



Art Basel

15—18 June 2023

B14

Thaddaeus Ropac

London Paris Salzburg Seoul

G. Bouditz

Featured Artists

Cory Arcangel	Liza Lou
Georg Baselitz	Ron Mueck
Oliver Beer	Robert Rauschenberg
Joseph Beuys	Daniel Richter
Mandy El-Sayegh	Megan Rooney
VALIE EXPORT	Tom Sachs
Sylvie Fleury	Markus Schinwald
Adrian Ghenie	Sturtevant
Antony Gormley	Emilio Vedova
Martha Jungwirth	Not Vital
Ilya & Emilia Kabakov	Andy Warhol
Alex Katz	Franz West
Jonathan Lasker	Erwin Wurm
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Robert Longo	



Georg Baselitz
Spekulatius, 1965
Oil on canvas
162.6 x 130.5 cm (64.02 x 51.38 in)
(GB 2757)

Georg Baselitz has had a profound influence on international art since 1960 and is indisputably one of the most important artists of our time. He shaped a new identity for German art in the second half of the 20th century; in reaction to the trauma and tragedy of the Second World War, he developed an artistic vocabulary which draws on the work of his forebears, whilst remaining unique and wholly individual. Since then, Baselitz has constantly renewed his practice through formal developments, drawing upon art history and his own extensive oeuvre, never allowing himself to become restricted by a single, identifiable style.

In 1965, the year Baselitz painted *Spekulatius*, the artist spent six months at the Villa Romana in Florence, where he studied the approach of the Mannerists and their anamorphic distortions of the human figure. This led him to create a new group of works, which he provocatively titled *Ein neuer Typ* (A New Type), but are also known as *Helden* (Heroes): the pivotal series to which *Spekulatius* belongs. In these works, Baselitz considers the 'heroes' depicted in wartime propaganda, twisting them into wounded figures, their clothing shredded as they stand in desolate landscapes. Radical and disruptive at the time they were made, Baselitz's *Heroes* are now regarded as key examples of German art of the 1960s.

Going against the lionising renditions of chiselled workers found in the state-sanctioned Socialist Realist art of his native East Germany, Baselitz's sinuous brushwork gives a poignant ambiguity to his subject. The pale, off-white ground of *Spekulatius* almost seems to sour the sombre figure at the centre of the work, which appears aggressive and defiant, but also vulnerable and exposed. Its title is the German word for the traditional Dutch *speculaas* biscuits, which for centuries have been made in the form of Saint Nicholas using woodblock moulds. Evoking childhood memories, it lends the painting a nostalgic, almost touching tone, while also giving a nod to German woodblock printing which was an important early influence for Baselitz.



Georg Baselitz, *Rebel*, 1965
Tate, London



Georg Baselitz, *Verschiedene Zeichen*, 1965
Fondation Beyeler, Riehen/Basel, Sammlung
Beyeler

Spekulatius has been exhibited at the Staatliche Kunsthalle Baden-Baden (1968); Staatsgalerie Moderner Kunst, Munich (1993–2007); and Gallerie dell'Accademia, Venice (2019). Other works from the *Heroes* series are housed in the collections of the Tate, London; MKM Duisburg; Fondation Beyeler, Riehen/Basel; Sammlung Froehlich, Stuttgart; and Kunsthalle *Bielefeld*, among others.





Georg Baselitz
Ohne Titel, 2023
Red ink on paper
74.8 x 99.9 cm (29.45 x 39.33 in)
(GB 2750)

Georg Baselitz often revisits motifs from his own extensive oeuvre to experiment with new formal developments. The double portrait has held an important place in the artist's practice since the first time he painted himself and Elke side by side in *Schlafzimmer* (1975). In this 2023 ink drawing, however, it is Elke who appears twice, as if forming a mirror image. The first figure is drawn with a disarming frankness in sharp ink lines, while the indistinct features of the second appear half-concealed behind a translucent ink wash. The latter is seated on a skeletal metal-framed bed, which stems from Baselitz's 2019 *Wagon-lit mit Eisenbett* (Centre Pompidou, Paris) realised during Elke's stay in hospital. In this sense, the double Elke forms an intimate reflection on change and stability, on the inevitability of ageing and on the function of portraiture.

On the occasion of Georg Baselitz's 85th birthday, an extensive exhibition of his works on paper is on view at the Albertina Museum, Vienna from 7 June to 17 September 2023.





Georg Baselitz
Blau von Dinard, 2023
Oil on canvas
250 x 200 cm (98.43 x 78.74 in)
(GB 2753)

In this 2023 nude, Georg Baselitz employs a monotype printing technique he has developed in recent years. He paints the composition onto a piece of unstretched canvas before pressing a second canvas against it while wet, to create a mirror-image impression, which he gently outlines in black with a paintbrush. This transfer technique gives the flesh-toned paint an expressive, aerated texture. 'The colour becomes transparent' and the figure is 'almost floating, porous', remarks art critic Gerhard Mack: a visual effect that embodies the sensitivity of his approach to painting his wife, Elke, a constant subject of the artist's work throughout his career ever since he first painted her in 1969.

This year, museums and institutions worldwide are celebrating Georg Baselitz's 85th birthday with exhibitions dedicated to various facets of the artist's oeuvre, including at the Kunsthistorisches Museum, Vienna and Museum Würth 2, Künzelsau.



Franz West
Untitled, 2009
Acrylic and collage on digiprint on canvas
132 x 181.5 cm (51.97 x 71.46 in)
(FW 1005)

One of the most influential artists of the second half of the 20th century, Franz West is known for his sculptures, drawings and painted collages that invert the categories of the unsettling and the beautiful, the vernacular and the intellectual, the active and the contemplative. Widely considered to have anticipated younger generations of artists from the 1990s onwards, this gives his work a timeless dimension, though it remains strongly anchored in the time and place of its making. In this work, the artist collaged cut-out found imagery onto canvas, situating three figures, abstracted to various extents, amid fields of blue and dusty rose. The lithe figures posing with ornamental fans recall the flowing silhouettes of the Jugendstil movement, which fascinated West, while their printed aspect, and the extraction and recontextualisation of mass media imagery that characterises the artist's collages, suggests the influence of Pop art. As the sensual and the strange collide in undefined space, this work exemplifies West's multilayered yet singular vision.





Sturtevant

D'après Martial Raysse „PEINTURE A HAUTE-TENSION“, 1969
Acrylic on paper laid down on canvas, white neon and transformer
161.8 x 97 x 15 cm (63.7 x 38.2 x 5.9 in)

(ST 1139)

The American conceptual artist Sturtevant is known for her disconcerting replicas of works by her contemporaries that would become iconic. Her first exhibition, held in 1965 at the Bianchini Gallery, New York, featured Sturtevant's Andy Warhol silkscreened flowers, Jasper Johns flag and Frank Stella concentric square. These were not copies, but rather repetitions, challenging the prevailing discourse around originality and authenticity in art to interrogate the very notion of creativity.

On the occasion of her 1969 exhibition at Galerie Claude Givaudan in Paris, where she would later settle, Sturtevant recreated the famous 1965 portrait with neon by the French Pop artist Martial Raysse. She made eight versions of the work, followed by eight more in 1970, as well as a faceless floor installation

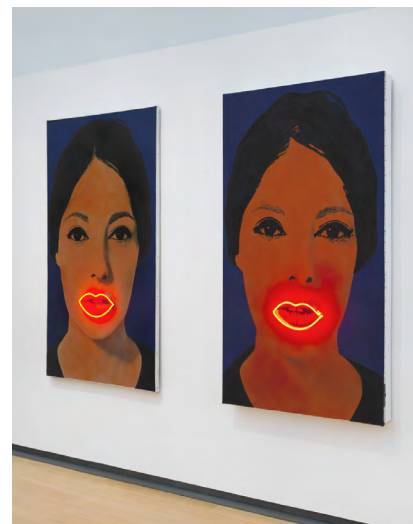
with cloth, paper and a blanket – a ‘prototype’ – filling the space with replicas of Raysse’s work. In his painting, Raysse cast his subject, borrowed from a magazine, as a Madonna of the modern age; the neon outline of her lips suggesting a provocative tension between the French homonyms ‘autel’ (altar) and ‘hôtel’ (hotel or motel). Sturtevant’s iconoclastic take, meanwhile, pushed the Pop critique of consumer society even further, multiplying the image to create a self-reflexive mise en abyme of an art that engages with the notion of reproduction. She repeated the exact same exhibition with new versions of the painting the following year in 1970. Among others, artists Arman, Jean Tinguely, Niki de Saint Phalle and Raysse himself acquired works from the exhibitions.

Working from memory, Sturtevant strived to recreate the works of her contemporaries as faithfully as possible, adopting their technique and working methods. In doing so, she examines the process of making such an image, removing the principles of authorship and originality to focus on the space between an idea and its realisation. Her approach resonates with the theories put forward by French philosopher Gilles Deleuze in his early masterwork *Difference and Repetition* (1968), highlighting difference as the force that simultaneously binds and separates two entities, creating movement. By ‘pushing the limits of resemblance’, Sturtevant’s repetitions articulate a tension between the source image and the artwork, exposing what she describes as ‘the brutal truth’ of the work, which is that ‘it is not a copy.’

One edition of *Raysse Peinture à Haute Tension* can be found in the collection of the Stedelijk Museum, Amsterdam, where it is hung alongside the source work by Raysse. Another of these repetitions by Sturtevant of *Peinture à Haute Tension* can be found in the collection of the Moderna Museet, Stockholm.



Sturtevant exhibition, Galerie Givaudan, Paris, 1969



Martial Raysse and Sturtevant at the Stedelijk Museum



Robert Rauschenberg
My Panare Dream With Yutaje / ROCI VENEZUELA, 1985
Silkscreen ink, acrylic and graphite on canvas
231 x 286.2 cm (91 x 112.6 in)

(RR 1284)

My Panare Dream With Yutaje / ROCI VENEZUELA (1985) was created in the course of the Rauschenberg Overseas Culture Interchange (ROCI) project – a programme designed by American artist Robert Rauschenberg to foster international collaboration through art-making. From 1984 to 1991, Rauschenberg visited ten countries, including many where artistic experimentation had been suppressed, of which Venezuela was the third. Arriving there in June 1985, he travelled the country, including the capital, Caracas, the city of Maracaibo in the North West, and the Amazon region in the South, taking photographs, which he silkscreened to make this work. Several of the black-and-white photographs he selected for this work feature the people he encountered in Venezuela: usually preferring to photograph objects and landscapes, this makes *My Panare Dream With Yutaje* rare within the artist's practice.

