

Art Basel Miami Beach

4—8 December 2024

Booth F11

Thaddaeus Ropac

London Paris Salzburg Seoul



Featured artists

Miquel Barceló
Alvaro Barrington
Georg Baselitz
Rosemarie Castoro
Tony Cragg
Adrian Ghenie
Antony Gormley
Hans Josephsohn
Donald Judd
Martha Jungwirth
Alex Katz
Imi Knoebel
Lee Bul
Robert Longo
Eva Helene Pade
Sigmar Polke
Robert Rauschenberg
Daniel Richter
Gerhard Richter
James Rosenquist
Tom Sachs
David Salle
Avery Singer
Joan Snyder
Sturtevant
Andy Warhol
Erwin Wurm



In 1964, Sturtevant began to manually repeat works by other artists by memory to explore 'the leap from image to concept'. Her approach resonated powerfully with Jasper Johns's use of pre-existing images, which he famously described as 'things the mind already knows'. While Johns was interested in transforming ordinary images into rich paintings, Sturtevant's radical approach sought to uncouple the final form of the artwork from the creative act itself. In this early painting, Sturtevant repeats with uncanny detail Johns's *Flag above White with Collage* (1955; collection of Kunstmuseum Basel), even down to its tactile encaustic finish, while the four passport photographs Johns had used in the underlying collage are playfully replaced by Sturtevant with a strip of photos of Johns himself. 'Technique is crucial', Sturtevant explained: 'it has to look like a Johns flag so that when you see it you say, "Oh that's a Johns flag".' Marking the centenary of Sturtevant's birth, an exhibition of her work is currently on view at Thaddaeus Ropac Paris Marais until 21 December 2024.

Sturtevant

Flag after Jasper Johns, 1967

Encaustic and collage on canvas

56.4 × 49.3 cm (22.2 × 19.4 in)

(ST 1147)

Peking Use Balloons to Denounce

lines and purge officials opposed to his aims.

Analysts here believe the new outbursts against "the handful" of leaders could represent a resurgence by the radical wing of the Maoist movement, of which Mr. Chiang Ching, Mr. Mao's wife, is a leading member. After dropping from the news for some weeks she has been mentioned lately in descriptions of major Peking functions.

Denunciations of the four men are not new. Mr. Peng has been the object of accusations for more than a year, and Mr. Liu, Mr. Teng and Mr. Tao since late last year.

Reports from Peking late last month said Mr. Liu had been overthrown. Later reports, however, were interpreted as indicating only that Mr. Liu was under Maoist control. He has been "overthrown" since the beginning of this year in the sense that he has been barred from official functions and direct authority.

For months, fulminations against the anti-Maoist leaders have been confined to abuse appearing in the Maoist press without mass manifestations in Peking.

The new demonstrations in Peking are apparently occurring

Other outbursts and their occasions are dubious. "I'll put it out for you just as from anyone else," he said. "I'll put it out for you just as from anyone else."

Disagreements are not new. Mr. Su Zhenqi, a Peking official, said he had been "overthrown" in the city's press. "I'll put it out for you just as from anyone else," he said. "I'll put it out for you just as from anyone else."

The account of the incident, which was reported in the press, said that Mr. Su had been "overthrown" in the city's press. "I'll put it out for you just as from anyone else," he said. "I'll put it out for you just as from anyone else."

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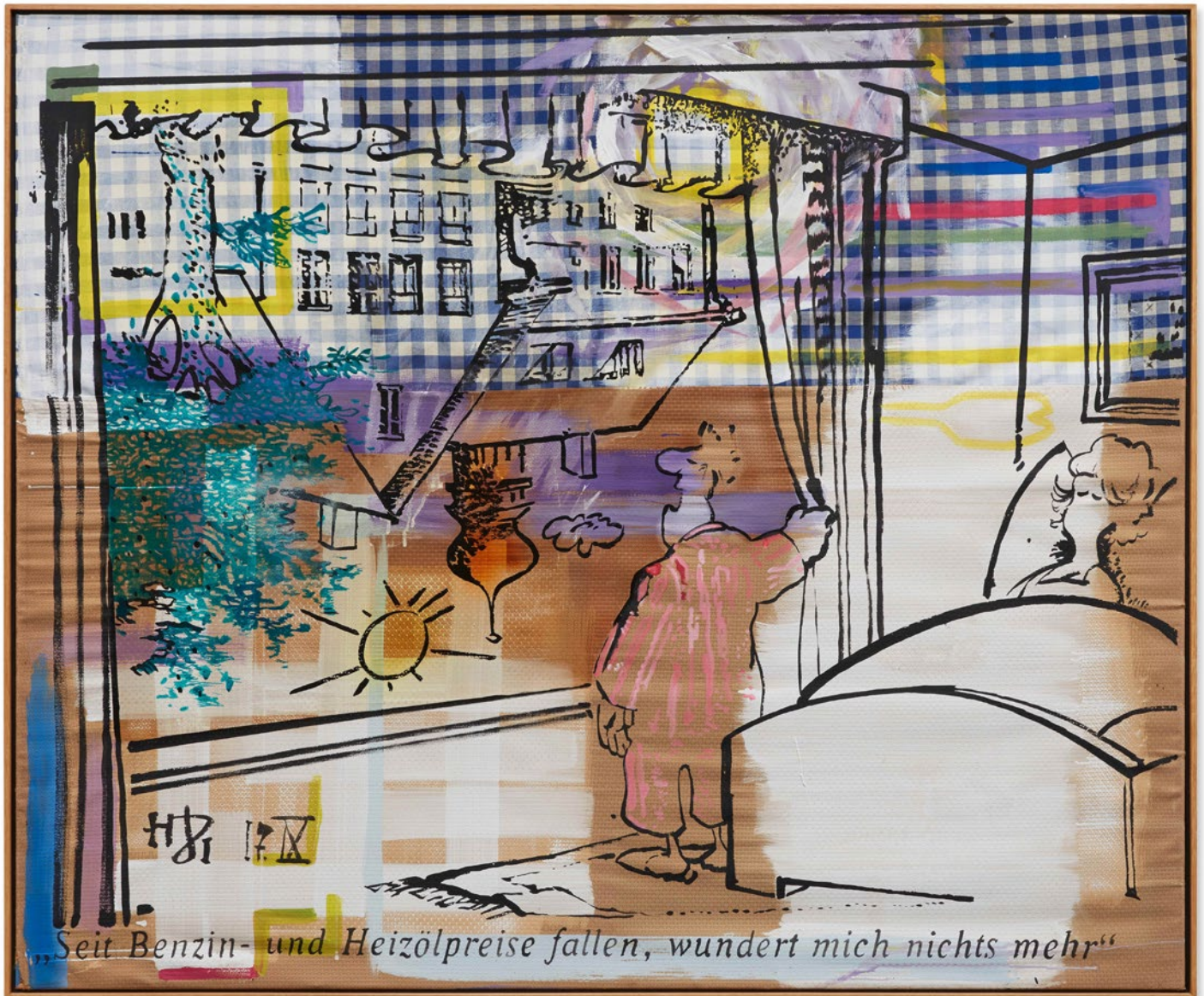
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One of the most groundbreaking artists of recent times, Sigmar Polke's (1941–2010) experimental work has considerably shaped the development of international art in the second half of the twentieth century. He defied the conventions of painting, layering imagery atop printed fabric instead of canvas, for example, or using resins that rendered his textile supports semi-transparent, and in the process revitalised a medium that was then regarded as irredeemably conventional. Created in the early 1980s – a decisive moment in Polke's career when he 'assert[ed] himself definitively as the contemporary painter with the widest range', for art historian Jean-Pierre Criquei – *Seit Benzin- Und Heizölpreise Fallen, Wundert Mich Nichts Mehr* (Since petrol and heating oil prices have fallen, nothing surprises me anymore) constitutes a sharp comment on the charged political landscape of the time, characterised by East-West tensions, developing consumerism and an increasingly media-driven culture. This complex, dynamic painting synthesises the thematics – and the union of abstraction and figuration – that characterised the artist's practice in the 1980s with key elements and techniques that he returned to again and again over the course of his career.

