



# Art Basel

16—22 June 2025  
Booth B14

Thaddaeus Ropac

London Paris Salzburg Milan Seoul

## Featured artists

Ali Banisadr

Miquel Barceló

Alvaro Barrington

Georg Baselitz

Oliver Beer

Joseph Beuys

Louise Bourgeois

Marc Brandenburg

Jordan Casteel

Tony Cragg

Sylvie Fleury

Adrian Ghenie

Antony Gormley

Hans Josephsohn

Martha Jungwirth

Lee Kang So

Alex Katz

Imi Knoebel

Robert Longo

Liza Lou

Eva Helene Pade

Teresa Pagowska

Elizabeth Peyton

Robert Rauschenberg

Daniel Richter

James Rosenquist

Tom Sachs

David Salle

Sean Scully

Oskar Schlemmer

Raqib Shaw

Pierre Soulages

Joan Snyder

Sturtevant

Emilio Vedova

Not Vital

Andy Warhol

Erwin Wurm

Zadie Xa

Yan Pei-Ming





Georg Baselitz  
*Hier jetzt hell, dort dunkel dunkel*, 2012  
Oil on canvas  
290 x 208 cm (114.17 x 81.89 in)  
(GB 1661)





In *Hier jetzt hell, dort dunkel dunkel* (2012), Georg Baselitz draws inspiration from Otto Dix's renowned portrait of his elderly parents sitting beside each other (*The Artist's Parents II*, 1924). The figures' stern facial expressions and waxen complexions emerge from Baselitz's dynamic gestural brushwork. The couple exudes a spectral quality, heightened by their prominent, pallid hands, as well as the ghostly contours of their dangling legs. Like apparitions, they are suspended in a pitch-dark pictorial space reminiscent of Lucas Cranach the Elder's, with Dix's sofa merely suggested by two spindly curvilinear strokes. The work forms part of Baselitz's ongoing pictorial investigation of ageing, and indeed Dix's poignant painting has been an important reference for the artist, informing his myriad seated double portraits of himself and his wife Elke as they experience elderliness together. Baselitz's spirited painterly gestures and vibrant spatters brim with a palpable vitality that clashes with the work's subject matter. Turning the composition upside down in his signature style, Baselitz ultimately eviscerates the form of its content, navigating between figuration and abstraction to affirm the perennial pertinence of the act of painting itself.

Georg Baselitz

*Hier jetzt hell, dort dunkel dunkel*, 2012 (detail)

Oil on canvas

290 x 208 cm (114.17 x 81.89 in)

(GB 1661)





Georg Baselitz  
*Bündel*, 2015  
Bronze, 277 kg  
147.5 x 83 x 72 cm (58.07 x 32.68 x 28.35 in)  
(GB 1956.2)

Georg Baselitz's selection to represent Germany at the 1980 Venice Biennale alongside Anselm Kiefer marked his first foray into sculpture. The artist has described his sculptures as 'more primitive, more brutal' than his paintings. He carves the initial form directly out of wood with a chainsaw, before moulding the structure, casting it in bronze, and either painting it in oil or covering it in a matte black patina, as in *Bündel* (2015). 'By working in wood, I want to avoid all manual dexterity, all artistic elegance, everything to do with construction. I don't want to construct anything,' Baselitz explains, while his use of bronze in this work lends it an imposing weight, setting it apart from its origins as a form roughly hewn in wood. Despite its sombre appearance, *Bündel* has a whimsical feel, brought about by the two clunky-heeled shoes at the base of the structure, and also transmitted by the title of the work, which translates into English as 'bundle'.

The patina gives the sculpture the look of charred wood. As art historian John-Paul Stonard evocatively writes: 'Baselitz's unreflective surfaces betray the light-absorbing wood from which they were originally carved; memory falls into them rather than out of them.' Sculpture is at the heart of Baselitz's work, with his technique for working wood remaining unchanged since his first sculpture 55 years ago. Notably, the artist's sculpture *Zero Dom* (2021), similar to the present work but realised on a monumental scale, was installed in front of the Institut de France, Paris, in 2021, on the occasion of Baselitz's admission into the Académie des beaux-arts and of his retrospective at the Centre Pompidou, and in the Royal Parks on the occasion of his first solo exhibition at Serpentine, London, in 2023.

An exhibition of Baselitz's works, featuring a monumental sculpture in bronze alongside his new series of large-format paintings, is currently on view at Thaddaeus Ropac Paris Pantin until 26 July 2025.

