

Frieze Seoul

4—7 September 2024
Booth C5



Thaddaeus Ropac
London Paris Salzburg Seoul

Featured artists

Jules de Balincourt

Georg Baselitz

Oliver Beer

Heemin Chung

Tony Cragg

Mandy El-Sayegh

Antony Gormley

Donald Judd

Martha Jungwirth

Alex Katz

Lee Bul

Robert Longo

Robert Mapplethorpe

Daniel Richter

Megan Rooney

James Rosenquist

Tom Sachs

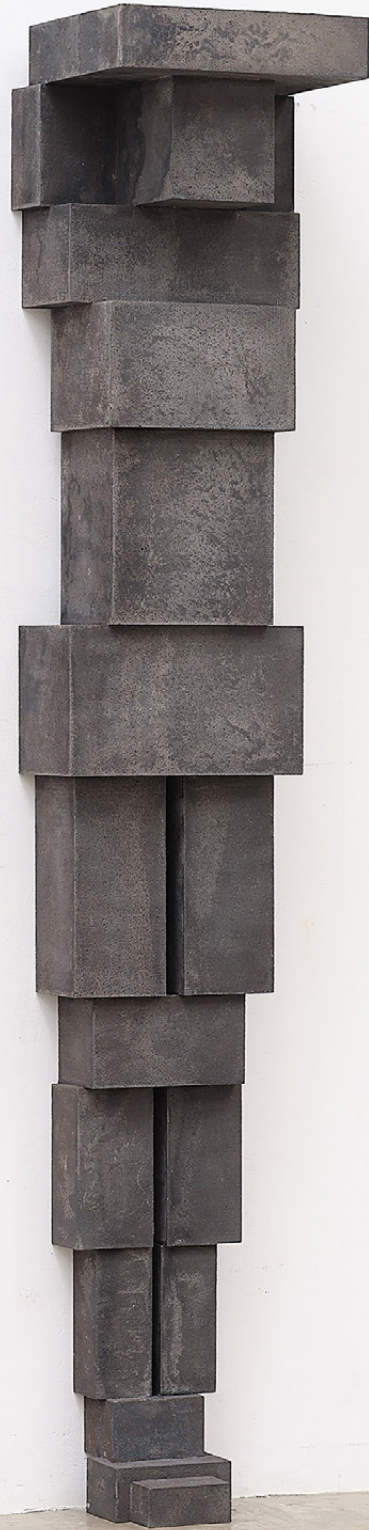
David Salle

Joan Snyder

Andy Warhol

Erwin Wurm

Zadie Xa



Antony Gormley

BOSS, 2019

Cast iron

195 x 36.6 x 34 cm (76.8 x 14.4 x 13.4 in)

(AG 1868)



BOSS belongs to Antony Gormley's series of *Big Assembled Blockworks* undertaken in 2019. Through the *Blockworks*, the artist investigates the role of architecture in shaping the conditions of human experience. Imagined on a large-scale, the *Big Assembled Blockworks* are conceived as 'reverse caryatids' by the artist. The figurative columns lean against the wall for support, so that 'rather than supporting the building they are supported by it' as he explains. For Gormley, this prompts 'questions about our dependency on our second-body – that of the built environment.' The title of *BOSS* evokes ideas of hierarchy and authority, and how they might be expressed through the physicality of the body and the spaces it occupies.

A solo exhibition of the artist's sculpture is currently installed across the grounds of Houghton Hall, Norfolk until 31 October 2024. His work will also be on view in dialogue with that of Czech architect and poet Pavla Melková at the Galerie Rudolfinum in Prague from 5 September 2024 to 5 January 2025.