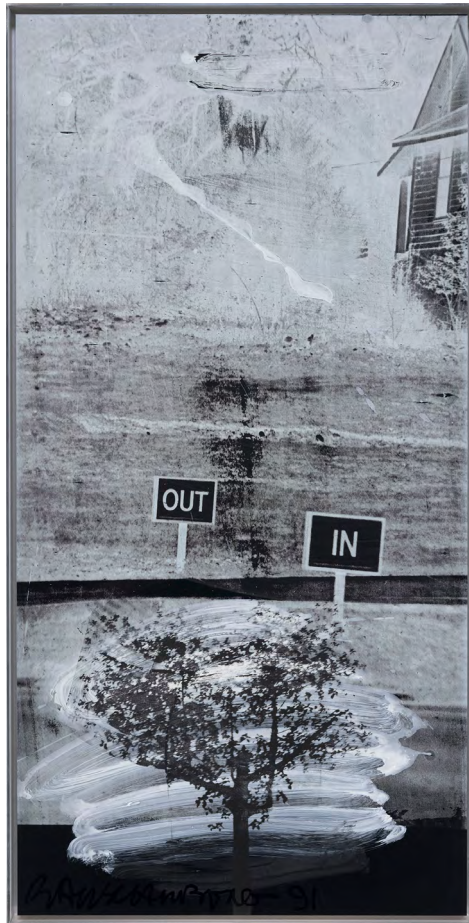


Museo de Arte Contemporáneo de Caracas, 1985

In this work, Rauschenberg pairs the silkscreened imagery with gestural acrylic brushwork. This combination of handmade marks with mechanically reproduced images was characteristic of the artist's work throughout his career. The brown pigment used in this work, meanwhile, references annatto, a colouring made from the seeds of the achiote tree, which was used by the indigenous people Rauschenberg met in the Amazon as body paint. In particular, the title of the work references the Panare, indigenous people who live in the Amazonian region of Venezuela. Though many indigenous societies have been influenced by external cultures, the Panare retain much of their traditional dress and customs. The title also mentions Yutaje, the third highest waterfall in Venezuela, also located in the northern Amazonas area.

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

A selection of key ceramic works by Robert Rauschenberg made in collaboration with the Otsuka Ohmi Ceramics Company in Japan is on view until 29 July 2023 at Thaddaeus Ropac Paris Marais.



Robert Rauschenberg
Spill, 1991
Silkscreen ink on enameled aluminium
124.5 x 63.5 cm (49 x 25 in)
(RR 1289)

Created in 1991, *Spill* belongs to the body of metal paintings created by Robert Rauschenberg over the course of a decade from the mid-1980s to the mid-1990s. Embodying the artist's penchant for wordplay, the title of *Spill* is ambiguous in nature and open to multiple interpretations. It evokes Rauschenberg's interest in the oil industry and its impact on the landscape, while the 'spill' may refer to the white paint applied to the upper portion of the aluminium support. Arching across the surface of the work in a manner that appears 'spilt' or poured, the gestural sweep contrasts with the mechanically reproduced imagery, created from the artist's own photographs using a silkscreen technique. Such juxtaposition of different forms of mark-making is a key motif in Rauschenberg's oeuvre, illustrating his conviction in the communicative nuances of his materials and their application.

Other metal paintings by Robert Rauschenberg can be found in the collections of Fondation Beyeler, Riehen, Switzerland; Los Angeles County Museum of Art; National Gallery of Art, Washington, D.C. and Whitney Museum of American Art, New York, among others.

OUT

IN





Robert Rauschenberg
Drawing for McGovern poster, 1972
Solvent transfer, paper collage, watercolour and graphite on paper
83.5 x 62.5 cm (32.87 x 24.61 in)

(RR 1285)

Robert Rauschenberg created this work in support of George McGovern's 1972 presidential campaign. In its realisation, Rauschenberg used his characteristic solvent transfer method: an innovative technique that he had first developed in the 1950s, and through which he worked, over the years, to recycle an American collective memory into alternative narratives. Reclaiming scraps of printed media combined with hand-drawn and painted passages, Rauschenberg transforms them into a visual poem that subtly reflects the excesses of contemporary visual culture. The imagery includes a bald eagle, symbol of the United States, as well as portraits of George McGovern, John F. Kennedy and Robert F. Kennedy. Recalling the Americana imagery found in Pop art, a movement Rauschenberg is considered to have anticipated and shaped, the work reflects the artist's interest in social and political causes.



Ron Mueck
Youth, 2009/2011
Mixed media
65 x 28 x 16 cm (25.59 x 11.02 x 6.3 in)
(RMU 1004)

In Ron Mueck's *Youth* (2009/2011), a Black teenager lifts his white T-shirt to reveal a wound in his side, located exactly where Christ was speared while on the cross, his gesture recalling the probing fingers of Doubting Thomas when the resurrected Christ returned to his disciples. As Robert Rosenblum writes, 'the depiction of these momentous events in the stages of life, love, and death was fundamental to Western art, recreated through biblical narratives and classical mythology; but for Mueck, these pivotal experiences are recreated through the private lives of individuals, naked or clothed, whom we recognise as members of our own world' (Rosenblum, *Ron Mueck*, Paris: Fondation Cartier, 2006, p. 54). The subject recalls biblical and art-historical references, such as Caravaggio's *The Incredulity of Saint Thomas* (c.1601–02). While it

was Christ's immortality that Saint Thomas struggled to believe, by contrast, it is the dawning comprehension of his own mortality that the boy grapples with in *Youth*. The stunned, incredulous look on his face and inquisitive fingers capture the moment of realisation that he has been stabbed. By following the boy's sightline, the viewer is drawn into the drama of this moment, which contains within its stillness the brutal act that must have come before and the pain that must inevitably follow. Through these resonances with biblical iconography, the boy is positioned as a modern martyr.

Scale is one of the most important psychological tools that Mueck uses in his work. Despite their extraordinarily lifelike appearance, his figures are always smaller or larger than life-size and removed to their own realm by these deviations from reality. The reduced scale of *Youth* seems to concentrate and intensify his presence, while also conveying a sense of vulnerability that is heightened by his bare, unprotected feet. Despite his youth and innocence, the boy has not been adequately protected from the world, a collective failure in which the viewer is implicated. Mueck's shifts in scale also place the viewer in a new and unfamiliar relationship with the figure, heightening our awareness of the space our own bodies occupy and how we measure up against his creations.



Caravaggio, *L'Incrédulité de saint Thomas*, (c.1601-02)
Picture Gallery of Sanssouci, Potsdam



Installation view, National Gallery, London,
2020-21

Youth has featured in a number of exhibitions at international museums, including the National Gallery, London, in 2020-21; Sara Hildén Art Museum, Tampere, Finland, in 2016; and the National Museum of Modern Art, Tokyo, in 2014. A solo exhibition of Ron Mueck's works will be inaugurated on 7 June 2023 at the Fondation Cartier pour l'art contemporain, Paris.





Antony Gormley
Tangle, 2022
8mm Corten steel
187.3 x 56.2 x 53.3 cm (73.74 x 22.13 x 20.98 in)
(AG 1833)

Tangle (2022) belongs to Antony Gormley's *Double Strapworks* series which highlights the artist's preoccupation with structural and conceptual queries, specifically the shifting interrelation of inner and outer surfaces as found in the Möbius strip or the Kleinian bottle. The dynamic between still object and moving viewer is activated with a line that appears to continually change as one's perspective changes.

The *Strapworks* have evolved out of the *Open Blockworks* series at the point where some of the planes could be shared between adjacent cells. As the series develops, the line changes, becoming more fluid and open, mapping the entire bodyspace with a strap that continuously flips. Recently the works have been developed into *Double Strapworks*, that map out the shape of two human bodies. Reflecting on his *Double-works*, the artist states: 'I have long been interested in mitosis or the division of cells as an alternative to sexual reproduction for life's continuance. This idea of a connected, but also separated, body-doubling that questions the relation between original and copy, artist and model, image and referent, self and other has continued in these [works].'



Joseph Beuys
Untitled, Undated (c.1956)
Pencil on paper with a perforated line by the upper edge
68 x 52.5 cm (26.77 x 20.66 in)

(JB 1264)

At the time of the foundational 1993 exhibition dedicated to the artist's drawings at The Museum of Modern Art, New York, co-curator Ann Temkin wrote: 'Beuys has been described by those who knew him as constantly drawing; he drew while travelling, while watching TV, while in private discussion, while in performance. Beuys's attitude towards drawing implied it to be as intrinsic to him as breathing.' In Beuys's drawings of the 1950s, archetypal female figures, articulated using sparse lines of pencil and thin washes of watercolour, spring across sheets of paper, functioning as bridges between spiritual and earthly realms. Temkin notes that, in these works, what is '[most] notable is the sculptural carriage, an acrobatic reach, or a graceful gesture. The placement on the page is the most dramatic aspect of these quiet works, as the figure hovers in a void or balanced provocatively at the edge.'



Joseph Beuys

Backrest for a fine-limbed person (hare-type) of the 20th century AD, 1972-1982

Iron-cast backrest, vitrine

Backrest 15 x 94 x 45 cm (5.9 x 37 x 17.7 in),
vitrine 183.5 x 155 x 64.5 cm (72.24 x 61 x 25.4 in)

(JB 1165)

The sculpture *Backrest for a fine-limbed person (hare-type) of the 20th Century AD* (1972–1982) is cast in iron from an original plaster form lined with felt that belonged to the daughter of Joseph Beuys's neighbour, the artist Gotthard Graubner. The object's original function was as a therapeutic backrest used to support an injured body. By reproducing the backrest in iron, Joseph Beuys rendered it shell-like and strong, enhancing its protective resonance.

Art historian Karin Adelsbach speaks of ‘the zoomorphic and anthropomorphic’ quality of the sculpture, hinted at in the title. Part of Joseph Beuys’s drive to heal society involved encouraging a connection with our primitive, animalistic nature. In his work the animal figure embodies a lost state of human innocence and the hare is a prevailing symbol. ‘For Beuys, the hare is the animal he most identified with a sort of symbolic process, towards the body of man, therefore between nature and man,’ explains curator Luca Massimo Barbero. He saw in the hare’s behaviour potential models for human conduct, in particular agility and energy as the conditions for social creativity. With *Backrest of a fine-limbed person (hare-type) of the 20th Century AD* Joseph Beuys addresses individual and universal suffering, as well as the role of art as a means of healing. As Museum of Modern Art, New York curator Bernice Rose explains: ‘Beuys, wounded in World War II and living in a divided Germany, had come to see human experience as it is reflected through the body’s drives and sensations, its pleasure and pain. The metaphor of the wounded body is at the heart of his work, a motif woven throughout as both its source and essence.’

The *Backrest*, or *Rückenstütze* in German, belongs to a larger series of work from 1972 that Beuys called ‘Arrested Processes’. There are different versions of this sculpture. What makes this edition unique is its installation as a unique piece in the display case, which imparts a relic-like quality onto the object. Comprised of all the elements to which Beuys gives significance across his work – ‘the vitrine and the work, the thought, the object and the symbol’ – this work represents, in the words of Luca Massimo Barbero, ‘all that was radically meaningful to Beuys, not only the combination of art and life but also the practice, or rather I would say the birth of the practice of sculpture as a gesture and as a presentation of the symbolic object.’ The sculpture was completed in 1972 and installed in the vitrine in 1982 by Beuys for the reopening of the Städtisches Museum Abteiberg.

The work was the centrepiece of the exhibition *Fine-limbed* at the Palazzo Cini in 2022 in celebration of the centenary of Beuys’s birthday the year before. It has also been exhibited at: Lehmbruck Museum, Duisburg; Nationalgalerie im Hamburger Bahnhof, Berlin; Kunsthaus Zürich; Museo Nacional Centro de Arte Reina Sofía, Madrid and Centre Pompidou, Paris, among others.

