

Frieze London 2024

October 11–13, 2024

Private Days: October 9–10, 2024

Booth: D29

Oliver Bak

John Baldessari

George Condo

Thea Djordjadze

Lucy Dodd

Andreas Gursky

Jenny Holzer

Gary Hume

Anne Imhof

Joseph Kosuth

Louise Lawler

Mire Lee

Marilyn Lerner

David Maljkovic

Jon Rafman

Analia Saban

Thomas Scheibitz

Andreas Schulze

Hyun-Sook Song



Lucy Dodd

Activate Galactic Origin, 2024

Flower essences of gorse, dandelion, lily of the valley, bluebell and forget-me-not, copper ink, iron oxide, blue and green spirulina, black and green tea, butterfly pea powder, stickyweed, seaweed, avocado, onion skins, smalt, cochineal, and acrylic pigments

196 x 177 cm | 77 1/8 x 69 3/4 inches

MSPM LDO 58367

USD 110,000 (excl. tax)

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The narratives of Lucy Dodd – personal and mythological, physical and spiritual – coalesce and activate within her artistic practice. Primarily working with large-scale canvases, but also traversing the languages of sculpture and performance, Dodd's works catalogue the mnemonic remnants of the everyday through the artist's use of non-traditional materials, such as flower essences of gorse, dandelion, lily of the valley, bluebell, and forget-me-not, foraged vegetation, and raw pigment. Personal narratives, connected and interlaced with mythology and spiritual practice, spill out of the canvas and into the gallery space. In their intimacy and focus on the poetic, Dodd reinterprets and redefines the role of the artist's "action" in the creation of art. Dodd recently moved back to the United Kingdom, where she was born, after spending much of her life in upstate New York. Her latest body of work reflects this personal transition. Created in Inverness, Scotland, they explore the process of bridging personal, historical and mythological relations between the United States and the United Kingdom. In *Activate Galactic Origin* (2024), intense rays of white pigment diagonally push against a psychically charged storm of dark hues, atop a dance of pink, ochre, and teal tones.

Lucy Dodd (*1981, New York) lives and works in Inverness. She completed studies at Art Center College of Design, CA (2004), and Bard College, New York (2011). Selected solo shows include Sprüth Magers, Los Angeles, (2022), Whitney Museum of American Art, New York (2016); Power Station, Dallas (2016); Rubell Family Collection, Miami (2014) and Pro Choice, Vienna (2010). Recent group shows and performances include those at Sprüth Magers, Berlin (2016); Armada, Milan (2015); The Kitchen, New York (2015) with Sergei Tcherepnin; Church of Saint Luke and Saint Matthew, New York (2012).

Lucy Dodd
Activate Galactic Origin, 2024 (detail)





Anne Imhof

Point Break, 2024

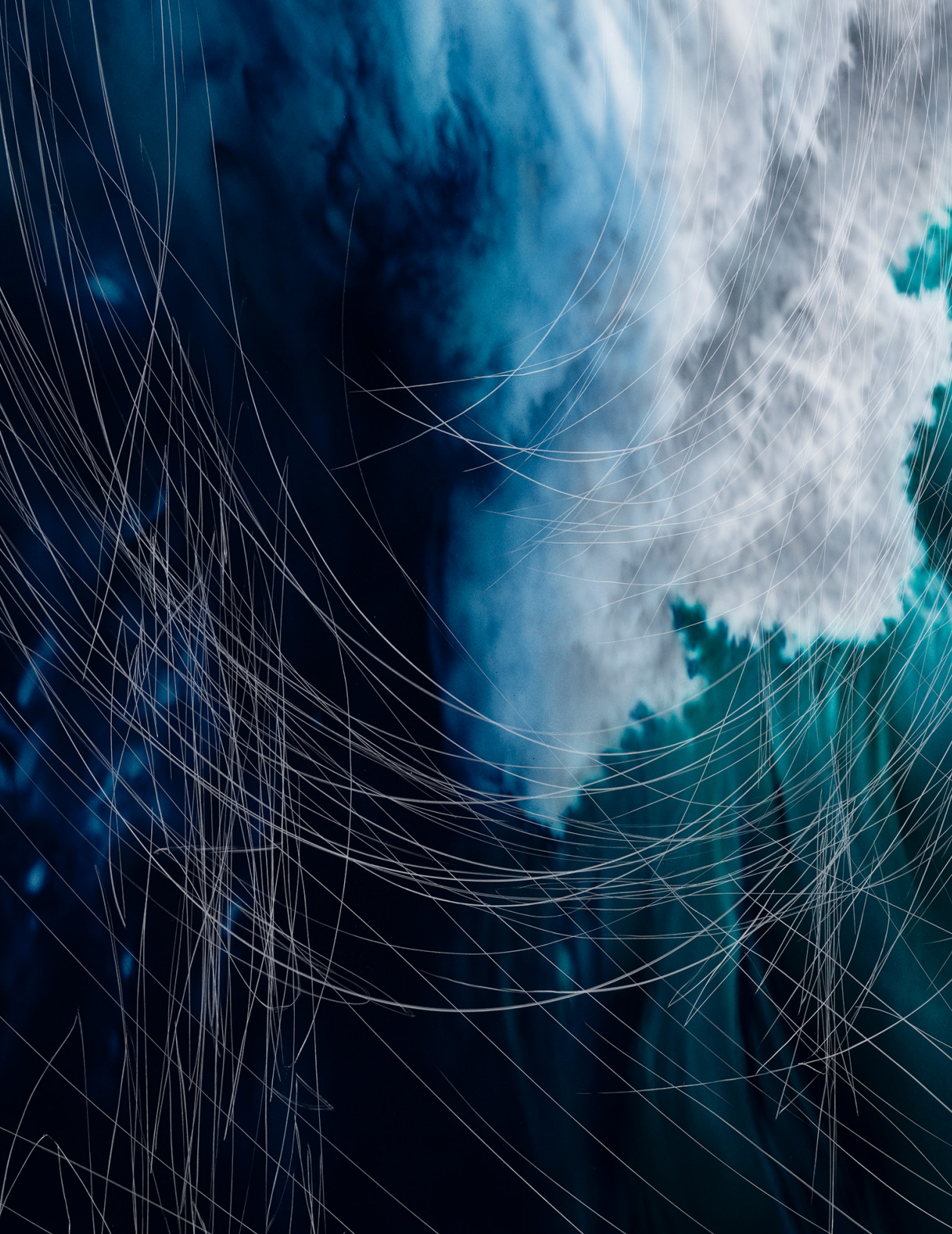
Acrylic on Aluminum

200 x 280 cm | 78 3/4 x 110 1/4 inches

MSPM AIM 60103

EUR 200,000 (excl. tax)





Anne Imhof is recognized internationally for her genre-spanning practice, which produces poignant abstractions frequently characterized by a keen interest in the human body. Her latest work, *Point Break* (2024), depicts a crashing green and blue wave frothing at its crest. Imhof has featured waves in previous works, most notably in her video *Untitled (Wave)* (2021), in which a lone figure takes a whip to the waves breaking on a concrete slipway. Drawing from the idea of the sublime, where uncontrollability and power reside in nature, Imhof addresses feelings of disorientation and pain and acts of futility and dominance. *Point Break* showcases a signature technique of Imhof's painterly practice: scratch-making. The aluminum canvas is coated in seductively smooth acrylic paint; however, the artist inscribes intense linear and circular gestures onto the surface – as if to trace and deface the rough sea – serving as a reminder of the presence and absence of the body in an image that asks us to engage with degrees of artificiality.

Anne Imhof (*1978, Gießen, Germany) lives and works in Berlin and Los Angeles. Selected solo exhibitions include Kunsthauus Bregenz (2024), Stedelijk Museum, Amsterdam (2022), Palais de Tokyo, Paris (2021), Tate Modern, London (2019), Hamburger Bahnhof, Berlin (2016), Kunsthalle Basel (2016), MoMA PS1, New York (2015), Carré d'Art – Musée d'Art Contemporain de Nîmes (2014), and Portikus, Frankfurt am Main (2013). Her work has also been featured in numerous group exhibitions, including at Aichi Triennale, Aichi Prefecture (2022), Kunstmuseum Winterthur (2022), Tai Kwun, Hong Kong (2019), Biennale di Venezia (2017), La Biennale de Montréal (2016), Palais de Tokyo, Paris (2015), the Centre Pompidou, Paris (2015), and the Museum für Moderne Kunst, Frankfurt am Main (2014). In 2017, Imhof was awarded the Golden Lion at the Venice Biennale.