Antony Gormley

BOSS, 2019

Cast iron

195 x 36.6 x 34 cm (76.8 x 14.4 x 13.4 in)

(AG 1868)



Georg Baselitz

Das ist auch ein Weg, 2021

Oil, dispersion adhesive, fabric and nylon stocking on canvas

300 x 210 cm (118.11 x 82.68 in)

(GB 2694)



Georg Baselitz's wife, Elke, has been one of the artist's most enduring subjects ever since he first painted her in 1969. Depicting her with her head resting on her hand, *Das ist auch ein Weg* (*This is also a Way*, 2021) pays homage to this early work, which is now in the collection of The Metropolitan Museum of Art in New York. This work also features a more recent addition to the artist's vocabulary: nylon stockings. Affixed to the canvas, they evoke a pair of fragile, disembodied legs. Occupying a different representational mode to the oil-painted figure, their physicality adds a third dimension to the canvas. The stockings simultaneously recall the feet and leg motifs that recur across the artist's oeuvre in painting, drawing and sculpture to symbolise a tactile connection with the earth, here, grounding his representation of Elke.

A solo exhibition of Baselitz's work is on view at Galleria degli Antichi in Sabbioneta until 24 November 2024.

Georg Baselitz

Das ist auch ein Weg (detail), 2021

Oil, dispersion adhesive, fabric and nylon stocking on canvas

300 x 210 cm (118.11 x 82.68 in)

(GB 2694)



Georg Baselitz
De Koonings Hand, 2019
Bronze fire-gilded
156 x 52 x 2.5 cm (61.42 x 20.47 x 0.98 in)
Ed. 5 of 9
(GB 2633.5)



Georg Baselitz
Motto: sexuelle Nietzsche sagt Heidegger sagt Celan, 2023
Oil and collage on canvas
190 x 110 cm (74.8 x 43.41 in)
(GB 2787)



Motto: sexuelle Nietzsche sagt Heidegger sagt Celan (2023) belongs to a recent body of work by Georg Baselitz centred on the motif of the eagle. Depicted in tactile, multicoloured impasto, the eagle is rendered in gestural strokes against a blue background in a hue reminiscent of works by Lucas Cranach the Elder or the beach paintings that Picasso created in Dinard, in Brittany, in the 1920s. Aside from the body of his wife Elke, no other motif is as present in Baselitz's oeuvre as the eagle, which he depicts in varying ways, perched or in flight. His fascination with this bird of prey is rooted in early nature experiences during his childhood spent in the countryside of Deutschbaselitz in Upper Lusatia.

Georg Baselitz

Motto: sexuelle Nietzsche sagt Heidegger sagt Celan (detail), 2023

Oil and collage on canvas

190 x 110 cm (74.8 x 43.41 in)

(GB 2787)



Floating Soul (2018) takes up the rounded form of the mandala as its central motif. Present in various spiritual traditions, the mandala is a tool traditionally used to aid meditation and focus attention. Joan Snyder came to the symbol via the theories of psychoanalyst Carl Gustav Jung who, she explains, 'says that we make mandalas in times of great disorder.' Articulated in paint, paper mache and dried herbs, the symbol is surrounded by small pieces of paper carrying notes from the artist. The handwritten text, legible in places and illegible in others, emulates the abstract mark-making that plays out across the painting, including her characteristic strokes. Represented by vertical daubs of paint in pinks, purples and blues, the strokes isolate the most fundamental of painterly gestures – the brushstroke – fusing the confessional nature of Snyder's written notes with her formal investigation of painting itself.

Joan Snyder will have her first solo exhibition with the gallery at Thaddaeus Ropac London in November 2024.

Joan Snyder
Floating Soul, 2018

Oil, acrylic, ink, paper mache, paper and herbs on linen
121.92 x 132.08 cm (48 x 52 in)

(JSN 1053)



Joan Snyder
Floating Soul (detail), 2018
Oil, acrylic, ink, paper mache, paper and herbs on linen
121.92 x 132.08 cm (48 x 52 in)
(JSN 1053)



Tony Cragg has developed a singular sculptural style that fuses structures found in the natural world with industrial materials and processes. Created in 2022, *Incident (Vertical)* embodies these dual aspects of his practice. Rounded, organic forms are entwined in a futuristic structure made from stainless steel. The reflective quality of the metal imbues the sculpture with a transformative quality as its surface is animated by the changes that occur in its surroundings. 'We are in constant interchange with our entire environment,' he says. 'Every change in material form has a precise and immediate consequence for our thoughts, feelings and course of action and, with that, the future.'