Sigmar Polke
*Seit Benzin- Und Heizölpreise Fallen,
Wundert Mich Nichts Mehr*, 1982
Dispersion and artificial resin on fabric
150 x 180 cm (59 x 71 in)
(SP 1027)



The stretched piece of gingham textile Polke employs as a support anchors the piece in the realm of the post-war West German home. Layering the decorative, mass-produced fabric with a comic strip scene, whose clean black lines he contrasts with his own rich, fluid abstraction, Polke dissimulates the glossy appeal of Pop art to shed a critical, ironic light on the paraphernalia of everyday life – an approach he established in the 1960s with his early Capitalist Realist works. These different visual languages and styles jostle and layer in the same work – a postmodern aesthetic that Polke pioneered. The comical, nonsensical scene, in which a man draws back the curtain in his bedroom to reveal a world literally turned on its head, testifies to the combination of novelty, even postmodernity, and of looming uncertainty that characterised the divided Germany of the 1980s. And yet, as Polke conveys in the work's title: 'nothing surprises me anymore'.

Sigmar Polke

*Seit Benzin-Und Heizölpreise Fallen,
Wundert Mich Nichts Mehr, 1982*

Dispersion and artificial resin on fabric

150 × 180 cm (59 × 71 in)

(SP 1027)

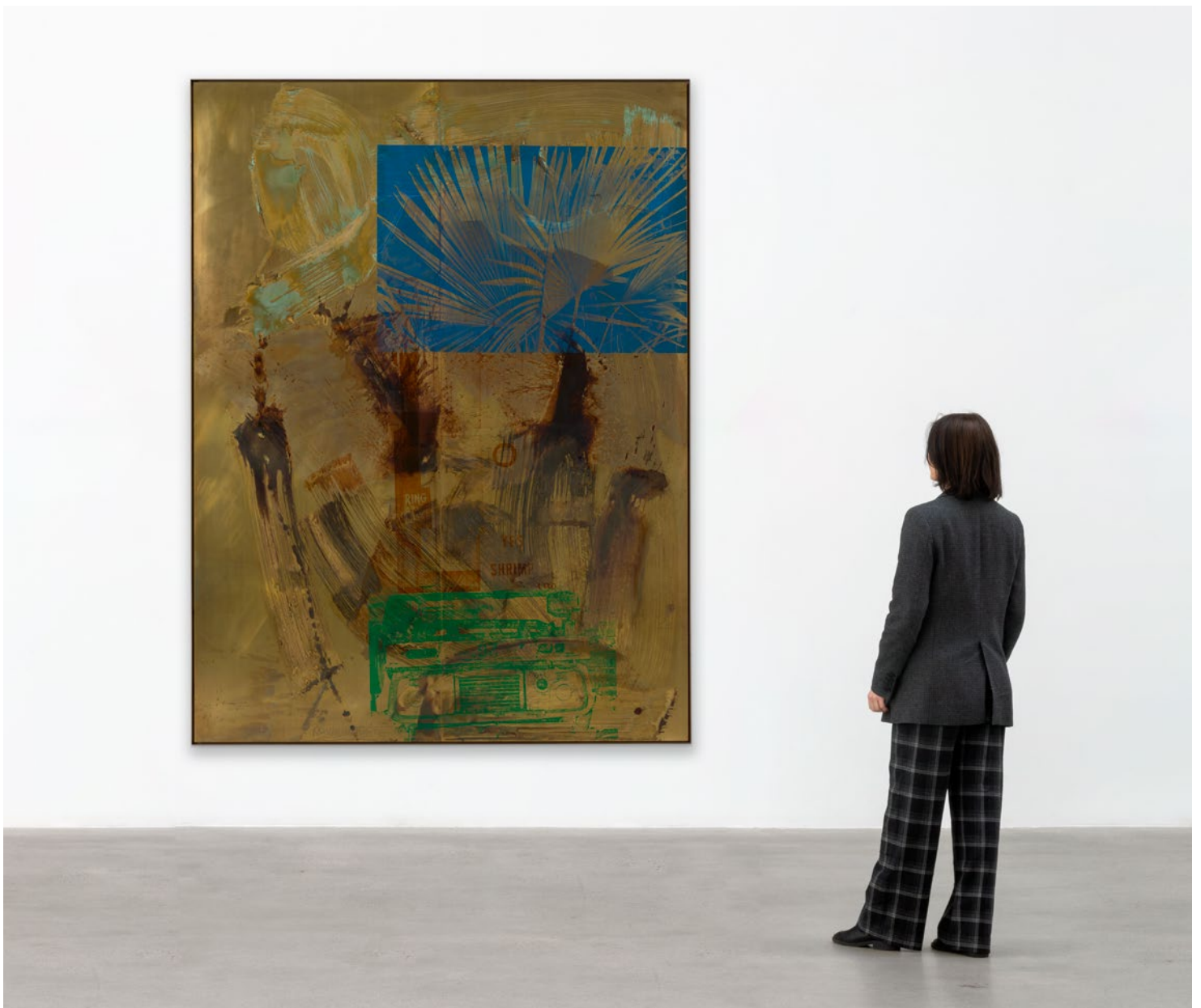


IX

und Heizölpreise fallen, wundert mich



Robert Rauschenberg
Everglade (Borealis), 1990
Tarnish and silkscreen ink on brass
245.7 × 184.8 cm (96.75 × 72.75 in)
(RR 1156)



This work from 1990 is part of Robert Rauschenberg's *Borealis* metal paintings (1988–92), one of his most experimental and innovative series. The artist silkscreened his own photographs onto metal plates, before adding tarnishing agents that produced chemical reactions on their surface, which he termed 'corrosions'. The tarnish would alter and obscure the printed imagery, playing the familiar Rauschenbergian game of concealing and revealing, veiling and disclosing.

Everglade (Borealis) juxtaposes an image of fan palm leaves photographed in China with that of a truck and a shrimp sign both taken in Fort Myers, Florida – the artist's own snapshots of American life. The silkscreened elements are overlaid with gestural swathes of tarnish that form entrancing patterns on the brass plate, blurring the imagery beneath with wipes, drips and splashes and testifying to Rauschenberg's technical prowess, as well as his acute sensitivity to the nature of his materials. The work was notably included in the important retrospective dedicated to the artist that travelled the Solomon R. Guggenheim Museum, New York; The Menil Collection, Houston; Museum Ludwig, Cologne; and Guggenheim Museum, Bilbao, between 1998 and 1999.

Robert Rauschenberg

Everglade (Borealis), 1990

Tarnish and silkscreen ink on brass

245.7 × 184.8 cm (96.75 × 72.75 in)

(RR 1156)



RING

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Martha Jungwirth
Ohne Titel, aus der Serie "Francisco de Goya,
Stilleben mit Rippen und Lammkopf", 2022
Oil on paper on canvas
241 x 281 cm (94.88 x 110.63 in)
(MJ 1271)



Over the past six decades, Martha Jungwirth has forged a singular approach to abstraction that is grounded in the body and closely observed perceptions of the world around her. The work of the late 18th- and early 19th-century Spanish painter Francisco de Goya has been a key source of inspiration for Jungwirth in recent years. In *Ohne Titel, aus der Serie "Francisco de Goya, Stilleben mit Rippen und Lammkopf"* (2022), she takes and reworks the titular painting by the Spanish artist, echoing the form of the lamb's head and butchered ribs.

Across her work, Jungwirth draws upon 'pretexts' – personal encounters, travels, art history and mythology – which become the triggers for fleeting, internal impulses that she records in paint. Reimagining Goya's painterly gestures and compositional strategy intuitively, her characteristically tactile handling of paint emulates the fleshy texture of her subject matter even while it resides in the realm of abstraction, reduced to gestural strokes of colour.

