



**Art Basel Hong Kong 2025**  
**Booth 1C18**

**GAGOSIAN**

# ART BASEL HONG KONG 2025

Hong Kong Convention and Exhibition Centre

March 26-30, 2025

Booth 1C18

## *VIP Days (by invitation only)*

Wednesday, March 26, 12pm - 8pm

Wednesday, March 26, 3pm - 8pm

Thursday, March 27, 12pm - 4pm

Friday, March 28, 12pm - 2pm

Saturday, March 29, 12pm - 2pm

Sunday, March 30, 11am - 12pm

## *Vernissage*

Thursday, March 27, 4pm - 8pm

## *Public Days*

Friday, March 28, 2pm - 8pm

Saturday, March 29, 2pm - 8pm

Sunday, March 30, 12pm - 6pm

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# CAROL BOVE

*"I respond to what the sculpture wants to do. Sometimes I have more of a preconceived idea of where I want it to go, but I try to be playful and spontaneous and not too attached to my ideas."*

Since the early 2000s, Carol Bove has focused on the interdependence of artworks and their contexts. From found objects to industrial construction hardware and architectural sites, her poetic use of materials is amplified by her current work in large-scale metal sculpture. Bove embraces the strategies of modernist formalism as a point of departure, exploring previously overlooked openings in the conventional narratives of art history.

Bove was born in 1971 in Geneva, Switzerland, and raised in Berkeley, California. She relocated to New York in 1993 and earned a BS from New York University in 2000. Her first major museum exhibition was held at Kunstverein Hamburg, Germany, in 2003. Between 2009 and 2013, Bove taught at the NYU Steinhardt School of Culture, Education, and Human Development.

Bove's early assemblages often feature publications related to the intellectual fashions of the 1960s and '70s, juxtaposed with objects such as stones and feathers to trace links between periods, places, and ideas. In more recent work, Bove has continued to investigate these ideas at monumental scale. "We think stainless steel is hard and strong," Bove has reflected, "and I'm wondering if this is really the case. Is there a gentle and persistent way to act on it so that it will behave differently?"





**Carol Bove**

*Labile Beryllium, 2025*

Stainless steel

23 × 25 ½ × 24 inches (58.4 × 64.8 × 61 cm)

BOVE 2024.0037

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# JOHN CURRIN

*"There's the passing moment, and then there's eternity. Two different kinds of time in one painting."*

John Currin uses classical painterly techniques to portray highly charged social and sexual taboos. With inspirations as diverse as Old Master portraits, pinups, pornography, and B movies, he paints ideational, challengingly perverse images of women, from lusty nymphs to dour matrons. Consistent throughout his work is the search for the point at which the beautiful and the grotesque are held in perfect balance.

Recently Currin has made the pornographic content of his paintings less explicit, relegating glimpses of sex scenes to the background, or implying eroticism through food or other symbols. While some paintings show blank smiling faces reminiscent of those in department store catalogues, others feature elderly couples seemingly unaware of the random objects perched on their heads. The lighthearted thinking and compositional planning behind these works was revealed in 2017 when Gagosian presented Currin's drawings at Frieze New York. The career-spanning selection of works exposed the complex networks of historical and pop cultural references, as well as the simple jokes, that come together seamlessly in the artist's expertly rendered paintings.





**John Currin**

*To be Confirmed (Three Women)*, 2025

Oil on canvas

44 × 38 × 1 7/16 inches (111.8 × 96.5 × 3.7 cm)

CURRI 2025.0001

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**John Currin**

*To be Confirmed (Woman in Jacket)*, 2025

Oil on canvas

26 × 22 × 1 3/16 inches (66 × 55.9 × 3 cm)

CURRI 2025.0002

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# EDMUND DE WAAL

*"I've always loved the idea of the mutability of things... Nothing is forever... There's an inherent instability about how objects work in space."*

In his visual art and literary works, Edmund de Waal uses objects as vehicles for human narrative, emotion, and history. His installations of handmade porcelain vessels, often contained in minimalist structures, investigate themes of diaspora, memory, and materiality.

Born in Nottingham, England, de Waal apprenticed with the renowned potter Geoffrey Whiting from 1981 to 1983, catalyzing his interest in bridging Chinese and Japanese ceramic traditions with medieval English techniques. De Waal received a BA in English literature from the University of Cambridge in 1986, followed in 1991 by a Daiwa Anglo-Japanese Foundation scholarship, which he used to obtain a postgraduate diploma in Japanese language from the University of Sheffield and to study at the Mejiro Ceramics studio in Tokyo. While in Japan he began writing a monograph on Bernard Leach, the “father” of British studio pottery.

Much of de Waal's work is concerned with collecting and collections—how objects are kept together, lost, stolen, or dispersed. His ceramics and writing expand upon conceptual and physical dialogues among minimalism, architecture, and sound, imbuing them with a sense of quiet calm. Manifest across de Waal's practice is a distinct aesthetic philosophy that puts the hand, the sense of touch, and thus the human above all else. His work is about connecting people by reviving and telling stories that matter.



**Edmund de Waal**

*no ideas but in things*, 2025

Porcelain, silver, wood, steel, and glass

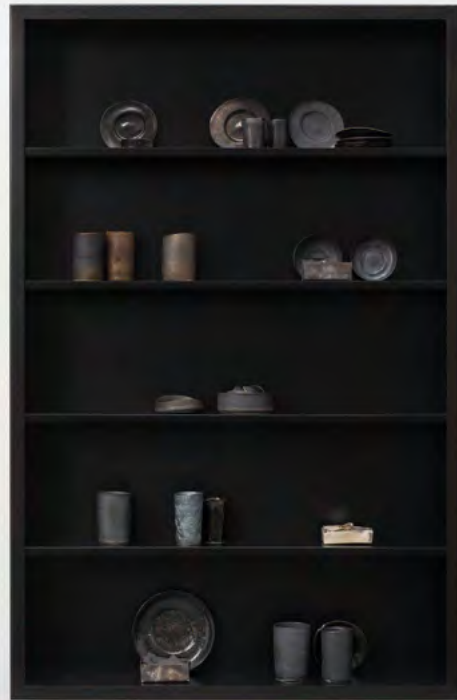
37 × 24 × 5 1/8 inches (94 × 61 × 13 cm)

DEWAA 2025.0002

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# JADÉ FADOJUTIMI

*"As people, as humans, we are fluctuating colors. We don't ever remain the same from one second to the next."*

In her paintings, which are often monumental in scale, Jadé Fadojutimi orchestrates color, space, line, and movement in the service of fluid emotion and the quest for self-knowledge. She interprets everyday experience in ways that reflect a drive to understand more completely the perpetually intertwined ideas of identity and beauty.

Fadojutimi was born in 1993 in London, where she lives and works. She graduated with a BA from the Slade School of Art, London, in 2015, and an MA from the Royal College of Art, London, in 2017 (also receiving that year's Hine Painting Prize). Her solo exhibition *The Numbing Vibrancy of Characters in Play* opened at Peer, London, in 2019, and *Yet, Another Pathetic Fallacy* at the Institute of Contemporary Art, Miami, in 2021. In 2022, she will have a solo exhibition at the Hepworth Wakefield, England. Fadojutimi has also participated in several major group exhibitions and biennials including *Jahresgaben 2020* at Bonner Kunstverein, Bonn, Germany; *The Stomach and the Port*, Liverpool Biennial, England (2021); *Mixing It Up: Painting Today* at the Hayward Gallery, London (2021); and *The Milk of Dreams* at the 59th Biennale di Venezia (2022).

*Image forthcoming*

**Jadé Fadojutimi**

*Perhaps Cupid Didn't Doodle This For Us*, 2025

Acrylic, oil, oil pastel, and oil bar on canvas

98 <sup>7</sup>/<sub>16</sub> × 68 <sup>7</sup>/<sub>8</sub> inches (250 × 175 cm)

FADOJ 2025.0002

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# URS FISCHER

*"You have to trap the spirit of our times without getting trapped yourself."*

Urs Fischer mines the potential of materials—from clay, steel, and paint to bread, dirt, and produce—to create works that disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and mordant humor.

Born in 1973, Fischer began his artistic career studying photography at the Schule für Gestaltung in Zurich. He later lived in London and Los Angeles, and shared a studio with Rudolf Stingel in both Berlin and New York. Themes of absence and presence, as well as the processes of art production, pervade his work, in which Fischer makes use of tables, chairs, shadows, and light to explore distortion and anthropomorphism. In *Stuhl mit* (1995–2001), bulbous, fabric-covered legs merge with a wooden chair, and in *Studies for chairs for individual seating positions* (1993), the absence of a human body is suggested by a sawdust and rubber mold draped over the furniture.





**Urs Fischer**

*Crossword, 2024*

Aluminum panel, aluminum honeycomb, polyurethane adhesive, epoxy primer, gesso, solvent-based screen printing paint, water-based screen printing paint

55 × 44 × 7/8 inches (139.7 × 111.8 × 2.2 cm)

UFISC 2024.0029

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# CY GAVIN

*"I think that my colors can be strident, but I also think you can use strident things with subtlety. That's what I'm trying to do. It's hyperbolic in the way of caricature, which can feel closer to the truth by being an exaggeration."*

Cy Gavin's paintings are metaphorical interpretations of sites that have been shaped over time by human intervention and geological or cosmic phenomena. Composed with fluid, gestural brushstrokes in striking colors, they are at times monumental in scale.

Born in Pittsburgh in 1985, Gavin grew up in Donora, Pennsylvania. He graduated from Carnegie Mellon University in 2007 and earned his MFA in 2016 from Columbia. In 2016 he relocated to New York's Hudson Valley, where he currently lives and works.

In 2015, a few years after the death of his father, Gavin traveled to his ancestral homeland of Bermuda to research his family's genealogy and the island's history. The paintings he made during this period depict the historically significant sites of Gibbet Island, Crow Lane, and Tucker's Town. The latter is the location of an enclave of Black Bermudans that was destroyed in 1920 to develop an exclusive golf resort. These works are marked by the legacies of enslavement, colonialism, and resistance, visualizing the creation and maintenance of similar power structures in the United States.





**Cy Gavin**

*Untitled (Summer moon), 2024*

Acrylic, vinyl, oil and chalk on denim on wood panel

48 × 48 inches (121.9 × 121.9 cm)

GAVIN 2024.0020

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# NAN GOLDIN

*"It is about keeping a record of the lives I lost, so they cannot be completely obliterated from memory."*

Emerging from the artist's own life and relationships, and including herself as a subject, Nan Goldin's work has transformed the role of photography in contemporary art. Her photographs and moving-image works address essential themes of identity, love, sexuality, addiction, and mortality. Uniting art and activism, Goldin has confronted the HIV/AIDS epidemic since the 1980s and today brings international attention to the overdose crisis.

Born in Washington, DC, in 1953, Goldin grew up outside of Boston. She left home at age fourteen, and at sixteen enrolled in the Satya Community School in Lincoln, Massachusetts, where she acquired her first camera. Goldin's early black-and-white photographs, which convey the beauty, vulnerability, and joy of her friends in Boston's transgender community, were initially shown in her first solo exhibition in 1973 at Project, Inc., Cambridge, Massachusetts. Attending Boston's School of the Museum of Fine Arts beginning in 1974, she would start working principally with Cibachrome prints and 35mm slides, taking photographs in saturated color.





**Nan Goldin**

*Two graces*, 2010

Archival pigment print

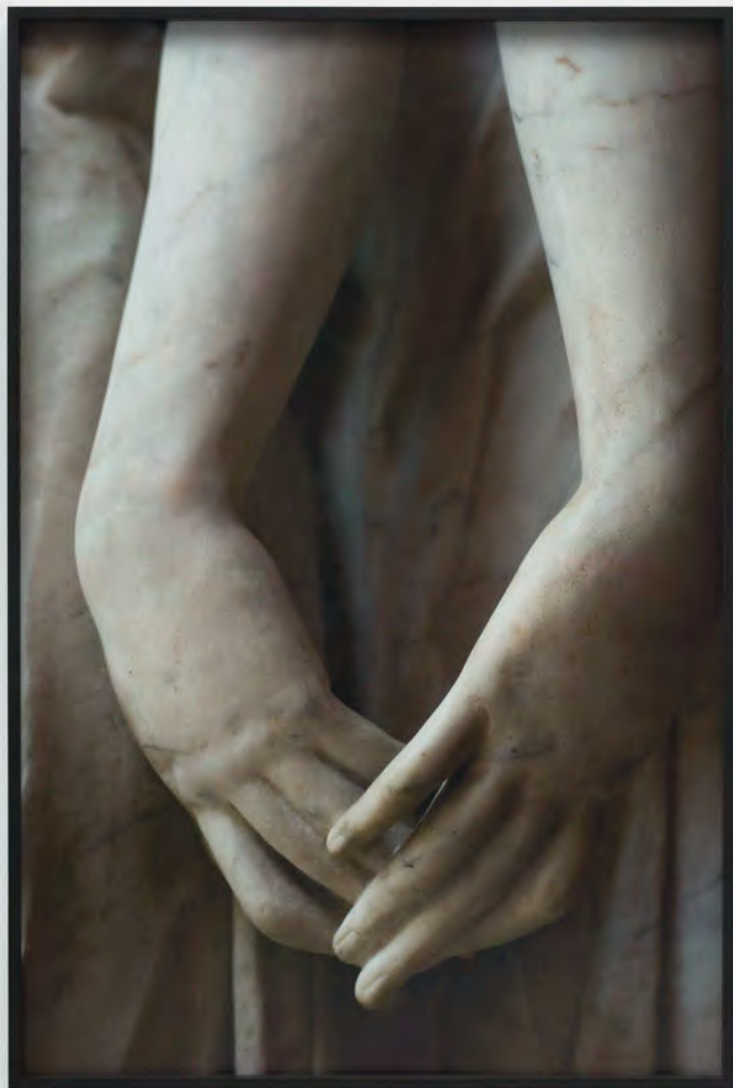
60 × 40 inches (152.4 × 101.6 cm)

Ed. 1/3 + 1 AP

GOLDI 2010.0024

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# KATHARINA GROSSE

*"Color is the most magical surface changer. It doesn't have the obligation to be in a certain space. Color can appear anywhere."*

Widely known for her in situ paintings, in which explosive color is sprayed directly onto architecture, interiors, and landscapes, Katharina Grosse embraces the events and incidents that arise as she works, opening up surfaces and spaces to the countless perceptual possibilities of the medium. Approaching painting as an experience in immersive subjectivity, she uses a spray gun, distancing the artistic act from the hand, and stylizing gesture as a propulsive mark.