Georg Baselitz

*Bündel*, 2015

Bronze, 277 kg

147.5 x 83 x 72 cm (58.07 x 32.68 x 28.35 in)

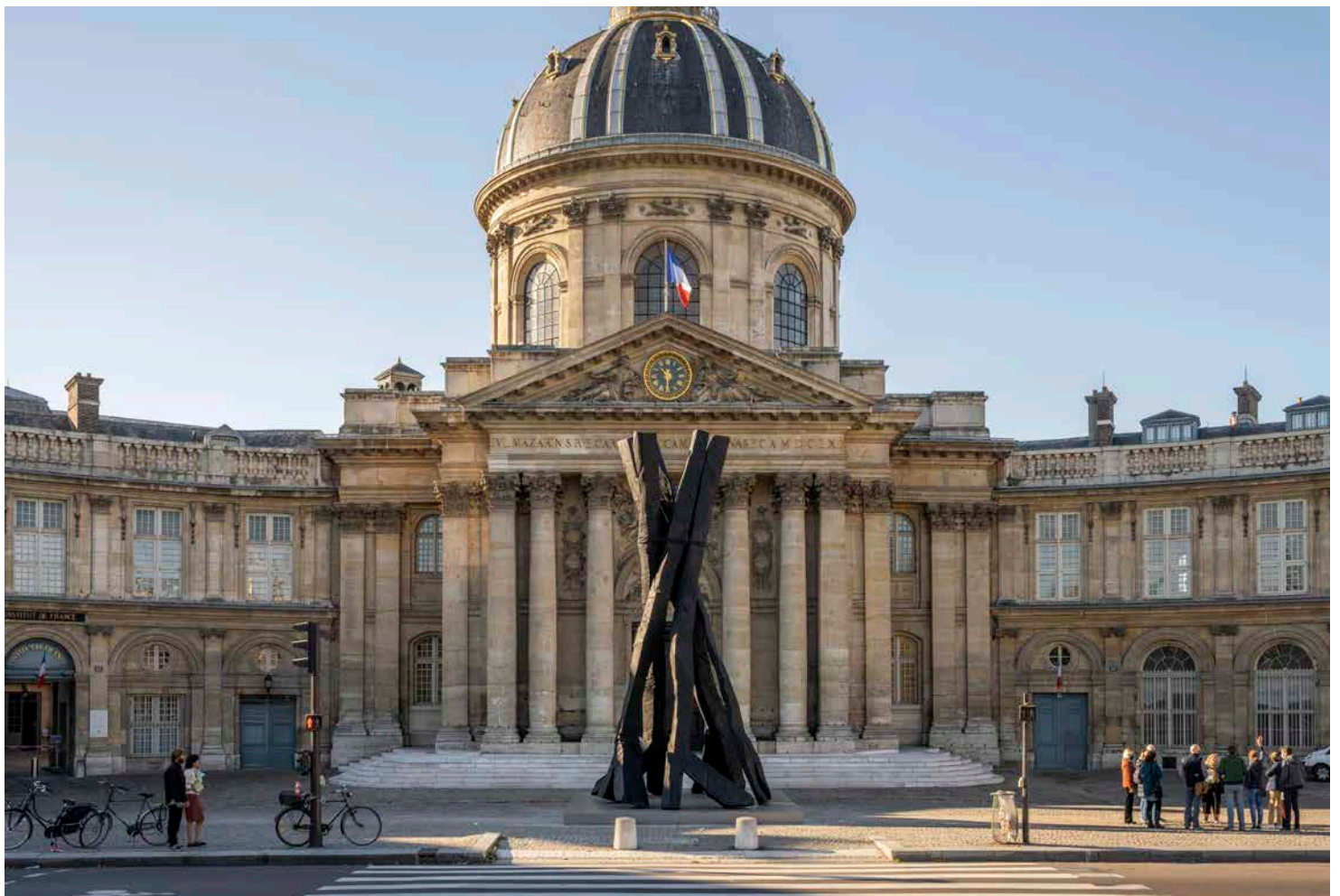
(GB 1956.2)





Georg Baselitz  
*Bündel*, 2015 (detail)  
Bronze, 277 kg  
147.5 x 83 x 72 cm (58.07 x 32.68 x 28.35 in)  
(GB 1956.2)





Above: Georg Baselitz, *Zero Dom* (2021) installed at the Serpentine, London, 2023.  
Lower: Georg Baselitz, *Zero Dom* (2021) installed at the Institut de France, Paris, 2021.









*Lipstick* (1981) is part of Robert Rauschenberg's experimental *Spread* series (1975–83), large-scale multimedia works on panels. The series harks back to the artist's groundbreaking Combines (1954–64), marking a triumphant return to imagery and 'excesses' after the relative austerity of his *Cardboards* (1971–72) and silken *Jammers* (1975–76). For Rauschenberg, "Spread" means as far as I can make it stretch, and land (like a farmer's 'spread'), and also the stuff you put on toast.' The term's varied connotations range from the poetic to the prosaic, encompassing the expansive prairies of the American West, the magazine and newspaper layouts from which Rauschenberg sourced his solvent-transferred images, the fabric coverings he collaged onto the panels and the monumental size of these works that stretch across the wall. In *Lipstick (Spread)*, the work's large scale is playfully accentuated by Rauschenberg's inclusion of a yard stick, which he affixed to the left edge of the picture plane. Toeing the line between painting and sculpture, Rauschenberg further incorporated an umbrella in striking crimson, partially unfolded and emerging from the picture plane, recalling his *Charlene* Combine of 1954 (Stedelijk Museum, Amsterdam), to which he notably affixed an umbrella. Rauschenberg's integration of found everyday objects – what the artist termed 'gifts from the street' – masterfully collapses the distinction between art and life. As art historian Leo Steinberg stated, 'what he invented above all was... a pictorial surface that let the world in again'.