Anne Imhof
Point Break, 2024 (detail)





George Condo

Rainbow Portrait, 2015

Oil on linen

111.8 x 106.7 cm | 44 x 42 inches

MSPM GCO 60375

USD 1,350,000 (excl. tax)



Occupying one of the central positions in the landscape of American painting for the past forty years, George Condo creates works that bridge an array of aesthetic gestures, moods and influences from fields such as art history, music, philosophy and popular culture. Condo's *Rainbow Portrait* (2015) exemplifies his mastery of intricate visual and conceptual play. This oil on linen painting showcases Condo's signature approach to portraiture, where his use of Cubism fractures and reconfigures the subject's features into a comedic yet uncanny composition. The painting merges abstraction with a vivid palette, distorting the human figure into a multifaceted array of perspectives that evoke both humor and unease. Condo's work defies reduction, embodying an irreducible originality that has made his distinctive take on portraiture one of the most celebrated aspects of his practice.

George Condo (*1957, Concord, NH) lives in New York. Selected solo exhibitions include DESTE Foundation for Contemporary Art, Hydra, Greece (2024), Nouveau Musée National de Monaco – Villa Paloma, The Morgan Library & Museum, New York (both 2023), Long Museum, Shanghai (2021), Cycladic Art Museum, Athens and Maritime Museum, Hong Kong (both 2018), Phillips Collection, Washington, DC (2017), traveled to Louisiana Museum of Modern Art, Humlebæk, Denmark (2017), Museum Berggruen, Berlin (2016), New Museum, New York (2010), traveled to Hayward Gallery, London, Boijmans Van Beuningen, Rotterdam (both 2011), Schirn Kunsthalle, Frankfurt (2012) and Kunstmuseum Luzern (2008). Selected group exhibitions include Venice Biennale (2019, 2013), 13th Biennale de Lyon (2015), 10th Gwangju Biennale (2014), Whitney Biennial (2010, 1987) and the 48th Corcoran Biennial, Washington DC (2005).

George Condo
Rainbow Portrait, 2015 (detail)





Andreas Schulze
Untitled (hör), 2018
Acrylic on nettle cloth
220 x 190 cm | 86 5/8 x 74 7/8 inches
MSPM ASC 32191
EUR 75,000 (excl. tax)



Andreas Schulze is known for his distinctive style of painting that combines the representational with the absurd, using a cryptic pictorial repertoire oscillating between gentle irony and friendly affirmation. In many of his works, abstract forms are given the artist's typical shorthand for space and volume: a cartoonishly dark shadow on one side and an intense white highlight on the other, creating a sense of illusionistic flatness. This is evident in *Untitled (hör)* (2018), where brightly colored spirals and swirls form a woman's face, interrupted by the inscription "hör," emblazoned on a white background. The term not only phonetically resembles "her" in German but also functions as an imperative, meaning "Hear!" – a call to listen. The painting's monochromatic, rectangular typography contrasts sharply with the playful abstraction that surrounds it. This visual connection links it to sibling paintings such as *Untitled (himm)* (2018), a portrait of a man, and *Untitled (mie)* (2017), a self-portrait. Together, these works were first exhibited at An Aus Laut Leise (German for "On Off Loud Quiet") in 2018, with *hör*, *himm*, and *mie* forming a phonetic play on "her, him, me," inviting viewers to listen to the dialogue between these three portraits. Schulze incorporates *Lautsprache* (spoken language) directly into these paintings, using words as a vital part of the artwork, blurring the line between the auditory and visual.

Andreas Schulze (*1955, Hanover) lives in Cologne. Selected solo exhibitions include The Perimeter, London (2023), Kunsthalle Nürnberg (2022), Fuhrwerkswaage, Cologne (2021), Kunsthalle Bielefeld (2018), Villa Merkel, Esslingen, which traveled to Kunstmuseum St. Gallen and Kunstmuseum Bonn (2014–15), Schirn Kunsthalle Frankfurt (2014), Falckenberg Collection, Hamburg and Leopold-Hoesch-Museum, Dueren (both 2010), Sprengel Museum, Hanover (1997) and Monika Sprüth Galerie, Cologne (1983). Group exhibitions include Centre d'art contemporain, Meymac (2020), Aishti Foundation, Beirut (2018), Groninger Museum, Groningen (2016), Städel Museum, Frankfurt (2015), Deichtorhallen Hamburg (2000), Triennale di Milano (1997), Solomon R. Guggenheim Museum, New York (1988), Museum of Modern Art, New York (1984), and The Tate Gallery, London (1983).

Andreas Schulze
Untitled (hör), 2018 (detail)





Gary Hume

Anxiety and the Horse. Angela Merkel, 2011

Enamel paint on aluminum

152 × 112 cm | 60 × 44 inches

MSPM GHU 60297

USD 145,000 (excl. tax)



Renowned for his distinctive gloss-on-aluminum paintings, Gary Hume has established himself over the past three decades as both an innovator and a master of color. His work spans a diverse range of traditional painterly subjects, while also embracing more experimental and reductionist approaches to color. *Anxiety and the Horse. Angela Merkel* (2011) is part of a striking series titled *Anxiety and the Horse*, created for a 2012 exhibition. This series, with its evocative title, hints at underlying themes of tension and control, perhaps alluding to the burdens of leadership. In *Angela Merkel*, Hume straddles the line between abstraction and representation, showcasing his signature wit. By reducing one of the world's most powerful leaders to a vibrant yellow form reminiscent of a lemon, he leaves the original source image far behind, playfully critiquing the sour absurdities of power. His technique of using thin ridges of paint to articulate lines subtly disrupts the surface, challenging the viewer's perception. This piece, like others in the series, encapsulates Hume's talent for imbuing even the most ordinary objects with meaning, offering a nuanced reflection on the interplay of politics and leadership.

A solo exhibition of Hume's recent works is currently on view at Sprüth Magers, London, through October 19.

Gary Hume (*1962, Tenterden, England) lives in London and New York. Selected solo exhibitions include Museum Dhondt-Dhaenens (2020), Aspen Art Museum (2016), Tate Britain (2013), Pinchuk Art Centre, Kyiv (2012), Modern Art Oxford (2008), Kestnergesellschaft, Hanover (2004), Kunsthaus Bregenz (2004), Irish Museum of Modern Art, Dublin (2003), Fundação La Caixa, Barcelona (2000), ICA, London (1999) and The National Galleries of Scotland, Edinburgh (1999). Selected group exhibitions include National Portrait Gallery, London (2018), Birmingham Museum and Art Gallery (2017), Astrup Fearnley Museet, Oslo (2016), Museum of Modern Art, New York (2006), Tate Britain, London (2004), Kunsthalle Basel (2002) and Museum of Contemporary Art, Los Angeles (2001). Hume represented Great Britain at the Venice Biennale (1999) and São Paulo Biennial (1996).