Born in Freiberg im Breisgau, Germany, Grosse began painting at an early age, always attuned to the ways that color and light merged with thought itself. In her works on canvas from the 1990s, she juxtaposed colors of various densities and temperatures, repeating vertical, transparent brushstrokes. These led to related works painted directly onto the wall, where she lined hallways and staircases in sublime fields of artificial color. Introducing the spray gun as a painting tool, she began to paint across architectural interiors and exteriors. She produced her first work, a monochrome, using this technique at the Kunsthalle Bern, Switzerland, in 1998, spray painting the upper corner of a gallery in a deep green that spread partially down two adjacent walls and onto the ceiling. In 2000 Grosse became a professor at the Kunsthochschule Berlin-Weissensee; and she taught the Kunstakademie Dusseldorf from 2010–2018.



**Katharina Grosse**

*Untitled, 2024*

Acrylic on canvas

78 <sup>3</sup>/<sub>8</sub> × 60 <sup>5</sup>/<sub>8</sub> inches (199 × 154 cm)

GROSS 2024.0009

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# LAUREN HALSEY

*"I'm always trying to capture that too muchness in my work.  
The excess."*

Based in South Central Los Angeles, where her family has lived for generations, Lauren Halsey creates immersive installations that bridge sculpture and architecture, and graphically maximalist collages that blend real and imagined geographies. She recontextualizes and reinterprets local vernacular sources such as flyers, murals, signs, and tags—icons of pride, autonomy, initiative, and resilience. Both celebrating Black cultural expressions and archiving them, Halsey's work offers a form of creative resistance to the forces of gentrification. In addition to the signs and symbols of contemporary South Central, the artist employs the iconography of ancient Egypt as a means of reclaiming lost legacies. She is also inspired by the Afrofuturist aesthetics of funk music and the utopian architecture proposed in the 1960s by Archigram and Superstudio.

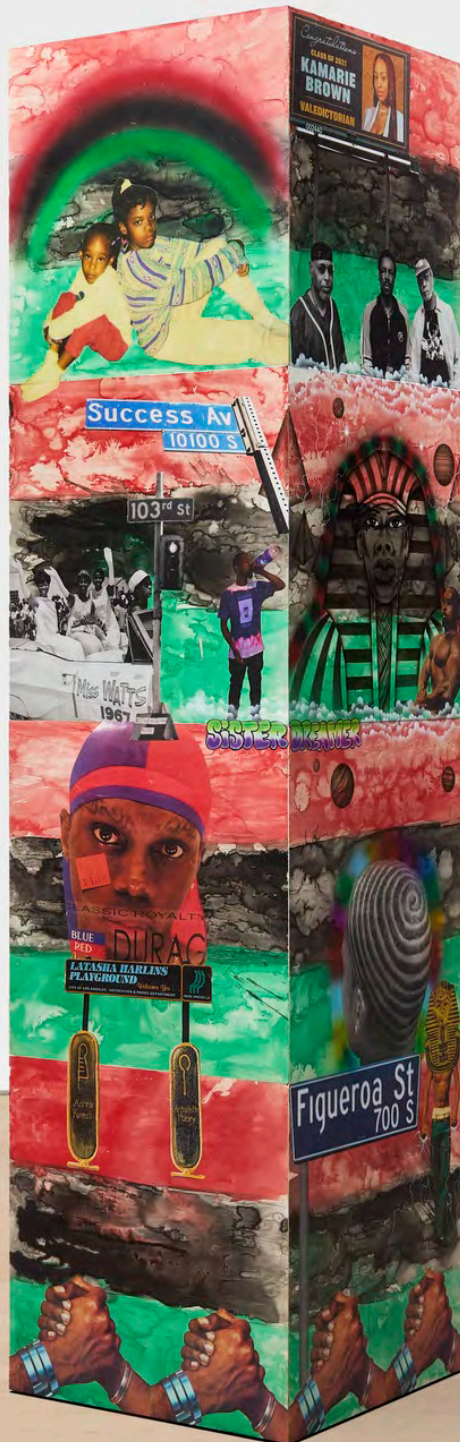
Born in Los Angeles in 1987, Halsey earned a BFA from California Institute of the Arts and an MFA from Yale University in 2014. In 2018, she presented *we still here*, there at the Museum of Contemporary Art, Los Angeles. A cavernous installation of cement illuminated in many bright and iridescent colored surfaces, it was filled with figurines, objects, signage, incense, and oils, acting as a historical storehouse for South Central's material culture. The following year, Halsey's first solo exhibition in Europe, *Too Blessed 2 be Stressed!* at Fondation Louis Vuitton, Paris, featured an immersive environment of objects linking diasporic cultures from Los Angeles to Paris. In 2021, Halsey was commissioned by the Museum of Fine Arts, Boston, to produce a series of banners combining contemporary images from her neighborhood with ancient Egyptian and Nubian works from the museum's collection.











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# HAO LIANG

*"I am always playing on and playing up the strengths of traditional Chinese painting in my work. But I am also looking at film, literature, and philosophy, and using this foundation to break some of the limits of ancient painting."*

In his intricately painted silk landscapes and portraits, Hao Liang filters the techniques, themes, motifs, and conventions of traditional Chinese guohua ink wash painting through a contemporary, cosmopolitan sensibility. He weaves together such outwardly divergent influences as classical poetry, modern literature, film theory, and modern art. Much of Hao's work is concerned with perspectives on temporality, a theme that has historically been approached quite differently by Chinese and Western artists; where traditional Chinese artists tend to represent time as mutable and ambiguous, Hao aims to locate its unique complexity in the present moment. Crucially, he positions image making as not only an exercise in technical skill and art historical knowledge, but also a reflection of lived experience.

Hao was born in Chengdu, China, and lives and works in Beijing. His first exposure to art came at an early age through his godmother's father, a noted collector of Chinese art who studied under Zhang Daqian, perhaps the most prominent Chinese artist of the twentieth century. (Zhang, a master of guohua painting, died in 1983—the year of Hao's birth.) Hao enrolled at the Sichuan Fine Arts Institute, Chongqing, in 2002, majoring in Chinese painting, and graduated with a master's degree from there in 2009. He considered becoming a teacher, but at the encouragement of fellow artist Xu Lei, decided to pursue painting.





**Hao Liang**

*The Adventures of Rome: The Temptation of Saint Anthony*, 2025  
Ink and color on silk mounted on boxwood board with gold leaf

4  $\frac{13}{16}$   $\times$  6  $\frac{9}{16}$  inches (12.2  $\times$  16.7 cm)

HAO 2025.0001

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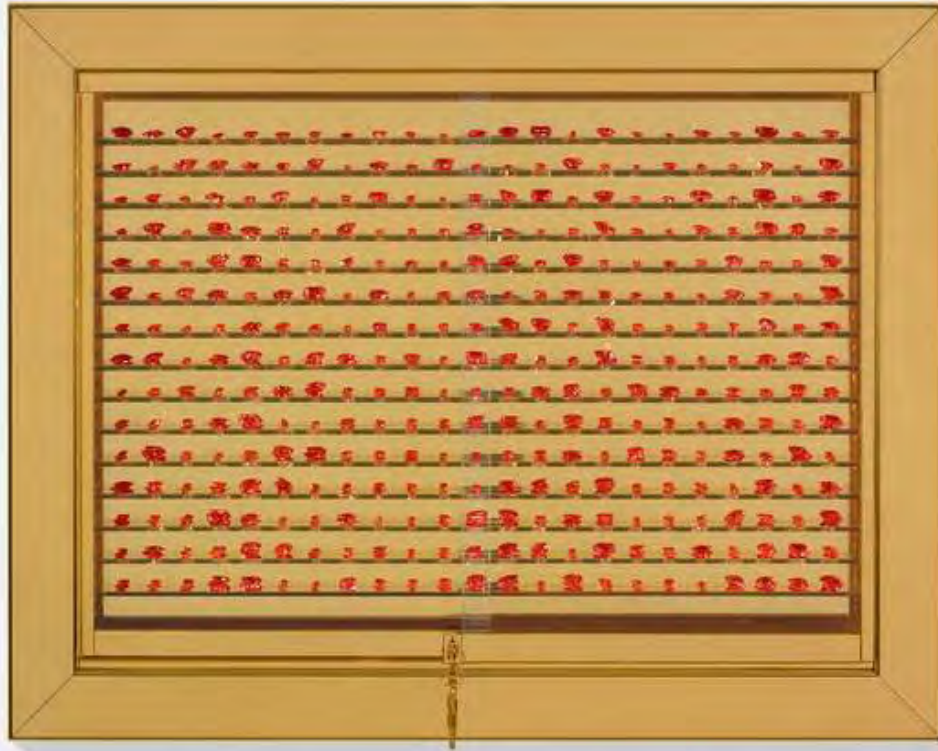
# DAMIEN HIRST

*"People are afraid of change, so you create a kind of belief for them through repetition. It's like breathing. I've always been drawn to series and pairs. A unique thing is quite a frightening object."*

Since emerging onto the international art scene in the late 1980s, Damien Hirst has created installations, sculptures, paintings, and drawings that examine the complex relationships between art and beauty, religion and science, and life and death. From serialized paintings of multicolored spots to animal specimens preserved in tanks of formaldehyde, his work challenges contemporary belief systems, tracing the uncertainties that lie at the heart of human experience.

In 1988, while studying at Goldsmiths College in London, Hirst curated Freeze, a rolling exhibition in three parts, featuring his work and that of fellow students. This show is considered the debut of the artists who would come to be known as the Young British Artists, or YBAs, whose approach was characterized by a combination of entrepreneurial and oppositional attitudes, the use of found materials, and an interest in shock and spectacle. In the final iteration of Freeze, Hirst included two of his Spot paintings, which he painted directly onto the wall. The Spot paintings (1986–), of which there are now more than one thousand, present multicolored spots on white or near-white grounds and are painted by hand in glossy house paint. With these works, Hirst sought to paint as a machine yet allow for the subtle imperfections of the artist's hand. In 2012 Gagosian showed more than three hundred Spot paintings at once across all eleven of the gallery's locations.





**Damien Hirst**

*Enemies*, 2010

Gold-plated stainless steel, glass and lab padparadscha sapphires

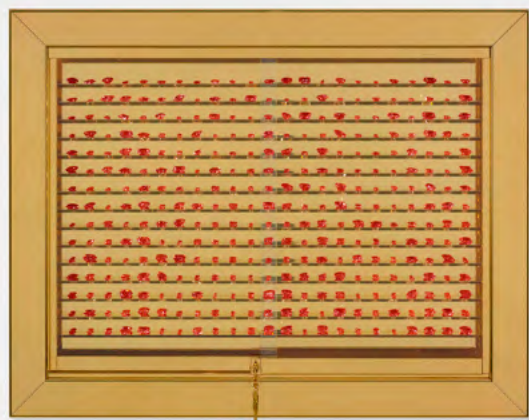
22  $\frac{1}{16}$   $\times$  27  $\frac{15}{16}$   $\times$  3  $\frac{1}{8}$  inches (56  $\times$  71  $\times$  8 cm)

HIRST 2010.0021

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# TETSUYA ISHIDA

*"At first, it was a self-portrait. I tried to make myself—my weak self, my pitiful self, my anxious self—into a joke or something funny that could be laughed at. Becoming the object of laughter or becoming even sadder. It was sometimes seen as a parody or satire referring to contemporary people. As I continued to think about this, I expanded it to include consumers, city-dwellers, workers, and the Japanese people."*

Over the course of just ten years, Tetsuya Ishida (1973–2005) produced a striking body of work centered on themes of human isolation and alienation. Ishida came of age as an artist during Japan's "lost decade," a period of nationwide economic recession that lasted through the 1990s. His paintings capture the feelings of hopelessness, claustrophobia, and emotional isolation that dominated Japanese society during this time, even—or perhaps especially—in the wake of its rapid technological advancement. From his early career until his untimely death in 2005, Ishida conjured vivid allegories of the challenges to Japanese life and morale in paintings and graphic works charged with Kafkaesque absurdity.

Ishida was born in Yaizu, Shizuoka Prefecture, Japan. An early encounter with the illustration work of Lithuanian American Social Realist Ben Shahn—specifically his images of the 1954 Lucky Dragon incident, in which Japanese fishermen were exposed to radiation from a nuclear bomb test conducted by the United States military—proved formative to his creative vision. Ishida's focus on social commentary was established through his participation in a local writing contest, to which he submitted a response to Shahn's art, and a 1984 human-rights-themed manga competition, which he entered with a comic strip titled Yowaimonoijime wa yameyou! (Stop Bullying Weaklings!), which underscored his concerns about an overdependence on technology.





