



# Frieze London

9—13 October 2024  
Booth D20

Thaddaeus Ropac

London Paris Salzburg Seoul



## Featured artists

Georg Baselitz

Oliver Beer

Han Bing

Mandy El-Sayegh

Imi Knoebel

Sylvie Fleury

Adrian Ghenie

Antony Gormley

Hans Josephsohn

Donald Judd

Martha Jungwirth

Robert Longo

Elizabeth Peyton

Robert Rauschenberg

Megan Rooney

Joan Snyder

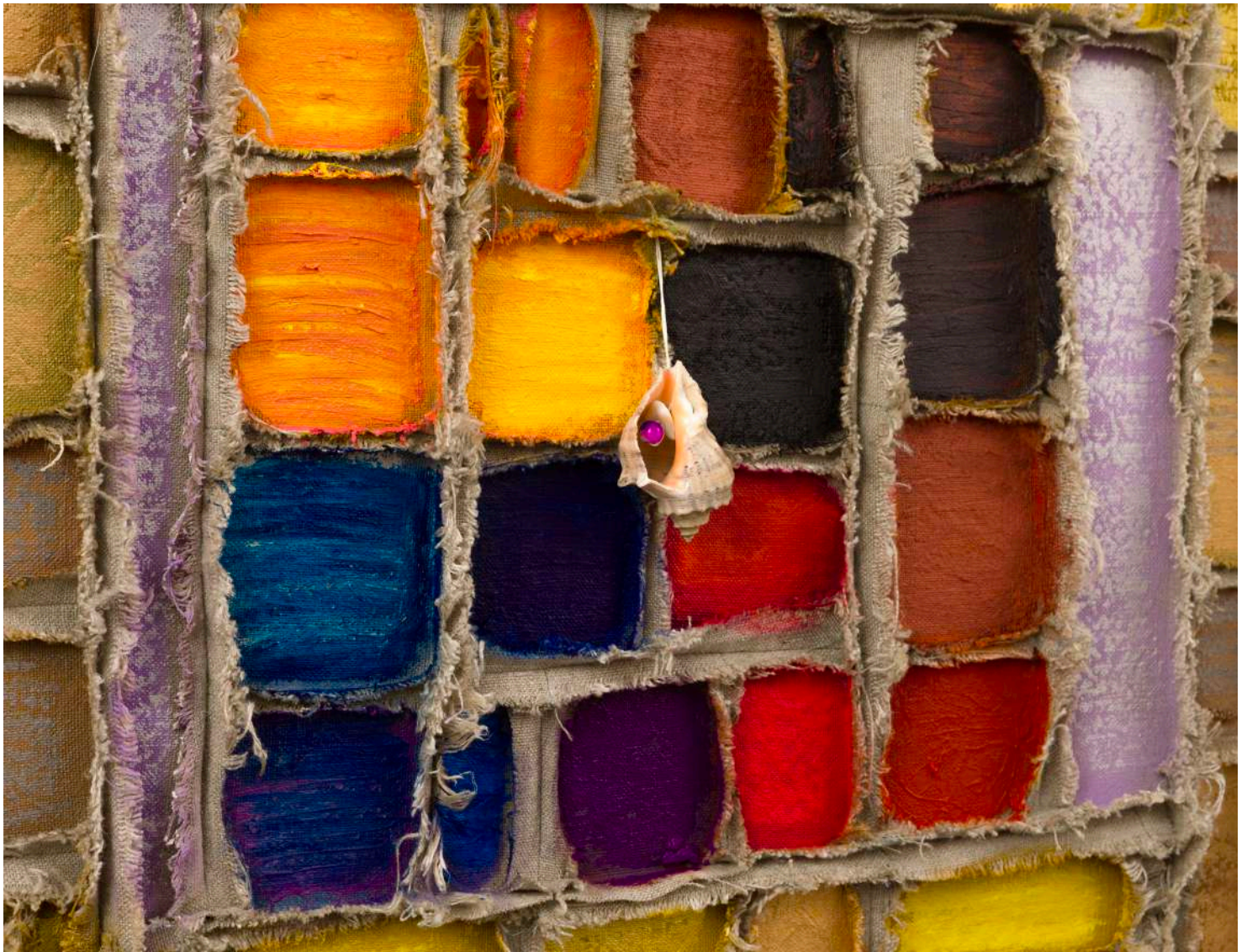
Erwin Wurm

Zadie Xa



Zadie Xa  
*The wellspring of childhood (Vancouver Sunset)*, 2024  
Oil, oil bar and shell on machine-stitched linen  
170 x 130 x 5 cm (66.93 x 51.18 x 1.97 in)  
(ZX 1060)





Created in 2024, *The wellspring of childhood (Vancouver Sunset)* marks a new body of work for Xa, whose expansive practice addresses the nature of diasporic identities, global histories, familial legacies and interspecies communication. An extension of her engagement with Korean patchwork and quilting techniques, the paintings are rooted in material exploration. Linen is cut into pieces and sewn together in an irregular gridded format that seems to spiral inwards, drawing the eye into the centre of the composition. Inverting the stitched linen, Xa lays bare the seams and unfinished edges of the fabric to offer a sculptural relief within which to structure her application of colour.

The pinks, peaches, oranges and blues of the present work reference a recent trip to Vancouver, where the artist grew up. They capture her sense of nostalgia prompted by the sunsets she witnessed over the ocean. In turn, a shell affixed to the centre of the composition introduces a direct, representational link to the coast, contextualising her luminous palette. The shell stands as a recurring motif across Xa's paintings, sculptures and performances, accumulating personal resonance as a symbol of communication, serving variously as a receptor, microphone and speaker.

Zadie Xa

*The wellspring of childhood (Vancouver Sunset)*, 2024 (detail)

Oil, oil bar and shell on machine-stitched linen

170 x 130 x 5 cm (66.93 x 51.18 x 1.97 in)

(ZX 1060)



Created in 2024, *Solar Exposure (Cool)* was presented in Sylvie Fleury's major solo exhibition held at **Kunsthall Rotterdam** earlier this year. In her signature paintings of make-up palettes, the artist invites viewers to experience their bold pigments, highlighting the strategies of seduction used in cosmetic packaging and branding. In this work, Fleury references a Tom Ford cheek and eye palette, and the shaped canvas conflates the formal vocabulary of Minimalism with the familiar shapes of the make-up product. Painted by hand, her meticulously executed brushwork achieves the smooth lines and surfaces of factory-manufactured goods, while simultaneously mimicking the ritualistic application of make-up, suggesting the pursuit of the perfect 'finish.' Engaging with the mechanics of materialistic desire, aesthetics and the construction of value, Sylvie Fleury's sleek, alluring works provide a lens through which contemporary politics of gender, beauty and consumerism can be re-evaluated.

Sylvie Fleury

*Solar Exposure (Cool)*, 2024

Acrylic on canvas on wood

153 x 309 x 10.8 cm (60.24 x 121.65 x 4.25 in)

(SF 1326)





Joan Snyder

*Mud & Lace*, 2024 (detail)

Oil, acrylic, lace, straw, mud, dried flowers and pastel on linen in two parts

106.68 x 243.84 cm (42 x 96 in)

(JSN 1052)





For six decades American artist Joan Snyder has reimagined the narrative potential of abstraction, building a vocabulary of personal motifs while pushing the formal possibilities of paint.

