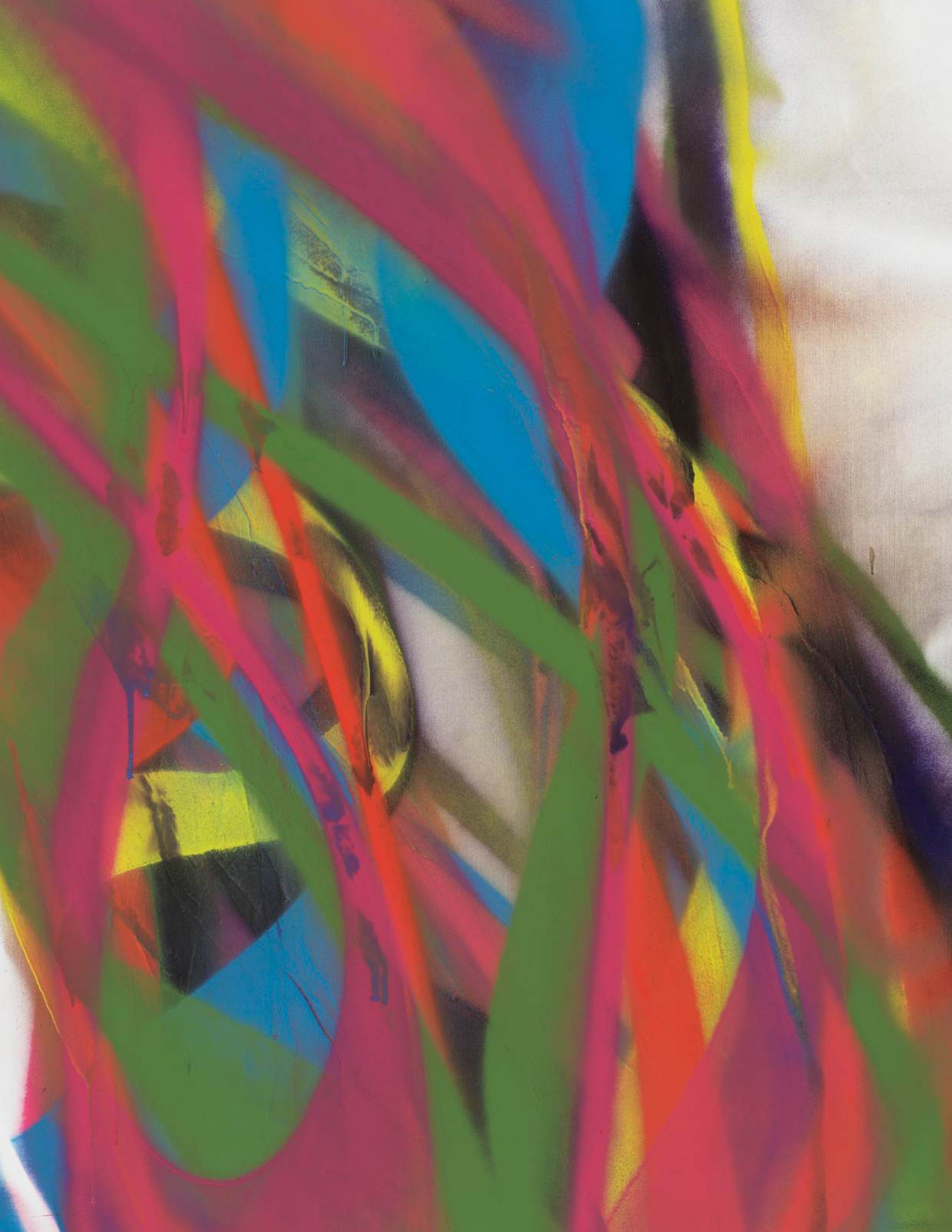
58 ¹/₆ × 47 ⁵/₈ inches (149 × 121 cm)

GROSS 2023.0005

215,000 EUR

GAGOSIAN





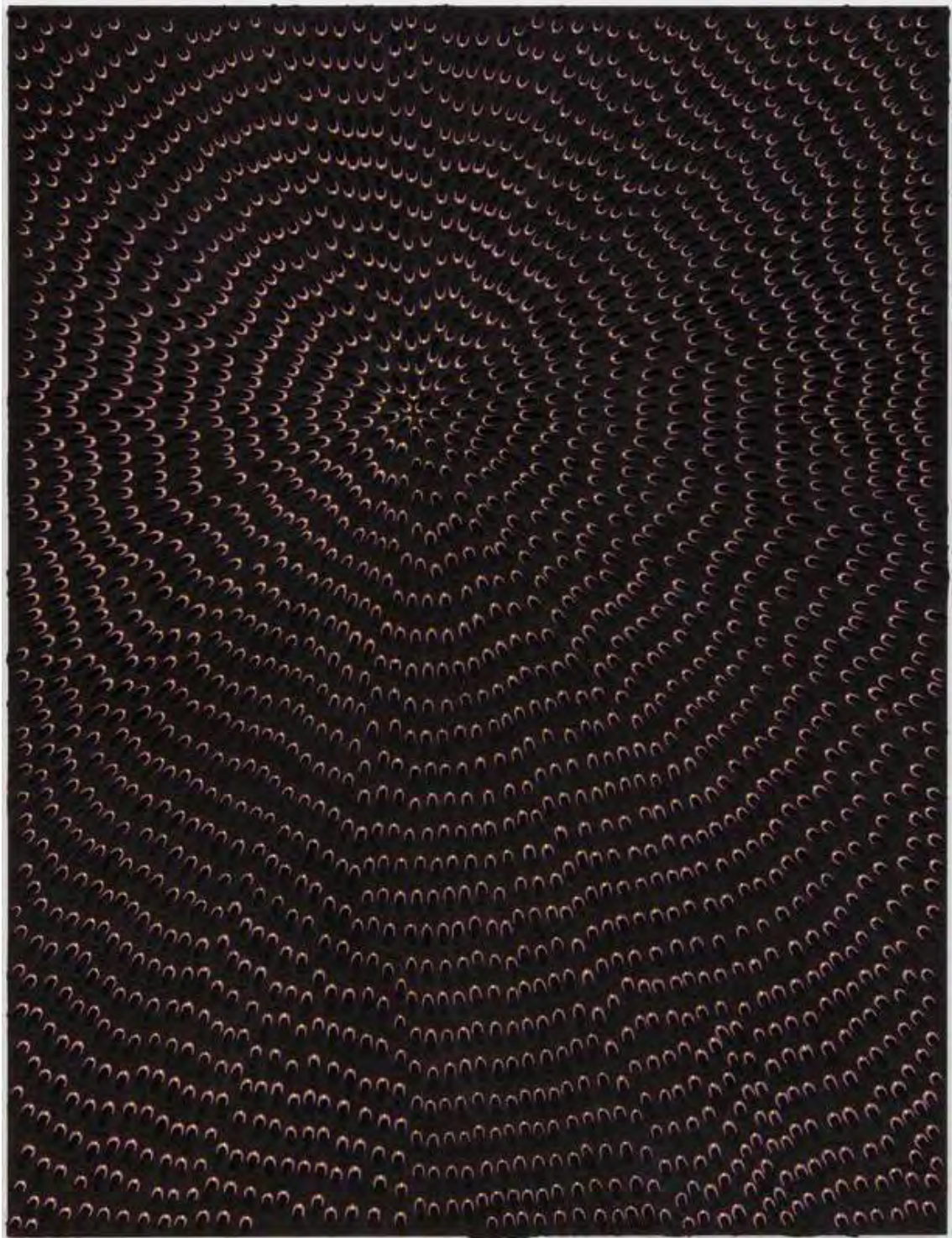
JENNIFER GUIDI

I'm thinking of color as a way to connect — a way to engage — that invites people into a sense of aliveness. More colors. More dots. More energy. More vibrant. More vibration.

Los Angeles-based artist Jennifer Guidi (b. 1972) creates paintings notable for their three-dimensionality and vibrant colors. Light and color pervade every aspect of Jennifer Guidi's work. The Los Angeles artist's radiant, mandala-like paintings are marked by tonal and chromatic shifts that operate in concert with richly textured surfaces. The effect echoes natural phenomena and undergirds a powerful archetypal symbolism. Guidi mixes sand into her paints—she uses both oils and acrylics—to produce immersive abstract compositions that borrow from the pared-down structures of Minimalism while evoking ancient theories of energy and perception.

The new body of work features Guidi's signature technique of mixing sand with pigment, oil, and acrylic to create rich, textured surfaces. Then, in a now well-documented process, she uses a dowel to gouge regularly spaced incisions in the sand in mandala-like patterns. Guidi generally reserves this technique for sections of sky, while her mountainous landmasses surge unevenly from the surface, bolstered by additional mineral matter—rocks and pebbles. It seems that these developments further the complicated push and pull between concealment and revelation, addition and negation, effected by the sand paintings. What remains consistent is Guidi's interest in painting as an ardent ode to the power of color and humankind's ability to harness it.





Jennifer Guidi

Lotus (Lilac and Yellow #1MT, Black Sand SF #1E, Black and Lilac CS), 2018

Sand, acrylic and oil on linen

76 × 58 inches (193 × 147.3 cm)

GUIDI 2018.0016

\$475,000 USD

GAGOSIAN

Jennifer Guidi (b. 1972)

