



Frieze New York

13—17 May 2026
Booth A03

Thaddaeus Ropac

London Paris Salzburg Milan Seoul

Featured artists

Miquel Barceló
Alvaro Barrington
Georg Baselitz
Tony Cragg
Marcel Duchamp
Mandy El-Sayegh
Adrian Ghenie
Han Bing
Hans Josephsohn
Donald Judd
Martha Jungwirth
Lee Kang So
Alex Katz
Robert Longo
Liza Lou
Elizabeth Peyton
Robert Rauschenberg
Daniel Richter
Megan Rooney
David Salle
Joan Snyder
Not Vital



In this painting, Elizabeth Peyton depicts Evan Dando, frontman of the American alternative rock band The Lemonheads. A recurring subject of interest for the artist, Dando was the focus of several portraits made in 1997, one year before the band entered an eight-year hiatus. Here, Peyton portrays Dando reclining beneath a microphone – the whole scene rendered in a rich palette of crimson reds, indigo blues and vivid purples, offset with darker, earthy tones. The contrast between the intimate, domestic setting and the presence of musical equipment seems to evoke both Dando's private identity and the cultivated stage persona associated with his public image. In this sense, *Evan Recording* (1997) is typical of Peyton's oeuvre; while her subjects frequently include cultural icons and celebrities – among them, in 1997, Lady Diana, Prince Harry, Jarvis Cocker, David Hockney and Gavin Brown – her paintings capture a depth of feeling that makes palpable the vulnerability of her subjects. As the artist has noted: 'What I'm interested in is the quality of my subjects being able to be themselves while occupying this extreme role in the public imagination. You can see their will, and that's incredibly beautiful.'

Elizabeth Peyton

Evan Recording, 1997

Oil on board

23.3 x 30.9 cm (9.17 x 12.17 in)

(EP 1067) \$900.000 (plus applicable taxes)



Elizabeth Peyton
Evan Recording, 1997 (detail)
Oil on board
23.3 x 30.9 cm (9.17 x 12.17 in)
(EP 1067) \$900.000 (plus applicable taxes)



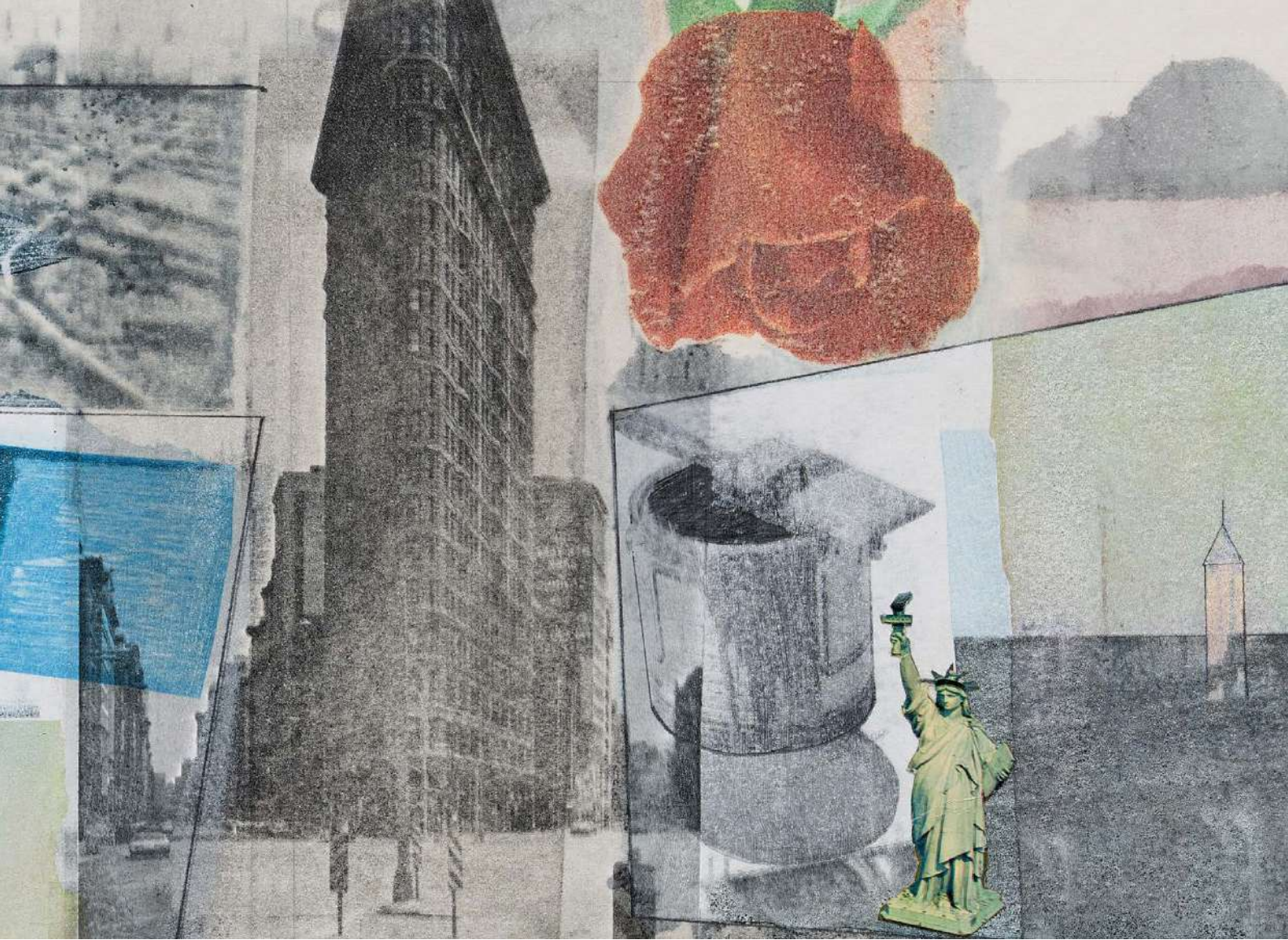
Rauschenberg created the present work in 1977 to accompany art critic John Russell's article 'Art that Sings' in *The New York Times*, a laudatory review of the artist's mid-career retrospective at The Museum of Modern Art, New York. Published on the day the exhibition opened, the article described the retrospective as presenting 'some of the finest art that has been made in our lifetime.'

Robert Rauschenberg

New York Times Announcement, 1977

Solvent transfer, watercolour, gouache, graphite, presstype, printed reproduction, vellum and tape on paper
40.6 x 48.9 cm (16 x 19.25 in)

(RR 1373) \$500.000 (plus applicable taxes)



Combining imagery of New York City landmarks with depictions of everyday objects and passages of pastel-toned gouache and watercolour, Rauschenberg constructs a dynamic, layered composition. At its centre is a black-and-white solvent transfer of the Flatiron Building on Fifth Avenue. An aerial view of Lower Manhattan – featuring the World Trade Center and the Statue of Liberty – flickers across the lower left of the picture plane, while a second Statue of Liberty, with its distinctive blue-green copper patina, emerges on the right. These motifs are interspersed with quotidian objects – a bicycle, a red rose, a paint can and paintbrushes – crystallising the ‘constant irrational juxtaposition of things’ that fascinated the artist in New York City. As John Cage observed, Rauschenberg’s transfer technique functions like ‘many television sets working simultaneously, all tuned differently,’ inviting sustained looking and a multiplicity of perspectives.

Deeply engaged with contemporary mass media and print culture, Rauschenberg produced numerous works for publications throughout his career, including *LIFE*, *Newsweek*, the *International Herald Tribune* and *TIME*.

Robert Rauschenberg

New York Times Announcement, 1977 (detail)

Solvent transfer, watercolour, gouache, graphite, presstype, printed reproduction, vellum and tape on paper
40.6 x 48.9 cm (16 x 19.25 in)

(RR 1373) \$500,000 (plus applicable taxes)



Georg Baselitz
Stunde der Nachtigall, 2012
Oil on canvas
290 x 208 cm (114.17 x 81.89 in)
(GB 1619) €1.400.000 (plus applicable taxes)

Baselitz began experimenting with turning his subjects upside down in 1967, fully engaging with the critical potential of inverting entire compositions from 1969 onwards. He developed this format as a way of emptying form of its content, navigating a space between abstraction and figuration while radically rethinking the medium of painting.

Created in 2012, *Stunde der Nachtigall (Hour of the Nightingale)* extends this strategy into a chromatic register. It paraphrases *Night of the Nightingale IV (Oboznenko)* (1998), a work belonging to the artist's earlier *Russian Paintings* series (1998-2001), which itself references the Socialist Realist composition *Night of the Nightingale* (1957) by Dmitri G. Oboznenko – an image Baselitz knew from his GDR schoolbooks. Reversing the colours of his original painting, Baselitz produced a negative image, pushing the logic of inversion beyond composition and into pigment itself. In doing so, he meditated on how time shapes history, and the impossibility of retrieving an origin unmarked by transformation. In the words of curator and writer Norman Rosenthal, 'standing within a long tradition of German art, and using time honoured media, Baselitz has striven constantly to confront the realities of history and art history to make the new and fresh in a manner that can only be described as heroic; heroic because his art has consciously gone against the grain of fashion, while always remaining modern.'

Baselitz is the subject of solo exhibitions at the Museo Novecento, Florence, until 13 September 2026; Fondazione Giorgio Cini, Venice, until 27 September 2026; and Museum der Moderne Salzburg, until 18 October 2026. The Rupertinum, Salzburg, will also open a solo exhibition of his work on 3 July 2026.

