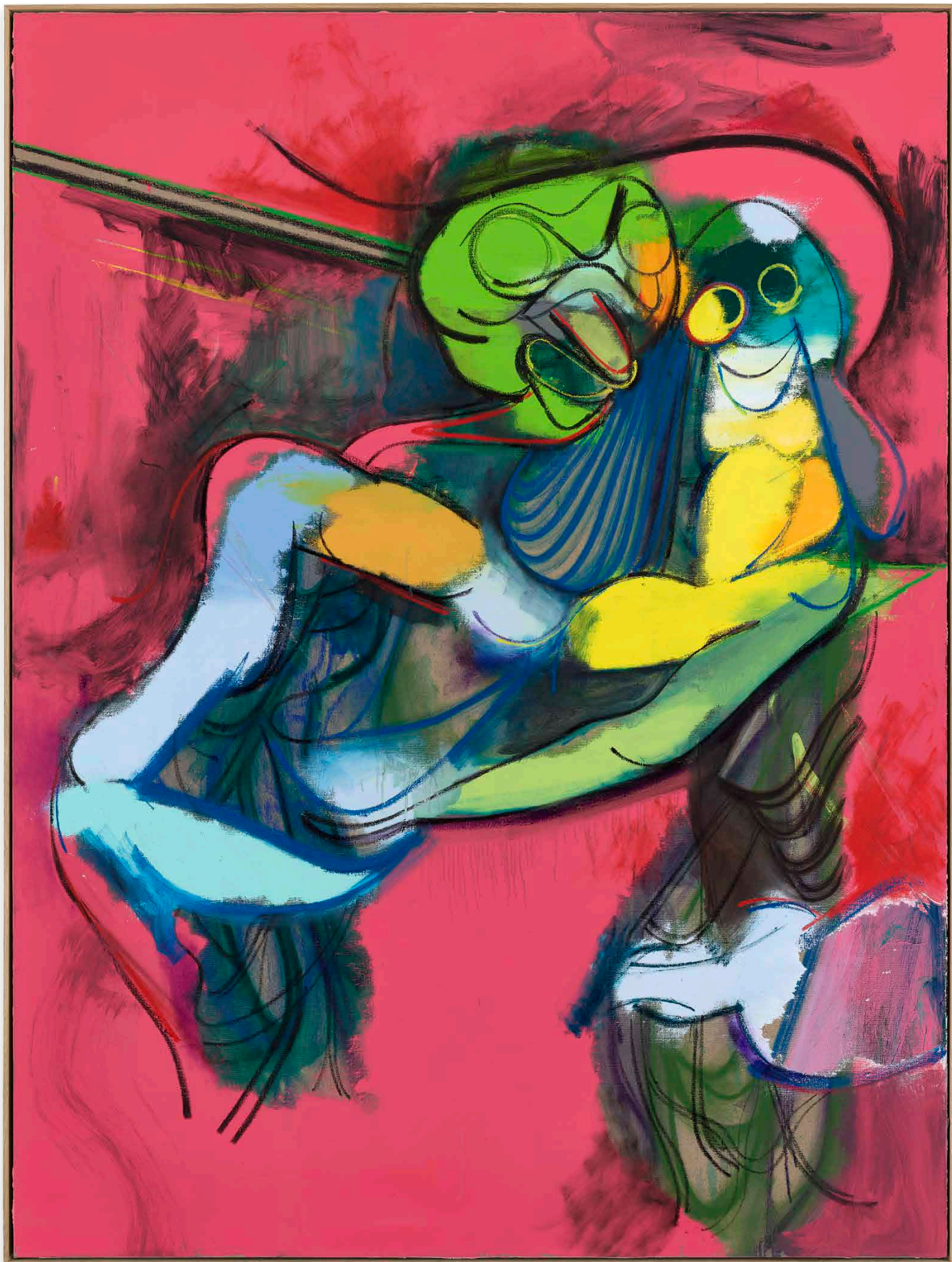




TEFAF New York

8—13 May 2025
Booth 345

Thaddaeus Ropac
London Paris Salzburg Milan Seoul