This painting was exhibited earlier this year as part of the Guggenheim Bilbao's major retrospective dedicated to Martha Jungwirth.

Martha Jungwirth

Ohne Titel, aus der Serie "Francisco de Goya, Stilleben mit Rippen und Lammkopf", 2022

Oil on paper on canvas

241 × 281 cm (94.88 × 110.63 in)

(MJ 1271)



Hans Josephsohn

Untitled, 2004

Brass; 120 kg

135 × 90 × 52 cm (53.15 × 35.43 × 20.47 in)

(HJ 1088)



While entirely committed to modernity, the works of Swiss sculptor Hans Josephsohn (1920–2012) are nevertheless deeply anchored in sculptural tradition. His stoic figures – primarily created working from models and capturing the character of his sitters – are carefully sculpted volumes with roughly finished, haptic surfaces. This 2004 work is one of the artist’s half figures, an expansive typology of work he commenced in the 1980s. In earlier examples, the head and shoulders of the half figures were clearly articulated as distinct elements, but over time, the formal definition between the two parts dissolved as Josephsohn began to produce more abstract forms. This process of experimentation was facilitated by his use of plaster, which allowed him to continue to rework his forms as he modelled, adding and removing volume. Although cast in brass, the textured surface of this sculpture, with its subtle, variegated colouring, evokes ideas of the topographical, even while it resides firmly in the realm of the bodily through the artist’s finger marks imprinted upon its form.

A major retrospective of Hans Josephsohn’s work, curated by Albert Oehlen, is currently on view at the Musée d’Art Moderne de Paris, until 16 February 2025.

Hans Josephsohn

Untitled, 2004

Brass; 120 kg

135 × 90 × 52 cm (53.15 × 35.43 × 20.47 in)

(HJ 1088)



Georg Baselitz
Die Seine, die Seine, die Seine, 2023
Oil on canvas
250 × 150 cm (98.43 × 59.06 in)
(GB 2784)



Indisputably one of the most important artists of our time, Georg Baselitz is constantly renewing his practice, often revisiting motifs from his own past work to experiment with new formal developments. Asked about this self-referentiality in 2017, he said: 'I kept sinking into myself, and everything I do is being pulled out of myself.' Created in Baselitz's studio north of Salzburg, *Die Seine, die Seine, die Seine* (2023) belongs to a recent series of paintings featuring eagles, a motif he painted his first documented engagement with in 1953, while still a schoolchild. It has resurfaced repeatedly in his works over the years: notably in *Fingermalerei Adler* (1972, collection of the Pinakothek der Moderne, Munich), the composition and palette of which reemerge in the present painting, with the bird, inverted according to Baselitz's characteristic pictorial structure, set against a ground of sky blue.

Georg Baselitz

Die Seine, die Seine, die Seine, 2023

Oil on canvas

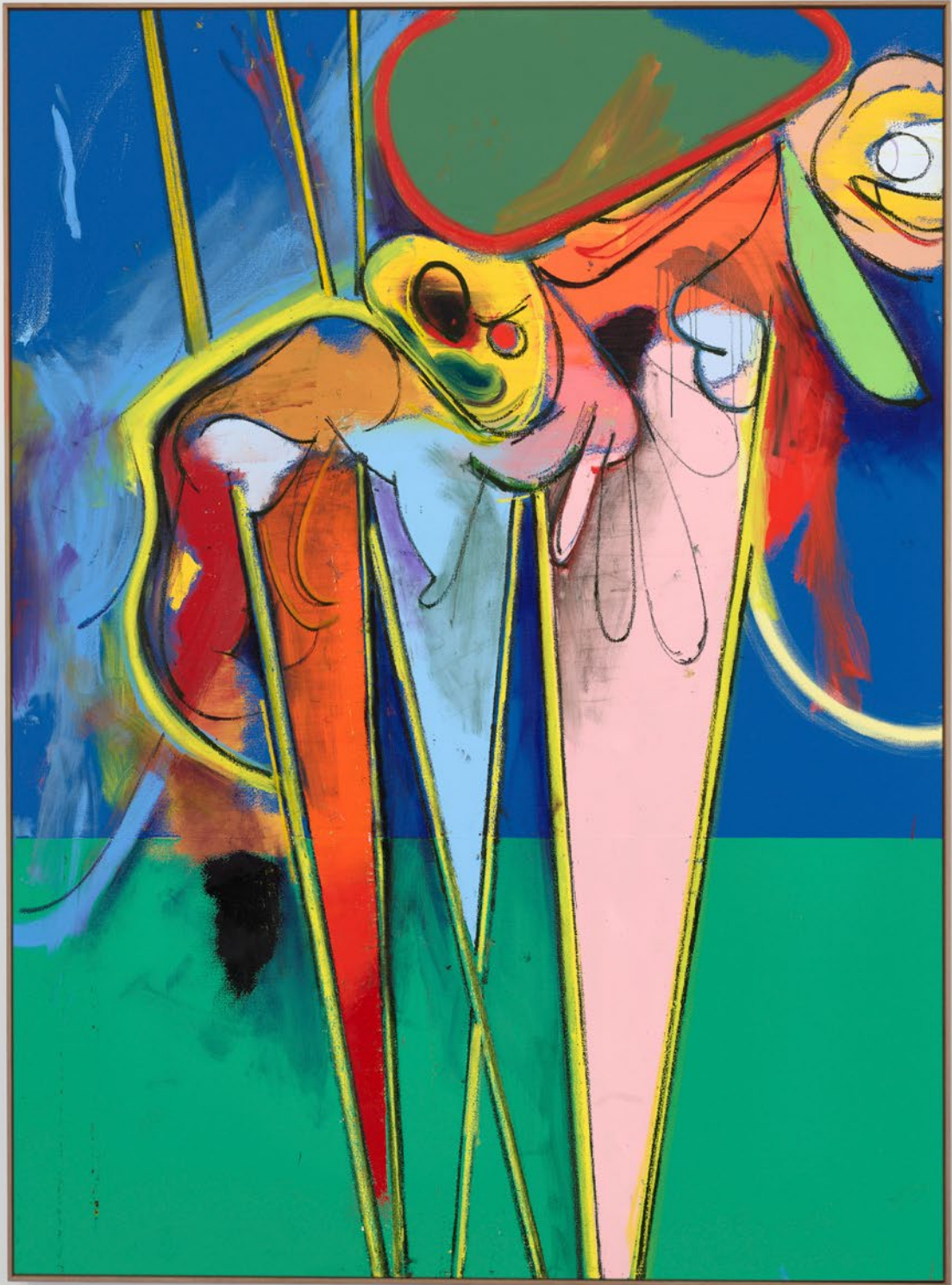
250 × 150 cm (98.43 × 59.06 in)

(GB 2784)

