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Gagosian to Present Major Exhibition in London Dedicated to René Magritte and His Influence on Contemporary Artists

Coinciding with Frieze London, *This Is Still Not a Pipe: The Afterlife of Magritte* Includes Loans from Public and Private Collections Plus Works by Living Artists



René Magritte, *L'Équateur* (*The Equator*), 1942, oil on canvas, 23 1/2 × 28 3/4 inches (59.5 × 73 cm), Donation of the Ulla and Heiner Pietzsch Collection to the State of Berlin / Nationalgalerie, 2010 © 2026 ADAGP, Paris, and DACS, London. Photo: Jochen Littkemann

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LONDON, September 10, 2026—Gagosian is pleased to present an exhibition dedicated to René Magritte and his enduring influence on the art of today, opening on September 24 at the Grosvenor Hill gallery in London. Organized in collaboration with the Fondation Magritte, *This Is Still Not a Pipe: The Afterlife of Magritte* examines the artist's legacy through significant paintings, works on paper, and sculpture from all periods of his career. Featuring loans from museums and private collectors, these include some of his best-known subjects, from apples and pipes to bowler hats and cotton-cloud skies. They are juxtaposed with works by more than forty artists of different generations, many of which have been created specifically for the exhibition, in a striking installation inspired by the iconic and paradoxical aspects of Magritte's practice.

The exhibition's earliest painting, *Les Fleurs du voyage* (*The Flowers of the Journey*, 1926), is a symbol-laden landscape included in Magritte's debut one-person exhibition at Galerie Le Centaure, Brussels, in 1927. Painted only a few weeks after his arrival in Paris, *L'Ombre céleste* (*The Celestial Shade*, 1927) was featured in the legendary exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern

Art, New York, in 1936–37. *Le Parfum de l'abîme* (*The Scent of the Abyss*, 1928) was first owned by André Breton, founder of the Surrealist movement. *La Malédiction* (*The Curse*, 1931) is the artist's earliest single-panel canvas solely of a cloud-filled sky.

La Clef des songes (*The Interpretation of Dreams*, 1935) was painted for Magritte's first solo exhibition in the United States, held at Julien Levy Gallery, New York, in 1936. Widely understood as a conceptual self-portrait, *La Lampe philosophique* (*The Philosopher's Lamp*, 1936) epitomizes Magritte's pictorial explorations of paradox and introspection. The painting was included in *Magritte and Contemporary Art: The Treachery of Images* (Los Angeles County Museum of Art, 2006–07) and was made shortly before the landmark 1936 International Surrealist Exhibition at the New Burlington Galleries, London, a short walk from the Grosvenor Hill gallery.

La Marche triomphale (*The Triumphant March*, 1948) is one of three paintings in the exhibition from the artist's provocative vache period, a short-lived style characterized by brash colors and intentionally crude forms. *La Trahison des images. Ceci continue de ne pas être une pipe* (*The Treachery of Images. This Is Still Not a Pipe*, 1952) depicts one of Magritte's most iconic subjects, and updates the famous text. *L'Empire des lumières* (*The Dominion of Light*, 1961), loaned by the Heidi Horten Collection, Vienna, is the final painting in the series of landscapes in which day and night coexist, and the only one to feature a bowler-hatted figure silhouetted against the sky.

Participating contemporary artists include Isabelle Albuquerque, Harold Ancart, Nairy Baghramian, Matthew Barney, Sula Bermúdez-Silverman, Maurizio Cattelan, Vija Celmins, Talia Chetrit, George Condo, Michael Craig-Martin, John Currin, Alex Da Corte, Dominique Fung, Lenz Geerk, Robert Gober, David Hammons, Rachel Harrison, Mona Hatoum, Allison Katz, Jeff Koons, Sean Landers, Charles LeDray, Glenn Ligon, Sarah Lucas, Victor Man, Soshiro Matsubara, Adam McEwen, Bennett Miller, Jill Mulleady, Yoko Ono, Laura Owens, Charles Ray, Giangiacomo Rossetti, Ed Ruscha, Betye Saar, Dana Schutz, Ricky Swallow, Pol Taburet, Kazuna Taguchi, Mark Tansey, Georges Thiry, Anna Weyant, Jordan Wolfson, Issy Wood, Joanna Woś, and Joseph Yaeger.

Historical works by Celmins, Ono, Ruscha, and Saar were all made during Magritte's lifetime, demonstrating the range of his influence in the postwar era. Saar—who passed away at ninety-nine during the exhibition's final planning stages—is the only nonliving contemporary artist included. Many other works are being shown for the first time, including new paintings by Ancart, Geerk, Katz, Mulleady, Rossetti, Schutz, Taburet, Weyant, Woś, and Yaeger; sculptures and objects by Albuquerque, Da Corte, Fung, and Matsubara; and photography by Taguchi.

On the exhibition, Larry Gagosian notes: "It is difficult to imagine a world today without Magritte. Almost six decades after his death, his influence continues to resonate within contemporary artistic production, and beyond into the broader landscape of visual culture—shaping advertising, design, fashion, and even music. I am delighted to be presenting his work at the gallery once again, and to offer audiences a renewed opportunity to engage with the poetry, wit, and mystery that define his vision."

This Is Still Not a Pipe: The Afterlife of Magritte is curated by Jasper Sharp and Bernard Lagrange. It has been planned in collaboration with Charly Herscovici, president of the Fondation Magritte, and other key scholars of the artist's work, and will be accompanied by a fully illustrated catalogue. The exhibition will open at 10am on September 24 in advance of the public opening reception from 6 to 8pm.

#ReneMagritte

THIS IS STILL NOT A PIPE: THE AFTERLIFE OF MAGRITTE
Press preview: Wednesday, September 23, 10am–1pm
Opening reception: Thursday, September 24, 6–8pm
September 24–December 12, 2026
20 Grosvenor Hill, London

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