Robert Rauschenberg  
*Lipstick (Spread)*, 1981

Solvent transfer, acrylic, fabric and cardboard on wood panel with objects  
 245.1 x 188 x 17.8 cm (96.5 x 74 x 7 in)

(RR 1085)





Other works from the *Spread* series are included in the permanent collections of prominent institutions, including Tate Modern, London; National Gallery of Art, Washington, D.C.; Modern Art Museum of Fort Worth, TX; New Orleans Museum of Art, LA; Huntington Library, Art Collections and Botanical Gardens, San Marino, CA; The Baltimore Museum of Art, MD; and North Carolina Museum of Art, Raleigh.

Celebrating the centennial of Robert Rauschenberg's birth in 1925, this year marks the opening of an extensive programme of exhibitions in his honour, taking place at museums and institutions around the world. Among them, *Robert Rauschenberg: Fabric Works of the 1970s*, opening at The Menil Collection, Houston in September 2025, focuses on the period just preceding the creation of *Lipstick*. An exhibition of the artist's work will open at Thaddaeus Ropac Paris Marais in October 2025.



Cast in one piece, Antony Gormley's *Cast Slabworks* originate in the artist's response to a commission for Pilane, an early burial site on the Baltic Sea in southern Sweden, with open heathland and views of the ocean hunkered under vast, open skies. 'Twists of 90 degrees from toe to head contrast gestalts of internalised mourning or loss with eager outward-looking bodyforms relating to distant horizons. [...] The *Cast Slabworks* are each stacked like a house of cards, but substantial, like the stones of Stonehenge. They are strong but open, vulnerable but alert. Singular bodies that stand for the collective body and the shared built world. Works to transmit our old-world admiration for the skyscrapers of New York while linking them to our megalithic past.'

Antony Gormley

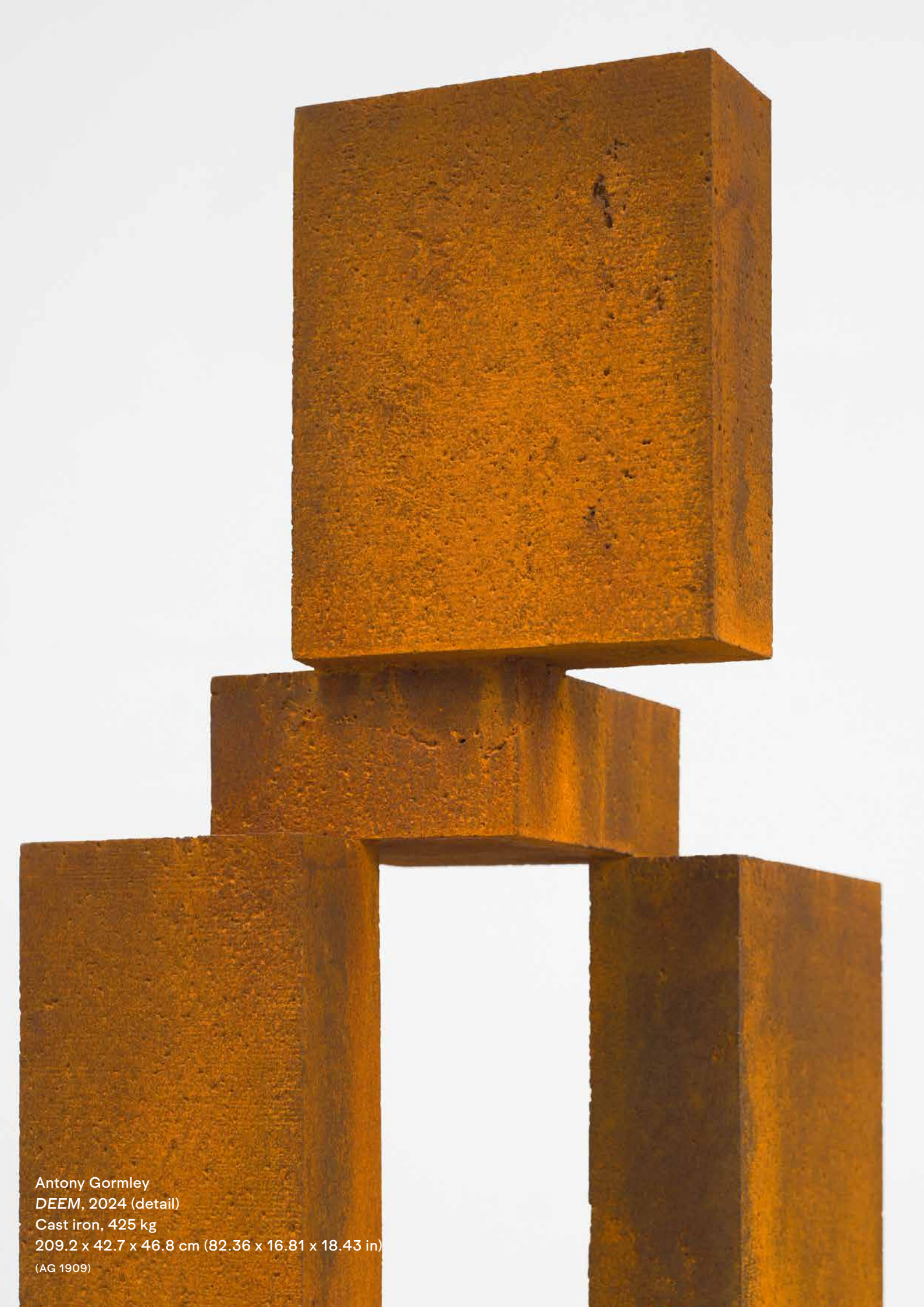
**DEEM, 2024**

Cast iron, 425 kg

209.2 x 42.7 x 46.8 cm (82.36 x 16.81 x 18.43 in)

