

An abstract painting on a light beige background. It features several large, expressive brushstrokes in deep red, teal, and white. There are also smaller, more delicate strokes in purple, pink, and yellow. The composition is layered and textured, with some areas appearing to have drips or splatters. The overall style is gestural and contemporary.

Art Basel Paris

16—20 October 2024

Booth C21

Thaddaeus Ropac

London Paris Salzburg Seoul

Featured artists

Miquel Barceló
Alvaro Barrington
Georg Baselitz
Oliver Beer
Lisa Brice
Tony Cragg
Simon Hantai
Hans Josephsohn
Martha Jungwirth
Alex Katz
Lee Kang-So
Roy Lichtenstein
Robert Longo
Sigmar Polke
Robert Rauschenberg
James Rosenquist
Tom Sachs
David Salle
Joan Snyder
Sturtevant
Yan Pei-Ming



In this work from 2007, Hans Josephsohn (1920–2012) rehearses the art-historical trope of the reclining figure which he imbues with the same potent corporeality that runs through his practice, pushing the boundaries of figurative representation and its perception in sculpture. Crafted from plaster and cast in brass, the work is raw and tactile, with a roughly finished, haptic surface that captures the essence of the lived body and resounds with a timeless quality. As writer Gerhard Mack describes, ‘to Josephsohn, human beings are bodies; everything is expressed in this body – thoughts and feelings, desires and anxieties, stories and expectations.’ Transcending mere representation, this work crystallises Josephsohn’s deeply personal and eminently affective exploration of the human condition, its textured surface speaking to the unmediated relationship between the artist’s hand and the sculpted form. The Metropolitan Museum of Art, New York, has recently announced the addition of a reclining figure by Josephsohn, created during the same period, to their collection.

A major retrospective of Hans Josephsohn’s work, curated by Albert Oehlen, will be on view at the Musée d’Art Moderne de Paris from 11 October 2024 to 16 February 2025.

Hans Josephsohn

Untitled, 2007

Brass

30 × 90 × 26 cm (11.81 × 35.43 × 10.24 in)

(HJ 1024)



Sterne im Fenster (*Stars in Window*, 1982) was painted by Georg Baselitz for the landmark *Zeitgeist* exhibition at the Martin-Gropius-Bau in Berlin in 1982, arguably one of the most historically significant exhibitions of the 20th century. Curated by Norman Rosenthal and Christos Joachimides, who the previous year had also co-curated *A New Spirit in Painting* at the Royal Academy, London, at which Baselitz had also exhibited, *Zeitgeist* testified to the emergence of radical new currents in contemporary art and marked a defining moment in Baselitz's career.

Georg Baselitz
Sterne im Fenster, 1982
Oil on canvas
250 x 250 cm (98.43 x 98.43 in)
(GB 2521)



Sterne im Fenster forms part of the group of nine works, known as the *Zeitgeist Paintings*, that Baselitz exhibited in the 1982 exhibition, all of which are now part of prestigious private and public collections around the world. *Sterne im Fenster* is one of only three of this group of works to remain in private hands, with all the others in major institutional collections, including Fondation Beyeler, Basel and The Metropolitan Museum of Art, New York. Among them, *Adler im Fenster* (*Eagle in Window*, 1982) — the work in the collection of The Metropolitan Museum of Art — most closely resembles *Sterne im Fenster*, with both works depicting lone figures standing beside windows that recall the work of Edvard Munch (1863–1944), who painted a similar subject several times, including in *Self Portrait*, *The Night Wanderer* (1923–24). Acknowledging the Norwegian painter’s influence on his work, Baselitz explained in 2014, ‘there is a method of drawing through which one recognises [...] that something isn’t right. And Munch drew in such a way.’

Georg Baselitz
Sterne im Fenster, 1982
Oil on canvas
250 × 250 cm (98.43 × 98.43 in)
(GB 2521)



This influence is palpable in *Sterne im Fenster*, which is typical of the poetic melancholy of Baselitz's work during the seminal early 1980s, and particularly of the *Zeitgeist Paintings*. A solitary figure emerges against a bleak nighttime composition, a small yellow star hanging in the window behind him. Raising a bottle to his mouth, the subject also recalls Baselitz's *Trinker (Drinkers)* works of the previous year. In this sense, the present painting synthesises the most celebrated currents not only of the *Zeitgeist* works but also of other important bodies of work from this decade which, beginning with his selection to represent Germany at the 1980 Venice Biennale, would prove decisive for the artist. The subject's face, meanwhile, has been rendered in vivid primary colours which echo the palette used by German expressionist painter Ernst Ludwig Kirchner (1880–1938). Although his use of colour has often been compared to that of the expressionists, Baselitz rejected the neo-expressionist label, adopting a more self-referential, modernist approach than his predecessors, whose subject matter was grounded in reality and the world around them.

'The head is never a portrait, it's quite simply the vehicle of my artistic ideas', Baselitz explained in an interview in 1983. This radical upending of the traditional hierarchical relationship between content and style has defined Baselitz's approach to artmaking over the course of his career, and in this work, the artist's technical and compositional mastery is striking. The flurried striations

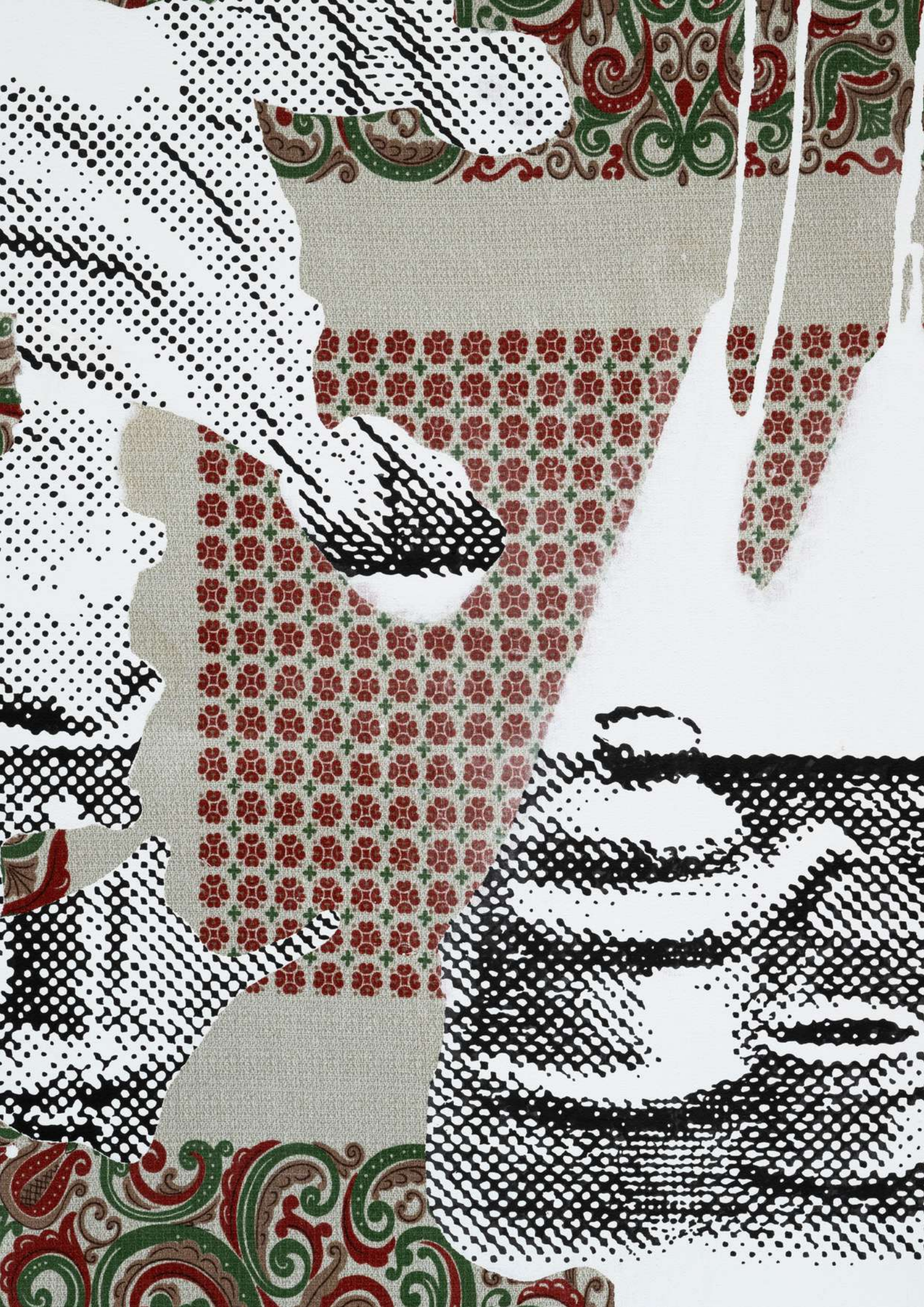
Georg Baselitz
Sterne im Fenster (detail), 1982
Oil on canvas
250 × 250 cm (98.43 × 98.43 in)
(GB 2521)



left by his energetic brushwork settle into a configuration of forms that, in the words of Diane Waldman, curator of his 1995 retrospective at The Guggenheim in New York, ‘recalls the balanced asymmetry that Piet Mondrian achieved in his *Compositions* of the 1920s and 1930s’. Baselitz began his now-signature inversion of his paintings in the late 1960s, destabilising representation, emptying form of its content and revolutionising a medium then regarded as irredeemably conventional. In this work, the frantic impasto of the crude yet tender lone figure recalls critic Donald Kuspit’s 1982 comment that Baselitz’s paintings ‘are not only upside-down, they are inside-out: the figures have a flayed, raw look that goes with spiritual nakedness.’