**Tetsuya Ishida**

*Untitled, 2003*

Acrylic and oil on canvas

17 <sup>1</sup>/<sub>16</sub> × 20 <sup>7</sup>/<sub>8</sub> inches (45.5 × 53 cm)

ISHID 2003.0015

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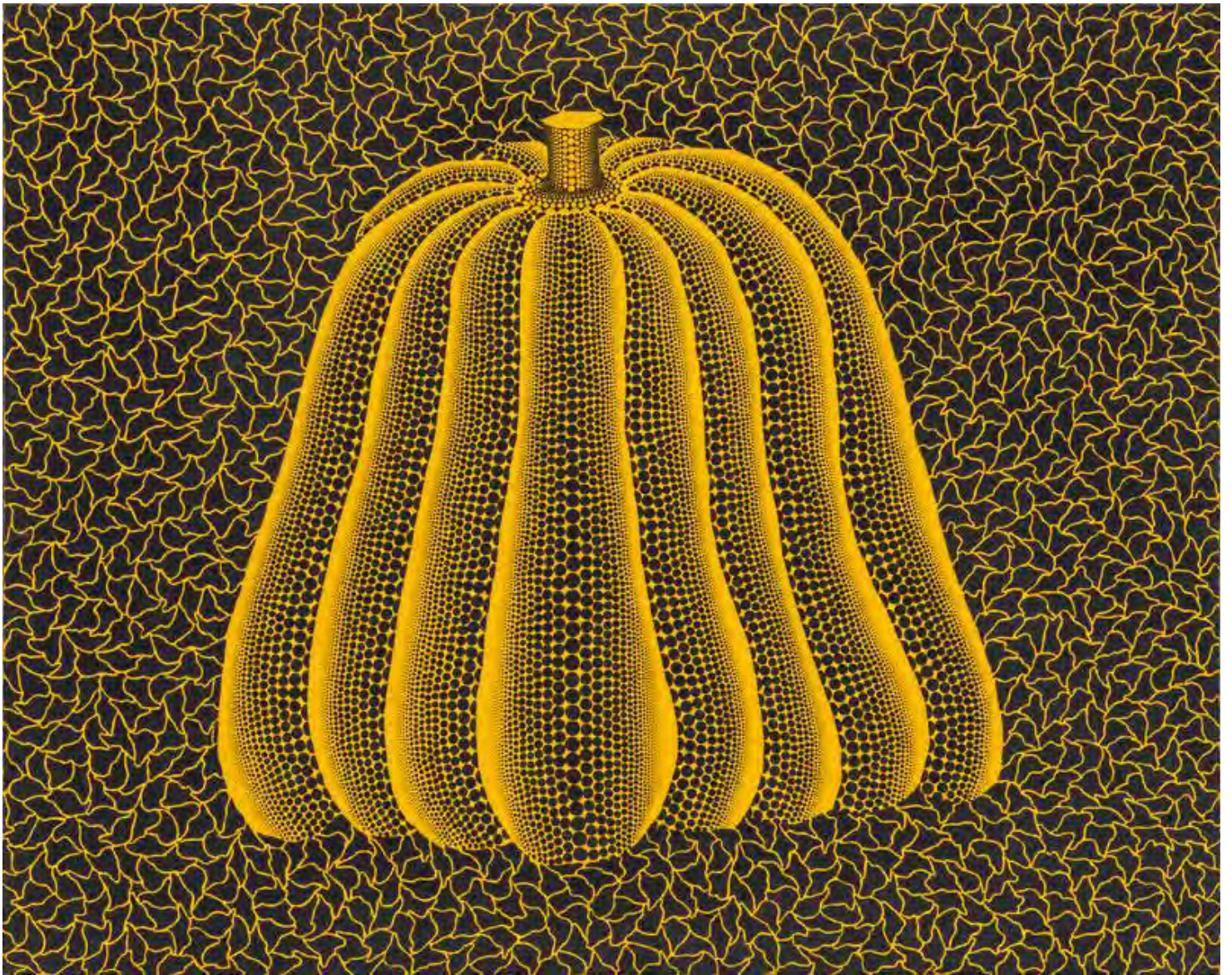
# YAYOI KUSAMA

*"I am an obsessional artist. People may call me otherwise, but I simply let them do as they please. I consider myself a heretic of the art world. I think only of myself when I make my artwork."*

Yayoi Kusama was born in Matsumoto City, Japan in 1929. She studied Nihonga painting, a rigorous formal style developed during the Meiji period (1868–1912) to deflect the wholesale influence of Western art through the revitalization of the traditions of Japanese painting and their synthesis with aspects of Western art. Attracted by the experimental promise of the postwar international art scene, Kusama moved to New York City in 1958.

As a young struggling artist in New York, Kusama produced her first astonishing Net paintings in 1959—vast canvases measuring up to 33 feet in width, entirely covered in rhythmic undulations of small, thickly painted loops. The inherent philosophical paradox of these paintings—that "infinity" could be quantified and constrained within the arbitrary structure of a readymade canvas—combined with the more subjective and obsessional implications of their process, distinguish these works from Minimalist abstraction, which would dominate the New York art scene several years later. The mesmerizing, transcendent space of the Nets was further reinforced by Kusama's own insistent psychosomatic associations to her paintings. She went on to develop other striking bodies of work, including the phallic soft-sculptures *Accumulation*, *Sex Obsession*, and *Compulsion Furniture*, which she later incorporated into full-scale sensorial environments.





**Yayoi Kusama**

*Pumpkin*, 1989

Acrylic on canvas

28  $\frac{5}{8}$  × 35  $\frac{13}{16}$  inches (72.7 × 91 cm)

KUSAM 1989.0001

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**Yayoi Kusama** (b. 1929)

*Pumpkin*, 1989

Acrylic on canvas

28 1/2 × 35 7/8 in. (72.5 × 91 cm)

Signed, titled in Japanese, and dated 1989 on the reverse

**Provenance**

Private collection, Asia

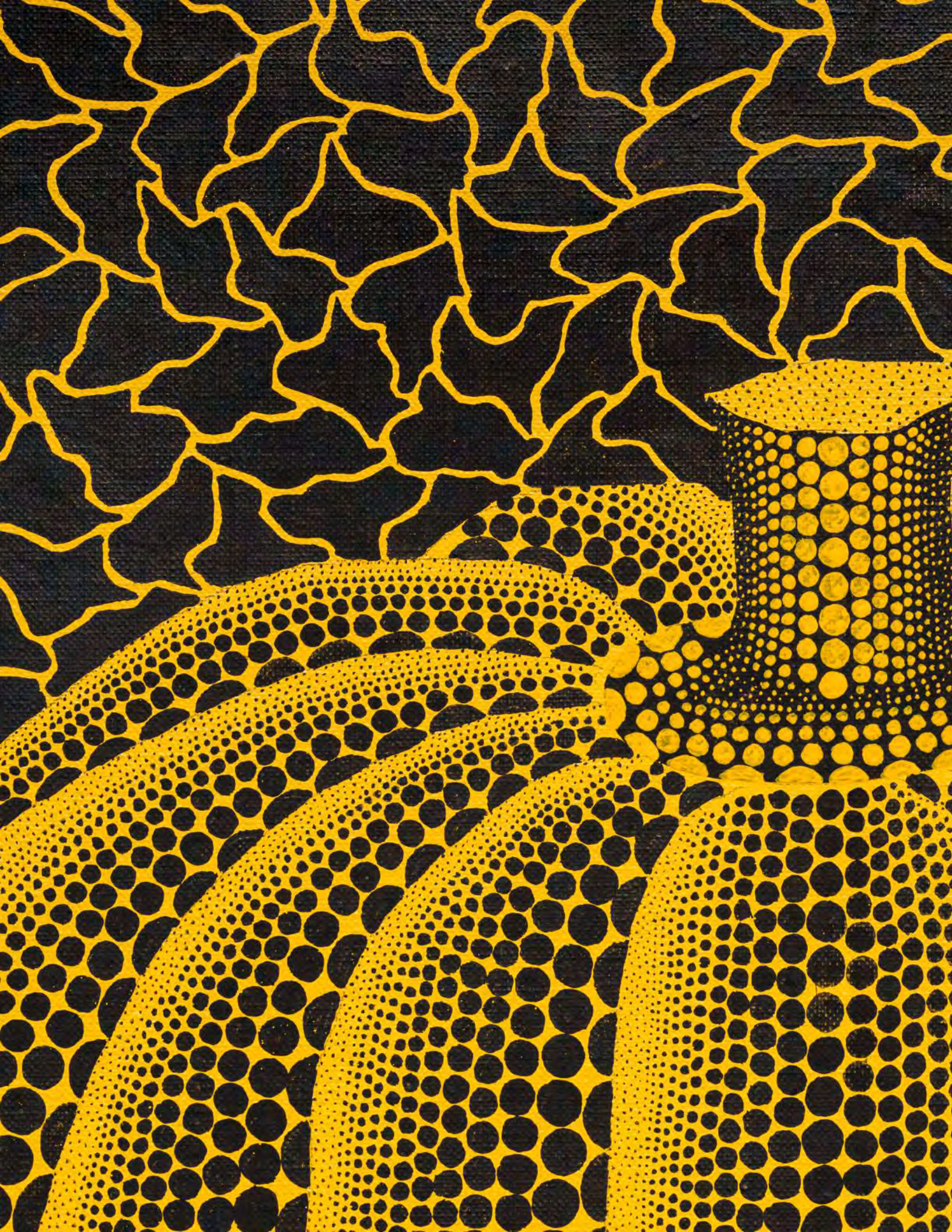
Kinosho Kikaku Contemporary Art, Tokyo

Acquired by the present owner from the above (2022)

**Note**

This work is accompanied by a registration card issued by the artist's studio, registration no. 04465, dated 2022/03/23









**GAGOSIAN**



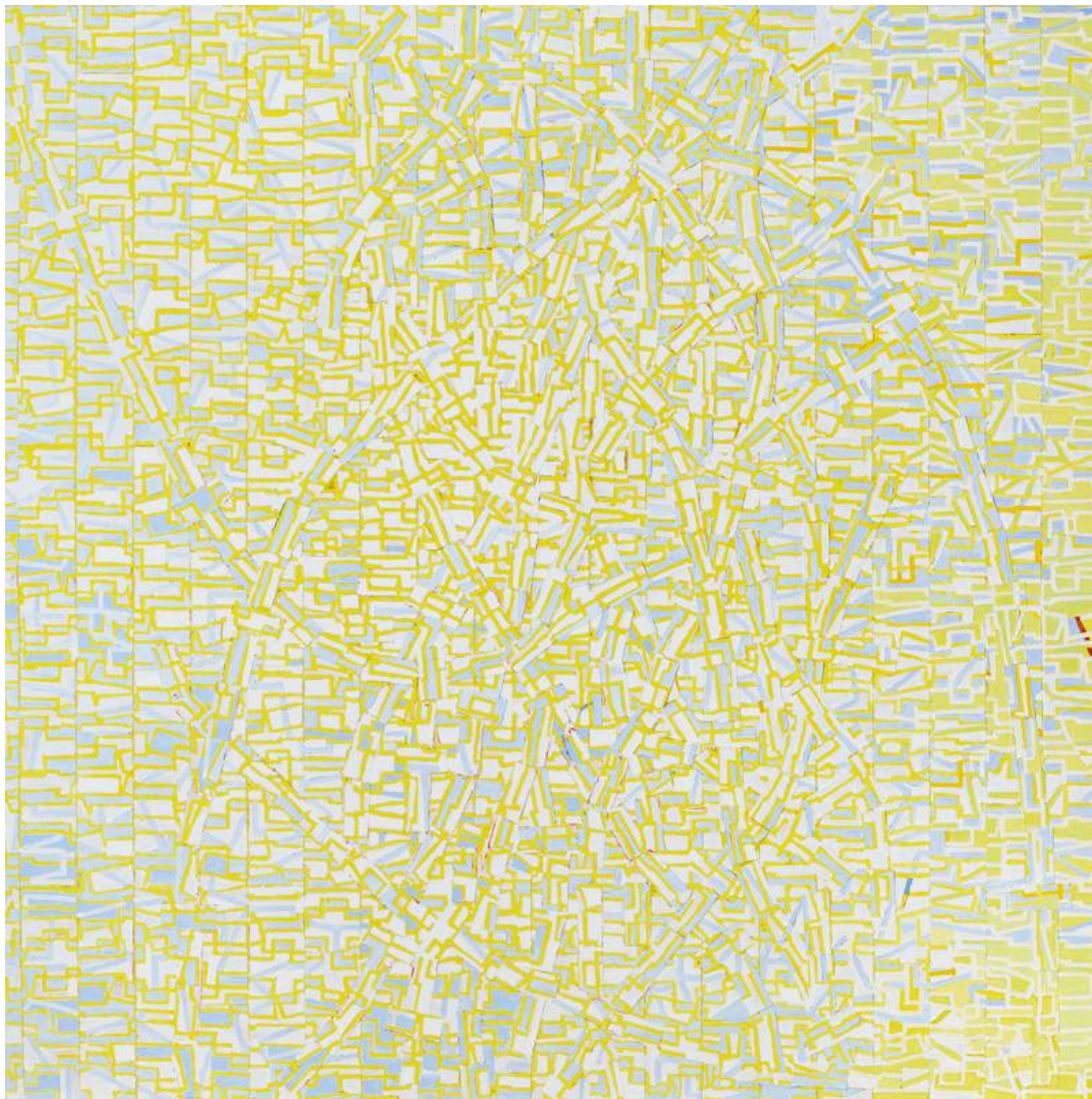
# RICK LOWE

*"I realized that the patterns were simply mapping knowledge of the time I spent with people."*

Rick Lowe (b. 1961) has developed a highly flexible practice centered on nurturing relationships and catalyzing change. Lowe's extensive body of work in painting, drawing, and installation is paired with numerous collaborative projects, undertaken in the spirit and tradition of "social sculpture." Working closely with individuals and communities, Lowe has identified myriad ways to exercise creativity in the context of everyday activities, harnessing it to explore concerns around equity and justice.