Georg Baselitz

Stunde der Nachtigall, 2012

Oil on canvas

290 x 208 cm (114.17 x 81.89 in)

(GB 1619) €1.400.000 (plus applicable taxes)



Georg Baselitz
Stunde der Nachtigall, 2012 (detail)
Oil on canvas
290 x 208 cm (114.17 x 81.89 in)
(GB 1619) €1.400.000 (plus applicable taxes)



Alex Katz

Black Roses 19, 2025

Oil on linen

153.5 x 122.8 cm (60.43 x 48.35 in)

(AKZ 2559) \$700.000 (plus applicable taxes)

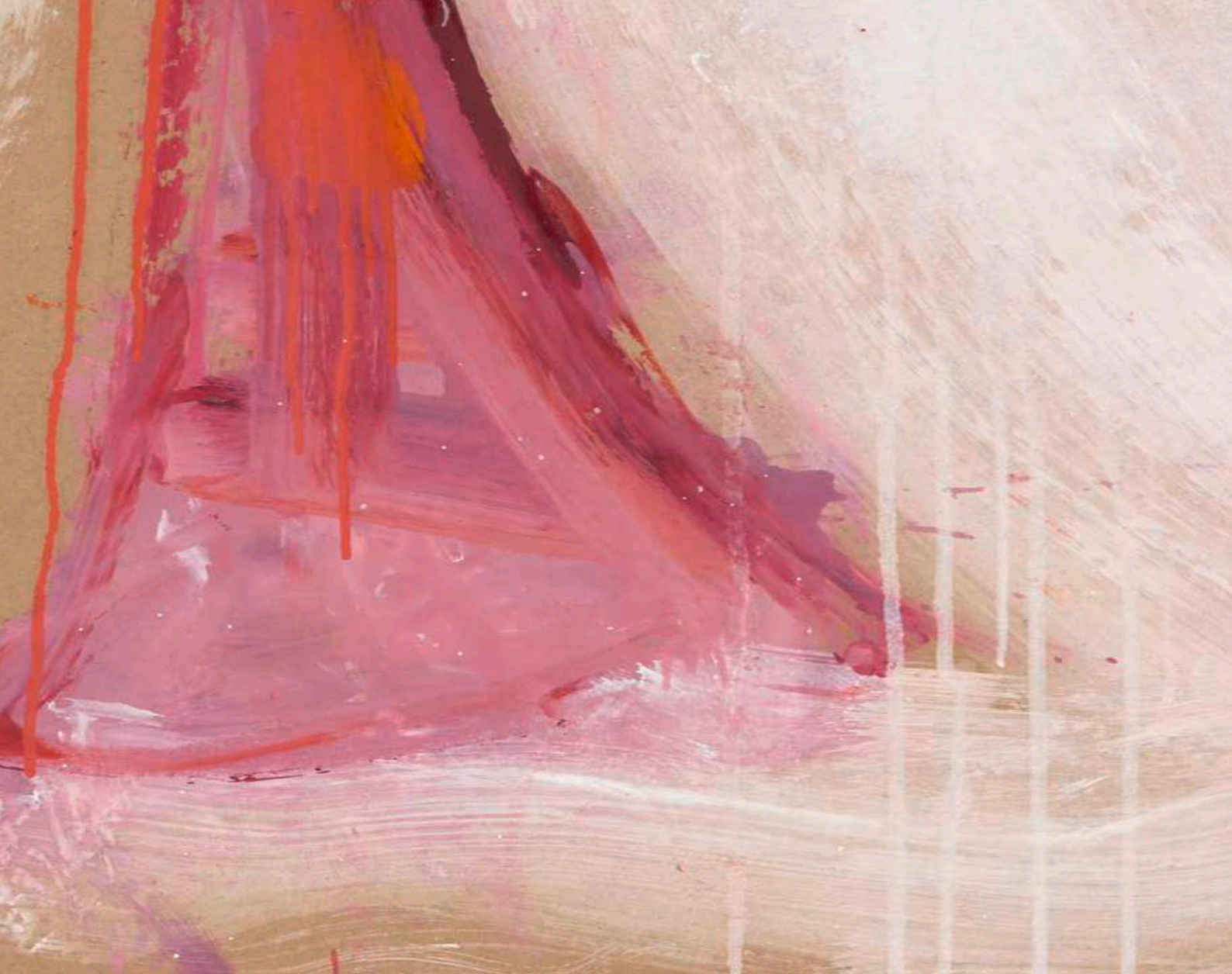


In his most recent group of works, Alex Katz returns to the depiction of flowers – a main, recurring subject of his oeuvre since 1966. Subtle and sparing, this large-scale canvas testifies to the artist's equally sustained exploration of abstraction: Katz distils the forms of two roses into opaque, monochromatic fields of paint. By eliminating from the roses any form of visual adornment and flattening their complex volumes into two-dimensional silhouettes, Katz turns the motif into something paradoxically sculptural, as though cut out from the space of the canvas. The artist is known for his striking use of colour, and here he emphasises the basic shapes of petals and buds by radically restricting his palette to black and white, creating dynamic compositions that appear like snapshots of an ongoing movement. Framed as a cinematic close-up, the work conveys a striking feeling of immediacy, further enhanced by its sheer scale. Katz's economic treatment of the flowers recalls Henri Matisse's cut-outs, as well as his still life ink drawings of dahlias, pomegranates and palms from the late 1940s.

The artist is currently the subject of a solo exhibition, entitled *Black Roses*, at Thaddaeus Ropac Salzburg Villa Kast until 16 May 2026.



Martha Jungwirth
Untitled, 2025
Oil on paper on canvas
237.8 x 91.5 cm (93.62 x 36.02 in)
(MJ 1526) €320.000 (plus applicable taxes)



Over the past six decades, Martha Jungwirth has forged a singular approach to abstraction, grounded in the body and in closely observed perceptions of the world around her. In *Untitled* (2025) a hinged, orange-red form pierces an expanse of white brushstrokes, which gather and meld in a central, dripping mass amid accents of the artist's characteristic pink, lilac and crimson. Blotches of colour are followed by rapid accumulations of passionate strokes, smears and splatters – what Jungwirth describes as a 'cascade'. She leaves traces of her movement behind: specks and smudges reach the extremities of the composition, forming residual impressions of her painterly presence. Drips of paint trail both upwards and downwards, bearing witness, in this work that stands at almost two and a half metres in height, to the physical intensity of Jungwirth's mark-making. Yet, this gestural, expansive force is tempered by areas of sensitivity and restraint. Large portions of the composition remain bare, revealing the subtle texture and warm hue of her signature paper ground.

Martha Jungwirth

Untitled, 2025 (detail)

Oil on paper on canvas

237.8 x 91.5 cm (93.62 x 36.02 in)

(MJ 1526) €320.000 (plus applicable taxes)



Over the course of six decades, the Swiss sculptor Hans Josephsohn has continually expanded the possibilities of figurative representation, foregrounding the material presence of the human form to develop a singular visual language. *Untitled (Ruth)* (1958) embodies the palpable corporeality that defines his work. Modelled in plaster and later cast in brass, the sculpture's surface bears the visible traces of Josephsohn's hand – thick accumulations of material built up gradually over time. Reminiscent of impasto, this expressive texture attests to an unmediated, intimate dialogue between artist and medium. 'The starting point is simply us,' he has said. As art writer Gerhard Mack observes, for Josephsohn, 'human beings are bodies; everything is expressed in this body – thoughts and feelings, desires and anxieties, stories and expectations.'

Hans Josephsohn

Untitled (Ruth), 1958

Brass

96 x 28 x 22 cm (37.8 x 11.02 x 8.66 in)

Edition of 6

(HJ 1111.2) CHF110.000 (plus applicable taxes)



Hans Josephsohn
Untitled (Ruth), 1958 (detail)

Brass

96 x 28 x 22 cm (37.8 x 11.02 x 8.66 in)

Edition of 6

(HJ 1111.2) CHF110.000 (plus applicable taxes)