In the years since its first presentation at the Martin-Gropius-Bau, *Sterne im Fenster* has been presented in major institutional exhibitions, including the pivotal 1995–96 travelling retrospective *Georg Baselitz*, which began at the Solomon R. Guggenheim Museum, New York. More recently, it was notably included in Baselitz’s major career retrospective held at the Centre Pompidou, Paris, in 2021–2022.

Monographic exhibitions of Baselitz’s work are currently on view at Galleria degli Antichi in Sabbioneta until 24 November 2024 and at Sakıp Sabancı Museum in Istanbul until 2 February 2025.





One of the most groundbreaking artists of recent times, Sigmar Polke's (1941–2010) experimental work has considerably shaped the development of international art in the second half of the twentieth century. The never-before-seen work from 1995 entitled *Familienidyll beim Tee* – which was acquired directly from the artist by its present owners, in whose collection it has remained since – crystallises Polke's inimitable pictorial practice and underpinning spirit of subversion. Situated at the convergence of motifs and techniques that he established in the 1960s and the movement towards abstraction and interest in the material or chemical properties of his mediums that interceded increasingly in his output from the 1980s onwards, this work gives an insight into several of the key facets of Polke's practice over the years.

Sigmar Polke
Familienidyll beim Tee, 1995
Dispersion on printed fabric
133 × 123 cm (52.36 × 48.43 in)
(SP 1026)



To make *Familienidyll beim Tee*, Polke applied a layer of gestural paint upon a stretched tablecloth, before projecting the image of a still-life scene onto the unconventional support which he then reproduced in his signature, hand-painted raster dots. Polke began his pivotal *Rasterbilder* (*Raster Painting*) series in the 1960s, enlarging images before meticulously painting them, dot by dot, to emulate photo-mechanical printing processes. In Polke's own words, 'I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognizable to unrecognizable, the undecided, ambiguous nature of the situation, the way it remains open... Many dots vibrating, swinging, blurring, reappearing.' Returning to the raster more than three decades after its initiation, *Familienidyll beim Tee* is an exceptional later example of the artist's most celebrated earlier technique, offering a glimpse at its evolution over the course of his career. The drips and pools of paint that serve as a ground for the composition, meanwhile, recall the poured, abstract forms that came to define Polke's work beginning in the 1980s, making the present painting a fascinating synthesis of the artist's explorations over time.

Familienidyll beim Tee (which means *Family idyll over tea*) translates the artist's 'fascination, which is both deadpan and bizarrely exotic, with the objects and textures found in petit-bourgeois living-rooms,' as critic A.S. Byatt contends. The tablecloth, with its ornamental patterns that verge on the kitsch, is partly left bare, with the slight translucence of the textile creating a compelling interplay between transparency and opacity that reflects Polke's early training as a stained glass worker. Drawing on the perennial art-historical trope of the still-life, as well as on the visual shorthand of newspaper advertisement, which Polke had appropriated since his early Capitalist Realist works, the overlaid scene is emblematic of petit-bourgeois tea culture, which Polke subtly derides, shedding a critical, ironic light on the paraphernalia of everyday life. The fragmented composition frustrates any clear reading of the nonetheless classically art-historical scene, as does the use of the raster dots: as art critic Donald Kuspit has written, the artist's signature process serves 'to punch holes in the representation of social reality – the dots are so many holes undermining the image they form – suggesting that it is a mass deception.'

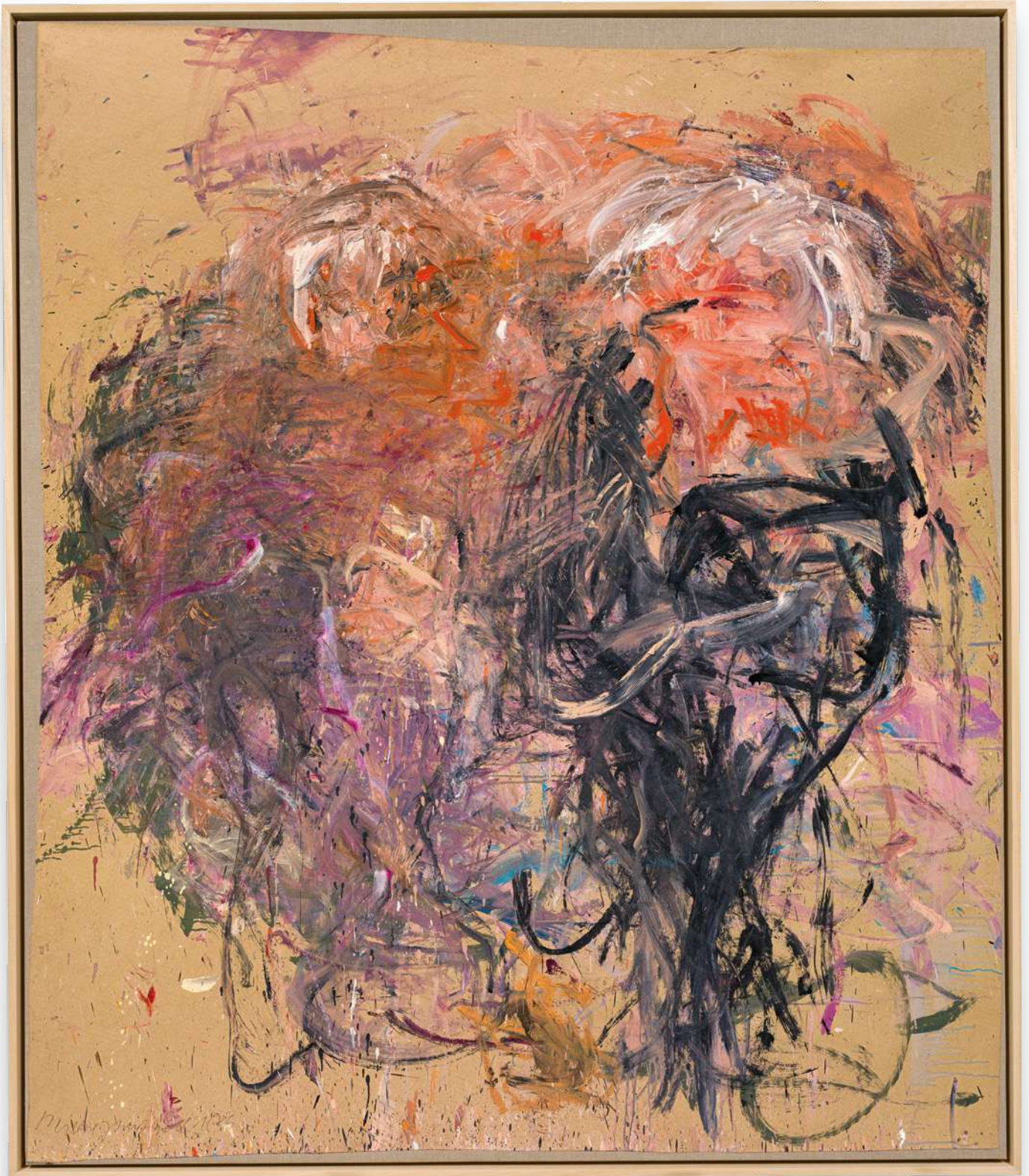
Sigmar Polke

Familienidyll beim Tee, 1995

Dispersion on printed fabric

133 × 123 cm (52.36 × 48.43 in)

(SP 1026)



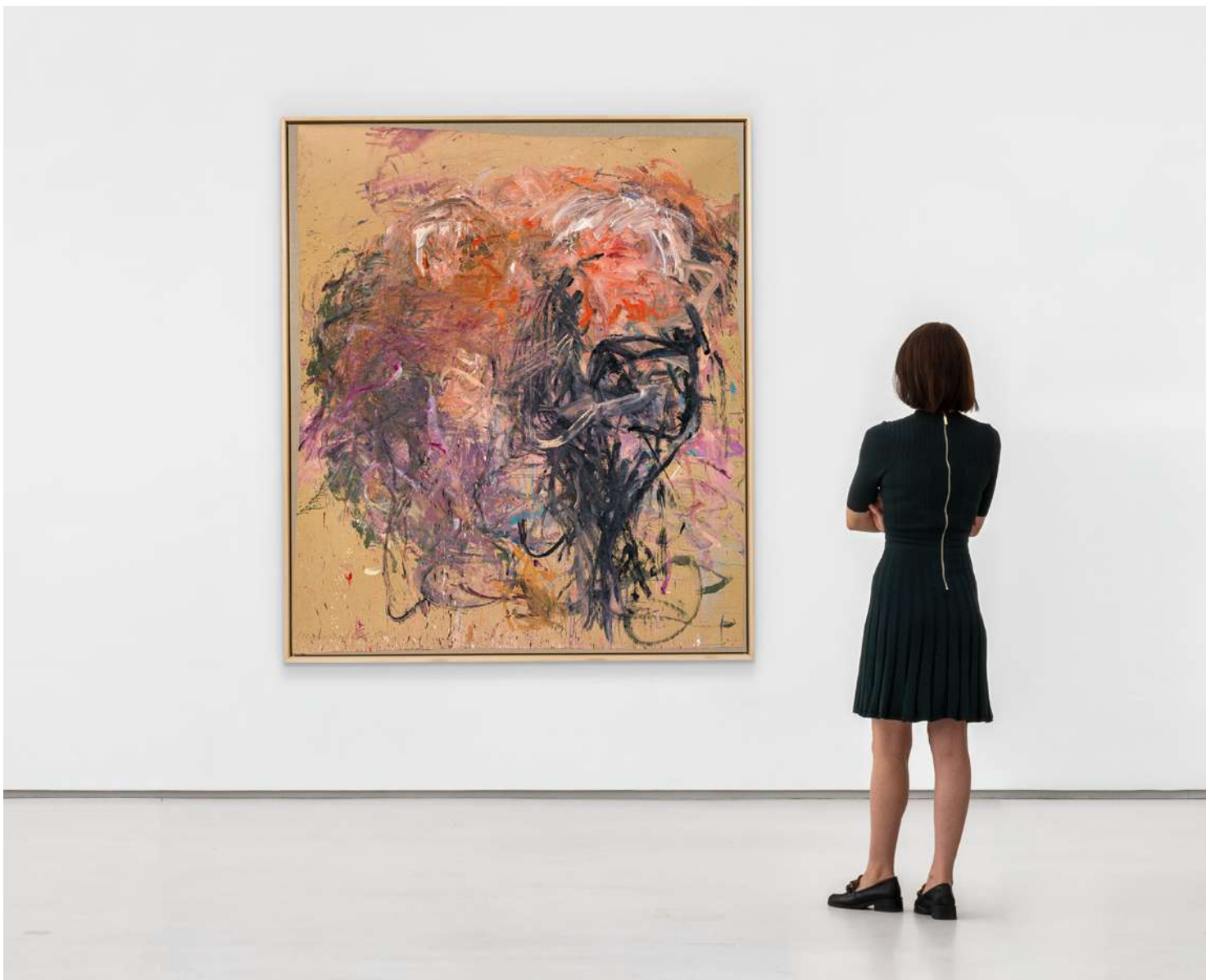
Martha Jungwirth

Untitled, 1986

Oil on cardboard mounted on canvas

212 x 184 cm (83.46 x 72.44 in)