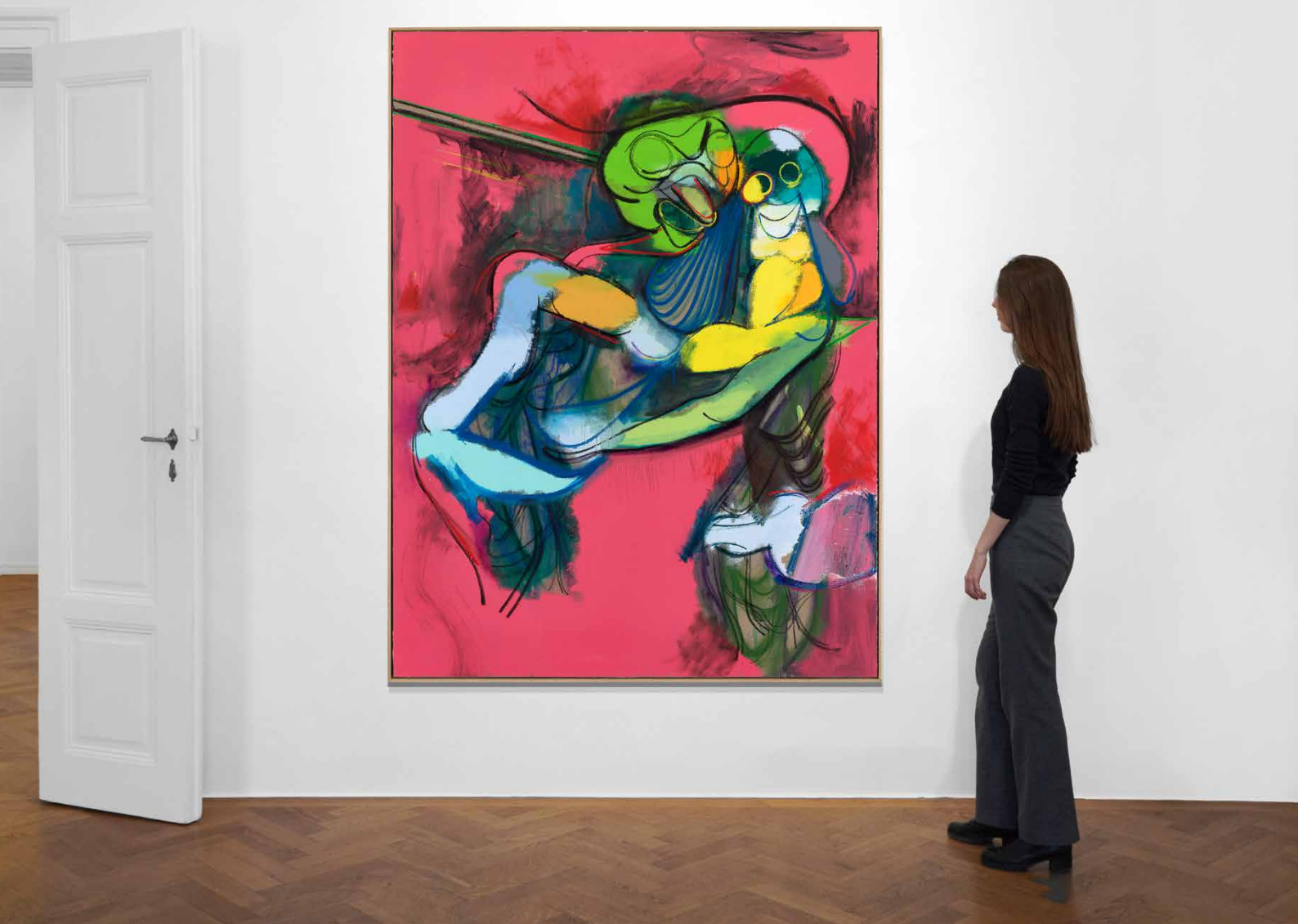


Angst, mein BROT, 2024

Oil on canvas

220 × 165 cm (86.61 × 64.96 in)

(DAR 1251)