Gary Hume
Anxiety and the Horse. Angela Merkel, 2011



Gary Hume, Installation view, Tate Britain, London, 2013



SOTHEBY'S
PROPERTY

Contemporary Art, Part II
November 2, 1994

Lot 238
Andy Warhol (1928-1987)

oil on canvas
signed and dated by D.J. Simpson on the reverse
with the inscription in orange
40 1/2 by 40 in. 101.6 by 101.6 cm
Painted in 1978

\$30,000-40,000

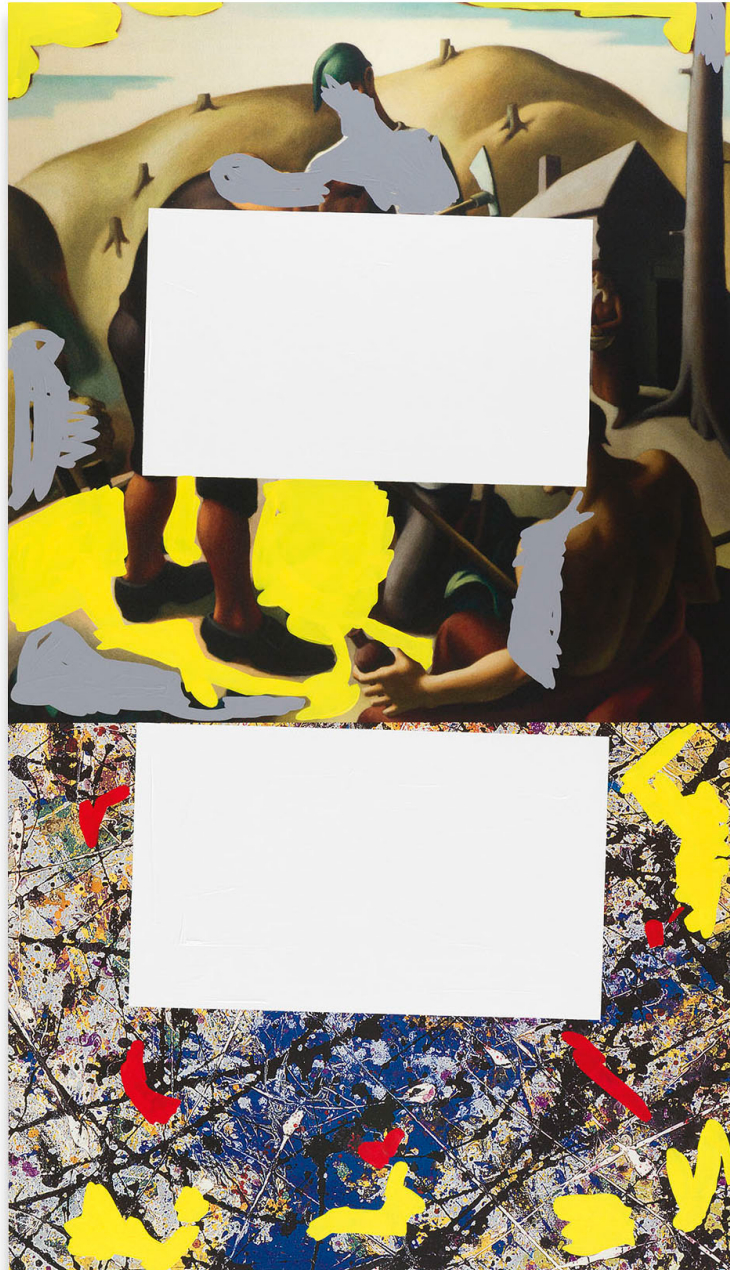
Louise Lawler
Signed On Back, 1994
Silver dye bleach print on museum box
61 x 61 cm | 24 x 24 inches
Edition 4 of 5, 1 AP
MSPM LLA 54092
USD 40,000 (excl. tax)



Louise Lawler is a pioneer of conceptual photography who emerged with the Pictures Generation in the 1970s and 80s. Her practice documents art objects on view or in storage areas of museums, auction houses, private homes, and institutions. Lawler's image-making is interested in the ways art, and meaning itself, can be produced and changed by different kinds of presentation. In *Signed On Back* (1994), Lawler photographs Warhol's silkscreen *O.J. Simpson* (1978) on auction at Sotheby's in November of 1994. Although Lawler does not intervene directly in the spaces she photographs, the artist's adept selection, cropping, scaling and titling of her images directs her viewers' attention to the politics of display. In *Signed On Back*, Lawler's title and composition draws our attention to Sotheby's label, bent and raised against the wall, and its noting of the work having been signed by both Warhol and O.J. This attention must have been particularly charged given the media frenzy around O.J.'s then-impending murder trial, spotlighting the art market reacting to and capitalizing on public controversy.

Louise Lawler (*1947, New York) lives and works in New York. Solo exhibitions include Collection Lambert, Avignon (2023), Art Institute of Chicago, Chicago (2019), Art Institute of Chicago, Chicago (2019), Sammlung Verbund, Vienna (2018), MoMA, New York (2017), Museum Ludwig, Cologne (2013), Albertinum, Dresden (2012), Wexner Center for the Arts, Columbus, Ohio (2006), Dia:Beacon, New York (2005), and Museum for Gegenwartskunst, Basel (2004). Selected group exhibitions include Fondazione Prada, Venice, Metropolitan Museum of Art, New York, Museum Brandhorst, Munich, Walker Art Center, Minneapolis, Institute of Contemporary Art, Boston, MoMA, New York, MoMA PS1, New York, MUMOK, Vienna, Hammer Museum, Los Angeles, and the Whitney Museum, New York, which additionally featured the artist in its 1991, 2000, and 2008 biennials. Her work was also included in the 59th International Art Exhibition – La Biennale di Venezia (2022).

Louise Lawler
Signed On Back, 1994



John Baldessari

Pollock/Benton: Routine, 2016

Ink-jet print and acrylic paint on canvas

242.6 x 127 x 4.1 cm | 95 1/2 x 50 x 1 5/8 inches

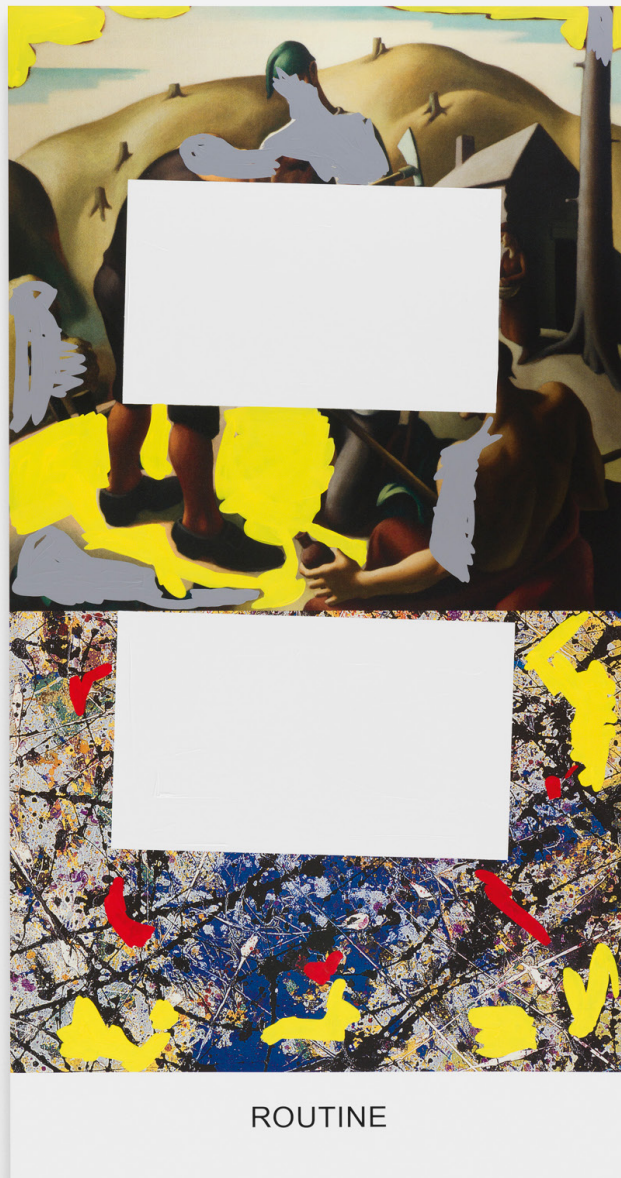
MSPM JBA 39463

USD 550,000 (excl. tax)

[View more](#)

ROUTINE





John Baldessari, a pioneer of American Conceptualism, continually challenged clichés and expanded our understanding of what art can be. *Pollock/Benton: Routine* (2016) is part of a series that grapples directly with the history of painting, juxtaposing details of works by Jackson Pollock with those by the Abstract Expressionist's teacher, Thomas Hart Benton. Baldessari obscured defining elements of the sourced images with bright overlays of paint and added a word to the bottom of each canvas, such as "USUAL," "MIDDLE," and, in this case, "ROUTINE." These incongruous captions emphasize the ambiguous relationship between textual and visual components, a defining gesture within Baldessari's oeuvre, while his overpainting defamiliarizes the all-too-familiar original works, inserting his own painterly voice into the mix. The white rectangles at the center of each reproduction quite literally leave blank spaces for viewers to expand on Baldessari's multilayered associations. *Pollock/Benton: Routine* thus speaks to Baldessari's ability to inventively and playfully conjure new meanings and novel ways of seeing.