Lotus (Lilac and Yellow #1MT, Black Sand SF #1E, Black and Lilac CS), 2018

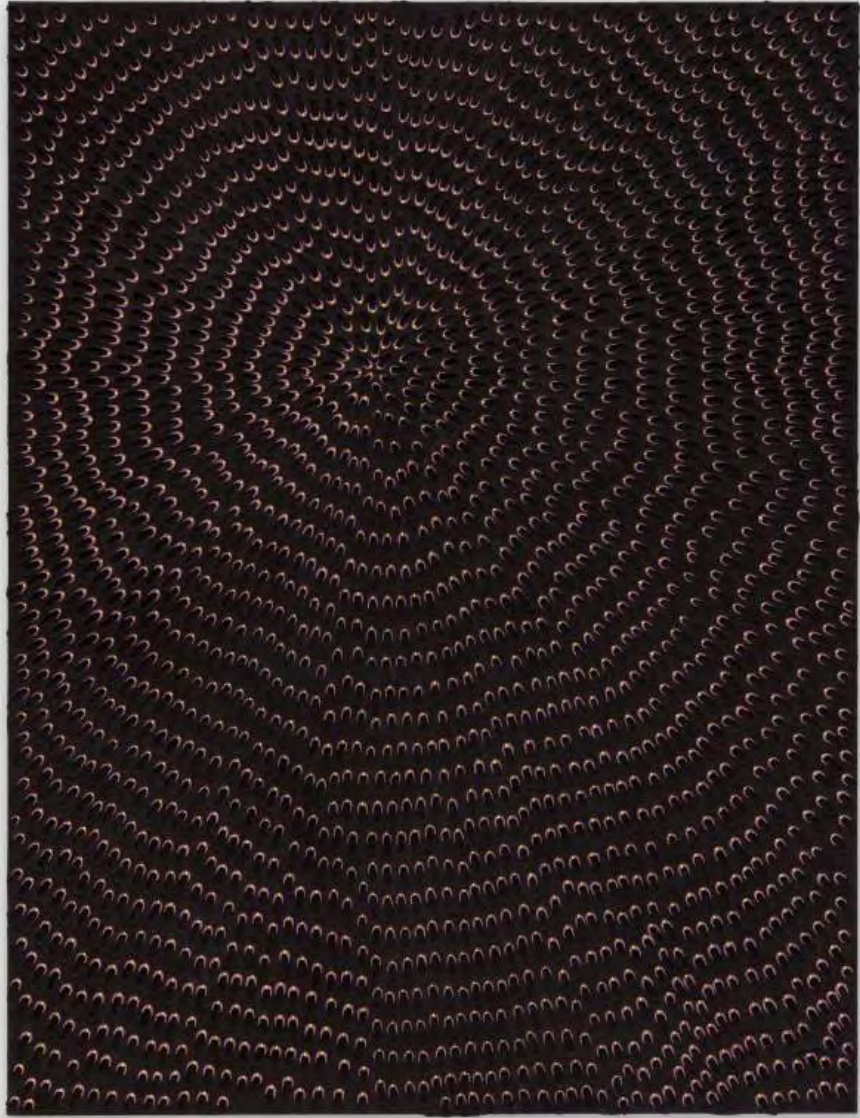
Sand, acrylic and oil on linen

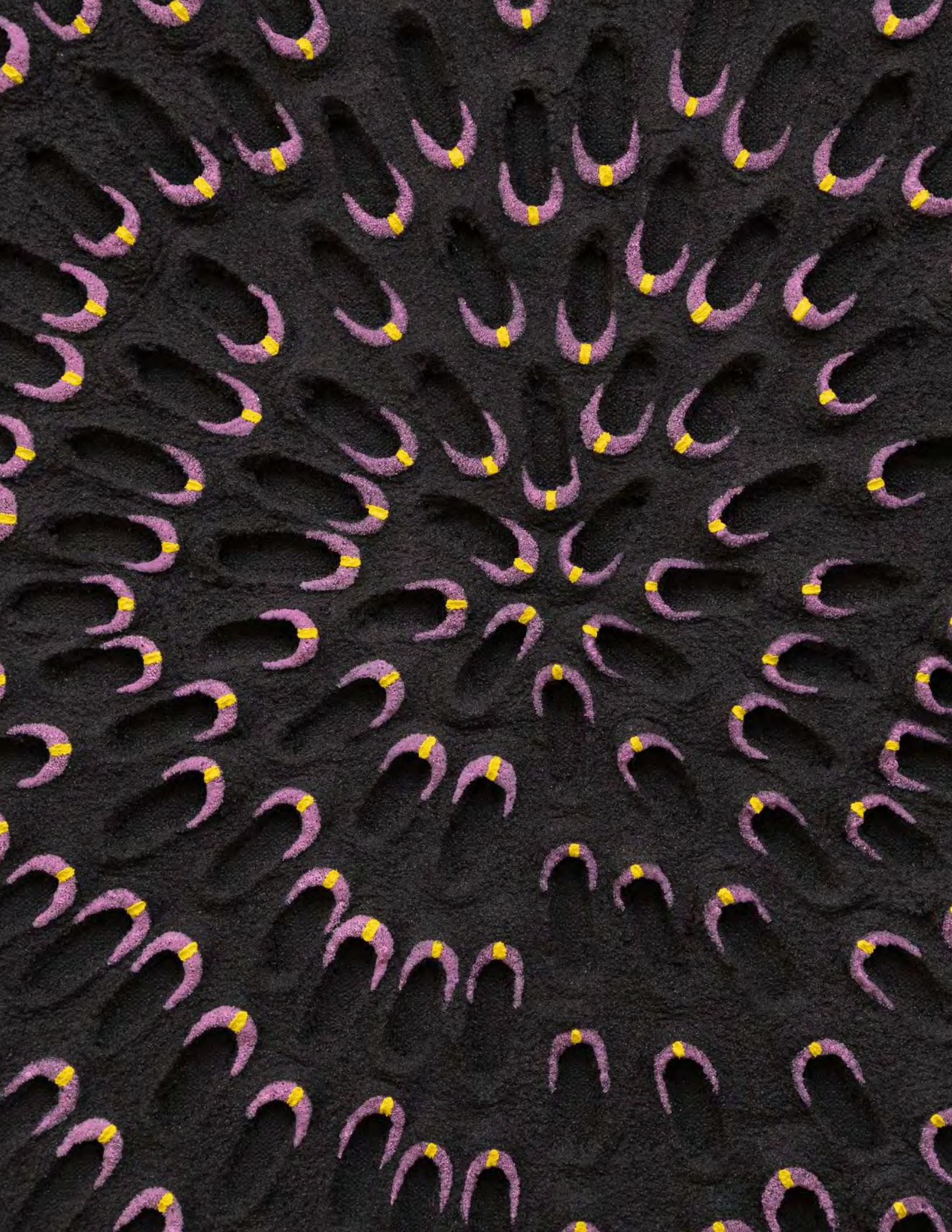
76 × 58 in. (193 × 147.3 cm)

Provenance

Gagosian, New York

Acquired by the present owner from the above





LAUREN HALSEY

It's not just abt future it's abt here/now 2

Based in South Central Los Angeles, where her family has lived for generations, Lauren Halsey (b.1987) creates immersive installations that bridge sculpture and architecture, and graphically maximalist collages that blend real and imagined geographies. She recontextualizes and reinterprets local vernacular sources such as flyers, murals, signs, and tags—icons of pride, autonomy, initiative, and resilience. Both celebrating Black cultural expressions and archiving them, Halsey's work offers a form of creative resistance to the forces of gentrification. In addition to the signs and symbols of contemporary South Central, the artist employs the iconography of ancient Egypt as a means of reclaiming lost legacies.

Halsey earned a BFA from California Institute of the Arts and an MFA from Yale University in 2014. In 2018, she presented *we still here, there* at the Museum of Contemporary Art, Los Angeles. A cavernous installation of cement illuminated in many bright and iridescent colored surfaces, it was filled with figurines, objects, signage, incense, and oils, acting as a historical storehouse for South Central's material culture. The following year, Halsey's first solo exhibition in Europe, *Too Blessed 2 be Stressed!* at Fondation Louis Vuitton, Paris, featured an immersive environment of objects linking diasporic cultures from Los Angeles to Paris. In 2021, Halsey was commissioned by the Museum of Fine Arts, Boston, to produce a series of banners combining contemporary images from her neighborhood with ancient Egyptian and Nubian works from the museum's collection.

THE BLACK
BUSINESS SCH





Lauren Halsey

Untitled, 2024

Synthetic hair and mirror on wood

120 × 56 × 8 inches (304.8 × 142.2 × 20.3 cm)

HALSE 2024.0034

\$110,000 USD

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Lauren Halsey

sister dreamer thang, 2024

Polymer modified gypsum and stain on wood

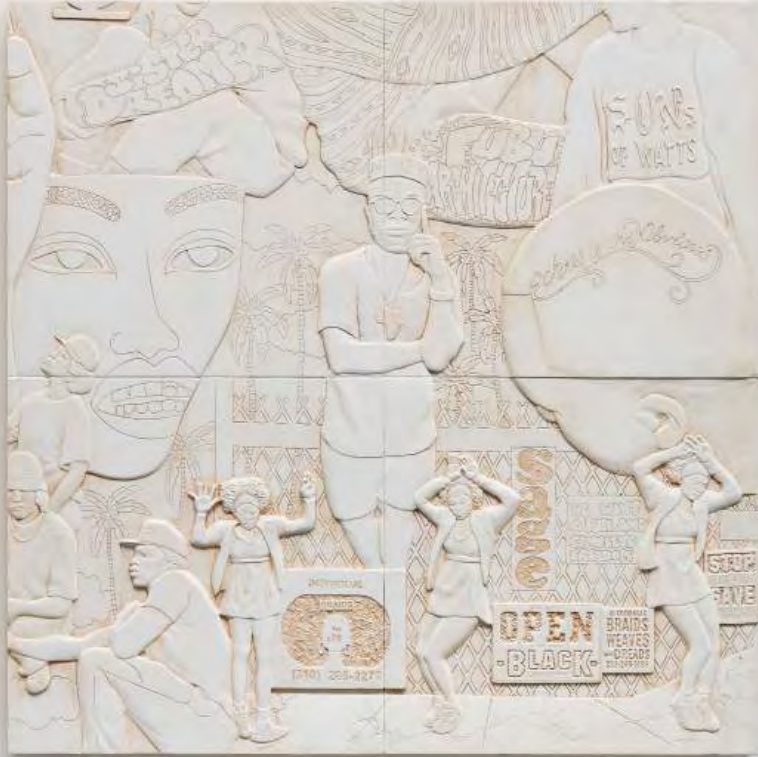
47 ½ × 47 ½ × 3 inches (120.6 × 120.6 × 7.6 cm)

Ed. 1/12 + 2 AP

HALSE 2024.0052

\$85,000 USD

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INDIVI

BRA

to
\$7

HAO LIANG

I am always playing on and playing up the strengths of traditional Chinese painting in my work. But I am also looking at film, literature, and philosophy, and using this foundation to break some of the limits of ancient painting.

In his intricately painted silk landscapes and portraits, Hao Liang (b. 1983) filters the techniques, themes, motifs, and conventions of traditional Chinese guohua ink wash painting through a contemporary, cosmopolitan sensibility. He weaves together such outwardly divergent influences as classical poetry, modern literature, film theory, and modern art. Much of Hao's work is concerned with perspectives on temporality, a theme that has historically been approached quite differently by Chinese and Western artists; where traditional Chinese artists tend to represent time as mutable and ambiguous, Hao aims to locate its unique complexity in the present moment. Crucially, he positions image making as not only an exercise in technical skill and art historical knowledge, but also a reflection of lived experience.





Hao Liang

Impression of Iceland-Ragnarök, 2024

Ink and color on silk

17 × 12 ⁵/₁₆ inches (43.2 × 31.9 cm)

HAO 2024.0001

SOLD

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DAMIEN HIRST

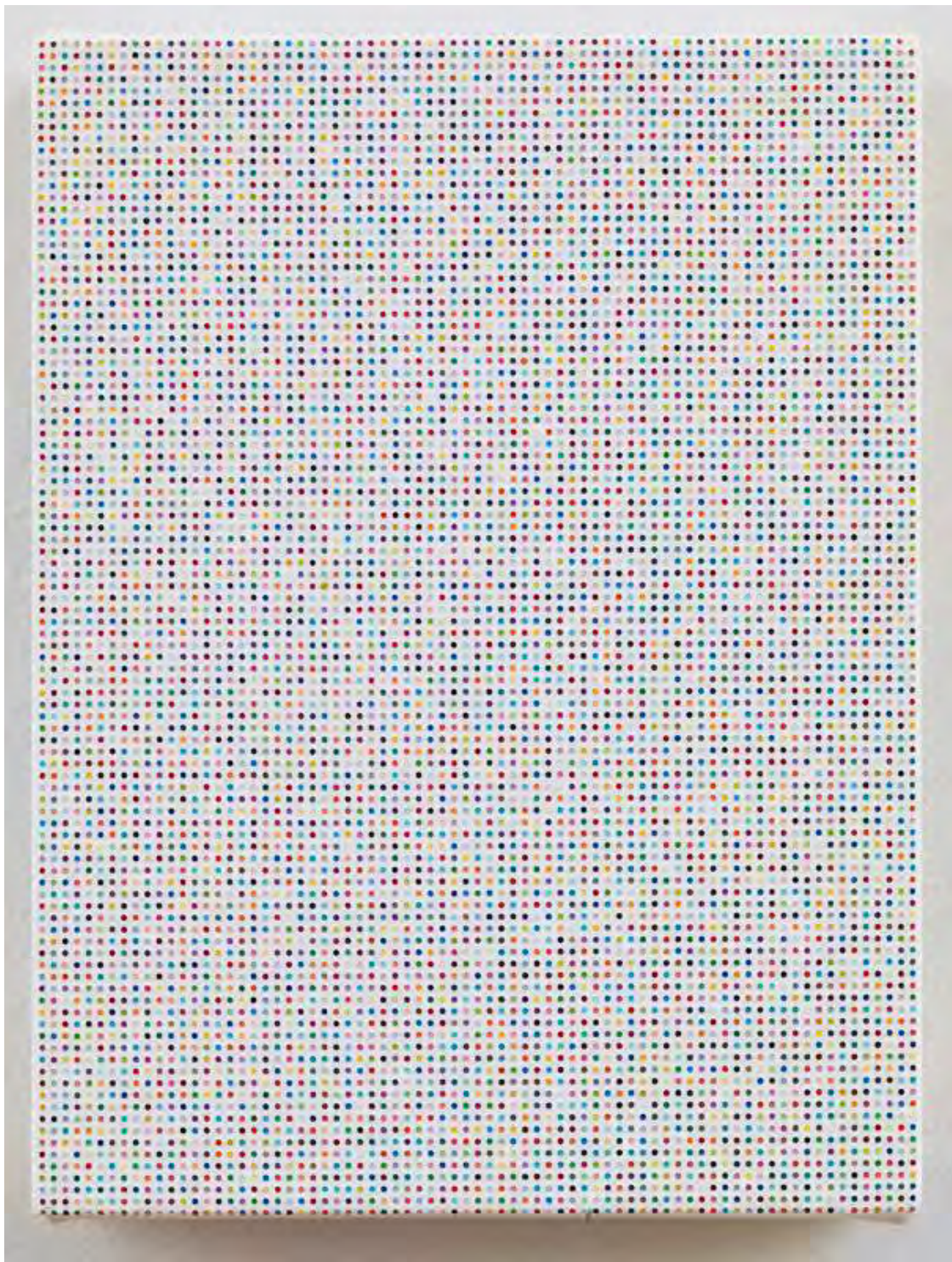
I think rather than be personal you have to find universal triggers: everyone's frightened of glass, everyone's frightened of sharks, everyone loves butterflies.