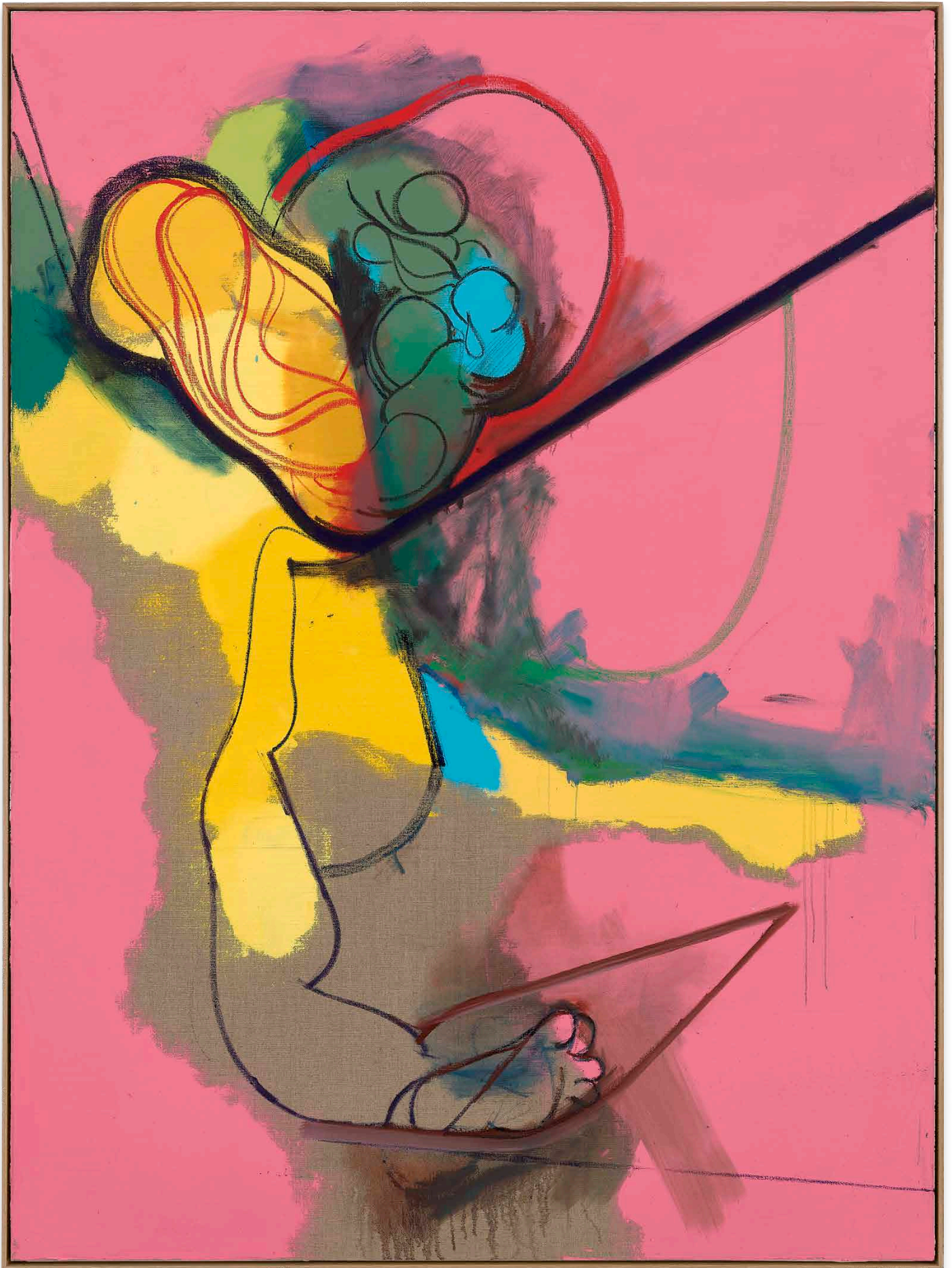
Daniel Richter's most recent series of paintings shows anthropomorphic creatures against chromatic backgrounds. Rendered in a spectrum of bright, prismatic colours, the works oscillate between geometric rigidity and organic fluidity. The German artist first came to prominence in the 1990s when he transitioned into fine art from the world of music, where he began his career designing posters and record sleeves for punk bands. His early paintings were abstract, characterised by intensely colourful forms that lie somewhere between graffiti and intricate ornamentation. Figures began appearing in his works around 2002, often inspired by reproductions from newspapers or history books. Influenced by the legacy of Symbolists such as James Ensor and Edvard Munch, Richter combines motifs from art history, mass media and pop culture to create idiosyncratic, surreal worlds.