Across her paintings, drawings and prints, the artist builds a language of recurring personal motifs that fuse autobiographical experiences with her observations of the world around her. In *Mud & Lace* (2024), painted roses articulated in thick pink impasto sit alongside dried flowers, fragments of lace and horizontal bars, or strokes, that enlarge and dissect the most fundamental of painterly gestures: the brushstroke. Textured with sentiment from the earth, the rough, organic substance is juxtaposed with the delicate quality of the white lace, which is overpainted with the dashes of turquoise and pink paint that play out across the canvas. Bringing the mud into dialogue with the lace, Snyder challenges distinctions between the organic and the handmade, the natural and the refined, substance and decoration, as the materials are equalised as key compositional elements in the painting.

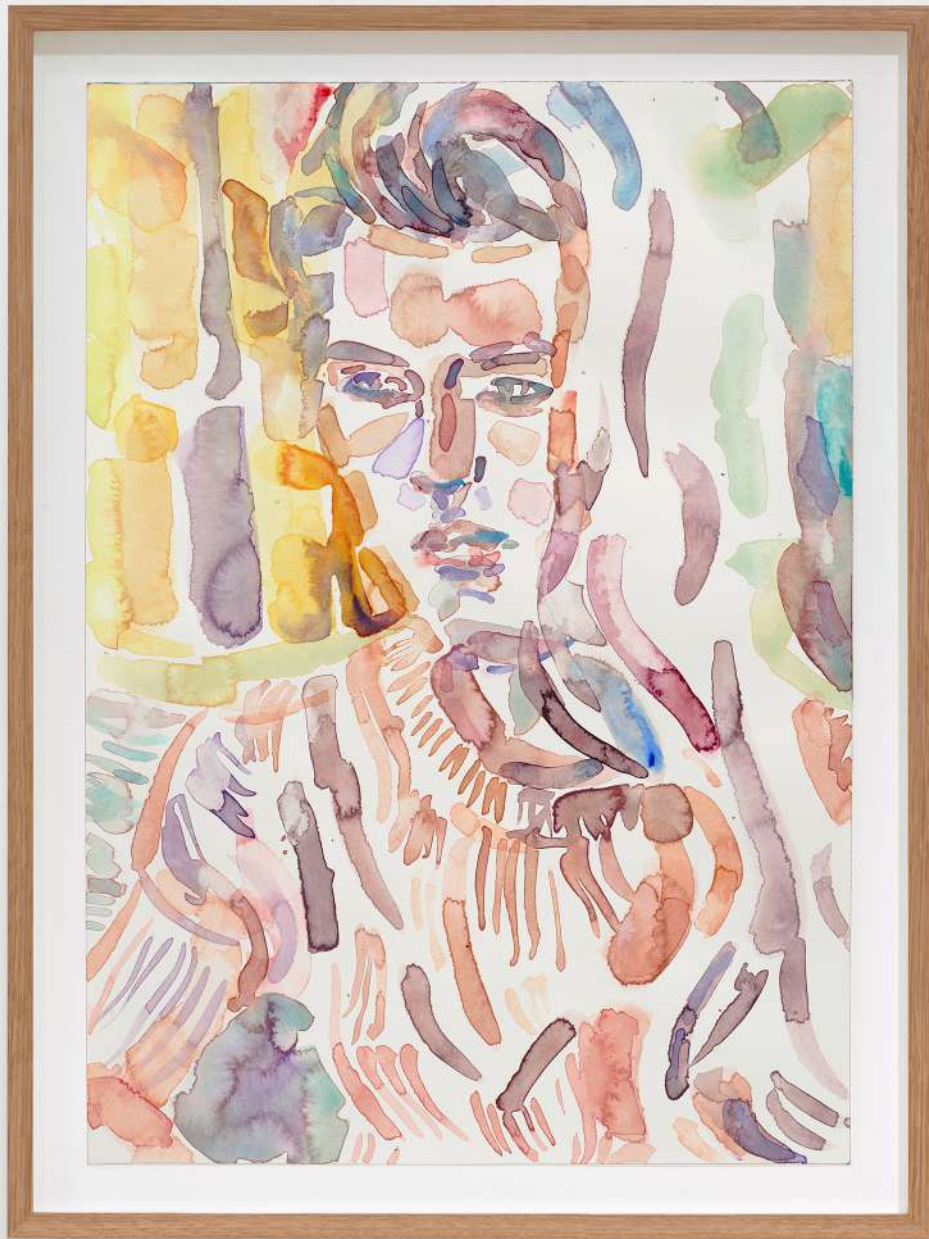
*I am always seeking clarity, a purity, an essence, but have never been willing to sacrifice the ritual, the need for the deep, the rich, the thick, the dark – the wild wake of the brush and the organic application of materials – and always working consciously to be in control and out.* — Joan Snyder

Joan Snyder will have her first exhibition with the gallery at Thaddaeus Ropac London in November. Her work is currently on view in the group show *Expanded Horizons: American Art in the 70s* at Thaddaeus Ropac Paris Pantin until 25 January 2025. Snyder's work will also be on display in the second iteration of *Making Their Mark: Works from the Shah Garg Collection* at the **Berkeley Art Museum and Pacific Film Archive (BAMPFA)** (from October 2024 to April 2025).

Joan Snyder  
*Mud & Lace*, 2024

Oil, acrylic, lace, straw, mud, dried flowers and pastel on linen in two parts  
106.68 x 243.84 cm (42 x 96 in)

(JSN 1052)



Since the mid-1990s Elizabeth Peyton has been considered one of the most influential artists in the field of figurative painting. Her work focuses on portraits, mainly small-scale, delicate oil paintings, drawings and watercolours showing people who appeal to her, whose biography she finds interesting, or who have impressed her as historical figures. Common to her portraits is a perceptible intimacy. The idea of accumulated time and feeling applies to Peyton's recent works, in which particular subjects or scenes act as condensed expressions of human emotion in all its flux and complexity. Peyton paints her close friends and family, including her 2021 portrait *Lara, August 2021*.

Elizabeth Peyton

*Lara, August 2021*, 2021

Watercolour on paper

50.8 x 35.6 cm (20 x 14 in)

(EP 1038)





Martha Jungwirth

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

Oil on paper on canvas

241 x 294.5 cm (94.88 x 115.94 in)

(MJ 1270)





The work of the late 18th- and early 19th-century Spanish painter Francisco de Goya has been a key source of inspiration for Martha 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, the still life scene nonetheless retains the sensuous qualities of the original, both through the stark organic lines and Jungwirth's distinctive carnal palette.

A major career retrospective of the artist's work was on view at the **Guggenheim Bilbao** until September 2024.