A solo exhibition of Tony Cragg's work is on view at Castle Howard in North Yorkshire until 22 September 2024. Large-scale sculptures are installed in the gardens, while sculptures and works on paper are presented in the historic rooms of the house.

Tony Cragg

Incident (Vertical), 2022

Stainless steel, 115 kg

150 x 55 x 48 cm (59.06 x 21.65 x 18.9 in)

(TC 1341)



Tony Cragg
Incident (Vertical) (detail), 2022
Stainless steel, 115 kg
150 x 55 x 48 cm (59.06 x 21.65 x 18.9 in)
(TC 1341)



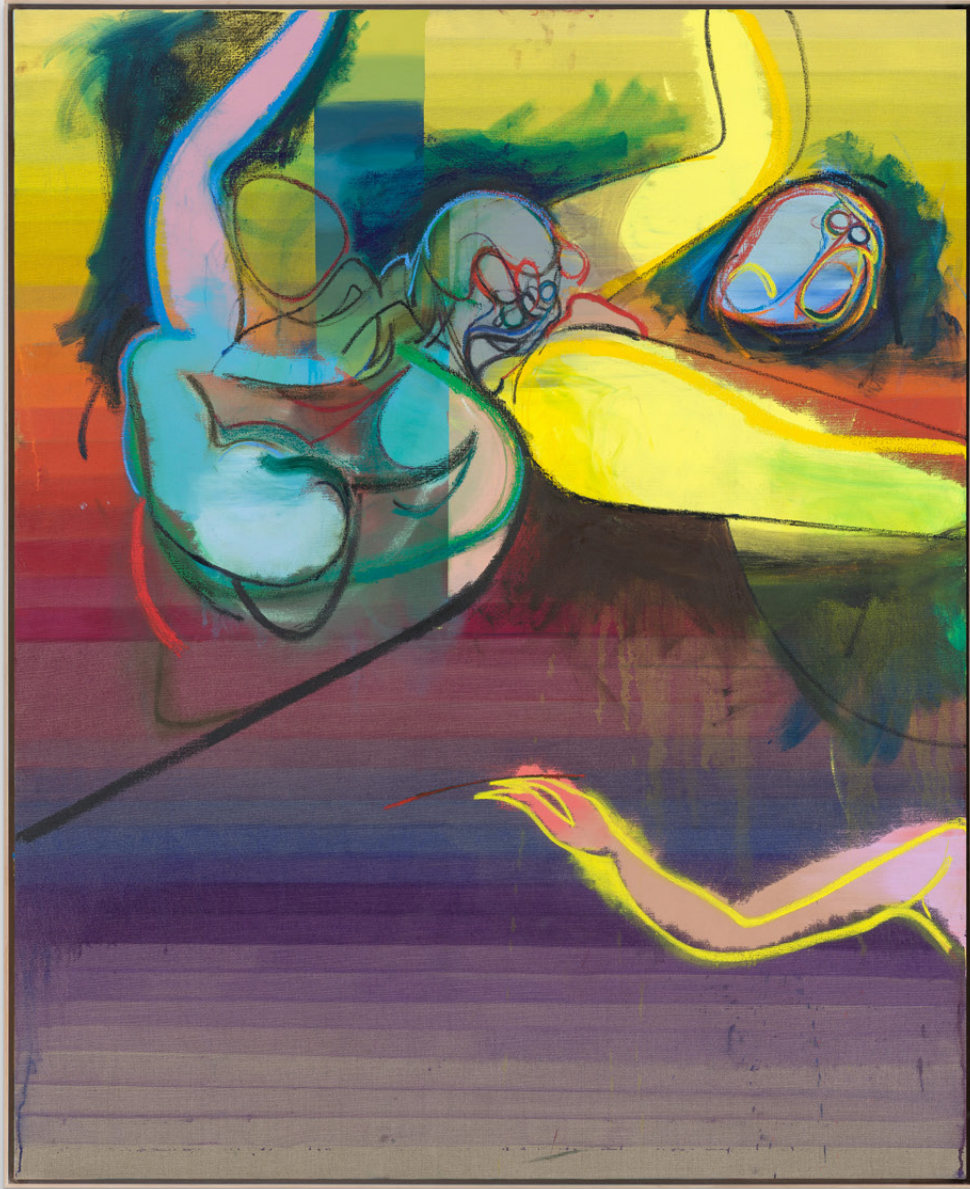
Created in 2024, *In der Strafkolonie* (*In the Penal Colony*) takes its title from the 1914 short story of the same name by Franz Kafka. The allegorical tale centres on themes of law and punishment as it details the use of an elaborate execution machine, known as the Harrow, in an unnamed penal colony. Kafka's story serves as one of Martha Jungwirth's self-described 'pretexts,' which trigger the fleeing, internal impulses that she captures in paint. The gestural brushstrokes of this work evoke the blocky structure of the Harrow as imagined in illustrations and material reconstructions of the machine by writers and artists inspired by Kafka's tale. Articulated in her characteristic palette of pinks and purples against a brown paper ground, the painting simultaneously evokes the bodily and the machinal, the abstract and the figurative – demonstrating Jungwirth's ability to transcend direct representation through poetic composition.