Now based in Houston, Lowe was born in Russell County in rural Alabama. Among his earliest works are figurative "anti-paintings" derived from the aesthetics and functionality of protest signage. Engaging with issues such as police brutality, homelessness, poverty, and war, among others, these works were produced in collaboration with social justice groups and gatherings including community centers, protest rallies, and conferences.

This work led Lowe to explore further the constructs that underlie political and social systems. Influenced by Joseph Beuys's concept of social sculpture, he became interested in developing projects aimed at the transformation of civic structures and sites. To this end, in 1993 he cofounded Project Row Houses in Houston's Third Ward, a historically significant and culturally charged African American neighborhood. To this day, the project continues to unite groups and pool resources, manifesting sustainable opportunities for artists, young mothers, small businesses, and local residents.



**Rick Lowe**

*Untitled, 2025*

Acrylic and paper collage on canvas

72 × 72 inches (182.9 × 182.9 cm)

RLOWE 2025.0001

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**Rick Lowe**

*Untitled (TBD), 2025*

Acrylic and paper collage on paper

44  $\frac{1}{8}$   $\times$  59  $\frac{7}{8}$  inches (112.1  $\times$  152.1 cm)

RLOWE 2025.0004

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# BRICE MARDEN

*"Ultimately I'm using the painting as a sounding board for the spirit... You can be painting and go into a place where thought stops—where you can just be and it just comes out... I present it as an open situation rather than a closed situation."*

Brice Marden (1938–2023) continuously refined and extended the traditions of lyrical abstraction. Experimenting with self-imposed rules, limits, and processes, and drawing inspiration from his extensive travels, Marden brought together the diagrammatic formulations of Minimalism, the immediacy of Abstract Expressionism, and the intuitive gesture of calligraphy in his exploration of gesture, line, and color.

Born in Bronxville, New York, Marden received an MFA from Yale University's School of Art and Architecture, where his teachers included the painters Alex Katz and Jon Schueler. After graduation he worked as a guard at the Jewish Museum in New York. Marden's paintings from the 1960s include subtle, shimmering monochromes in gray tones, sometimes assembled into multipanel works, in a manner similar to the black paintings and White Paintings of Robert Rauschenberg, who hired Marden as a studio assistant in 1966.

In the 1980s Marden began to incorporate organic, intersecting lines, creating rhythmic patterns over fields of color. Exploring these winding lines, he experimented with blank space, erasure, and references to the natural world. He sought to create a mystical experience through the creation of elusive abstract spaces. He sought to create a mystical experience through the creation of elusive abstract spaces.





**Brice Marden**

*#7 Mask for Lois, 1984–91*

Oil and ink on paper

14  $\frac{1}{4}$   $\times$  20  $\frac{3}{8}$  inches (36.2  $\times$  51.8 cm)

MARDE 1991.0001

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**Brice Marden** (1938–2023)

*#7 Mask for Lois*, 1984/1991

Oil and ink on paper

14  $\frac{1}{4}$  × 20  $\frac{3}{8}$  in. (36.2 × 51.8 cm)

Signed and dated 1984/91

**Provenance**

Gift of the artist to the present owner









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# TYLER MITCHELL

*"I aim to visualize what a Black utopia looks like or could look like. People say utopia is never achievable, but I love photography's possibility of allowing me to dream and make that dream become very real."*

Tyler Mitchell is renowned for his vibrant, playfully theatrical compositions that foreground the style and beauty of Black subjects, often within pastoral landscapes and familiar domestic settings. He draws from portraiture, fine-art photography, fashion, and filmmaking to create photographs and videos that offer utopian visions of empowerment, self-determination, tenderness, and camaraderie.

Mitchell was born in Atlanta in 1995 and grew up in Marietta, Georgia. He took up the camera at an early age to document local youth culture, and in 2017, he graduated with a BFA in film and television from New York University Tisch School of the Arts, where he studied photography with Deborah Willis. Drawn to the freedom and sensuality captured by photographers such as Larry Clark and Ryan McGinley, Mitchell recognized the homogeneity of those pictured and resolved to create images of Black people that he seeks to visualize as “free, expressive, effortless, and sensitive.”



**Tyler Mitchell**

*Untitled (Butterfly)*, 2019

Archival pigment print

50 1/4 × 40 inches (127.6 × 101.6 cm)

Ed. AP1, Edition of 3 + 2 APs

TMITC 2019.0006

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**Tyler Mitchell**

*Fountain, 2024*

UV print on plexi, mirror, aluminum frame

50 × 40 3/8 inches (127 × 102.6 cm)

TMITC 2024.0069

**GAGOSIAN**







**GAGOSIAN**

# SABINE MORITZ

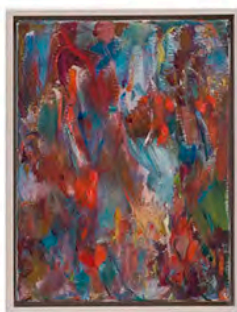
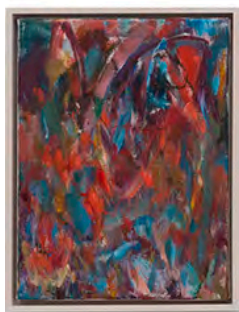
*"In reality, it is always about allowing the viewer as much freedom as possible to look and think and feel."*

Sabine Moritz's paintings, drawings, and prints appear timeless yet endlessly shifting, each a suspended moment that explores the complex workings of memory and emotion. By situating observations of her immediate surroundings alongside deconstructed and de-historicized documentary images, and adapting and repurposing a catalogue of symbolic motifs, Moritz ponders the fragile constitution and mercurial dynamics of recollection. Both figurative and abstract, her works enhance our sensitivity to the passage of time, locating personal experience within shared narratives to examine ideas of transience and decay.

Moritz was born in 1969 in Quedlinburg in East Germany. From 1973 to 1981, she lived in Jena-Lobeda, also in East Germany. In 1985, a few years prior to the fall of the Berlin Wall, she immigrated with her family to Darmstadt, in West Germany. In 1989 she enrolled at the Hochschule für Gestaltung Offenbach (Offenbach University of Art and Design). From 1991 she continued her studies at the Kunstakademie Düsseldorf (Academy of Art Düsseldorf).

Moritz has also produced improvisational abstract paintings and drawings since 2015. She dubs these works "mental landscapes," and presents them as addressing her enduring themes of memory and history in a consciously ambiguous manner inspired by the natural environment. More recently, Moritz has begun to incorporate suggestions of figures into the compositions' interlocking patterns and to use titles that reference time and place, as well as poetry.



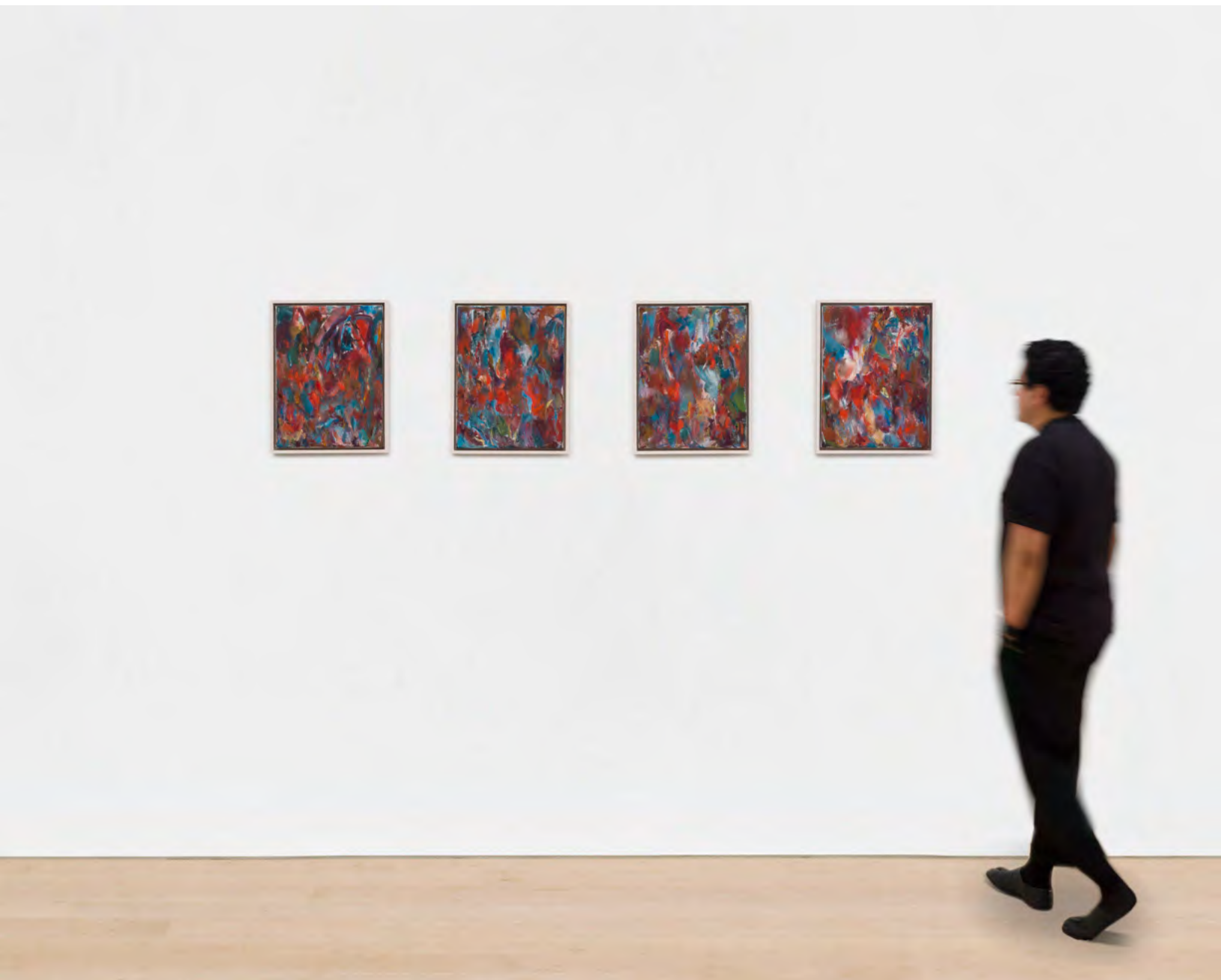


**Sabine Moritz**  
*Frost I–IV*, 2024  
Oil on canvas in 4 parts  
Variable Dimensions  
MORIT 2024.0013









**GAGOSIAN**

# TAKASHI MURAKAMI

*"We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art."*

Drawing from traditional Japanese painting, sci-fi, anime, and the global art market, Takashi Murakami creates paintings, sculptures, and films populated by repeated motifs and mutating characters of his own creation. His wide-ranging work embodies an intersection of pop culture, history, and fine art.

Murakami earned a BA, MFA, and PhD from Tokyo University of the Arts, where he studied nihonga (traditional Japanese painting). In 1996 he established the Hiropon Factory, a studio/workshop that in subsequent years grew into an art production and artist management company, now known as Kaikai Kiki Co. Ltd.

Since the early 1990s Murakami has invented characters that combine aspects of popular cartoons from Japan, Europe, and the US—from his first Mr. DOB, who sometimes serves as a stand-in for the artist himself, to various anime characters and smiling flowers, bears, and lions. These figures act as icons and symbols—hosts for more complex themes of violence, technology, and fantasy.





**Takashi Murakami**

*Kujaku-Tachiaoi-zu Byōbu, 2025*

Acrylic and gold leaf on canvas mounted on aluminum frame

63 × 77 ¼ inches (160 × 196.2 cm)

MURAK 2025.0001

*Rendering*

**GAGOSIAN**









**Takashi Murakami**

*Heaven and Earth, 2025*

Acrylic and platinum leaf on canvas mounted on wood panel

39 <sup>3</sup>/<sub>8</sub> inches (100 cm)

MURAK 2025.0002

**GAGOSIAN**









# ALBERT OEHLER

*"Qualities that I want to see brought together: delicacy and coarseness, color and vagueness, and, underlying them all, a base note of hysteria."*

Albert Oehlen's oeuvre is a testament to the innate freedom of the creative act. Through expressionist brushwork, surrealist methodology, and self-conscious amateurism he engages with the history of abstract painting, pushing the basic components of abstraction to new extremes.

Oehlen studied at the Hochschule für bildende Künste Hamburg in Germany from 1978 to 1981 and quickly rose to prominence in the Berlin and Cologne art scenes. He came to be associated with the Junge Wilde artists, including Martin Kippenberger and Werner Büttner, who sought to create work that defied categorization and refuted the artistic status quo.

Straddling various debates surrounding the nature of painting, Oehlen's work deconstructed the medium to its constituent elements—color, gesture, motion, and time—and evolved out of constraints he applied to his artistic process. This line of investigation, which Oehlen has continued to pursue in the decades since has resulted in striking variations between—from works that combine abstract and figurative styles, created in response to the Neo-Expressionism of the 1980s, to paintings comprising of grids of colored squares.





**Albert Oehlen**

*Untitled*, 2022

Oil on canvas

74 <sup>13</sup>/<sub>16</sub> × 74 <sup>13</sup>/<sub>16</sub> inches (190 × 190 cm)

OEHLE 2022.0048

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# NAM JUNE PAIK

*"There is no way to know in advance, because life has no 'fast-forward' or 'rewind' buttons. So, you go step by step, and if you make a mistake you try to correct it with another mistake."*

Nam June Paik (1932–2006) brought the television to fine art, treating it as a tactile and multisensory medium and object. Trained as a classical pianist, he came into contact with protagonists of the counterculture and avant-garde movements of the 1960s through his early interests in composition and performance, and this engagement profoundly shaped his outlook at a time when electronic images were becoming increasingly present in everyday life. His groundbreaking work is considered seminal to the development of video art.