Martha Jungwirth

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

Oil on paper on canvas

241 x 294.5 cm (94.88 x 115.94 in)

(MJ 1270)





Georg Baselitz  
*Vanille*, 2020 (detail)  
Oil on canvas  
300 x 212 cm (118.11 x 83.46 in)  
(GB 2460)





Painted in 2020, *Vanille* belongs to Georg Baselitz's *Speiseeis* (*Ice cream*) series. In the large-scale paintings he depicts his wife Elke in palettes inspired by different ice cream flavours. Elke's image has occupied a prominent position in the artist's practice for over 50 years. *Vanille* offers a playful reimagining of her upside-down form. Baselitz employs his signature transfer technique in which a composition is painted on a piece of unstretched canvas before being pressed against a second canvas while wet to create a mirror image impression. Embodying the artist's deep engagement with art history, the ribbons of paint that constitute Elke's form contain visual reference to the ethereal late paintings of Willem de Kooning from which Baselitz takes inspiration. The work was presented during the *Georg Baselitz: Vedova accendi la luce* exhibition at **Fondazione Emilio e Annabianca Vedova**, Venice in 2021, and is illustrated in the accompanying catalogue.

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

Georg Baselitz

*Vanille*, 2020

Oil on canvas

300 x 212 cm (118.11 x 83.46 in)

(GB 2460)





Made using charcoal on paper, this study for Adrian Ghenie's 2023 painting *The Spanish Room* belongs to a body of work the artist created after a wave of vandalism at the National Gallery, London. Responding to the incongruous scenes that are unfolding in the museums of our times, in this ambiguous composition, set against the backdrop of the National Gallery, a bowed figure clutches a mobile phone, apparently unaware of the paintings hanging around them. The lower third of *Philip IV in Brown and Silver* (c. 1631–32; National Gallery, London) by Diego Velázquez – one of the artists whose work was targeted by protesters – is visible on the back wall. Struck by a seismic shift in our posture as we become increasingly oriented around technology, Ghenie juxtaposes the hunched frame of the central figure with the majesty of the paintings hanging in the Spanish Room. The result is a work that serves as an incisive comment on the changed silhouettes of our times and evokes a sense of our contemporary culture of disconnection and dislocation.

Ghenie's works will be on view at the **ALBERTINA**, Vienna, in an exhibition honouring the works of Austrian painter Egon Schiele (from 11 October 2024 until 2 March 2025). Ghenie's works on paper will also be the subject of a retrospective at the **Kupferstich-Kabinett**, Dresden (from December 2024 to March 2025).

Adrian Ghenie

*Study for "The Spanish Room"*, 2023

Charcoal on paper

120 x 140 cm (47.24 x 55.12 in)

(ADG 1103)





Hans Josephsohn

*Untitled*, 1983

Brass; 32.4 kg

100 x 24 x 25 cm (39.37 x 9.45 x 9.84 in)

Ed. 3 of 6 + 2 AP

(HJ 1007.3)





The sculptural practice of Hans Josephsohn is characterised by his lifelong preoccupation with the human form. Resounding with a timeless quality, Josephsohn imbues his works with a sense of exuberance and humanity, capturing the essence of the lived body. Created in 1983, this untitled stele-like figure bears distinguishable facial features and body shapes, characteristic of the work of Josephsohn's early years. Crafted from plaster and cast in brass, the sculpture features a tactile and roughly finished surface, with traces of the artist's fingermarks visibly embedded in the work. Balancing careful precision with expressive treatment, Josephsohn's sculptures are raw expressions of human vitality, and their textured surfaces speak to the unmediated relationship between the artist's hand and the sculpted forms.

*Seeing Josephsohn work is to watch a kind of choreography between artist and sculpture; an emotional and physical relationship that is captured in the material and extended across a lifetime's work with exceptional subtlety.* — Clare Lilley

A major retrospective of Hans Josephsohn's work, curated by Albert Oehlen, will open on 11 October 2024 at the **Musée d'Art Moderne de Paris**.

Hans Josephsohn

*Untitled*, 1983

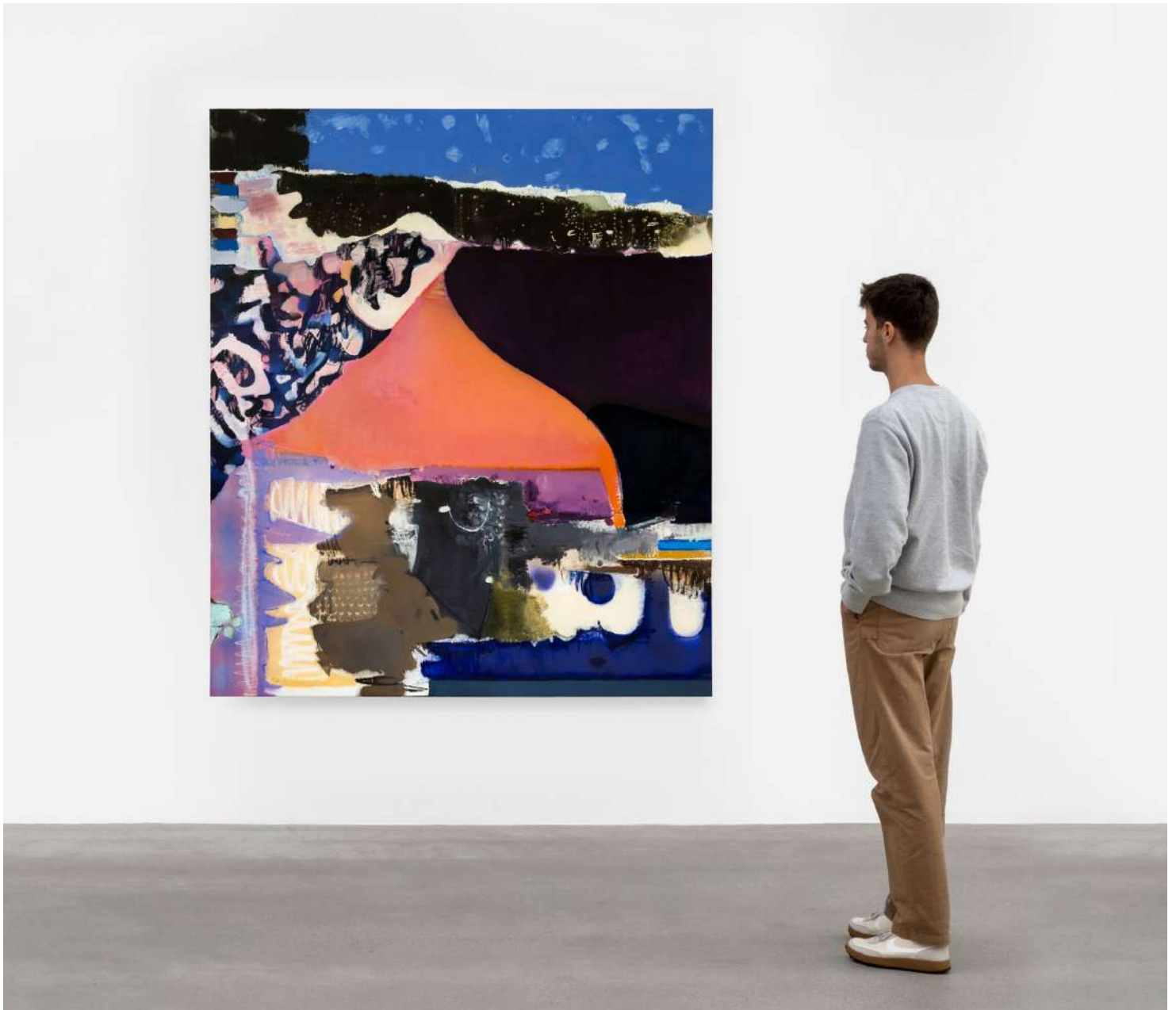
Brass; 32.4 kg

100 x 24 x 25 cm (39.37 x 9.45 x 9.84 in)