Ahmedabad 1992, a solo exhibition of Baldessari's works from his time in India, is currently on view at Sprüth Magers, Berlin, through November 2.

John Baldessari (1932–2020) lived and worked in Venice, CA. Selected solo exhibitions include Fundación Malba–Museo de Arte Latinoamericano de Buenos Aires (2024), Moderna Museet, Stockholm (2020), Laguna Art Museum, Laguna Beach (2019), Museo Jumex, Mexico City (2017), Städel Museum, Frankfurt a. M. (2015), Garage Center for Contemporary Culture, Moscow (2013), Fondazione Prada, Milan (2010), Stedelijk Museum, Amsterdam (2011), Tate Modern, London (2009), Museum of Contemporary Art, Barcelona (2010), Los Angeles County Museum of Art (2010), and Metropolitan Museum of Art, New York (2010–2011). Selected group exhibitions include the 53rd Venice Biennale (2009), at which he was honored with the Golden Lion for Lifetime Achievement, Whitney Biennial (2009, 1983), Documenta V and VII (1972; 1982), and the Carnegie International (1985–86).

John Baldessari
Pollock/Benton: Routine, 2016



Mire Lee
Untitled (burlap body piece with many holes) II, 2024
Burlap, dried clay
58 x 93 x 83 cm | 22 7/8 x 36 5/8 x 32 3/4 inches
MSPM MIL 57269
EUR 20,000 (excl. tax)





Mire Lee's practice confronts the boundaries between the abject and the arousing. Her intriguing sculptures and installations made of industrial materials such as cement, wood, silicone, and oil examine bodily experiences and themes related to sexuality, violence, trauma and mental breakdown. Her latest sculpture, *Untitled (burlap body piece with many holes) II* (2024), with its varying gaps in the burlap and clay structure, reflects Lee's recent focus on holes, both as form and metaphor. The sculpture's openings resemble orifices in some and wounds in other places, tapping into the image of a body as a permeable and penetrable vessel often closer to death than life.

Mire Lee will present a new site-specific work for Tate Modern's Turbine Hall as the next Hyundai Commission artist. Open to the public from October 8, 2024, it will mark the first major presentation of Lee's work in the UK.

Mire Lee (*1988, Seoul) lives and works in Seoul and Berlin. She holds a Bachelor of Arts from the Department of Sculpture (2012) and in Media Arts (2013) from Seoul National University. Her recent solo exhibitions include *Black Sun*, New Museum of Contemporary Art, New York (2023), and *Look, I'm a fountain of filth raving mad with love*, Zollamt – MMK, Museum für Moderne Kunst, Frankfurt am Main (2022).

Mire Lee
Untitled (burlap body piece with many holes) II, 2024 (detail)



Oliver Bak

Autumn tree, 2024

Oil and wax on linen

198 x 163 cm | 78 x 64 1/8 inches

200.5 x 165.5 x 5 cm | 79 x 65 1/8 x 2 inches (framed)

MSPM OBA 57191

EUR 27,000 (excl. tax)



The mystical scenes of painter Oliver Bak unite the spirits of the past and present. Drawing from fiction and the real, mythology and life, and the tangible and the subconscious, he constructs enigmatic narratives by conflating different fragments of reality. Bak's pictorial worlds are propelled by constant synthesis and anchored in a deep understanding of the medium's history. His mottled brushwork and magnetic use of color evoke the dreamlike works of Symbolist, Surrealist and Nabi painters. In a recent large-scale work, Bak makes a lush, sturdy *Autumn tree* (2024), which grows beyond the canvas borders, the focus of a vivid exploration of color and imagination. Layers of oil and wax create a textured surface with pastose areas that have been reworked multiple times. Shades of green shimmer through the browns, oranges and purples that have been added and removed, occasionally using the brush's wooden end rather than its bristles. Bak's laborious technique results in a painting that makes time its business: *Autumn tree* decelerates the gaze and invites viewers to visualize the tall plane tree in all seasons – past and future.

Ghost Driver, or The Crowned Anarchist, Oliver Bak's first exhibition with Sprüth Magers and his debut show in Germany, is currently on view at the Berlin gallery through November 2.

Oliver Bak (*1992, Copenhagen) lives and works in Copenhagen. Recent solo exhibitions include *Caves in the Sky*, Cassius & Co, London (2023) and *Sick with Bloom*, ADZ, Lisbon (2022).

Oliver Bak
Autumn tree, 2024 (detail)





Andreas Gursky

Untitled X (Constable), 1999

C-Print, Diasec

276 x 205 x 6.2 cm | 108 5/8 x 80 3/4 x 2 3/8 inches (framed)

Edition 4 of 6

MSPM AGU 32631

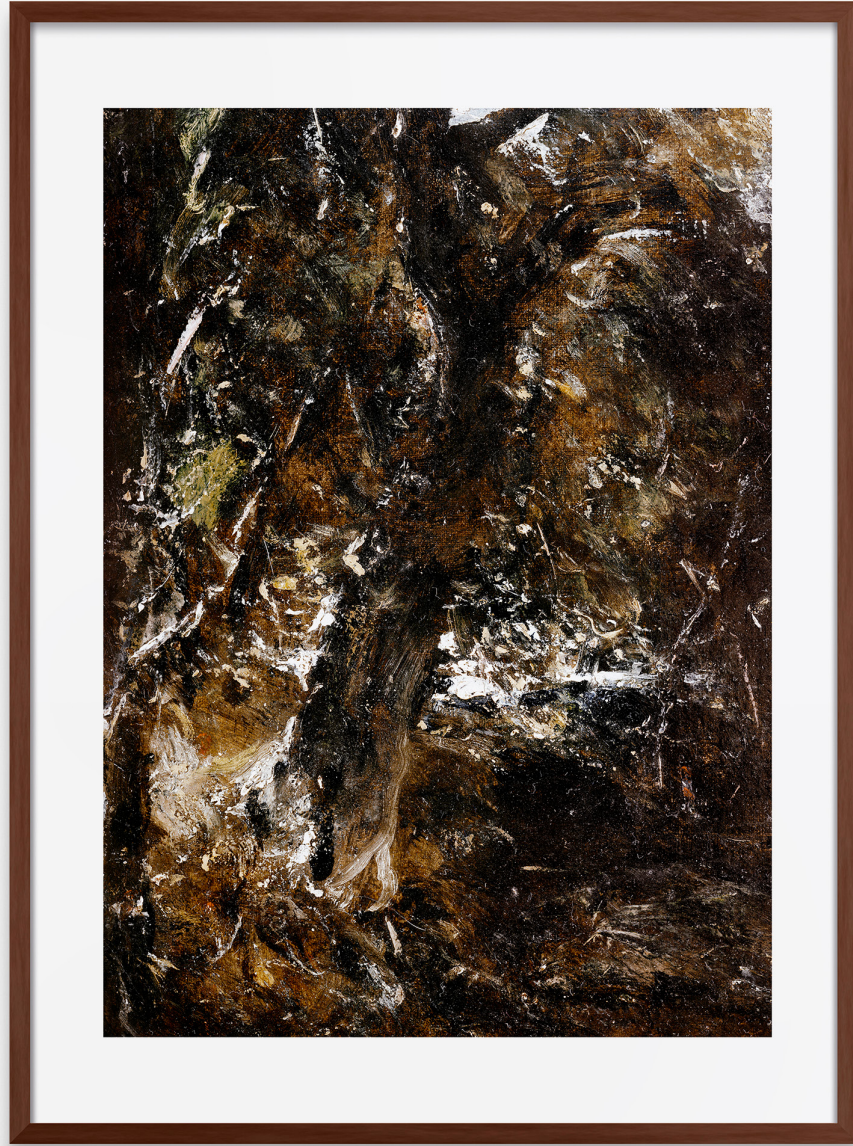
EUR 300,000 (excl. tax)



One of the most influential figures in contemporary art, Andreas Gursky has redefined the medium of photography in the twentieth and twenty-first centuries. *Untitled X (Constable)* (1999) stems from a series of works that reconceptualize celebrated icons by artists such as Pollock, Turner, and Van Gogh. The extreme close-up of a detail from John Constable's *Salisbury Cathedral from the Meadows* (1829), in the collection of Tate, magnifies the abstract qualities of the painter's impasto. Constable represents the emergence of a modern artistic approach that left behind idealized or stylized depictions and began to value individual, contingent perceptions of the world. Gursky's lens transforms the painting's realism into abstraction, revealing a trove of color and texture. Opening an intertextual dialogue with the nineteenth-century work, *Untitled X* is a visually captivating examination of the relationship between painting and photography.