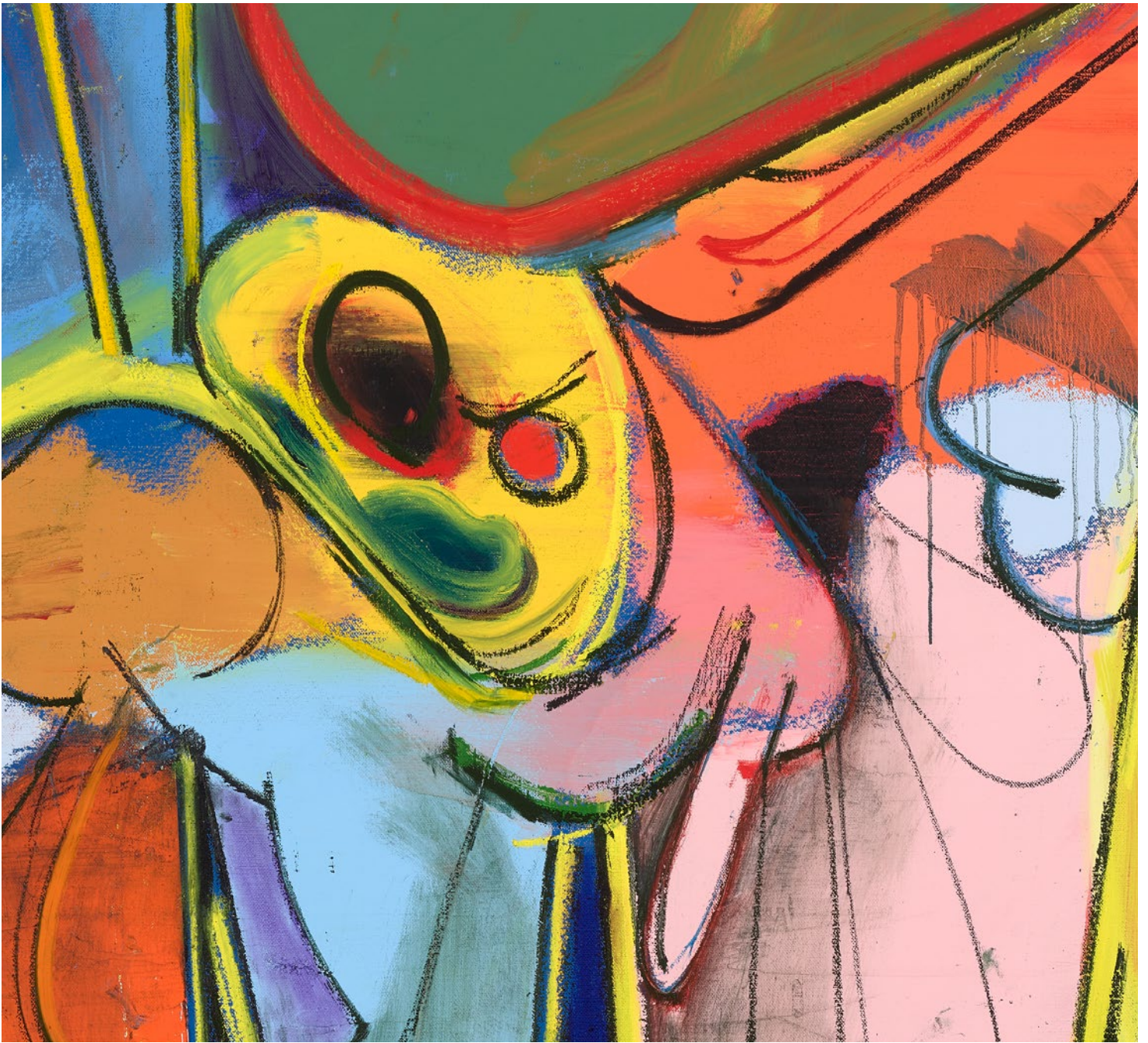


Used to represent freedom and strength as far back as the Roman and Byzantine Empires, the eagle is charged with art-historical symbolism. In Georg Baselitz's words, 'you can easily use them as a vehicle for symbolic meaning'. Long employed in German heraldry, the eagle has also taken on a complex cultural resonance in the country. While acknowledging the symbol's power, the focus, for Baselitz, is always on the significance of painting itself. Indeed, as curator Andreas Zimmerman put it: 'In the maelstrom of his art Baselitz uses the freedom he enjoys in the act of painting to transport the eagle into a realm of inaccessibility, a realm beyond unequivocal interpretation or even instrumentalisation. This motif cannot be wrested from his grasp.'

Georg Baselitz
Ohne Titel, 2024
Red ink on paper
66 × 50.3 cm (25.98 × 19.8 in)
(GB 2818)



Daniel Richter
Mausefalle des Gewissens, 2023
Oil on canvas
230 × 170 cm (90.55 × 66.93 in)
(DAR 1215)



Endlessly experimental, Daniel Richter has developed a distinctive pictorial language in recent works to depict distorted figures in a mode that oscillates between abstraction and figuration. He explains that these paintings are built around 'the idea of using a flat backdrop', which allows him to gesture both to art-historical precedents, such as the early experimentations with colour by fellow German artist Imi Knoebel, and other forms of visual culture, particularly posters and postcards. In *Mausefalle des Gewissens* (2023), green and blue colour fields divide the canvas horizontally, echoing the composition of a landscape painting. Biomorphous forms come in and out of focus, while up-turned triangular shapes might be interpreted as crutches, legs or structures in which the figures have become entangled, perhaps referencing the titular mousetrap (*Mausefalle*).

Daniel Richter
Mausefalle des Gewissens (detail), 2023
Oil on canvas
230 × 170 cm (90.55 × 66.93 in)
(DAR 1215)



Gerhard Richter
Vermalung (grau), 1972
Oil on canvas
70 × 50 cm (27.56 × 19.69 in)
(GRI 1016)



Gerhard Richter (b. 1932) has contributed one of the most powerful and radical reflections on the status of painting of the second half of the 20th century. In 1972, he painted his *Vermalung (In-paintings)* series, during a wider period of highly focused investigation into the colour grey that lasted from the late 1960s until the mid-1970s. Preceding this body of work, he confessed: 'All that interests me is the grey areas, the passages and tonal sequences, the pictorial spaces, overlaps and interlockings. If I had any way of abandoning the object as the bearer of this structure, I would immediately start painting abstracts.' Marking this decisive move towards abstraction, this monochrome *Vermalung* is made with 'black and white blobs of paint, which I joined up with a brush until there was no bare canvas left'. This looping, blending technique has its origins in the artist's childhood, when he would draw loose circles with his finger in the grease left on his empty plate, mindlessly creating what he recalled was a 'fascinating and endless spatial structure'.

Gerhard Richter
Vermalung (grau), 1972
Oil on canvas
70 × 50 cm (27.56 × 19.69 in)
(GRI 1016)



Lee Bul
Perdu CVIII, 2021
Mother of pearl, acrylic paint on
wooden base panel, steel frame
163 × 113 cm (64.17 × 44.49 in)
(LEB 1138)



I choose what I work with very carefully. Everything has connotations, stories, and I utilise them. I borrow the general meanings materials have and embrace them in my work.

— Lee Bul

Lee Bul's *Perdu* series embodies the artist's investigation into the symbolic and physical possibilities of her chosen materials. Varied hues of acrylic paint are mixed with flecks of mother of pearl and layered onto a wooden base panel. Once dry, the surface is sanded down to produce a marbled effect that partially reveals the differently coloured layers beneath – a process the artist describes as 'dancing with colour'. Recent additions to the series, such as *Perdu CVIII* (2021), mark the artist's increased impetus towards abstraction: 'I think when images go too figurative, they often erase the visibility of the production method or the materials that have been used because the image itself is too strong.' Instead, she strives to capture 'frozen moments' that function as atmospheric environments into which the viewer might step.

In her first major project in the United States for over 20 years, Lee Bul has created four new sculptures for the 2024 Facade Commission for The Metropolitan Museum of Art, New York.

Lee Bul

Perdu CVIII, 2021

Mother of pearl, acrylic paint on
wooden base panel, steel frame

163 × 113 cm (64.17 × 44.49 in)

(LEB 1138)



Avery Singer
JUUL Smoke, 2021
Acrylic on canvas stretched over aluminium panel
254.6 × 305.4 cm (100.24 × 120.24 in)
(AVS 1000)



Avery Singer's works explore the limits and expand the possibilities of her medium, drawing on digital modelling techniques in an approach to painting that is unmistakably contemporary. Her imagery originates in the digital realm, created in SketchUp or Photoshop, or, in *JUUL Smoke* (2021), in the videogame software Daz 3D, which functions in three dimensions, giving the composition a sense of 'curves and atmosphere'. The monumental work shows a cloud of smoke emanating from the titular electronic cigarette, into which Singer integrates traces of her hand through a laborious process of liquid masking and unmasking which she started exploring around 2018. This masking process, which Singer calls 'the layer of pure abstraction', creates what critic David Trigg has described as 'a push and pull of translucence versus opacity and a tension between presence and absence'.