From diamond encrusted skulls to the bodies of animals preserved in formaldehyde, Damien Hirst (b. 1965) has continued to tread the tightrope between art, life, and death since rising to fame in the 1980s. Hirst organized the legendary Freeze exhibition that launched the careers of many of his contemporaries at Goldsmiths, University of London and sparked a seismic shift in contemporary art, with the Young British Artists generation at its center.

Since emerging onto the international art scene in the late 1980s, Damien Hirst has created installations, sculptures, paintings, and drawings that examine the complex relationships between art and beauty, religion and science, and life and death. From serialized paintings of multicolored spots to animal specimens preserved in tanks of formaldehyde, his work challenges contemporary belief systems, tracing the uncertainties that lie at the heart of human experience.

Over the last twenty-five years, Hirst has taken a direct and challenging approach to ideas about existence. His work provokes a critical dialogue by calling into question our awareness and convictions about the boundaries that separate desire and fear, life and death, reason and faith, love and hate. In his art, Hirst uses the tools and iconography of science and religion, creating sculptures and paintings whose beauty and intensity offer the viewer insight into art that transcends our familiar understanding of those domains.





Damien Hirst

Cholesteryl Eicosanoate, 2016

Household gloss on canvas

7 ⁷/₈ × 5 ⁷/₈ inches (20 × 15 cm)

HIRST 2016.0103

\$140,000 USD

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Damien Hirst (b. 1965)

Cholesteryl Eicosanoate, 2016

Household gloss on canvas

7 ⁷/₈ × 5 ⁷/₈ in. (20 × 15 cm)

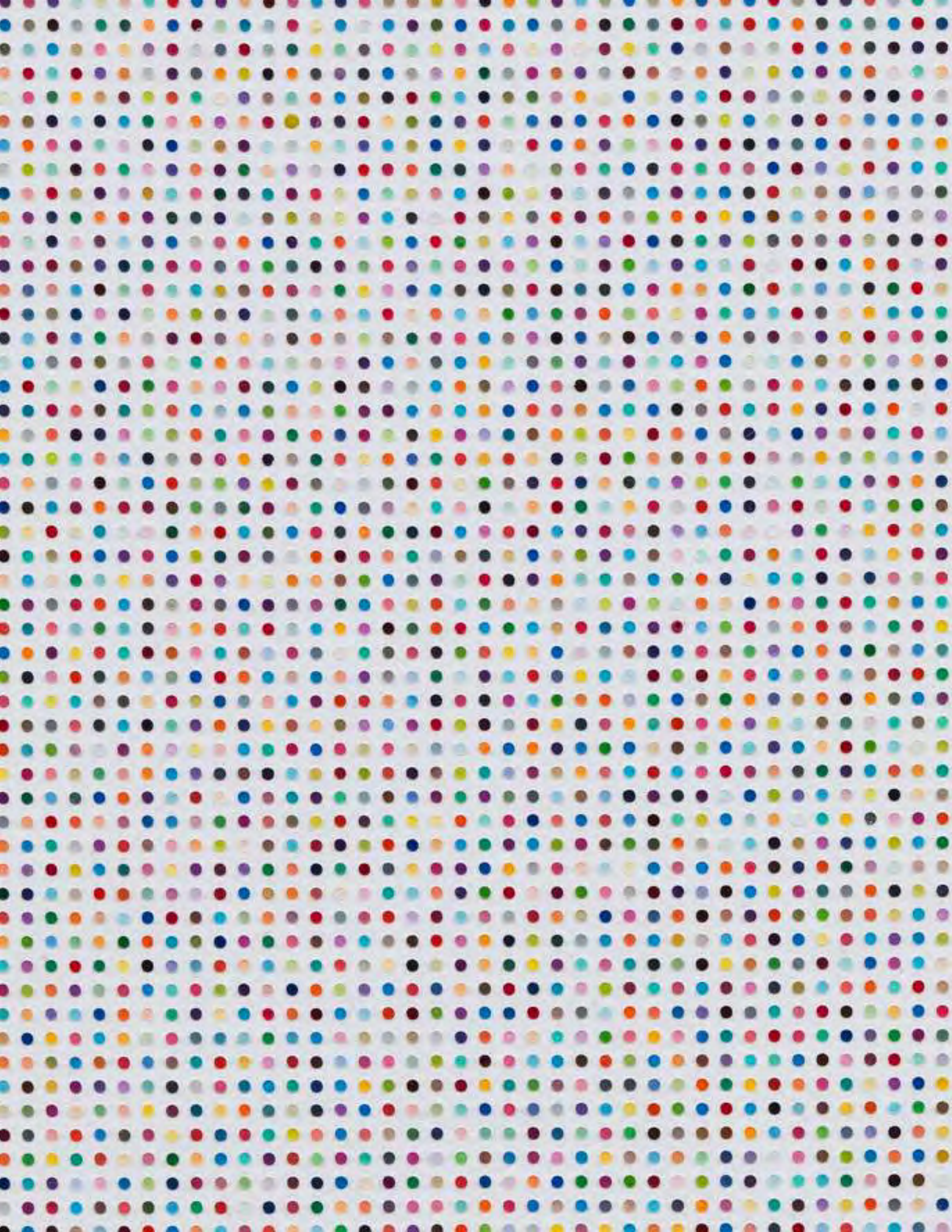
Provenance

Gagosian Gallery, New York

Acquired by the present owner from the above (2017)



GAGOSIAN

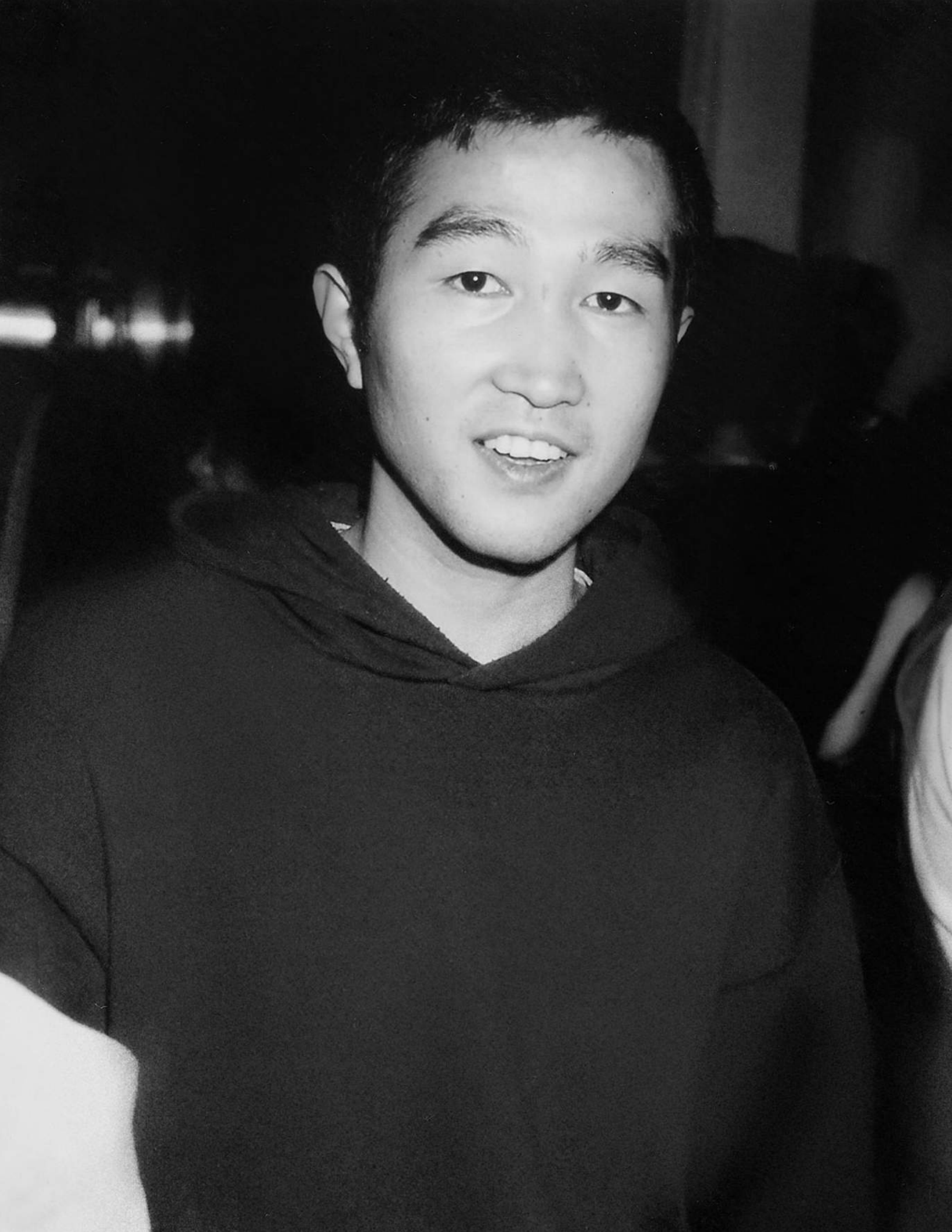


TETSUYA ISHIDA

At first, it was a self-portrait. I tried to make myself— my weak self, my pitiful self, my anxious self—into a joke or something funny that could be laughed at. It was sometimes seen as a parody or satire referring to contemporary people.

Over the course of just ten years, Tetsuya Ishida (1973–2005) produced a striking body of work centered on themes of human isolation and alienation. Ishida came of age as an artist during Japan’s “lost decade,” a period of nationwide economic recession that lasted through the 1990s. His paintings capture the feelings of hopelessness, claustrophobia, and emotional isolation that dominated Japanese society during this time, even—or perhaps especially—in the wake of its rapid technological advancement. From his early career until his untimely death in 2005, Ishida conjured vivid allegories of the challenges to Japanese life and morale in paintings and graphic works charged with Kafkaesque absurdity.

Ishida produced a total of 217 paintings during his lifetime, many of which were not discovered until years later. Often depicting identical-looking students and white-collar “salarymen” fused with machines, buildings, and consumer products, they convey a sense of foreboding and desperation emphasized by a subdued palette of blues and grays. The unsettling disfigurements endured by his subjects allegorize the pressures placed on Japanese citizens by their country’s changing identity, and by the myriad challenges of integrating new technologies into existing social and professional structures.