(MJ 1352)



In this work from 1986, Martha Jungwirth unleashes her emotions onto the canvas, which coalesce into overlapping layers of expressive brushstrokes at the centre of the composition. The artist creates an ineffable sense of narrative through her masterful use of colour; predominantly painted in her signature palette of fleshy tones of pink and orange, as well as an array of purples, the work's right half is chromatically dominated by darker, thick gestural brushwork that conveys an impression of affective turmoil. The tangled strokes lend the work an undeniable dynamism which is heightened by the drips and flickers of paint on the support's lower edge. The artist's purple finger marks are delineated in its upper left corner, testifying to Jungwirth's highly embodied engagement with the medium. This work perfectly encapsulates the artist's statement: 'My pictorial reality is charged with passion, a language tied to the body, to dynamic movement. Painting is a matter of form, and then it receives a soul – through me.'

Martha Jungwirth

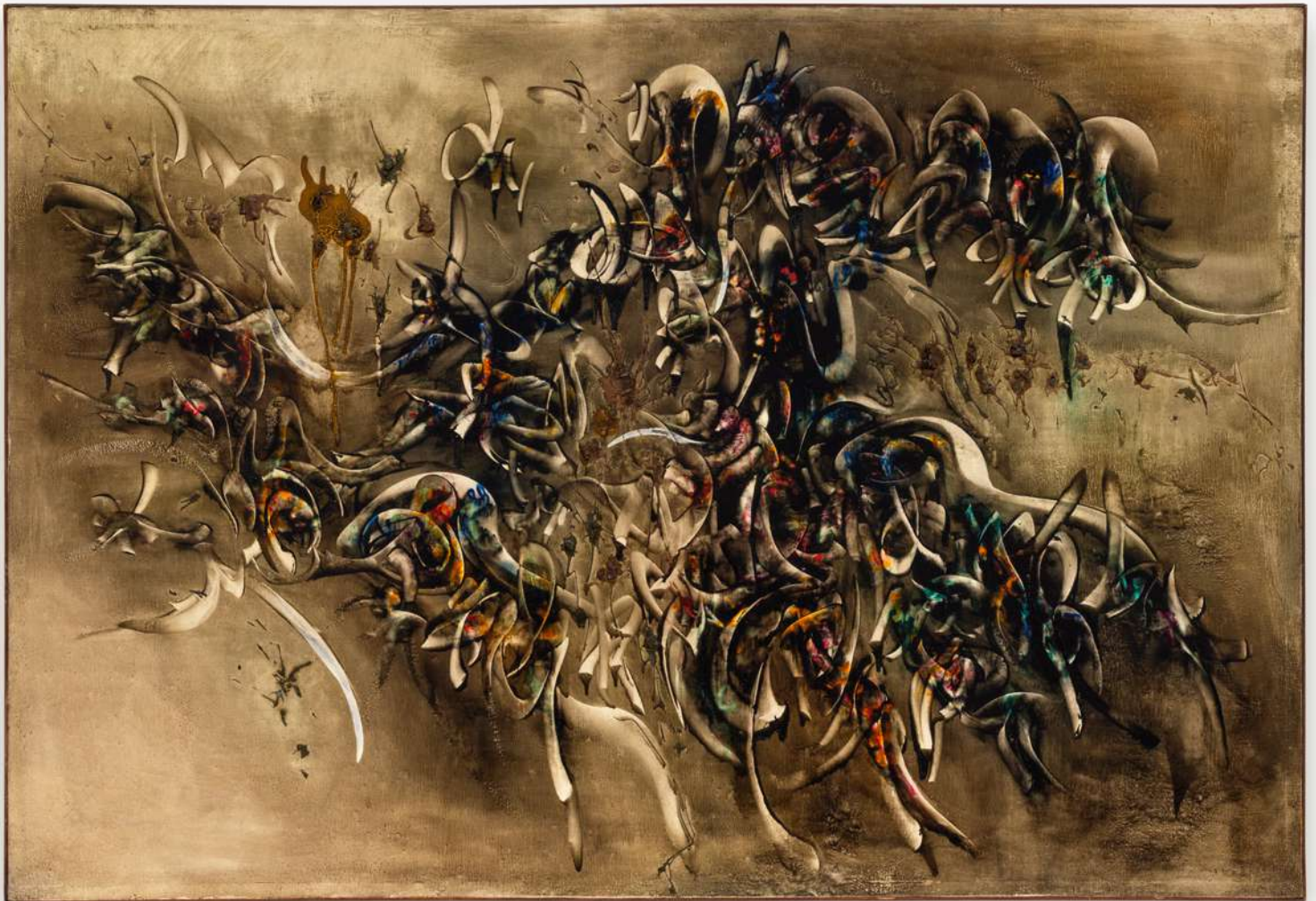
Untitled, 1986

Oil on cardboard mounted on canvas

212 × 184 cm (83.46 × 72.44 in)

(MJ 1352)





Widely recognised as one of the most influential painters of the 20th century, Simon Hantaï (1922–2008) profoundly marked the development of postwar abstraction. He remained throughout his career animated by tireless creativity, and the 1950s represent a period of great experimentation within his practice. *Peinture* (1955) belongs to a seminal group of six works, the largest of which is *Sexe-Prime*. *Hommage à Jean-Pierre Brisset* (1955), in the collection of the Centre Pompidou, Paris. This group of paintings, which heralded the beginning of Hantaï's 'gestural period' when the artist abandoned the symbolic and representational in favour of pure abstraction, were presented together at Galerie Kléber in Paris in the spring of 1956. *Peinture* was acquired directly from the artist by one of his most significant patrons, who became the first collector of Hantaï's work in the 1950s, in whose collection it has remained since.

This group of six paintings, among them *Peinture*, evidences Hantaï's synthesis of the Surrealists' emphasis on the erotic and the unconscious mind with the unbridled bodily expressivity and revolutionary forcefulness of American abstract painting: a meeting of ideologies that proved generative at a key moment in the artist's career. Hantaï had parted ways with the Parisian Surrealists in early 1955, and the second half of the year saw radical developments in his practice.

Simon Hantaï
Peinture, 1955

Oil on canvas

139 × 200 cm (54.72 × 78.74 in)

(SIH 1001)

