

Frith Street Gallery
G O L D E N S Q U A R E

Frieze New York

7–11 May 2025 | Stand D2

CORNELIA PARKER

PsychoBarn (Flotsam), 2024

Mixed media

235 x 370 x 41 cm / 92 1/2 x 145 5/8 x 16 1/8 in

£ 90,000

This work was created from selected elements of Parker's *Transitional Object (PsychoBarn)* which was commissioned by the Metropolitan Museum, New York. That was a facsimile of the famed mansion from the 1960 Alfred Hitchcock film *Psycho*, constructed from pieces of an archetypal American barn. In *PsychoBarn (Flotsam)* parts of the original walls, windows and roof panels, which have been weathered by seasons spent on both sides of the Atlantic, have been reordered using the Dadaist cut-up technique to create a new composition.

(Flotsam) was first presented at the Royal Academy of Arts, London. The word Flotsam refers to the wreckage of a ship or its cargo found floating on or washed up by the sea. A related work, *PsychoBarn (Cut Up)*, will be shown at Kunstmuseum Basel this autumn.

Cornelia Parker has a solo exhibition at KINDL, Centre for Contemporary Art, Berlin, in autumn 2025.



THOMAS SCHÜTTE

Frauenkopf, halb Nr. e.a., 2022

Murano glass

54 x 36 x 22 cm / 21 1/4 x 14 1/8 x 8 5/8 in

Steel Base 120.5 x 45.5 x 45.5 cm / 47 1/2 x 17 7/8 x 17 7/8 in

POA

One of the most acclaimed artists of his generation, Thomas Schütte's real and invented forms, often distorted and unsettling, explore themes of cultural memory, struggle and the impossible utopian ideal. The past and present of the history of sculpture collide in the artist's work. His motifs, which look seriously at the human condition, find their form in expressive physiognomies and typologies.

This work is from a new series of half heads made in Murano glass, a material which the artist returns to time and again, its strong facial expression echos the artist's ceramic works, yet its material quality is utterly different.

Schütte's exhibition *Genealogies* continues at Fondation Pinault, Punta Della Dogana, Venice, until November 2025. A retrospective of Schütte's work closed at MoMA earlier this year.



TACITA DEAN

Hell Hole, 2023

Charcoal, ash and chalk spray on blackboard paint on paper
48 x 48 x 4 cm / 18 7/8 x 18 7/8 x 1 5/8 in framed
30.5 cm / 12 in diameter

€ 50,000

This work is related to Tacita Dean's commission by The Royal Opera House in London to create the designs and costumes for a new ballet called The Dante Project. Co-produced with Paris Opéra, it premiered in London in October 2021 and was shown in the Palais Garnier in Paris until May 2023. The ballet is inspired by Dante Alighieri's Divine Comedy (1307 – 1321) Dean's circular charcoal drawing shows a mountainous spiral drawn in negative, echoing the cold, upside-down, monumental mountains created for the backdrop of the first act of the ballet, *Inferno*.

Dean's major exhibition *Blind Folly* first shown at the Menil Collection, Houston, will travel to Columbus Museum of Art, Columbus Ohio, October 2025–March 2026.



MAŁGORZATA MIRGA-TAS

Terne / The Young Ones, 2023

Textile, acrylic on canvas on wooden stretcher

175 x 227 cm / 68 7/8 x 89 3/8 in

€ 55,000

In this recent series of textile collages, the artist brings to life scenes from her family archive, capturing several generations of the Mirga family pictured in the familial embrace of daily life in their hometown during the 1960s and 70s, set against the backdrop of the communist regime in Poland. The textiles and materials she employs are genuine relics of history, having frequently been possessions of or used by the very subjects of her artworks.

This work was shown in *As Though We Hid In the Sun In A Sea Of Stories: Fragments for a Geopoetics of North Eurasia*, Haus der Kulturen der Welt (HKW) Berlin, Germany in 2023.