Martha Jungwirth

Untitled, 2025

Oil on paper on canvas

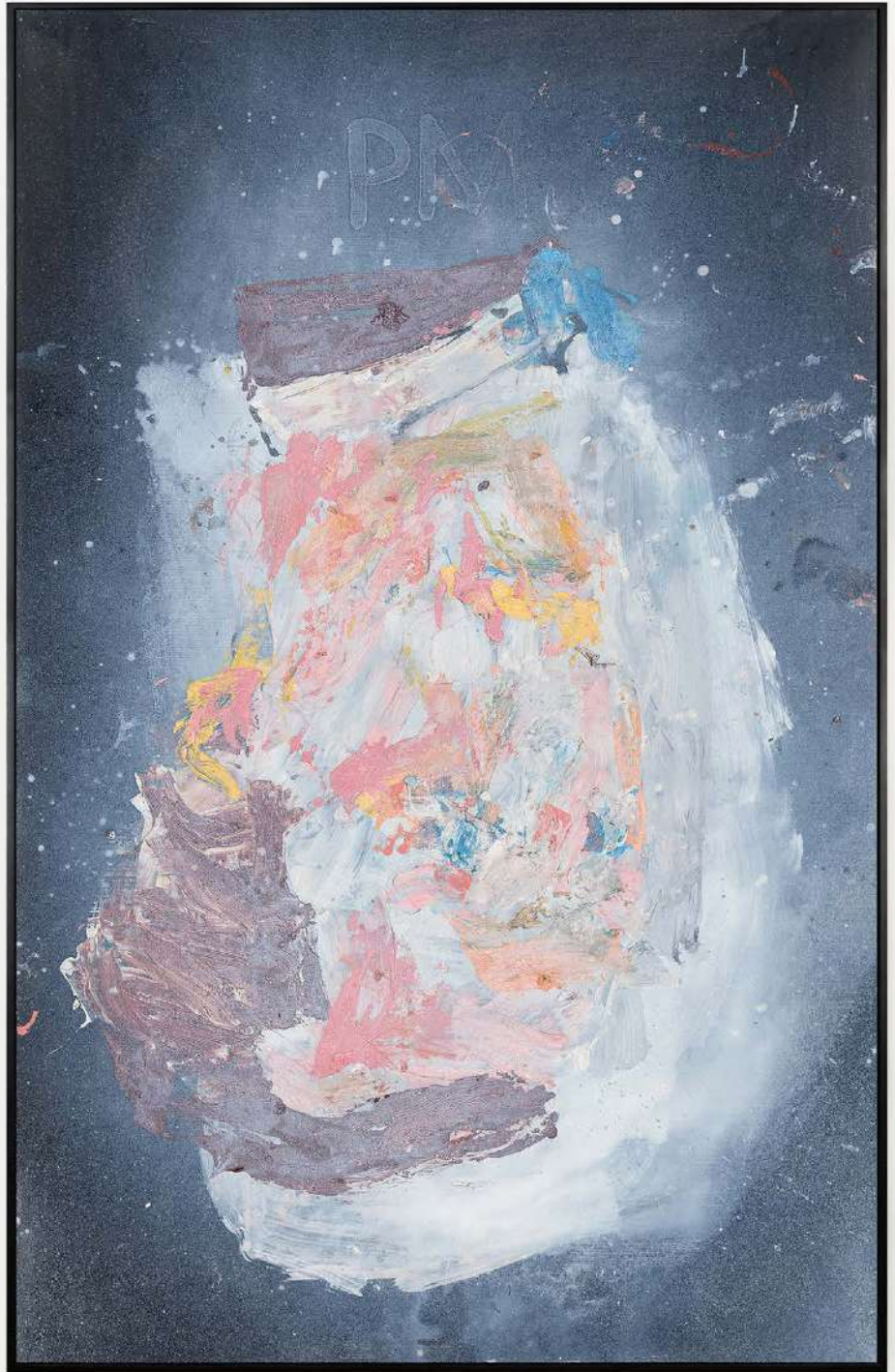
219.9 x 91.2 cm (86.42 x 35.83 in)

(MJ 1560) €300.000 (plus applicable taxes)



*Leave open the constellations of blots, reject and use,
center and decenter, leave visible the painting process,
no retouching, risk not recipe. non finito.*

— Martha Jungwirth



Georg Baselitz
Piet M., 2018
Oil on canvas
165 x 100 cm (64.96 x 39.37 in)
(GB 2994) €350.000 (plus applicable taxes)



Piet M. (2018) belongs to a body of work that Georg Baselitz devoted to the artists who have most influenced him, sparked by an encounter with Henri Rousseau's *La muse inspirant le poète* (1909) at the Kunstmuseum Basel. He assumed at first that Rousseau had depicted himself and his wife, only to discover that the figures were in fact the painter Marie Laurencin and poet Guillaume Apollinaire. Here, Baselitz pays homage to Piet Mondrian, a pioneer of 20th-century abstraction. Beneath the initials 'PM', thick strokes of pink, blue, yellow, mauve and pale grey paint collide at the centre of the canvas, attesting to Baselitz's visceral engagement with the medium. In this expressive density of pigment, faint facial features and even the collar of a shirt and suit jacket emerge, evoking Mondrian's early self-portrait of 1918, held in the Kunstmuseum De Hague. Basing his image on Mondrian's own, Baselitz continues his perennial engagement with the nature of representation, the inescapability of subjectivity and the representation of the self through another. As the art historian Michael Auping has written, 'Throughout the centuries, the practice of portraiture has, in the end, represented the merging of two identities, that of the artist and his subject.'

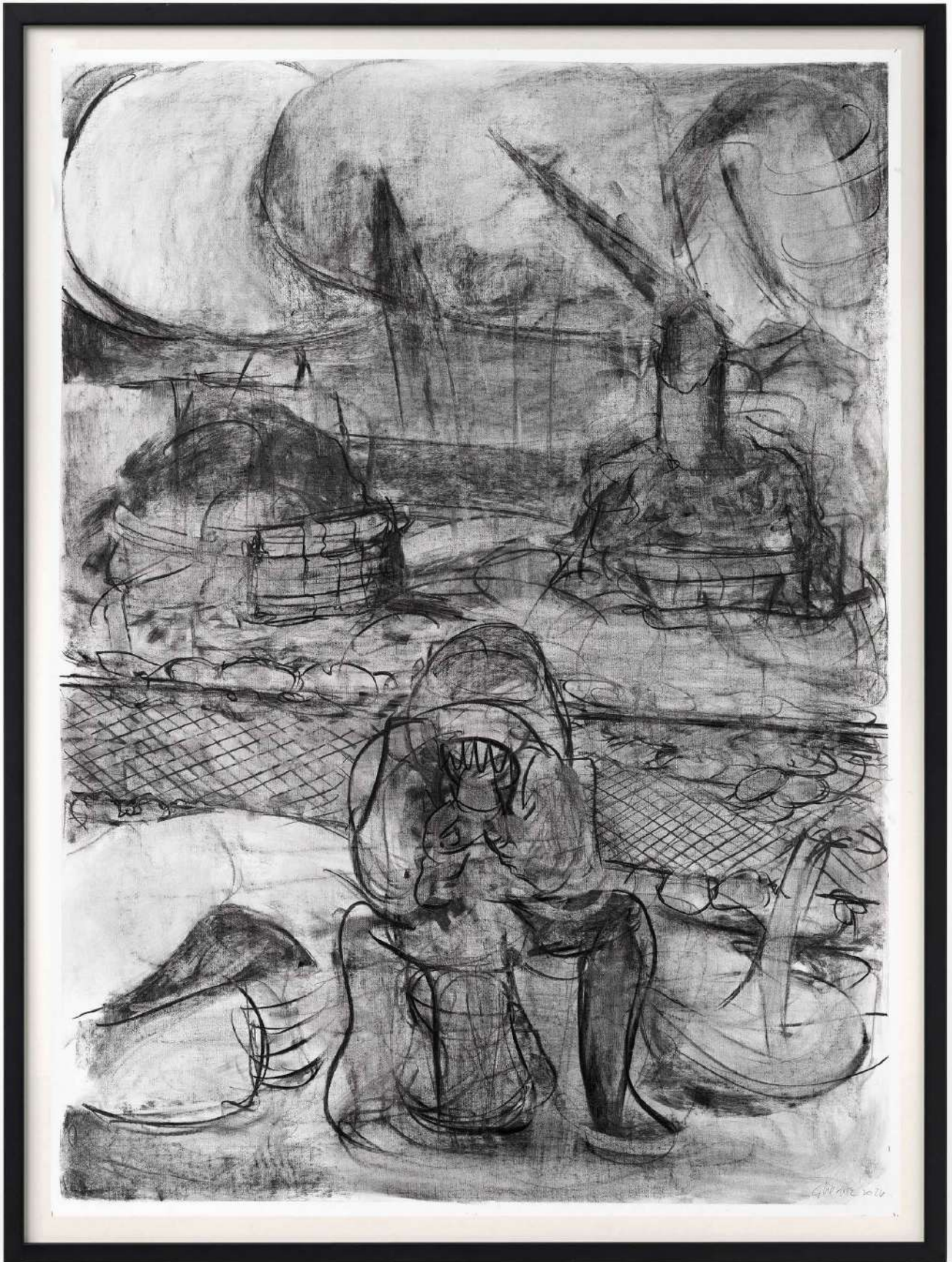
Georg Baselitz

Piet M., 2018 (detail)

Oil on canvas

165 x 100 cm (64.96 x 39.37 in)

(GB 2994) €850.000 (plus applicable taxes)



Adrian Ghenie

Untitled, 2026

Charcoal on paper

140 x 103.5 cm (55.12 x 40.75 in)

(ADG 1129) €170.000 (plus applicable taxes)



One of the most celebrated painters of his generation, Adrian Ghenie fuses the profoundly personal with the art historical in his dynamic oeuvre, while bridging principles of abstraction and representation. *Untitled (2026)* belongs to a series of works depicting flurried, amorphous figures set against the cobblestones of a well-preserved stretch of the Appian Way, one of the earliest and most significant roads of ancient Rome. Ghenie pays homage to the European landscape tradition, citing Nicolas Poussin and Claude Lorrain – whose atmospheric renderings of this Italian region helped establish landscape as an autonomous genre – while reconfiguring this lineage in psychologically charged terms through turbulent, expressive charcoal lines.

