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Gagosian to Exhibit Major Sculptures by Thomas Schütte in New York

Opening on January 22, the Installation Is the Largest Presentation of the Monumental *Frauen* Series in the United States to Date



Thomas Schütte, *Aluminiumfrau Nr. 8 (Aluminum Woman No. 8)*, 2001, lacquered aluminum on steel table, 50 × 105 1/8 × 49 1/8 inches (127 × 267 × 124.8 cm) © Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo: Fredrik Nilsen Studio

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NEW YORK, January 13, 2025—Gagosian is pleased to announce an exhibition of monumental sculptures by Thomas Schütte in New York. Opening on January 22 at the West 21st Street gallery, the installation includes six sculptures from the *Frauen (Women)* series and the related *Torso* (2005). The largest presentation of this historic body of work in the United States to date, the exhibition highlights its importance within the oeuvre of one of the most significant sculptors of our time.

Schütte's multivalent practice incorporates painting, drawing, printmaking, architectural model making, and sculpture. Having emerged as an artist after the development of Conceptual art and rejecting that movement's attempted refusal of the body, Schütte uses the human figure as a means of inquiry into aesthetics and culture, often with a sardonic, critical stance toward tradition. Among his most ambitious and provocative series, *Frauen* is a sequence of eighteen works made between 1998 and 2006.

The poses, stylization, and materiality of the *Frauen* vary widely. Reclining, sitting, crouching, and hanging off the sides of their table-like pedestals, the figures are transformed and amended by pose and sculptural gesture, radical explorations of the human body as perceived and imagined.

The *Frauen* engage with the classical and neoclassical traditions of the reclining female nude. They relate as well as to the revisitations of and challenges to the subject by artists including Aristide Maillol, Henri Matisse, and Henry Moore, and to Cubist and Futurist innovations in sculpture by Pablo Picasso and Umberto Boccioni. Schütte's works emphasize both figuration—embodying human anatomy and agency—and abstraction, dramatizing the malleability of their mediums.

The series originated in a group of 120 small glazed ceramic sketches of women on cuboid bases that Schütte produced between 1997 and 1999. From these spontaneously sculpted studies, the artist selected figures to enlarge in polystyrene. He further developed the forms by applying jute and plaster, before casting them. Each work is distinct due to Schütte's choices regarding representation of flesh, manipulation of clay, and transmutation into metal.

The resulting bronze, steel, and aluminum figures on custom steel plinths are titled after their materials—*Bronzefrau*, *Stahlfrau*, and *Aluminiumfrau*. Each of the mediums substantially alters the sculptures, from the darkness of bronze, to the patina of rusty, weathered steel that matches their plinths, and the bright, reflective surfaces of lacquered aluminum.

Torso is a related work in polished bronze at the same scale as the six exhibited *Frauen*. Its arcing, prone form is ringed by smooth, bulging folds similar to those of the *Große Geister* (*Big Spirits*) series that Schütte made between 1995 and 2004.

Thomas Schütte was born in 1954 in Oldenburg, Germany. He lives and works in Düsseldorf. Collections include Dia Art Foundation, New York; Museum of Modern Art, New York; Art Institute of Chicago; Clark Art Institute, Williamstown, MA; Hirshhorn Museum and Sculpture Garden, Washington, DC; Walker Art Center, Minneapolis; Tate, London; Centre Pompidou, Paris; Fondation Beyeler, Riehen/Basel; Hamburger Kunsthalle, Hamburg, Germany; and Museum Folkwang, Essen, Germany. Exhibitions include a three-part survey at Dia Art Foundation, New York (1998–2000); *Retrospección*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); Fondation Beyeler, Riehen/Basel (2013–14); *Faces and Figures*, Serpentine Galleries, London (2012); *United Enemies*, Moderna Museet, Stockholm (2016–17); Kunsthaus Bregenz, Austria (2019); and Museum of Modern Art, New York (2024–25). In 2005, Schütte was awarded the Golden Lion at the 51st Biennale di Venezia, and in 2010 he received the Düsseldorf Prize.

Genealogies, the first major exhibition of Schütte's work in Italy, will open at Punta della Dogana, Venice, in April 2025.

#ThomasSchutte

THOMAS SCHÜTTE

Major Sculptures

Opening reception: Wednesday, January 22, 6–8pm

January 22–February 22, 2025

522 West 21st Street, New York

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