Tetsuya Ishida

General Manager's Chair in an Abandoned Building, 1996

Acrylic on board

57 ⁵/₁₆ × 40 ⁹/₁₆ inches (145.6 × 103 cm)

ISHID 1996.0009

\$1,250,000 USD

GAGOSIAN

Tetsuya Ishida (1973–2005)

General Manager's Chair in an Abandoned Building, 1996

Acrylic on board, in two parts

Overall: 57 ³/₈ × 40 ¹/₂ in. (145.6 × 103 cm)

Provenance

Private collection, Asia

Christie's, Hong Kong, Sale of Asian 20th Century & Contemporary Art,

November 25, 2017

Acquired by the present owner from the above

Exhibited

Tokyo, Guardian Garden, *Hitotsubo 3.3 Sq. Meter Exhibition, Tetsuya Ishida:*

Tadayou Hito, October 7 – October 18, 1996

Shizuoka, Japan, Sumpu Museum, *The Person Who Was Not Able to Fly*,

November 10 – December 24, 2006

Sakura, Japan, Sakura City Museum of Art, *Chaosmos '07: In the Face of Sadness*,

November 16 – December 24, 2007, p. 24, illustrated

Ashikaga, Japan, Ashikaga Museum of Art; Hiratsuka, Japan, Hiratsuka Museum

of Art; Tonami, Japan, Tonami Art Museum; Shizuoka, Japan, Shizuoka

Prefectural Museum of Art, *Tetsuya Ishida: Notes, Evidence of Dreams*,

September 7, 2013 – March 25, 2015, no. 23, p. 52, illustrated in color; p. 322

Madrid, Museo Nacional Centro de Arte Reina Sofia; Chicago, Wrightwood 659,

Tetsuya Ishida: Self-Portrait of Other, April 11 – December 14, 2019, p. 47,

illustrated in color; p. 128 (titled *Derelict Building Department Head's Chair*)

New York, Gagosian, *Tetsuya Ishida: My Anxious Self*, September 12 –

October 21, 2023, p. 27; p. 139, illustrated in color; p. 214

Literature

Tetsuya Ishida Posthumous Works (Tokyo: Kyuryudo, 2006), p. 62, illustrated in
color; p. 106

Tetsuya Ishida Complete (Tokyo: Kyuryudo, 2010), no. 33, p. 50, illustrated in
color; no. 33, p. 231 (titled *Section Chief's Chair Inside an Out-of-Commission
Building*)

Masato Horikiri, ed., “Tetsuya Ishida: seija no yōna geijutsuka ni naritai,”

Bessatsu Taiyo, vol. 308; p. 30, illustrated in color





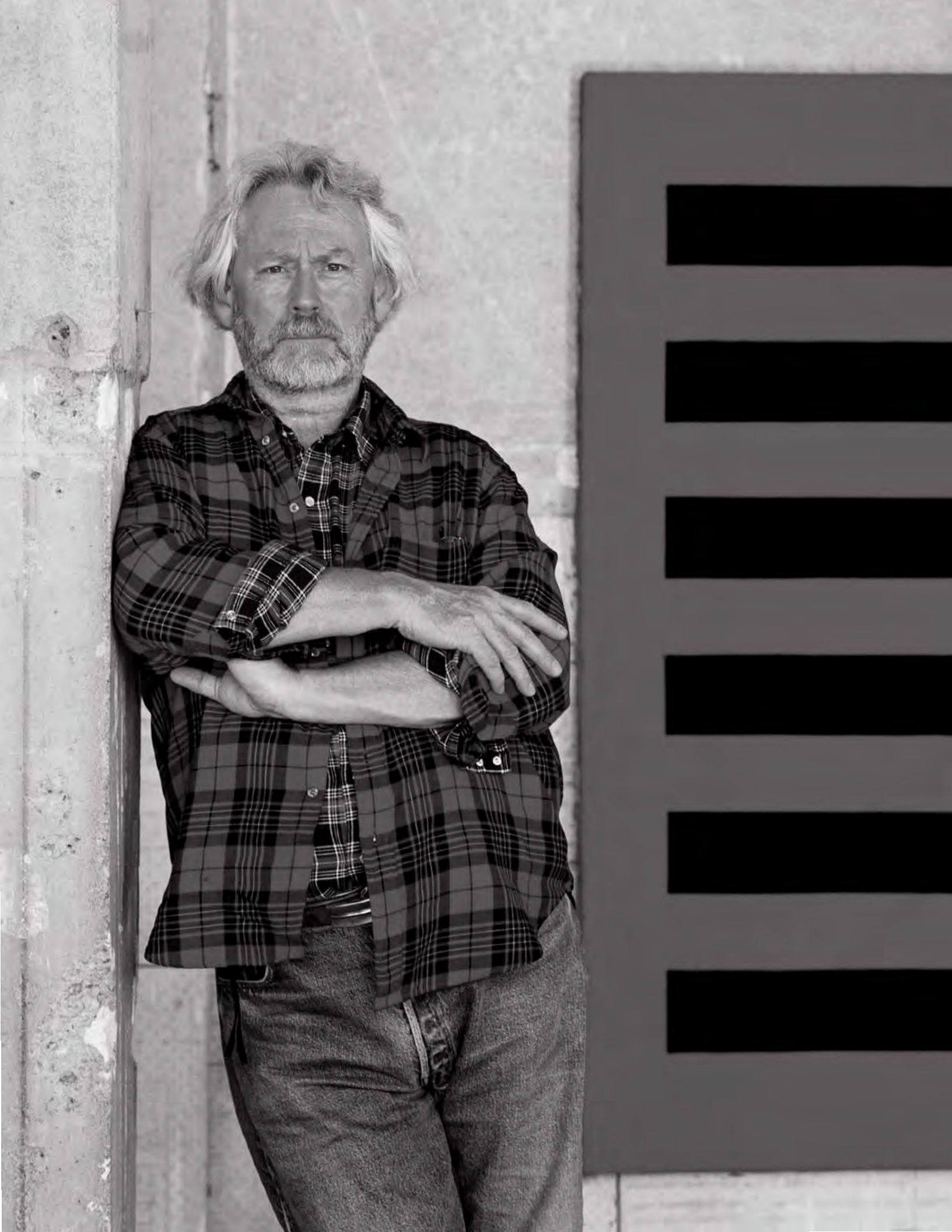
DONALD JUDD

Everything sculpture has, my work doesn't.

Donald Judd's (1928 - 1994) radical work and thinking helped shape the look of the late twentieth century and continues to influence artists, architects, and designers worldwide. He has exercised a transformative influence over the ways in which both art objects and practical designs are produced, exhibited, encountered, and used.

Judd was born in 1928 in Excelsior Springs, Missouri. From 1959 to 1965, Judd was a prolific critic for magazines including *Arts*, *Art International*, and *Art News*; he continued to write throughout his career, addressing the relationship of art practice to architecture, design, political action, and lived experience in letters and published essays. As an artist, he started out as a painter before turning to three-dimensional work.

In the early 1960s, Judd wrote a number of essays calling for the rejection of illusionism in favor of an art of tangible substance. He began to employ fabricators to produce his work, expanding the studio process in a way that also influenced the emergent Conceptual art movement. Recognizing the physical environment as intrinsic to his work, Judd came to address spatial concerns through three-dimensional form, and the mid-to-late 1960s saw him produce many iconic works including the "stacks"—which are hung at regular intervals in a vertical configuration—and "progressions"—the measurements of which are determined by numerical sequences.





Donald Judd

untitled, 1988

Clear anodized aluminum with red and chartreuse plexiglass

9 ¹³/₁₆ × 39 ³/₈ × 9 ¹³/₁₆ inches (25 × 100 × 25 cm)

JUDD 1988.0011

\$850,000 USD

GAGOSIAN

Donald Judd (1928–1994)

Untitled, 1988

Clear anodized aluminum with red and chartreuse plexiglass

9 7/8 × 39 3/8 × 9 7/8 in. (25 × 100 × 25 cm)

Stamped with the artist's name and number 88–47 on the reverse

Provenance

Collection of the artist

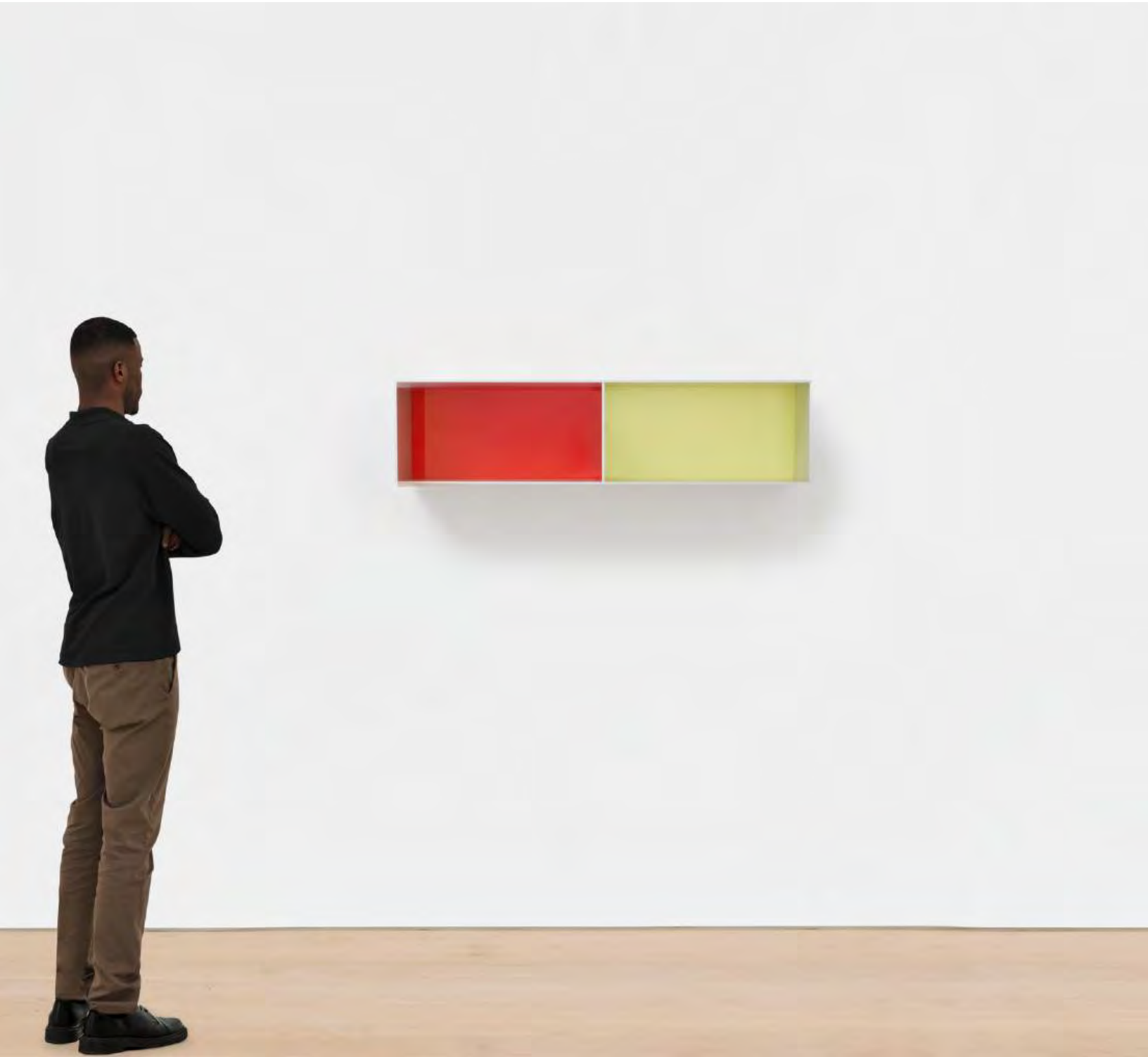
Estate of the artist

Exhibited

Basel, Gagosian, *Donald Judd*, June 10 – September 7, 2024

Literature

Maximillian Geymüller, ed., *Judd & CH: Donald Judd & Switzerland/Schweiz*
(Berlin: Hatje Cantz, 2019), p. 41, illustrated in color



GAGOSIAN

EWA JUSZKIEWICZ

*I wish to tell a new tale and create my own language:
ambiguous, dense, natural, and organic.*

Ewa Juskiewicz's oil portraits of women turn genre conventions inside out. Beginning by producing a likeness of a historical European painting—her sources date from the Renaissance through the nineteenth century—she expertly imitates the original's technique and style but replaces the subject's face with a surreal or grotesque distortion. In some compositions, the Polish artist swathes her sitter's head in folds of fabric or lush floral arrangements; in others, she redirects an elaborately plaited hairstyle to shield the woman's face from view. The results of this process narrate a history of effacement and erasure that runs throughout the Western canon of female portraiture.