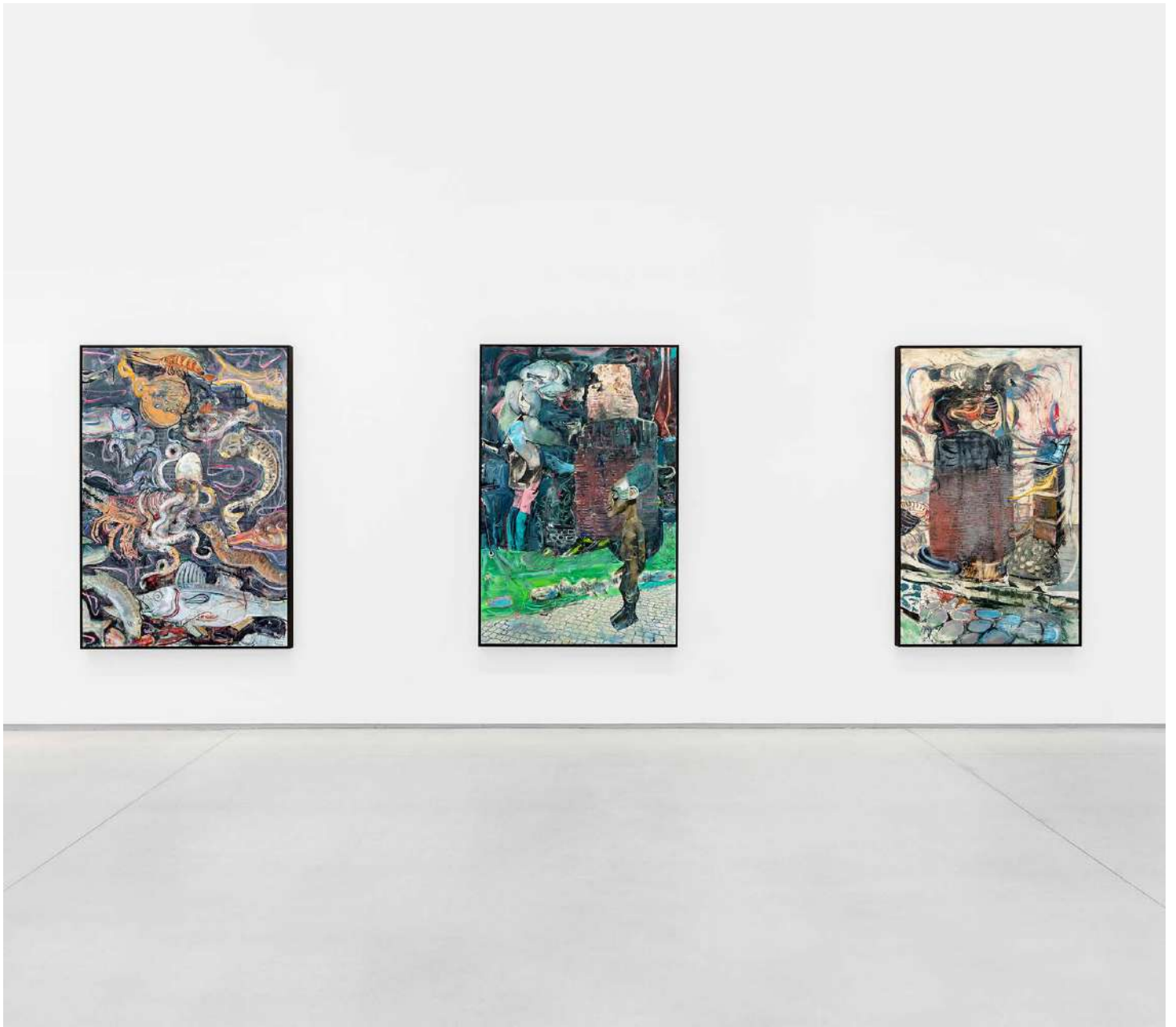
Adrian Ghenie

Untitled, 2026 (detail)

Charcoal on paper

140 x 103.5 cm (55.12 x 40.75 in)

(ADG 1129) €170.000 (plus applicable taxes)



As curator Cecilia Alemani explains: ‘Ghenie has devised an innovative charcoal technique that dissolves the conventional boundaries between drawing and painting. By priming his paper for oil paint, he creates a surface that resists the permanent mark, allowing him to erase, smudge, and rework his gestures with total freedom. He describes this approach as “drawing based on mistakes” – a process in which errors are not a failure to be corrected but a vital catalyst in the evolution of an image.’ The artist’s dissolution of the frontiers between drawing and painting manifests itself in this work not just technically, but also through its large, impactful scale.

The artist’s work is on view in a solo exhibition, entitled *ROMAN CAMPAGNA. New Paintings and Drawings*, at Thaddaeus Ropac Paris Marais until 30 May 2026.



Lee Kang So
Untitled-94190, 1994
Oil on canvas
97 x 130.3 cm (38.19 x 51.3 in)
(LKS 1023) \$168,000 (plus applicable taxes)



Lee Kang So is one of Korea's foremost contemporary artists. Since the 1970s he has worked across photography, painting, printmaking, sculpture, installation and performance to develop a highly experimental practice that has profoundly shaped the evolution of Korean art. *Untitled-94190* (1994) embodies the expressive compositions characteristic of the artist's practice. Favouring a long-handled East Asian ink brush for its ability to react more closely to the subtleties of his quick, skillful brushwork, Lee seamlessly blends elements of traditional East Asian calligraphy with international stylistic tendencies to evoke the spiritual strokes of literati painting. The outline of a single boat is reduced to a mere vestige, surrendering to the artist's sensuous, spontaneous markmaking. Here, the pure, non-representational painterly gesture takes precedence over the figurative impulse to express the ineffable sublimity of natural forces.

The artist is the subject of a solo exhibition, entitled *Lee Kang So: A Field of Becoming*, at the Korean Cultural Center New York until 20 June 2026.

Lee Kang So

Untitled-94190, 1994 (detail)

Oil on canvas

97 x 130.3 cm (38.19 x 51.3 in)

(LKS 1023) \$168,000 (plus applicable taxes)



Robert Longo

Untitled (Forever Light), 2026

Charcoal on mounted paper

224.2 x 177.8 cm (88.25 x 70 in)

(RLO 1981) \$750,000 (plus applicable taxes)



Robert Longo is celebrated for his large-scale charcoal drawings, created after images and photographs found in mainstream media. In *Untitled (Forever Light)* (2026), he renders the transfixed, bioluminescent presence of a jellyfish in masterful detail, capturing the silhouette of its rounded, gelatinous head and trailing, venomous tentacles against a black sea. The work reflects the artist's enduring fascination with how material process shapes the nature of representation: 'these images are not simply a click but very labor-intensive constructed things,' he says. 'About four feet away they are hyper-real, but once you cross that boundary and get close they fall apart and become these abstract marks or gestures.' He builds chiaroscuro through a meticulous interplay of layering and erasure, exposing the white paper ground to articulate sharp, reflective highlights in the jellyfish's form. The result is an image that seems suspended in time, charged with both a haunting sublimity and quiet intimacy.

Robert Longo

Untitled (Forever Light), 2026 (detail)

Charcoal on mounted paper

224.2 x 177.8 cm (88.25 x 70 in)

(RLO 1981) \$750,000 (plus applicable taxes)



Seriousness is a very dangerous thing [...] To void seriousness, humor has to intervene, and if you intervene with humor, the only serious thing that I might consider or have tried to consider is eroticism. That's serious, and I tried to use it as a platform.

— Marcel Duchamp

In 1959, Marcel Duchamp created *Couple de tabliers* on the occasion of the eighth *Exposition internationale du Surréalisme (EROS)*, organised by André Breton at the Daniel Cordier gallery in Paris. The work formed part of the *Boîte alerte*, a limited-edition catalogue designed by the Canadian artist, Mimi Parent, which also featured a vinyl record and an assortment of erotic letters by figures such as Joan Miró, Hans Bellmer, Adrien Dax, Robert Benayoun and Joyce Mansour. While 250 editions of the catalogue-box were created, only the first 20 deluxe examples included Duchamp's readymade contribution, inspired by a pair of tartan oven-gloves that he purchased in New York.

Marcel Duchamp

Couple de tabliers, 1959

Imitated rectified readymade, two potholders (male and female); cloth, fur and adhesive tape

Male: 23.7 x 18.1 cm (9.33 x 7.13 in)

Female: 24.1 x 19.7 cm (9.49 x 7.76 in)

(MAD 1042) €300.000 (plus applicable taxes)



Here, the gloves are altered to suggest male and female genitalia: Duchamp replaces the thumb of one glove with another phallic appendage and sews a patch of faux fur onto the other, evoking Meret Oppenheim's transformation of a teacup into a soft, fur-lined cavity in 1936. The projection of sexual or anthropomorphic qualities onto mundane domestic objects is characteristic of Surrealism, echoing both the theme of the 1959 'Eros' exhibition and the movement's embrace of desire as a revolutionary force. As art historian Dr Alyce Mahon writes, 'the Surrealists recognized the potential of Eros as one of man's primary means of unsettling and interrogating reality.'

Duchamp's work is currently presented alongside that of Sturtevant in the exhibition *Dialogues are mostly fried snowballs* at Thaddaeus Ropac Milan until 23 July 2026. The Museum of Modern Art, New York, also recently opened the first major retrospective of Duchamp's work in the United States since 1973, on view until 22 August 2026.

Marcel Duchamp

Couple de tabliers, 1959 (detail)

Imitated rectified ready-made, two potholders (male and female); cloth, fur and adhesive tape

Male: 23.7 x 18.1 cm (9.33 x 7.13 in)

Female: 24.1 x 19.7 cm (9.49 x 7.76 in)

(MAD 1042) €300.000 (plus applicable taxes)



Marcel Duchamp

Couple de tabliers, 1959 (detail)

Imitated rectified readymade, two potholders (male and female); cloth, fur and adhesive tape

Male: 23.7 x 18.1 cm (9.33 x 7.13 in)

Female: 24.1 x 19.7 cm (9.49 x 7.76 in)

(MAD 1042) €300.000 (plus applicable taxes)



Bog Song (Salvage) (1984) forms part of Robert Rauschenberg's *Salvages* of 1983–85, a key series of the artist's oeuvre and the final body of work he created on canvas. The idea for the series came during the creation of costumes for the Trisha Brown Dance Company's *Set and Reset* (1983). In Rauschenberg's own words, 'While I was in the process of silk-screening the fabric for the costumes – my photos of architectural details from streets in New York City – we had to put something under the sheer fabric to catch the excess ink. The chance compositions that were created from the process suggested to me that we should put canvas there. We did; I liked the results. It was rich raw material. I let it develop into what is being recognized as the most recent change in my work.'