A major retrospective of Jungwirth's work is currently on view at the Guggenheim Bilbao until 22 September 2024. Coinciding with the 60th Venice Biennale, the Palazzo Cini Gallery in Venice is presenting a solo show of her work until 29 September 2024.

Martha Jungwirth
In der Strafkolonie, 2024
Oil on paper on canvas
140.5 x 239.4 cm (55.31 x 94.25 in)
(MJ 1418)



Martha Jungwirth
In der Strafkolonie (detail), 2024
Oil on paper on canvas
140.5 x 239.4 cm (55.31 x 94.25 in)
(MJ 1418)



Daniel Richter
A Pleasure Drowning, 2018
Oil on canvas
210 x 170 cm (82.6 x 66.85 in)
(DAR 1243)



Endlessly experimental, Daniel Richter has developed a distinctive figurative language in recent years that oscillates between abstraction and figuration to push the boundaries of the body. In *A Pleasure Drowning* (2018), he combines soft-edged multicoloured passages of paint applied with a palette knife with stark contours executed in graphic strokes of oil crayon. His amorphous figures are linked together in violently distorted poses, seeming to float in an indefinable cosmos. A delicate hand grasps a paintbrush in the lower part of the work, which functions as a reminder of the painting process itself.

Daniel Richter
A Pleasure Drowning (detail), 2018
Oil on canvas
210 x 170 cm (82.6 x 66.85 in)
(DAR 1243)



This luminescent black-and-white photograph depicts Ken Moody and Robert Sherman, recurring subjects in Robert Mapplethorpe's oeuvre. The image is structured around aesthetic and thematic contrasts. Moody and Sherman are rendered in profile against a uniform dark background, which exaggerates the juxtaposition of their closed and open eyes, as well as aesthetic and social ideas associated with blackness and whiteness. In this powerful study, Mapplethorpe draws on formal sculptural traditions and blends them with photography in his pursuit of 'perfection' – a word he used frequently – collapsing the two mediums into a single practice to create this timeless expression of male beauty.

Robert Mapplethorpe

Ken Moody and Robert Sherman, 1984

Silver gelatin print

38.4 x 38.4 cm (15.12 x 15.12 in)

Ed. 4 of 10

(RMP 2308)



Hibou sur une chaise (2024) belongs to a body of work in which Tom Sachs recreates Pablo Picasso's mid-century paintings, finding parallels within his own practice. This work revisits a 1947 painting inspired by a curious companionship Picasso developed with a rescued owl, Ubu, which inspired almost a dozen paintings of the bird. Reimagining Picasso's work using synthetic polymer paint rather than oil, Sachs makes visible the act of artistic creation by introducing measurement lines and written dimensions around the edge of the image, recreated true to scale. He also assigns a playful double attribution of the work, highlighting the painting's appropriative origins. By making visible the production process of the artwork, Sachs invites the viewer to examine their own relationship to the art-historical artefact and its reiteration in an exploration of artistic creation and reception.