(AG 1909)





Antony Gormley  
*DEEM*, 2024 (detail)  
Cast iron, 425 kg  
209.2 x 42.7 x 46.8 cm (82.36 x 16.81 x 18.43 in)  
(AG 1909)





Georg Baselitz  
*Drei Hunde aufwärts*, 1968  
Oil on canvas  
162 x 130 cm (63.78 x 51.18 in)  
(GB 2846)

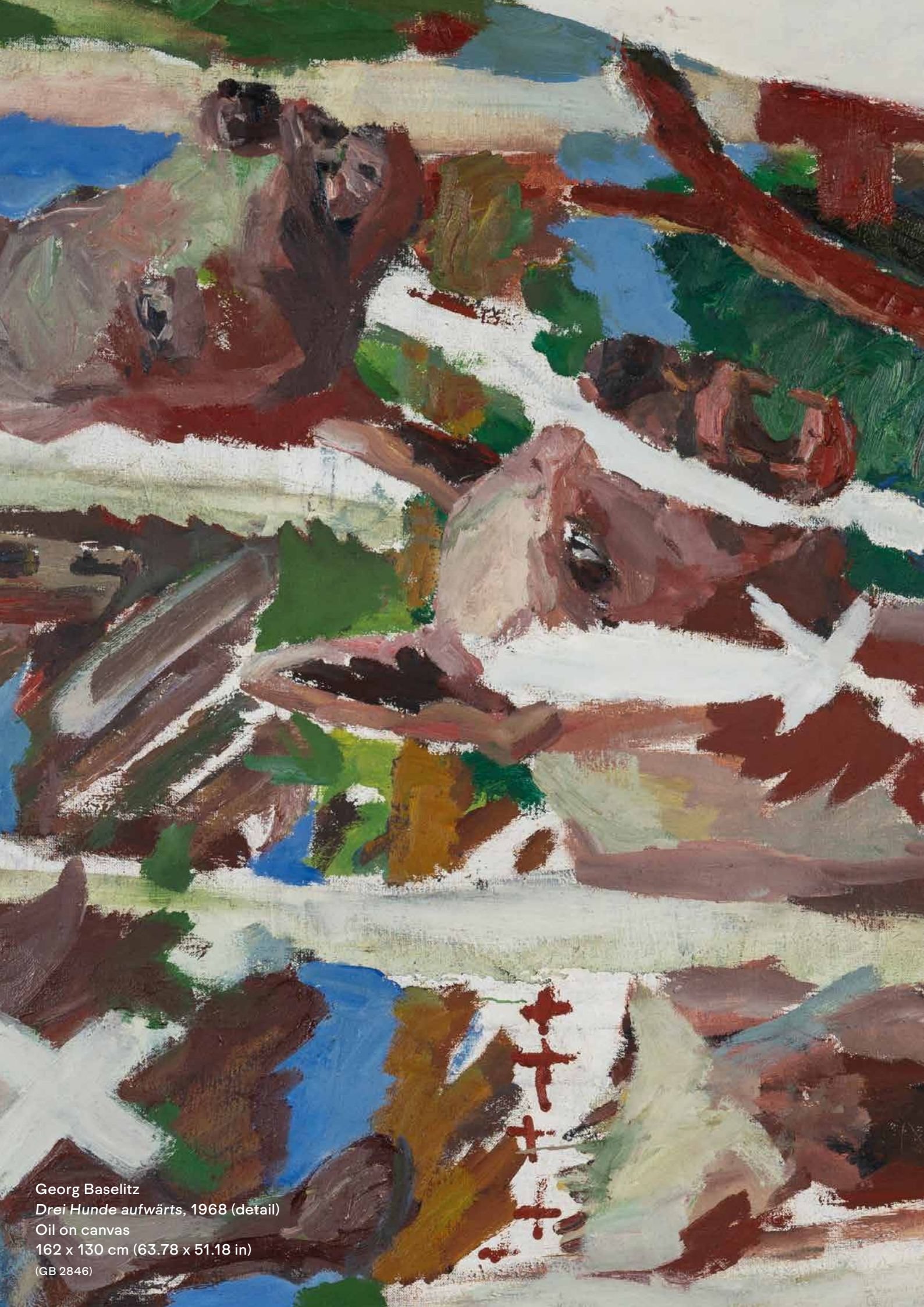


*Drei Hunde aufwärts* (1968) is part of Georg Baselitz's pivotal *Frakturbilder* (*Fracture Paintings*), a series inspired by his time in the countryside of Osthofen, Germany, where he moved with his family in 1966. In these important early paintings, Baselitz depicted rural motifs inspired by his surroundings, which he disassembled and rearranged. Employing the historically avant-garde strategy of fragmentation, Baselitz fractured the work's very content to visualise the 'destroyed order' of German society in the wake of the Second World War. Curator Pamela Sticht likens the fractured compositional structure to a *cadavre exquis*. In *Drei Hunde aufwärts*, a pack of hunting dogs emerges from the artist's gestural striations, with the white lacerations that traverse the work evoking the silhouette of trees as well as suggesting slits or absences in the picture plane itself, while blurring the boundary between figuration and abstraction. Radical and disruptive at the time they were made, the *Frakturbilder* are now regarded as key examples of German art of the 1960s.