Ed. 3 of 6 + 2 AP

(HJ 1007.3)



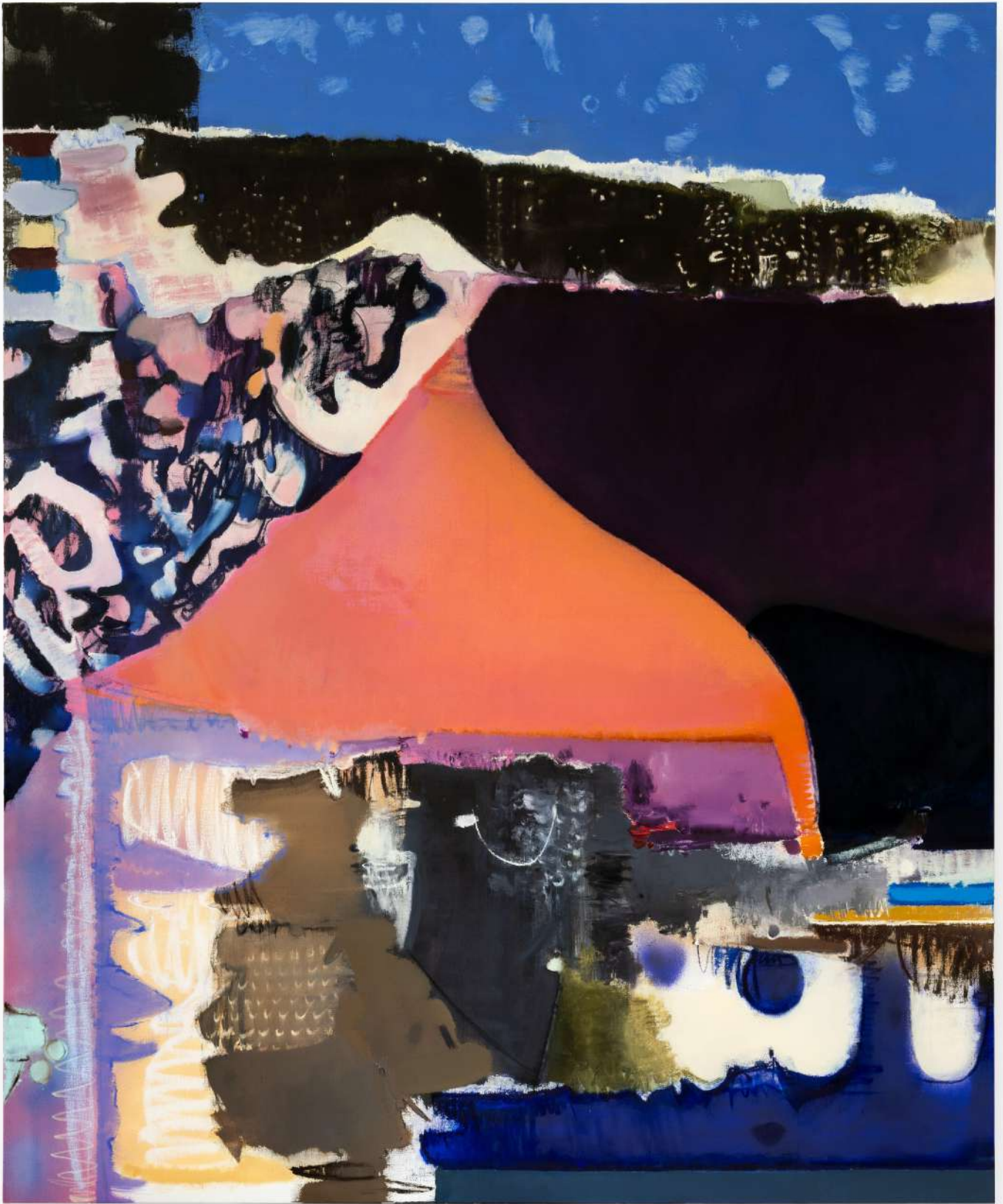


For Han Bing 'painting is a way of resisting the information that is forced on us' through our interactions with the urban environment. *Fight and flight and come home again* (2024) evokes the visual 'clashes' she experiences walking around the streets of Paris where she now lives, as combinations of colours and textures consolidate as paintings in her mind's eye. She is particularly drawn to the torn posters she sees in the Paris metro. The layered compositions resonate with the artist, who explains, 'It's like running into a poem someone wrote on the corner of a wall. The person who wrote it might not have intended to pass on the information the way I perceived it, but somehow I saw it and it made an impact on me.'

This work was presented in the artist's first solo exhibition in a French institution, which took place earlier this year at **CAC Passerelle** in Brest, France. Han Bing will have her first exhibition at Thaddaeus Ropac London in June 2025.

Han Bing  
*Fight and flight and come home again*, 2024  
Acrylic and oil on linen  
203.2 x 172.7 cm (80 x 67.99 in)  
(HBI 1045)





Han Bing  
*Fight and flight and come home again*, 2024  
Acrylic and oil on linen  
203.2 x 172.7 cm (80 x 67.99 in)  
(HBI 1045)



Rendered in ink and charcoal on vellum, this drawing serves as a study for Robert Longo's monumental new Combine *Pilgrim* (2024). Extending over seven metres in width across five panels, *Pilgrim* re-envision the artist's Combines of the 1980s. Each of the five panels is executed in a different medium to represent, in the artist's words, 'almost every way that I could work.' One panel presents a tightly cropped image of Gian Lorenzo Bernini's marble sculpture the *Ecstasy of Saint Teresa* (1647-52), highlighting her enigmatic expression of exquisite pain and ecstasy. Finding parallels between the processes of drawing and sculpting, Longo 'carves out the image' of Saint Teresa upon the paper as he translates it across mediums.

*Pilgrim* will be presented at Thaddaeus Ropac London from 8 October to 20 November 2024. Conceived as one of a pair, it is shown concurrently with a second new Combine, *Hunter*, on view at Pace Gallery in London. They coincide with Longo's major solo exhibitions at the **ALBERTINA Museum**, Vienna and **Milwaukee Art Museum**.

Robert Longo

*Study of Santa Teresa*, 2024

Ink and charcoal on vellum

80.2 x 53.5 cm (31.57 x 21.06 in)

(RLO 1941)





Erwin Wurm's *Mind Bubbles* give form to psychological thought through bodily associations. Abstract ovular forms are placed atop spindly, cartoonish legs in anthropomorphic imaginings of the thought bubbles found in comic strips. Wurm describes the works as 'a symbol of an idea or a specific thought, which is not described.' Building upon his earlier *Hypnosis* series (2007–8) in which potato-like forms are given realistic human legs, this bronze *Mind Bubble* evokes conscious thought. It gestures to the cerebral aspect of the artist's participatory works, in which he often asks individuals to reflect upon their own mental states or the theories of great philosophers as they perform a prescribed action.