Małgorzata Mirga-Tas has solo exhibitions at Whitworth Art Gallery, Manchester, Kunstmuseum Bregenz from June 2025, and Kunstmuseum Luzern, until 15 June, then travelling to Henie Onstad, and Kunstmuseum Wolfsburg



DAYANITA SINGH

Architects' Gathering, 2024

Teak panel and archival pigment prints

12 prints, each 45.7 x 45.7 x 2 cm / 18 x 18 x 3/4 in

Panel: 190.6 x 137.1 x 5 cm / 75 x 54 x 2 in

Unique + Exhibition Copy

£ 90,000

Singh's recent works take the form of large wall-mounted panels where the images can be endlessly rearranged. Described by the artist as constructed 'contact sheets', the form emerged while examining her archive of forty years of analogue contact sheets, a method she still uses even when photographing digitally.

Architects' Gathering brings together several architectural references, creating what Singh has called her 'own architectural history'. At the centre of this work is an image of a 2nd Century interior in Pompeii surrounded by contemporary buildings of Eduardo Souto de Moura in Braga; Rahul Mehrotra in Ahmedabad; Ludwig Mies van der Rohe; and Kazuo Shinohara, among others.

Singh's work is currently on display at the Kanoria Centre for Arts, Ahmedabad as part of the artist's survey tour, which opened at the Jehangir Nicholson Art Foundation, Mumbai last year. From 2022–24 Singh's touring retrospective *Dancing with my Camera* opened at Gropius Bau, Berlin and toured to Museum Villa Stuck, Munich; MUDAM Luxembourg and Museu Serralves, Porto.



JUAN USLÉ

Errante, 2024-2025

Vinyl, dispersion, and dry pigment on canvas

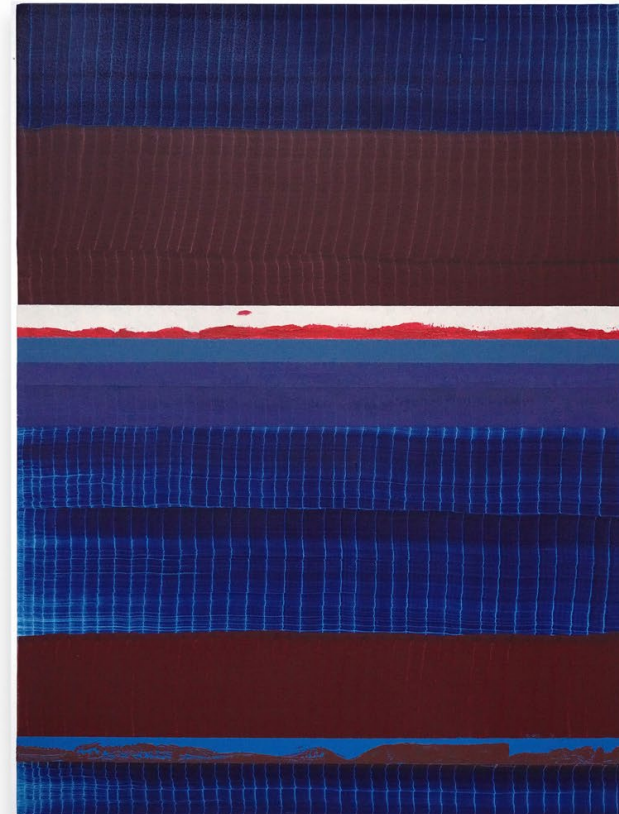
61 x 46 cm / 24 x 18 1/8 in

€ 28,000

The title of this painting translates as ‘Wandering’. Juan Uslé’s abstractions evoke a range of associations, from the cadence of human breath and the beat of a pulse to the environs and energy of his homes in northern Spain and New York City. The paintings and works on paper might resemble a landscape even as they present a manifestly abstract pattern of subtly controlled mark and colour, often evoking a piece of music or the rhythmic transcription of a recording device.

‘I move the brush and press down until the next heartbeat occurs’, says Uslé. ‘I try to follow a sequential rhythm, marked by the beating of my pulse ... and in general it turns into a sequential field or territory of marks and routes reminiscent of the sea, a landscape, or a pentagram.’

A major retrospective of Uslé’s work will be staged at the Museo Nacional de Arte Reina Sofía, Madrid, opening autumn 2025.