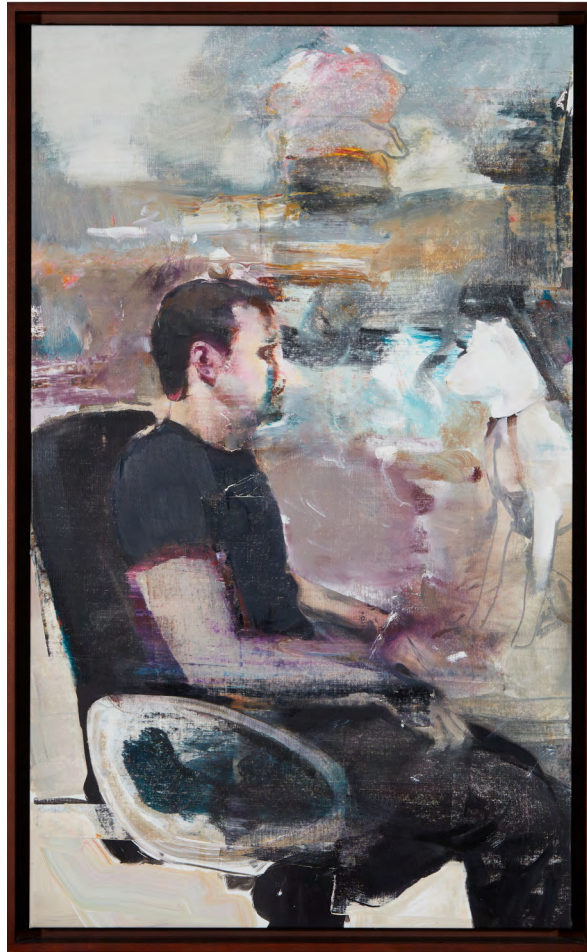




Daniel Richter
Doc Doctopus, 2023
Oil on canvas
233 x 173 cm (91.73 x 68.11 in)
(DAR 1219)

Daniel Richter has formulated a distinctive pictorial language in his recent works which treads the path between abstraction and figuration. *Doc Doctopus* (2023) depicts a biomorphic figure, encircled by wings, its rounded forms contorted and coming in and out of focus against a flat backdrop. A pseudo-horizon line is created by juxtaposing an expanse of cloudy greens and oranges with a block of white space, on top of which the figurative elements seem to float as if in an indefinable cosmos. Combining soft-edged multicoloured patches applied with a palette knife and stark contours in well-defined graphic strokes of black and red, the artist paints the colour fields first before outlining the composition, allowing his directed use of colour to structure the work, rather than the line. 'It's more a question of systems of representation rather than portraying the body as a carnal, biological thing,' explains Richter.

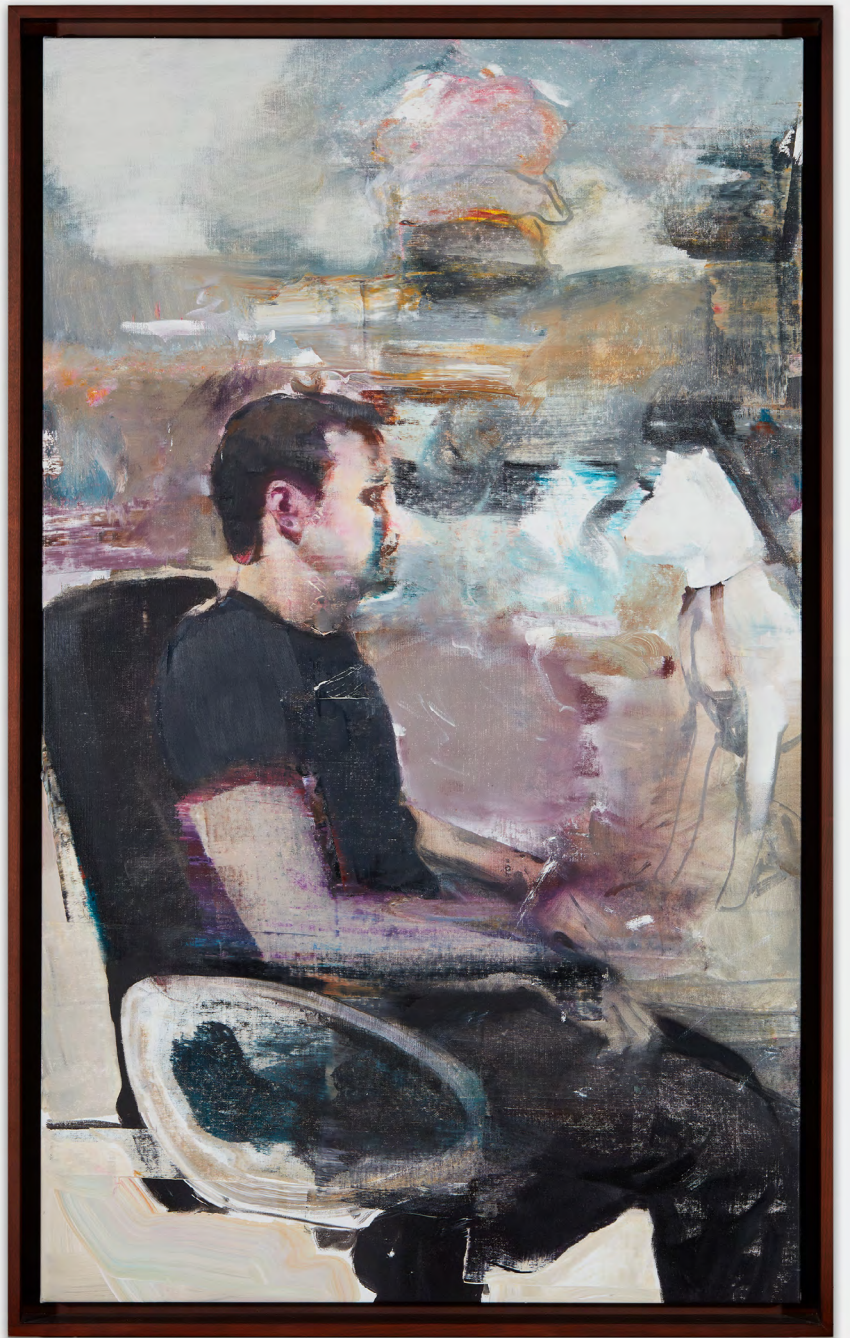
An exhibition of the artist's work is currently on view at the Kunsthalle Tübingen until 3 October 2023.



Adrian Ghenie
Self-Portrait as a Monkey, 2010
Oil on canvas
145 x 84 cm (57.09 x 33.07 in)
(ADG 1101)

One of the most celebrated painters of his generation, Adrian Ghenie conceives this 2010 work as a self-portrait, whose softly blurred features allow a suggestion of the distinctive profile of a primate to emerge. The almost hulking position of the figure, seated with his arms resting along his thighs, furthers the suggestion of the fine line between human beings and our animal cousins, while the distinctly 21st-century chair situates the work as a commentary on the contemporary corporeal codes of our increasingly sedentary lifestyle. In bringing together man and monkey in this painting, Ghenie calls to mind Charles Darwin's theory of evolutionary biology. As such, *Self-Portrait as a Monkey* serves as an important precursor to the artist's 2015 Venice Biennale presentation, *Darwin's Room*, which interrogated the scientist's multivalent legacy, as well as to the group of works shown at Thaddaeus Ropac London in 2022, which records the impact of the Digital Era on the human condition.

In the year of its creation, *Self-Portrait as a Monkey* was exhibited S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent. Ghenie's first solo museum presentation outside of his native Romania, the exhibition marked a decisive moment in the development of the artist's international renown.





Not Vital
Self Portrait, 2012
Oil on canvas, framed and glazed
97 x 70 cm (38.19 x 27.56 in)
(NV 2073)

Self-portraits are a recurring theme in Not Vital's multifaceted practice, inspired by his own reflection in the stainless steel walls of his studio in Caochangdi, which he describes as like 'looking into a mirror or a pond'. 'What I like about these paintings,' the artist continues, 'is that they're an inner vision of yourself and other people. It's like taking an X-ray to see what's inside.' The minimalism of *Self Portrait* (2012), in which details are pared down to their essentials, focuses attention on the relationship between form and space. This reduction 'makes you look at it more closely and more attentively, since the painting doesn't jump in your face with loud colours,' says Vital. 'Not only does it invite you to look at it more closely and more precisely, but it draws you in like a magnet [...] the painting becomes more mysterious and is endowed with more depth.'



Andy Warhol
Willy Brandt, 1976
Silkscreen and acrylic on canvas
101.6 x 101.6 cm (40 x 40 in)
(AW 1299)

In 1973, Andy Warhol was asked to create a portrait of the German Chancellor Willy Brandt. The artist had been impressed by the Nobel Prize winner's gesture in Warsaw in 1970, when he knelt in front of the memorial for victims of the violent Nazi repression of the 1943 Warsaw Ghetto Uprising. Following lengthy talks, the two men had a one-and-a-half-hour meeting in Bonn in 1975, during which Brandt sat for his portrait.

Warhol created six unique works from the photographs he took that day: four with a cigarette holder and two without. The present version is the only one to have been signed by both Andy Warhol and Willy Brandt and is illustrated in the artist's *Catalogue Raisonné*, along with the other works. Overlaid with broad swathes of turquoise acrylic, the silkscreen print is textured with scratches and apparent brushstrokes. Brandt's features – his eyes and lips in particular – are highlighted and overdrawn, while his frame occupies most of the canvas, as though too imposing to be contained. Warhol utilises traditional

codes of portraiture in his depiction of the statesman, such as the commanding three-quarter stance favoured by rulers throughout art history, producing an image that exudes power and assurance.

Warhol worked on various commissioned portraits throughout the 1970s, capturing the likeness of the rich and famous, as well as a number of politicians such as Brandt. In 1972, he produced a coloured lithograph of Richard Nixon, which he affixed with the slogan 'Vote McGovern', in support of Nixon's rival. In contrast to Brandt's benevolent image, Warhol's portrayal of Nixon has been described as 'demonic', the politician's turquoise face clashing with a vivid orange ground. As one of few non-American politicians to be portrayed by Warhol, Brandt's inclusion in the pop-culture pantheon of Warhol's so-called 'superstar portraits' illustrates not only the breadth of the Chancellor's influence outside his own country, but also Warhol's strong ties with Germany, which he visited regularly.



Bob Colacello, *Andy with West German Chancellor Willy Brandt, Bonn, 1976*

Of the five *Willy Brandt* portraits by Andy Warhol, two remain in private hands, while the other three are housed in the collections of the Hamburger Kunsthalle, Deutsches Historisches Museum and Collection of the Federal Republic of Germany. The present version was exhibited in the 2009 Warhol retrospective at the Grand Palais in Paris and illustrated in the accompanying exhibition catalogue.



VALIE EXPORT

Einkreisung, 1976/ Print 1980

Black and white silver gelatin print on Baryta paper laid on chipboard
100 x 170 cm (39.37 x 66.93 in)

(VE 1084)

A pioneer in photography, video, installation and performance art, with a career spanning five decades, VALIE EXPORT (b. 1940) has produced one of the most influential bodies of feminist art in the post-war period. In 1972, EXPORT began her most significant series of early photographic experiments: the *Body Configurations*, in which she uses her own body to visualise the internal accommodations made in response to nature, architecture and culture. For these works, EXPORT positions herself in the urban landscape, her body curved to conform to the shape of the world around her.

In *Einkreisung* (*Encirclement*, 1976), the artist positions herself on the road, her body following the curve of a rounded kerb. EXPORT traces microstructures of the city with her body, drawing attention to the individual's relationship with the built environment and the ways in which architectural and, by extension, societal spaces constrain the self. This work was presented as part of the solo exhibition *VALIE EXPORT. Fragmente einer Berührung* (2020–21) at the Staatliche Kunsthalle Baden-Baden, while a variation on the work with an addition in red ink is part of the collection of the Museum of Modern Art, New York. One of the earliest examples of the series, *Verkreuzung* (*Intercrossing*, 1972), which, like *Einkreisung*, was mounted on chipboard, was part of a multimedia installation, shown alongside the work of Maria Lassnig in the Austrian Pavilion of the 1980 Venice Biennale.