A major retrospective celebrating the artist's 70th birthday 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)

Ed. 4 of 5 + 2AP

(EW 2049.4)



Imi Knoebel  
*von damals*, 2013  
Acrylic on aluminium  
175.7 x 204.8 x 4.5 cm (69.17 x 80.63 x 1.77 in)  
(IK 1532)





Furthering the Imi Knoebel's preoccupation with form and his exploration of the fundamentals of painting and sculpture, *von damals* (2013) oscillates between the two artistic categories, combining aspects of both.

Made from an aluminium panel, *von damals* is characterised by its unique, irregular shape, featuring no straight lines or geometric angles. 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, which makes it appear weightless, while its monochromatic black surface counterbalances the work's feeling of levitation and buoyancy, lending it a distinct sculptural quality.

A solo exhibition of the artist's works is currently on view at the **Kunstraum am Limes**, Hillscheid, Germany.

Imi Knoebel

*von damals*, 2013 (detail)

Acrylic on aluminium

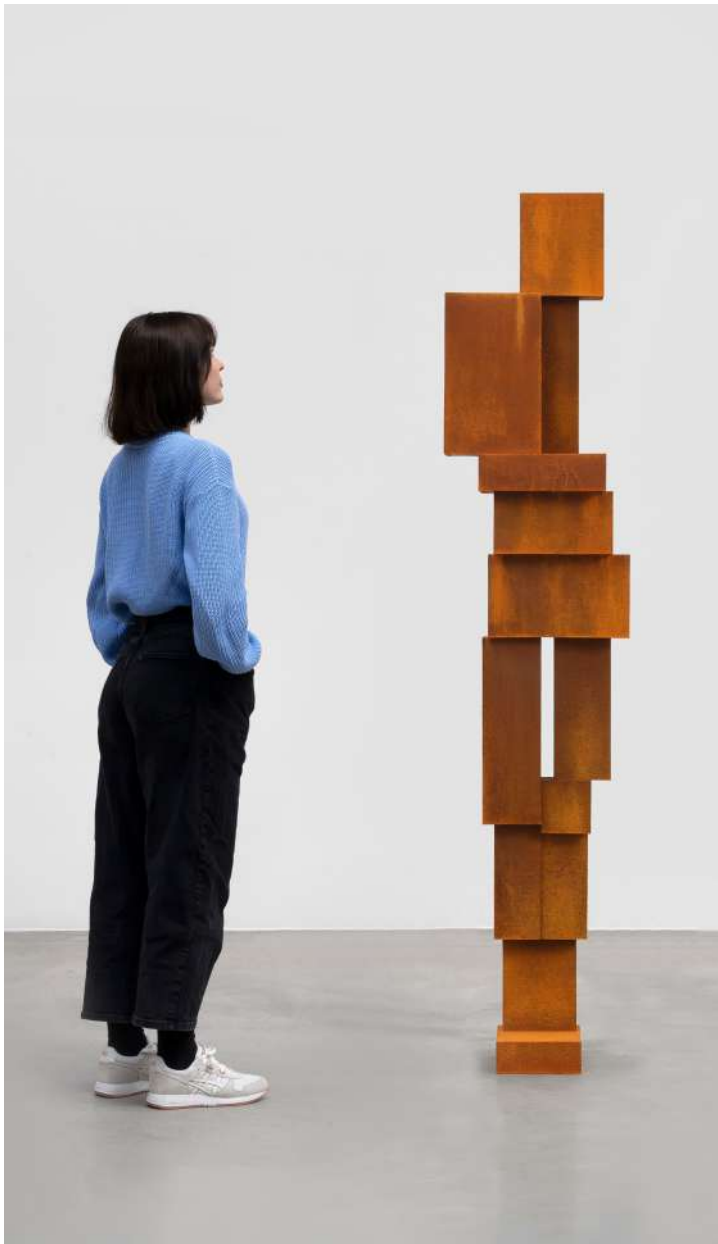
175.7 x 204.8 x 4.5 cm (69.17 x 80.63 x 1.77 in)

(IK 1532)



Antony Gormley  
*SHELF III*, 2024  
Cast iron; 575 kg  
188.5 x 39.7 x 38.5 cm (74.21 x 15.63 x 15.16 in)  
(AG 1877)





Created in 2024, *SHELF III* is part of Antony Gormley's celebrated *Blockworks* – a body of work in which the artist employs a sculptural language to investigate the role of architecture in conditioning the human body. Rectangular blocks are stacked, propped and placed in cantilevered arrangements to indicate the body's urban-bound condition. In *SHELF III*, the form of the cast iron figure evokes a titular shelf through its jutting blocks. As the artist explains, 'the series started with the idea of building using physical pixels, but the small blocks turned into even bigger blocks and description gave way to the realisation that the way one block sat on top of another could carry the feeling of inhabiting a body. At this larger scale, what the blocks do to each other is the critical thing.'

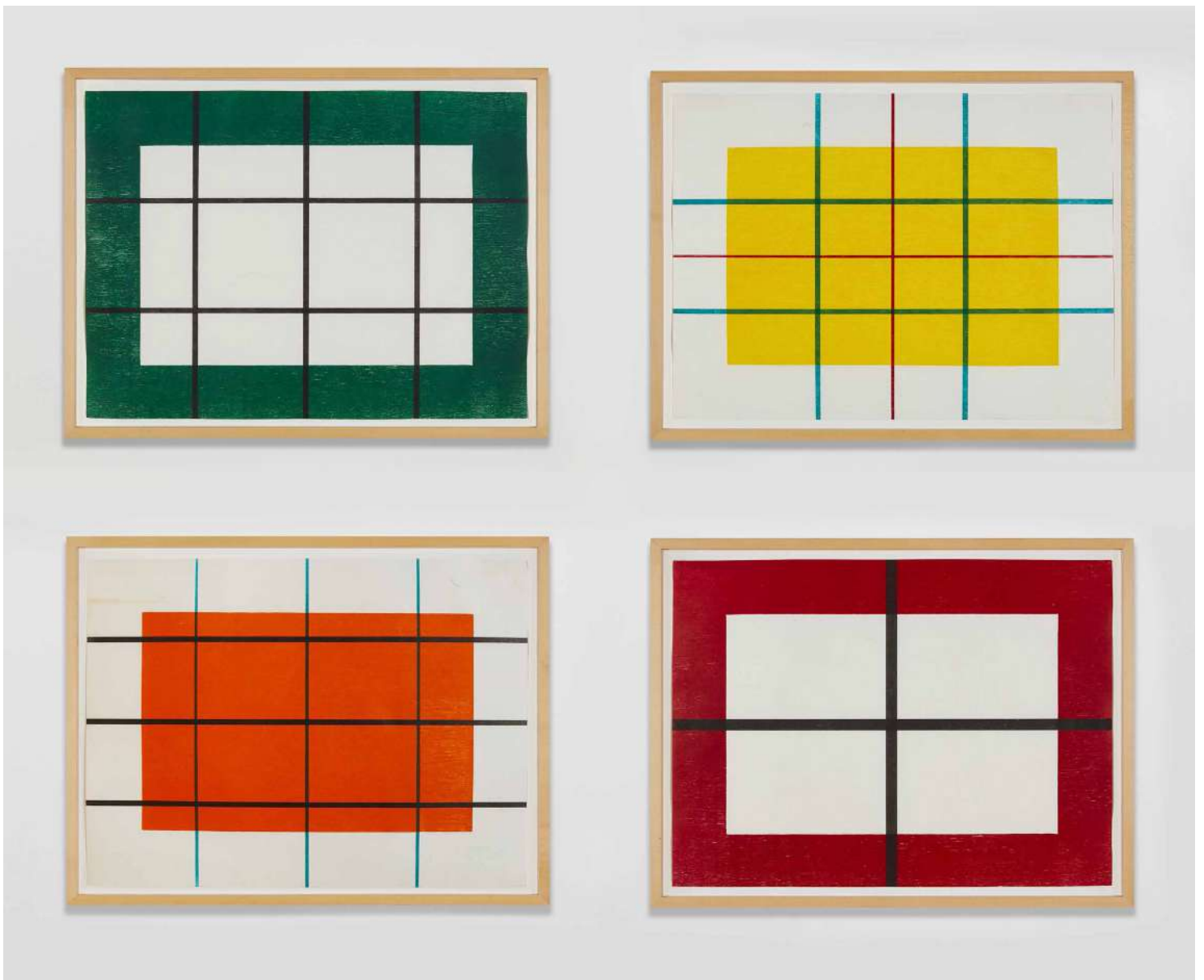
A solo exhibition of the artist's sculpture is currently installed across the grounds of **Houghton Hall**, Norfolk until 31 October 2024. His work is also in dialogue with that of Czech architect and poet Pavla Melková at **Galerie Rudolfinum** in Prague until 5 January 2025.