DOROTHY CROSS

Foxglove, 2023

Cast Bronze

65 x 23 x 23.5 cm / 25 1/2 x 9 x 9 1/4 in

€ 45,000

This piece is from of a series of bronze foxgloves that Dorothy Cross has been developing over the years. The creation of these works is difficult and precarious. The flowers are extremely fragile and as part of their casting process each must first be dipped in wax and encased in plaster, prior to being burnt out by molten bronze as it is poured into the moulds. This method means the cast is unique and despite the monumentality normally associated with bronze, each carries within it an inherent fragility.

As context, Cross tells the story of how when she was a child “we were told never to place our fingers in a foxglove and then lick them or we would go blind.” Looking closely at the work one can see that some of the foxglove’s flowers have actually be replaced by bronze casts of fingertips.

Another work from this series is currently on display at Chatsworth House, United Kingdom.

Dorothy Cross has a solo exhibition at the Archaeological Museum Zagreb autumn 2025.



MASSIMO BARTOLINI

E Flat, 2024

Wood, fabric and water-based paint
150 x 13 x 150 cm / 59 x 5 1/8 x 59 in

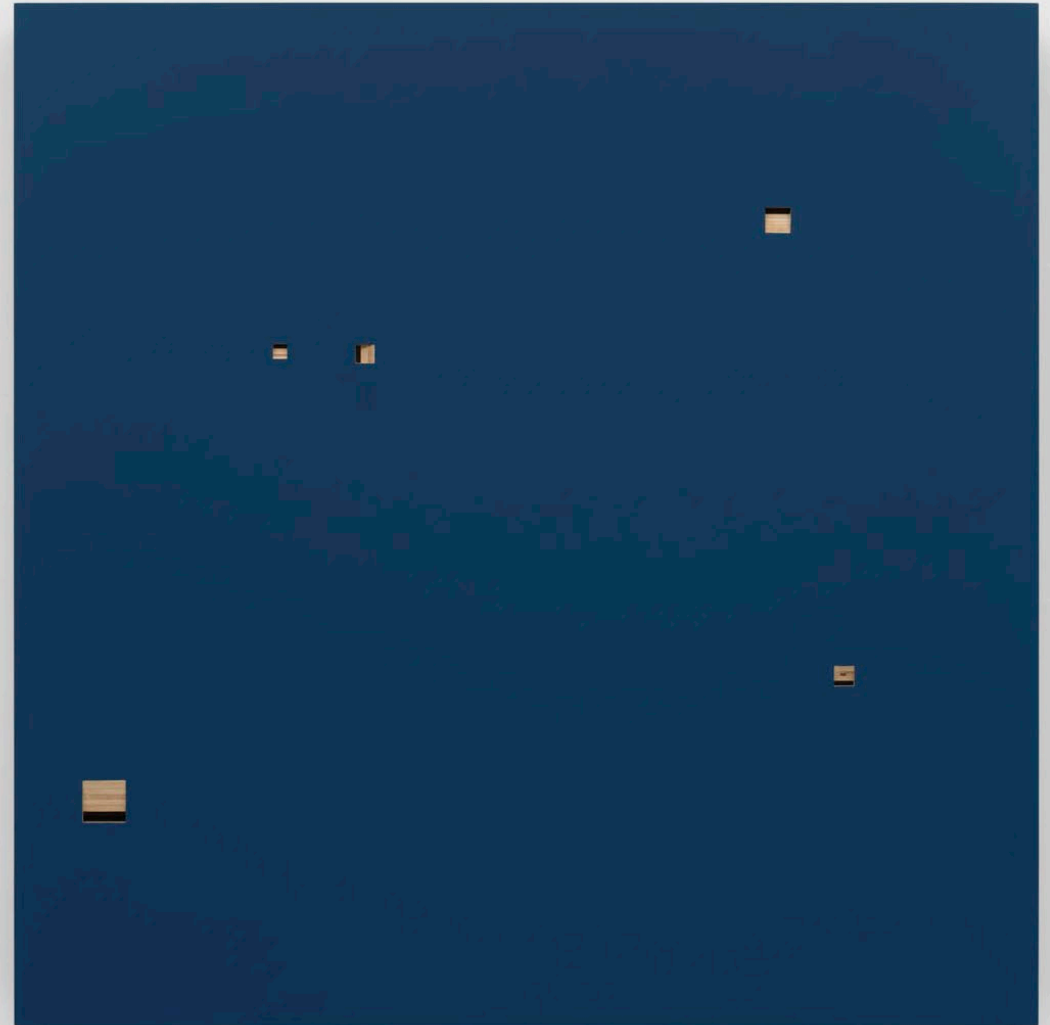
€ 55,000

Massimo Bartolini's practice is defined by a range of artistic languages and materials, from immersive installation, performance and audience engagement to drawing, sculpture and assemblage. Music has become a key preoccupation for Bartolini, manifested most ambitiously in the Italian Pavilion at La Biennale di Venezia (2024) where the artist presented four new works that together created an 'inhabitable' musical organ.