Born in Seoul, Paik fled with his family in 1950 to escape the Korean War, traveling first to Hong Kong and then to Japan. After graduating from the University of Tokyo in 1956, he moved to West Germany to continue his studies. There he met the composers Karlheinz Stockhausen and John Cage, as well as the conceptual artists George Maciunas and Joseph Beuys, all of whom deeply affected his thoughts on performance. He joined the Fluxus group in 1962 and moved from the manual manipulation of audiotapes to experimenting with television sets and their screens. Two years later, by this time living in New York, Paik met the cellist Charlotte Moorman, a central figure of the city's avant-garde, and the two began a collaboration that would last until her death in 1991. Paik created many of his most well-known works for Moorman, including *TV Bra for Living Sculpture* (1969) and *TV-Cello* (1971).





**Nam June Paik**

*Candle TV, 1996*

RCA Victor metal television case and lit candle

16 ½ × 17 × 14 ½ inches (41.9 × 43.2 × 36.8 cm)

PAIK 1996.0010

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# GERHARD RICHTER

*"Picturing things, taking a view, is what makes us human; art is making sense and giving shape to that sense. It is like the religious search for God."*

Gerhard Richter was born in 1932 in Dresden, Germany. Throughout his career, Richter has negotiated the frontier between photography and painting, captivated by the way in which these two seemingly opposing practices speak to and challenge one another. From exuberant canvases rendered with a squeegee and acerbic color charts to paintings of photographic detail and close-ups of a single brushstroke, Richter moves effortlessly between the two mediums, reveling in the complexity of their relationship, while never asserting one above the other.

Richter's life traces the defining moments of twentieth-century history and his work reverberates with the trauma of National Socialism and the Holocaust. In the wake of the Second World War, Richter trained in a Socialist Realist style sanctioned by East Germany's Communist government. When he defected to West Germany in 1961, a month before the Berlin Wall was erected, Richter left his entire artistic oeuvre up to that point behind. From 1961 to 1964—alongside Blinky Palermo and Sigmar Polke—Richter studied at the Staatliche Kunstakademie Düsseldorf, where he began to explore the material, conceptual, and historical implications of painting without ideological restraint.





**Gerhard Richter**

*Schädel (Skull)*, 2017

Diasc photograph mounted between Antelio glass and Plexiglas

21  $\frac{5}{8}$  × 19  $\frac{5}{8}$  inches (54.9 × 49.8 cm)

Ed. of 28 + 7 AP

RICHT 2017.0006

**GAGOSIAN**

**Gerhard Richter** (b. 1932)

*Schädel (Skull)*, 2017

Diasc photograph mounted between Antelio glass and Plexiglas

21  $\frac{5}{8}$  × 19  $\frac{5}{8}$  in. (54.9 × 49.8 cm)

Edition of 28, plus 7 APs

**Provenance**

Acquired by the present owner directly from the artist









# ED RUSCHA

*"I had a notion to make pictures by using words and presenting them in some way and it seemed like a mountain was an archetypal stage set. It was a perfect foil for whatever was happening in the foreground."*

At the start of his artistic career, Ed Ruscha called himself an “abstract artist . . . who deals with subject matter.” Abandoning academic connotations that came to be associated with Abstract Expressionism, he looked instead to tropes of advertising and brought words—as form, symbol, and material—to the forefront of painting. Working in diverse mediums with humor and wit, he oscillates between sign and substance, locating the sublime in landscapes both natural and artificial.

In 1956, Ruscha moved from Oklahoma City to Los Angeles, where he attended the Chouinard Art Institute. During his time in art school, he had been painting in the manner of Franz Kline and Willem de Kooning, and came across a reproduction of Jasper Johns’s *Target with Four Faces* (1955). Struck by Johns’s use of readymade images as supports for abstraction, Ruscha began to consider how he could employ graphics in order to expose painting’s dual identity as both object and illusion. For his first word painting, *E. Ruscha* (1959), he intentionally miscalculated the space it would take to write his first initial and surname on the canvas, inserting the last two letters, HA, above and indicating the “error” with an arrow. After graduation, Ruscha began to work for ad agencies, honing his skills in schematic design and considering questions of scale, abstraction, and viewpoint, which became integral to his painting and photography.



**Ed Ruscha**

*Name, Address, Phone, 2024*

Acrylic on paper

15 <sup>1</sup>/<sub>16</sub> × 22 <sup>1</sup>/<sub>16</sub> inches (38.3 × 56 cm)

RUSCH 2024.0003

**GAGOSIAN**



W A  
L O









**Ed Ruscha**

*Two Times The*, 2005

Acrylic on paper

16 × 30 inches (40.6 × 76.2 cm)

RUSCH 2005.0032

**Ed Ruscha** (b. 1937)

*Two Times The*, 2005

Acrylic on paper

16 × 30 in. (40.6 × 76.2 cm)

Signed and dated 2005

**Provenance**

Gagosian Gallery, Los Angeles

Private collection, New York (acquired from the above, 2006)

Christie's, New York, Sale of Post-War to Present Art, March 5, 2020

Acquired by the present owner from the above sale

**Literature**

Lisa Turvey, ed., *Edward Ruscha: Catalogue Raisonné of the Works on Paper*,  
*Volume Three: 1998–2018* (New York: Gagosian, 2023), no. D2005.15, p. 157,  
illustrated in color; p. 402



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**GAGOSIAN**



# PIERRE SOULAGES

*"I don't know if I am a mystic, but there are always things to discover. And since I work with black, I always find new things."*

Known as “the painter of black and light,” Pierre Soulages (1919–2022) forged a career remarkable not only for its rigorous invention, but for its longevity. The artist worked predominantly with the color black from the postwar period onward, creating canvases which might recall nocturnal landscapes or charred earth. Rather than adhering to such movements as Abstract Expressionism, tachism, and Informel, Soulages contextualized his paintings in terms of vitalism, classicism, and prehistoric forms. He pursued his series *Outrenoir*, whose title is a portmanteau Soulages defined as “beyond black,” from 1979 until his death. With these scraped and slicked tar-like surfaces, he transformed the spatial and temporal dimensions of painting.

Born in 1919 in Rodez, France, Soulages first exhibited his paintings—bold, flat marks of walnut stain (*Brou de noix*) on paper—in the 1947 *Salon des Surindépendents*. In 1949, his work featured in his first solo exhibition at Galerie Lydia Conti, Paris, and a group exhibition at Betty Parsons Gallery, New York. Samuel Kootz offered Soulages his first solo exhibition in New York in 1954. On the occasion of his centennial birthday in 2019, the Musée du Louvre, Paris, honored the artist with a survey of his eight-decade career—marking the third time a living artist had received a retrospective at the museum; previously, this honor had been conferred only to Pablo Picasso and Marc Chagall.



**Pierre Soulages**

*Peinture 130 × 89 cm, 2 mars 1961, 1961*

Oil on canvas

51 <sup>3</sup>/<sub>16</sub> × 35 <sup>1</sup>/<sub>16</sub> inches (130 × 89 cm)

SOULA 1961.0001

**GAGOSIAN**



**Pierre Soulages** (1919 – 2022)

*Peinture 130 × 89 cm, 2 mars 1961, 1961*

Oil on canvas

51  $\frac{3}{16}$  × 35  $\frac{1}{16}$  in. (130 × 89 cm)

Signed; dated 2.3.61 on the reverse

**Provenance**

Kootz Gallery, New York (1961)

Private collection (acquired from the above)

Christie's, New York, Sale of Contemporary Art, November 1, 1984

Private collection

Gimpel and Weitzenhoffer Gallery, New York (1986)

Sotheby's, London, Sale of Contemporary Art, July 2, 1987

Galerie Boulakia, Paris (1987)

Pierre Larock Granoff, Paris (acquired in 1989)

Private collection, Europe

Private collection, Europe

Sotheby's, Paris, Sale of Art Contemporain Vente du soir, June 5, 2019

Acquired by the present owner from the above sale

**Exhibited**

New York, Kootz Gallery, *Soulages*, October 24 – November 11, 1961

Manhattan, KS, Kansas State University, *Fine Arts Festival*, May 3 – 14, 1962

**Literature**

Pierre Encrevé, *Soulages: L'oeuvre complet, Peintures II, 1959–1978* (Paris: Éditions du Seuil, 1995), no. 445, p. 15; no. 445, p. 74, illustrated in color; no. 445, p. 315; no. 445, p. 322







# SPENCER SWEENEY

*"Sometimes when drawing a figure I'll decide to draw one line, a silhouette, maybe just the neck down to the shoulder, just focusing on the feel of that one line and the object it represents. So the suggestion of that one line can become recognizable as an entire form in all its color and volume."*

In addition to making paintings, drawings, and collages characterized by infectious exuberance and raw materiality, Spencer Sweeney (b. 1973) produces immersive multimedia environments that transform gallery spaces into open workshops and performance stages, exposing the traditionally private realm of the artist's studio to public scrutiny.

Born in Philadelphia, Sweeney graduated from the Pennsylvania Academy of the Fine Arts in 1997. He then moved to New York, where, in concert with his visual practice, he helped establish the nightclub Santos Party House and worked as a DJ. He also cofounded the seminal noise-art group Actress (1997–2001) with Lizzi Bougatsos of Gang Gang Dance, performing as its drummer at gallery and museum events including *Criss Cross: Some Young New Yorkers III* at MoMA PS1 in 1999. Sweeney cites jazz as having influenced his reliance on improvisation, and alongside frequent references to popular culture in his work, he alludes to the history of art. His reclining nudes, portraits, and self-portraits, for example, reverberate with the amplified and distorted voices of Pablo Picasso, Édouard Manet, and Henri Matisse, while also combining the extemporaneous vigor of Neo-Expressionism with the knowing repetition of signature motifs.





**Spencer Sweeney**

*Painter Man*, 2025

Oil on canvas

40 × 30 ½ inches (101.6 × 77.5 cm)

SWEEN 2025.0001

**GAGOSIAN**









# SARAH SZE

*"Art is a timekeeper; it endows breath into materials. It is traveling message between humans across centuries."*

Sarah Sze gleans objects and images from worlds both physical and digital, assembling them into complex multimedia works that shift scale between microscopic observation and macroscopic perspective on the infinite. A peerless bricoleur, Sze moves with a light touch across proliferating media. Her dynamic, generative body of work spans sculpture, painting, drawing, printmaking, video, and installation while always addressing the precarious nature of materiality and grappling with matters of entropy and temporality.

Born in Boston, Sze earned a BA from Yale University in 1991 and an MFA from the School of Visual Arts, New York, in 1997. While still in graduate school, she challenged the very nature of sculpture, at MoMA PS1 in New York, by burrowing into the walls of the building, creating sculptural portals and crafting ecosystems that radically transformed the host architecture. Since 2018 Sze has returned to the foundations of painting with spirited investigations of the pictorial plane and a reignited interest in the role of the image in an era of image saturation. Adapting her processes of sculptural accumulation to a two-dimensional format, she has developed a process whereby she begins with a seed image as the foundation and then layers paint and collage materials in a generative and recursive process, in which the decisions she makes in one composition resonate in connected visual constellations that either persist or decay with time's passage.





**Sarah Sze**

*Last Lap*, 2025

Oil paint, acrylic paint, archival paper, acrylic polymers, ink, dibond, aluminum, and wood

103 ¼ × 51 ½ × 2 ½ inches (262.3 × 130.8 × 6.4 cm)

SZE 2025.0010

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# MARY WEATHERFORD

*"I'm done with a painting when there is something so compelling that I don't want to lose it."*

Mary Weatherford makes large paintings comprising grounds of spontaneously sponged paint on heavy linen canvases, often surmounted by one or more carefully shaped and placed colored neon tubes. The canvas—prepared with white gesso mixed with marble dust and worked on with Flashe paint, a highly pigmented but readily diluted emulsion—supports startlingly diverse applications of color. The surface of the paint ranges from matte and velvety to transparent and translucent. The canvas is at times densely filled, reading as a painterly continuum; at others, it shifts in color from edge to edge; and at yet others it contains clusters of marks set in relatively bare surroundings.

Weatherford received a BA in 1984 from Princeton University, where she took classes in studio art, art history, architecture, and engineering, and an MFA from Bard College, Annandale-on-Hudson, New York, in 2006. In her paintings of the 1990s and early 2000s, she incorporated assemblage elements such as seashells, sponges, and starfish within thin washes of Flashe color. These works gave way to the Vines paintings (2007–08), inspired by an intertwined network of ivy, followed by the Cave paintings (2010), a series based on Weatherford's sustained observation, four years earlier, of a sea cave at Pismo Beach, where she produced small pencil drawings and paintings as the sunlight cast different shadows throughout the day.





**Mary Weatherford**

*Tokyo Lights*, 2024

Flashe and neon on linen

62 × 46 inches (157.5 × 116.8 cm)

WEATH 2024.0014

**GAGOSIAN**









# TOM WESSELMANN

*"The prime mission of my art . . . is to make figurative art as exciting as abstract art."*

Tom Wesselmann (1931–2004) was one of the leading American Pop artists of the 1960s. Departing from Abstract Expressionism, he explored classical representations of the nude, still life, and landscape, while incorporating everyday objects and advertising ephemera.