In 1969, Georg Baselitz entirely inverted one of his compositions for the first time: a technique that has become characteristic of his practice. This early work dates from the year preceding this shift, and yet foreshadows its daring compositional experimentation, with the artist turning the composition at a 90-degree angle, foregrounding the work's formal qualities. As the artist explains: 'Before I started to invert the motif, I painted pictures which anticipated certain elements in this kind of painting, although they were less blatant and obvious. In these earlier pictures, the figurative motifs were fragmented and eventually allowed to wander at will around the canvas.' Baselitz had already explored the motif of *Drei Hunde aufwärts* (*Three dogs upwards*) a year previously in its sister work, *Hund und Hase abwärts* (*Dog and rabbit downwards*, 1967), now in the collection of the Städel Museum, Frankfurt. As suggested by the two works' titles, the descending creatures found in the 1967 painting evolved into the seeming upward movement of the dogs along the picture plane of the present work. As art historian Andreas Franzke sets forth: 'It is these dogs that set the precedent of climbing up the pictorial surface, emancipated from the laws of gravity, in a way that heralds the transition to Baselitz's later practice of inverting his motifs.'

Other *Frakturbilder* depicting fragmented woodland scenes can be found in important international museum collections, such as *Zwei Meissener Waldarbeiter* (*Two Woodmen from Meissen*, 1967; Pinakothek der Moderne, Munich), or indeed *Waldarbeiter* (*Woodmen*, 1967–68; Museum of Modern Art, New York). The dog, in particular, held a central position in Baselitz's output in 1968, with a watercolour in the collection of the Museum of Modern Art, New York – *Hund-geteilt* (*Dog-Split*, 1968) – bearing witness to the artist's compositional experimentation explored through the animal during this period. *Drei Hunde aufwärts* has featured in several notable exhibitions dedicated to Baselitz's work, including in the 1976 exhibition *Georg Baselitz: Gemälde, Handzeichnungen, Druckgraphik* at the Kunsthalle Köln, Cologne, alongside other works that have since come to be considered key examples of the artist's early career.





Georg Baselitz  
*Drei Hunde aufwärts*, 1968 (detail)  
Oil on canvas  
162 x 130 cm (63.78 x 51.18 in)  
(GB 2846)





*I was born into a destroyed order, a destroyed  
landscape, a destroyed people, a destroyed society.  
And I didn't want to re-establish an order:  
I'd seen enough of so-called order.*

— Georg Baselitz



Georg Baselitz  
*Geteilter Held (Divided Hero)*, 1966  
Ink, graphite and wash on paper  
31.8 x 21 cm (12.52 x 8.27 in)  
(GB 2325)





In 1965, the year before Georg Baselitz created *Geteilter Held* (*Divided Hero*, 1966), he spent six months at the Villa Romana in Florence, where he studied the approach of the Mannerists and their anamorphic distortions of the human figure. This led him to create a new group of works, which he provocatively titled *Ein neuer Typ* (*A New Type*), but are also known as *Helden* (*Heroes*): the pivotal series to which *Geteilter Held* belongs. In these works, Baselitz considers the 'heroes' depicted in wartime propaganda, twisting them into wounded figures, their clothing shredded as they stand in desolate landscapes. This 1966 work also bears a particular compositional similarity to Baselitz's very first *Frakturbild* (*Fracture Painting*), painted the same year, in which the picture plane is divided along a horizontal axis, splitting the central figure in half along his waistline to create a disjointed whole. In this sense, the present work is an early indication of the radical compositional experimentations that would follow for Baselitz at the end of the 1960s, which would come to define his revolutionary approach to artmaking and would profoundly influence the development of painting in the second half of the 20th century.

Georg Baselitz  
*Geteilter Held* (*Divided Hero*), 1966 (detail)  
Ink, graphite and wash on paper  
31.8 x 21 cm (12.52 x 8.27 in)  
(GB 2325)





Joan Snyder

*Even in a Dark Field*, 2025 (detail)

Oil, acrylic, burlap, paper, rosebuds, beads, mud, straw and graphite on linen

152.7 x 213.7 cm (60.13 x 84.13 in)

(JSN 1150)