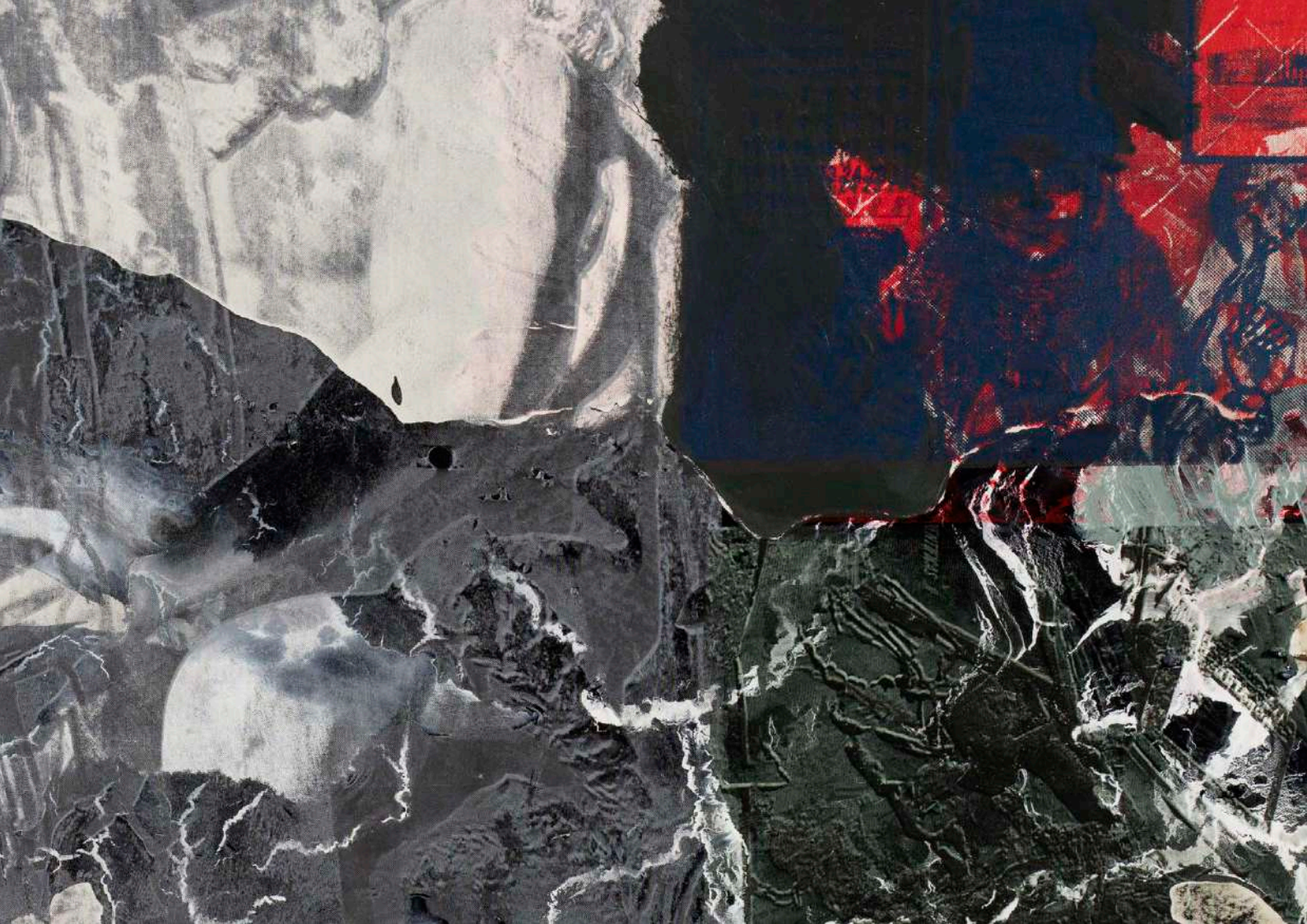
Robert Rauschenberg

Bog Song (Salvage), 1984

Silkscreen ink and acrylic on canvas

130.2 x 133.5 cm (51.25 x 52.56 in)

(RR 1064) \$825.000 (plus applicable taxes)



In *Bog Song (Salvage)*, silkscreened imagery drawn from the artist's personal photographs is overlaid with gestural mark-making, forming a richly textured palimpsest. The left half of the composition is dominated by an enlarged fragment depicting Nix, a shapeshifting water spirit from Scandinavian folklore, whose figure adorns Johan Peter Molin's bronze fountain in Stockholm, designed in 1973. At the centre, a broad, translucent field of black acrylic paint partially obfuscates the silkscreened imagery, enacting a characteristic Rauschenbergian game of concealment and revelation. For art historian Hervé Vanel, 'The [*Salvage*] series, to borrow something Rauschenberg said, keeps inviting "a constant change of focus and an examination of detail." It is essentially as if, whatever the cost, the vocabulary and the visual grammar should never be pinned down in a way that might make them easy to decode.'

The artist's work is on view in solo exhibitions at the Museo Nacional Thyssen-Bornemisza, Madrid, until 24 May 2026, and the Kunsthalle Krems until 1 November 2026; and in the exhibition *Trisha Brown and Robert Rauschenberg: Glacial Decoy* at the Walker Art Center, Minneapolis, until 24 May 2026. He will open a solo exhibition at the Smithsonian National Air and Space Museum, Washington, D.C, on 1 July 2026.

Robert Rauschenberg

Bog Song (Salvage), 1984 (detail)

Silkscreen ink and acrylic on canvas

130.2 x 133.5 cm (51.25 x 52.56 in)

(RR 1064) \$825.000 (plus applicable taxes)



Alvaro Barrington

On the Road (TMS) A6, 2024-26

Oil, acrylic, Flashe, enamel on burlap / silk screen printed burlap, cotton linen, waxed cotton thread
269 x 191 cm (105.91 x 75.2 in)

(ABA 1420) \$120,000 (plus applicable taxes)



On the Road (TMS) A6 (2024-26) belongs to a series of new works by Alvaro Barrington, titled *Cutout Paintings*, first exhibited in his 2024 solo exhibition *Grace* at Tate Britain, London, and subsequently expanded for the Notting Hill Carnival in 2025, where they were installed on the Mangrove Sound Truck. The painting's title evokes both the itinerant journey of the work itself and Jack Kerouac's eponymous post-war novel. For Barrington, who has family roots in Grenada and Haiti, it also echoes idiomatic expressions about being out on the streets during Carnival. 'There's an inherent optimism in these works,' Barrington says. 'In these uncertain times, I wanted to create paintings that were joyful, playful and about coming together.'



The composition is bordered with silkscreened portraits of Buju Banton, one of Jamaica's most influential dancehall musicians, and the burlap canvas is appliquéd with fabric cutouts inspired by Caribbean textile patterns and African Kuba cloth – a tribute to the craft traditions passed down through the women in Barrington's family. Kuba cloth has a long history of reception in Western art, notably in the work of Henri Matisse, who collected and displayed the textiles in his studio after travelling to Africa, and whose colourful cut-outs and collages – especially his *Jazz* series (1947) – resonate in Barrington's works. For Barrington, the patterns have a musical connotation and resemble dancing bodies and energetic movement. 'They testify to the enduring cultural exchanges among artists and the historic roots of trade,' he says.

Barrington has been invited to participate in the 61st International Art Exhibition of La Biennale di Venezia – *In Minor Keys* by Koyo Kouoh.

Alvaro Barrington

On the Road (TMS) A6, 2024-26 (detail)

Oil, acrylic, Flashe, enamel on burlap / silk screen printed burlap, cotton linen, waxed cotton thread
269 x 191 cm (105.91 x 75.2 in)

(ABA 1420) \$120,000 (plus applicable taxes)



Miquel Barceló
BAIN ROMAIN, 2020-21 (detail)
Ceramic
30 x 42.5 cm (11.81 x 16.74 in)
(MIB 1105) €65.000 (plus applicable taxes)



Miquel Barceló is known for his experimental, non-traditional approach to materials, as he works fluidly across painting, sculpture and ceramics. He began working with clay in the early 1990s after establishing a studio in Mali, where he encountered the ancient earthenware traditions of the Dogon. Drawing on this influence, as well as the landscapes of his native Mallorca and the Balearic sea, Barceló's ceramic sculptures often embody a moment of dissolution or becoming – held in what the artist describes as a state of 'continuous transformation'. While the title of this work references Roman baths, the vessel's rounded, undulating form swells and ripples like ocean water, and the vibrant expressions of life animating its surfaces are not human but marine: red and black painted fish and green, drifting fronds of vegetation evoke the shifting ecology of the sea floor. Rooted in both oceanography and ancient ceramic traditions, Barceló's practice draws an analogy between the materiality of paint, clay and the sea. The motion of water is conveyed not only through depiction but through process, with wet paint and soft, malleable clay mirroring the sea's own constant flux. As he says, 'I've never stopped trying to paint the sea [...] Something that moves, that isn't dry, that's always changing, that's never the same and changes colour and shape and everything from one moment to the next. The sea is almost the definition of painting.'

The work also recalls Barceló's vast, 300-square-meter ceramic mural, depicting the biblical miracle of the loaves and the fish, installed within the apse of the Chapel of Saint Peter in the Cathedral of Palma de Mallorca (2001-06).