Applying liquid rubber to the canvas with an atomiser or as gestural splashes, she layers on the white mist before peeling off the rubber, now dry, to reveal areas of the black gesso underneath. The spatters of rubber have dripped down, lining up across the composition like ominous tally marks, while the sprayed, graffiti-like lines cut through and redefine the expanse of smoke, creating a potent impression of light and movement. The cloud, thicker in some areas and more diffuse in others, grounds the work in a sense of depth and shadow, while the smoke rings that detach themselves from the hazy mass give the composition a weightlessness, as though they were on the cusp of blowing away. *JUUL Smoke* was exhibited in 2023 in Singer's monographic exhibition, *Unity Bachelor*, at the Institute of Contemporary Art, Miami.

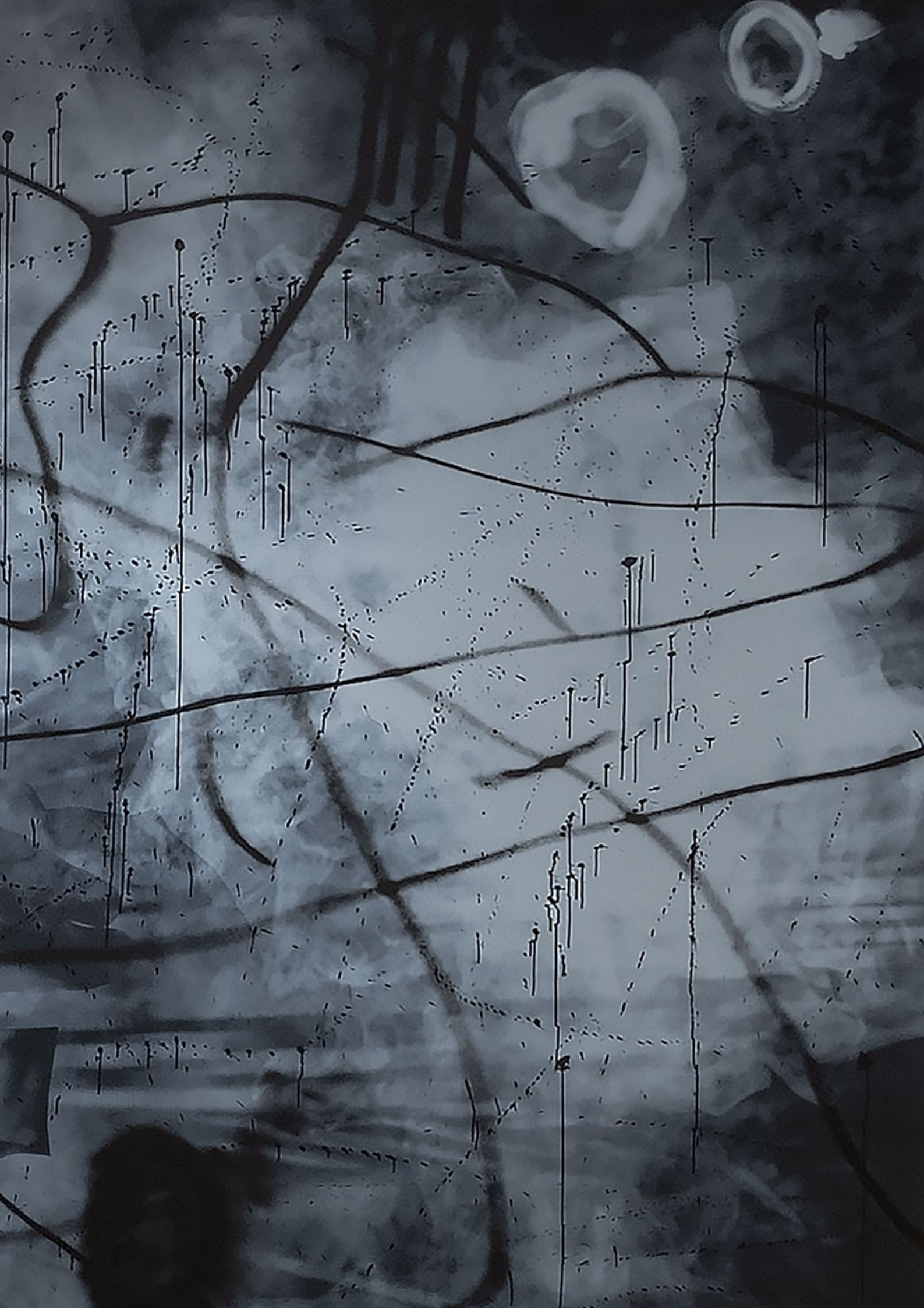
Avery Singer

JUUL Smoke, 2021

Acrylic on canvas stretched over aluminium panel

254.6 × 305.4 cm (100.24 × 120.24 in)

(AVS 1000)





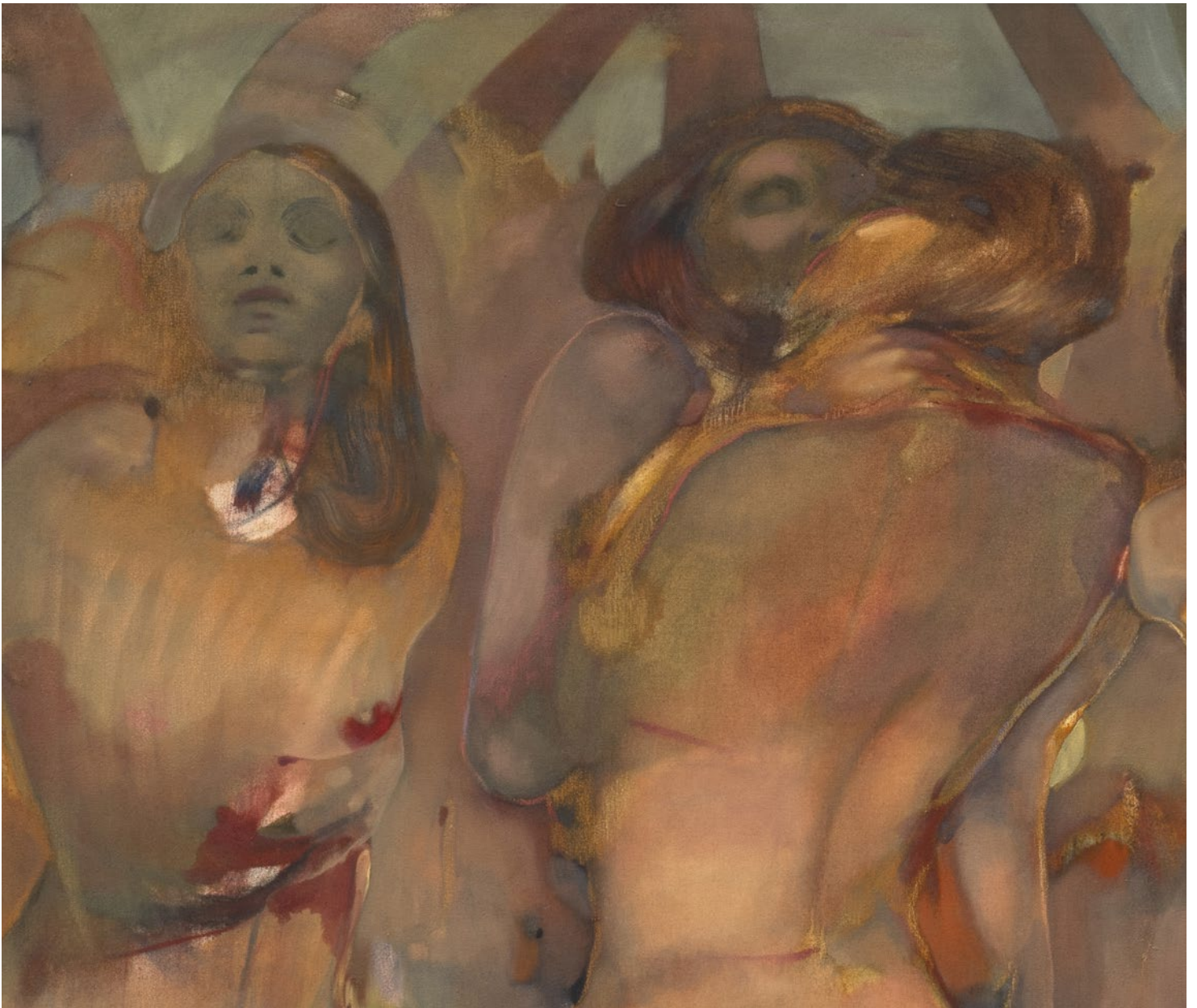
Eva Helene Pade

Faser, 2024

Oil on canvas

200 × 150 cm (78.74 × 59.06 in)

