

GAGOSIAN

Gagosian to Participate in Art Basel Miami Beach 2023



Richard Avedon, *Marilyn Monroe, actress, New York, May 6, 1957*, printed 1994, gelatin silver print, 39 3/4 × 113 3/4 inches (101 × 288.9 cm), out of edition © The Richard Avedon Foundation

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MIAMI, December 4, 2023—Gagosian is pleased to present an extensive selection of modern and contemporary works at Art Basel Miami Beach 2023. Returning to Miami Beach for the fair’s twenty-first anniversary, the gallery is honored to have participated each year Art Basel Miami Beach has been held. The works on view in Gagosian’s booth offer a variety of perspectives on the interactions of the human form and psyche with physical, conceptual, and political spaces through a wide range of materials and processes.

Carol Bove’s sculpture “*Throw roses into the abyss and say: ‘Here is my thanks to the monster who didn’t succeed in swallowing me alive.’*” (2023) is an arrangement of forms in contorted stainless steel. Lending the material an impression of fleshy softness and malleability by sandblasting its painted surfaces, she prompts viewers to question their assumptions about the ‘inherent’ qualities of materials—and the accepted course of art history. Donald Judd’s untitled work from 1990 consists of ten rectangular cuboid units of red anodized aluminum and bronze-hued plexiglass installed in a ten-foot column. Using the serial composition that became one of his primary aesthetic devices, Judd positions the identically sized components with a precise regularity that opens the work to subtle nuances of space, light, and shadow. Jeff Koons’s stainless-steel sculpture *Cracked Egg (Yellow)* (1994–2006), an altogether more whimsical rendering of an archetypal form, is one of five uniquely colored versions, and belongs to the *Celebration* series, an exploration of objects and images associated with childhood experiences such as birthdays and holidays that deals in the vicissitudes of memory and cultural symbolism.

In *Untitled* (2019), Albert Oehlen presents a painterly struggle between chaos and control, using watercolor in an altered take on the consciously indistinct aesthetic of his earlier oil paintings, combining dynamic lines and right angles with splashes of color and obscured humanoid forms. In an intricate three-panel painting, *Slicker* (2023), Sarah Sze layers oil paint and fragments of photographic imagery, both silkscreened and affixed onto the work’s surface, into a frenetic whirl that resonates with the physical and digital worlds, reflecting on the overload of virtual experience and its conflicted intersection with real space. Derrick Adams’s acrylic and fabric collage painting *The Game Called Me* (2023) also makes a complex impression visible, showing a man’s dreams emerging from his

subconscious mind and transforming the metaphorical monkey on his back into a physical reality. As he did in his 2023 exhibition at Gagosian Beverly Hills, Adams conjures a notably optimistic contextualization of the Black figure.

Jordan Wolfson, juxtaposing images from the worlds of religion, commerce, and entertainment, applies a blend of digital and mechanical technologies to the languages of the mass media, deploying a collage-like methodology focused on the underbelly of popular culture and the psychological power of the uncanny. Lauren Halsey, too, considers the incursions of commercial aesthetics into her lived environment, reflecting on the look and feel of South Central Los Angeles in a brilliantly colored columnar sculpture, *Untitled* (2023), which constructs a radical vision of urban space as an arena of potential celebration. Rick Lowe likewise addresses the structures of city life in his large-scale collage painting *Rift* (2023), investigating visual aspects of his influential work in “social sculpture” by combining interpretations of these public initiatives’ realization with variations on color, pattern, and texture.

In *Marilyn Monroe, actress, New York, May 6, 1957*, a mural-size photograph printed in 1994, Richard Avedon splices together ten frames of the screen legend adopting exuberant dance poses. The composite image, which was featured in the *Avedon 100* exhibition at Gagosian New York earlier this year, was created from a sitting that also produced the iconic “sad” Marilyn, also on view. In the aluminum panel painting *Pleasures* (2023), from the *Problem Paintings* series (2010–), Urs Fischer obscures another glamorous portrait, of a jewelry-wearing woman, beneath an image of a luscious bunch of grapes, reflecting his fascination with food and other ephemeral substances as both materials and subjects.

Featured artists include Derrick Adams, Richard Avedon, Georg Baselitz, Jean-Michel Basquiat, Ashley Bickerton, Amoako Bofo, Carol Bove, Cecily Brown, Christo, Dan Colen, John Currin, Edmund de Waal, Roe Ethridge, Rachel Feinstein, Urs Fischer, Walton Ford, Helen Frankenthaler, Theaster Gates, Cy Gavin, Nan Goldin, Katharina Grosse, Mark Grotjahn, Andreas Gursky, Lauren Halsey, Simon Hantai, Damien Hirst, Tetsuya Ishida, Alex Israel, Donald Judd, Jamian Juliano-Villani, Y.Z. Kami, Titus Kaphar, Jeff Koons, Deana Lawson, Roy Lichtenstein, Rick Lowe, Brice Marden, Peter Marino, Adam McEwen, Sabine Moritz, Takashi Murakami, Cady Noland, Albert Oehlen, Nam June Paik, Steven Parrino, Giuseppe Penone, Pablo Picasso, Richard Prince, Nathaniel Mary Quinn, Gerhard Richter, Sterling Ruby, Ed Ruscha, Richard Serra, Jim Shaw, Alexandria Smith, Rudolf Stingel, Spencer Sweeney, Sarah Sze, Mark Tansey, Honor Titus, Cy Twombly, Andy Warhol, Mary Weatherford, Tom Wesselmann, Franz West, Anna Weyant, Stanley Whitney, Jordan Wolfson, Jonas Wood, and Christopher Wool.

#ArtBasel

ART BASEL MIAMI BEACH

December 8–10, 2023

Miami Beach Convention Center

Booth D25

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