Miquel Barceló

BAIN ROMAIN, 2020-21

Ceramic

30 x 42.5 cm (11.81 x 16.74 in)

(MIB 1105) €65.000 (plus applicable taxes)



The surface of Joan Snyder's *Buds & Blossoms* (2025) appears glazed with translucent strokes and drips of lilac, blush pink, magenta, celadon and dusky yellow. Across this delicate ground, passages of paper mache, encrusted paint and dried flowers are collaged and built up in low relief, evoking the titular buds and blooms. Such an inclusive and eclectic approach to materials aligns closely with Snyder's feminist sensibilities, as she deconstructs aesthetic and material hierarchies associated with male-dominated artistic traditions.

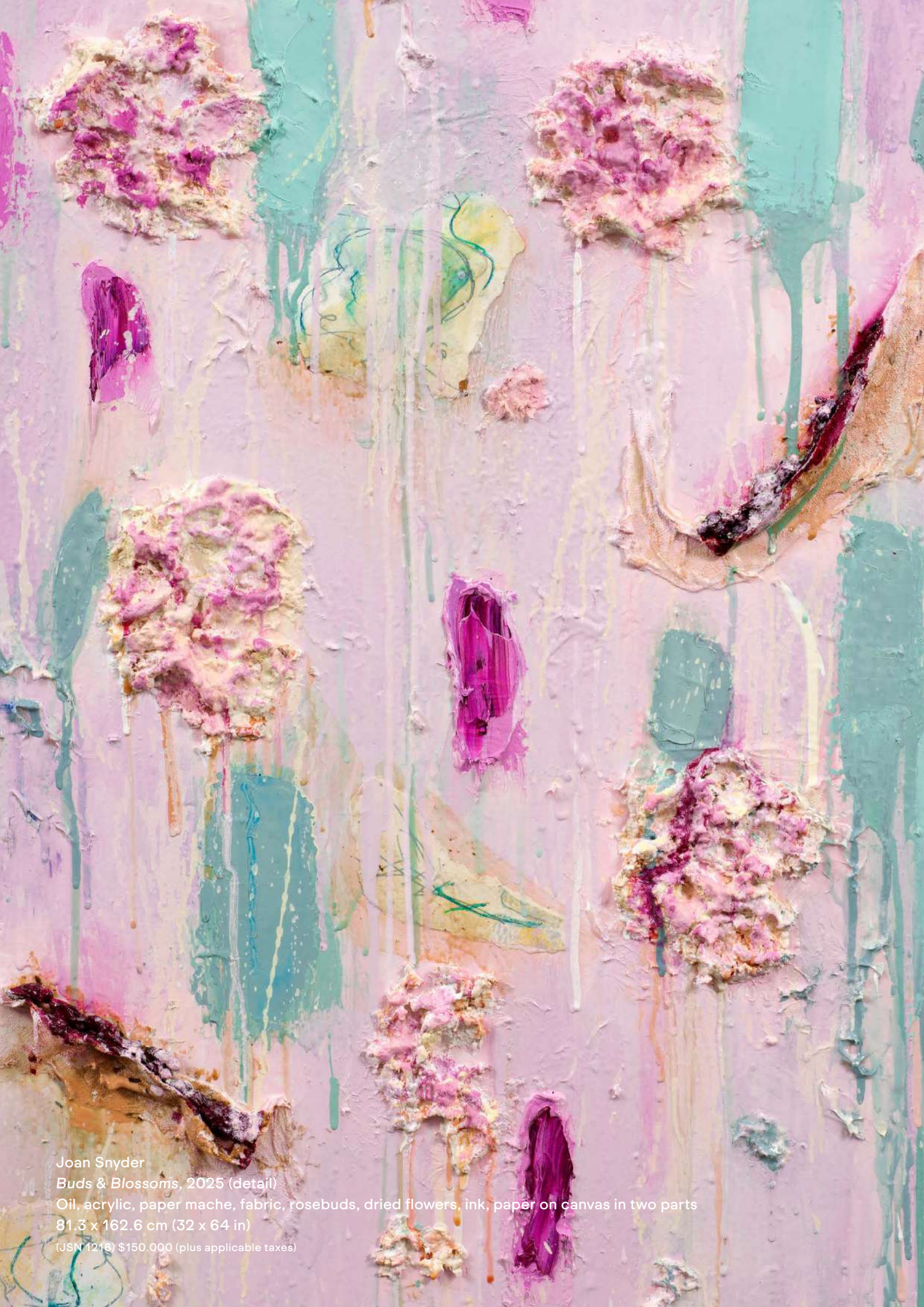
Snyder's repertoire of recurring motifs – including flowers, fields, grapes, vulvas, breasts, moons and strokes – is distinctly autobiographical, forming a vocabulary through which she navigates storytelling. Roses, in particular, have recurred throughout her practice since its earliest stages, functioning as ciphers for her innermost feelings. As she writes in her essay 'Sub Rosa', roses have long intimated secrecy: those painted on the ceilings of Roman banquet rooms signified that anything said under the influence of wine (*sub vino*) must remain *sub rosa*, or confidential. The painting's diptych format, resembling the open pages of a book, further imbues the work with a diaristic, intimate quality.

Joan Snyder

Buds & Blossoms, 2025

Oil, acrylic, paper mache, fabric, rosebuds, dried flowers, ink, paper on canvas in two parts
81.3 x 162.6 cm (32 x 64 in)

(JSN 1216) \$150,000 (plus applicable taxes)



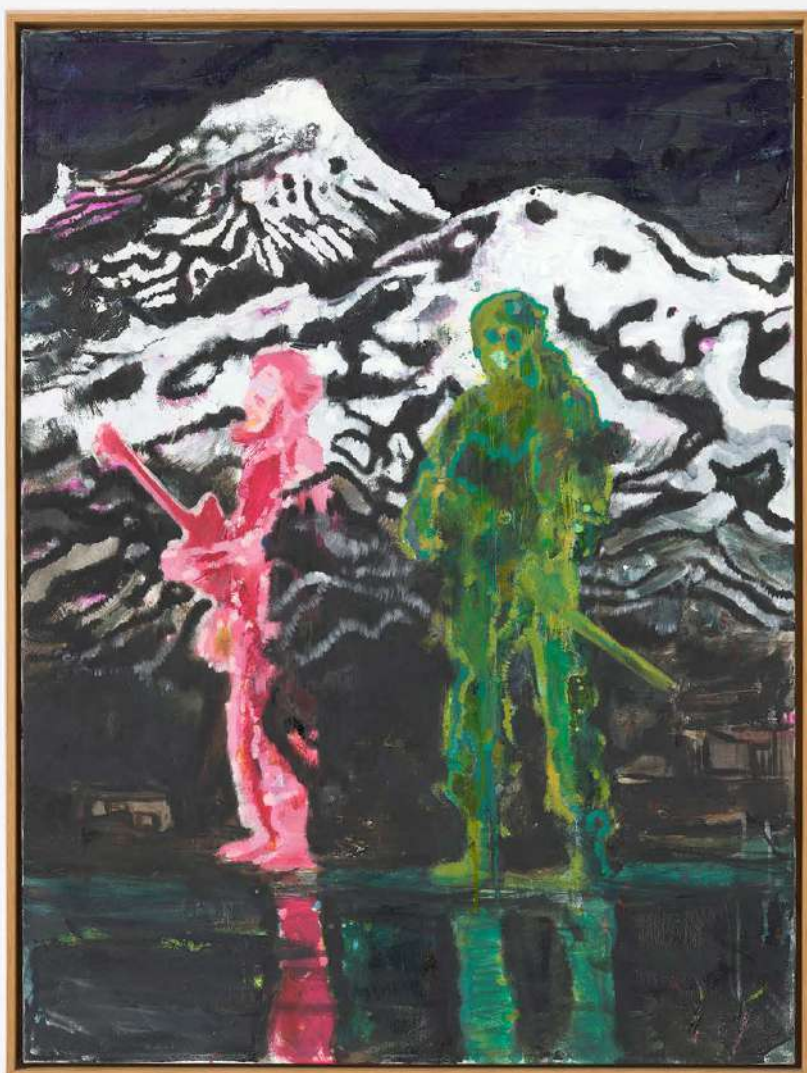
Joan Snyder

Buds & Blossoms, 2025 (detail)