Andreas Gursky (*1955, Leipzig) lives and works in Düsseldorf. Solo exhibitions include Fondazione MAST, Bologna (2023), Amorepacific Museum of Art, Seoul (2022), Museum Küppersmühle, Duisburg (2021), MdbK Leipzig (2021), Hayward Gallery, London (2018), National Museum of Art, Osaka (2014), National Art Center, Tokyo (2013), Stiftung Museum Kunstpalast, Düsseldorf (2013) and Louisiana Museum of Modern Art, Copenhagen (2012). A solo exhibition organized by the Museum of Modern Art, New York (2001) toured to Centro de Arte Reina Sofia, Madrid, Centre Georges Pompidou, Paris, MCA, Chicago and SFMOMA, San Francisco. His first retrospective was on view at Haus der Kunst, Munich and toured to Istanbul Modern and Sharjah Art Museum (2007), then to Ekaterina Foundation, Moscow and National Gallery of Victoria, Melbourne (2008).

Andreas Gursky
Untitled X (Constable), 1999 (detail)





Jenny Holzer

Selection from Truisms: Abstraction is..., 2022

Text: Truisms (1977-79)

Blue Pallasandro marble footstool

43.2 x 63.5 x 40.6 cm | 17 x 25 x 16 inches

Edition 2 of 6

MSPM JHO 57896

USD 200,000 (excl. tax)



ABSTRACTION IS A
TYPE OF DECADENCE



From the late 1980s onwards, benches and footstools have formed a crucial part of Jenny Holzer's work, which regularly combines texts with everyday forms in the public sphere. Each sculpture features a thought-provoking phrase written by the artist. In the case of this blue Palissandro marble footstool, the inscription "Abstraction is a type of decadence" stems from her first major series, *Truisms*. Written between 1977 and 1979, the series is a compilation of aphorisms on power, politics, violence and social structures. The functional sculpture with its one-liner prompts viewers to slow down and consider their own positions on the statement. Harnessing the power of language, Holzer breaks through the barrage of slogans surrounding us and transforms an otherwise mundane experience into a moment for reflection.

WORDS, a solo exhibition of Holzer's works, is currently on view at Sprüth Magers, New York, through November 2.

Jenny Holzer (*1950, Gallipolis, OH) lives and works in New York. The largest survey shows of her work to date were on view at The Guggenheim New York in 2024 and at the Kunstsammlung Nordrhein-Westfalen, Düsseldorf in 2023. Holzer curated an exhibition on Louise Bourgeois' work at Kunsthalle Basel in 2022. Selected solo shows include Guggenheim Museum, Bilbao (2019), Tate Modern, London (2019), Massachusetts Museum of Contemporary Art, North Adams (2017–present), Blenheim Art Foundation, Woodstock (2017), Museo Correr, Venice (2015), Neue Nationalgalerie, Berlin (2011, 2001), DHC/ART Foundation for Contemporary Art, Montreal and The Baltic, Gateshead (both 2010), Fondation Beyeler, Basel and Whitney Museum of American Art, New York (both 2009), Walker Art Center, Minneapolis (1991), Hamburger Kunsthalle (2000), as well as Dia Art Foundation, New York and Guggenheim Museum, New York (both 1989).

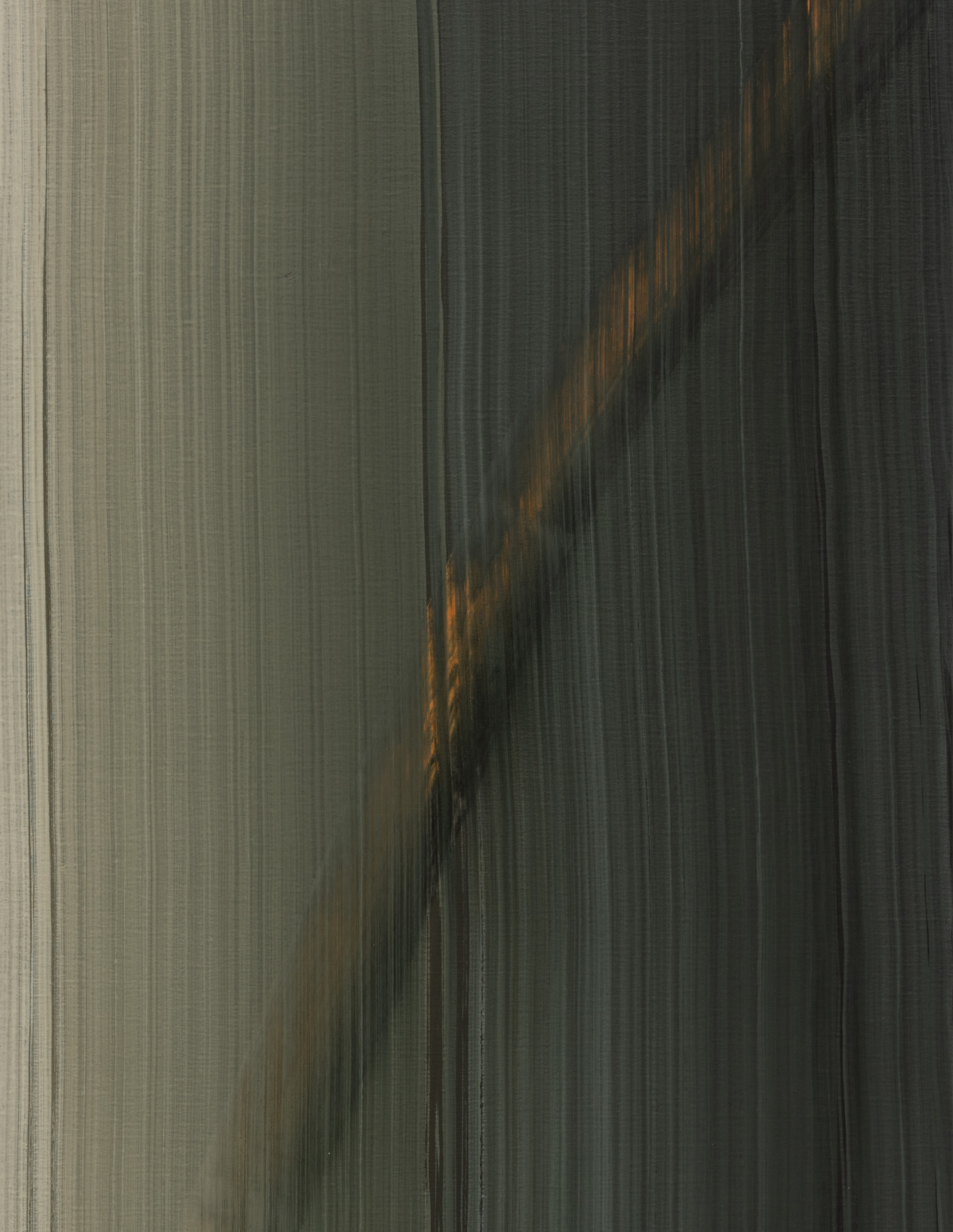
Jenny Holzer

Selection from Truisms: Abstraction is..., 2022 (detail)



Hyun-Sook Song
5 Brushstrokes over 1 Brushstroke I, 2023
Tempera on canvas
130 x 95 cm | 51 1/8 x 37 3/8 inches
MSPM HSO 57037
EUR 50,000 (excl. tax)





Hyun-Sook Song's works result from the understanding of painting as an act of concentrated meditation that records the artist's state of mind. Her decades-long practice is characterized by a distinctive style and technique that blends the ancient medium of egg tempera on canvas with deliberate lines and forms that draw on East Asian calligraphy. Song explores the tensions between abstraction and figuration in her sparse paintings, which feature only a few motifs – ribbons of cloth tied around posts, clay pots, or neutral backdrops curtained by translucent fabric. Exemplifying the meditative quality of the Korean-born artist's works, *5 Brushstrokes over 1 Brushstroke I* (2023) is perhaps the product of fading memories of a place and time that no longer exist, conjuring images and associations but ultimately remaining elusive.