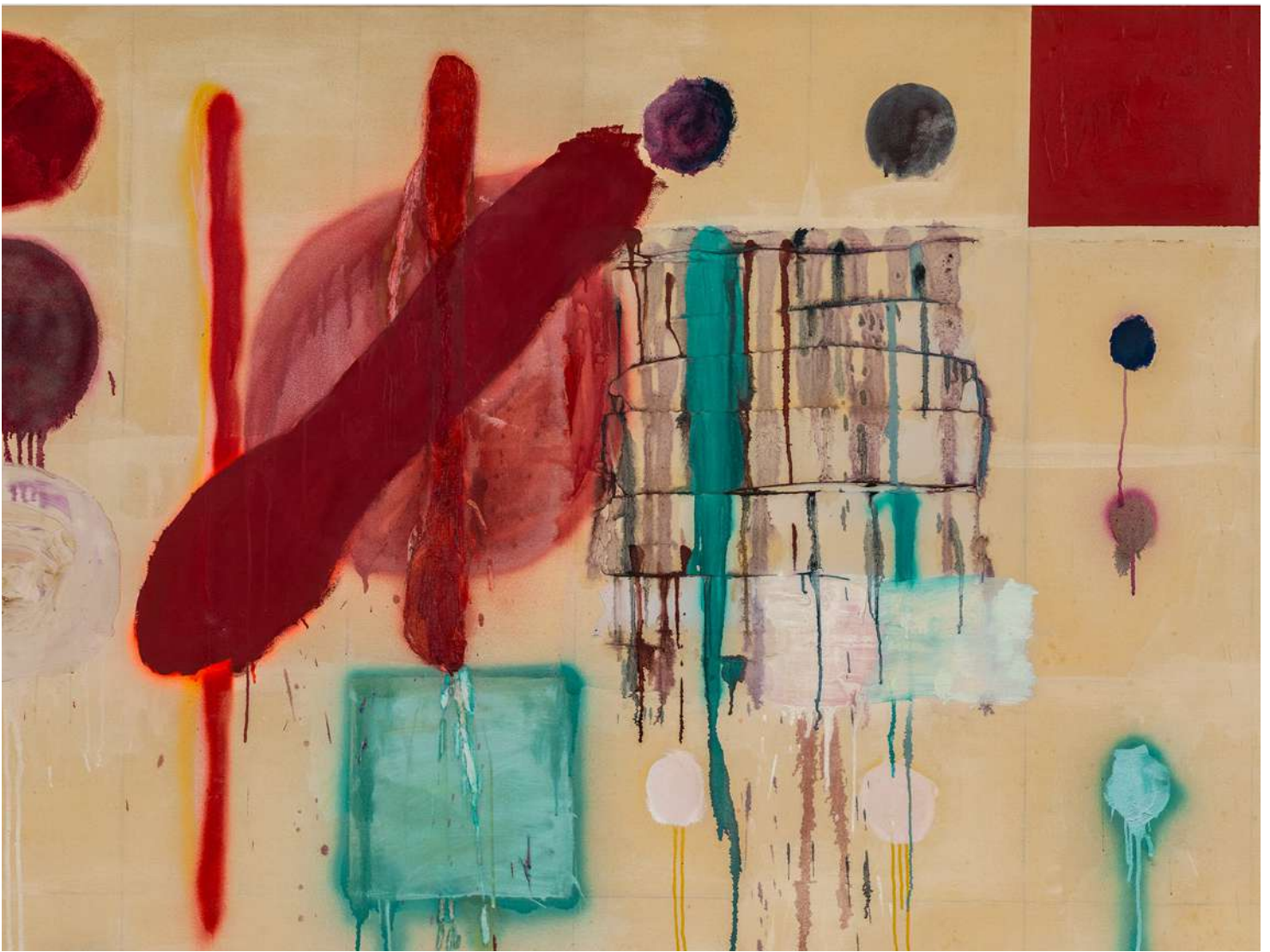


During this time, the artist abandoned the symbolically charged images painted during his association with the Surrealists in favour of absolute abstraction. This momentous shift was catalysed by his encounter with the expansive and energetic paintings of the American Jackson Pollock, in particular thanks to the exhibition *Cinquante ans d'art aux États-Unis* at the Musée National d'art Moderne, Paris (April–May 1955).

The collision of these ideas is manifested visually in *Peinture*, as well as in its sister painting at the Centre Pompidou, *Sexe-Prime*, which *Peinture* closely resembles in gesture, colour and format. *Peinture* presents a series of voluptuous, calligraphic ribbons engraved into the canvas's brown-black topcoat to reveal a polychromatic substratum of reds, yellows, blues and greens. Scraped from the still-wet paint with a metal tool, these multicoloured passages surge, intertwine and overlap across the two-metre-long picture plane. As curator Anne Baldassari explained, the unfamiliarity of the implement allowed the artist to 'unlearn' gesture and to automate the movement of his hand '[cutting it] off from all academic know-how, from the presuppositions and projections that dominate the pictorial process': a method that alludes to automatism, a Surrealist practice whereby the active psyche is suppressed to give way to the unconscious, which guides the mechanical action. The resulting work is a visual manifesto of Hantai's project to liberate himself from creative prejudices and to access pure, unfiltered expression. Lying at the convergence of fertile yet divergent mines of influence, *Peinture* and its sister works marked a turning point in Hantai's practice that would lay the foundations of everything that would come after them.



Joan Snyder
Whole Segments, 1970
Oil, acrylic, pearlescent
spray paint on canvas
182.88 × 365.76 cm (72 × 144 in)
(JSN 1069)



For six decades American artist Joan Snyder has reimagined the narrative potential of abstraction through her work. She first garnered widespread recognition at the beginning of the 1970s with her *Stroke* paintings, in which she dissected the most fundamental of painterly gestures: the brushstroke. *Whole Segments* (1970), an early *Stroke* painting, is a rare example from the group that has remained in the personal collection of the artist since its creation, and it has not been exhibited publicly since its presentation at the Institute of Contemporary Art, Pennsylvania, in 1972.

With its strokes of concentrated vivid colour set against a pale ground subtly structured by a barely visible grid rendered in pencil lines, *Whole Segments* merges the delicacy of pencil drawing with an impassioned exploration of the possibilities of the paintbrush. As Snyder explained: 'I wanted more in a painting, not less. I wanted to tell a story, have a beginning, a middle, an end, even resolution... to be able in one painting to have all of this... joy and sorrow, life drama as opposed to the simplicity that I saw in color field or minimalism. I was studying the stroke and making what I called the anatomy of a stroke painting. Seeing into and through the stroke.'

Joan Snyder
Whole Segments (detail), 1970
Oil, acrylic, pearlescent
spray paint on canvas
182.88 × 365.76 cm (72 × 144 in)
(JSN 1069)



Art historian Marcia Tucker wrote of the present work in her now-historic 1971 *Artforum* profile on the artist: 'Snyder appears to have disregarded the accepted values of formal-ordering in favor of a more personal, hermetic arrangement of images.' Through her syncopated application of paint, she encourages the viewer to follow the sequence of her strokes and the evolution of the canvas like a narrative, asserting the place of feeling and subjectivity at the heart of her practice. In the words of art historian Hayden Herrera: 'It is this absolute congruence of formal and autobiographical discovery that distinguishes Snyder.'

The *Stroke* works were selected for the Whitney Annual (1972) and the Whitney Biennial (1973): pivotal presentations in Snyder's early career. *Summer Orange* (1970), a closely related *Stroke* painting from the same year as the present work, is currently on view at the Fogg Museum, part of Harvard Art Museums, Cambridge, MA. Other works from the *Stroke* series are part of the collections of the Art Institute of Chicago and The Metropolitan Museum of Art, New York; as well as Tate, London, where the 1971 painting *Dark Strokes Hope* is currently on view.

Joan Snyder will have her first solo exhibition with the gallery at Thaddaeus Ropac London in November 2024. Her work is currently on view in the group show *Expanded Horizons: American Art in the 70s* at Thaddaeus Ropac Paris Pantin until 1 February 2025. Snyder's work will also be on display in the second iteration of *Making Their Mark: Works from the Shah Garg Collection* at the Berkeley Art Museum and Pacific Film Archive (BAMPFA) from October 2024 to April 2025.



The vibrant flesh-red palette of this 2022 work by Georg Baselitz is inspired by Henri Rousseau's 1895 lithograph *La Guerre (The War)*. The horse at the centre of Rousseau's desolate landscape is wild, muscular and bristling, while Baselitz's depiction shows it at rest, its head slightly bowed as if in submission. Rendered through delicate brushwork, the creature's slight outlines wind across the exposed paper like fragile veins laid bare. This fragility tempers the animal's symbolic power, while at the same time betraying the artist's nostalgia for the landscapes of his youth. Baselitz has returned to the motif repeatedly over the years. Significantly, it features in two large compositions from the 1980s: *Pastorale (Die Nacht)* and *Pastorale (Der Tag)* – both in the collection of Ludwig Museum, Cologne – which assembled Baselitz's most fundamental motifs to date.

Georg Baselitz

Pferd, 2022

Red ink on paper

100.2 × 70 cm (39.45 × 27.56 in)

(GB 2641)



Lee Kang-So's highly innovative practice has profoundly shaped the evolution of Korean contemporary art. After his early experiments in painting rooted in an interrogation of the canvas itself, since the 1980s he has directed his attention to the brushstroke. Fusing traditional and modern techniques, his densely layered horizontal and vertical daubs of paint give way to the sparse articulations of landscapes, with hints of civilisation, like the suggestion of a boat in this 1991 work, rendered with an extraordinary economy of means. Their stylistic reduction is, for the artist, a way to convey the vitality that runs through the world.

A major two-part retrospective of Lee Kang-So's work will be on view at the National Museum of Modern and Contemporary Art, Korea (MMCA), in Seoul, from 1 November 2024. His first solo exhibition with the gallery at Thaddaeus Ropac Seoul will take place next spring.

Lee Kang-So
Untitled - 91036, 1991
Oil on canvas
91 x 116.7 cm (35.83 x 45.94 in)
(LKS 1010)



Lee Kang-So

Becoming-16-C-141, 2016

Ceramic

45 × 16 × 37 cm (17.72 × 6.3 × 14.57 in)

(LKS 1006)



James Rosenquist (1933–2017) became known in the 1960s as a leading American Pop artist. In the year 1960, he had abandoned his work as a painter of monumental advertising billboards to dedicate himself to his nascent fine-art practice, which is nonetheless deeply influenced by his background in commercial painting. Conceptually and compositionally based on the principle of collaging existing images, often taken from printed advertising, his practice expanded the boundaries of his medium in an era that redefined the field of painting. This early collage, which combines source material and the artist's own hand in a study for the large-scale canvas *Silver Skies* (1962), held in the collection of The Chrysler Museum, Norfolk, VA, offers a fascinating insight into Rosenquist's method. The artist conceptualised his collages as a metaphorical 'telescope,' allowing him to see further. The fragmented composition of the final work is seen here in evolution, with images cropped from magazines set alongside Rosenquist's own annotated pencil drawing. The drawn elements and scribbled notes provide an intimate look into his thought process, while the magazine cut-outs become historical artefacts, grounding the work in the concrete reality of the time it responds to.