*Even in a Dark Field* (2025) belongs to Joan Snyder's *Field* paintings. Commenced in the mid-1980s, they were initially inspired by the artist's relocation from New York City to more rural surroundings. First painting beanfields, she soon began depicting weed, pumpkin, sunflower and melon fields, along with highly symbolic moon and sun fields. While the *Field* works originate in Snyder's observations of the landscape, the all-over treatment of her canvases imagine them as formal, agricultural and creative fields upon which she 'arrang[es] the rows and colors' of 'all the other imagery that I've gathered over the years, [...] relying on the collective unconscious to conjure up' the elemental power of these shapes, symbols and marks. The *Field* works assert the significance of the agricultural and natural worlds as vehicles for ideas of autobiographical and mythical cyclical renewal, as well as generative sites of creative possibility. The title recalls the long-established *Et in Arcadia ego* ('Even in Paradise, there am I') memento mori, notably inscribed in Nicolas Poussin's 1637–38 painting by the same name as a reminder that, even in the most lush of pastoral settings, we may momentarily forget our mortality but we cannot escape it. Here, it is the artist's diaristic realisation, given form on canvas, that even in a sumptuous, dusky, crop-rich field, the pains and raw emotions of life remain.

Joan Snyder

*Even in a Dark Field*, 2025

Oil, acrylic, burlap, paper, rosebuds, beads, mud, straw and graphite on linen

152.7 x 213.7 cm (60.13 x 84.13 in)

(JSN 1150)



*Abstraction is this: it is the possibility to see human structures out of context. It is a way of starting again.*

— Sean Scully

Over the course of his 50-year career, Sean Scully has created an influential body of work that fuses the traditions of European painting with the distinctive character of American abstraction. This 2025 painting belongs to his *Wall of Light* series, which he commenced in 1998 and which remains, to this day, one of his most pivotal bodies of work.

Sean Scully

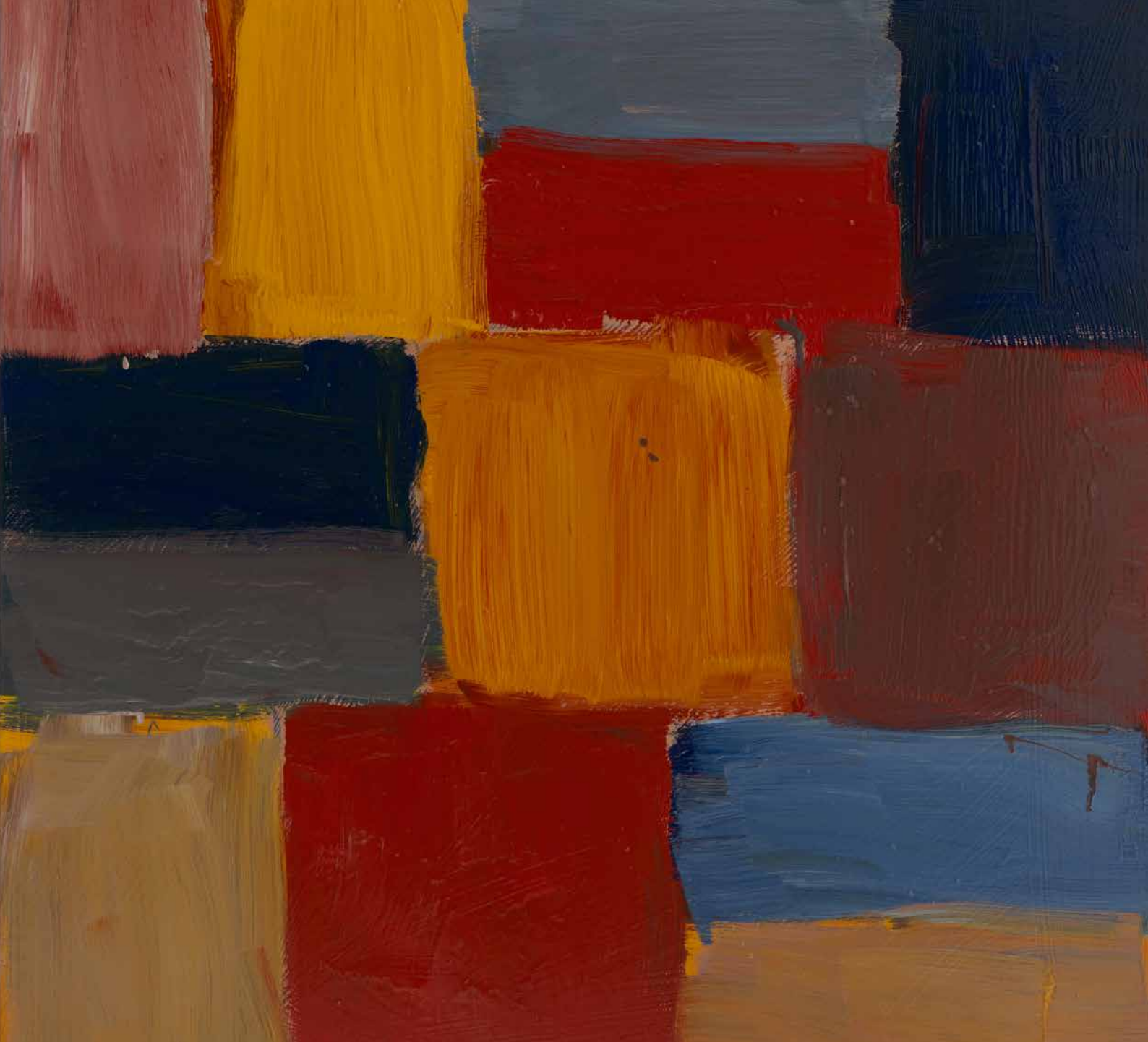
*Wall Red, 2025*

Oil on copper

70 x 70 cm (27.56 x 27.56 in)

