

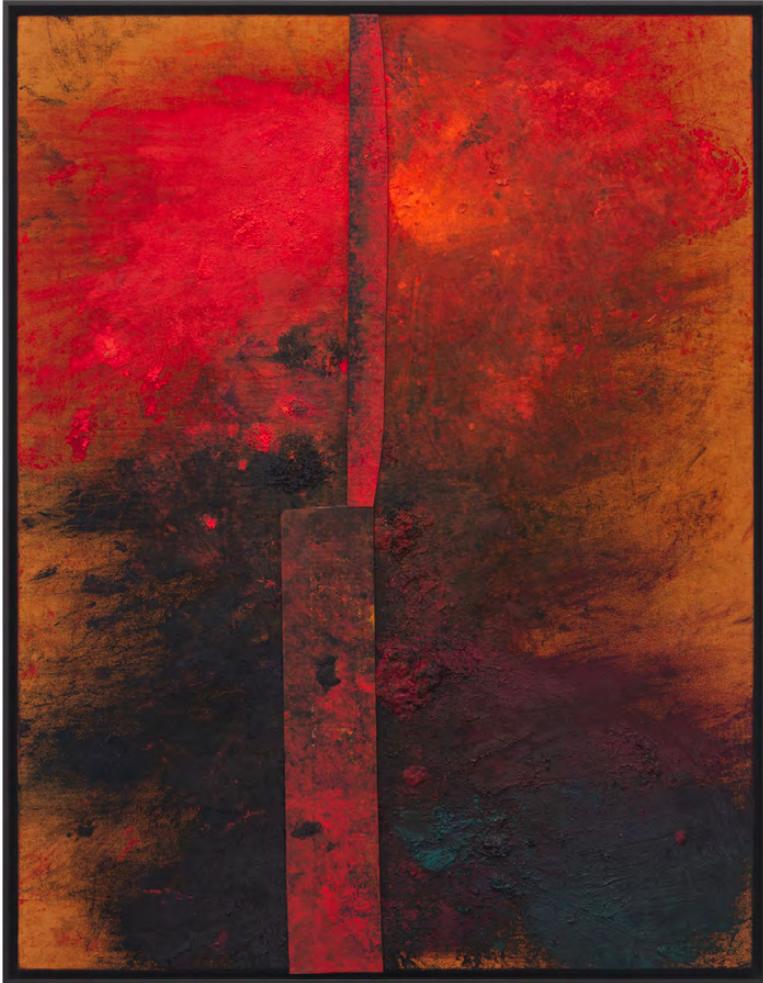
# GAGOSIAN

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Gagosian to Exhibit New Works from the *TURBINE* series by Sterling Ruby in Hong Kong

| Opens on November 14, 2024

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Sterling Ruby, *TURBINE. En Saga.*, 2024, acrylic, oil, and cardboard on canvas, 57 × 43 1/2 inches (144.8 × 110.5 cm)  
© Sterling Ruby

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**HONG KONG, November 7, 2024**—Gagosian is pleased to announce |, an exhibition of new paintings by Sterling Ruby from the *TURBINE* series (2021–), opening at the gallery in Hong Kong on November 14, 2024. The title, |, is an ode to verticality. This exhibition marks not only ten years since the artist’s debut with Gagosian, but also a return to the site of that inaugural presentation.

In a practice that spans painting, sculpture, drawing, collage, video, ceramics, and textiles, Ruby alludes to key artistic tendencies and to the intersection of sociopolitical histories with the narrative of his own life. Through formal juxtaposition, he interweaves the disruption of aesthetic convention with the reexamination of civil structures. In Ruby’s 2014 exhibition *VIVIDS*, large-scale spray paintings seemed to gaze into the horizon in apparent anticipation of changes to come. Those works’ horizontal orientation stands in stark contrast to the precariously balanced compositions of the new *TURBINE* paintings on view in Hong Kong.

Each work contains a central totemic form built from thin strips of cardboard encrusted with oil paint. These columns sit atop fields of equally thick paint spread across colored canvas. Formally and socially, verticality defines integrity. Historically a measurement of excellence, it is associated with progress, status, and respect. It is also, however, subject to collapse. For a person to collapse indicates exhaustion or illness, conditions alluded to in the titles of Ruby's paintings *Syncope* and *Keel* (all works 2024). For a building to collapse indicates passage—of time, function, use, regime, or war.

Ruby recalls the sensation of witnessing such monumental collapse as a child: “When I was young my father worked as an explosives technician. On a number of occasions, I went with him and watched, in real life, the collapse of large structures, the thinness of architecture, chimneys and smokestacks crumble in one sweep, one motion. Transforming solids to particulates. Watching these smokestacks, built on twentieth-century labor and progress, fall, I cannot help but think of societies’ and civilizations’ collapse.”

While earlier *TURBINE* paintings convey a disruption of space and an interruption to the compositional integrity established by the *WIDW* series (2018)—thereby reflecting a broader fracture felt in the 2020s—the new works focus on the precarious state of a central form confronted by an explosive action and teetering on the precipice of downfall. This is our present moment, echoing mass destruction and resultant change of a kind that the world has witnessed before, when they prompted the reactions of modernism and Constructivism. Such intervals often bring the significance of formalism back into question. The repetition of forms identified with Malevich, Brancusi, and others is not only an acknowledgement of the practice of capturing a changing essence, but also a recognition of our attempts to achieve, and of our inevitable fall. To work in series—as seen in such paintings as *Collective Efficacy* and *The act of disagreeing*—is to absorb the unrelenting nature of the world.

**Sterling Ruby** was born in 1972, holds American and Dutch citizenship, and lives and works in Los Angeles. Collections include the Moderna Museet, Stockholm; Tate, London; Centre Pompidou, Paris; San Francisco Museum of Modern Art; Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art, New York. Ruby's sculpture *DOUBLE CANDLE* (2018) is installed permanently at the Hirshhorn Museum and Sculpture Garden, Washington, DC. Exhibitions include *DROPPA BLOCKA*, Museum Dhondt-Dhaenens, Deurle, Belgium (2013); *STOVES*, Musée de la Chasse et de la Nature, Paris (2015); *Belvedere*, Vienna (2016); *Ceramics*, Des Moines Art Center, Iowa (2018, traveled to Museum of Arts and Design, New York); Institute of Contemporary Art, Miami (2019–20, traveled to Institute of Contemporary Art, Boston); Galleria Doria Pamphilj, Rome (2021); *Sterling Ruby at Cycladic: Ceramics*, Museum of Cycladic Art, Athens (2021); *Sterling Ruby in the Ullens Collection: Beyond Boundaries*, Concrete, Alserkal Avenue, Dubai (2022); *Hex*, Palazzo Diedo, Venice (2022); and *SPECTERS TOKYO*, Sogetsu Kaikan, Tokyo (2023). In 2014 he participated in the Gwangju Biennale, Taipei Triennale, and Whitney Biennial.

#SterlingRuby

## STERLING RUBY

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

November 14, 2024–March 1, 2025

7F Pedder Building, 12 Pedder Street, Central, Hong Kong

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