Antony Gormley  
*SHELF III*, 2024

Cast iron; 575 kg

188.5 x 39.7 x 38.5 cm (74.21 x 15.63 x 15.16 in)

(AG 1877)



Printmaking was an enduring form of expression for Donald Judd, who first experimented with the medium in 1951. This group of four woodcuts is taken from a larger group of 20 prints and belongs to one of the largest series made by the artist. As in his three-dimensional works, the prints play with reversals of filled and empty space, articulated through a rigorous geometric logic guided by grids and rectangles. The works are printed on *hanji* paper, a traditional Korean handmade paper derived from the inner bark of the mulberry plant. Judd selected the paper during a trip to South Korea in the spring of 1991, when he travelled to stage a solo exhibition, demonstrating the influence of cross-cultural artistic and artisanal conventions on his own practice.

Editions of the prints have previously been exhibited in the **Haags Gemeentemuseum** in The Hague (1993); **Itami City Museum of Art** in Japan (2001); **Chinati Foundation** in Marfa (2013); and at **101 Spring Street** in New York (2020).

Donald Judd

*untitled*, 1992-1993/2020

Set of 4 woodcuts (from a group of 20)

Alizarin crimson, cadmium yellow, cadmium orange and viridian green on handmade Korean paper

Each: 60 x 80 cm (23.62 x 31.50 in)

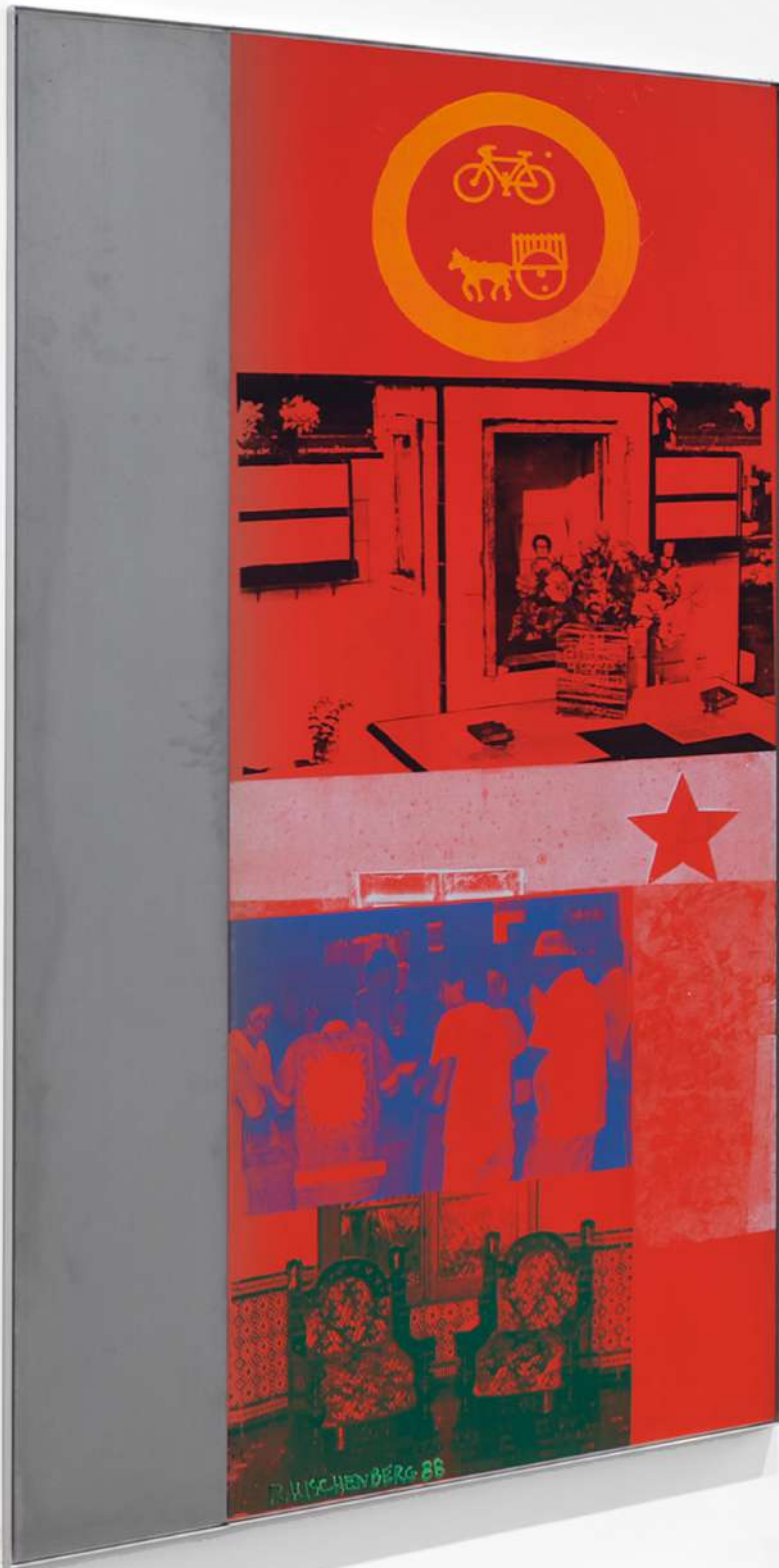
Ed. 4 of 25

(DJ 1037.D.4)





*Donald Judd, installation view, Thaddaeus Ropac Seoul Fort Hill, 2024.*



Robert Rauschenberg  
*Red Sunday (Domingo Rojo) / ROCI CUBA*, 1988  
Silkscreen ink and enamel on galvanised steel  
215.1 x 124.2 cm (84.69 x 48.9 in)  
(RR 1322)





