

# GAGOSIAN

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Gagosian to Present Transformative New Installation by Rudolf Stingel in New York

Opening at Gallery's 980 Madison Avenue Location on March 14

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Rudolf Stingel, *Untitled*, 2020, oil on canvas, 50 × 50 inches (127 × 127 cm) © Rudolf Stingel. Photo: courtesy the artist

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*I never try to come up with some diabolical strategy to capture the public's attention. Sometimes it just happens. I guess I go for absolutes.*

—Rudolf Stingel

**NEW YORK, March 4, 2024**—Gagosian is pleased to announce an exhibition of new works by Rudolf Stingel, opening at the gallery at 980 Madison Avenue, New York, on March 14, 2024. This is the first exhibition by Stingel at this location to incorporate paintings into an interior intervention of the kind produced previously for exhibitions at Palazzo Grassi, Venice (2013–14); Fondation Beyeler, Riehen/Basel, Switzerland (2019); Bourse de Commerce, Paris (2022–23); and Gagosian, rue de Ponthieu, Paris (2023).

Adopting a radical approach to art making that devotes equal attention to material, process, image, and concept, Stingel has, over a four-decade career, repeatedly subverted painterly and sculptural orthodoxies. Often addressing themes of time, memory, and perception, his works are contingent

upon audiences for their completion, refuting traditional notions of authorship and autonomy. For this exhibition he again undercuts viewers' expectations, juxtaposing retro components within a reconfigured exhibition space in a bittersweet appeal to nostalgia.

By narrowing the doorway that leads into the sixth-floor gallery at 980 Madison Avenue and leaving the modest renovation's interior structure exposed, Stingel unsettles viewers quietly from the outset. Inside, he has installed a vivid blue-and-orange-striped wall-to-wall carpet, transforming the ordinarily formal exhibition space into something more reminiscent of a basement recreation room. (Stingel first used carpet in an installation for Daniel Newburg Gallery, New York, in 1991, and has metamorphosed the surfaces of exhibition spaces in multiple locations since then.)

Ranged around the walls are three photorealistic paintings derived from photographs taken by Stingel with a 1970s vintage Polaroid instant camera. One panel depicts a single beer bottle, one the fixings for a martini, and one a full bar. The objects sit atop a paint-splattered studio table, suggesting that they may have provided creative stimulation. Evoking the still-life paintings of Giorgio Morandi in their affectless grouping of prosaic vessels, the images are reminiscent, too, of the Dutch and Flemish old masters' meticulous attempts at everyday realism. The gaseous amber backdrop of each composition appears abstract but is in fact a fragment of an earlier canvas by Stingel depicting a sunset. The detail underscores the paintings' reflexivity, adding an element of indirect self-portraiture that brings the whole undertaking full circle.

Playing in the gallery on a continuous loop is *Smokin'* (1972). The successful fifth studio album by English rock band Humble Pie, it features songs including "30 Days in the Hole," guitarist and singer Steve Marriott's evocation of the aftermath of overindulgence in drink and drugs. A staple of Stingel's youth, the record contributes to the installation's wistful atmosphere, and to the feeling that it may have been—or may yet become—the scene of an apocalyptic bacchanal.

**Rudolf Stingel** was born in 1956 in Merano, Italy. He lives and works in New York and Merano. Collections include the Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; The Broad, Los Angeles; Tate Modern, London; Centre Pompidou, Paris; Pinault Collection, Paris; Fondation Beyeler, Riehen/Basel, Switzerland; and Nationalgalerie, Berlin. Career retrospectives of Stingel's work were presented at the Museum of Contemporary Art, Chicago (2007, traveled to the Whitney Museum of American Art, New York) and Fondation Beyeler, Riehen/Basel, Switzerland (2019). Other exhibitions include Museo di Arte Moderna e Contemporanea, Trento, Italy (2001); *Home Depot*, Museum für Moderne Kunst, Frankfurt am Main, Germany (2004); Inverleith House, Edinburgh (2006); *Live*, Neue Nationalgalerie, Berlin (2010); and Wiener Secession, Vienna (2012). Stingel's work has been included in numerous group exhibitions, including the Biennale di Venezia (1993, 2003) and the Whitney Biennial (2006).

#RudolfStingel

## **RUDOLF STINGEL**

Opening reception: Thursday, March 14, 6–8pm

March 14–April 27, 2024

980 Madison Avenue, New York

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## **Press**

**Gagosian** | [press@gagosian.com](mailto:press@gagosian.com)

Hallie Freer | [hfreer@gagosian.com](mailto:hfreer@gagosian.com) | +1 212 744 2313

## **Polskin Arts**

Meagan Jones | [meagan.jones@finnpartners.com](mailto:meagan.jones@finnpartners.com) | +1 212 593 6485