Tom Sachs

Hibou sur une chaise, 2024

Synthetic polymer and ink on canvas

101.6 x 76.2 cm (40 x 30 in)

(TSA 1499)



Tom Sachs
Hibou sur une chaise (detail), 2024
Synthetic polymer and ink on canvas
101.6 x 76.2 cm (40 x 30 in)
(TSA 1499)



Tom Sachs

Chowder, 2024

English porcelain, high fire reduction, Temple white glaze, NASA red engobe inlay,
plywood, mini smut tray and hardware

34.3 x 25.4 x 21.6 cm (13.5 x 10 x 8.5 in)

(TSA 1500)



To me, the paintings only make sense as a question.
Through my life, weird juxtapositions of time, ideas, and
seeing things made me wonder about my own existence.
I try to put that down in a picture.
— James Rosenquist

James Rosenquist
The Chinese Tide and DNA, 2012
Oil on canvas
Framed: 184.2 x 193.9 cm (72.5 x 78.5 in)
(JRQ 1031)



In 2010, James Rosenquist created the painting *Cervello Spazio Cosmico* for a brain clinic in Cleveland, USA dedicated to treating memory loss, dementia and Alzheimer's disease. The painting features the ghostly form of a skull above a bouquet of roses and silver hub cap, all set against the background of a psychedelic cosmic universe. Two years later, he exhibited his *Multiverse* series for the first time, which explored his fascination with the idea of multiple universes. *The Chinese Tide and DNA* (2012) brings the two together to examine how humankind conceptualises abstract ideas of time and space. Fusing elements from the *Multiverse* series with images collected during research for *Cervello Spazio Cosmico*, the artist turns his gaze inwards from the mysteries of the universe to the equally mysterious inner workings of the brain – an idea encompassed in the unexpected juxtaposition of imagery relating to anatomy and advertising.

James Rosenquist

The Chinese Tide and DNA (detail), 2012

Oil on canvas

Framed: 184.2 x 193.9 cm (72.5 x 78.5 in)

(JRQ 1031)



Landscapes constituted a central strand of Alex Katz's oeuvre even before his breakthrough to iconic large-scale portraiture in the early 1960s. In recent years, he has revisited the genre with renewed energy, building an important body of work that marks key conceptual and technical developments in his painterly practice. Executed in oil on linen, *Summer 24* (2023) captures a transitory moment: vibrant green leaves seem to quiver on the branches of a tree. Set against a vibrant yellow background, the scene evokes the atmosphere of a hot summer's day to embody what curator Katherine Brinson describes as Katz's innate ability of 'harnessing light's immateriality through matter.'

The artist's monumental grass and ocean paintings are shown alongside works inspired by fashion designer Claire McCardell concurrently with the 2024 Venice Biennale at Fondazione Giorgio Cini, Venice until 29 September 2024.

Alex Katz
Summer 24, 2023
Oil on linen
152.4 x 213.4 cm (60 x 84 in)
(AKZ 2254)



Heemin Chung
Third Life, 2024
Acrylic, gel medium and UV print on canvas
190 x 130 cm (74.8 x 51.18 in)
(HC 1051)



Employing an idiosyncratic approach to painting, Seoul-based artist Heemin Chung claims the tradition for herself. Using a gel medium she creates membrane-like sheets that she gathers and affixes to the canvas, evoking the undulating forms of petals. Placed atop an already painted background, the semi-opaque quality of the medium allows the colours beneath to peek through the sculptural form. Through this experimentation Chung explores the very materiality of painting, while undertaking a distinctly contemporary intervention in the still-life tradition.

Heemin Chung's first solo exhibition outside of Korea will take place at Thaddaeus Ropac London, opening in October 2024.

Heemin Chung
Third Life (detail), 2024
Acrylic, gel medium and UV print on canvas
190 x 130 cm (74.8 x 51.18 in)
(HC 1051)



In his paintings Jules de Balincourt explores ever-changing landscapes, often imbuing his scenes with psychological undertones. In *Arrivals and Departures* (2023) the line of trees on either side of the path seem to fall away into shadows coloured in luxuriant shades of blue, green and yellow. The trees abstract and dissolve into painterly brushstrokes that evoke a dreamlike state. In turn, the figures come and go, their forms elongated as they walk towards the buildings. The ambiguous nature of the setting brings the title of the work into question as the scene breaks apart before us, erupting into a vista rooted in imagined time and space.