James Rosenquist

Sources and Preparatory Study for Silver Skies, 1962

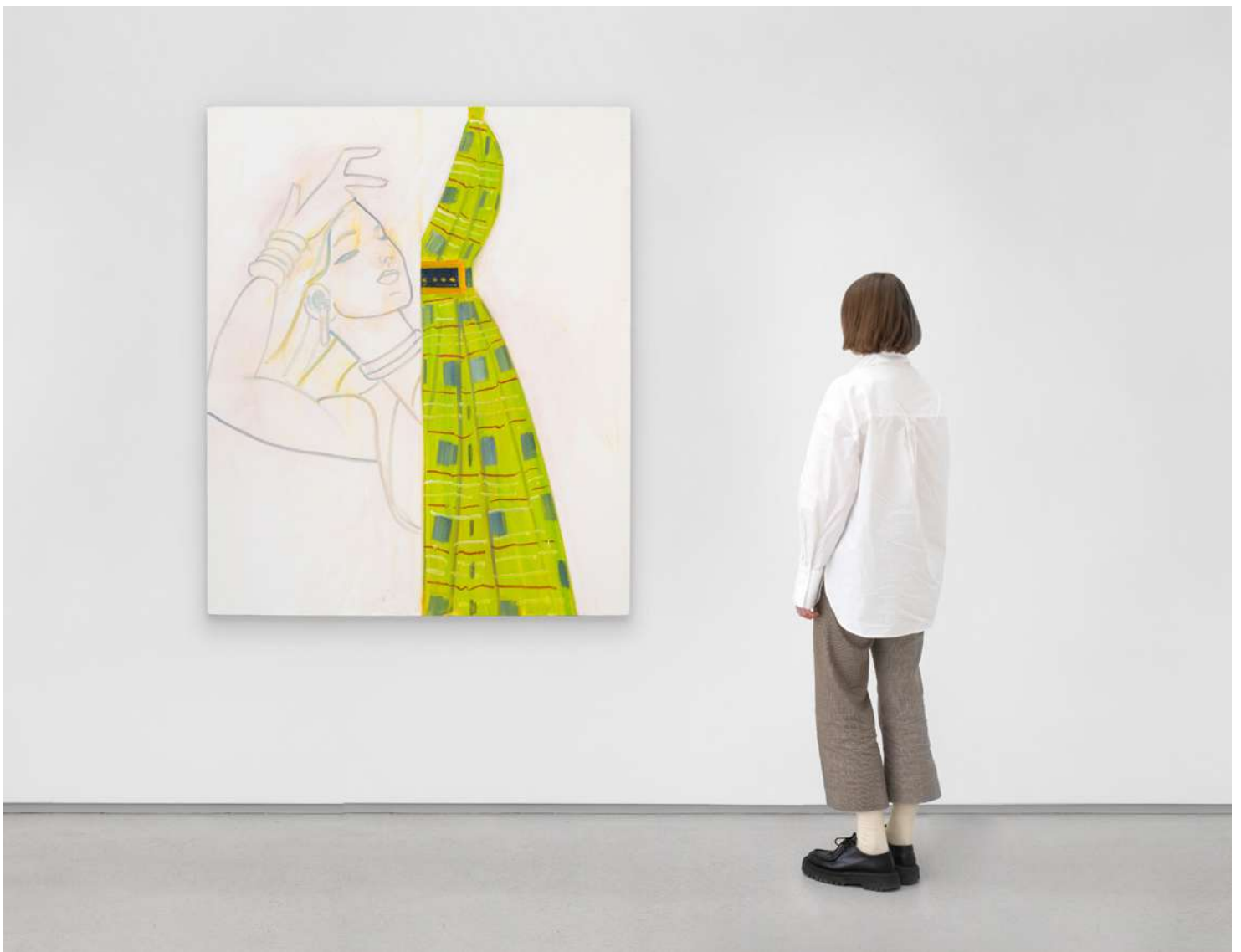
Magazine advertisement cutouts, coloured pencil, pencil, crayon and ink, with adventitious marks, on paper and coloured paper

37.6 × 64 cm (1 ft 2.69 in × 2 ft 1.2 in)

(JRQ 2018)



Alex Katz
Claire McCardell 10, 2022
Oil on linen
182.9 × 152.4 cm (72.01 × 60 in)
(AKZ 1972)



Claire McCardell 10 (2022) is part of a group of paintings by Alex Katz inspired by the eponymous mid-century American fashion designer. McCardell is known for pioneering the 'American Look', a democratic and casual approach to fashion that rejected the formality of French couture. The artist is particularly drawn to the 'unaffected' nature of McCardell's designs, which echoes his pared-back painterly style and interest in the American vernacular tradition. Katz's great admiration for Henri Matisse's sense of colour, composition and economy of means is evident across his oeuvre, and this influence is visible here in the serene pose of the model and the intricate yet uninhibited brushwork with which he renders the patterned dress. The model and dress are spliced together at the centre of the composition, creating a captivating yet impossible image reminiscent of Cubist visual strategies. The split pictorial plane also draws upon the dynamics of cinema montage to emulate dramatic camera framings. In the artist's own words, 'People see my paintings with eyes trained by seeing movies and photographs in magazines. I try to use the way these things alter the way people see as a key to the way I construct my paintings.' This work was on view earlier this year at the Fondazione Giorgio Cini in an exhibition of Katz's paintings coinciding with the 60th Venice Biennale.

Alex Katz

Claire McCardell 10, 2022

Oil on linen

182.9 × 152.4 cm (72.01 × 60 in)

(AKZ 1972)



Roy Lichtenstein
Painting with Blue and Yellow Wood Grain, 1983
Oil and magna on canvas
91.4 × 61 cm (35.98 × 24.02 in)
(RL 1062)



Lichtenstein is representing representation – which is very different from simply representing an object or a view.

— Donald Judd, 1963

Roy Lichtenstein's *Painting with Blue and Yellow Wood Grain* (1983) depicts a section of a framed painting in his idiosyncratic visual language. The artist commenced his investigation of the brushstroke as a painterly subject in and of itself in the 1960s in the wake of American Abstract Expressionism glorification of this most fundamental unit of artistic expression. The 1980s saw him extend and refine this exploration through the highly graphic style that remained central to his practice throughout his career. From 1982 to 1985, he created a series entitled *Paintings*, in which he took works by artists from Pablo Picasso and Constantin Brâncuși to Willem de Kooning and translated them into his own pictorial language in recursive compositions that play with the idea of the picture-within-a-picture. In this work, the corner of a picture plane that recalls the gestures of Abstract Expressionism is rendered through a combination of both the artist's famed brushstrokes and freehand strokes of paint. Lichtenstein places it within a stylised wood grain frame in a play on ideas of authenticity, citation and representation – concepts at the very heart of Pop art.

Lichtenstein extended the *Paintings* series to which this work belongs with a group of prints that continue the same compositional play. Such prints can be found in the collections of major institutions including the Whitney Museum of American Art and the Museum of Modern Art, both in New York; and the San Francisco Museum of Modern Art.

Roy Lichtenstein

*Painting with Blue and Yellow
Wood Grain* (detail), 1983

Oil and magna on canvas

91.4 × 61 cm (35.98 × 24.02 in)

(RL 1062)



Robert Rauschenberg
Onoto Snare / ROCI VENEZUELA, 1985
Silkscreen ink, acrylic and graphite
on canvas with object
177.2 × 199.1 cm (69.75 × 78.38 in)
(RR 1220)



This work is part of Robert Rauschenberg's pivotal Rauschenberg Overseas Culture Interchange (ROCI; 1984–91), an ambitious and unprecedented project for 'making and exchanging art and facts around the world.' The project foregrounds both Rauschenberg's conviction in art as a force for positive social change and the role of travel as a key catalyst for his characteristically experimental approach to materials and techniques. Created in 1985, *Onoto Snare / ROCI VENEZUELA* exemplifies the artist's unwavering creative energy, featuring a collision of silkscreened imagery taken from his own photographs of his 1985 travels to Caracas, Maracaibo and the Amazonian territory. Rauschenberg pairs the silkscreened imagery with gestural acrylic brushwork. Though this painting is one of the last examples of Rauschenberg's use of acrylic on canvas acrylic on canvas, this combination of handmade marks with mechanically reproduced images was characteristic of his work throughout his career. The fishing net affixed to the surface of the work, meanwhile, recalls the artist's inclusion of found objects in his seminal earlier Combines (1954–64), which radically erased the traditional boundaries between painting and

Robert Rauschenberg
Onoto Snare / ROCI VENEZUELA, 1985
Silkscreen ink, acrylic and graphite
on canvas with object
177.2 × 199.1 cm (69.75 × 78.38 in)
(RR 1220)



sculpture, image and object. The *ROCI VENEZUELA* works are unique within the *ROCI* project for their integration of such everyday objects. United on the pictorial plane, these various elements form a vibrant vision of the colours, sights and textures of Venezuelan culture.

Onoto Snare was exhibited at Museo de Arte Contemporáneo de Caracas in the autumn of 1985 along with the other *ROCI VENEZUELA* works, one of which is housed in the museum's collection. Another work from the series is in the collection of the National Gallery of Art in Washington, D.C. where an exhibition concluding the *ROCI* project was held in 1991.

Robert Rauschenberg

Onoto Snare / ROCI VENEZUELA (detail), 1985

Silkscreen ink, acrylic and graphite
on canvas with object

177.2 × 199.1 cm (69.75 × 78.38 in)

(RR 1220)





In this painting from 2024, Miquel Barceló plunges the viewer in a tempestuous, nocturnal seascape reminiscent of historic marine paintings such as Gustave Courbet's sea pictures – a tradition he subverts with his uniquely experimental technique. The Mallorcan artist's expressive brushwork masterfully conveys the hypnotic energy of the turbulent scene. The lightning-struck sky dominates the composition; its deep, foreboding shades of black, blue and moonlight-white seep into each other creating entrancing aqueous patterns from which fiery red hues emerge. Barceló renders the liquidity of the sea using a dry brush technique, creating highly textural areas of paint that hark back to Art Informel, and allowing the natural striations to indicate the agitated movement of the waves. A recurring motif in his works, the small lone boat sailing across the menacing waters further foregrounds the sublimity of natural forces, whilst also alluding to migration in the Mediterranean.

Miquel Barceló's works are currently on view at Villa Paloma, Nouveau Musée National de Monaco, Monte Carlo (until 13 October 2024) and Museum Küppersmühle, Duisburg (until January 2025).