The Albertina Museum in Vienna will show a major retrospective of EXPORT's works in their main exhibition space, opening in June 2023.



Emilio Vedova
...Als Ob... '83 - 7, 1983
Paint on canvas
200 x 200 cm (78.74 x 78.74 in)
(EMV 1195)

The politically engaged Venetian painter Emilio Vedova (1919–2006), now regarded as one of the most important Italian artists of the late 20th century, believed that revolutionary art had to be abstract. He pushed painting into new territories with his visceral and gestural works that engage the viewer and redefine the space they inhabit. With expressive strokes and smears of paint, his works convey a raw and violent reaction to the political reality of the post-war period.

Vedova's works from the 1980s are marked by their colourful palette and monumentality. In 1980, he travelled to Mexico, where the colourful murals and vast landscapes left a lasting impression on the artist. *...als ob... '83 - 7* (1983) is part of a cycle of works that channels the vitality of this experience. Bold smears of black paint energise the pictorial plane and enhance its emotional force, punctuated by strokes of vivid green. 'Mexico. All at once the

kaleidoscope of emotions, of wide American spaces, of scents and colours was right back,' wrote Vedova in a letter to art historian and curator Rudi Fuchs in 1982. 'The clashes were immediately very harsh. A new geography of immense "horizontal" spaces. My feeling is that of being an ant.'



Emilio Vedova in Mexico, 1980

Upon his return from Mexico, Vedova broadened his colour palette and began working on large-scale paintings, which he called *Teleri*, referencing the large, wall-mounted canvases that had replaced the fragile fresco in 16th- and 17th-century Venetian art. The technique allowed Vedova to create works such as *...als ob...* '83 - 7 and prefigured his work on shaped canvases. One such circular work, also from the *...als ob...* cycle was the centrepiece of his participation in the 47th Venice Biennale in 1997 for which he was awarded the Golden Lion. The title of the series, which translates to '...as if...' speaks to the artist's strong ties to Germany, where he lived between 1963 and 1965, and Austria – Salzburg in particular – whose art academy he directed for five years between 1965 and 1969.

Emilio Vedova's paintings are currently on view at M9-Museo del '900 in Mestre, Venice, Italy.

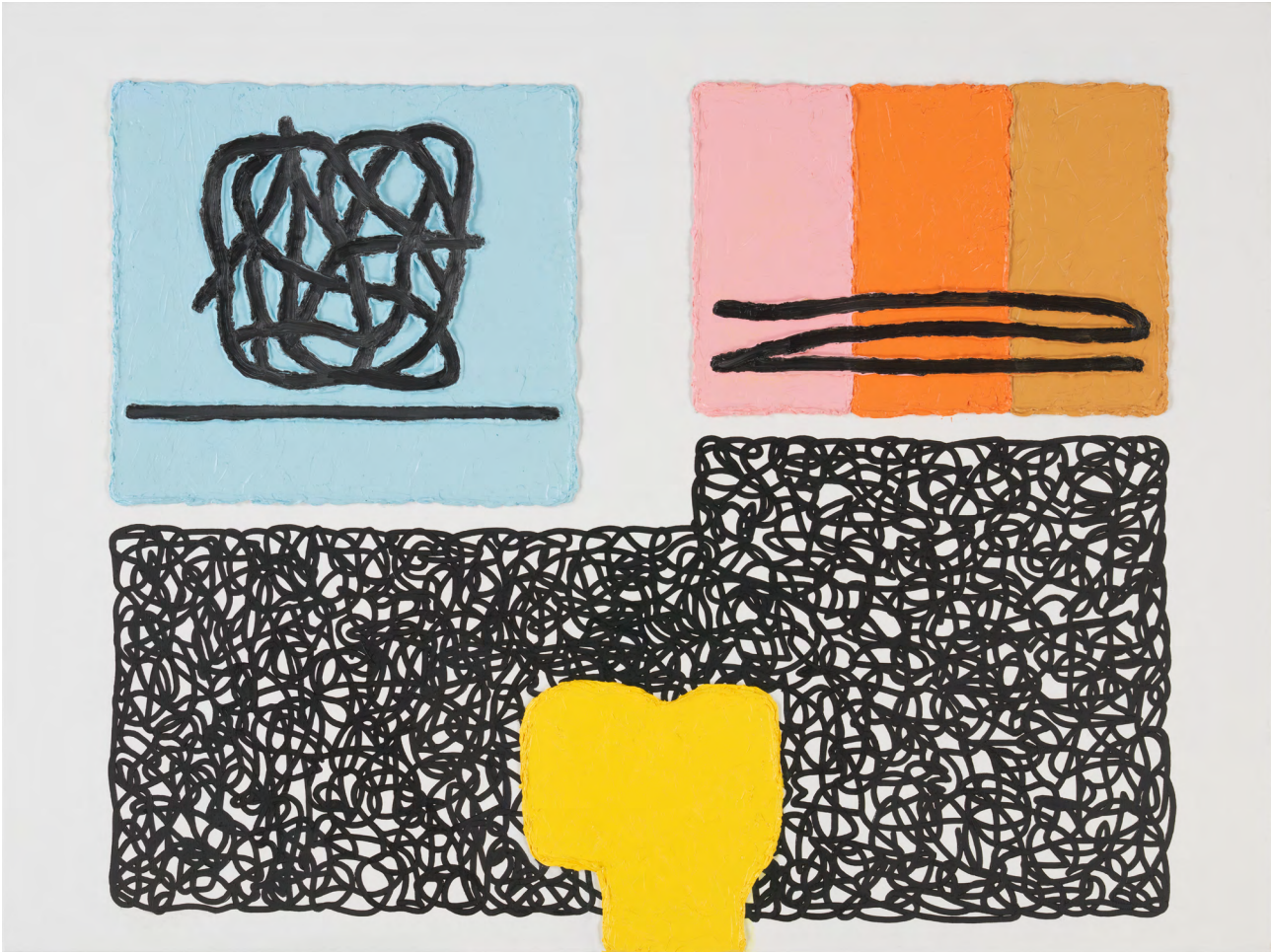




Yan Pei-Ming
Roses, 2023
Oil on canvas
200 x 200 cm (78.74 x 78.74 in)
(YPM 1210)

Throughout his career, Yan Pei-Ming has been interested in portraits as symbols of status and power, depicting politicians, actors and popes alongside more personal portraits of himself and his father. In this large, square work, the painter eschews the central subject in favour of an all-over composition in vivid shades of pink, from bright magentas to deep carmine red. Roses, some more defined, others more abstract, appear to coalesce onto the canvas out of visceral strokes of paint and impasto. They bring to mind the background of Paul Cézanne's *Portrait de l'artiste au fond rose* (c.1875, Musée d'Orsay, Paris) – an important reference for Yan Pei-Ming – becoming a synecdoche for the artist's self-portrait.

An exhibition of Yan Pei-Ming's works will be inaugurated at Palazzo Strozzi, Florence, on 7 July 2023.



Jonathan Lasker
824, 2022
Oil on linen
76 x 100 cm (30 x 40 in)
(JL 2047)

In 824 (2022) exuberant sherbet-coloured shapes seem to converse and interact on the canvas with graphic scribbles. 'I often think of my paintings as a form of image kit or perhaps as jigsaw puzzles', remarks Jonathan Lasker, 'which offer components of painting as clues pointing the viewer not to a finished narrative [...], but rather to a self-awareness of how one construes a painting.'

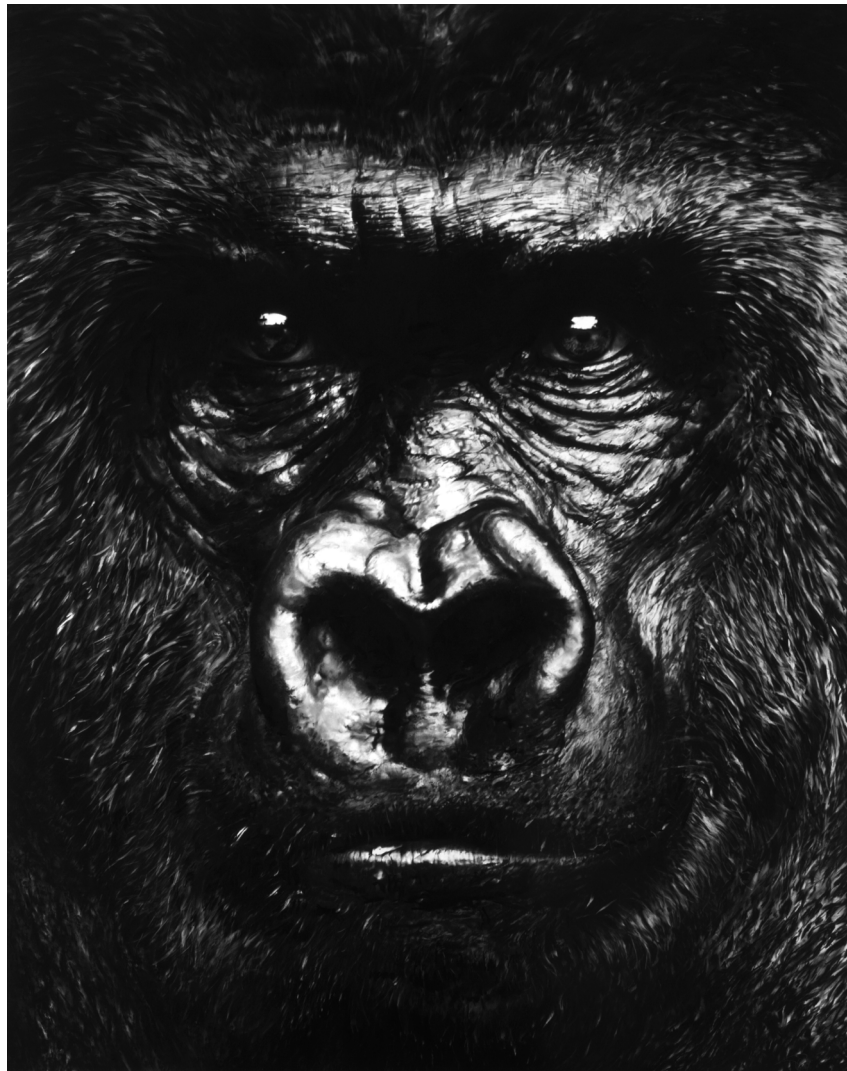
Lasker has developed a distinctive formal vocabulary based on different mark-making processes, including blocks of coloured impasto carved with strokes of paint and dense areas of scribbled lines. He has mounted a challenge to the two-dimensional medium, creating unique compositional schemes based on a figure-ground relationship in which the figure and ground dialectically interact with one another. Viewers are encouraged to experience themselves through the act of viewing as they connect and relate the shapes to one another. In the end, they become the subject of Lasker's painting.