Wesselmann was drafted into the US Army in 1952, two years into the Korean War. During his military service, he learned—then taught—aerial photography interpretation, and began to draw cartoons about his experiences. Upon his return to his hometown of Cincinnati, he completed a BA in psychology at the University of Cincinnati and began taking classes at the Art Academy of Cincinnati. In fall 1956, he moved to New York City to study art at the Cooper Union for the Advancement of Science and Art, where the artist Nicholas Marsicano was one of his instructors. At Cooper Union, he met Claire Selley, who would become his wife and lifelong muse. Wesselmann's early drawings of Selley often took the form of hybrid collages, incorporating sketches, scraps of wallpaper, and found advertisements. Similarly, his early assemblage paintings, which include functioning objects and gadgets, present shifting images that advance and retreat depending on the viewer's relative position.





**Tom Wesselmann**

*Still Life with Blonde and Two Goldfish*, 1999

oil on canvas

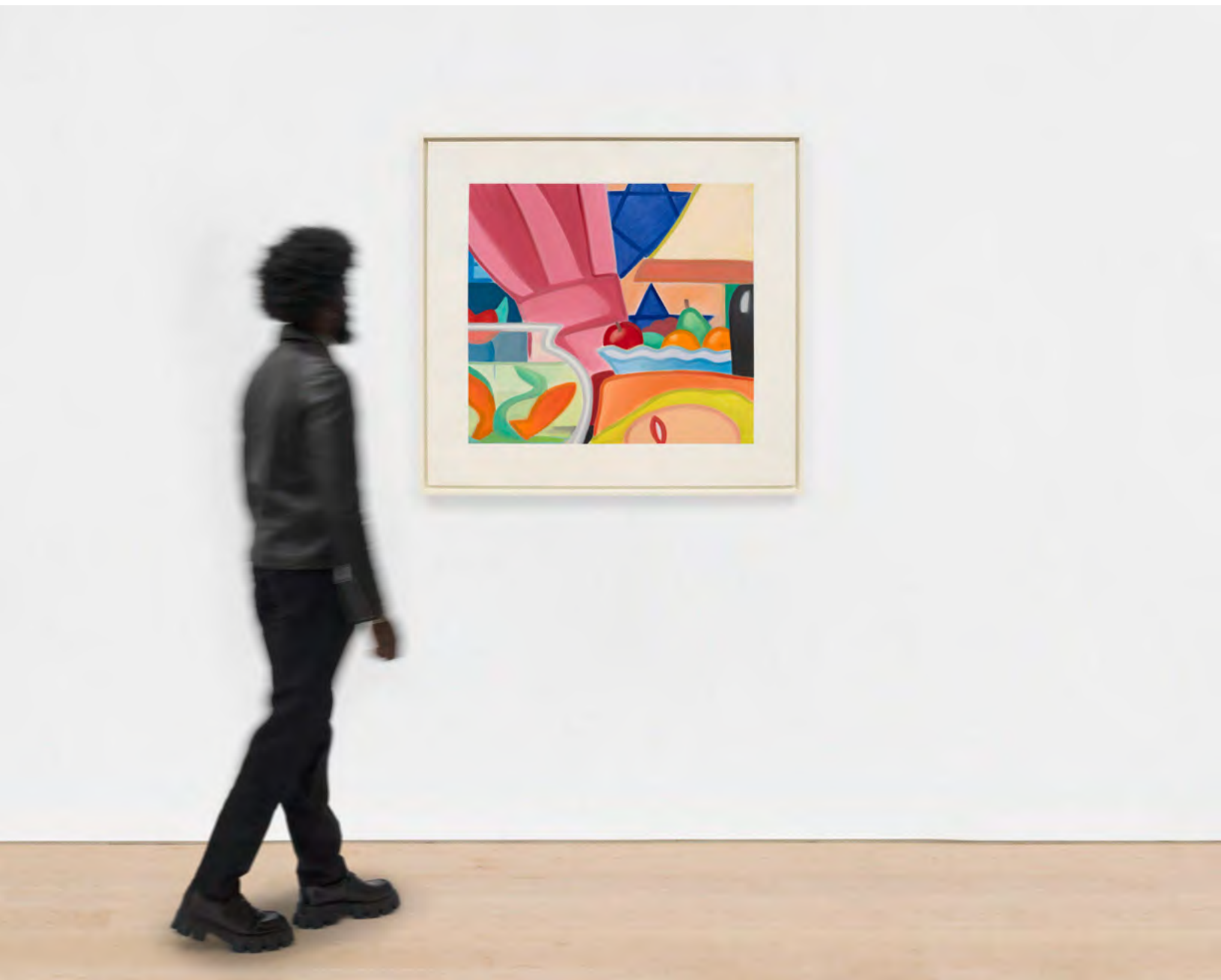
34 ½ × 37 inches (87.6 × 94 cm)

WESSE 1999.0003

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**GAGOSIAN**

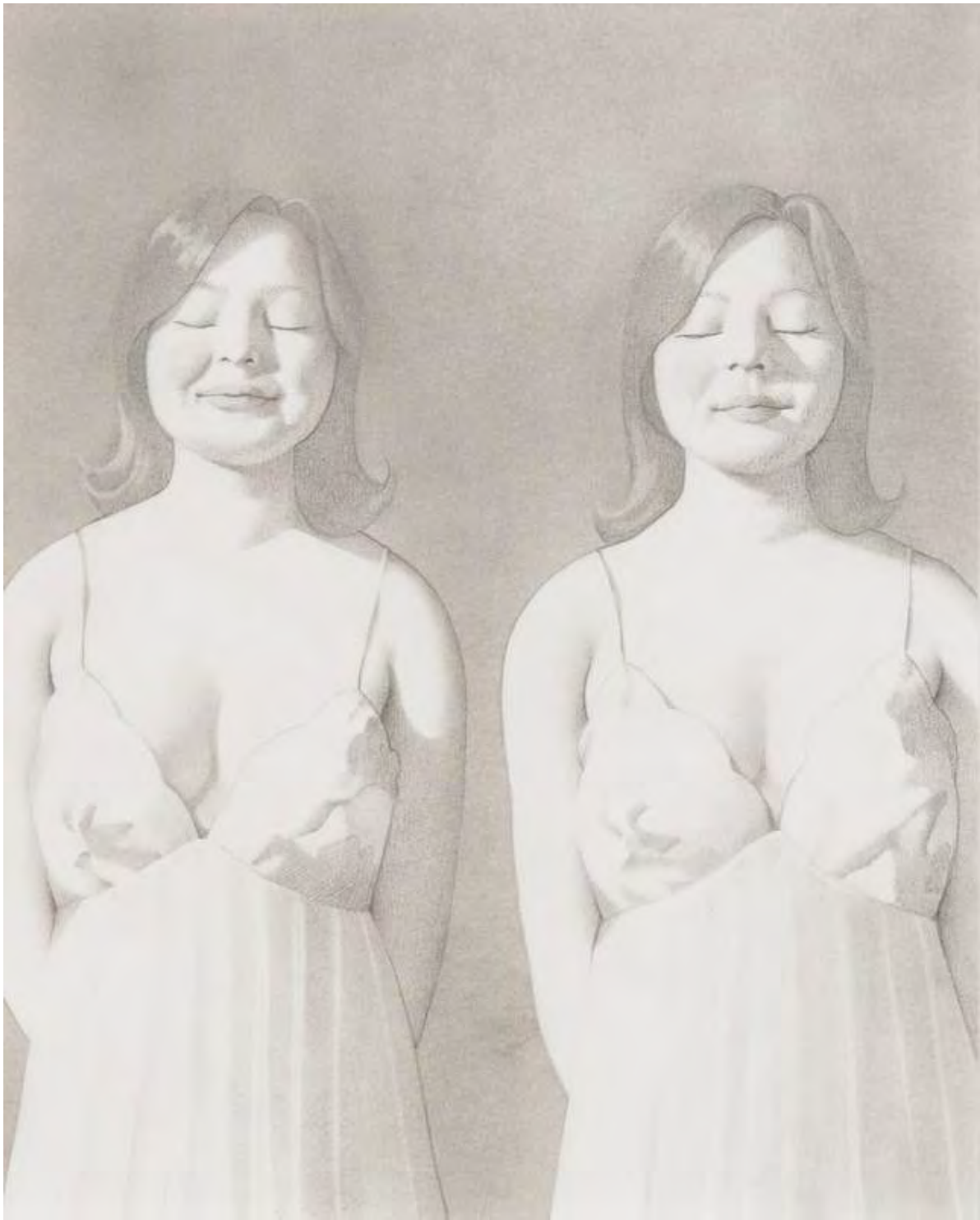
# ANNA WEYANT

*"I think there's humor in that, and I hope people can feel it. Humor is so important to me as a way of healing and just living through bad things."*

The hapless subjects of Anna Weyant's indelible paintings and drawings are recurrently tested by everyday circumstances, weathering what the artist has described as "low-stakes trauma." In these precisely rendered scenes, figures—most often young and female—find themselves embroiled in tragicomic narratives with an ironic twinge, offering a dreamlike insight into the capacity of popular culture and social convention to manufacture and distort gestures, rituals, and signifiers of femininity. But far from presenting her protagonists as merely symbolic, Weyant remains sensitive to their human idiosyncrasies and contradictions, picturing characters who are endearing, mysterious, and wholly themselves. In her crystalline still-life compositions, meanwhile, everyday objects adopt an uncanny, portentous air.

Weyant was born in Calgary, Canada, in 1995. After earning a BFA in painting from the Rhode Island School of Design, she relocated to New York, then studied painting at the China Academy of Art in Hangzhou. Moving back to New York, she worked as a studio assistant while pursuing her own practice. Among her first exhibited works is a sequence of darkly cinematic canvases depicting a dollhouse—modeled after one that she owned as a child—and its young female inhabitants. A later series deconstructs the appearance of American suburbia in Lifetime's made-for-television movies, casting it as a surreal realm in which violence and disaster lurk just beneath the surface.





**Anna Weyant**

*Drawing for Two Eileens, 2022*

Pencil on paper

10 <sup>1</sup>/<sub>16</sub> × 8 <sup>1</sup>/<sub>16</sub> inches (25,6 × 20,5 cm)

WEYAN 2022.0019

**GAGOSIAN**

**Anna Weyant** (b. 1995)

*Drawing for Two Eileens*, 2022

Pencil on paper

10 1/8 × 8 1/8 in. (25.6 × 20.5 cm)

**Provenance**

Gagosian, New York

**Exhibited**

New York, Gagosian, *Anna Weyant: Baby, It Ain't Over Till It's Over*, November 3  
– December 23, 2022









# STANLEY WHITNEY

*"I don't force the work. The work doesn't follow me; I'm following the work. It has to be a slow mental and physical process."*

"I start at the top and work down," explains Stanley Whitney. "That gets into call-and-response. One color calls forth another. Color dictates the structure, not the other way round." Whitney's vibrant abstract paintings unlock the linear structure of the grid, imbuing it with new and unexpected cadences of color, rhythm, and space. He has spent many years experimenting with the seemingly limitless potential of a single compositional method, loosely dividing square canvases into multiple registers. The thinly applied oil paint retains his active brushwork and allows for a degree of transparency and tension at the overlapping borders between each rectilinear parcel of vivid color. In varying canvas sizes, he explores the shifting effects of his freehand geometries at both intimate and grand scales as he deftly lays down successive blocks of paint, heeding the call of each color.

Whitney was born in Philadelphia in 1946 and studied at the Kansas City Art Institute before moving to New York City in 1968. He graduated with an MFA from Yale School of Art in 1972, but found himself at odds with the politically and theoretically oriented contemporary scene of the 1970s and 1980s, confronting the expectation that an African American artist should contend directly with themes of racial and cultural identity. Whitney was more interested in honing an abstract visual language, his early works incorporating patches of color surrounded by areas of empty space. At this stage in his career he was also focused on the power of gesture and immersed in the daily practice of drawing.