(EHP 1003)



Responding to a lineage of Northern European figurative artists, art history stands as a point of departure for Eva Helene Pade's nonetheless distinctly contemporary treatment of bodily form. In the resulting groups and crowds of figures, Pade proposes a new painterly approach to depicting female embodiment. In *Faser (Phases, 2024)*, the female nude is reimagined – not as an object, image or vehicle for desire, but as a site of empowered agency. Bodies contort and bend in expressive poses as the women turn to one another and embrace, engaged in passionate communion. Across the densely layered surface of the painting, limbs and torsos multiply and dissolve into gestural strokes of paint, extending the subjectivity of the figures beyond their bodies. Described by Pade as a 'surrender to the more metaphysical parts of the paintings', these passages push the works beyond the figurative towards the transcendental.

Pade's first institutional solo show will open at ARKEN Museum of Contemporary Art, Denmark in April 2025, followed by her first solo exhibition with the gallery at Thaddaeus Ropac London in October 2025.

Eva Helene Pade
Faser (detail), 2024
Oil on canvas
200 × 150 cm (78.74 × 59.06 in)
(EHP 1003)



Tony Cragg
Incident Solo, 2022
Corten steel; 354 kg
235 × 66 × 99 cm (92.52 × 25.98 × 38.98 in)
(TC 1392)



The renowned British sculptor Tony Cragg explores the complex relationships between the natural and the man-made world to create entirely unprecedented forms that nevertheless spark a sense of recognition as they gesture to the world around us. Originally informed by British land art and performance art, his work is inspired by the macro and micro structures found in nature, as well as an engagement with industrial materials and processes. Created in 2022, the Corten steel work *Incident Solo* is curiously biomorphic, fusing a sense of the futuristic with the organic.

Tony Cragg

Incident Solo, 2022

Corten steel; 354 kg

235 × 66 × 99 cm (92.52 × 25.98 × 38.98 in)

(TC 1392)



*I am trying to make paintings that have some real energy – the here and now.
It's like fashion, really.*

— Alex Katz

Alex Katz's *Claire McCardell 3* (2022) is inspired by the eponymous mid-century American fashion designer, whose 'unaffected' designs echo the artist's own 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 also evident in this work. Three models in outfits made up of flat planes of single colours are cropped and 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 3, 2022
Oil on linen
121.9 × 182.9 cm (47.99 × 72.01 in)
(AKZ 1965)



Robert Rauschenberg
Red Whale / ROCI TIBET, 1985
Lead and enamelled steel; 23 kg
89.7 × 84 × 45 cm (35.31 × 33.07 × 17.72 in)
(RR 1317)



This work is part of Robert Rauschenberg's Overseas Culture Interchange or 'ROCI' (1984–1991), an ambitious project conceived for 'making and exchanging art and facts around the world'. Created in 1985 for *ROCI TIBET*, it is composed of two found sculptural elements: a crumpled piece of lead that wraps around a standing red enamelled steel sheet. These were gathered in Captiva, Florida, the location of Rauschenberg's home and studio, and where he created the *ROCI TIBET* series – the only body of ROCI works consisting solely of sculptures. Rauschenberg lauded Tibetans' 'total respect for all things... There is no hierarchy in materials... I thought they were so close to my own sensibility': a sensibility found as early as his pivotal Combines (1954–64), in which he established his innovative approach to found objects, or 'gifts from the street'. The use of scrap metal in this work resurfaced in his *Gluts* (1986–89/1991–94), and there are particular aesthetic resonances between *Red Whale* and several of the *Gluts*. Reflecting Rauschenberg's penchant for wordplay, the work's title, meanwhile, perhaps references the crumpled lead, whose abstract whale-like form seems to fade in and out of view as the viewer circles the sculpture. *Red Whale* was exhibited internationally several times between 1985 and 1990, first in the ROCI exhibition held in Tibet, followed by those in Japan, the USSR, Germany and Malaysia.

In 2025, on the 100th anniversary of Rauschenberg's birth, centenary exhibitions will be held at major institutions including Museum Brandhorst, Munich; Museum Ludwig, Cologne; Museum of the City of New York; Fundación Juan March, Madrid; M+, Hong Kong; The Menil Collection, Houston; and Kunsthalle Krems. An exhibition of the artist's work will open at Thaddaeus Ropac Paris Marais in October 2025.

Robert Rauschenberg

Red Whale / ROCI TIBET, 1985

Lead and enamelled steel; 23 kg

89.7 × 84 × 45 cm (35.31 × 33.07 × 17.72 in)

(RR 1317)



Donald Judd

Untitled, 1989

Painted aluminium

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

(DJ 1052)



One of the most influential artists of the post-war period, Donald Judd (1928–1994) developed a visual vocabulary made up of industrial materials in rigorously geometric constructions, which sought to emphasise the purity of materials ‘for themselves, for the quality they have’. He had abandoned painting in the early 1960s, recognising that ‘actual space is intrinsically more powerful and specific than paint on a flat surface’. Rejecting traditional categorisations, he avoided defining his creations as sculptures, choosing instead to call them ‘three-dimensional works’, and created an art form with no pictorial illusion, symbolism or narrative content beyond its formal properties. He was deeply concerned with the fundamental ways in which we experience not only sculpture but, ultimately, the world around us.

In the artist’s words: ‘Material, space, and colour are the main aspects of visual art. Everyone knows that there is material [...] but no one sees space and colour.’ *Untitled* (1989) is an example of his multicoloured works, a series which he undertook in the last decade of his life, after his discovery, in 1984, of an industrial process that enabled him to enamel thin sheets of bent aluminium prompted him to fundamentally revise his approach to colour. The use of pared-back, geometrical shapes allows the colours Judd selected – pure, unmixed, and sourced from the RAL colour standard chart – to come forth unequivocally. The artist wrote in 1993: ‘In the sheet aluminium works I wanted to use more and diverse bright colors than before [...] I wanted all of the colors to be present at once. I didn’t want them to combine. I wanted a multiplicity all at once that I had not known before.’

Donald Judd
Untitled, 1989

Painted aluminium

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

(DJ 1052)



Made from aluminium panels, *Paris RS9* (2016) is characterised by its unique, irregular shape. Since the 1990s, Imi Knoebel has increasingly used shaped aluminium as the support for his works, creating geometric fields that are defined by the relationship between the pigments and their boundaries. The work is mounted at a slight distance from the wall, highlighting its sculptural quality, which Knoebel counterbalances with his painterly treatment of the flat pictorial planes, on which individual brushstrokes are left sharply visible. Furthering the artist's preoccupation with form and his exploration of the fundamentals of painting and sculpture, *Paris RS9* oscillates between the two artistic categories, combining aspects of both.

Imi Knoebel

Paris RS9, 2016

Acrylic on aluminium

172.5 × 155 × 4.5 cm (67.91 × 61.02 × 1.77 in)

(IK 1342)



Antony Gormley
SUSPECT, 2024

Mild steel bar; 342 kg

186 × 42.1 × 48 cm (73.23 × 16.57 × 18.9 in)

(AG 1878)



Antony Gormley's *Beamers* use the constructional principles of architecture to reconsider the body in space and as space. Constructed from interlocking steel beams, they translate the body into an orthogonal matrix of x/y/z coordinates. They play on notions of presence and absence: voids have been deliberately left in the mass of the work to allow space to penetrate the body zone.