Angst, mein BROT, 2024

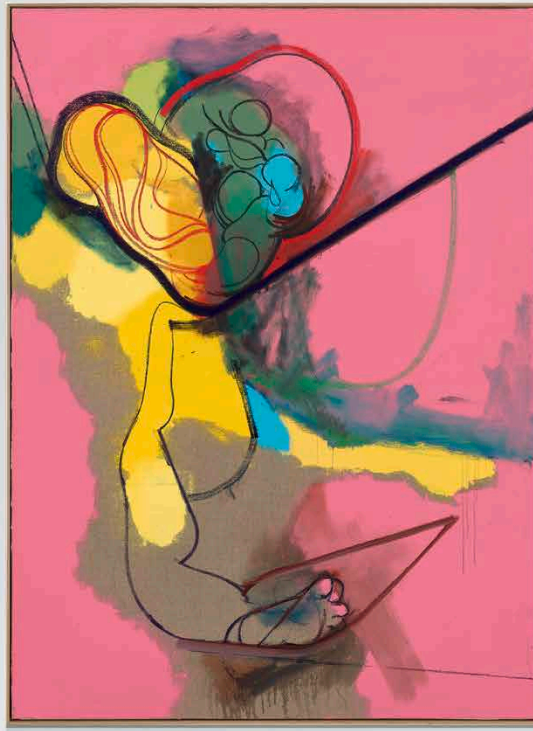
Oil on canvas

220 × 165 cm (86.61 × 64.96 in)

(DAR 1251)



sperlingskleine WEISE, 2024
Oil on canvas
230 × 170 cm (86.61 × 64.96 in)
(DAR 1254)



Richter's painting is always painting about painting in the historical discourse of the medium. For Richter, art is never style, but always method, an attitude that serves the discovery of truth. At the same time, his pictures do not represent a method of achieving insight, but rather a possibility for portraying social phenomena. [...] The reduction of the pictorial means, the simplification of the style, the rejection of the tried and tested pictorial subjects, the return of the work to an initial abstract primeval state from which a new semiotic system can result—all this is an exhausting, sometimes frustrating process of renewal accompanied by many attempts and failures. [...] This process has resulted in works which represent an impressive further development: first groups of paintings which seek a completely new kind of confrontation, which allow coarse, simplified areas of color and significance to collide on the level of form and content—diagram-like color compositions which reveal their physicality and their representative potential only slowly and reluctantly. These are works with a striking but also endangered, sordid aesthetic and a precarious substance extracted from the abstract.