**Stanley Whitney**

*Stay Song 134*, 2024

Oil on linen

40 × 40 × 1 5/8 inches (101.6 × 101.6 × 4.1 cm)

WHITN 2024.0017

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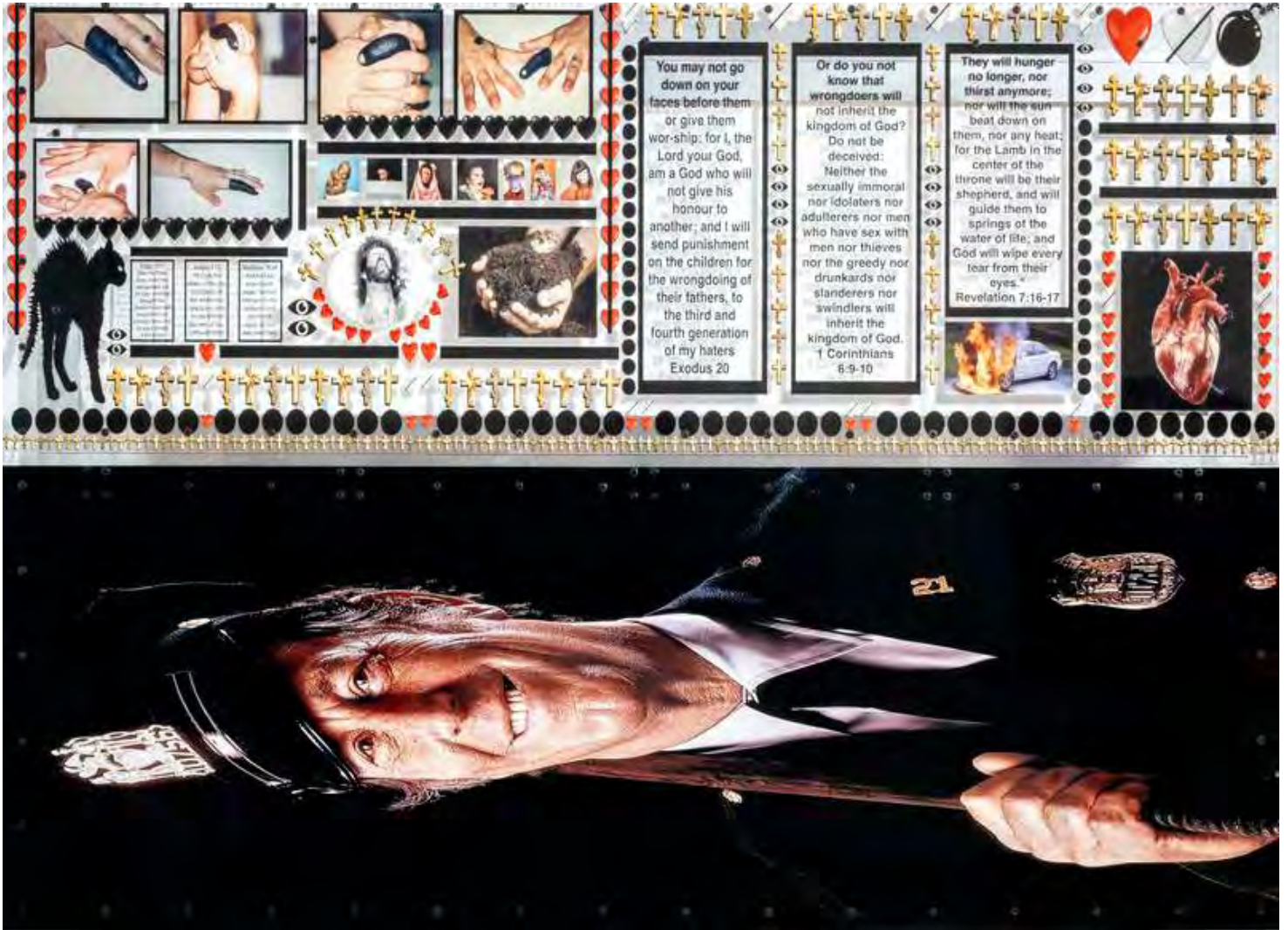


# JORDAN WOLFSON

*"I'm like a sponge, sucking up all those things I see on TV and in the world and putting them in my art. I do it intuitively, not intellectually, and definitely not with an agenda."*

Jordan Wolfson is known for his provocative work in a range of mediums, including sculpture, installation, video, photography, digital animation, and performance. Filtering the languages of online and broadcast media through digital and mechanical technologies—and employing an array of invented characters—he crafts enigmatic narratives that explore uncomfortable social and existential topics. Wolfson has characterized this collage-like methodology as being derived from and focused on the “byproduct(s) of culture,” but he is more concerned with the psychological power of the uncanny and the confrontational than with any direct critique. In his most recent works, he contrasts the physical, virtual, and imaginary realms, examining the projection of internal impulses onto constructed selves and scenarios.

Wolfson was born 1980 in New York and lives and works in Los Angeles. In 2003 he received a BFA in sculpture from the Rhode Island School of Design, and in 2009 he received the Frieze Foundation’s Cartier Award, which assists an artist from outside the United Kingdom in realizing a major work at the Frieze Art Fair in London. In 2016, the Stedelijk Museum Amsterdam hosted a further two-part solo survey exhibition, *MANIC/LOVE/TRUTH/LOVE*.



**Jordan Wolfson**

*Untitled, 2025*

UV print with gloss clear coat on acrylic, aluminum, steel hardware

70 <sup>15</sup>/<sub>16</sub> × 96 × 1 <sup>3</sup>/<sub>8</sub> inches (180.2 × 243.8 × 3.5 cm)

WOLFS 2025.0003

**GAGOSIAN**



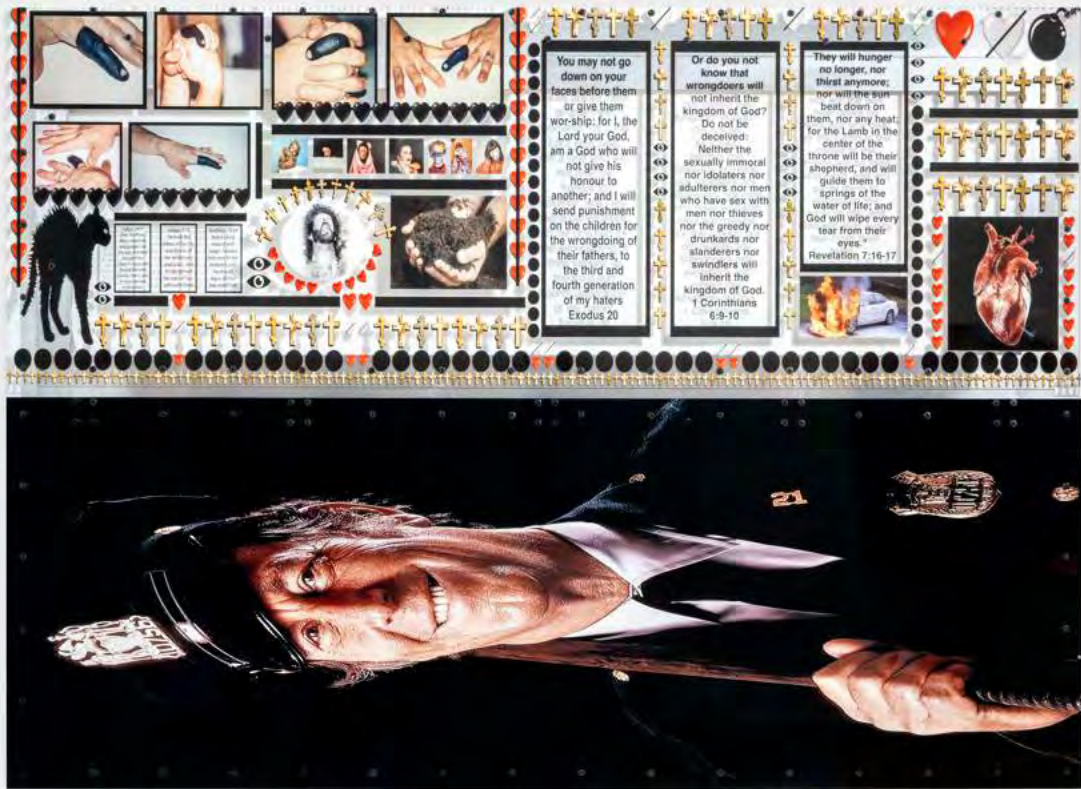
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no longer, nor  
thirst anymore;  
nor will the sun  
beat down on  
them, nor any heat;  
for the Lamb in the  
center of the  
throne will be their  
shepherd, and will  
guide them to  
springs of the  
water of life; and  
God will wipe every  
tear from their  
eyes."

Revelation 7:16-17







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# ZENG FANZHI

*"I think an artist should follow his heart and create, then move forward. If you keep repeating yourself then that's a waste of your artistic life."*

Zeng Fanzhi's visually and historically complex paintings reflect his bold experimentation with, and fusion of, Eastern and Western artistic traditions.

Born and raised in Wuhan, China, Zeng graduated from the Hubei Institute of Fine Arts, Wuhan, in 1991. From the nineteenth century until the 1990s, Wuhan was one of China's most prosperous cities and witness to a collision of Western and Eastern cultures. During his youth Zeng was inspired by China's '85 New Wave movement, which saw artists search for a new, often more conceptual, language after the Cultural Revolution of the 1960s and 1970s. Zeng closely followed and studied Western art and was particularly drawn to German Expressionism and French Romanticism, through which he observed the ways in which his predecessors processed and visualized their experiences during times of extreme societal flux. He was especially drawn to the bold expressive gestures of Max Beckmann, as well as artists such as Willem de Kooning and Edvard Munch. These influences led him to deviate from the Social Realism that he was taught in school. Instead, he keenly observed objects and images from daily life. *His Hospital* (1991–92) and *Meat* (1992–94) paintings are examples of this turn. In these visceral works, he painted the skin of his subjects a pinkish color resembling slaughtered meat, demonstrating his concern and compassion for human existence and fragility.





**Zeng Fanzhi**

*Untitled, 2020*

Oil on canvas

47  $\frac{1}{4}$   $\times$  47  $\frac{1}{4}$  inches (120  $\times$  120 cm)

FANZH 2020.0005

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NEW YORK BEVERLY HILLS LONDON PARIS LE BOURGET BASEL GSTAAD ROME ATHENS HONG KONG



**Carol Bove**

*Labile Beryllium*, 2025

Stainless steel

23 × 25 ½ × 24 inches (58.4 × 64.8 × 61 cm)

BOVE 2024.0037

\$450,000

**GAGOSIAN**





**John Currin**

*To be Confirmed (Three Women)*, 2025

Oil on canvas

Unframed:  $44 \times 38 \times 1 \frac{7}{16}$  inches (111.8  $\times$  96.5  $\times$  3.7 cm) / Framed:  $46 \frac{1}{16} \times 40 \frac{1}{16} \times 2 \frac{1}{2}$  inches (117  $\times$  101.8  $\times$  6.4 cm)

CURRI 2025.0001

\$1,400,000

**GAGOSIAN**



**Edmund de Waal**

*no ideas but in things*, 2025

Porcelain, silver, wood, steel, and glass

37 × 24 × 5 1/8 inches (94 × 61 × 13 cm)

DEWAA 2025.0002

\$175,000

**GAGOSIAN**





**Zeng Fanzhi**

*Untitled, 2020*

Oil on canvas

Unframed: 47  $\frac{1}{4}$   $\times$  47  $\frac{1}{4}$  inches (120  $\times$  120 cm) / Framed: 48  $\frac{1}{8}$   $\times$  48  $\frac{1}{8}$   $\times$  2  $\frac{1}{2}$  inches (122.3  $\times$  122.3  $\times$  6.3 cm)

FANZH 2020.0005

\$450,000

**GAGOSIAN**





**Katharina Grosse**

*Untitled, 2024*

Acrylic on canvas

Unframed: 78  $\frac{3}{8}$   $\times$  60  $\frac{5}{8}$  inches (199  $\times$  154 cm) / Framed: 79  $\frac{1}{2}$   $\times$  61  $\frac{13}{16}$   $\times$  1  $\frac{9}{16}$  inches (202  $\times$  157  $\times$  4 cm)