On the one hand, these works are logical and absolute, but equally, they evoke a sense of impermanence and vulnerability, leading one to question where the centre of gravity lies; what its load path may be and how its form coheres. In the lifesize figure *SUSPECT* (2024), as with all the *Beamer* sculptures, the artist is interested in how the emotional valence of an object is determined by its point of rest.

Antony Gormley
SUSPECT, 2024

Mild steel bar; 342 kg

186 × 42.1 × 48 cm (73.23 × 16.57 × 18.9 in)

(AG 1878)



Rosemarie Castoro (1939–2015) formulated her unique artistic idiom within the context of Minimal and Conceptual art in 1960s New York. *Dioximine Cerulean* (1965) reflects her primary formal interests of the mid-1960s, which art historian Tanya Barson has described as the exploration of ‘simple and direct compositions of bold, flat shapes isolated on an unmodulated ground’. Castoro’s earliest mature works were a series of large-format paintings, first using ‘Y’ shapes in tessellated patterns. These shapes then broke apart into fragmented bars to form the *Interference* series, the body of works to which the present painting belongs. Castoro’s unrelenting investigation into the anatomy and the potential of the forms she used, exemplified by *Dioximine Cerulean*, makes way for a visual playfulness that enlivens the geometric rigour traditionally associated with Minimalism.

Looking back at this early body of work in 2015, Castoro explained that the forms come from ‘looking at the Y and structuring the Y and [...] making things happen with the edges. They start slicing through each other, interfering with each other, which is my series called “Interference.” These are some parts of the Y’s, big Y’s, that would overlap and interfere and then I didn’t paint at all. I made it into a flat object by eliminating some of the places where they overlapped. So, it’s just a matter of keeping my mind occupied with structure.’ The ‘interfering’ bands strewn across monochromatic canvas grounds become like ‘beams of light intersecting and weaving in space’, as writer and critic Lucy R. Lippard put it.

Rosemarie Castoro
Dioximine Cerulean, 1965
Acrylic on canvas
146.05 × 247.3 cm (57.5 × 97.44 in)
(RC 1078)



These works ‘often exposed the means of their construction, as though showing how they had been “drafted,” through visible pencil lines that were incorporated as part of the composition’, explains Barson, who connects the lines, faintly visible in the present work, to Castoro’s training in design. E.C. Goossen, curator of one of Castoro’s first exhibitions in 1966, argued that it was the underlying structure and ‘rationality of these shapes which leaves her free to explore the sensuous possibilities of colour’. The titles of these works, such as *Dioximine Cerulean*, lay out the opposing or close colour contrasts explored in the paintings. Indeed, Castoro’s early paintings attracted the praise of artist Frank Stella, who declared her ‘one of the better colourists’.

The vibrant colour palette and formal experimentation of *Dioximine Cerulean* is characteristic of Castoro’s singular intervention in Minimalism. She is celebrated by Lippard as a figure ‘who subverted or overrode Minimalism on its own turf’. Troubling traditional conceptualisations of the rational, unemotional and mathematical principles of Minimalism, Castoro chose to centre the bodily in her practice. ‘Paintings are the place you watch yourself’, she says. Barson has described Castoro’s approach as an ‘embodied subjectivity’, positioning abstraction ‘in relation to the subjective and eroticised body and individual psyche rooted in her own identity’. Reconceiving the art-historical principles of abstraction and minimalism, Castoro foregrounded her own approach to artmaking, filtered through the prism of individual, embodied experience.

This important early work was notably included in monographic exhibitions at MACBA Museu d’Art Contemporani de Barcelona (2017–18) and MAMCO Genève (2019–20).

Rosemarie Castoro

Dioximine Cerulean (detail), 1965

Acrylic on canvas

146.05 × 247.3 cm (57.5 × 97.44 in)

(RC 1078)



Jack Pierson

HOPE, 2024

Metal, paint and wood

141.6 × 94 × 7.6 cm (55.75 × 37 × 3 in)

(JP 1189)



Jack Pierson commenced his *Word Pieces* in the early 1990s, collecting salvaged letters, often from the storefronts of closed businesses, which he then assembled as sculptural works. In *HOPE* (2024), the varied materials and styles of the letters hint at their prior lives, brought together in a profoundly American variant on concrete poetry, in which meaning is created at the juncture between language and its visual form. As Pierson explains: 'My narrative is one of impulse, and editing.' The resulting works are rooted in nostalgia, yet, rather than valorising the American Dream, they form laconic plays on its underbelly.

Jack Pierson

HOPE, 2024

Metal, paint and wood

141.6 × 94 × 7.6 cm (55.75 × 37 × 3 in)

(JP 1189)



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's work explores the effects of living in an image-saturated culture – how we filter, retain and process the images that bombard us daily. His imagery is often drawn from media sources that reflect current affairs and socio-political issues. Rendered in ink and charcoal on vellum, this drawing depicts one of the motifs that the artist has returned to repeatedly over the course of his career: the flag of the United States of America. 'In the very beginning, I was basically responding to images', explains Longo. 'I was making pictures of pictures. But now I'm much more of a searcher: I feel the images I want to make and I search them out; and if I can't find them, I create them.' Several iterations of the flag, in places slashed and ripped, are superimposed upon one another in a reflection of the divisions that characterise the country's contemporary political climate. In the artist's words: 'I wanted to rip chunks of images of the world and put them in front of people, ask them what they think about it. Ask people to take a stance.'

A retrospective of Robert Longo's work is currently on view at the Albertina Museum, Vienna until 26 January 2025. A solo exhibition at the Milwaukee Art Museum spanning a decade of the artist's drawings, sculptures and videos is open until 23 February 2025.

Robert Longo
Study of Ripped Flags, 2024
Ink and charcoal on vellum
53.5 × 80.2 cm (21.06 × 31.57 in)
(RLO 1958)



Robert Longo
*Untitled (F-16 American Jet
for Ukraine Ascending)*, 2024
Charcoal on mounted paper
121.9 × 177.8 cm (48 × 70 in)
(RLO 1955)



Celebrated for his large-scale drawings that are created after source photographs from the media, art history and popular culture, Robert Longo employs the delicate materiality of charcoal to underscore the fragility that lies behind all compelling images. In this 2024 work, the silhouette of a jet ascends against a stormy sky. Its shadowy body stands out against the luminous, variegated ground – a muted sunlight glows through the turbulent clouds – in an example of the artist’s masterful chiaroscuro technique, which he deploys here to remarkable effect. The subject of the work recalls Longo’s *Heroes* series, in which he presents close-up depictions of fighter pilot helmets as part of his wider investigation into images of power.

As Longo explains, his forensic examination of his photographic source material ‘combined with the medium’s inherent intimacy, represents a sincere attempt to slow down the image, to provoke the viewer to consume its full power’. Slowing the fleeting passage of the jet to a halt through the measured, attentive process of charcoal drawing, the artist lends it a counterintuitive sense of stillness and meditation. The transposition of medium is crucial, as ‘a photograph is recorded in an instant [but] a drawing takes months to make’, inviting the viewer to reconsider and relish in their relationship to the image frozen in time.

Robert Longo
*Untitled (F-16 American Jet
for Ukraine Ascending)*, 2024
Charcoal on mounted paper
121.9 × 177.8 cm (48 × 70 in)
(RLO 1955)



Tom Sachs
Maya with Boat, 2024
Synthetic polymer and ink on canvas
152.4 x 121.9 cm (60 x 48 in)
(TSA 1508)



If you want to learn how to paint, start by painting your own Picasso.