Miquel Barceló

NOCT, 2024

Mixed media on canvas

140 x 140 cm (55.12 x 55.12 in)

(MIB 1236)



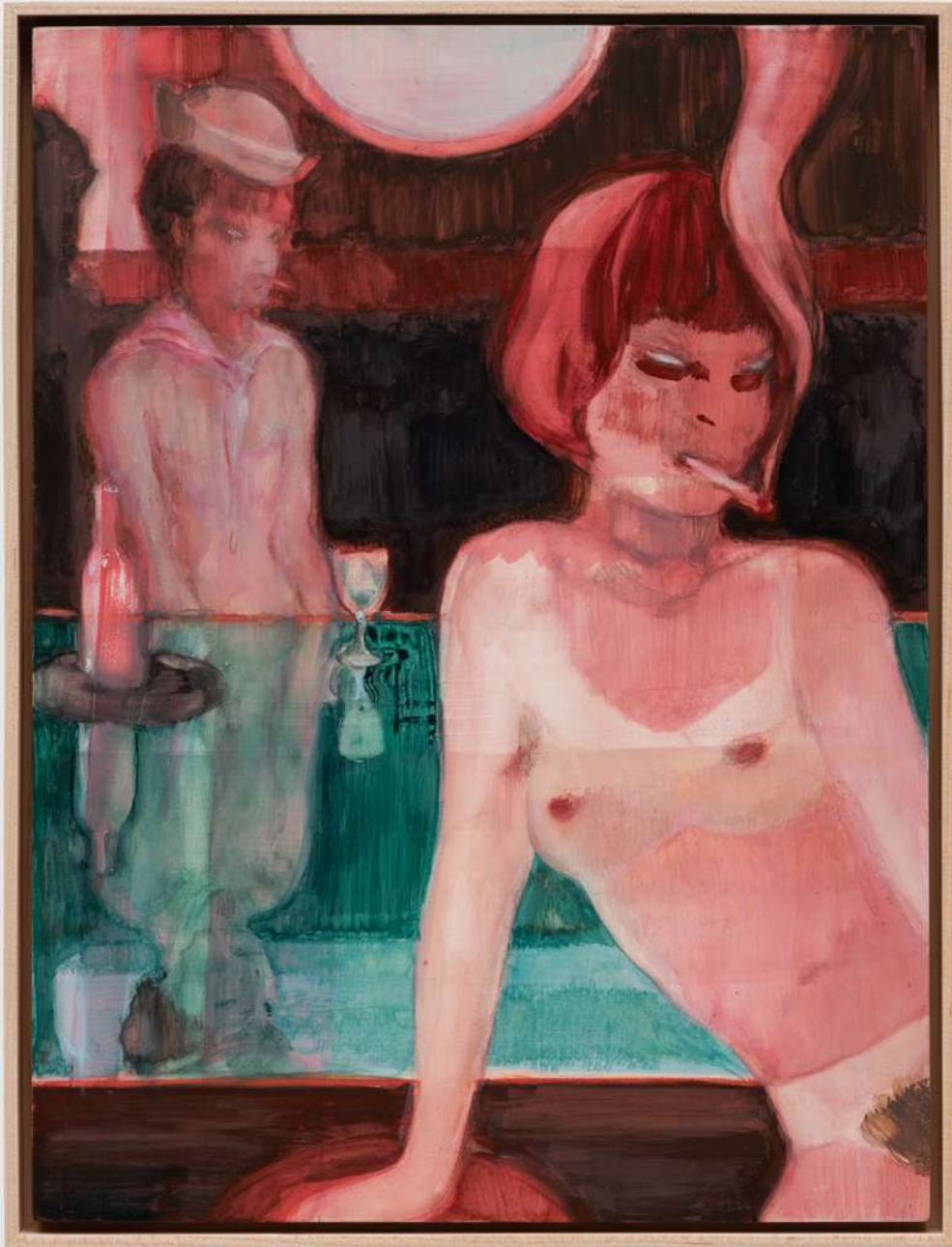
Tony Cragg
Untitled, 2023
Corten steel
110 × 48 × 72 cm (43.31 × 18.9 × 28.35 in)
(TC 1359)



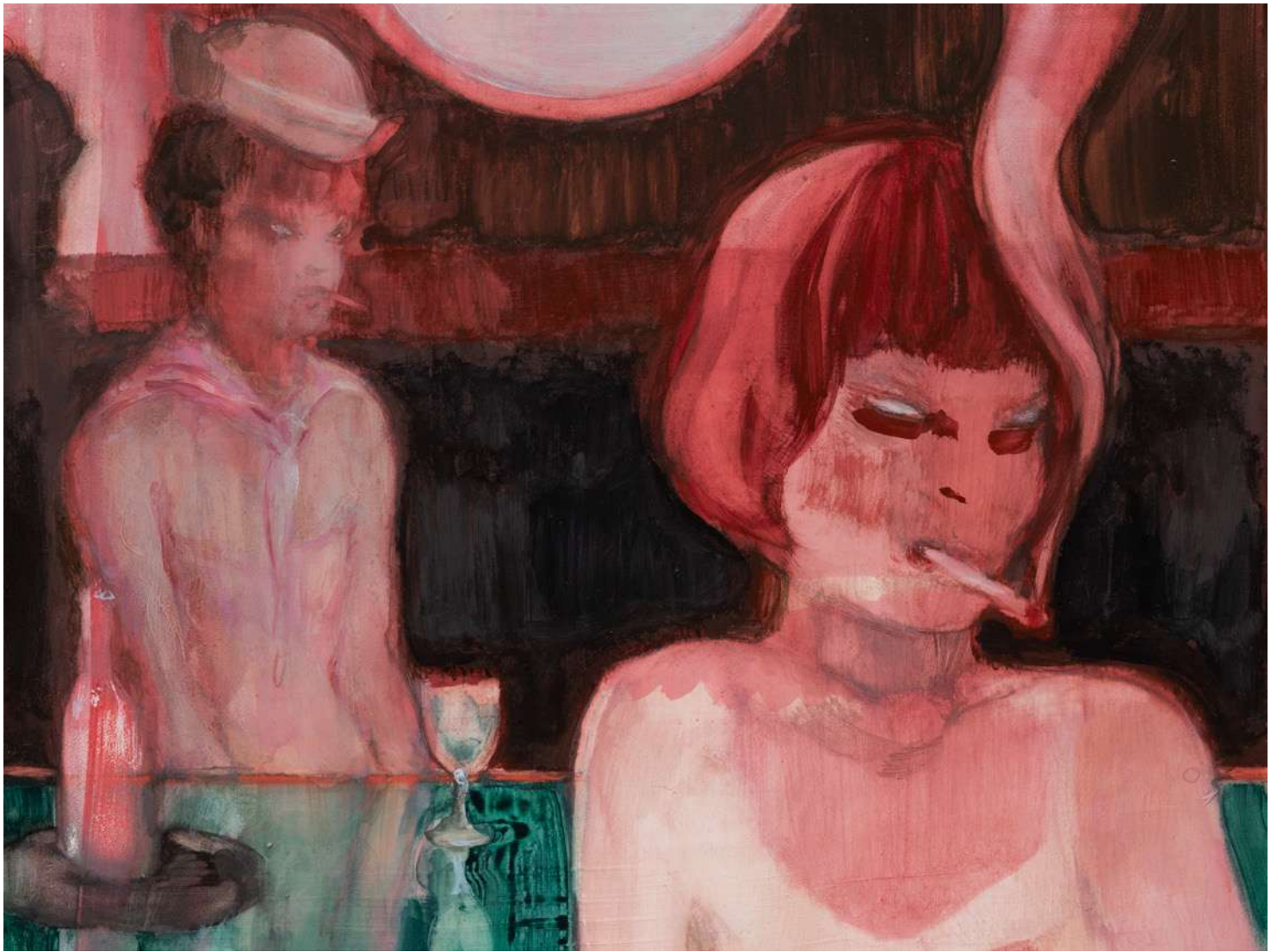
*Art shows us who we are and where we stand.
Ultimately all art, no matter how abstract, revolves around and relates
to the human figure and human nature.*

— Tony Cragg

Tony Cragg
Untitled, 2023
Corten steel
110 × 48 × 72 cm (43.31 × 18.9 × 28.35 in)
(TC 1359)



Lisa Brice
Untitled (after Degas), 2024
Watercolour on gessoboard
40.5 × 30.5 cm (15.94 × 12.01 in)
(LBR 1058)



All painting is a lineage - it's all a conversation with what's come before.

— Lisa Brice

In this work, Lisa Brice depicts a female nude leaning on a bar in a scene that recalls Édouard Manet's *A Bar at the Folies-Bergère* (1882; The Courtauld, London). Another figure sits at the bar behind her, her sombre features reflected in the counter. The seated woman echoes the subject of Edgar Degas's 1876 *In a Café (Absinthe)*, which is part of the collection of the Musée d'Orsay in Paris. Pulling her subjects out of history and bringing them together, Brice sets up an intergenerational conversation: 'rescu[ing] previously isolated figures of women from the confines of a renowned painting and giv[ing] them a new existence, among a fresh grouping of other women – a liberation of sorts', as Brice explains. Inheriting from and renewing the genre of the nude as painted by male artists, Brice transposes familiar scenes in an act of re-authorship that proposes an alternative to the power dynamics inherent in such images: not serving the viewer's gaze, as curator Yasmijn Jarram wrote, 'but rather directing it.'