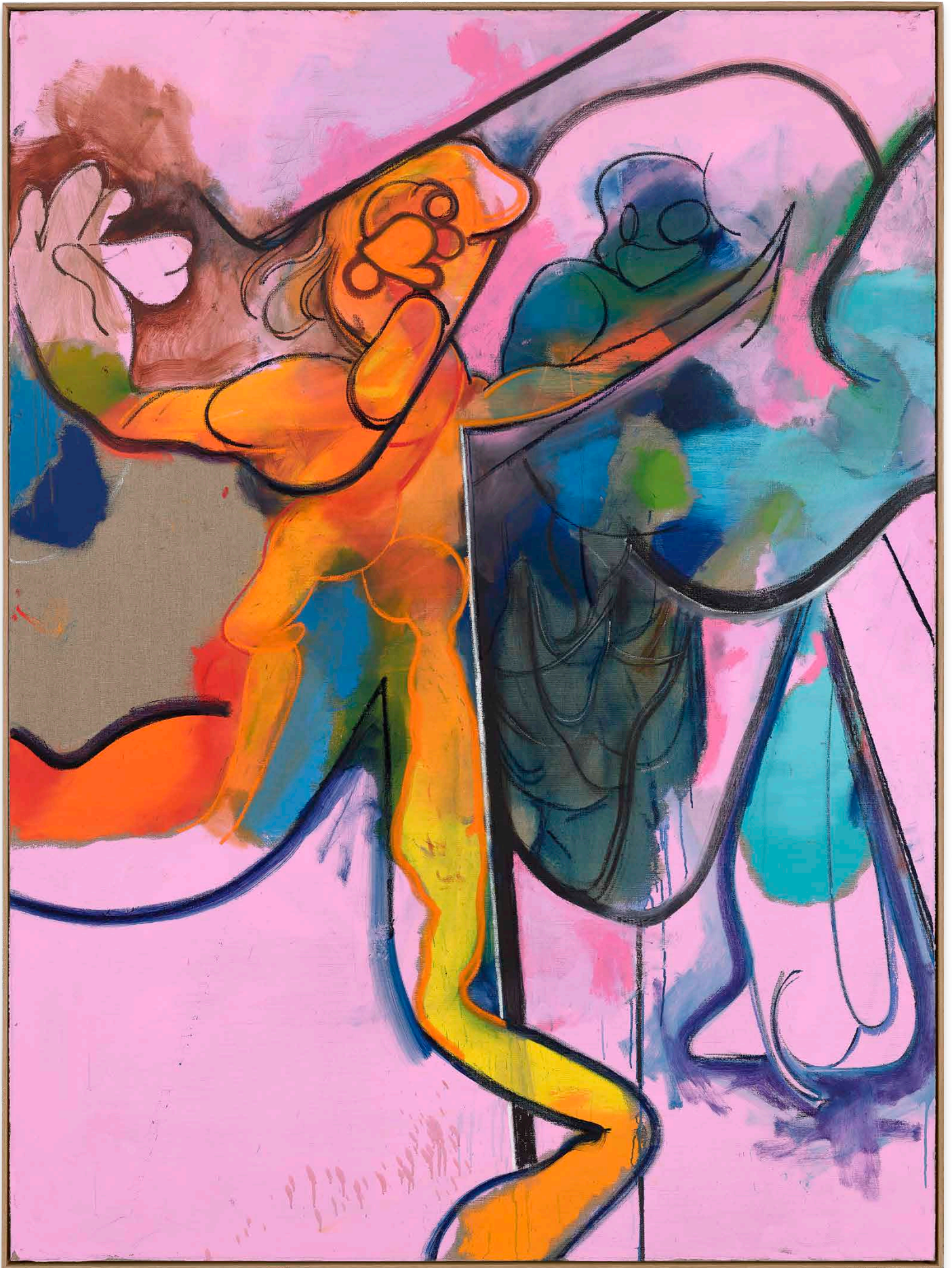
— Max Hollein, director of The Metropolitan Museum of Art

sperlingskleine WEISE, 2024

Oil on canvas

230 × 170 cm (86.61 × 64.96 in)

(DAR 1254)



Triumpf des Höhnischen, 2024
Oil on canvas
230 × 170 cm (90.55 × 66.93 in)
(DAR 1255)



Ever the innovator, his recent paintings tread a path between figuration and abstraction, typified by the chaotic entanglements of fragmented bodies. Evoking a sense of rebellious energy and electric vibrancy, the figures are both playful and defiant. He uses vivid chromatic contrasts and abstracted patterning to convey a disquieting emotional tenor, heightened by the temporal and spatial indeterminacy of scenes that refuse to resolve into a coherent time, place or even pictorial space. 'The dynamic in my work is mainly based on pushing and shoving, or on elements that are being confronted by each other – mingling, pushing, pulling,' he explains. Despite the underlying violence, the works convey a touching sensuality and beauty that counterbalance their restless energy.

Triumph des Höhnischen, 2024
Oil on canvas
230 × 170 cm (90.55 × 66.93 in)
(DAR 1255)

Daniel Richter

About the artist



The German artist Daniel Richter first came to prominence in the 1990s when he transitioned into fine art from the world of music, where he began his career designing posters and record sleeves for bands. His early paintings were abstract, characterised by intensely colourful forms that lie somewhere between graffiti and intricate ornamentation. Figures began appearing in his works around 2002, often rendered in bright colours that create an atmosphere of heightened awareness and artificiality. Ever the innovator, his recent works tread a path between figuration and abstraction, typified by the chaotic entanglements of fragmented bodies against simplified chromatic backgrounds.