E Flat is part of a new series of 'sound paintings'. Upon first impression the work is visually minimal, its perforated surface bringing to mind the slashed canvases of Lucio Fontana. However, it contains a hidden potential – when activated, the work emits the chord of E Flat Major, constructed from the five notes released from the 'mouths' on the painting's surface.

'The painting is not just a surface or even an illusion. It is something that contains a presence, and this presence is the sound. Whether it plays or not.' – Massimo Bartolini

Bartolini was the official Italian representative at La Biennale di Venezia, Italy last year with the project *Due qui / To Hear*.



FIONA BANNER aka THE VANITY PRESS

Still (Flypast) 00:50, 2024-2025

Graphite on primed canvas, aluminium from Tornado ZE728,
glass

42 x 60 cm 16 1/2 x 23 5/8 in unframed

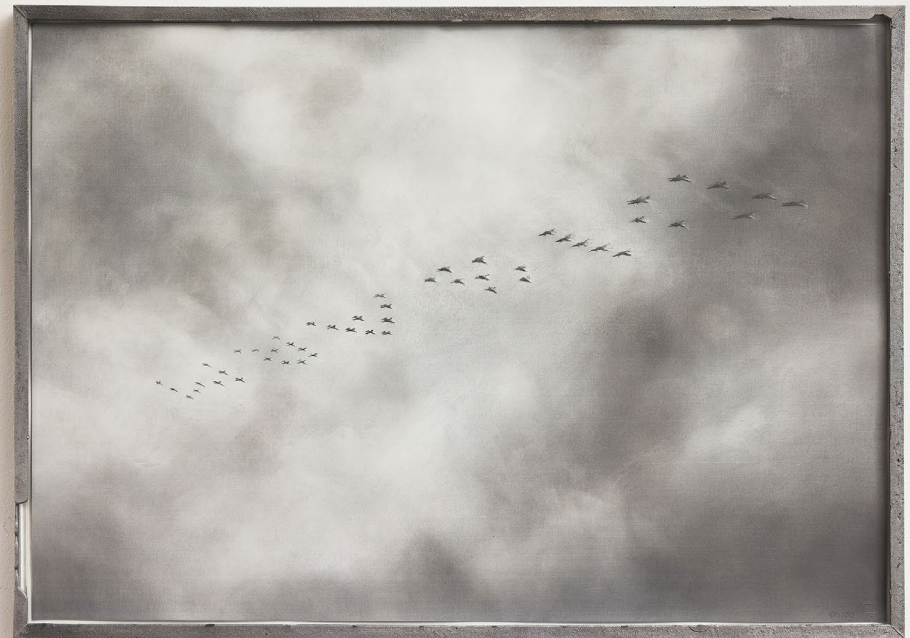
44 x 63 x 4 cm / 17 3/8 x 24 3/4 x 1 5/8 in framed

£ 18,000

In her recent video work *DISARM (landscape)* (2024), Fiona Banner aka The Vanity Press captures the absurdity of military flypasts which she describes as ‘a raw moment of extreme weather; a violent murmuration.’ The flypast manifests an instant in which language meets its limits – subverting the macho message of military power, as the planes in formation race across an immense cloudscape spelling out the word DISARM. These jets perform a desire for peace rather than conflict and in doing so signal their own demise.