(SCU 1168)





The painting shows the artist's characteristic blocks of colour layered on horizontal and vertical axes to form pictorial architectures evocative of solid stone walls. In the early 1980s, Scully travelled to Yucatán, Mexico, where he created a number of watercolours inspired by the patterns of light and shadow he observed on the stacked stones of ancient Mayan walls. Fascinated by the surfaces, which, animated by light, seemed to reflect the passage of time, Scully used the experience to develop the first *Wall of Light* paintings a few years later.

Sean Scully  
*Wall Red*, 2025 (detail)  
Oil on copper  
70 x 70 cm (27.56 x 27.56 in)  
(SCU 1168)



The renowned British sculptor Tony Cragg explores the complex relationships between the natural and man-made world to create an innovative and distinctive sculptural language. *Incident (Upwards)* (2022) instantly captivates the viewer with its reflective stainless-steel surface that becomes animated with any change in its surroundings, lending it an ephemeral quality. ‘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? I followed those shapes and decided to leave it open.’ Curiously biomorphic, the sculpture appears to jut upwards as if reaching, fusing a sense of the futuristic with the organic.

Tony Cragg  
*Incident (Upwards)*, 2022  
Stainless steel, 80 kg  
125 x 32 x 37 cm (49.21 x 12.6 x 14.57 in)  
(TC 1340)





Tony Cragg  
*Incident (Upwards)*, 2022 (detail)  
Stainless steel, 80 kg  
125 x 32 x 37 cm (49.21 x 12.6 x 14.57 in)  
(TC 1340)



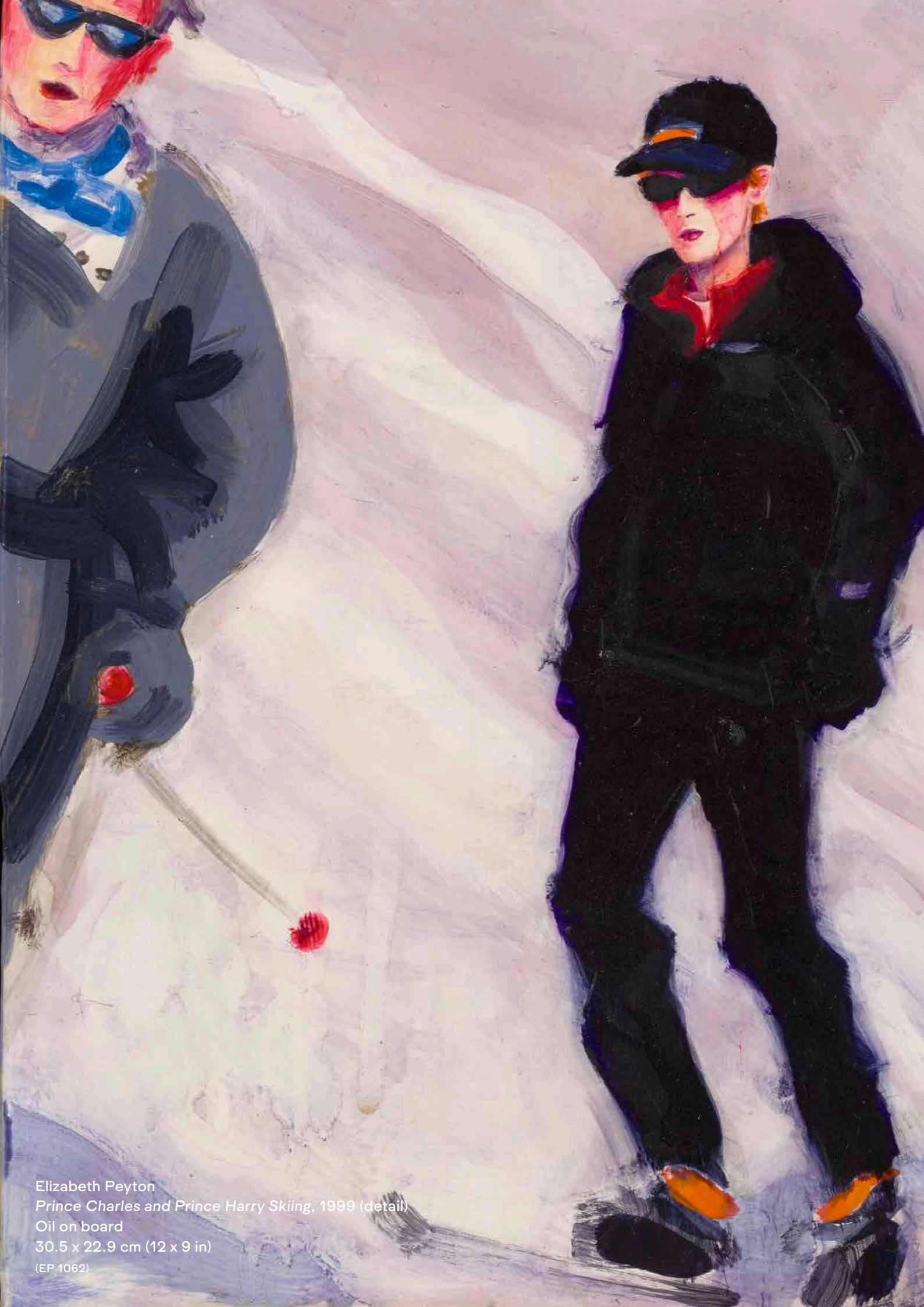


*If you get to the right place in art, it's all  
alive – or it's alive forever.*