Richter's works can be read in political terms, through their themes of immigration or surveillance, but they evade any single interpretation. He uses vivid chromatic contrasts and abstracted patterning to convey a disquieting emotional tenor, heightened by the temporal and spatial indeterminacy of scenes that refuse to resolve into a coherent time, place or even pictorial space. The same is true of his contoured colour fields, which are reminiscent of maps in an atlas but do not correspond to any specific region. The artist describes them as an 'encirclement, a sort of pressing, entwining, squeezing', which conveys a strong sense of confrontation and flux.

Born in Eutin, Germany, Daniel Richter lives and works in Berlin. He studied at the Hochschule für bildende Künste Hamburg (1992–96) under Werner Büttner, and later worked as an assistant to Albert Oehlen. Comprehensive solo exhibitions of Richter's work have been held at Kunsthalle Tübingen (2023); Space K, Seoul (2022); TAXISPALAIS Kunsthalle Tirol, Innsbruck (2014); Schirn Kunsthalle Frankfurt (2014); Kestner Gesellschaft, Hannover (2011); CAC Málaga and Denver Art Museum (both 2008); Hamburger Kunsthalle (2007); National Gallery of Canada, Ottawa (2005); and Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2001).

Between 2016 and 2017, a major monographic exhibition of the artist's work travelled to the Louisiana Museum of Modern Art, Humlebæk, 21er Haus (now Belvedere 21), Vienna, and Camden Art Centre, London. More recently, Richter's work was shown in the landmark group exhibition *Radical Figures: Painting in the New Millennium* at the Whitechapel Gallery, London (2020). In 2022, a solo exhibition was held at the Ateneo Veneto, Venice, coinciding with the 59th Venice Biennale and, in 2023, a major monographic survey of the artist's career was presented at Kunsthalle Tübingen. In 2025, he has been part of the group exhibition *Visions of the World. The Wigam Collection* at the Museum Kampa, Prague; currently his works are on view at G2 Kunsthalle, Leipzig, celebrating the collection's 10th anniversary with a comprehensive group show (until June 2025).

TEFAF New York 2025

8—13 May 2025
Booth 345

Collectors Preview

Thursday 8 May (by invitation only), 1—8pm

Opening Hours

Friday 9 May, 11am—7pm
Saturday 10 May, 11am—7pm
Sunday 11 May, 11am—7pm
Monday 12 May, 11am—7pm
Tuesday 13 May, 11am—6pm

Venue

Park Avenue Armory
643 Park Avenue
New York, NY 10065

Beyond the fair



Katonah Museum
New York, NY, USA

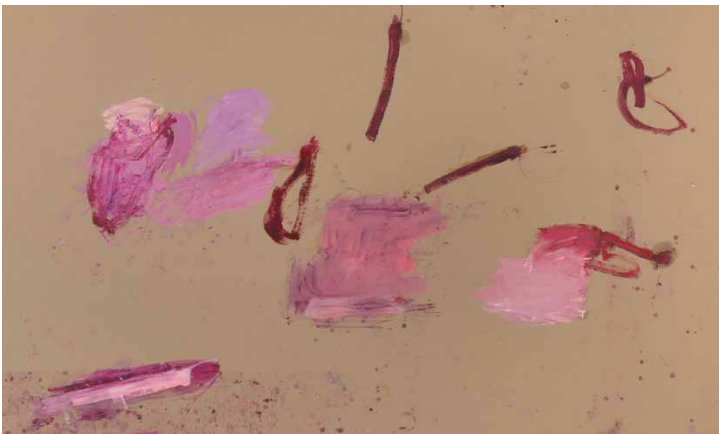
Ali Banisadr
The Alchemist
Until 29 June 2025