Still (Flypast), is one of a series of graphite drawings (2024-25) that could be storyboards for, or documentation of, the flypast. The drawings are presented in artist-made frames formed of recast metal from a Tornado ZE728 that highlight the liquid and solid possibilities of the material. In the works Banner alludes to the industrial purpose of graphite as a lubricant and probes ‘the possibility of lubricating a language that has calcified into its opposite.’

Fiona Banner aka The Vanity Press currently has a solo exhibition at Frith Street Gallery, London until May 2025.



ANNA BARRIBALL

Window (above door) I, 2023

Pastel, wax, paper

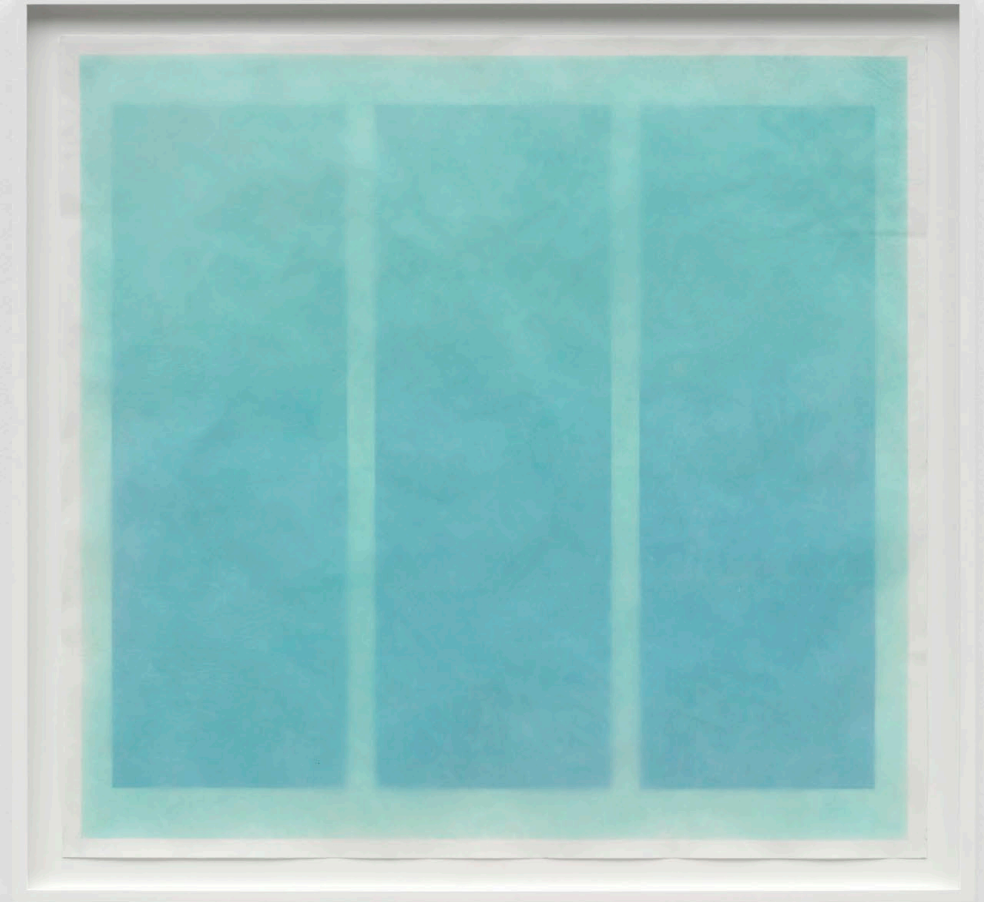
87 x 92 cm / 34 1/4 x 36 1/4 in (unframed)

96 x 101 x 5 cm / 37 3/4 x 39 3/4 x 2 in (framed)

£ 22,000

Window (above door) I, builds upon a new series of works in which Anna Barriball experiments with layers of wax coated paper. For this particular work, the first layer is dusted with powdered blue pastel and pressed with molten wax, giving the surface a semi-translucent quality. Beneath are placed three additional pieces of waxed paper which intensify the coloured surface to create the impression of windowpanes. The piece is the same size as the artist's studio window and references early cyanotype processes and photograms where an item is placed directly onto photographic paper and is exposed to light.