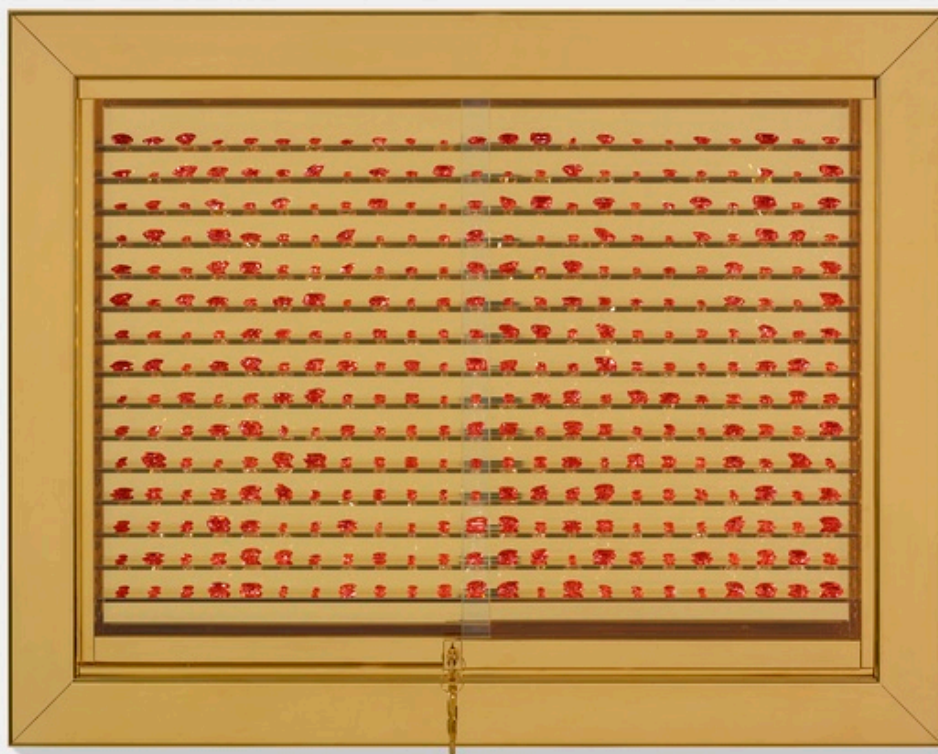
GROSS 2024.0009

€270,000

**GAGOSIAN**







**Damien Hirst**

*Enemies*, 2010

Gold-plated stainless steel, glass and lab padparadscha sapphires

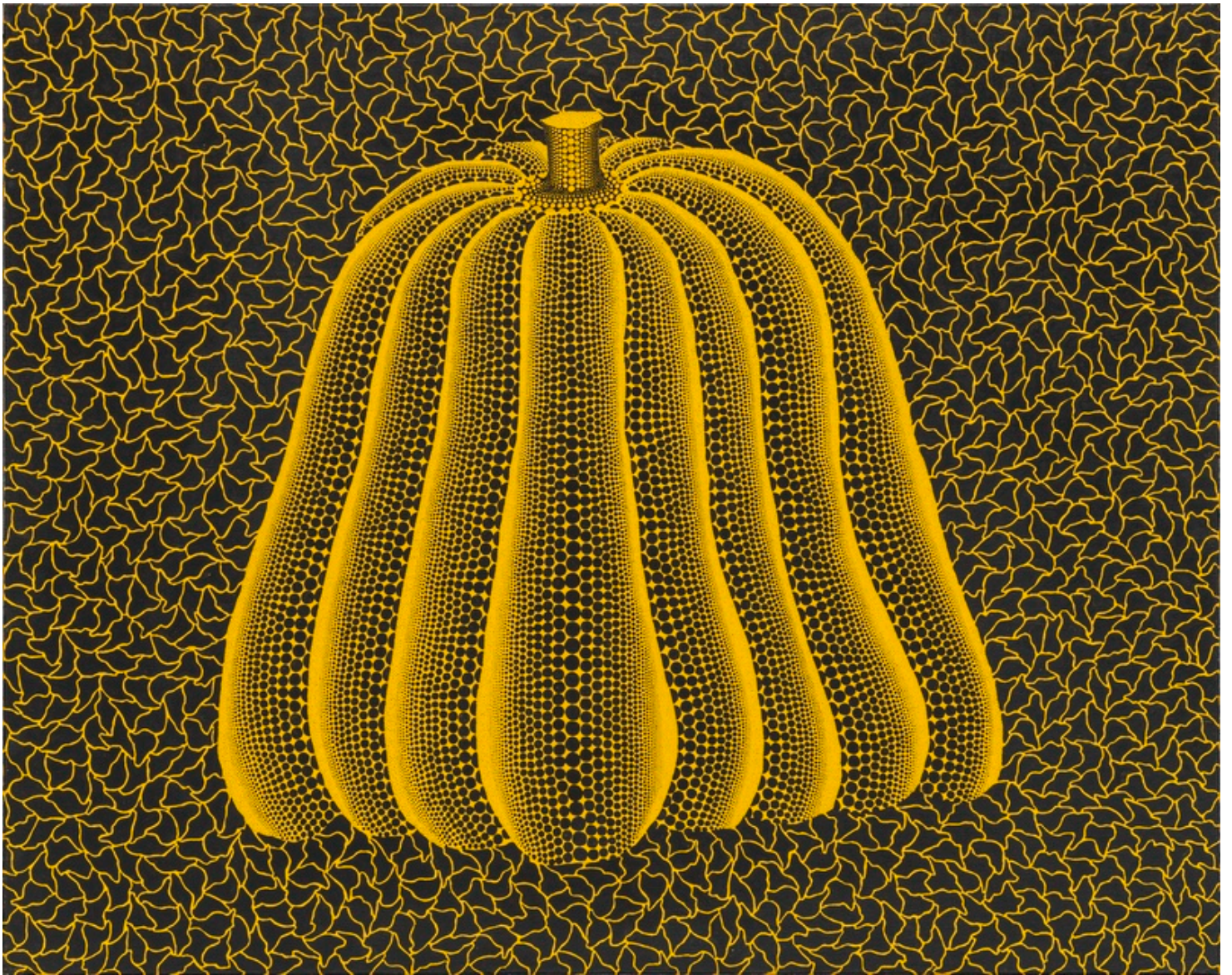
22  $\frac{1}{16}$   $\times$  27  $\frac{15}{16}$   $\times$  3  $\frac{1}{8}$  inches (56  $\times$  71  $\times$  8 cm)

HIRST 2010.0021

\$650,000

**GAGOSIAN**





**Yayoi Kusama**

*Pumpkin*, 1989

Acrylic on canvas

28 <sup>5</sup>/<sub>8</sub> × 35 <sup>13</sup>/<sub>16</sub> inches (72.7 × 91 cm)

KUSAM 1989.0001

Price on Request

**GAGOSIAN**





**Brice Marden**

*#7 Mask for Lois*, 1984–91

Oil and ink on paper

Unframed: 14  $\frac{1}{4}$   $\times$  20  $\frac{3}{8}$  inches (36.2  $\times$  51.8 cm) / Framed: 25  $\frac{1}{4}$   $\times$  31  $\times$  1  $\frac{1}{8}$  inches (64.1  $\times$  78.7  $\times$  2.9 cm)

MARDE 1991.0001

\$400,000

**GAGOSIAN**





**Takashi Murakami**

*Heaven and Earth, 2025*

Acrylic and platinum leaf on canvas mounted on wood panel

39 <sup>3</sup>/<sub>8</sub> inches (100 cm)

MURAK 2025.0002

\$350,000

**GAGOSIAN**



**Albert Oehlen**

*Untitled*, 2022

Oil on canvas

74 <sup>13</sup>/<sub>16</sub> × 74 <sup>13</sup>/<sub>16</sub> inches (190 × 190 cm)

OEHLE 2022.0048

€1,200,000

**GAGOSIAN**





**Nam June Paik**

*Candle TV*, 1996

RCA Victor metal television case and lit candle

16 ½ × 17 × 14 ½ inches (41.9 × 43.2 × 36.8 cm)

PAIK 1996.0010

\$350,000

**GAGOSIAN**



**Gerhard Richter**

*Schädel (Skull)*, 2017

Diasc photograph mounted between Antelio glass and Plexiglas

21  $\frac{5}{8}$   $\times$  19  $\frac{5}{8}$  inches (54.9  $\times$  49.8 cm)

Ed. of 28 + 7 AP

RICHT 2017.0006

\$275,000

**GAGOSIAN**





**Rick Lowe**

*Untitled, 2025*

Acrylic and paper collage on paper

Unframed:  $44 \frac{1}{8} \times 59 \frac{7}{8}$  inches (112.1  $\times$  152.1 cm) / Framed:  $48 \times 65 \times 2 \frac{1}{4}$  inches (121.9  $\times$  165.1  $\times$  5.7 cm)

RLOWE 2025.0004

\$150,000

**GAGOSIAN**



**Ed Ruscha**

*Two Times The*, 2005

Acrylic on paper

Unframed: 16 × 30 inches (40.6 × 76.2 cm) / Framed: 23 <sup>1</sup>/<sub>4</sub> × 37 <sup>3</sup>/<sub>8</sub> × 2 inches (59 × 95 × 5 cm)

RUSCH 2005.0032

\$275,000

**GAGOSIAN**





**Ed Ruscha**

*Name, Address, Phone, 2024*

Acrylic on paper

Unframed: 15  $\frac{1}{16}$   $\times$  22  $\frac{1}{16}$  inches (38.3  $\times$  56 cm) / Framed: 16  $\frac{3}{4}$   $\times$  23  $\frac{3}{4}$   $\times$  1  $\frac{1}{4}$  inches (42.5  $\times$  60.3  $\times$  3.2 cm)

RUSCH 2024.0003

\$150,000

**GAGOSIAN**



**Pierre Soulages**

*Peinture 130 × 89 cm, 2 mars 1961, 1961*

Oil on canvas

Unframed: 51 <sup>3</sup>/<sub>16</sub> × 35 <sup>1</sup>/<sub>16</sub> inches (130 × 89 cm) / Framed: 60 <sup>13</sup>/<sub>16</sub> × 46 <sup>7</sup>/<sub>8</sub> × 2 <sup>3</sup>/<sub>8</sub> inches (154.5 × 119 × 6 cm)

SOULA 1961.0001

€4,250,000

**GAGOSIAN**





**Spencer Sweeney**

*Painter Man Self-Portrait*, 2025

Oil on canvas

40 × 30 ½ inches (101.6 × 77.5 cm)

SWEEN 2025.0001

\$40,000

**GAGOSIAN**



**Tyler Mitchell**

*Untitled (Butterfly)*, 2019

Archival pigment print

Unframed: 50  $\frac{1}{4}$   $\times$  40 inches (127.6  $\times$  101.6 cm) / Framed: 51  $\frac{1}{2}$   $\times$  41  $\frac{3}{4}$   $\times$  2 inches (130.8  $\times$  106  $\times$  5.1 cm)

Ed. AP1, Edition of 3 + 2 APs

TMITC 2019.0006

\$33,000

**GAGOSIAN**





**Tyler Mitchell**

*Fountain, 2024*

UV print on plexi, mirror, aluminum frame

Unframed: 50 × 40 <sup>3</sup>/<sub>8</sub> inches (127 × 102.6 cm) / Framed: 50 <sup>1</sup>/<sub>4</sub> × 40 <sup>11</sup>/<sub>16</sub> × 1 <sup>13</sup>/<sub>16</sub> inches (127.6 × 103.3 × 4.6 cm)

TMITC 2024.0069

\$45,000

**GAGOSIAN**



**Urs Fischer**

*Crossword, 2024*

Aluminum panel, aluminum honeycomb, polyurethane adhesive, epoxy primer, gesso, solvent-based screen printing paint, water-based screen printing paint

Unframed:  $55 \times 44 \times \frac{7}{8}$  inches (139.7  $\times$  111.8  $\times$  2.2 cm) / Framed:  $59 \frac{1}{2} \times 48 \frac{1}{2} \times 2 \frac{15}{16}$  inches (151.1  $\times$  123.2  $\times$  7.4 cm)

UFISC 2024.0029

\$655,000

**GAGOSIAN**





**Tom Wesselmann**

*Still Life with Blonde and Two Goldfish, 1999*

oil on canvas

Unframed: 34 ½ × 37 inches (87.6 × 94 cm) / Framed: 36 ⅛ × 38 ½ × 2 ⅞ inches (91.8 × 97.8 × 6.5 cm)

WESSE 1999.0003

\$650,000

**GAGOSIAN**



**Stanley Whitney**

*Stay Song 134*, 2024

Oil on linen

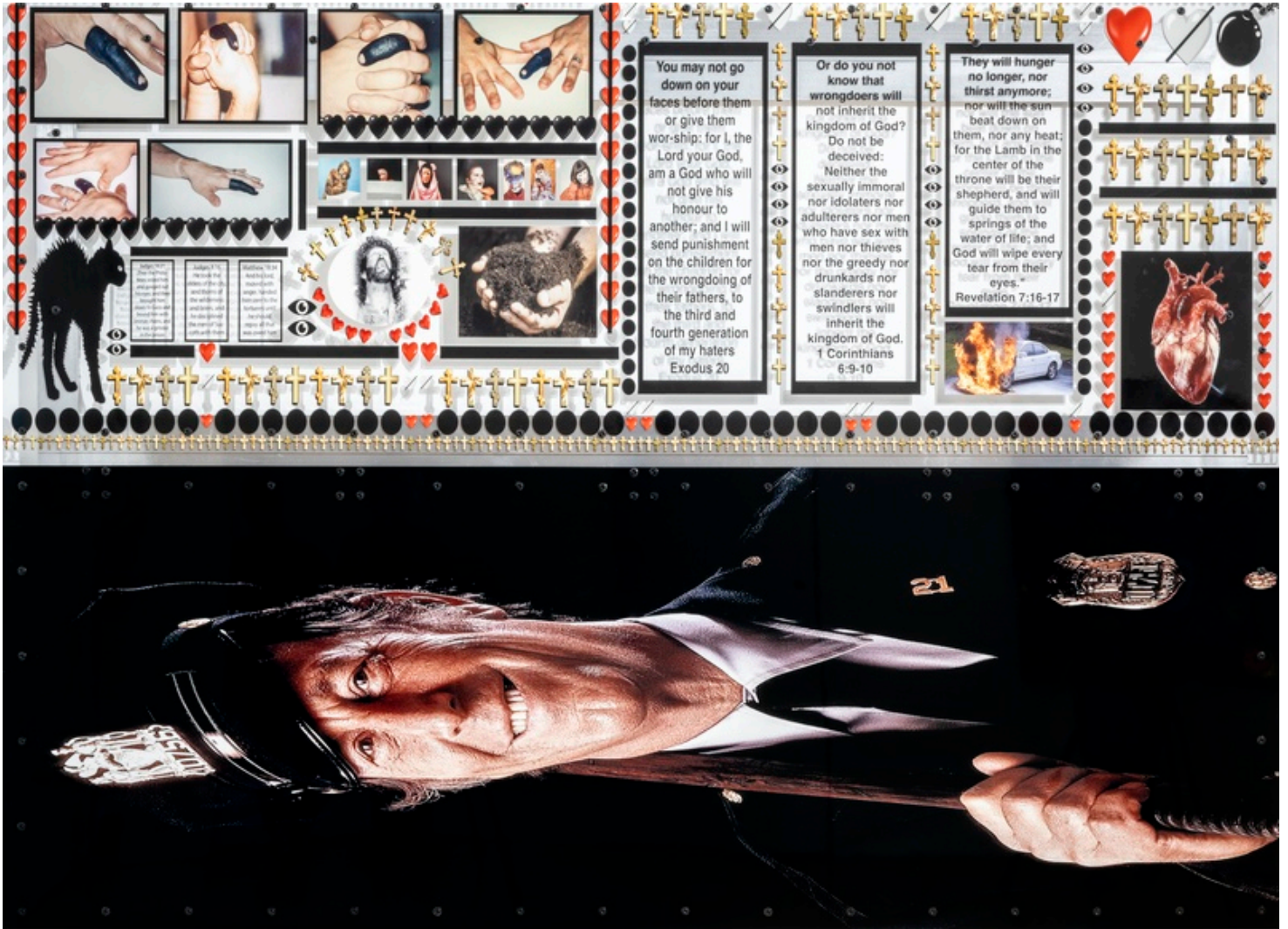
40 × 40 × 1 5/8 inches (101.6 × 101.6 × 4.1 cm)

WHITN 2024.0017

\$350,000

**GAGOSIAN**





Jordan Wolfson

*Untitled*, 2025

UV print with gloss clear coat on acrylic, aluminum, steel hardware

70 <sup>15</sup>/<sub>16</sub> × 96 × 1 <sup>3</sup>/<sub>8</sub> inches (180.2 × 243.8 × 3.5 cm)

WOLFS 2025.0003

\$275,000

GAGOSIAN