Hyun-Sook Song will present her work in her first solo show in the US at Sprüth Magers, New York, in November 2024.

Hyun-Sook Song (*1952, Damyang, Jeollanam-do, South Korea) lives and works in Hamburg. Selected solo and group exhibitions include Hamburger Kunsthalle, National Museum of Contemporary Art, Seoul, Gwangju Museum of Art, Poznan Biennale, Leeum Samsung Museum of Art, Seoul, Mori Art Museum, Tokyo, Asian Art Museum, San Francisco, Berkeley Art Museum, San Francisco, and Deichtorhallen, Hamburg. Hyun-Sook Song's work is included in the collections of institutions, such as Kunstmuseum Bern, Kunstmuseum Bonn, Hamburger Kunsthalle, Kunstmuseum Düsseldorf, Leeum Samsung Museum of Modern Art, Seoul, Mori Art Museum, Tokyo, Fukuoka Asian Art Museum, Seoul Museum of Art, Gwangju Art Museum, and Gyeonggido Museum of Art.

Hyun-Sook Song

5 Brushstrokes over 1 Brushstroke I, 2023 (detail)





Thea Djordjadze

Untitled, 2024

Plaster, paint, wood

130 x 130 x 3 cm | 51 1/8 x 51 1/8 x 1 1/8 inches (framed)

MSPM TDJ 60102

EUR 50,000 (excl. tax)





Thea Djordjadze's paintings exemplify her diverse practice, which concerns itself with the poetics and particularities of space as well as the natural inclinations of her varied materials. Reminiscent of her upbringing in Georgia, where she would spend time coloring maps of the country and its political borders, her paintings are formed from plaster with pigment incorporated into, and onto, their porous surfaces. The gestures, traces and indentations that result from this process give the works a distinctly anthropomorphic, embodied quality. Abstract works such as *Untitled* (2024) nevertheless invoke the artist's presence and memory with its sweeping movements and fields of lush, evocative colors that recall the early twentieth-century abstractions of such artists as Kandinsky and Marc. Djordjadze updates this tradition, emphasizing the physical aspects of her materials.

Thea Djordjadze (*1971, Tbilisi) lives and works in Berlin. Selected solo exhibitions include WIELS, Centre d'Art Contemporain, Brussels (2023), Musée d'Art Moderne et Contemporain (MAMC), Saint-Etienne (2022), Martin-Gropius-Bau, Berlin (2021), Kunst Museum Winterthur (2019), Portikus, Frankfurt (2018), Pinakothek der Moderne, Staatliche Graphische Sammlung, Munich (2017), Secession Wien, Vienna (2016), MoMA PS1, New York (2016), South London Gallery (2015), MIT List Visual Arts Center, Cambridge, MA (2014), Aspen Art Museum, CO (2013), Malmö Konsthall (2012), Kunsthalle Basel (2009) and Kunstverein Nürnberg/Albrecht Dürer Gesellschaft, Nuremberg (2008). In addition, important group exhibitions include Haus Mödrath, Kerpen, Germany (2023), Hamburger Bahnhof, Berlin (2022), Tai Kwun-Centre for Heritage and Arts, Hongkong (2020), Deichtorhallen Hamburg (2019), Triennale di Milano (2017), 56th and 55th Venice Biennale (2015, 2013), Documenta 13, Kassel (2012), and the 5th Berlin Biennale for Contemporary Art (2008).

Thea Djordjadze
Untitled, 2024 (detail)

paint·ing (pān'tin), *n.* 1. the act or occupation of covering surfaces with paint. 2. *a)* the act, art, or occupation of picturing scenes, objects, persons, etc. in paint. *b)* a picture in paint, as an oil, water color, etc.

Joseph Kosuth

'Titled (Art as Idea as Idea)' [painting]

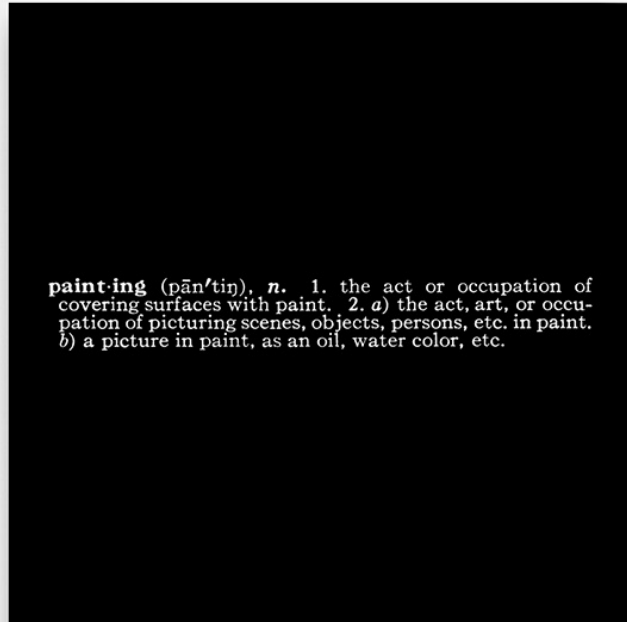
(Webster's New World), 1966

Mounted photograph

122 x 122 cm | 48 x 48 inches

MSPM JKO 56681

EUR 125,000 (excl. tax)



In the 1960s, conceptual art pioneer Joseph Kosuth began to employ a language-based methodology to challenge a purely formal notion of art. *'Titled (Art as Idea as Idea) [painting] (Webster's New World) (1966)* is part of his *Art as Idea* series, which consists of white-on-black photographic blow-ups of dictionary definitions mounted. This early body of work establishes Kosuth's deconstructive approach to art, where the description of the chosen word – in this case “painting” – is the actual work of art, while the enlarged photostat serves merely as a means of presentation. Letting words displace images and objects, Kosuth proposes a radical investigation of the ways through which art acquires its cultural significance and elevates the concept over material realization.

Opening in early 2025, a solo exhibition of works by Kosuth will be on view at Sprüth Magers, London.

Joseph Kosuth (*1945, Toledo, OH) lives and works in New York and in London. Selected solo exhibitions include MAMM, Moscow (2015), Kunstmuseum Thurgau, Kartause Ittingen (2014), The Jewish Museum, New York (2012), Haus Konstruktiv, Zurich (2011), the ACCA – Australian Centre for Contemporary Art, Melbourne (2010), the Louvre, Paris (2009), the Schirn Kunsthalle, Frankfurt (2006), the Isabella Stewart Gardner Museum, Boston (2000), the Tokushima Modern Art Museum (1999), the Palais des Beaux Arts, Brussels (1990), the Sigmund Freud Museum, Vienna (1989) and the MoMA PS1, New York (1980). He has participated in Documenta V, VI, VII and IX (1972, 1978, 1982, 1992) and the Venice Biennale (2007, 1999, 1993, 1976). Awards include the Decoration of Honor in Gold for Services to the Republic of Austria (2003), the Chevalier de l'ordre des Arts et des Lettres from the French government (1993), the Menzione d'Onore at the Venice Biennale (1993) and the Brandeis Award (1990). In February 2001 he was awarded the Laurea Honoris Causa, a doctorate in Philosophy and Letters from the University of Bologna.