— Tom Sachs

Tom Sachs
Maya with Boat, 2024
Synthetic polymer and ink on canvas
152.4 × 121.9 cm (60 × 48 in)
(TSA 1508)



Widely considered one of the most important artists of the 20th century, Andy Warhol (1928–1987) explored the possibilities of silkscreen printing, at the time a primarily commercial technique, to make some of his most celebrated works. Silkscreened from photographs of tools purchased from a local hardware store on the artist's return from a trip to Italy where he encountered myriad graffiti of the titular Soviet symbol, *Hammer and Sickle* (1976) depicts the emblem of communism in Warhol's inimitable style which, paradoxically, evokes Pop art's consecration of capitalism. Creating the series in the midst of the Cold War, Warhol sought to explore the visual power of the communist symbol, yet simultaneously subverted it by leaving the sickle's 'Champion' inscription – an American brand – apparent. Commenting on the creation of the work, Warhol ironically remarked, 'we went off to the store and bought a hammer and sickle. Bob [Colacello] has a lawn to cut'.

Andy Warhol
Hammer and Sickle, 1976
Synthetic polymer and silkscreen ink on canvas
38.1 × 48.3 cm (15 × 19 in)
(AW 1326)



David Salle
New Pastoral, Floral Dress, 2024
Oil, acrylic, flashe and charcoal
on archival UV print on linen
177.8 × 157.5 cm (70 × 62 in)
(DS 1176)



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 visual dialogues while remaining true to his characteristic vocabulary. 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 surreal 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, Floral Dress, 2024

Oil, acrylic, flashe and charcoal
on archival UV print on linen

177.8 × 157.5 cm (70 × 62 in)

(DS 1176)





More intensely than any other body of work, the artist's images of his unpeopled surroundings materialize a volatile exchange between a perceiving gaze and the visible world; an expression of interiority catalyzed through the scrutiny of external experience.

— Katherine Brinson, curator of Alex Katz's retrospective at the Guggenheim, New York (2022–23)

Alex Katz
Reflection, 2020
Oil on linen
182.9 × 152.4 cm (72.01 × 60 in)
(AKZ 1783)



Alex Katz
Reflection, 2020
Oil on linen
182.9 × 152.4 cm (72.01 × 60 in)
(AKZ 1783)



Erwin Wurm
Mind Bubble Standing Small, 2024
Bronze, patina; 46kg
120 x 60 x 32 cm (47.24 x 23.62 x 12.59 in)
(EW 2049.4)



Across Erwin Wurm's body of work, the familiar is rendered unfamiliar through his playful treatment of the sculptural principles of 'two- and three-dimensionality, mass, volume, skin and surface, movement and time'. Created in 2024, the *Mind Bubbles* place ovular forms atop spindly, cartoon-like legs in anthropomorphic reimaginings of the thought bubbles found in comic strips. This series results from the artist's preoccupation with psychological archetypes and the sculptural potential of different mental states. In this way, the *Mind Bubbles* materialise the inner world of an individual to give sculptural form to thought in pursuit of a physical way of 'thinking about thinking'. According to the artist, 'it's not a question of creating a cynical image of human figures [...] but of bringing out an abstract quality in everyday realities'.

Erwin Wurm's 70th birthday retrospective is currently on view at the Albertina Modern, Vienna, until 9 March 2025.

Erwin Wurm

Mind Bubble Standing Small, 2024

Bronze, patina; 46kg

120 x 60 x 32 cm (47.24 x 23.62 x 12.59 in)

(EW 2049.4)



For six decades, American artist Joan Snyder has reimagined the narrative potential of abstraction, building a vocabulary of recurring personal motifs while pushing the formal possibilities of paint. In *Ode to Silence* (2016), geometric forms outlined in thick impasto and horizontal bars cohabit on the rich surface of the canvas with dried rosebuds and herbs, fusing the autobiographical with the artist's observations of the world around her. These bars are redolent of Snyder's celebrated *Stroke* paintings of the 1970s, in which she commenced her dissection of the most fundamental of painterly gestures, the brushstroke. In *Ode to Silence*, the finer horizontal strokes and willowy winding lines, disposed rhythmically across the sparse, luminous ground, recall the disposition of musical notes upon a staff: like 'themes and variations, manifested painterly and musically', as curator and critic Norman L. Kleeblatt once wrote of Snyder's markmaking. And yet the title of the work suggests a juxtaposition: between the ode – a lyric poem destined to be sung – and silence; between musicality and stillness. Snyder regularly attends classical and vocal music concerts

Joan Snyder
Ode to Silence, 2016
Oil, acrylic, paper mache, clay,
rosebuds, herbs on canvas
152.4 x 213.4 cm (60 x 84 in)
(JSN 1112)



where she enters a self-described 'meditative space', sketching in the dark as the music flows through her, seeking 'the sublime', in the words of writer and curator Klaus Ottmann: 'painting between life and death, silence and speech, emptiness and fullness'.

Joan Snyder's first solo exhibition with the gallery, and the largest show devoted to Joan's work ever mounted in Europe, is on view at Thaddaeus Ropac London from 28 November 2024 to 5 February 2025. Her work is also currently on view in the group show *Expanded Horizons: American Art in the 70s* at Thaddaeus Ropac Paris Pantin until February 2025.

Joan Snyder

Ode to Silence, 2016

Oil, acrylic, paper mache, clay,
rosebuds, herbs on canvas

152.4 x 213.4 cm (60 x 84 in)

(JSN 1112)





In this work from 2024, Miquel Barceló depicts myriad seashells from a seemingly aerial viewpoint against an expressive, turquoise-toned ground. At the meeting point between the seabed and a banquet table, the painting testifies to the artist's deep knowledge of the history of art, and the quasi-sculptural shells recall the empty shell *memento mori* of still lifes that have come before, particularly the immaculate molluscs of Ambrosius Bosschaert. Tapping into the visceral energy of Informalism, the mixed media work exhibits an arrestingly haptic quality. The textural seashells seem to surge from the white underlay, which is rendered in gentle impasto that accumulates like sea foam or lichen; paradoxically, Barceló endows the curious maritime spread with a potent vitality, challenging our assumption that the still life will be inanimate.

Miquel Barceló
SANS TITRE, 2024
Mixed media on canvas
81 × 100 cm (31.89 × 39.37 in)
(MIB 1238)



The still life genre, which has been present in Miquel Barceló's work since the 1980s, also allows him to explore the natural world that surrounds him on his native island of Mallorca, where he dives for the objects he paints. Unlike Bosschaert's exotic shells, Barceló's creatures are firmly anchored in his own relationship to the sea. In the artist's own words, 'when I'm working, it's like I'm freediving: I don't breathe for a minute or two, just long enough to paint, then I come back up and get my breath back. It's exactly like diving: you go down, you do something, then you come back up, you breathe.'

A large-scale exhibition focused on the artist's still lifes is currently on view at Museum Küppersmühle, Duisburg until 19 January 2025.

Miquel Barceló
SANS TITRE (detail), 2024
Mixed media on canvas
81 × 100 cm (31.89 × 39.37 in)
(MIB 1238)

Current & upcoming exhibitions



Ely House, London

Joan Snyder
Body & Soul

28 November 2024—5 February 2025



Paris Pantin

Expanded Horizons:
American Art in the 70s

Until 1 February 2025



Paris Marais

Sturtevant
ZIP ZAP !

Until 21 December 2024



Paris Marais

Alexander Calder
Crag with White Flower and White Discs

Until 21 December 2024



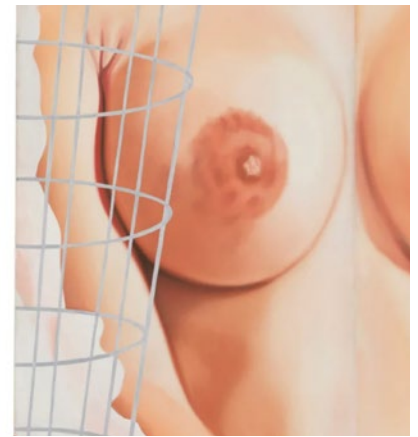
Salzburg Villa Kast

Alex Katz
Flower Journals

5 October—21 December 2024



Seoul Fort Hill



James Rosenquist
Dream World: Paintings, drawings and collages, 1961–1968
Until 25 January 2025