Born in Gdańsk, Poland, Juskiewicz lives and works in Warsaw. She earned an MA in painting from the Akademia Sztuk Pięknych, Gdańsk, in 2009, and a PhD from the Akademia Sztuk Pięknych im. Jana Matejki, Krakow, in 2016. Juskiewicz began her female portrait series in 2011 and continues to explore the unsettling possibilities it holds out, evoking the uncanny without compromising the aesthetic harmony of the images from which she works. Classical in method but subversive, eerie, even rebellious in content, her paintings deconstruct ideals of feminine beauty and the contexts in which they have arisen and persist. Interested in contrasts, contradictions, and seemingly incompatible juxtapositions, Juskiewicz analyzes and transforms the past—in dialogue with the modern-day—broadening our interpretation of history through change and deconstruction.





Ewa Juskiewicz

Portrait with Pearls (after François Gérard), 2024

Oil on canvas

35 ⁷/₁₆ × 29 ¹/₂ inches (90 × 75 cm)

JUSZK 2024.0001

SOLD

GAGOSIAN





RICK LOWE

I realized that the patterns were simply mapping knowledge of the time I spent with people.

Rick Lowe (b. 1961) has developed a highly flexible practice centered on nurturing relationships and catalyzing change. Lowe's extensive body of work in painting, drawing, and installation is paired with numerous collaborative projects, undertaken in the spirit and tradition of "social sculpture." Working closely with individuals and communities, Lowe has identified myriad ways to exercise creativity in the context of everyday activities, harnessing it to explore concerns around equity and justice.

Now based in Houston, Lowe was born in Russell County in rural Alabama. Among his earliest works are figurative "anti-paintings" derived from the aesthetics and functionality of protest signage. Engaging with issues such as police brutality, homelessness, poverty, and war, among others, these works were produced in collaboration with social justice groups and gatherings including community centers, protest rallies, and conferences.





Rick Lowe

Fish Eyed View, 2024

Acrylic and paper collage on canvas

64 × 96 × ½ inches (162.6 × 243.8 × 1.3 cm)

RLOWE 2024.0024

SOLD

GAGOSIAN



GAGOSIAN



TYLER MITCHELL

Collectively, these moments become figments of an imaginative psychic state of being, one in which radiance, resistance, restraint, comfort, and full human agency exist.

Tyler Mitchell was born in 1995 in Atlanta and lives and works in New York. Mitchell uses land, water, and sky in both natural and artificial forms as symbols of possibilities and transformation. He is represented by Jack Shainman Gallery. Collections include Foam Fotografiemuseum, Amsterdam; National Portrait Gallery, Washington, DC; Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY; Columbus Museum of Art, OH; and Los Angeles County Museum of Art. Exhibitions include I Can Make You Feel Good Pt. 1, Foam Fotografiemuseum, Amsterdam (2019); I Can Make You Feel Good Pt. 2, International Center of Photography, New York (2020–21); An Imaginative Arrangement of the Things Before Me, Gordon Parks Foundation, Pleasantville, NY (2021); and Sunlight, Shadow, and A Rainbow: Matt Eich and Tyler Mitchell, Cleveland Museum of Art, OH (2022). In 2018, he became the first Black photographer to shoot the cover of American Vogue. Mitchell's work is featured in The New Black Vanguard, an exhibition curated by Antwaun Sargent that will open at Saatchi Gallery, London, on October 28, 2022.





Tyler Mitchell

Possibilities, 2024

Dye-sublimation print on fabric, walnut artist's frame

Framed: 72 ¼ × 47 ⅝ × 8 inches (183,5 × 121 × 20,3 cm)

Ed. Unique

TMITC 2024.0004

\$30,000 USD

GAGOSIAN



GAGOSIAN



SABINE MORITZ

I am always thinking about time. In my studio, I try to suspend it.

Sabine Moritz's body of paintings, drawings, and prints represents a succession of suspended moments, juxtaposing interpretations of the artist's immediate surroundings and the natural world with, in her previous work, deconstructed documentary images, and, in more recent paintings, a narrative approach enhanced by the paintings' broad horizontal format. Adapting and repurposing a catalogue of symbolic and abstract motifs, she ponders the mercurial dynamics of transience and decay. Her works enhance our sensitivity to the passage of time, locating personal experience within shared narratives.

Since 2015, Moritz has worked increasingly in an abstract mode, producing improvised paintings and drawings that she dubs "psychological landscapes." In these, she addresses her enduring themes of recollection and history in a consciously ambiguous manner inspired by perceptual processes. Hunting for primal sensory experience, she avoids preliminary sketching, confronting the viewer with a dialogue between color and gesture.

In Moritz's new canvases, dense arrays of overlapping brushstrokes are allied with chromatic contrasts to embody an intense visual freedom. Applying paint vigorously and in layers—sometimes as impasto, which she then scrapes back to imbue her surfaces with a varied texture—she often favors the collision of shapes and hues over compositional harmony but retains a visual rhythm throughout.





Sabine Moritz

Seoul II, 2024

Oil on canvas

Unframed: 59 ¹/₁₆ × 59 ¹/₁₆ inches (150 × 150 cm)

Framed: 60 ⁵/₈ × 60 ⁵/₈ inches (154 × 154 cm)

MORIT 2024.0002

SOLD

GAGOSIAN





TAKASHI MURAKAMI

We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art.

Takashi Murakami (b. 1962) delights in confounding expectations by blurring boundaries between high and low, ancient and modern, East and West. Originally trained in nihonga—traditional Japanese painting—Murakami looks with equal fascination to Japanese religious iconography and popular culture. His mesmerizing world of mutating characters in dazzling colors has sparked collaborations with pop stars including Kanye West, Pharrell Williams, and the fashion house Louis Vuitton. Since the early 1990s, Murakami has invented characters that combine aspects of popular cartoons from Japan, Europe, and the US—from his first Mr. DOB, who sometimes serves as a stand-in for the artist himself, to various anime characters and smiling flowers, bears, and lions. These figures act as icons and symbols—hosts for more complex themes of violence, technology, and fantasy.





Takashi Murakami

Jellyfish Eyes Masashi and Saki, 2024

Acrylic and platinum leaf on canvas mounted on wood panel

42 ⁵/₁₆ × 38 ¹/₄ × 1 ⁷/₈ inches (107.5 × 97.1 × 4.8 cm)

MURAK 2024.0015

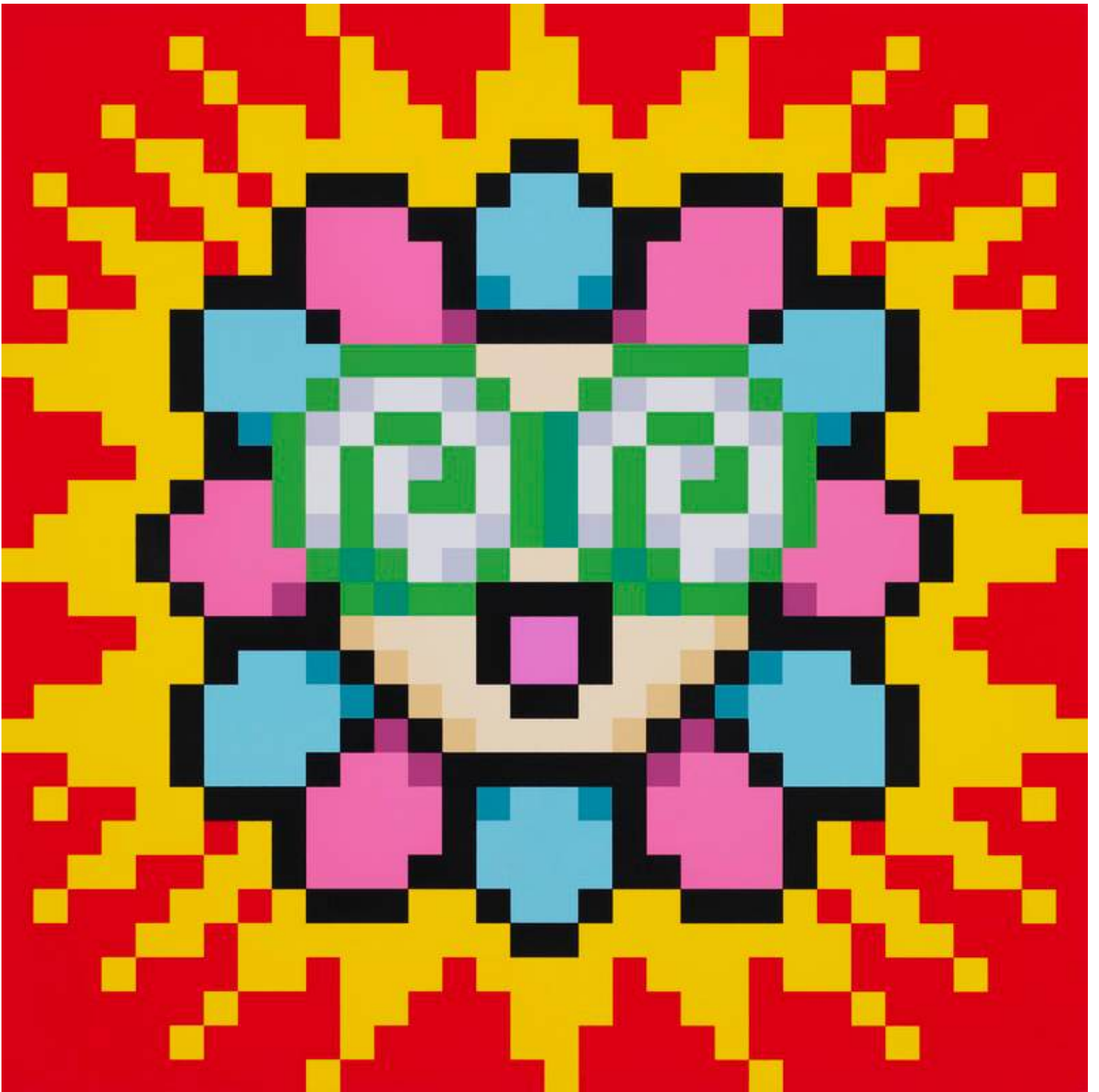
\$450,000 USD

GAGOSIAN



GAGOSIAN





Takashi Murakami

Murakami.Flower #0880 Shocked and Dizzy, 2022
Acrylic on canvas mounted on aluminum frame

23 ⁵/₈ × 23 ⁵/₈ inches (60 × 60 cm)

MURAK 2022.0039

\$140,000 USD

GAGOSIAN

Takashi Murakami (b. 1962)

Murakami.Flower #0880 Shocked and Dizzy, 2022

Acrylic on canvas

23 5/8 × 23 5/8 in. (60 × 60 cm)

Signed and dated 2022 on the overlap

Provenance

Gagosian, New York

Acquired by the present owner from the above

Exhibited

New York, Gagosian, *Takashi Murakami: An Arrow through History*, May 11 –
June 25, 2022