Joseph Kosuth

'Titled (Art as Idea as Idea) [painting] (Webster's New World), 1966



Analia Saban

Grid Method: Landscape, 2023

Graphite on encaustic paint on panel

121.9 x 185.4 x 5.1 cm | 48 x 73 x 2 inches

MSPM ASA 53672

USD 72,000 (excl. tax)

[View more](#)



The Argentinean-born Los Angeles-based artist Analia Saban works across a broad spectrum of mediums, exploring how art objects are conceived, constructed and understood. Although her works often take the form of paintings, they are inextricably tied to methods related to drawing, photography, sculpture, architecture and time-based media. In her series *Grid Method*, Saban uses white encaustic – an ancient painting method of combining heated wax and pigment, also employed famously by Jasper Johns for his flag paintings – as a base, over which she adds a layer of slick grey-black graphite and then etches a grid into the work's shiny surface with a laser-cutting machine. In *Grid Method: Landscape* (2023), the digitally carved grid sits in tension with the emotionality and organic texturing of the encaustic, especially in the painting's tumultuous skyscape. This tension is amplified by the naturalness of the subject matter depicted, proud trees growing atop a rocky terrain. Although technically flat, Saban's media manipulations give a rich sculptural dimensionality to the landscape.

Analia Saban (*1980, Buenos Aires) lives and works in Los Angeles. Solo exhibitions include Modern Art Museum Fort Worth (2019), Qiao Space, Shanghai (2017-18), Blaffer Art Museum, Houston (2016), and Armory Center for the Arts, Pasadena (2014). Recent group exhibitions include Los Angeles County Museum of Art (2023), Museum of Modern Art, New York (2023), Sheldon Museum of Art, Lincoln, NE (2022), The Warehouse, Dallas (2022), Clark Art Institute, Williamstown, MA (2020), Marciano Art Foundation, Los Angeles (2019), Hammer Museum, Los Angeles (2018) and Aishti Foundation, Beirut (2016-17). Her work has also been featured at Art Safiental 2018: Horizontal-Vertical (2018); NGV Triennial at National Gallery of Victoria, Melbourne (2017-18), and the first Made in LA biennial at the Hammer Museum, Los Angeles (2012).

Analia Saban

Grid Method: Landscape, 2023 (detail)





Jon Rafman
מִוֶּשׁ פִּיט 2 (Mosh Pit 2), 2022
Inkjet print and acrylic on canvas
186.7 x 134.6 cm | 73.5 x 53 inches
MSPM JRA 50623
USD 45,000 (excl. tax)



As a major figure in the era of Post-Internet art, which investigates the virtual world as it intersects with reality, Jon Rafman continues his long-standing practice of both applying the latest digital technologies and analyzing their impact on everyday life. Rafman's paintings – a recent medium for the artist – stem from his own complex powers of imagination: he feeds a text-to-image AI software with prompts to arrive at nightmarish scenes such as the frenetic crowd of colliding bodies in *II-ᄁᄁᄁᄁ-ᄁᄁᄁᄁ* (*Mosh Pit 2*) (2022). Rafman applies an acrylic medium to the blank canvas before the image is printed to unnerving effect: the algorithmically generated images are pushed as far back as possible from the comfort of their digital origin and into the raw and tactile world of the material.

Jon Rafman (*1981, Montreal) lives and works in Los Angeles. Rafman's recent solo exhibitions were held at Basement Roma (2024), 180 The Strand, London (2023), Schinkel Pavillon, Berlin (2022), Ordet, Milan (2022), La Casa Encendida, Madrid (2021), Centraal Museum, Utrecht (2020), Fondazione Modena Arti Visive (2018), Stedelijk Museum, Amsterdam (2016), Westfälischer Kunstverein, Muenster (2016), Musée d'art Contemporain de Montréal (2015) and The Zabłudowicz Collection, London (2015). His works have been featured in prominent international group exhibitions, including KW Institute for Contemporary Art, Berlin (2024), Louisiana Museum of Modern Art, Humlebaek (2023), Kunstmuseum Bonn (2021), Belgrade Biennale (2021), the 58th Venice Biennale (2019), Sharjah Biennial (2019 and 2017), the Institute of Contemporary Art, Boston (2018), Musée d'Art Contemporain de Montréal (2017), K11 Art Shanghai (2017), Les Abattoirs, Toulouse (2017), Berlin Biennial 9 (2016), Manifesta Biennial for European Art 11 (2016), Kunsthalle Wien, Vienna (2015), Biennale de Lyon (2015) and Fridericianum, Kassel (2013).

Jon Rafman

II-ᄁᄁᄁᄁ-ᄁᄁᄁᄁ (*Mosh Pit 2*), 2022 (detail)





David Maljkovic

Two Models, 2021

Oil on canvas

40 x 60 cm | 15 3/4 x 23 5/8 inches

42 x 62 cm | 16 1/2 x 24 3/8 inches (framed)

MSPM DMA 51537

EUR 25,000 (excl. tax)



In his works, David Maljkovic embarks upon a search for the unredeemed promises of the past: The reawakening of bygone ideas and innovations and the investigation of their impact upon the present are fundamental themes taken up in his films, photography, sculptures, and installations. Maljkovic's *Two Models* (2021) is a compelling exploration of memory, temporality, and the relationship between the past and present. The "models" in the title can be interpreted both literally and metaphorically, suggesting physical models as well as conceptual frameworks. The painting suggests an en plein air scenario, evoking a sense of immediacy and connection to the natural environment, while the use of a Cézannesque painting technique adds depth and texture through deliberate brushstrokes and subtle shifts in perspective. Through layering, juxtaposition, and re-contextualization, Maljkovic challenges the viewer to consider how history and personal experiences are reconstructed, often revealing the instability and fluidity of these narratives.

David Maljkovic (*1973, Rijeka) lives and works in Zagreb. Selected solo exhibitions include Quetzal Art Center, Portugal (2023), Museum of Modern and Contemporary Art, Rijeka (2020), Renaissance Society, Chicago (2019), Museum of Modern Art, Ljubljana, VOX Centre de l'Image Contemporaine, Montreal (both 2016), Palais de Tokyo, Paris (2014), Kunstmuseum St. Gallen (2014), Baltic Center for Contemporary Art, Gateshead (2013), CAC-Contemporary Art Senter, Vilnius (2013), Secession, Vienna (2011–2012), Museo Nacional Centro de Arte Reina Sofía, Madrid (2009), and P.S.1 Contemporary Art Center, New York (2007). Selected group exhibitions include Museum of Modern Art, Ljubljana, Fondazione Merz, and MoMA, New York (all 2019), Museum of Contemporary Art, Zagreb, and Mumok, Vienna (2016), Walker Art Center, Minneapolis (2015), Gallery of Modern Art, Glasgow (2011–2012), Centre Pompidou, Paris (2011), and the 29th Bienal de São Paulo (2010). He was included in the 56th Venice Biennale (2015).

David Maljkovic
Two Models, 2021 (detail)



Thomas Scheibitz

Hand, 2022

Vinyl, oil and pigment marker on canvas

140 x 250 cm | 55 1/8 x 98 3/8 inches

MSPM TSC 48432

EUR 80,000 (excl. tax)