Martha Jungwirth
Untitled, 2020
Oil on paper on canvas
214 x 245 cm (84.25 x 96.46 in)
(MJ 1312)

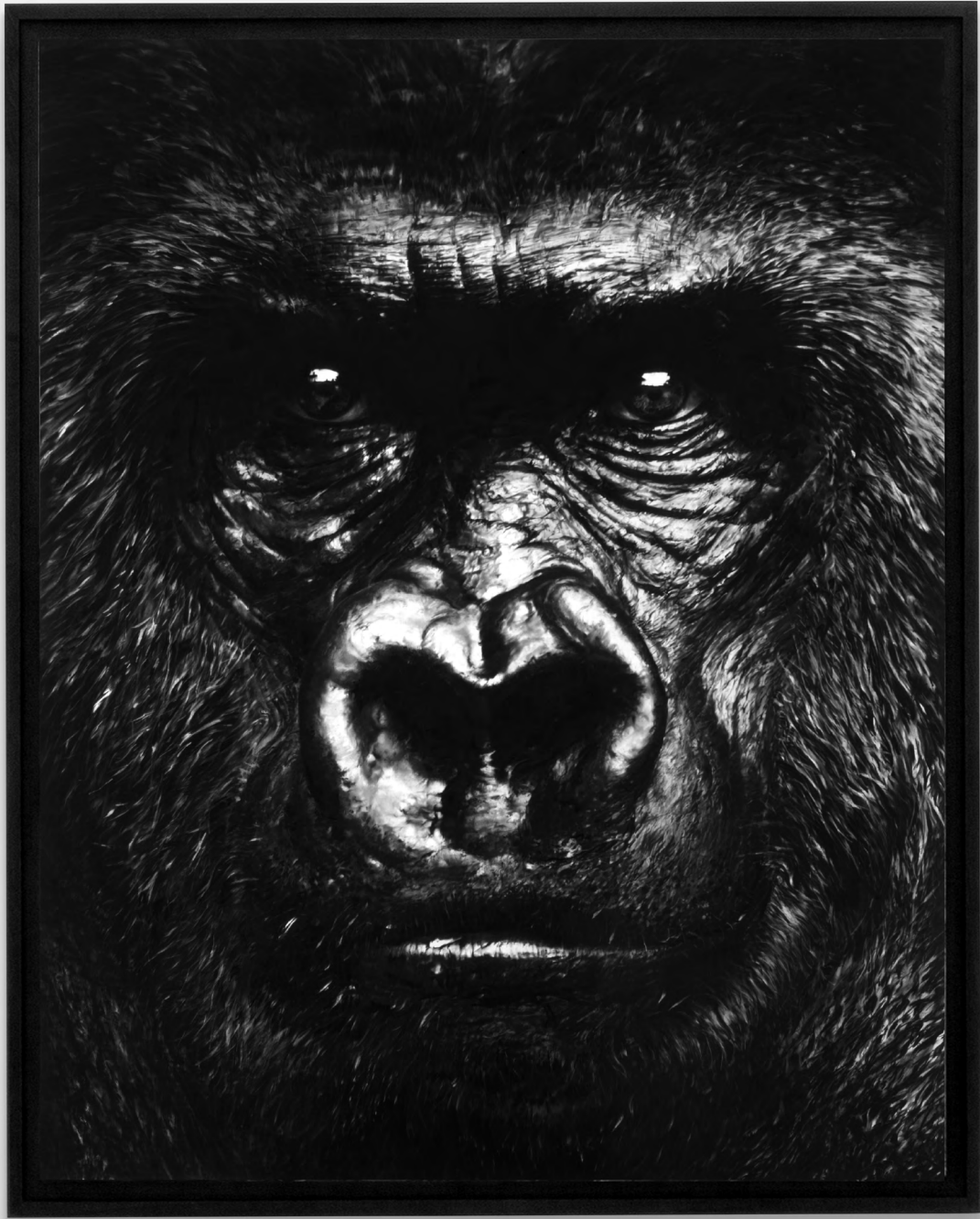
Martha Jungwirth's process is driven by bodily rhythm, with finger marks, blotches and scratches remaining as a visceral record of her presence upon the surface of her work. Her paintings convey a palpable sense of self: as she has described, 'my art is like a diary, seismographic. That is the method of my work. I am completely related to myself.' This painting is rendered in fields of her characteristic carnal palette, overlaid with expressive strokes and smatterings. Much of the paper ground is left bare as the artist's marks coagulate on the brown support – 'the surface on which I paint must have its own character', Jungwirth explains, for free space is as important to her as colour. As the artist expresses in her poetic manifesto 'The Ape in Me' (1988), her paintings occupy an intuitive space that exists beyond the formation of recognisable images, 'before spoken language', 'before memory' and 'before the obtrusiveness of objects'.





Robert Longo
Untitled (Wisdom), 2023
Charcoal on mounted paper
238.1 x 190.5 cm (93.74 x 75 in)
(RLO 1912)

Celebrated for his large-scale charcoal drawings that are created after source photographs found in mainstream media, American artist Robert Longo is passionately engaged with environmental issues and the long-term impact of mankind on nature, which he addresses in his images of endangered animals. In this 2023 work, a gorilla's solemn face, finely rendered in charcoal, dominates the entire picture plane. Upon closer inspection, its steely expression gives way to vulnerability, as the viewer's gaze takes in the palpable softness of its meticulously drawn fur and its gently wrinkled skin to settle on the intricately rendered reflections in its eyes. Amid the artist's characteristic chiaroscuro, the remarkable depth of the gorilla's eyes seems to betray the wisdom suggested in the title of the work in a revalorisation of this endangered creature. For Longo, the painstaking realism of his charcoal drawings, '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.'





Robert Longo
Study of Swimmer in Motion, 2022
Ink and charcoal on vellum
53.3 x 81.6 cm (20.98 x 32.13 in)
(RLO 1911)

Created in 2022, *Study of a Swimmer in Motion* belongs to Robert Longo's *Serene Velocity* series, in which images of swimmers are captured in moments of power and intense focus, as in a single freeze-frame from a hard-fought race. The drama of the scene is heightened through Longo's use of chiaroscuro, the strong contrasts between light and dark in ink and charcoal resulting in an image of intensity. The forceful physicality of the overarm stroke is conveyed through the swimmer's musculature, their head tilted out of the foaming water to snatch a breath of air before going under once more. While Longo's monumental, isolated waves in his *Monsters* series convey the elemental power of water, here it is the swimmer who is portrayed as the force of nature through Longo's virtuosic ability to imply motion and momentum in a still image.



Robert Longo
Study of After de Kooning; Woman (Verso: Untitled 1948), 2022
Ink and charcoal on vellum
101.3 x 87.3 cm (39.88 x 34.37 in)
(RLO 1868)

Following his 2014 series of drawings based on American Abstract Expressionism, Robert Longo has begun exploring the work of European pioneers of post-war art. This drawing was created after the celebrated *Woman/Verso: Untitled* (1948) by the Dutch-American artist Willem de Kooning.

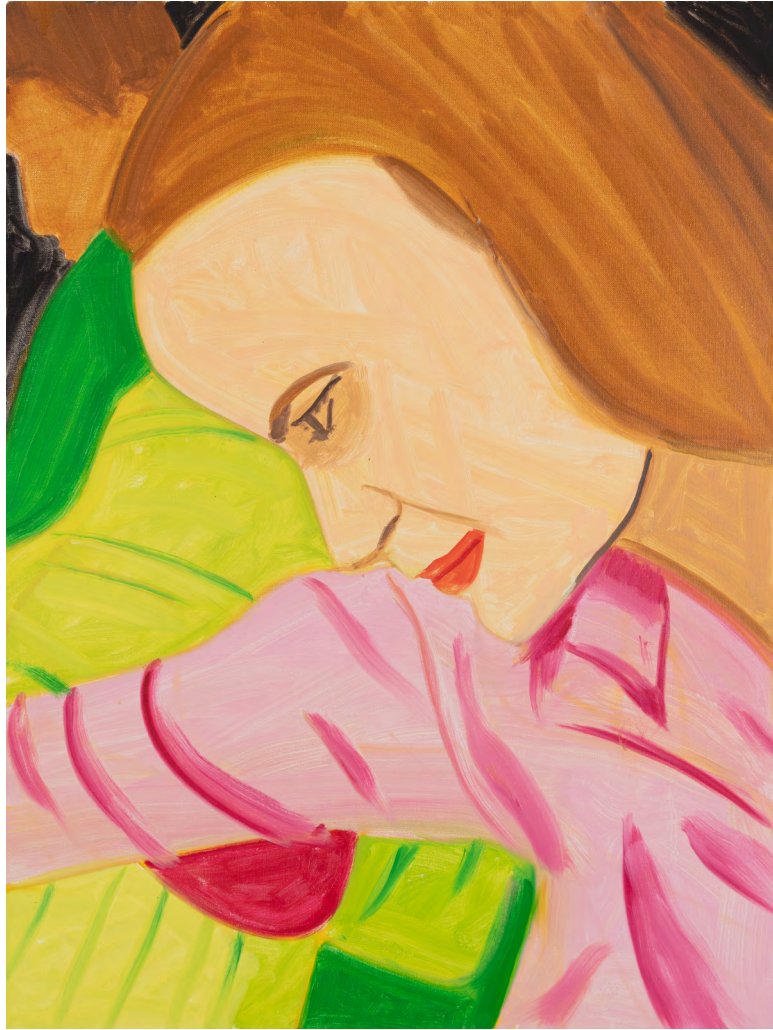
The process of creating a charcoal drawing is almost entirely opposite to the process of creating a traditional painting. Transposing iconic paintings such as this into charcoal drawings requires him, as art historian Dominique de Font-Réaulx writes, to 'get to the heart of the work'. Studying every brushstroke, carefully recreating their material modulations and nuances of colour out of dry, black charcoal, Longo brings out the physical grit and coarseness of the original work, celebrating the materiality of paint while prompting us to revisit our relationship to images.



Megan Rooney
Chasing Sun (wings), 2023
Acrylic, oil, pastel and oil stick on canvas
199.6 x 152.3 cm (78.58 x 59.96 in)

(MRO 1124)

Megan Rooney is known for her impassioned exploration of colour, which she uses as a vehicle for finding form. Her paintings are built through an accumulation of layers, alternating between gestural strokes of paint of varying densities, and areas where colour has been sanded down or rubbed off. The layers continue to jostle and battle just below the surface of the finished painting, giving it a sense of depth and a palpable energy. Although resolutely abstract, Rooney's work always contains hints of anthropomorphic figures and references to the urban and natural worlds that surround her, which she hints at in the title of this 2023 work, *Chasing Sun (wings)*. Rooney's studio is perched on the third floor of an old hospital building in the heart of London, giving her a bird's eye view of the streets below, as well as a rare unimpeded sightline to the sky. The artist captures this sense of suspension in this work, which combines smatterings of scorching yellows and reds with luminous expanses of whites and greens that suggest far-off landscapes.



Alex Katz
Dance 2, 2022
Oil on linen
121.9 x 91.4 cm (48 x 36 in)
(AKZ 1903)

Dance has been a recurring subject in the work of American painter Alex Katz since the 1960s when he met and began collaborating with modern dancer and choreographer Paul Taylor (1930–2018). His most recent series of dance portraits features pairs of dancers, closely cropped in a cinematic close-up that is characteristic of his style. In *Dance 2* (2022), the two figures, dressed in complementary hues of pale pink and lime green, occupy most of the painted surface, allowing colour to animate the composition. Folds in the clothing, expressed through darker but still corresponding shades of green and magenta, generate a sense of rhythm and movement, establishing a dialogue between the dancers that evokes a coordinated performance. At the centre of the canvas, the female dancer's head is bent forward with intention and concentration, while the slight smile on her red-coloured lips conveys a sense of serenity that is unique to Katz's portraits.

Alex Katz's exhibition of new portraits *Purple Splits* will be on view at Thaddaeus Ropac Paris Marais until 29 July 2023.