When first displayed, the positioning of the work directly referenced the height and dimension of its counterpart in the studio building. However, the intention is not one of replication, but rather of untethering the window from one location and layering it upon the next. Each aperture thus activates the space in a particular way, whether it be bodily portal leading into twilight depths, or a window nestled high above an absent doorway.



SHILPA GUPTA

Untitled, 2022
Concrete, gunmetal, wood
136 x 20 x 14 cm / 53 1/2 x 7 7/8 x 5 1/2 in
Edition of 3

\$ 20,000

Emerging from a previous video installation titled *Shadow*, in which images of flying objects attach themselves to projected figures of viewers, *Untitled*, features a cast of the artist's own hand appearing to hold a rock, which actually placed just beyond it. A contextual motif gaining traction particularly in narratives of protest, the rock embodies elements of being familiar yet foreign to the hand.

Here Gupta is interested in the disjointed relationships that connect yet conceal themselves within our consciousness, much like our possession of both physical and metaphorical shadows, which we all carry, struggling to define the reciprocity of our relationship yet maintaining them all the same.

Shilpa Gupta's solo exhibition *Lines of Flight*, continues at the Ishara Foundation, Dubai, until 31st May. A new body of work will be shown at the Manchester International Festival in July 2025. Gupta has been awarded the Possehl Prize for International Art with an accompanying show at Kunsthalle St. Annen in Lübeck, Germany, in September 2025.



POLLY APFELBAUM

Off Grid, 2025
Terracotta glazed
58.4 x 43.2 cm / 23 x 17 in (each)

\$ 55,000

This series has grown out of a body of work which Polly Apfelbaum developed for her exhibition *For the Love of Una Hale*, at Arcadia University, Pennsylvania. These often highly personal pieces were created at the University's ceramics studio which provided both the freedom to experiment.

The work is made from terracotta; a robust and tactile clay which is red when fired. The clay slab is covered in white slip which Apfelbaum then draws or inscribes with a pattern. The exuberant colour palette of these pieces, which read like abstract paintings, often derives from memories of early exposure to Pennsylvania German art; the surface patterns evoking the composite fabric patches of quilts.

Polly Apfelbaum is currently included in various group shows including *Woven Histories and Modern Abstraction* at Museum of Modern Art, New York, until September 2025.



JOHN RIDDY

Le Tholonet (Pine), 2024

Archival Pigment print

26.5 x 33 cm / 10 3/8 x 13 in (unframed)

46 x 57 cm / 18 1/8 x 22 1/2 in (framed)

Edition of 5

£ 5,000

Returning time and again to the particularities of a place, John Riddy's work is often driven by his curiosity to see and photograph locations which have become a part of our cultural landscape. *Le Tholonet (Pine)*, 2024, comes from a new series of works made in Aix en Provence, France, in an area where Paul Cézanne spent much of his life painting his now celebrated motifs.

Riddy's own preoccupation is with the cross-over between our accumulated images and references and the everyday physical reality of what is in this case a simple path. Working in black and white allows him to emphasise the modulated tones and sculptural qualities of the landscape, dislocating the image from the drama of a specific moment in time. The muted tones and carefully balanced composition help allude to other kinds of 'after-image'; x-rays of artworks or the etching made 'after' a painting.