Parrish Art Museum
Water Mill, NY, USA

Sean Scully
The Albee Barn, Montauk
11 May—21 September 2025

Current & upcoming museum exhibitions



Jorn Museum
Silkeborg, Denmark

Martha Jungwirth
Until 3 August 2025



M+, Hong Kong

Robert Rauschenberg
Robert Rauschenberg and Asia
7 June 2025—19 January 2026



Museo del Novecento
Milan, Italy

Rauschenberg e il Novecento
Until 29 June 2025



Fundación Juan March
Madrid, Spain

Robert Rauschenberg
The Use of Images
3 October 2025—18 January 2026



Museum of the City of New York, New York: Pictures From the Real World
NY, USA
 13 September 2025—22 March 2026

Robert Rauschenberg



The Menil Collection
Houston, TX, USA

Robert Rauschenberg
Fabric Works of the 1970s

19 September 2025—1 March 2026



Munch Museet
Oslo, Norway

Georg Baselitz
Feet First
 Until 5 May 2025



Forte di Bard
Aosta Valley, Italy

Emilio Vedova
This is painting
 Until 2 June 2025



Museum of Contemporary Art
San Diego, La Jolla, CA, USA

Yan Pei-Ming
A Burial in Shanghai
 Until 4 January 2025



Louisiana Museum of Modern Art
Humlebaek, Denmark

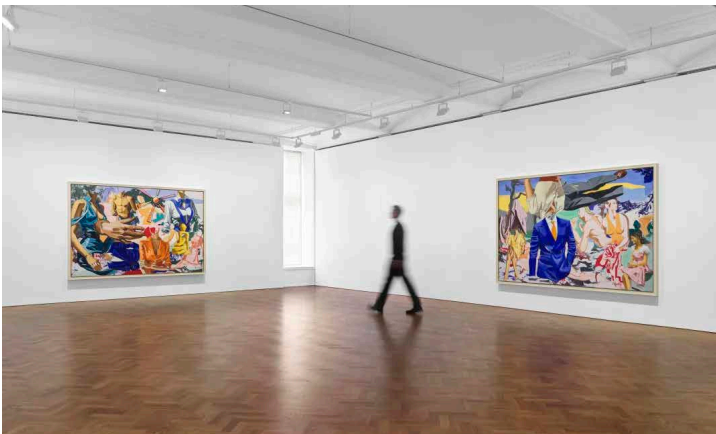
Robert Longo
 Until 31 August 2025



Hyundai Card Storage
Seoul, Korea

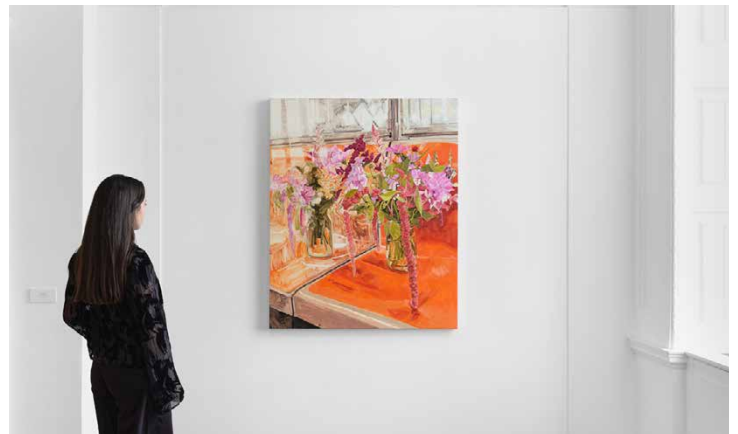
David Salle
Under One Roof
Until 29 June 2025

Current & upcoming gallery exhibitions



London Ely House

David Salle
Some Versions of Pastoral
Until 8 June 2025



Jordan Casteel
A Presentation of Works
Until 8 June 2025



Salzburg Villa Kast

Martha Jungwirth
Der letzte Tag ist der schlimmste
Until 31 May 2025



Ilya & Emilia Kabakov
Kammermusik
7 June—19 July 2025



Paris Marais

Hans Hollein
Works from the 1960s
 Until 31 May 2025



Hans Josephsohn
Sculptures 1952—2002
 Until 28 May 2025



Paris Pantin

Georg Baselitz
Ein Bein von Manet aus Paris
 Until 28 May 2025



Seoul Fort Hill

Tom Sachs
"Picasso"
 29 April—31 May 2025