Alex Katz
Reflection with Lilies 2, 2010
Oil on linen
122 x 168 cm (48.03 x 66.14 in)
(AKZ 1807)

Ever since his time as a young student at the Skowhegan School of Painting and Sculpture in Maine, Alex Katz has enjoyed painting en plein air in the manner of the Impressionists. He continues to divide his time between New York and Maine today, travelling regularly to the countryside to capture the changing light of the seasons. *Reflection with Lilies 2* (2010) belongs to a group of paintings based on the water lilies found in a pond by Katz's Maine summer house. He began painting the scene in 2009 as an homage to Claude Monet, admiring the artist's ability to render the weight and motion of water. However, Katz's visual grammar of abstract painting and the immediacy of the light, quick brushstrokes, contrast with Monet's more contemplative approach. There is something unmistakable about Katz's New England outdoor works: the light, which is richer and darker than that evoked by the Impressionists, sets him apart. 'That helped me separate myself from European painting and find my own eyes,' says Katz. *Reflection with Lilies 2* was exhibited in 2012 in the exhibition *Alex Katz: Maine/New York* at the Colby College Museum of Art, Waterville, ME.

Museum Voorlinden in Wassenaar will present a solo exhibition of Alex Katz's work from across his career, including portraits, flat sculptures and monumental landscapes, from 10 June to 1 October 2023.



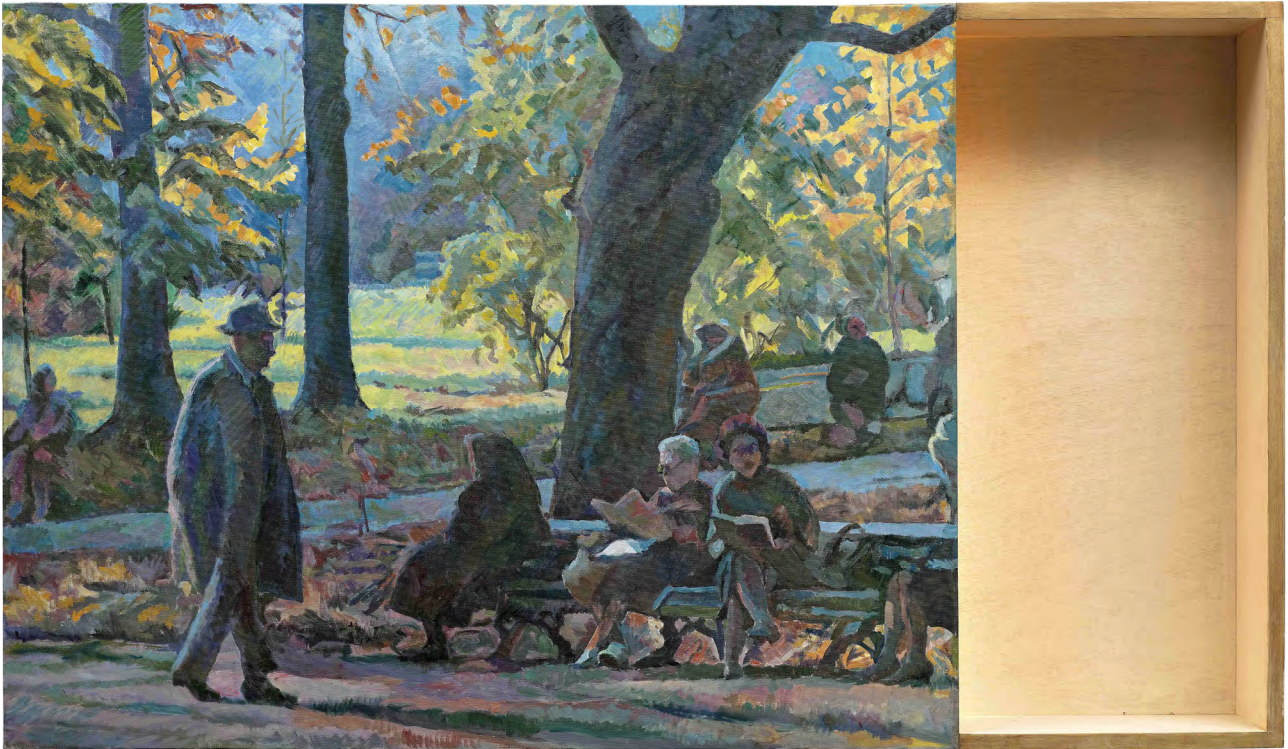


Roy Lichtenstein
View from the Window (Study), 1984
Coloured pencil and graphite on paper
26.4 x 18.7 cm (10.39 x 7.36 in)

(RL 1043)

Roy Lichtenstein made this 1984 work on paper as a study for his seminal lithograph, *View from the Window*, printed the following year, an edition of which is in the collection of the Museum of Modern Art in New York. It forms part of the artist's celebrated *Landscapes* series in which he united abstraction with Pop Art by combining his signature Ben Day lines with fluid forms evoking the elemental features of a landscape. Adapted from comic books, the familiar diagonal hatchings of the sky are juxtaposed with expressive strokes of colour to give form to the seascape that lies beyond the open window – a familiar vantage point in 19th and 20th century art that has inspired painters from Henri Matisse to Salvador Dalí. By combining diverse visual languages and juxtaposing the imagery of popular culture with references to art history, Lichtenstein challenges traditional artistic approaches to landscape, giving the familiar scene a lightness and a 'musicality', as art historian Siegfried Gohr wrote in his essay *Brushstrokes*, that characterised the artist's works from this period.

View from the Window (Study) (1984) featured in the 1987 exhibition *The Drawings of Roy Lichtenstein* at the Museum of Modern Art, New York.



Ilya & Emilia Kabakov
Charles Rosenthal, Im Park 1930, 1998
Oil on canvas, wooden box, lamp
77 x 132.2 x 16.4 cm (30.31 x 52.05 x 6.46 in)
(IKA 1124)

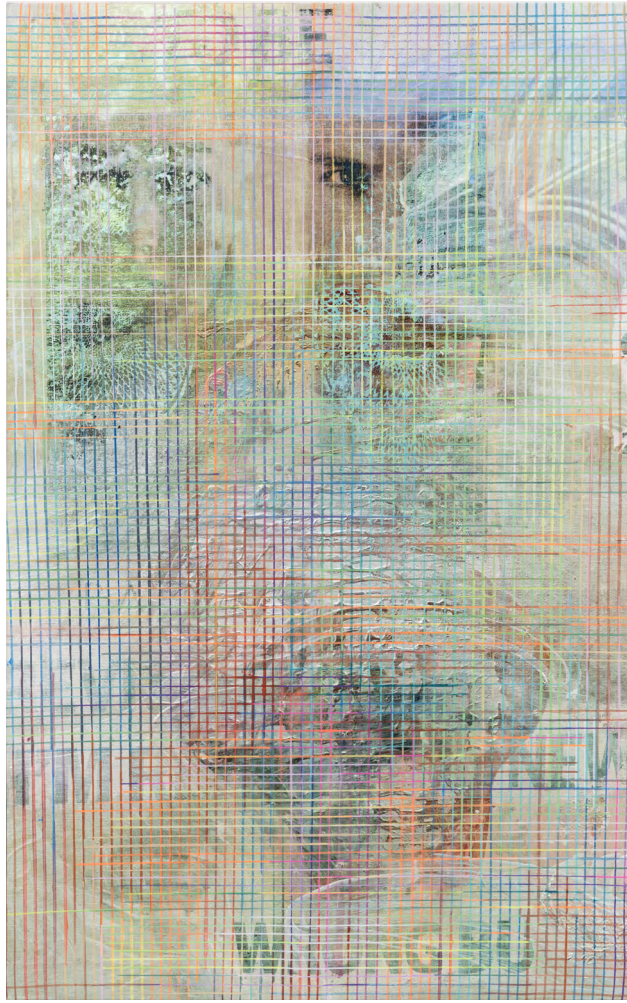
Charles Rosenthal, Im Park 1930 (1998) was first exhibited in Japan in 1999 as part of an exhibition at the Contemporary Art Gallery, Art Tower Mito, titled *ILYA KABAKOV: Life and Creativity of Charles Rosenthal*. It forms part of a groundbreaking conceptual work by Ilya and Emilia Kabakov: *An Alternative History of Art*. The total installation is devised as an exhibition of 14 rooms featuring works by three artists of different generations, who together, in Kabakov's terms 'participate in the defining "axis" of the development of Russian art over the course of the entire century'. Of the three artists, two are fictional, including Charles Rosenthal, whom Kabakov casts as his precursor and the 'teacher' he never met. In *Charles Rosenthal, Im Park 1930*, Kabakov creates a self-portrait of the painter, adopting an impressionistic figurative style that has become recognisably Charles Rosenthal's. Acting as both artist and curator, Kabakov writes: 'In these works, Rosenthal attempts to emphasize the difference between the light of day illuminating the landscapes depicted by him, and the light coming from beyond the bounds of our reality.'



I. Kabakov 2012

Ilya Kabakov
The Appearance of Collage, 2012
Pencil on paper
27.7 x 37.3 cm (10.9 x 14.7 in)
(IKA 1118)

Drawing occupies a particular place in the work of Ilya Kabakov. In his and Emilia Kabakov's 2012 series of monumental paintings and corresponding drawings *The Appearance of Collage*, to which this work on paper belongs, the artists create the illusion of torn, superimposed images, encouraging viewers to forge connections between the fragments and interrogate the way we look. Questions of memory and progress, utopia and emptiness collide in the work, highlighting the artificial nature of images in a way that continues to resonate powerfully in today's digital world. As Emilia Kabakov remarks: 'It's like we are looking at a broken mirror: different fragments of memory, mixed with reality.'



Mandy El-Sayegh
Net-Grid Study (Passengers), 2023
Oil and acrylic on linen with collaged and silkscreened elements
140 x 88 cm (55.13 x 34.13 in)
(MES 1115)

Mandy El-Sayegh's *Net-Grid* paintings are characterised by the tension created within them between figuration and abstraction – they have figurative elements in their grounds, yet approach abstraction, especially when viewed at a distance. At the heart of *Net-Grid Study (Passengers)* (2023) is a silkscreen of a film poster for the science-fiction film *Passengers* (2016), as well as other silkscreened elements, including fragments of text taken from the headlines on tabloid newsstands. Applied on top of them, the iridescent wash and the painted grid function to simultaneously contain and obscure information, playing with the idea of trying to impose order or structure onto the disorderly. El-Sayegh also considers the grid as a symbol of protection, following the tradition of Buddhist monks wrapping their bodies with prayers and blessings, while the *Passengers* actors' eyes peer out from behind the layers like the typical amulets found across the Mediterranean and Western and Central Asia used for protection against the evil eye.

Mandy El-Sayegh's work will be on view at the Tichy Ocean Foundation, Zürich from 9 June 2023.