Jules de Balincourt
Arrivals and Departures, 2023
Oil and oil stick on panel
76.2 x 86.4 cm (30 x 34 in)
(JDB 2134)



Jules de Balincourt
Arrivals and Departures (detail), 2023
Oil and oil stick on panel
76.2 x 86.4 cm (30 x 34 in)
(JDB 2134)



Zadie Xa
Rough hands weave a knife, 2024
Oil on linen
200 x 180 cm (78.74 x 70.87 in)
(ZX 1059)



The cloaked female figure who navigates the steamy waters of Zadie Xa's *Rough hands weave a knife* (2024) is inspired by Princess Bari, conductor of the souls of the dead to the afterlife in Korean mythology. Her golden cape billows out behind her, seeming to metamorphose into feathered wings or the leaves of the cabbage-like vessel that conveys her across the water. For Xa, hybridity is a means to explore diasporic identity, as well as the folkloric and ecological entwinements of humans and animals explored in Korean culture and developed through her own personal mythology. The in-between space traversed by Princess Bari in this work is rendered in dramatic lines that also evidence the artist's interest in the decorative arts – the Art Nouveau whiplash, in particular. This liminal, aqueous space encapsulates Xa's fascination with the otherworldly landscapes of symbolist Odil Redon and surrealist Leonora Carrington, and the fantasy art of Frank Frazetta, bringing Western art history into dialogue with Korean mythology.

Zadie Xa
Rough hands weave a knife (detail), 2024
Oil on linen
200 x 180 cm (78.74 x 70.87 in)
(ZX 1059)

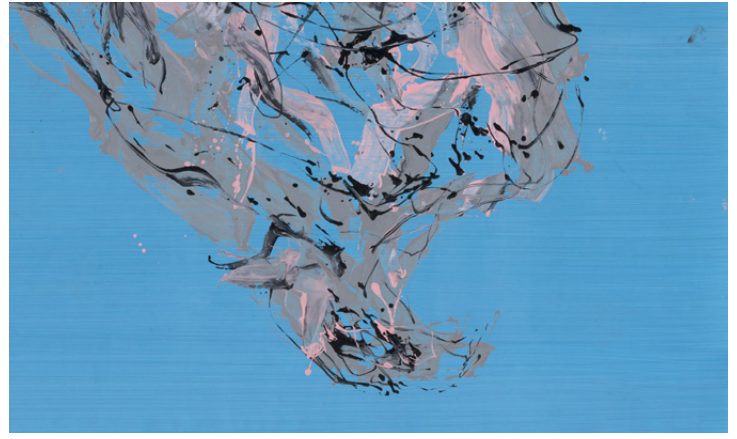
Current & upcoming exhibitions



Seoul Fort Hill

Sean Scully
Soul

3 September—9 November 2024



Georg Baselitz
adler barfuß

3 September—9 November 2024



Salzburg Villa Kast

Anselm Kiefer
Mein Rhein

Until 28 September 2024



Joseph Beuys—John Cage
Eyes that Listen, Ears that See

Until 28 September 2024



Paris Marais

Tom Sachs
"Painting" (Volume II)

7 September—10 October 2024



Tony Cragg
New Sculptures

7 September—10 October 2024

Current & upcoming exhibitions



Paris Marais

Alex Katz
60 Years of Printmaking
7 September—10 October 2024



Paris Pantin

*Expanded Horizons:
American Art in the 70s*
21 September 2024—25 January 2025



London Ely House

Robert Longo
Searchers
8 October—20 November 2024



Heemin Chung

UMBRA
8 October—20 November 2024



London Ely House

Embodied Forms: Painting Now
2—28 September 2024

Frieze Seoul

Booth C5
4—7 September 2024

Opening hours

Private view (by invitation only)
Wednesday 4 September, 11am—7pm
Thursday 5 September, 11am—3pm

Public access
Thursday 5 September, 3—7pm
Friday 6 September, 11am—7pm
Saturday 7 September, 11am—7pm

Address

Hall C and D
COEX
513 Yeongdong-daero
Gangnam-gu
Seoul