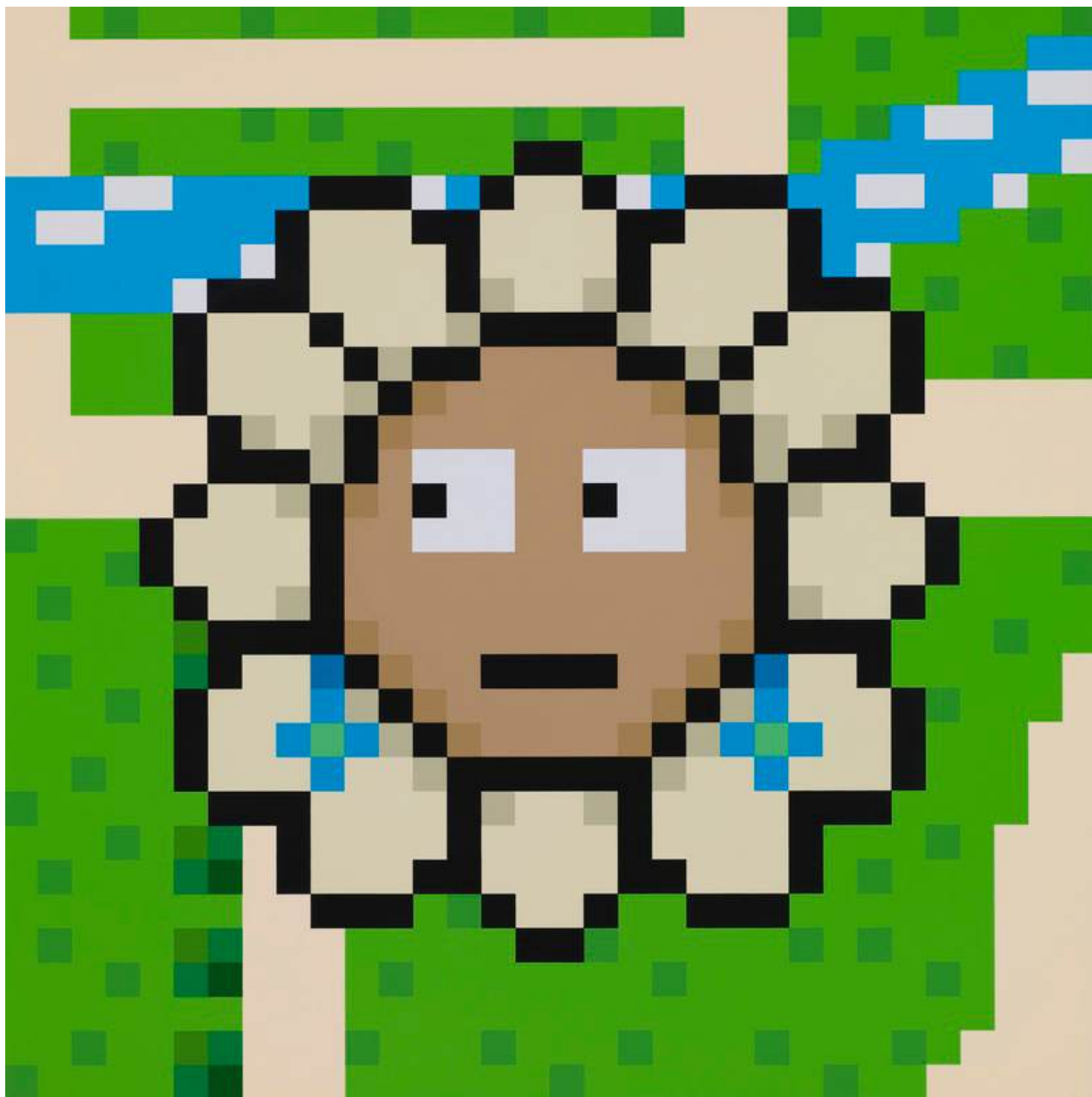
Literature

Wyatt Allgeier, “Takashi Murakami & RTFKT: An Arrow through History,”

Gagosian Quarterly, Summer 2022, p. 67, illustrated in color; p. 71

Eliza Jordan, “Takashi Murakami,” *Whitewall*, Summer 2022, issue no. 66, p. 115,
illustrated in color (installation photo)





Takashi Murakami

Murakami.Flower #8490 X Game, 2022

Acrylic on canvas mounted on aluminum frame

23 ⁵/₈ × 23 ⁵/₈ inches (60 × 60 cm)

MURAK 2022.0087

\$115,000 USD

GAGOSIAN

Takashi Murakami (b. 1962)

Murakami.Flower #8490 X Game, 2022

Acrylic on canvas

23 5/8 × 23 5/8 in. (60 × 60 cm)

Signed and dated 2022 on the overlap

Provenance

Gagosian, New York

Acquired by the present owner from the above

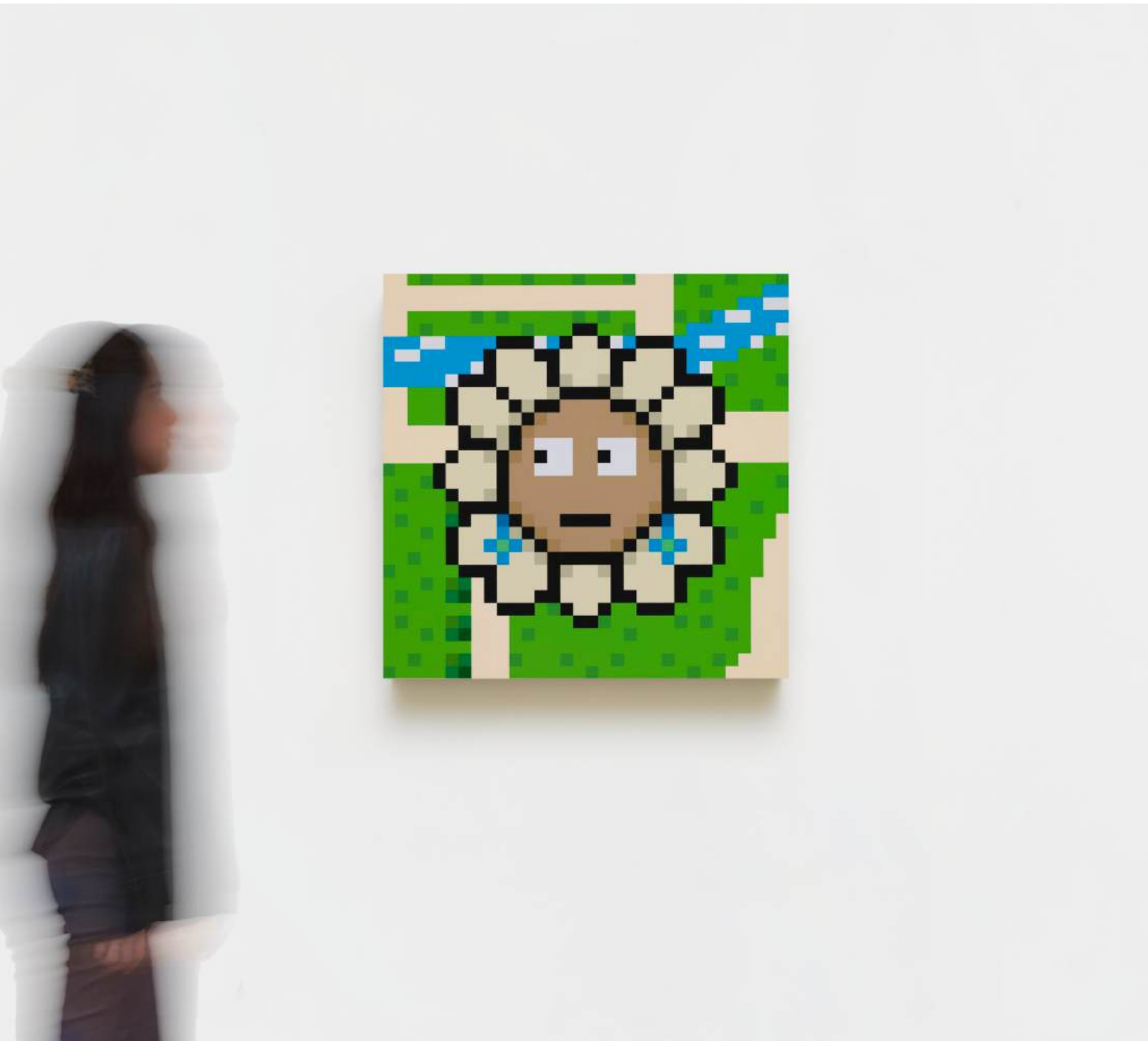
Exhibited

New York, Gagosian, *Takashi Murakami: An Arrow through History*, May 11 –
June 25, 2022

Literature

Alison McDonald, ed., *Gagosian Quarterly*, Summer 2022, cover, illustrated in
color

Eliza Jordan, “Takashi Murakami,” *Whitewall*, Summer 2022, issue no. 66, p. 116,
illustrated in color (installation photo)



GAGOSIAN

OSCAR MURILLO

These shroud-like sheets of cloth cover other questionable existences, alluding to a catastrophic reality, intangible in time, place, and history.

Oscar Murillo is known for expansive canvases, constructed from stitched-together elements, which incorporate elements of gesture, text, and studio detritus. He also produces books, drawings, sculptural installations, and videos that deconstruct and map flows of populations, power, and resources in currents of globalization and cultural exchange. Through each strand of his practice, Murillo probes ideas of collectivity and shared culture, and demonstrates a commitment to the power of material presence.





Oscar Murillo

manifestation, 2020–21

Oil, oil stick, graphite, and spray paint on canvas and linen

45 ¼ × 45 ¼ inches (115 × 115 cm)

OMURI 2021.0002

\$280,000 USD

GAGOSIAN



GAGOSIAN



ALBERT OEHLEN

Qualities that I want to see brought together: delicacy and coarseness, color and vagueness, and, underlying them all, a base note of hysteria.

Albert Oehlen's (b. 1954) oeuvre is a testament to the innate freedom of the creative act. Through expressionist brushwork, surrealist methodology, and self-conscious amateurism he engages with the history of abstract painting, pushing the basic components of abstraction to new extremes.

Oehlen studied at the Hochschule für bildende Künste Hamburg in Germany from 1978 to 1981 and quickly rose to prominence in the Berlin and Cologne art scenes. Straddling various debates surrounding the nature of painting, Oehlen's work deconstructed the medium to its constituent elements—color, gesture, motion, and time—and evolved out of constraints he applied to his artistic process. This line of investigation, which Oehlen has continued to pursue in the decades since has resulted in striking variations between—from works that combine abstract and figurative styles, created in response to the Neo-Expressionism of the 1980s, to paintings comprising of grids of colored squares.

Oehlen is perhaps best known for his embrace of “bad” painting. Alongside his many rules, he allows a certain awkwardness or ugliness to enter his work, introducing unsettling gestures, crudely drawn figures, visceral smears of artificial pigments, bold hues, and flesh tones. In this way, he attests to the infinite combinations of form made possible through painting, and shows that these combinations can be manipulated at the artist's will to produce novel perceptual challenges for the viewer.





Albert Oehlen

Untitled, 2023

Oil on canvas

74 ¹³/₁₆ × 74 ¹³/₁₆ × 16 ³/₁₆ inches (190 × 190 × 3
cm)

OEHLE 2023.0013

900,000 EUR

GAGOSIAN

Albert Oehlen (b. 1954)

Untitled, 2023

Oil and pencil on canvas

74 ⁷/₈ × 74 ⁷/₈ in. (190 × 190 cm)

Signed and dated 23 on the reverse

Provenance

Gagosian, New York

Exhibited

London, Gagosian, *Albert Oehlen: New Paintings*, March 21 – May 11, 2024,
p. 43, illustrated in color (studio photo); p. 46; p. 47, illustrated in color; p. 69,
illustrated in color



GAGOSIAN



NAM JUNE PAIK

There is no way to know in advance, because life has no “fast-forward” or “rewind” buttons. So, you go step by step, and if you make a mistake you try to correct it with another mistake.