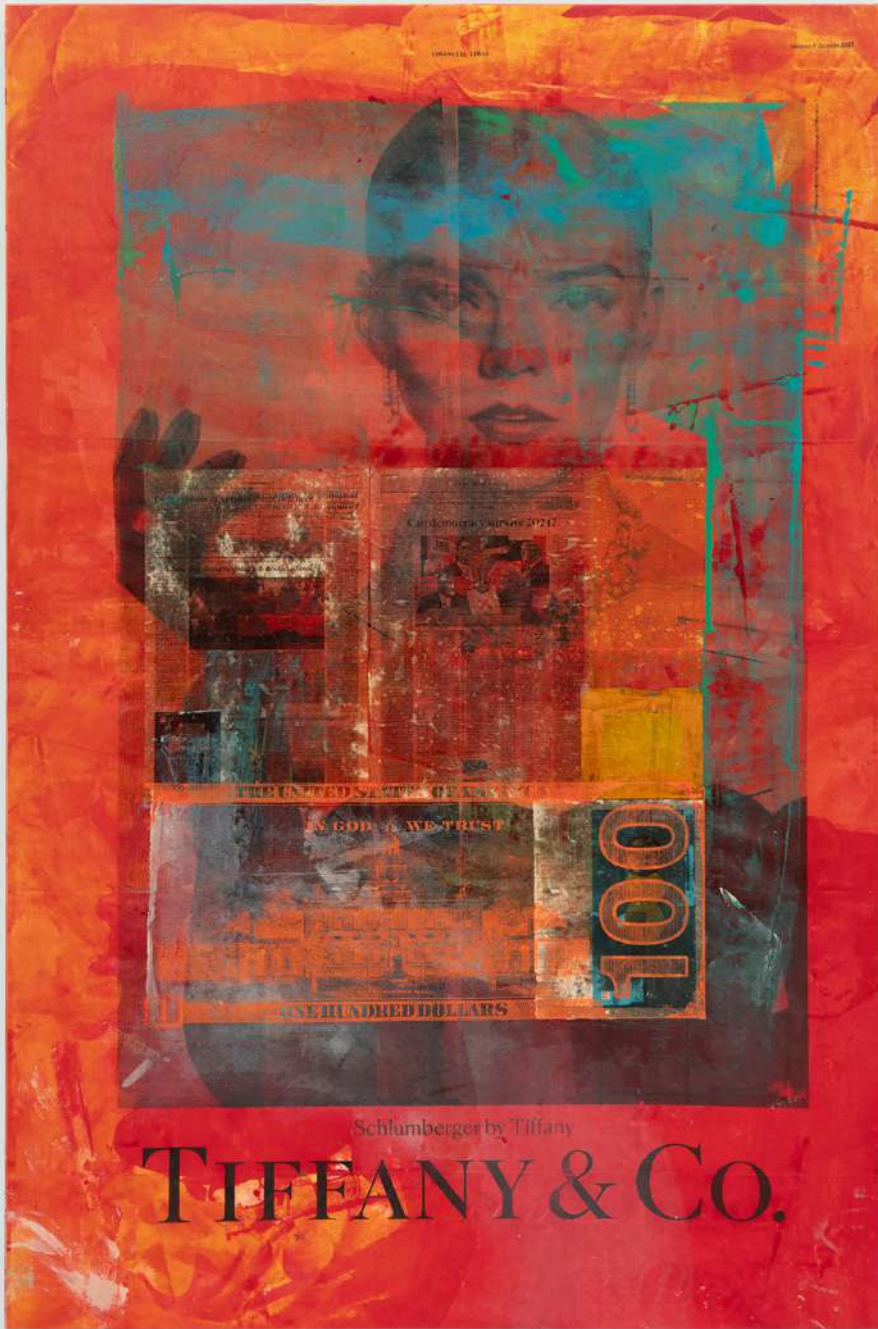
Robert Rauschenberg  
*Red Sunday (Domingo Rojo) / ROCI CUBA, 1988 (detail)*  
Silkscreen ink and enamel on galvanized steel  
215.1 x 124.2 cm (84.69 x 48.9 in)  
(RR 1322)

Created in 1988, *Red Sunday (Domingo Rojo) / ROCI CUBA* was made in the course of Robert Rauschenberg's cross-cultural artistic project, the Rauschenberg Overseas Culture Interchange (ROCI). Taking place between 1984 and 1991, ROCI was an ambitious and unprecedented project conceived for 'making and exchanging art and facts around the world,' taking the artist to ten countries outside of the United States, including Cuba in 1988.

The present work belongs to a series of paintings on aluminium and steel grounds created by Rauschenberg for the 1988 *ROCI CUBA* exhibition. Held concurrently at the Museo Nacional de Bellas Artes, Castillo de la Real Fuerza and Casa de las Américas, Galería Haydée Santamaría in Havana, the exhibition reflected Rauschenberg's experience travelling around the country, which he recorded in the photographs of daily life screenprinted onto the enamelled steel surface of the present work. Domestic interiors are placed next to street signs, while a group of figures huddle around a bar. In turn, a star painted on the side of a building references the Cuban flag and stands as a symbol of independence, shrouded in the complexities of Cuba's colonial and revolutionary histories.

Inspired by the pre-1959 American cars commonly found in Havana, the series is marked by its bold colour palette. In the present work, Rauschenberg leaves a strip of galvanised steel exposed along the left edge, heightening its geometric compositional structure, which is furthered by the rectangular and circular forms of the screenprinted images. The artist's introduction of metal as a ground for his paintings commenced with the *Copperhead-Bites* (1985) made for *ROCI CHILE* and stands as a key artistic evolution in his practice. He would go on to produce 15 series of metal paintings between 1985 and 1995.





Mandy El-Sayegh

*Burning Square (Tiffany #2)*, 2024

Oil and acrylic on canvas with collaged and silkscreened elements and gold leaf

227 x 147 cm (89.37 x 57.87 in)

(MES 1193)





Created in 2024, *Burning Square (Tiffany #2)* embodies Mandy El-Sayegh's characteristic technique of juxtaposing found text and imagery from diverse sources. A Tiffany & Co. campaign image featuring the Hollywood actress Anya Taylor-Joy is enlarged and screenprinted onto the canvas. The advertisement is overlaid with a double-page spread from the British daily newspaper the *Financial Times*, featuring an article debating the status of democracy in the West. Underneath, an oversized \$100 bill cites the circulation of wealth and resources in capitalist economies. Set adrift from their original contexts, these fragments become open to multiple readings that are personally, socially and politically determined to undercut ideas of objective reporting often championed by the media. In turn, the titular gold-leaf square serves as a symbol of talismanic protection in times of socio-political unrest.