Lisa Brice
Untitled (after Degas) (detail), 2024
Watercolour on gessoboard
40.5 × 30.5 cm (15.94 × 12.01 in)
(LBR 1058)



Alvaro Barrington
Tupac Surrounded by His Fans, 2024
Yarn, concrete and acrylic on burlap
in wooden frame, 4 fans
250 × 175 × 30 cm (98.43 × 68.9 × 11.81 in)
(ABA 1393)



In this innovative multimedia work from 2024, Alvaro Barrington portrays Tupac Shakur, the widely acclaimed rapper and prominent Black rights activist, using variously shaded yarns woven into a vocabulary of rectangular forms. Seamlessly straddling Modernist rectilinearity, as well as abstraction and figuration, the portrait further references Robert Rauschenberg's *Pantomime* of 1961, in which electric fans are similarly affixed to the canvas. With his resolutely interdisciplinary approach, Barrington, who completed a Robert Rauschenberg Foundation residency on Captiva Island in 2018, follows in the footsteps of Rauschenberg's revolutionary Combines by bringing objects from the real world into the picture plane. Barrington's use of rotating fans to encircle the work also constitutes a visual pun on Tupac's enduring fanbase.

Alvaro Barrington

Tupac Surrounded by His Fans, 2024

Yarn, concrete and acrylic on burlap
in wooden frame, 4 fans

250 × 175 × 30 cm (98.43 × 68.9 × 11.81 in)

(ABA 1393)



Tom Sachs

Maiatra II, 2023-24

Enamel on bronze

75.6 × 19.05 × 19.05 cm (29.76 × 7.5 × 7.5 in)

(TSA 1489)



In this work, Tom Sachs re-imagines Constantin Brâncuși's series of *Maiastra* sculptures (1910–18). In Romanian folklore, the *măiastra* is a magical bird that can transform itself to reunite separated lovers, which Brâncuși translated into his own abstract sculptural language to capture the essence of flight. In *Maiastra II*, Sachs recreates the perching bird's prominent ovoid chest, its pared-back plume of tail feathers and its distinctive open beak. While the sculptors' works converge formally, the fragmented surface of Sachs's rendition contrasts sharply with the immaculately smooth materiality of Brâncuși's works. The sculpture, which Sachs modelled in plywood before casting it in bronze, is coated in vibrant 'Coca-Cola red' enamel. This nod to Coca-Cola, which forms part of the artist's personal visual vocabulary of brands that he riffs on across his practice, suggests an ironic comment on consumer culture. The visible screws that adorn the crimson bird, meanwhile, leave traces of the work's creation apparent in line with Sachs's signature *bricolage* aesthetic.

Tom Sachs

Maiastra II, 2023–24

Enamel on bronze

75.6 × 19.05 × 19.05 cm (29.76 × 7.5 × 7.5 in)

(TSA 1489)



Yan Pei-Ming
Toni Morrison, 2024
Oil on canvas
195 × 130 cm (76.77 × 51.18 in)
(YPM 1225)



Yan Pei-Ming has gained international recognition first and foremost for his portraits of personalities of contemporary interest. In this painting from 2024, he depicts Toni Morrison, an African-American novelist, as part of an ongoing series of portraits of eminent female figures. Tackling racism in the United States, Morrison's work gained critical acclaim from the 1970s, culminating in her award of the Nobel Prize in Literature in 1993 – the first Black woman to receive the prestigious prize. Drawing on the history of European painting, Yan Pei-Ming re-appropriates the representational conventions underpinning traditional portraiture to convey Morrison's potent influence in the contemporary world. Rendered in energetic brushstrokes that appear almost abstract at close range, the portrait comes into sharper focus with distance, with the artist's characteristic two-toned colour palette resolving the expressive application of paint to direct attention towards the subject and composition.

Yan Pei-Ming's work is currently on view as part of the exhibition *Exils* at the Louvre Lens until 20 January 2025.

Yan Pei-Ming
Toni Morrison, 2024
Oil on canvas
195 × 130 cm (76.77 × 51.18 in)
(YPM 1225)



Longo is an observant chooser, who lifts and presents from the collective image-unconscious, a powerful yet quietly evolving archive that exposes the shared desires, fears, hopes, and losses that give shape to the world we live in.

— Kelly Taxter, curator

Robert Longo is celebrated for his charcoal drawings that are created after source photographs found in mainstream media. In this 2024 work, he depicts a significant moment in contemporary French politics, when crowds took to the streets to oppose the pension reform bill proposed by the government to increase the retirement age. By recreating the scene with a painstaking realism through charcoal, he captures a fleeting snapshot of history and slows it down, ‘provok[ing] the viewer to consume its full power.’ An exhibition in which Longo re-envisages his 1980s work will be presented at Thaddaeus Ropac London from 8 October – 20 November 2024, with a concurrent sister exhibition on view at Pace Gallery, London. These exhibitions coincide with Longo’s major solo exhibitions at the ALBERTINA Museum, Vienna and Milwaukee Art Museum.