Nam June Paik (1932–2006) is globally recognized for his revolutionary oeuvre, which played a pioneering role in the development of video art. Trained as a classical pianist, his early interests in composition and performance brought him into contact with protagonists from the counterculture and avant-garde movements of the 1960s. Paik embraced new technologies as material parts of his repertoire, which later included satellite transmissions and lasers. One of Paik’s groundbreaking achievements was to treat the television as a tactile, multisensory medium and art object, which he achieved by transforming the pictures on its screen.

Melding an early training in classical music and subsequent interest in musical composition with radical, collaborative approaches to aesthetics and performance, Paik produced multimedia works that introduced the technology of television into the realm of fine art. Born in Seoul, he moved to West Germany in 1956, where he became an influential member of the Fluxus group. Eight years later, he relocated to New York, further establishing himself as a figure in the countercultural and avant-garde movements of the 1960s. Paik’s extensive social network and international background laid the foundation for a global conception of art that straddled painting, sculpture, performance, music, and electronic imagery. An increasingly prescient and significant figure in today’s world of mass media and artificial intelligence, he cultivated moments of overlap, exchange, and symbiosis between the human body and its technological counterparts.





Nam June Paik

Life Rings, 1965

Magnetic copper coils, electrical tape, masking tape, string, videotape, electrical cords,
microphone, and plastic foot switch

48 × 44 inches (121.9 × 111.8 cm)

PAIK 1965.0001

\$350,000 USD

GAGOSIAN

Nam June Paik (1932–2006)

Life Rings, 1965

Magnetic copper coils, wrapped with electrical and masking tape, string, videotape, electrical cords, microphone and plastic foot switch

Each ring, approximate diameter: 10 in. (25.4 cm)

Overall: 48 × 44 in. (121.9 × 111.8 cm)

Provenance

Collection of the artist

Exhibited

New York, Gagosian, *Nam June Paik: Art in Process: Part One*, May 24 – July 22, 2022, p. 38; p. 54; p. 55, illustrated in color; no. 55, p. 172, illustrated in color



GAGOSIAN





Nam June Paik

Wood, 1975

Oil on wood

11 ³/₄ × 57 ¹/₂ inches (29.8 × 146 cm)

PAIK 1975.0003

\$125,000 USD

GAGOSIAN

Nam June Paik (1932–2006)

Wood, 1975

Oil on wood

11 $\frac{3}{4}$ × 57 $\frac{1}{2}$ in. (29.8 × 146.1 cm)

Provenance

Collection of the artist

Exhibited

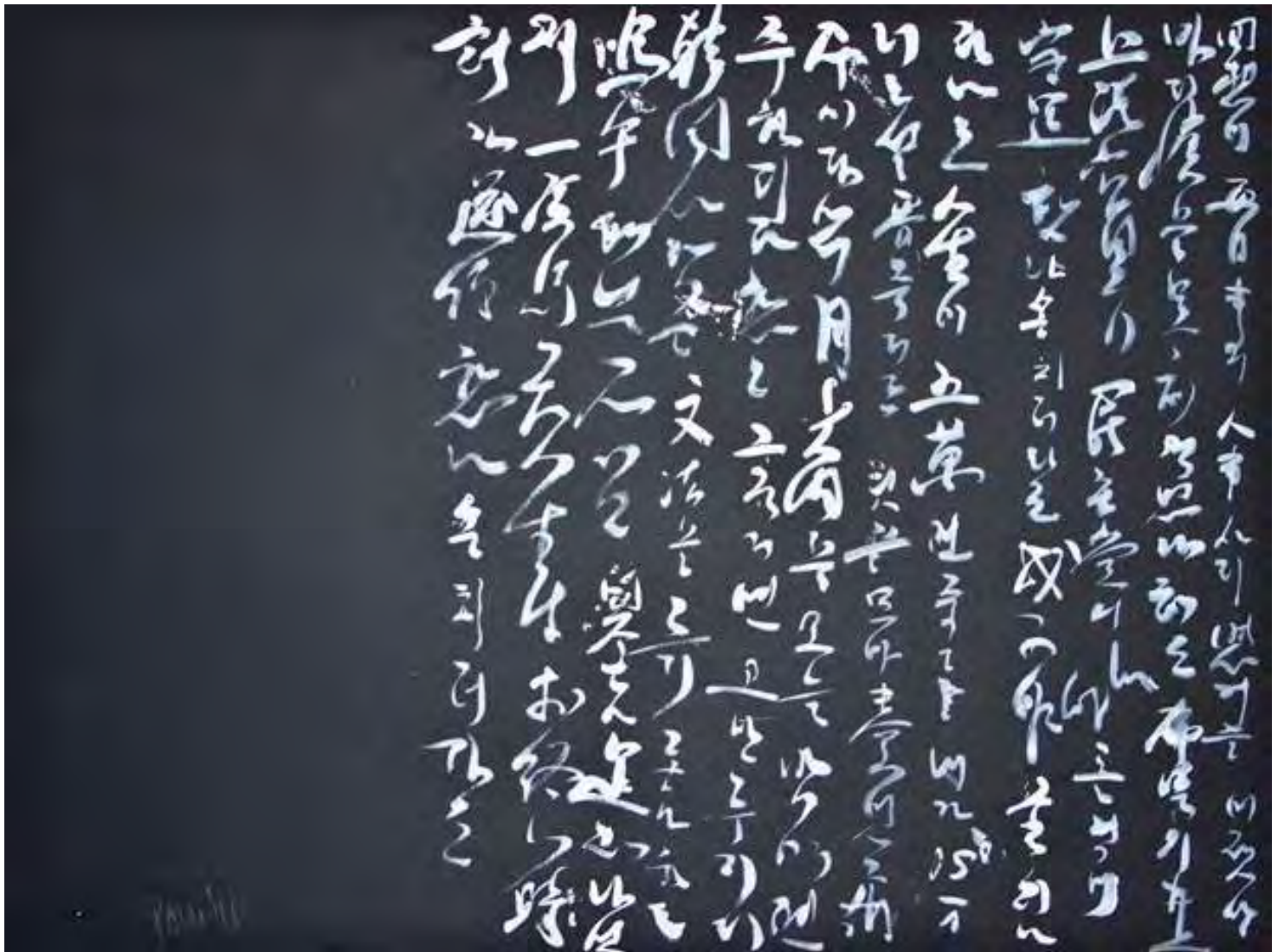
New York, Korean Cultural Center, *Nam June Paik*, 1986

New York, Gagosian, *Nam June Paik: Art in Process: Part One*, May 24 – July 22, 2022, fig. 51, p. 41, illustrated in color; p. 65, illustrated in color; no. 65, p. 173, illustrated in color



GAGOSIAN





Nam June Paik

Untitled, 1978

Ink on paper

19 × 25 ¼ inches (48.3 × 64.1 cm)

PAIK 1978.0002

\$30,000 USD

GAGOSIAN

Nam June Paik (1932–2006)

Untitled, 1978

Ink on paper

19 × 25 ¼ in. (48.3 × 64.1 cm)

Signed and dated '78

Provenance

Collection of the artist

Estate of the artist

Gagosian Gallery, Hong Kong

Acquired by the present owner from the above (2015)



GAGOSIAN

每百... 人... 可... 也

... 是... 利... 也... 也

... 之... 民... 也... 也

... 之... 也... 也

... 也... 也... 也

... 也... 也... 也

... 也... 也... 也

STERLING RUBY

I'm mixing timelines.

Sterling Ruby's (b. 1972) work engages with issues related to autobiography, art history, and the violence and pressures within society. Employing diverse aesthetic strategies and mediums—including sculpture, drawing, collage, ceramics, painting, and video—he examines the tensions between fluidity and stasis, Expressionism and Minimalism, the abject and the pristine.

Born on Bitburg Air Base, Germany, to an American father and a Dutch mother, Ruby moved at a young age to the United States, where he grew up on a farm in southeastern Pennsylvania. There he encountered Amish quilt-making and Pennsylvania redware pottery, both of which directly inspired his initial forays into garment-making, soft sculpture, and ceramics. Ruby graduated from the Pennsylvania College of Art and Design, Lancaster, in 1996. He received a BFA from the School of the Art Institute of Chicago in 2002, followed by an MFA from the ArtCenter College of Design, Pasadena, California, in 2005.

Ruby's work often deals with the ways in which acts of defacement, like urban demarcation and graffiti, can produce a painterly sublime. Both in his YARD paintings (2015–16) and in his WIDW paintings (2016–), he taps into the speed and motion of collage, incorporating bleached fabric and cardboard scraps and combining abstract color fields with fragments of studio refuse. Continually pushing the boundaries between artistic mediums, Ruby launched a ready-to-wear clothing line in 2019.





Sterling Ruby

TURBINE. Opus Molten., 2024

Acrylic, oil, and cardboard on canvas

84 × 84 × 2 inches (213.4 × 213.4 × 5.1 cm)

RUBY 2024.0037

\$450,000 USD

GAGOSIAN



GAGOSIAN



ED RUSCHA

I had a notion to make pictures by using words and presenting them in some way and it seemed like a mountain was an archetypal stage set. It was a perfect foil for whatever was happening in the foreground.

Ed Ruscha's (b. 1937) career is grounded in a long-held fascination with the ironies and idiosyncrasies of American life. Working in diverse media with humor and wit, he oscillates between sign and substance, locating the sublime in landscapes both natural and artificial. By incorporating familiar monuments and symbols into his works, Ruscha elevates everyday motifs to iconic cultural status.

Throughout decades of formal experimentation, Ruscha has explored the role of language in painting, drawing, photography, printmaking, and bookmaking through a singular, sometimes oblique use of words. From the mid-1970s to the mid-1980s, he honed his distinctive drawing practice to create some of the most compelling works of his career. The text drawings from this period, exquisitely rendered in pastel, dry pigment, and various edible substances, from spinach to carrot juice, bridge the spirited Pop art for which Ruscha first gained renown with the cerebral Conceptualism to which his work was essential.

In a career spanning more than five decades, Ruscha has distilled the archetypal signs and symbols of the American vernacular into typographic and cinematic codes that are as accessible as they are profound. The wry choice of words and phrases that pervade his work draws upon the moments of incidental ambiguity implicit in the interplay between language and the concept that it signifies. Although his images are undeniably rooted in the signs and symbols of American reality closely observed, his elegant and laconic art speaks to more complex and widespread issues regarding the appearance, feel, and function of the world and our tenuous and transient place within it.





Ed Ruscha

NOW AND THEN #2, 2023

Dry pigment, acrylic and fixative spatter on museum board

15 × 15 inches (38.1 × 38.1 cm)

RUSCH 2023.0042

SOLD

GAGOSIAN



OW

ND

HEN

SPENCER SWEENEY

Sometimes when drawing a figure I'll decide to draw one line, a silhouette, maybe just the neck down to the shoulder, just focusing on the feel of that one line and the object it represents.

In addition to making paintings, drawings, and collages characterized by infectious exuberance and raw materiality, Spencer Sweeney (b. 1973) produces immersive multimedia environments that transform gallery spaces into open workshops and performance stages, exposing the traditionally private realm of the artist's studio to public scrutiny.

Born in Philadelphia, Sweeney graduated from the Pennsylvania Academy of the Fine Arts in 1997. He then moved to New York, where, in concert with his visual practice, he helped establish the nightclub Santos Party House and worked as a DJ. He also cofounded the seminal noise-art group Actress (1997–2001) with Lizzi Bougatsos of Gang Gang Dance, performing as its drummer at gallery and museum events including *Criss Cross: Some Young New Yorkers III* at MoMA PS1 in 1999. Sweeney cites jazz as having influenced his reliance on improvisation, and alongside frequent references to popular culture in his work, he alludes to the history of art. His reclining nudes, portraits, and self-portraits, for example, reverberate with the amplified and distorted voices of Pablo Picasso, Édouard Manet, and Henri Matisse, while also combining the extemporaneous vigor of Neo-Expressionism with the knowing repetition of signature motifs.