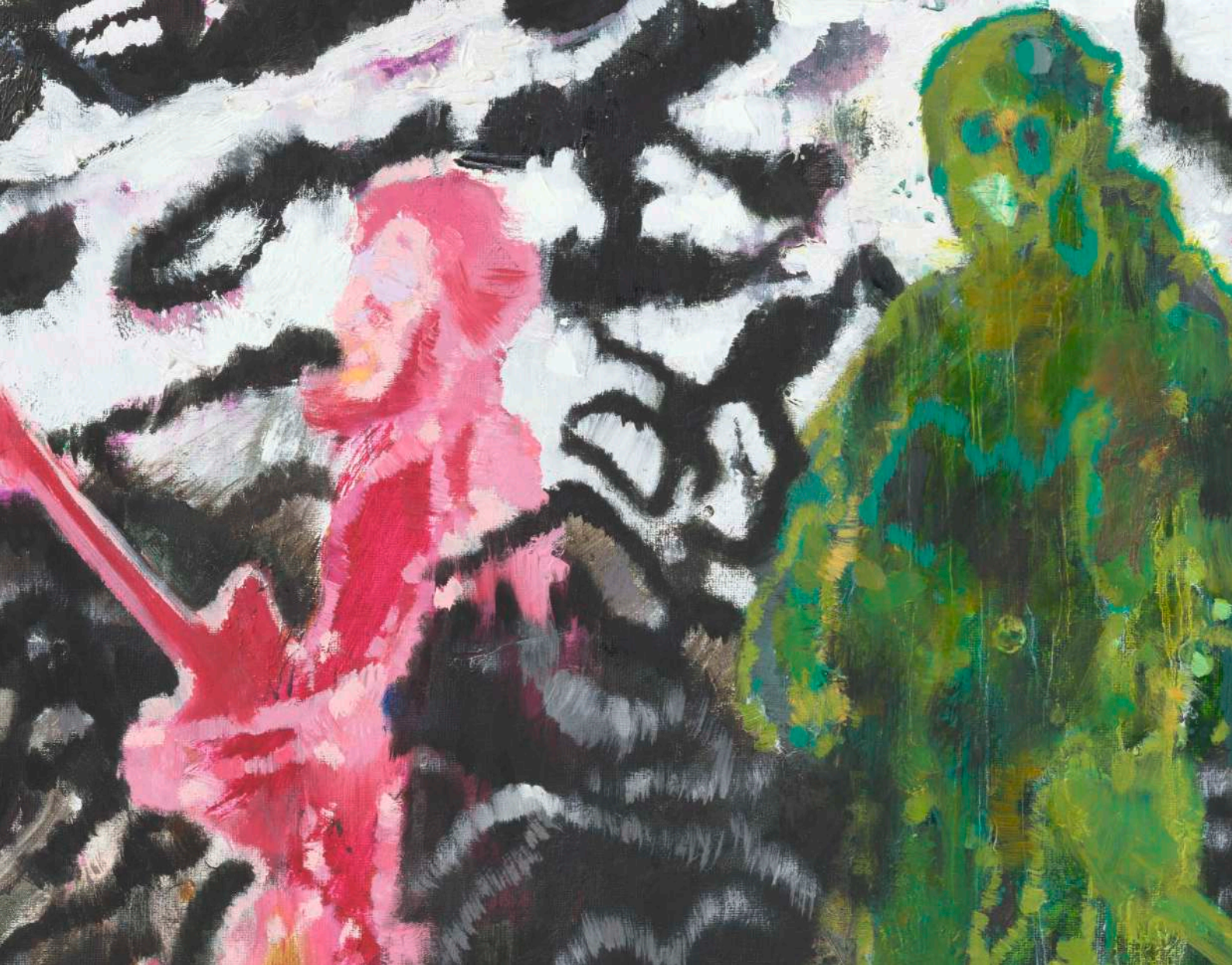
Oil, acrylic, paper mache, fabric, rosebuds, dried flowers, ink, paper on canvas in two parts

81.3 x 162.6 cm (32 x 64 in)

(JSN 1216) \$150,000 (plus applicable taxes)



Daniel Richter
Janusband, 2009
Oil on canvas
80.5 x 60.2 cm (31.69 x 23.7 in)
(DAR 1227) €180.000 (plus applicable taxes)



Music and its countercultures have long been central to Daniel Richter's practice, and since his transition into fine art from the world of music, their influence has remained palpable throughout much of his work. In *Janusband* (2009), two musicians appear to luminesce against a tenebrous mountain landscape. Vivid tones of flamingo pink and acid green emanate from their bodies, reflecting in the water's surface in the foreground and echoing in the background, where streaks of snow trace sinuous patterns across the dark mountain faces, flickering with purple, yellow and teal. The result is a dreamlike, surreal scene that eludes clear narrative. The painting's title references Janus, the ancient Roman god of portals, duality and transition, traditionally represented with two opposite-facing heads. This quality of doubleness is embodied in the work's dueting protagonists and their mirrored reflections, and the silhouette of the pink figure recalls Janus's own bearded profile.

Daniel Richter

Janusband, 2009 (detail)

Oil on canvas

80.5 x 60.2 cm (31.69 x 23.7 in)

(DAR 1227) €180.000 (plus applicable taxes)



Liza Lou

Chiasmus, 2025

Oil paint and glass beads on stretched canvas

103.5 x 106 cm (40.74 x 41.73 in)

(LL 1228) \$225,000 (plus applicable taxes)



From her large-scale beaded sculptures and installations of the 1990s – now held in major collections including the Whitney Museum of American Art, New York, and National Gallery of Art, Washington, D.C. – to the minimalist, woven works she created between 2005–20, an emphasis on concept and process has consistently defined Liza Lou’s artistic language. Where Lou’s earlier works foregrounded intensive labour, duration and solidarity, her recent works on canvas explore an explicitly conceptual line of investigation about the nature of painting. In *Chiasmus* (2025), Lou uses glass beads to amplify the spontaneity of the brushstroke, juxtaposing each painted drip and spatter with a process that demands painstaking care and precision. By translating fluid pigment into cell-like particles of colour, she forges a new experience of painting grounded in what she describes as the push and pull between ‘absolute control and total abandon.’

Liza Lou

Chiasmus, 2025 (detail)

Oil paint and glass beads on stretched canvas

103.5 x 106 cm (40.74 x 41.73 in)

(LL 1228) \$225,000 (plus applicable taxes)



Titled after figures of speech, the works from this series reflect the analogy Lou draws between language and visual art. *Chiasmus* – a literary device in which words are repeated in reverse order – relates directly to the artist’s own process. Like words, Lou’s beads have a cumulative effect, laid down one by one, they develop structure, meaning and rhythm.

The artist’s work is on view in a solo exhibition, entitled *FAQ*, at Thaddeus Ropac London until 23 May 2026.



When one sits down to do a drawing, one's inclination is to do it in a very harmonious way [...] I can only get my artistic result by breaking away from the harmonious drawing, by being very attentive, highly disciplined and aware that I am working against all that, that I am going against the grain.
— Georg Baselitz

Georg Baselitz

Ohne Titel, 2025

Ink pen on paper

59.2 x 79.7 cm (23.31 x 31.38 in)

(GB 2907) €85.000 (plus applicable taxes)

21-1-25

Not Vital

3 Self-portraits, 2026

Oil on canvas, glass and metal brackets

210 x 150 cm (82.68 x 59.06 in)

(NV 1421) €280.000 (plus applicable taxes)

NOT



Painting is the best way for me to see, feel and smell light.

— Not Vital

Rooted in the natural landscape of his native Engadin valley and shaped by the rhythms of his nomadic lifestyle, Not Vital's work engages with questions of habitat and environment, as well as the intersections between painting, sculpture and architecture. Over the course of his career, he has challenged traditional notions of depiction, often adopting unconventional logics to represent the human form in its most essential and economic terms. Pared back and ethereal, *3 Self-portraits (2026)* offers a quiet meditation amid the monumental, site-specific scope of his sculptural practice. Three faces float like orbs against a vast indigo surface, luminous as though emanating from deep within the painted ground. Vital likens the experience of looking at his paintings to attempting to see in the dark. As art historian Susanna Pettersson explains: 'First, we encounter just the darkness, and then, after all the senses are already alerted to their maximum capacity, we begin to see something.'

Vital's work is the subject of a solo exhibition, entitled *Listening + Looking*, at Thaddaeus Ropac London until 23 May 2026.



Robert Longo

Study of After Francis: Structure, Number 2, 1957, 2021

Ink and charcoal on vellum

78.6 x 53.3 cm (30.94 x 20.98 in)

(RLO 1853) \$90.000 (plus applicable taxes)



Study of After Francis: Structure, Number 2, 1957 (2021) forms part of a series of drawings by Robert Longo based on the work of pioneering European post-war artists, whose experimental and diverse practices revolutionised art after the trauma and devastation of war. Here, Longo produces a monochrome, ink and charcoal rendering of Sam Francis's watercolour *Structure, Number 2* (1957), in the collection of The Metropolitan Museum of Art, New York. Longo has described the series as a 'historical construction', intended not only to explore the enduring influence and resonance of these figures, but also to interrogate how, at a granular, pictorial level, some of the twentieth century's most significant artworks function. Through close study and painstaking replication, he dissects each brushstroke and drip with meticulous precision, translating fluid passages of watercolour into charcoal. In doing so, he slows the act of painting, both celebrating and complicating its materiality. The art historian Dominique de Font-Réaulx writes, 'Longo's ambition was to translate these paintings into his own language, to free the language imprisoned in a work by recreating it in his own style, to grasp, through a process of remaking and reinvention, the artist's thought, which is discernible through intention and in gesture.'

Robert Longo

Study of After Francis: Structure, Number 2, 1957, 2021 (detail)

Ink and charcoal on vellum

78.6 x 53.3 cm (30.94 x 20.98 in)

(RLO 1853) \$90,000 (plus applicable taxes)



Han Bing
The apartment, 2022 (detail)
Acrylic and oil on linen
143 x 177.8 cm (56.3 x 70 in)
(HBI 1002) \$50,000 (plus applicable taxes)



Recursive acts of layering and removal shape Han Bing's work. Having relocated to Paris after living in New York, Los Angeles and Shanghai, her practice develops from an array of fragments and textures that she unconsciously gathers as she moves through cities. She is particularly drawn to the posters she encounters pasted across subways and streets; the way these accumulate one atop the other like strata, or tear to reveal new, accidental compositions. 'What interests her are the gaps between images,' writes art historian Doris von Drathen. 'Her attention is captured not by the tearing down itself, nor by the image fragments; rather by the ebb and flow of emergence and disappearance.' In *The apartment* (2022), imagery appears between jagged, overlapping edges of paint. At times, familiar shapes and forms are disrupted by spontaneous, glitch-like brushstrokes before resolving once again into a unified composition, creating the illusion of multiple picture planes, compressed into one.

Han Bing

The apartment, 2022

Acrylic and oil on linen

143 x 177.8 cm (56.3 x 70 in)

(HBI 1002) \$50,000 (plus applicable taxes)



Tony Cragg

Incident, 2022

Stainless steel, ca. 40 kg

95 x 27 x 27 cm (37.4 x 10.63 x 10.63 in)

(TC 1339) €300.000 (plus applicable taxes)



We permeate and are being permeated by everything in our surroundings and we are in constant interchange with our entire environment. [...] Every change in material form has a precise and immediate consequence for our thoughts, feelings and course of action and, with that, the future.