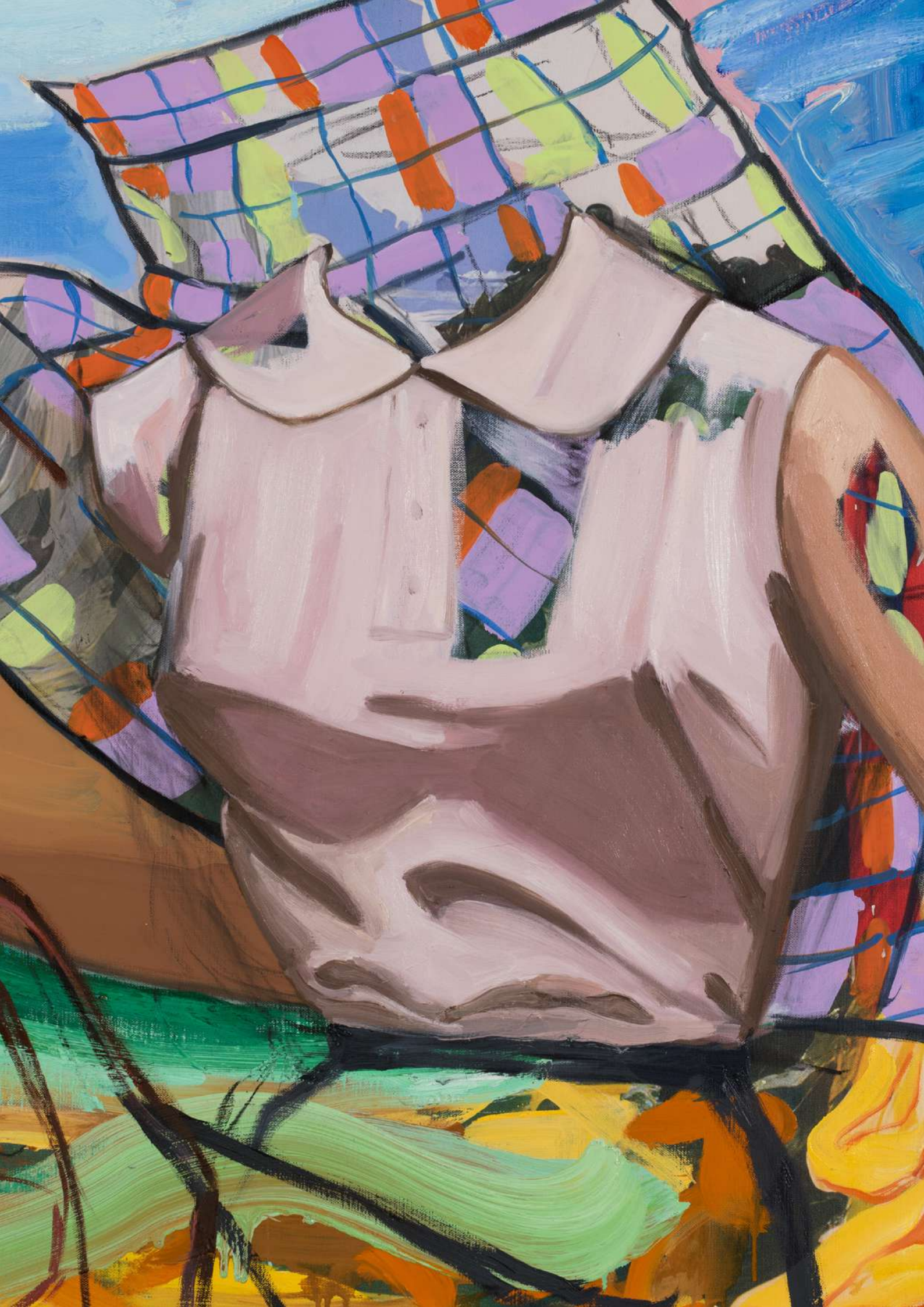
Robert Longo

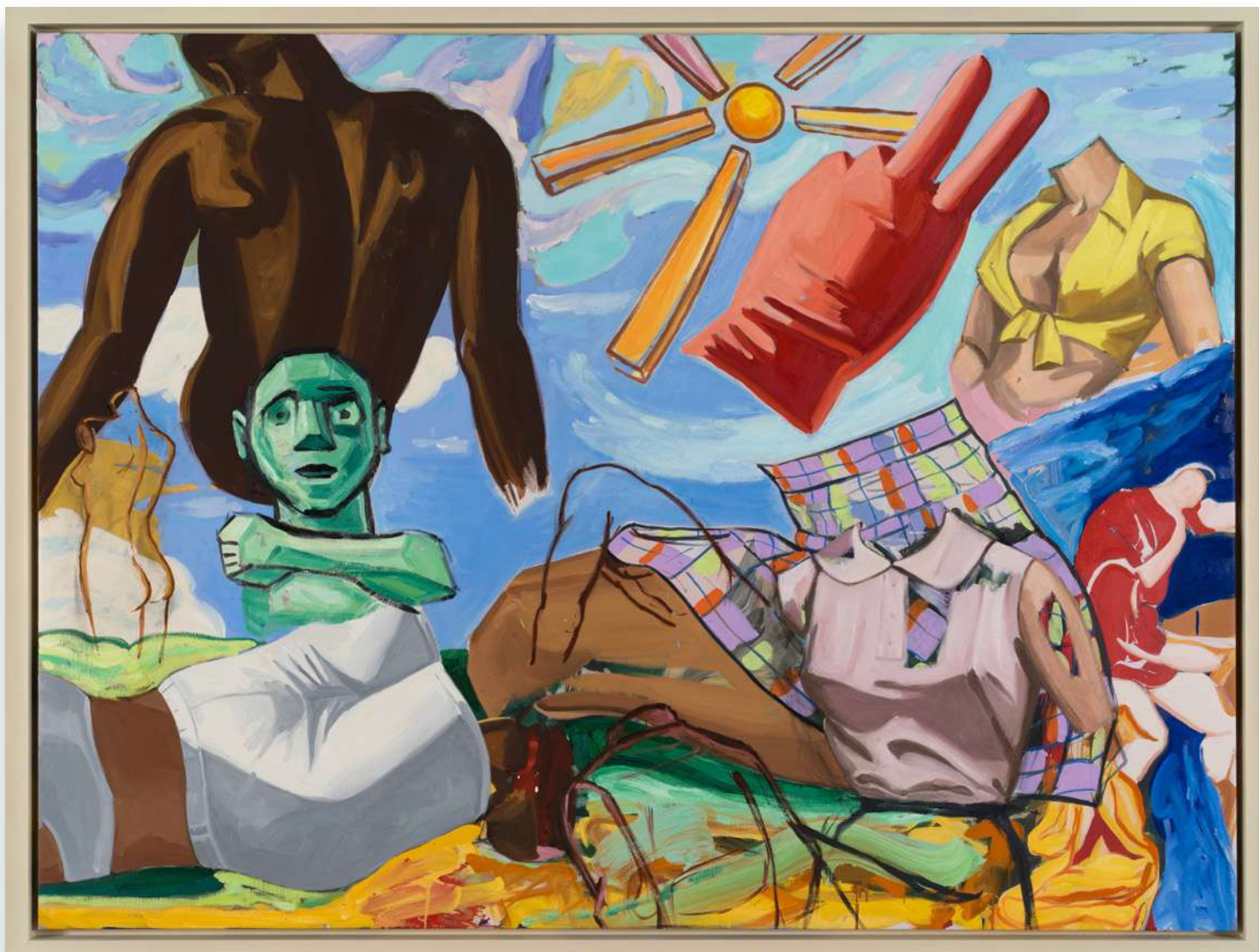
Untitled (French Protest; March 16, 2023), 2024

Charcoal on mounted paper

224.2 × 243.8 cm (88.27 × 95.98 in)

(RLO 1931)





This 2024 work belongs to David Salle's new series of paintings entitled *New Pastoral* which, as writer and art critic Zachary Small says, 'defy conventional thinking about generative artificial intelligence'. The paintings are made in collaboration with an algorithm, into which the artist feeds his own *Pastoral Paintings* (2000–2002). The machine scans, de-constructs and re-assembles images, which the artist then selects, reworks and enriches with further imagery, creating compositions that open up new juxtapositions while remaining true to his characteristic visual vocabulary – in the artist's own words, it is 'both me and not me'. For curator Nancy Spector, the process constitutes 'a duet for one'. Known for his pictorial worlds of simultaneity and equilibrium that privilege provocative and sometimes absurd relationships, in this new series, by exploring the generative possibilities of technology, Salle creates more complex, dense and vivacious combinations of imagery than ever before, as if originating in the impossible world of dreams.

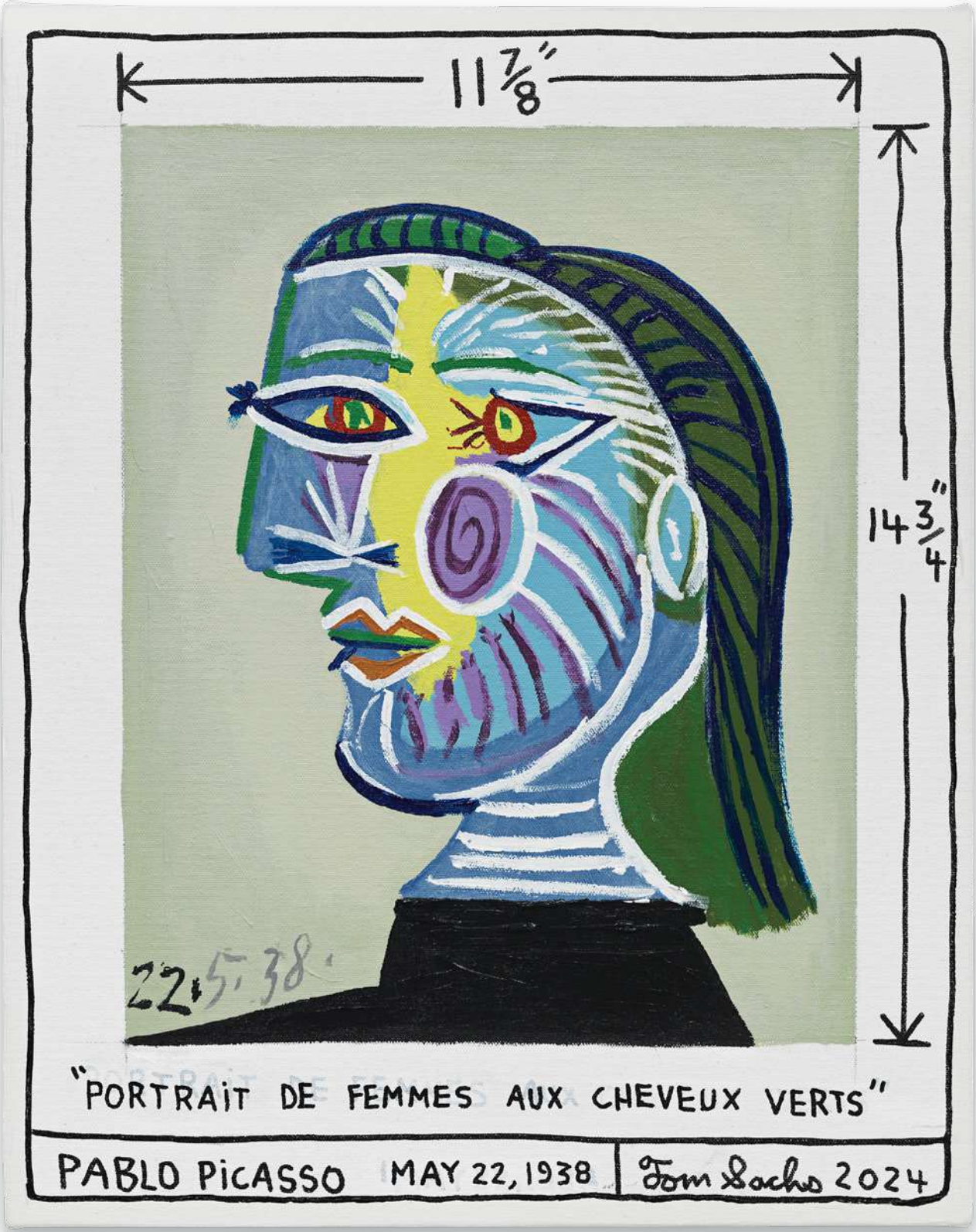
David Salle

New Pastoral 1, 2, 3, 2024

Oil, acrylic and charcoal on linen

147.3 × 198.1 cm (58 × 78 in)

(DS 1175)



Tom Sachs
Portrait de Femme aux Cheveux Verts, 2024
Synthetic polymer and ink on canvas
50.8 × 40.6 cm (20 × 16 in)
(TSA 1509)

Current & upcoming exhibitions



Paris Marais

Sturtevant

ZIP ZAP !

12 October—21 December 2024



Paris Pantin

Expanded Horizons:

American Art in the 70s

21 September 2024—1 February 2025



Ely House, London

Heemin Chung

UMBRA

8 October—20 November 2024



Ely House, London

Robert Longo

Searchers

8 October—20 November 2024

Current & upcoming exhibitions



Salzburg Villa Kast

Alex Katz

Flower Journals

5 October—21 December 2024

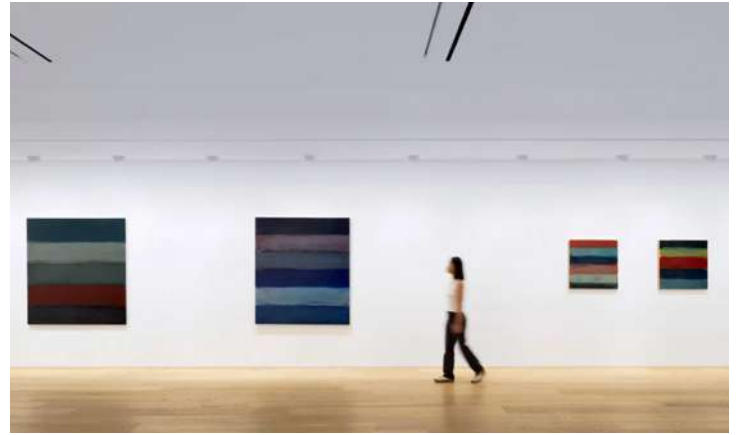


Seoul Fort Hill

Georg Baselitz

adler barfuß

Until 9 November 2024



Seoul Fort Hill

Sean Scully

Soul

Until 9 November 2024

On view during the fair



Hans Josephsohn

Josephson vu par Albert Oehlen

11 October 2024—16 February 2025
Musée d'Art Moderne de Paris



Oliver Beer

Reanimation Paintings: A Thousand Voices

4 October 2024—13 July 2025
Musée d'Art Moderne de Paris



Marcel Duchamp,

Sylvie Fleury,

Robert Rauschenberg,

James Rosenquist in

POP FOREVER, TOM WESSELMANN &...

17 October 2024—24 February 2025
Fondation Louis Vuitton
Paris



Sean Scully at

Centre Georges Pompidou

16 October 2024—24 February 2025
Centre Georges Pompidou
Paris