Spencer Sweeney

Playful Personal Hell (Self-Portrait), 2024

Oil, pigment stick, spray paint, costume jewelry on linen

54 × 41 1/8 × 1 1/2 inches (137.2 × 104.5 × 3.8 cm)

SWEEN 2024.0010

\$50,000 USD

GAGOSIAN





ADRIANA VAREJÃO

The Baroque always connects two extremes, like light and shadow, in one body, one painting. History outside against a wild body inside, cultured and uncultured, cooked and uncooked, greed and expressionism.

In her richly diverse oeuvre, Adriana Varejão uses the Baroque tactics of simulation, juxtaposition, and parody to reflect on the mythic pluralism of Brazilian identity and the complex social, cultural, and aesthetic interactions that produced it. Varejão draws upon a potent visual legacy animated by the histories of colonialism and transnational exchange to create a confluence of hybridized forms—paintings that are both architectural and sculptural; theatrical, painted sculptures; mesmerizing multichannel videos—that expose the multivalent nature of memory and representation.

Varejão was born in Rio de Janeiro. She attended the Escola de Artes Visuais do Parque Lage from 1983 to 1985. In 1986 she began to experiment with the medium of oil painting, reimagining in thick impasto the ornate Baroque frescoes and religious relics of the eighteenth-century churches in Ouro Preto, Minas Gerais, Brazil.

In 1992, Varejão spent three months traveling in China, where she studied Song dynasty (960–1279 CE) ceramics and classical Chinese landscape painting. From that journey, she began to consider how Eurocentric narratives distort or even erase the histories of various artistic methods and motifs. Her work from this period makes explicit reference to the violence and and eroticism of Brazilian history in the spirit of antropofagia, a key concept in Brazilian modernism that reclaims the anthropophagic rituals of the Tupi people, transforming the social taboo of cannibalism into a symbolic totem of cultural absorption in postcolonial Brazil.





Adriana Varejão

Prata Preta II, 2022

Oil and plaster on canvas

70 ⁷/₈ × 70 ⁷/₈ × 2 ³/₈ inches (180 × 180 × 6 cm)

VAREJ 2022.0001

\$450,000 USD

GAGOSIAN



GAGOSIAN



MARY WEATHERFORD

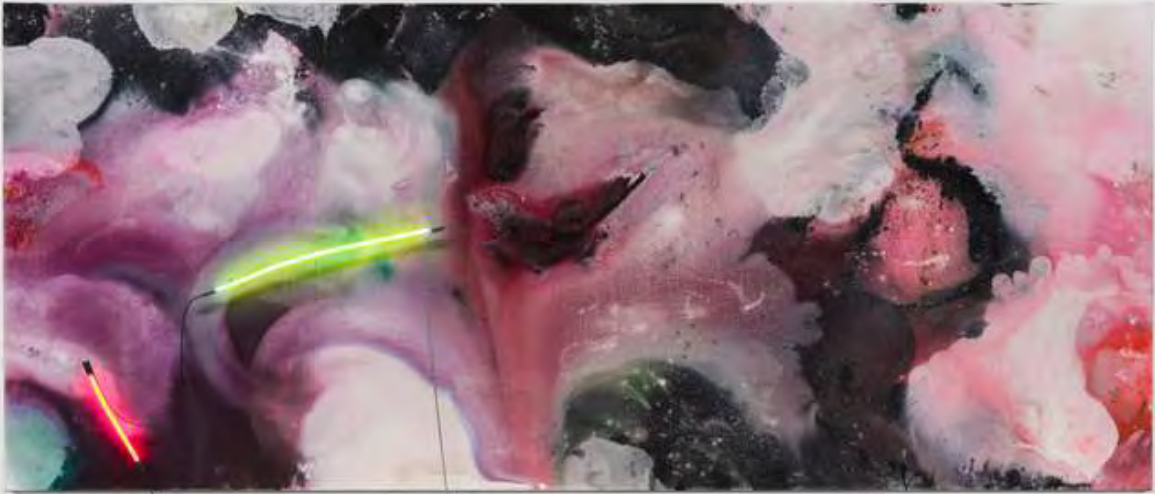
I'm done with a painting when there is something so compelling that I don't want to lose it.

Mary Weatherford (b. 1963) makes large paintings comprising grounds of spontaneously sponged paint on heavy linen canvases, often surmounted by one or more carefully shaped and placed colored neon tubes. The canvas—prepared with white gesso mixed with marble dust and worked on with Flashe paint, a highly pigmented but readily diluted emulsion—supports startlingly diverse applications of color. The surface of the paint ranges from matte and velvety to transparent and translucent. The canvas is at times densely filled, reading as a painterly continuum; at others, it shifts in color from edge to edge; and at yet others it contains clusters of marks set in relatively bare surroundings.

Weatherford received a BA in 1984 from Princeton University, where she took classes in studio art, art history, architecture, and engineering, and an MFA from Bard College, Annandale-on-Hudson, New York, in 2006. In her paintings of the 1990s and early 2000s, she incorporated assemblage elements such as seashells, sponges, and starfish within thin washes of Flashe color.

Weatherford's paintings expand the expressive potential of neon. Though appropriated by earlier artists for its consumerist and linguistic connotations, in Weatherford's work the industrial material is transformed into a radically new form of abstract, pictorial drawing.





Mary Weatherford

Dragons and Clouds, 2024

Flashe and neon on linen

79 × 186 inches (200.7 × 472.4 cm)

WEATH 2024.0011

\$600,000 USD

GAGOSIAN



GAGOSIAN



STANLEY WHITNEY

I came to abstraction because it allowed so much freedom in the work. I liked landscape painting, I liked figure painting, I liked all these different things about painting.

Stanley Whitney was born in Philadelphia in 1946 and studied at the Kansas City Art Institute before moving to New York City in 1968. He graduated with an MFA from Yale School of Art in 1972, but found himself at odds with the politically and theoretically oriented contemporary scene of the 1970s and 1980s, confronting the expectation that an African American artist should contend directly with themes of racial and cultural identity. Whitney was more interested in honing an abstract visual language, his early works incorporating patches of color surrounded by areas of empty space. At this stage in his career he was also focused on the power of gesture and immersed in the daily practice of drawing.

Whitney's vibrant abstract paintings unlock the linear structure of the grid, imbuing it with new and unexpected cadences of color, rhythm, and space. Deriving inspiration from sources as diverse as Piet Mondrian, free jazz, and American quilt making, Whitney composes with blocks and bars that articulate a chromatic call-and-response within the bounds of each canvas.

Whitney has spent decades experimenting with the seemingly limitless potential of a single compositional method, loosely dividing square canvases into multiple registers. The thinly applied oil paint retains his active brushwork and allows for a degree of transparency and tension at the borders between each rectilinear parcel of vivid color. In varying canvas sizes, he explores the shifting effects of his freehand geometries at both intimate and grand scales as he deftly lays down successive blocks of paint, heeding the call of each color.





Stanley Whitney
Roma 41, 2022
Oil on linen
24 × 24 inches (61 × 61 cm)
WHITN 2022.0039

\$200,000 USD

GAGOSIAN

Stanley Whitney (b. 1946)

Roma 41, 2022

Oil on linen

24 × 24 in. (61 × 61 cm)

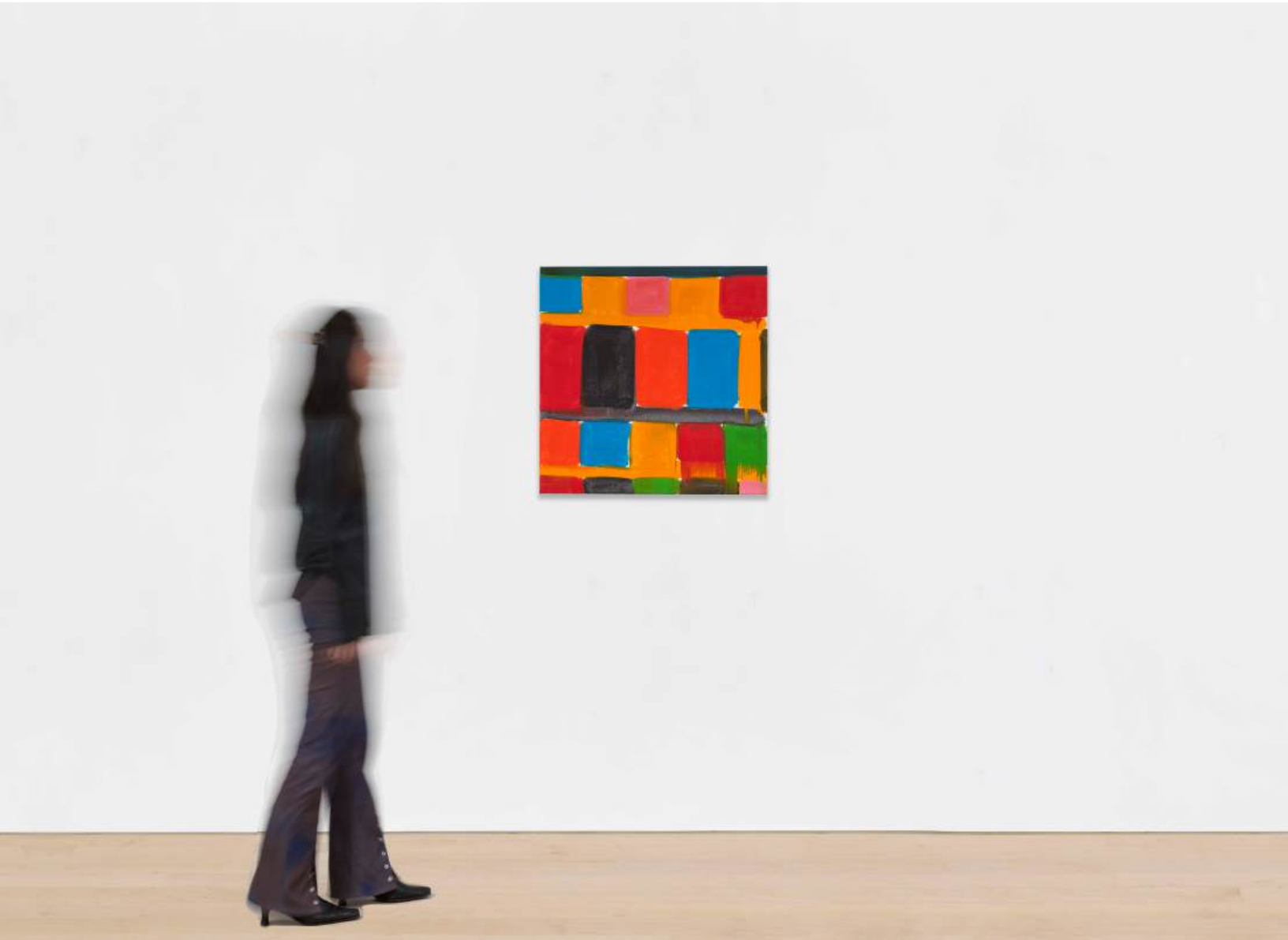
Signed, titled, and dated 2022 on the reverse

Provenance

Gagosian, New York

Exhibited

New York, Gagosian, *Stanley Whitney: By the Love of Those Unloved*, May 8 –
July 3, 2024



GAGOSIAN





Stanley Whitney

Return to Garden, 2023

Oil on linen

72 × 72 × 1 5/8 inches (182.9 × 182.9 × 4.1 cm)

WHITN 2023.0045

\$650,000 USD

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