— Tony Cragg

Composed of smooth, pronged forms, *Incident* (2022) instantly captivates the viewer with its reflective stainless-steel surface that becomes animated with any change in its surroundings, lending it a dynamic, ephemeral quality. The work's vertical emphasis and biomorphic, overlapping forms denote organic, natural formations. 'That is very often what I am interested in,' explains the artist, 'in the "sub stance" of the appearance of things. What is the substance?' he asks. 'What is carrying the form and the appearance of material?'

Tony Cragg

Incident, 2022 (detail)

Stainless steel, ca. 40 kg

95 x 27 x 27 cm (37.4 x 10.63 x 10.63 in)

(TC 1339) €300.000 (plus applicable taxes)



For Megan Rooney, painting is both a process of application and revelation, part of a physical exchange between artist and canvas in which forms are gently coaxed or wrestled into being. What appears on the surface is never predetermined; instead, her works evolve through layers of paint, pastel and oil stick that are instinctively built up over time. In *Chasing Sun (roaming)* (2023), pale pink, lilac, peach, orange, lemon yellow and green strokes gather across an intimately scaled canvas, forming a luminous, sun-drenched concentration of colour and gesture. Rooney's titles often draw from her observations, referencing lines of poetry or the changing seasons. They evoke the intimacy of the conversations she sustains with each painting, which unfold over many months and seem to weave in and out of her canvases like another, invisible line of gesture. As art historian Dr Amy Tobin observes, Rooney's paintings 'resound with the world, and with each other [...] They are echo-systems, holders for all the contingencies experienced over the time of their making.'

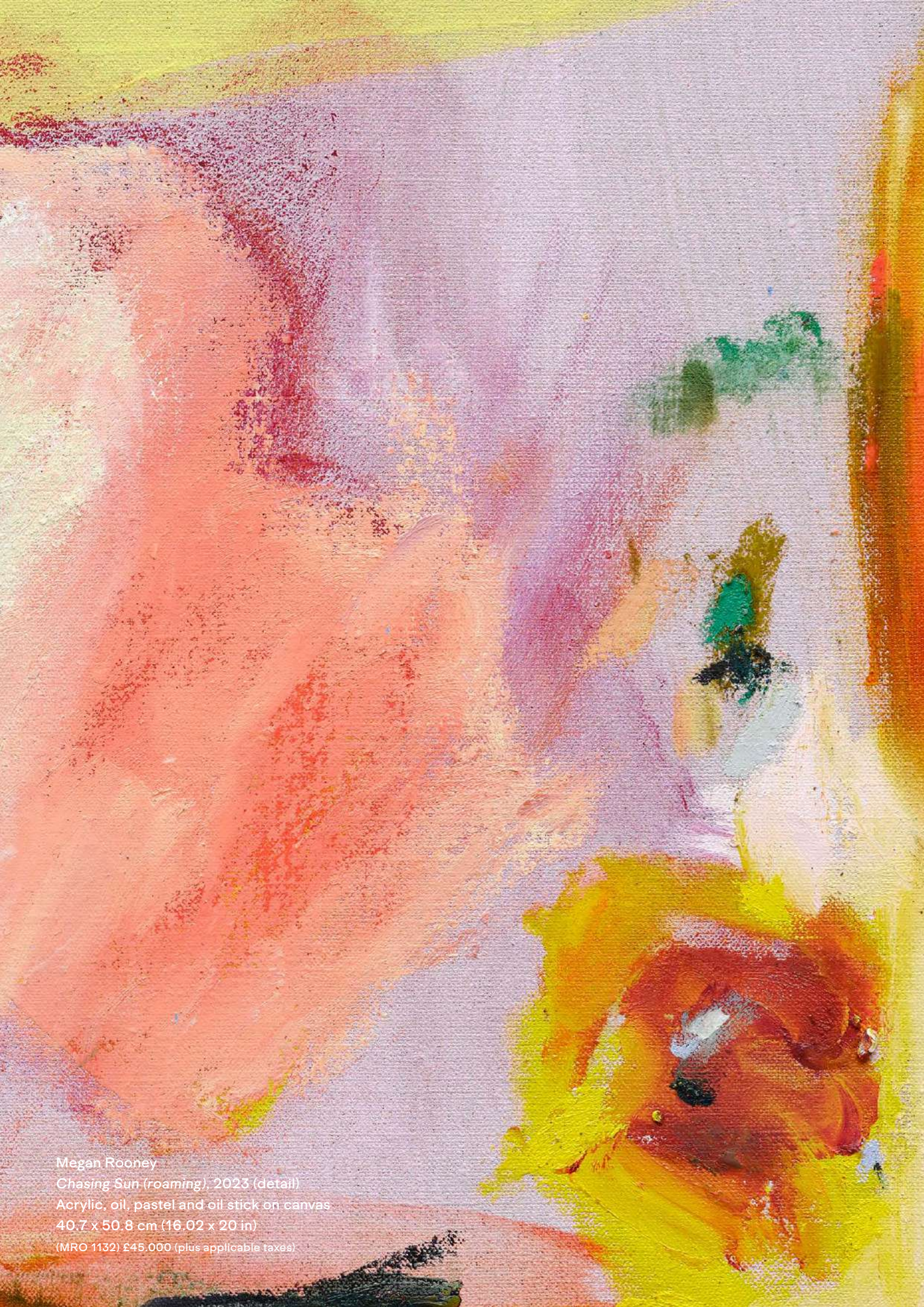
Megan Rooney

Chasing Sun (roaming), 2023

Acrylic, oil, pastel and oil stick on canvas

40.7 x 50.8 cm (16.02 x 20 in)

(MRO 1132) £45,000 (plus applicable taxes)



Megan Rooney
Chasing Sun (roaming), 2023 (detail)
Acrylic, oil, pastel and oil stick on canvas
40.7 x 50.8 cm (16.02 x 20 in)
(MRO 1132) £45,000 (plus applicable taxes)



Alex Katz
Black Roses 17, 2025
Oil on linen
183.5 x 122.6 cm (72.24 x 48.27 in)
(AKZ 2558) \$700,000 (plus applicable taxes)



What moves me most with Josephsohn is his persistence, his patient devotion to the everyday task of building sculpture with the humblest of materials – with small amounts of plaster added over time, hourly, daily, every month and every year of his life. [...] In Josephsohn's sculpture, both material and image merge.

— William Tucker

Hans Josephsohn

Untitled, 2007

Brass, 28 kg

30 x 90 x 26 cm (11.81 x 35.43 x 10.24 in)

Edition of 6

(HJ 1024.3) CHF120.000 (plus applicable taxes)



Jungwirth extracts the essential from reality, compresses it and creates from it her own compact version, capturing the core of the object, in part preserving it, in another part changing it, in a visual language of her own becoming a fully new whole.

— Antonia Hoerschelmann

Martha Jungwirth

Untitled, 2026

Oil on paper on canvas

84 x 106.2 cm (33.07 x 41.81 in)

(MJ 1626) €200.000 (plus applicable taxes)



Martha Jungwirth
Untitled, 2026 (detail)
Oil on paper on canvas
84 x 106.2 cm (33.07 x 41.81 in)
(MJ 1626) €200.000 (plus applicable taxes)

Frieze New York 2026
13—17 May 2026
Booth A03

Address

The Shed, 545 West 30th Street

Previews

Wednesday 13 May, 11am—7pm (invitation only)

Thursday 14 May, 11am—1pm (members and invitation only)

Public access

Friday 15 May, 11am—7pm

Saturday 16 May, 11am—7pm

Sunday 17 May, 11am—5pm

Exhibitions of our artists during La Biennale di Venezia 2026



Austrian Pavilion
Giardini della Biennale

Florentina Holzinger
SEAWORLD VENICE
9 May—22 November 2026



Arsenale and Giardini
della Biennale

Alvaro Barrington
In Minor Keys
9 May—22 November 2026



Venetian Pavilion
Giardini della Biennale
& Ca' Tron, San Stae

Ilya & Emilia Kabakov
Venetian Diary
9 May—22 November 2026
& 9 May—28 June 2026



Fondazione Giorgio Cini

Georg Baselitz
Eroi d'Oro
6 May—27 September 2026



Palazzo Cini Gallery

David Salle
Painting in the Present Tense
6 May—27 September 2026



Museo Fortuny

Erwin Wurm
Dreamers
6 May—22 November 2026

Current exhibitions across our galleries



Ely House, London

Liza Lou
FAQ

Until 23 May 2026



Not Vital

Listening + Looking

Until 23 May 2026



Paris Marais

Adrian Ghenie

ROMAN CAMPAGNA
New Paintings and Drawings
Until 30 May 2026



Paris Pantin

Anselm Kiefer

Nymphäum

Until 25 October 2026



Salzburg Villa Kast

Alex Katz

Black Roses
Until 16 May 2026



Salzburg Villa Kast

Joan Miró

Sculptures
Until 4 July 2026

Current & upcoming exhibitions across our galleries



Salzburg Villa Kast

Sylvie Fleury
Until 16 May 2026



Salzburg Villa Kast

Wolfgang Laib
Türme des Schweigens
23 May—18 July 2026



Milan

Marcel Duchamp & Sturtevant
Dialogues are mostly fried snowballs
Until 23 July 2026



Seoul Fort Hill

Distancing
Group show
Until 2 May 2026



Seoul Fort Hill **Han Bing, Megan Rooney & Joan Snyder**
That Inward Eye
22 May—1 August 2026