CALLUM INNES

Exposed Painting Paris Blue, 2024

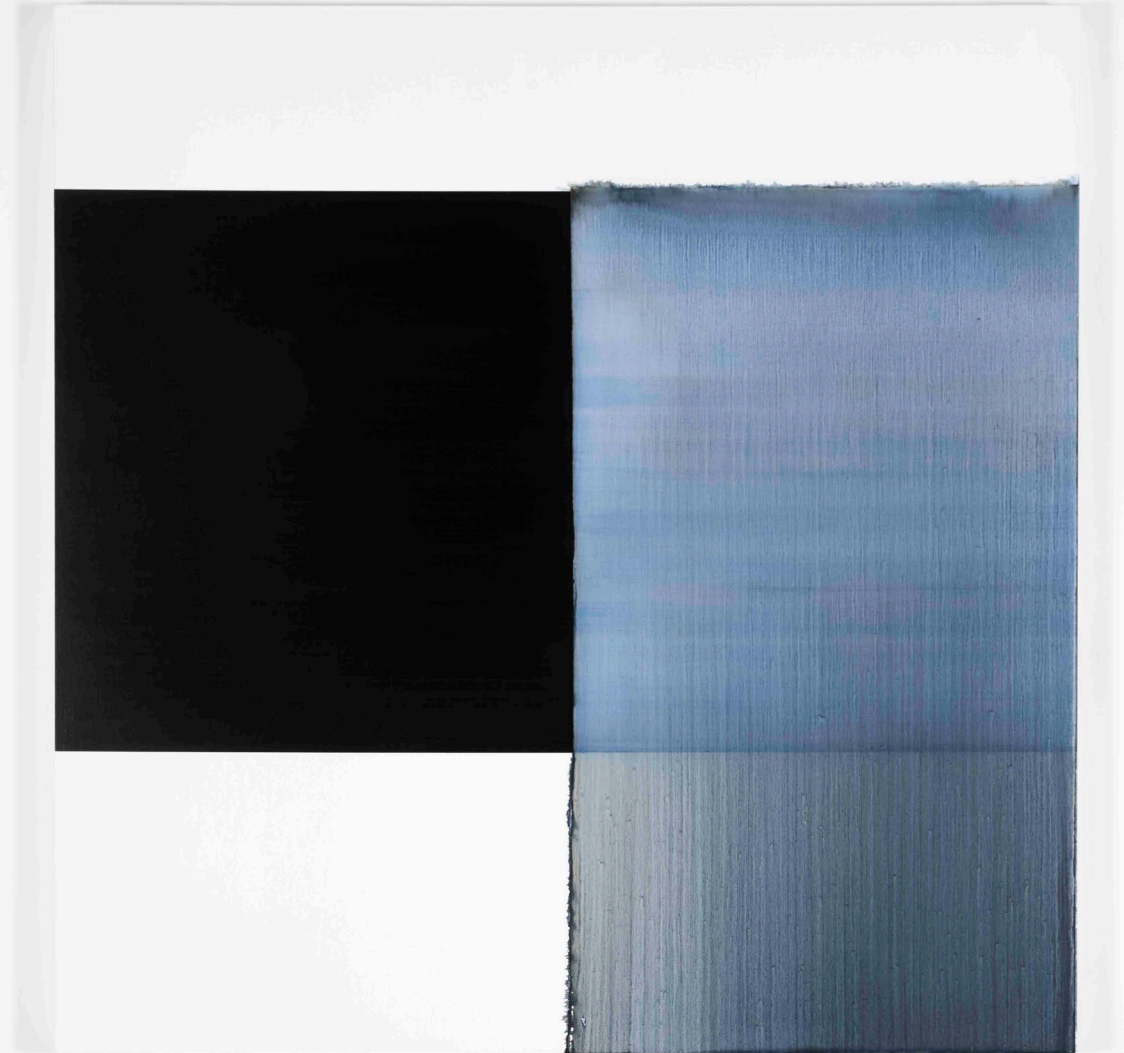
Oil on Linen

120 x 118 cm / 47 1/4 x 46 1/2 in

£ 75,000

Callum Innes works in series, allowing processes to build upon each other and gradually evolve. He makes several kinds of painting at the same time, each discreetly different yet informing and reflecting upon the others. The Exposed Paintings and the Untitled series exemplify his technique of creating a play between addition and removal.

In these works, successive layers of oil paint are applied to the canvas, which is then entirely covered in black. This in turn is removed by repeated washes of turpentine dissolving paint from part of the surface, here leaving all but the faintest veil of slightly striated pigment. The remaining black part of the canvas is then painted with another colour, resulting in a luminous, shifting surface that evokes different registers of colour, surface and even time.



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G O L D E N S Q U A R E

All prices exclude applicable duties and taxes.

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