Mandy El-Sayegh

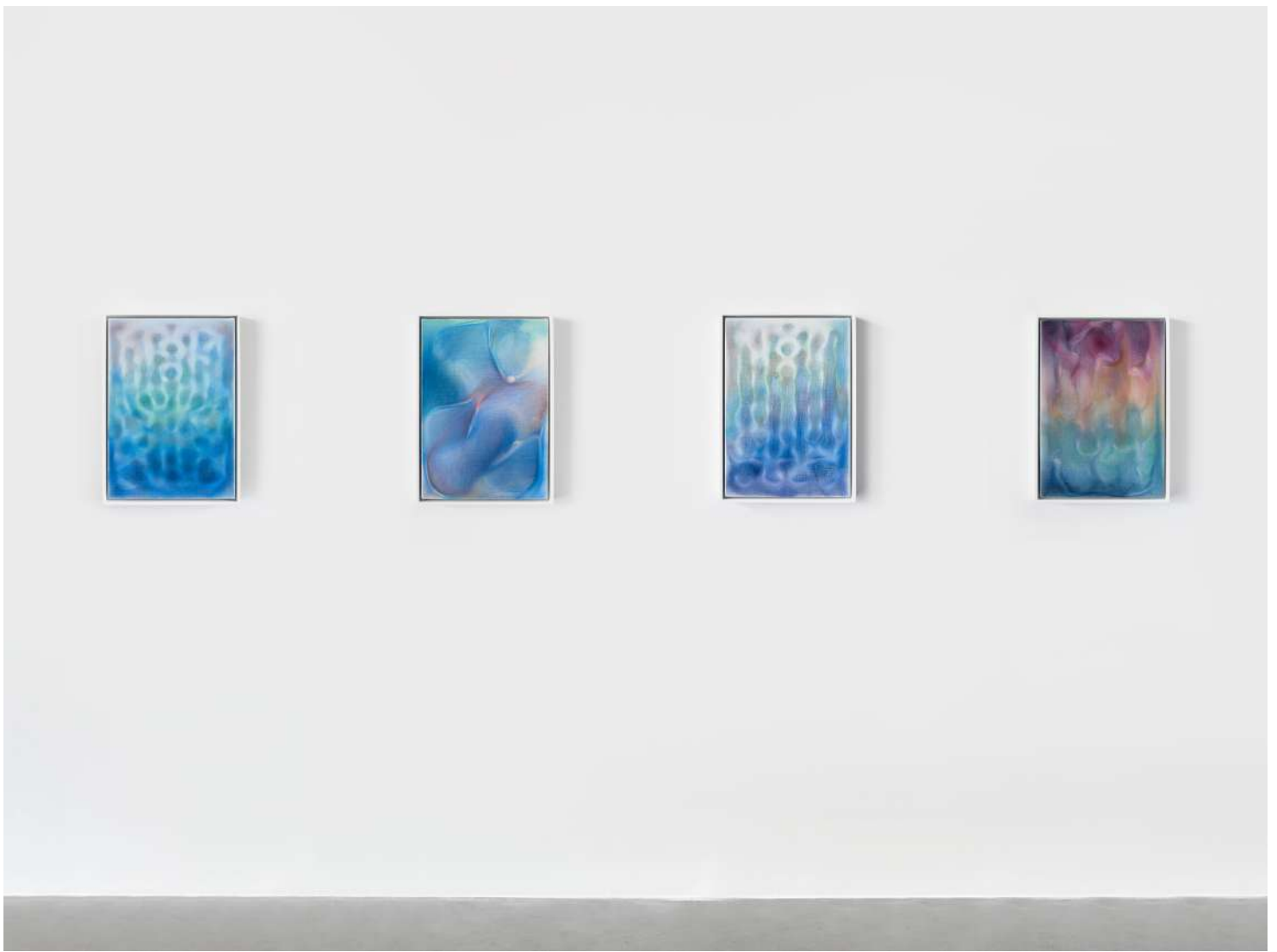
*Burning Square (Tiffany #2)*, 2024 (detail)

Oil and acrylic on canvas with collaged and silkscreened elements and gold leaf

227 x 147 cm (89.37 x 57.87 in)

(MES 1193)





In his *Resonance Paintings*, Oliver Beer captures the geometries of sound by directing powdered pigment across canvases using the vibrations of musical notes. Each painting is named after a song that the artist was listening to while making the work. The latest works from this series mark a key evolution in the artist's practice as he introduces additional colours alongside his signature blue pigment to create ethereal, subtly variegated compositions.

*People don't really realise that when they're making music or hearing music, they're hearing geometry and form. And so that fundamental relationship between music and abstract or semi-abstract imagery is really exciting. These paintings are literal translations of sound. — Oliver Beer*

On view at the **Lyon Biennale** until 5 January 2024, Oliver Beer's *Resonance Project (The Cave)* transforms the unique acoustic properties of Palaeolithic painted caves in Dordogne into an 8-screen immersive video installation. Beer will also stage a two-part exhibition at the **Musée d'Art Moderne de Paris**, comprising interactive workshops with school children and an exhibition of his films (4 October 2024—12 January 2025 and 11 April—13 July 2025).

Oliver Beer

Left to right: *Resonance Painting (Goodbye Evergreen)*, *Resonance Painting (Forbidden Love)*, *Resonance Painting (New York Counterpoint)* & *Resonance Painting (Fire Temple)*, 2024

Pigment on canvas

Each: 50 x 35 cm (19.68 x 13.77 in)

(OB 1498, 1500, 1502 & 1503)



Oliver Beer  
*Resonance Painting (Fire Temple)*, 2024  
Pigment on canvas  
50 x 35 cm (19.68 x 13.77 in)  
(OB 1503)



## Current & upcoming exhibitions



London Ely House

**Robert Longo**

*Searchers*

8 October—20 November 2024



**Heemin Chung**

*UMBRA*

8 October—20 November 2024



Paris Marais

**Tom Sachs**

*"Painting" (Volume II)*

Until 10 October 2024



**Tony Cragg**

*New Sculptures*

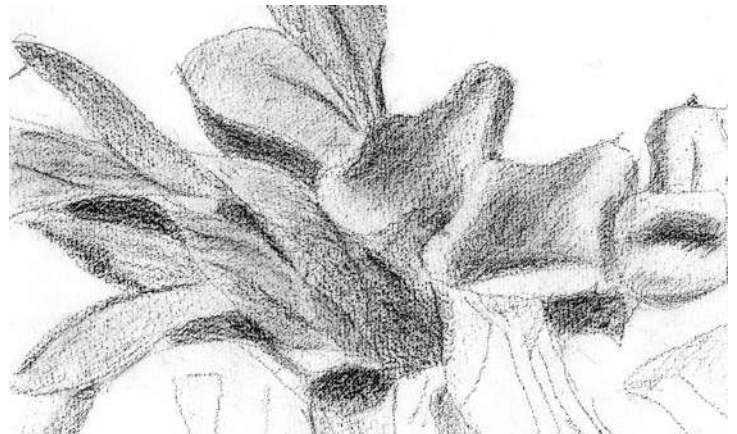
Until 10 October 2024



Paris Pantin

*Expanded Horizons:  
American Art in the 70s*

Until 25 January 2025



Salzburg Villa Kast

**Alex Katz**

*Flower Journals*

Until 21 December 2024

## Current & upcoming exhibitions



**Seoul Fort Hill**

**Georg Baselitz**  
*adler barfuß*  
Until 9 November 2024



**Seoul Fort Hill**

**Sean Scully**  
*Soul*  
Until 9 November 2024



**Frieze London**

Booth D20  
9—13 October 2023

**Opening hours**

VIP Preview (by invitation only)  
Wednesday 9 October, 11am—7pm  
Thursday 10 October, 11am—1pm

**Public access**

Thursday 10 October, 1pm—5pm  
Friday 11 October, 11am—7pm  
Saturday 12 October, 11am—7pm  
Sunday 13 October, 11am—6pm

Address  
The Regent's Park  
London  
NW1 4LL