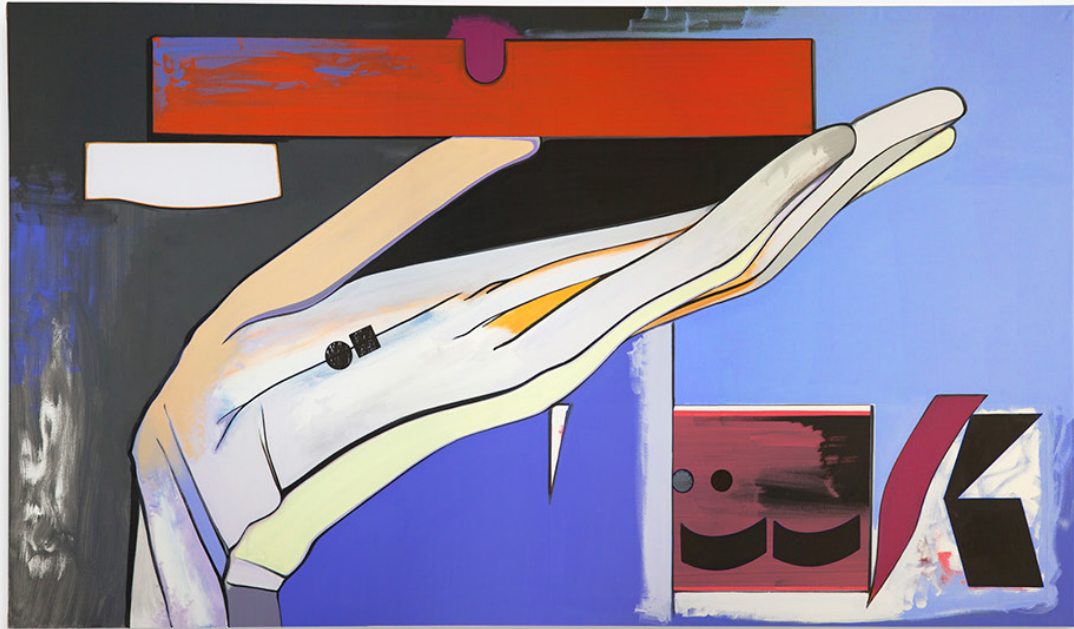


For over twenty years, Thomas Scheibitz has worked at the forefront of contemporary painting and sculpture, creating energetic compositions that skillfully dissect, analyze and recombine a broad range of visual references into multilayered spaces. *Hand* (2022) is a stunning example of Scheibitz's combining of painterly strategies and pictorial languages. The gloved fingers of a hand take center stage, placed literally on a stage-like platform, with their elongated forms recalling sixteenth-century Mannerist painting traditions. A notable feature of this work is that it can be hung in all four directions. With the change of orientation, the hand's gesture in turn changes its meaning: from protection to warning to offering and presenting. Across the canvas, areas of starkly delineated color give way to brushy passages; at the top right, undulating strokes of black and white approximate wood grain, a feature that often appears in Picasso's works. Scheibitz's push-pull of flatness and differentiation, and brightness and darkness, gives *Hand* a sense of profound depth, as if its components exist on many complexly layered, tectonic planes that nonetheless hang in careful balance with one another.

In November 2024, Thomas Scheibitz will present a solo show of new works at Sprüth Magers, Berlin.

Thomas Scheibitz (*1968, Radeberg) lives and works in Berlin. Selected solo exhibitions include: Museum Berggruen, Nationalgalerie – Staatliche Museen zu Berlin (2019), KINDL – Zentrum für zeitgenössische Kunst, Berlin (2018), Kunstmuseum Bonn (2018), Baltic Centre for Contemporary Art, Newcastle (2013), Sprüth Magers, Berlin (2014), Museum für Moderne Kunst MMK, Frankfurt (2012), Collezione Maramotti, Reggio Emilia (2011), Museo de Arte de São Paulo (2010), Camden Arts Centre, London (2008), MUDAM, Luxembourg (2008), Sprüth Magers, Berlin (2008), IMMA, Dublin (2007), Centre d'Art Contemporain, Geneva (2004), Stedelijk Museum, Amsterdam (2001) and Kunstmuseum Winterthur (2001). Thomas Scheibitz represented Germany at the 51st Venice Biennale in 2005.

Thomas Scheibitz
Hand, 2022





Marilyn Lerner
Sixteen Improvisations, 2024
Oil on wood
91.4 x 91.4 cm | 36 x 36 inches
MSPM MLR 56255
USD 28,000 (excl. tax)



In a painting practice that stretches over five decades, Marilyn Lerner has developed a unique visual vocabulary of color and form, producing compositions that reverberate in their kaleidoscopic nuance. Lerner's powerful and radiant oil on wood panels speak of her influences from the music and geometric image-making of South and Southeast Asia – where she has traveled frequently – to her interest in early modernist abstraction, in particular the work of Hilma af Klint and the Russian Constructivists. *Sixteen Improvisations* (2024), a tondo format, is a mesmerizing example of Lerner's confident geometric vocabulary. The blue and green tones of the trapezoids on the outer edge subtly shift as they move around the circle, each time becoming supplemented by another hue mixed into their slight gradations. Outlining between each shape offers a different optical index, creating a vibration across the surface of the painting. The forms even continue over the edge of the panel, lending the work a sculptural dimension.

Marilyn Lerner (*1942, Milwaukee) lives and works in New York. She received her BS from the University of Wisconsin in Milwaukee and her MFA from Pratt Institute in Brooklyn. She has held numerous solo exhibitions at galleries and institutions including Kate Werble Gallery, New York (2023, 2021, 2018), CUE Art Foundation, New York (2016), Butler Gallery, Kilkenny Castle, Kilkenny, Ireland (2014), Robert Morrison Gallery, New York (1992), John Good Gallery, New York (1989, 1987), Kornblee Gallery, New York (1976), and Zabriskie Gallery, New York (1969). Her work has been exhibited in group shows at venues including the Pera Museum, Istanbul, Turkey, the Newhouse Center for Contemporary Art, Staten Island, Madison Art Center, Madison, PS1, New York, the Aldrich Museum of Contemporary Art, Ridgefield, and the Whitney Museum of American Art, New York, among others.

Marilyn Lerner
Sixteen Improvisations, 2024 (detail)



Berlin

Oranienburger Straße 18

John Baldessari

Ahmedabad 1992

September–November

Oliver Bak

Ghost Driver, or The Crowned

Anarchist

September–November

Thomas Scheibitz

November–January

London

7A Grafton Street

Gary Hume

Mirrors and other creatures

September–October

Anthony McCall

Raised Voices

September–December

Salvo, Andreas Schulze

About Painting

November–December

Los Angeles

5900 Wilshire Boulevard

Arthur Jafa

nativemanson

September–December

New York

22 East 80th Street

Jenny Holzer

WORDS

September–October

Hyun-Sook Song

November–December

John Baldessari

The End of the Line

Fundación Malba, Buenos Aires
Through November 18, 2024

George Condo

The Mad and the Lonely

DESTE Foundation for Contemporary
Art, Hydra
Through October 31, 2024

Cao Fei

Tidal Flux

Museum of Art Pudong
Through November 17, 2024

My City is Yours

Art Gallery of New South Wales,
Sydney
November 30, 2024–May 13, 2025

Salvo

Arrivare in tempo

Pinacoteca Agnelli, Turin
November 1, 2024–May 25, 2025

Cyprien Gaillard

Against Sun and Dust

Villa Imperiale, Pesaro
Through October 26, 2024

Nancy Holt

Power Systems

Wexner Center for the Arts,
Columbus
Through July 27, 2025

Jenny Holzer

Light Line

Solomon R. Guggenheim Museum
and Foundation, New York
Through September 29, 2024

Barbara Kruger

No Comment

ARoS Aarhus Kunstmuseum
November 29, 2024–April 21, 2025

Mire Lee

Hyundai Commission: Mire Lee
Tate Modern, London
October 8, 2024–March 16, 2025

Anthony McCall

Split Second

Museo Guggenheim, Bilbao
Through October 11, 2024

Solid Light

Tate Modern, London
Through April 27, 2025

Senga Nengudi

Dia Beacon, New York
Through February 28, 2025

Pamela Rosenkranz

Old Tree

The High Line, New York
Through September 27, 2024

Spill Retina

Neuer Berliner Kunstverein
Through November 10, 2024

Ed Ruscha

ED RUSCHA / NOW THEN

Los Angeles County Museum of Art
Through October 6, 2024

Cindy Sherman

Early Works

Museum of Cycladic Art, Athens
Through November 4, 2024

Rosemarie Trockel

Sungkok Art Museum, Seoul
Through October 27, 2024

Rosemarie Trockel / Thea Djordjadze

limitation of life

Städtische Galerie im Lenbachhaus,
Munich
November 12, 2024–April 27, 2025

Nora Turato

IN SITU #1

Stedelijk Museum, Amsterdam
Through August 31, 2025

Marcel van Eden

Art Today - Drawings and Animations
Museum Morsbroich, Leverskusen
Through April 27, 2025

The Villa

Villa Flora, Kunstmuseum Winterthur,
September 21 2024–January 5, 2025

Kara Walker

*Fortuna and the Immortality Garden
(Machine)*

SFMOMA, San Francisco
Through Spring 2026