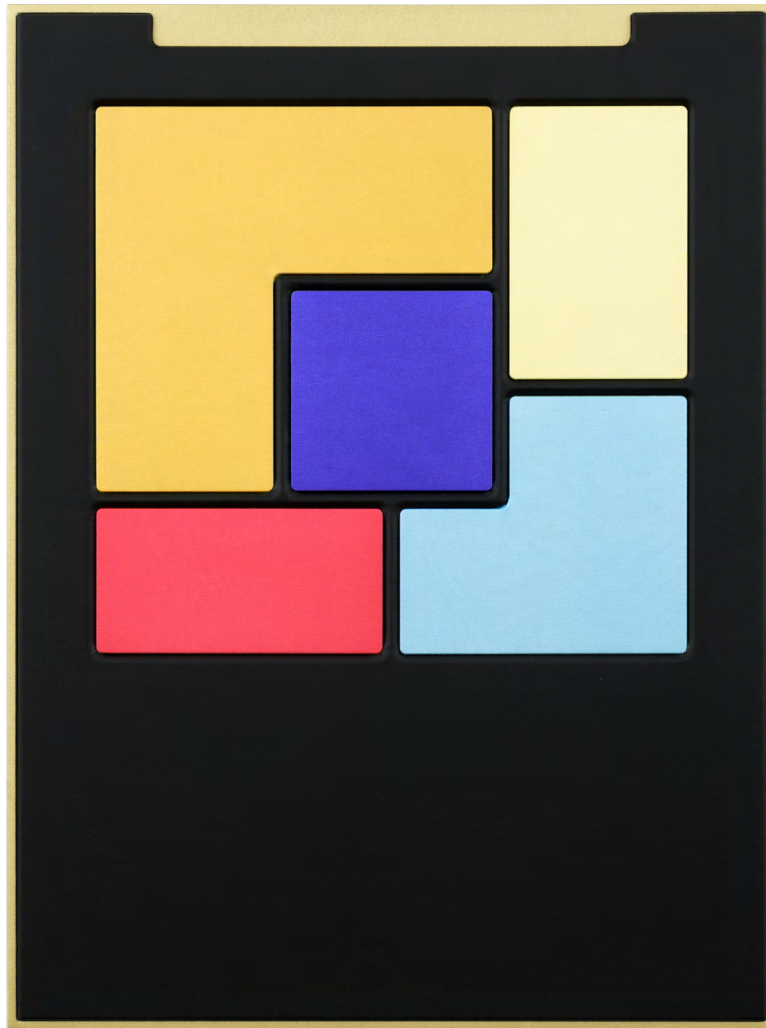




Cory Arcangel
3- 114_437/74_334 (blk), 2022
UV ink on IKEA LINNMON table tops, 4 parts
200 x 120 cm (78.74 x 47.24 in)
(COA 1078)

This 2022 work is part of Cory Arcangel's series of *Scanner Paintings* begun in 2010, for which the artist scans trousers from popular consumer brands and adds his signature before printing enlarged details on IKEA LINNMON tabletops. He has combined four of these in a collage-like manner to create this large-scale work. Arcangel's most recent monochrome works reveal a new, minimalist quality in his oeuvre, which contrasts with the brightly-coloured early works from the series. These earlier works from the series prominently feature various labels and logos, which are no longer necessary in the new works. Here, three white lines on a black background suffice to identify the Adidas trousers as an integral part of contemporary pop culture. That a brand is immediately identifiable from such a minimal composition raises questions about the ever-increasing hold these symbols of fashion and belonging have over us.

An exhibition of Arcangel's work will open at Thaddaeus Ropac Seoul on 21 June 2023.



Sylvie Fleury
Couture Palette - Ballets Russes, 2018
Acrylic on canvas on wood
143 x 106 x 6.72 cm (56.3 x 41.73 x 2.65 in)
(SF 1246)

Swiss artist Sylvie Fleury's signature makeup palettes question the fetishisation of brands, the structures of desire and power attached to commodities, and the fleeting nature of value in contemporary society. Drawn to the idea of the readymade, Fleury notes, 'I've always wanted to transform reality, to transform everyday objects. That's perhaps why I'm interested in fashion. Fashion trends reflect our time, but also produce codes that I've always wanted to appropriate and play with.' *Couture Palette – Ballets Russes* recreates an Yves Saint Laurent eyeshadow palette of the same name. Fleury removes all branding to align the work with the visual language of abstraction, critiquing gendered hierarchies prevalent within mainstream art-historical narratives. Her use of the shaped canvas, in particular, provides a feminist counterpoint to the paradigm defined by the famous 1964 all-male group exhibition at the Guggenheim Museum, New York that defined the genre.

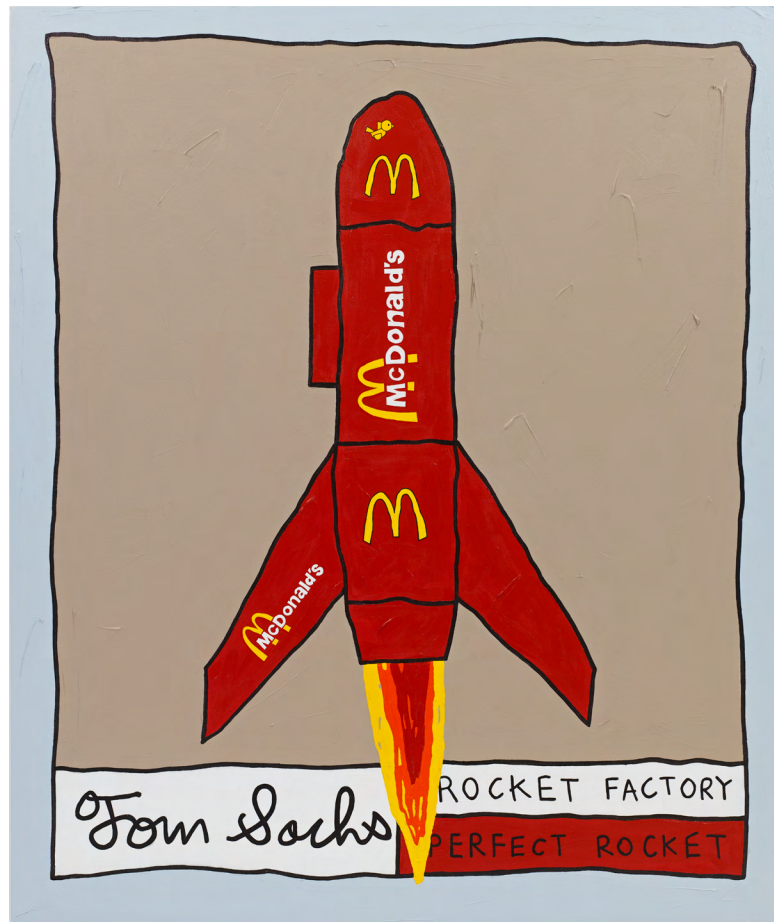
Sylvie Fleury's exhibition *Shoplifters from Venus* at Museum Winterthur, Switzerland, will run until 20 August 2023.



Erwin Wurm
Melt, 2021
Acrylic and oil paint on canvas
150 x 120 cm (59.06 x 47.24 in)
(EW 1757)

Although Erwin Wurm is known today as a pioneering sculptor, as a student he had been more interested in painting. It wasn't until the summer of 2021, during a stay in Greece with his friend, the Austrian artist Hans Weigand, that he started painting again. The *Flat Sculptures*, as Wurm has named his paintings, are made up of words which reference past series of works. Here, one can make out the word 'melt', referring to the artist's sculptures of melting houses and buildings, which present our familiar material surroundings in a surprising and inventive way that prompts viewers to consider them in a new light. The letters on the canvas in *Melt* (2021) seem, as the artist describes, 'to have been rolled flat and changed their form into amorphous structures.' This makes the letters themselves nearly illegible, pushing the painting into the realm of abstraction, while allowing them to acquire body and become almost tangible in the process. Painted in pink against a grey ground, their palette is reminiscent of skin, forming a kind of membrane as the artist extends the planes of colour to cover the sides of the canvas.

From 10 June 2023 to 28 April 2024, an exhibition of more than 100 works by Erwin Wurm, including indoor and outdoor sculptures and paintings, will be on view at Yorkshire Sculpture Park, UK.



Tom Sachs
Yet She Persisted, 2022
Synthetic polymer and Krink on canvas
182.9 x 152.4 cm (72 x 60 in)
(TSA 1463)

Created in 2022, the painting *Yet She Persisted* is related to Tom Sachs's Rocket Factory project, a 'trans-dimensional manufacturing plant', which allowed people to assemble their own rockets as NFTs, with an option for the artist to create and launch a corresponding rocket sculpture. Each of the rockets is constructed from three branded components: a Nose Cone, Body and Tail Assembly. Here, the 'Perfect Rocket' mention in the bottom right of the picture plane indicates that the rocket is composed of three identical branded components – in this case bearing the logo of the fast food chain McDonald's – as opposed to the 'Frankenrocket' inscription that accompanies rockets with disparate branding. The plume of flames that emerges from the tail of the rocket signifies, in the language of the Rocket Factory, that the corresponding physical rocket sculpture has been launched.

'The 30 brands we chose for the Rocket Factory are all deliberate,' explains Sachs. 'Brands form our sense of tribal belonging. In my childhood, at the kitchen table, we would discuss dad's new car or mom's new dress. Brands are the foundation of the dominant religion of our era – consumerism. Our relationship to branding is a way we define ourselves. We picked our 30 Rocket brands because of some attachment I have or because I identify with them on some level.'



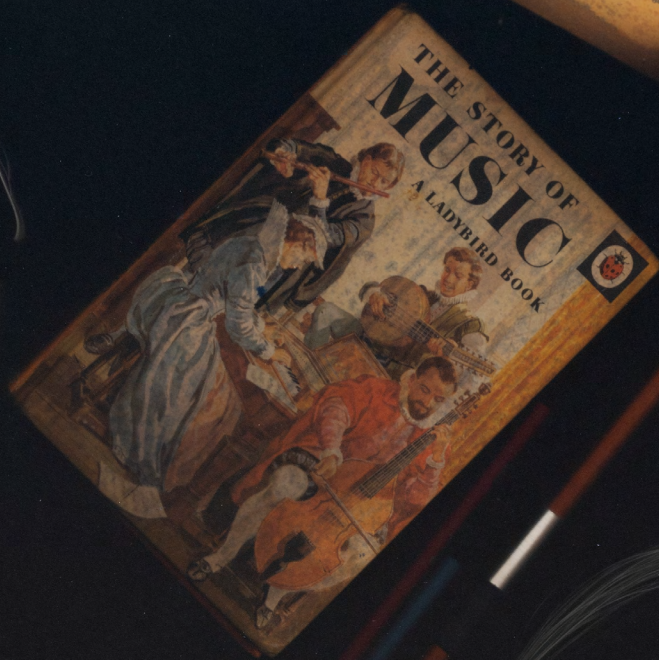
Oliver Beer

Recomposition (Rudiments of Music), 2023

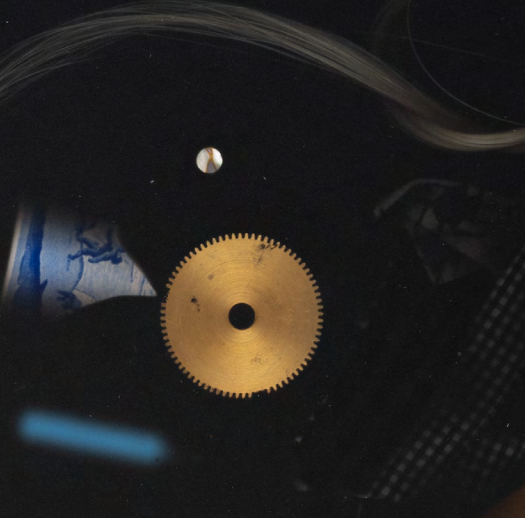
Books, mother of pearl, artificial pearls, clock mechanism, violin bows, broken ceramic, musical scores, horsehair, vinyl, coloured pencils, piano key, laughing gas canister, resin, black pigment
137 x 137 cm (53.94 x 53.94 in)

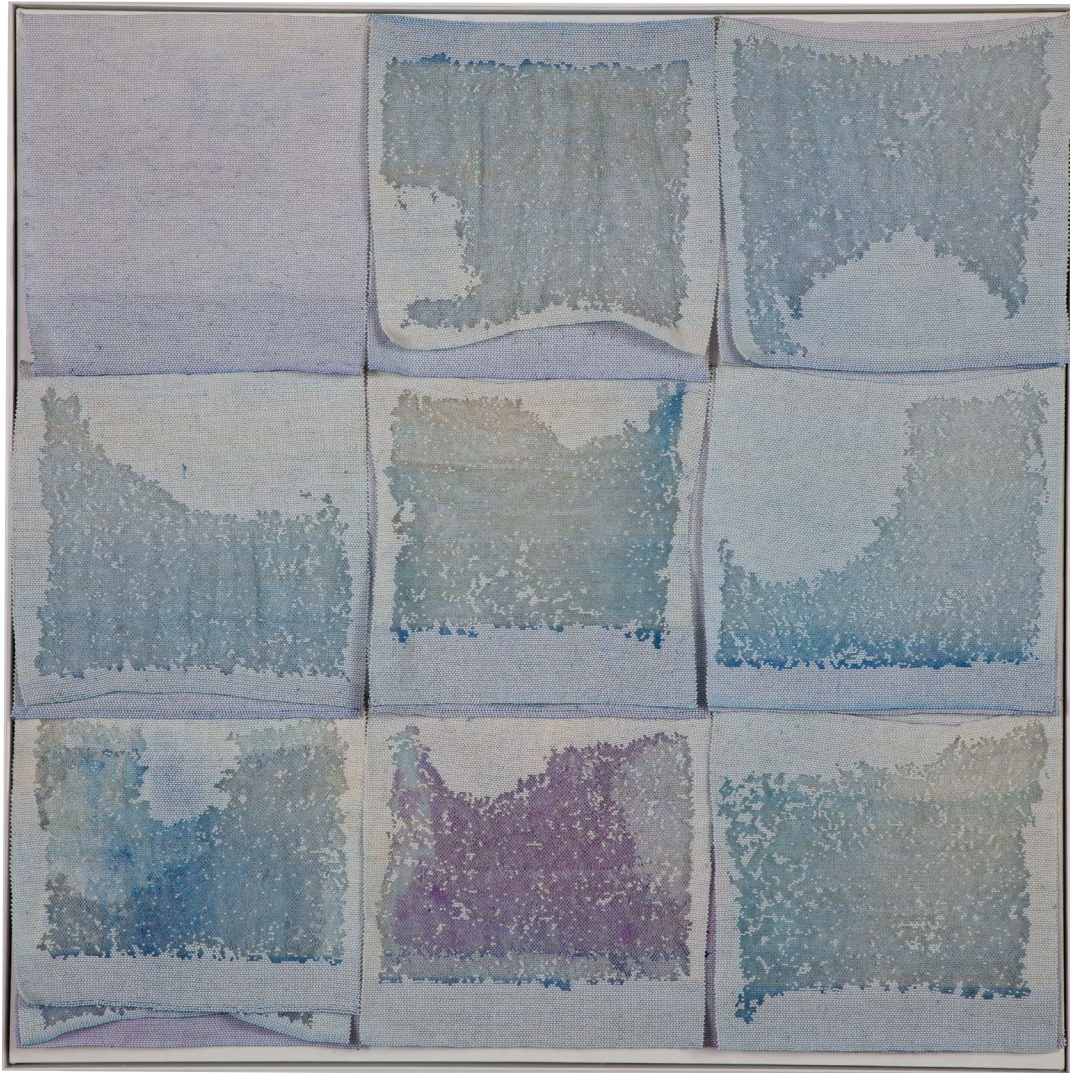
(OB 1470)

To create his *Recomposition* works, which he qualifies as ‘two-dimensional sculptures’, Oliver Beer embeds fragments of objects in resin to create visual compositions. In this 2023 work, Beer has used a transparent resin to which he carefully adds pigment, allowing him to control how much light hits the objects and to create an illusory sense of depth, although the piece is only a few millimetres thick. The array of objects featured in each *Recomposition* work creates a kind of unconventional portrait. Reflecting the artist’s musical background, several of the fragments included in *Recomposition (Rudiments of Music)* have links to music – violin bows, musical scores, a piano key. Alluded to in the title, the musical connection is carried throughout the work. Just as, like a musical score, the objects seem to flow weightlessly across the pictorial plane, accumulating meaning through their proximity to each other, the final work becomes ‘a way of freezing in time something as fragile and fleeting as sound.’ In Beer’s words, ‘they’re all things that would have been lost otherwise. So it’s destroying the objects in some ways, but it’s also a way of preserving them.’



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Liza Lou
Lost Blue, 2022
Acrylic paint on glass beads
106.7 x 106.7 cm (42 x 42 in)
(LL 1215)

Liza Lou's *Lost Blue* (2022) is composed of square swatches of beads painted in soft pastel hues. Each square is scaled to the size of an ordinary dishcloth, and the beads are hammered away by the artist to reveal the intricate net of thread holding them together. 'These days, I'm peeling back the layers', she stated in an interview with Carrie Mae Weems for her new Rizzoli-published monograph. The component parts gesture to Lou's enduring interest in gendered forms of labour, as expressed in the domestic setting of her early installation *Kitchen* (1996), for which she replicated the titular room in multi-coloured beads. Moving from the representational to the abstract, the *Cloud* series, to which this work belongs, represents a significant development in the artist's practice as she builds upon modernist discourses of abstraction from a feminist perspective. She takes inspiration from the work of women artists engaging with minimalist traditions, including Agnes Martin's grid paintings and Jo Baer's white canvases bordered by black and yellow lines.



Martha Jungwirth
Memorial II (Triptychon), 2021
Oil on paper on canvas (3 parts)
238.5 x 882.5 cm (93. x 347.4 in)
(MJ 1122)

At nearly nine metres long, Martha Jungwirth's monumental triptych *Memorial II (Triptychon)* (2021) is almost frieze-like. The figures are inspired by the animals that have perished in the environmental disasters of our time, and by the sculpted creatures found in the antechamber of Tutankhamun's tomb designed to accompany him on his journey: symbols of the rituals associated with the passage from life to death. Jungwirth's painting unfolds in a similar way. A lone creature stands at a halt on the left-hand panel, surveilling the scenes that follow as if contemplating its own uncertain destiny, suspended in Limbo on its way into other worlds.

The central and right-hand panels of *Memorial II (Triptychon)*, meanwhile, depict movement and transformation through swiftly dashed brushstrokes. The artist's fine lines suggest the fragility of the bodies: the wiry legs of an animal, the hint of a man's exposed ribcage. In the artist's words: 'I am not interested in the noble, but the sore, not embellished, uncensored.' At a time of instability and uncertainty, Jungwirth's expressive, poetic painting evokes ancient myths and civilisations, connecting them seamlessly to pressing contemporary environmental issues and to eternal questions about life and death.



Installation view, Lyon Biennale 2022, Lyon, France

Markus Schinwald
Panorama, 2022, 2018 - 2022
Round wooden pavilion, painting, wooden sculptures,
Claude Martin wall tapestries, facial casts, plaster, paintings on canvas
Total Ø 1000 cm (393.7 in)
(MAS 1092)

Panorama (2022) is a complex installation devised by the Austrian artist Markus Schinwald for the most recent Lyon Biennale. Bringing together found objects with paintings and sculptures into a circular, purpose-built room, it immerses visitors in an asynchronous temporality where past and future collide.

The panopticon-like structure references the Italian philosopher Giulio Camillo's 16th-century Theatre of Memory: a mnemonic device which reverses the traditional structures of the audience and stage, allowing a single audience member to contemplate a group of historical and mythological characters sitting in organised sections in the hemispheric stands. Schinwald's *Panorama* is constructed out of wood in a manner reminiscent of stage decor, which emphasises the artificial quality of the *mise en scène*. Inside, the circular structure is lined with a tapestry made up of composite images from disaster movies, trapping viewers in a continuous loop of destruction. Against the walls hang four square canvases depicting historical conflicts in what looks like a traditional Baroque style, but which gradually turns into a technoid blur of pixels and vertical purple lines that suggest a numerical glitch.

As Schinwald explains, the work 'uses the grammar of the future – of augmented reality and artificial intelligence – but the vocabulary of the past.' His objective is to challenge our perception of images and the totalising narratives of history, which is too often told as a sequence of victories and defeats in war. The title of the work also references the 19th-century ancestor of cinema, where visitors could immerse themselves in life-size recreations of historical events, often battles, as in the *Gettysburg Cyclorama*, one of the few of its kind still in use.



Installation view, Lyon Biennale 2022, Lyon, France

In doing so, the artist formulates a critique of violence as entertainment, which converges with the allusion to screens and video games in his paintings. Fusing art-historical traditions with the visual grammar of digital technologies allows Schinwald to alter the conventions of paintings that ‘do not fit the climate of our time’ in such a way ‘that they can exist under contemporary conditions.’

The objects and sculptures that punctuate the installation all contain some kind of deficit: they are wounded, amputated or given a prosthesis. From existing artefacts to the artist’s own sculptures made of antique table legs, all of them contribute to the layering of violence and mutilation within the work, which transcends any historical notions of periods or geopolitical frameworks and gives the work a powerful humanistic resonance. As the artist states, ‘instead of valour, there is violence. Instead of identity, fragmentation.’ Enclosed in the circular structure, 10 metres in diameter, where disparate visual elements appear to converge and interrogate each other, viewers are invited into a space of self-reflection, putting into question their assumptions and their experience of the current socio-political context.

Current & upcoming exhibitions



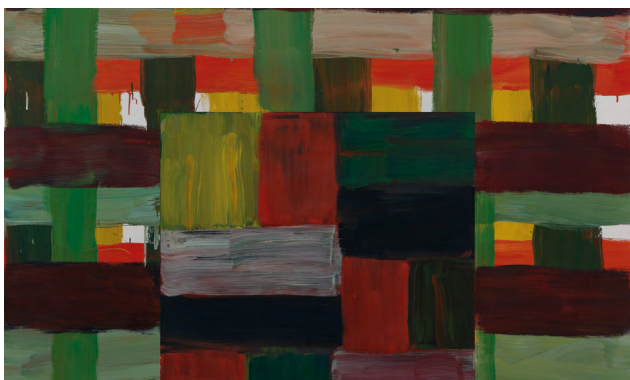
Alex Katz
Purple Splits

6 June—29 July 2023
Paris Marais



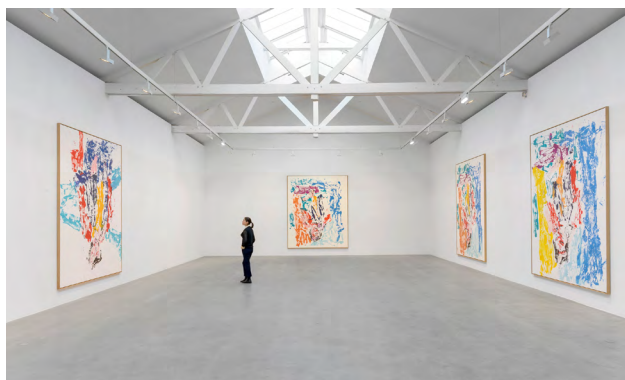
Robert Rauschenberg
Japanese Clayworks

6 June—29 July 2023
Paris Marais



Sean Scully
Landline Weave

Until 29 July 2023
Paris Pantin



Georg Baselitz
Highlights from
La boussole indique le nord

Until 24 June 2023
Paris Pantin



Group show
Alchemy

Until 29 July 2023
London Ely House



Bob Colacello
It Just Happened,
Photographs 1976–1982

Until 29 July 2023
London Ely House

Current & upcoming exhibitions



Rachel Jones
Red, Forged

Until 15 July 2023
Salzburg Villa Kast



Martha Jungwirth
Looking the Goat in the Eye

Until 10 June 2023
Seoul Fort Hill



Cory Arcangel



21 June—29 July 2023
Seoul Fort Hill