— Elizabeth Peyton

Elizabeth Peyton  
*Prince Charles and Prince Harry Skiing, 1999*  
Oil on board  
30.5 x 22.9 cm (12 x 9 in)  
(EP 1062)





Elizabeth Peyton  
*Prince Charles and Prince Harry Skiing*, 1999 (detail)  
Oil on board  
30.5 x 22.9 cm (12 x 9 in)  
(EP 1062)



*A great topic remains, ancient, eternally new, the subject of the representations of all times: der Mensch, the human figure. It is said that he is the measure of all things.*

— Oskar Schlemmer, 1923

Oskar Schlemmer  
**Graue Frauen**, 1936  
Oil on oil paper  
67.2 x 50 cm (26.46 x 19.69 in)  
(OS 1036)





Oskar Schlemmer (1888–1943) was an important figure of the German avant-garde during the first half of the 20th century. He was one of the key artists associated with the Bauhaus school, whose principle of harmony between function and design is exemplified in the schematisation of the body in this 1936 work, which inherits from the austere abstraction of Constructivism to apply it to the human figure. ‘The idealists of form’, as Schlemmer described them in 1915, namely ‘Lehmbruck and Archipenko in sculpture, the Cubists in painting’, were key references, and, as Karin von Maur wrote in 1972, resonated with Schlemmer’s ‘own attempts to evoke man and the proportions he determined as the primary elements in the creation of a tectonic structure’.

Made up of the carefully measured curves of heads and shoulders atop elegant, rounded torsos and arms demarcated vertically, *Graue Frauen* (Grey Women) is part of a cycle of paintings on oil paper that Schlemmer created between 1935 and 1936 in Eichberg, southern Germany, where he moved with his family after fleeing Berlin. Faced with difficulty obtaining canvas, he began working on oil paper, which facilitated the development of the luminous, glazed finish found in his works of this period. In this new medium, Schlemmer carried forward elements of his past work, from the vertically bound chiaroscuro of his years teaching at the Akademie für Kunst und Kunstgewerbe in Breslau (1929–32) to the groups of streamlined modular bodies that characterised his compositions during the Bauhaus years and beyond, as in his *Bauhaus Stairway* (1932, Museum of Modern Art, New York). Within the muted palette of *Graue Frauen*, Schlemmer is able to find an incredible depth through light and shadow, creating a sense of convex surface that also recalls his architectonic sculptures and reliefs, the principles of which are expressed here in two dimensions.



*Graue Frauen* has featured in numerous museum exhibitions of Schlemmer's work, including at the Stedelijk Museum, Amsterdam (1954–55; 1987); Kunsthalle Basel (1955); Kunsthalle Bern (1959); Baltimore Museum of Art (1986; travelled to Walker Art Center, Minneapolis, San Diego Museum of Art and IBM Gallery of Science and Art, New York); and Museo Nacional Centro de Arte Reina Sofía, Madrid (1996).

*Graue Frauen* would return to the Museo Nacional Centro de Arte Reina Sofía in 2009, where it would remain for several years on long-term loan.

Oskar Schlemmer  
*Graue Frauen*, 1936 (detail)  
Oil on oil paper  
67.2 x 50 cm (26.46 x 19.69 in)  
(OS 1036)





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)

*Bog Song* (1984) is part of Robert Rauschenberg's *Salvages* of 1983–85, a key series that marked the artist's final engagement with the canvas. The series began with 'salvaged' drop cloths that he used when silkscreening costumes for 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.'

In *Bog Song (Salvage)*, Rauschenberg juxtaposed silkscreened imagery drawn from his own photographs with exuberant gestural marks to create a compellingly textured, palimpsestic work. The artist chose black-and-white photographs that he enlarged, cropped, rotated and layered, thereby subverting their individual legibility to harness their intrinsic formal qualities. The left half of the composition is dominated by a blown-up fragment of a photograph of Nix, a shapeshifting water spirit in Scandinavian folklore, sculpted on Johan Peter Molin's 1973 fountain in Stockholm. One can discern the aquatic creature's harp, whose strings formally interact with Rauschenberg's fluid brushwork, thereby elucidating the work's title, *Bog Song*. Rendered in quasi-translucent black acrylic paint, the central, expansive abstraction obfuscates the silkscreened imagery, playing the familiar Rauschenbergian game of concealing and revealing. 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.'

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)





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)





Eva Helene Pade  
*Skygger i rød*, 2025  
Oil on canvas  
240 x 210 cm (94.49 x 82.68 in)  
(EHP 1007)

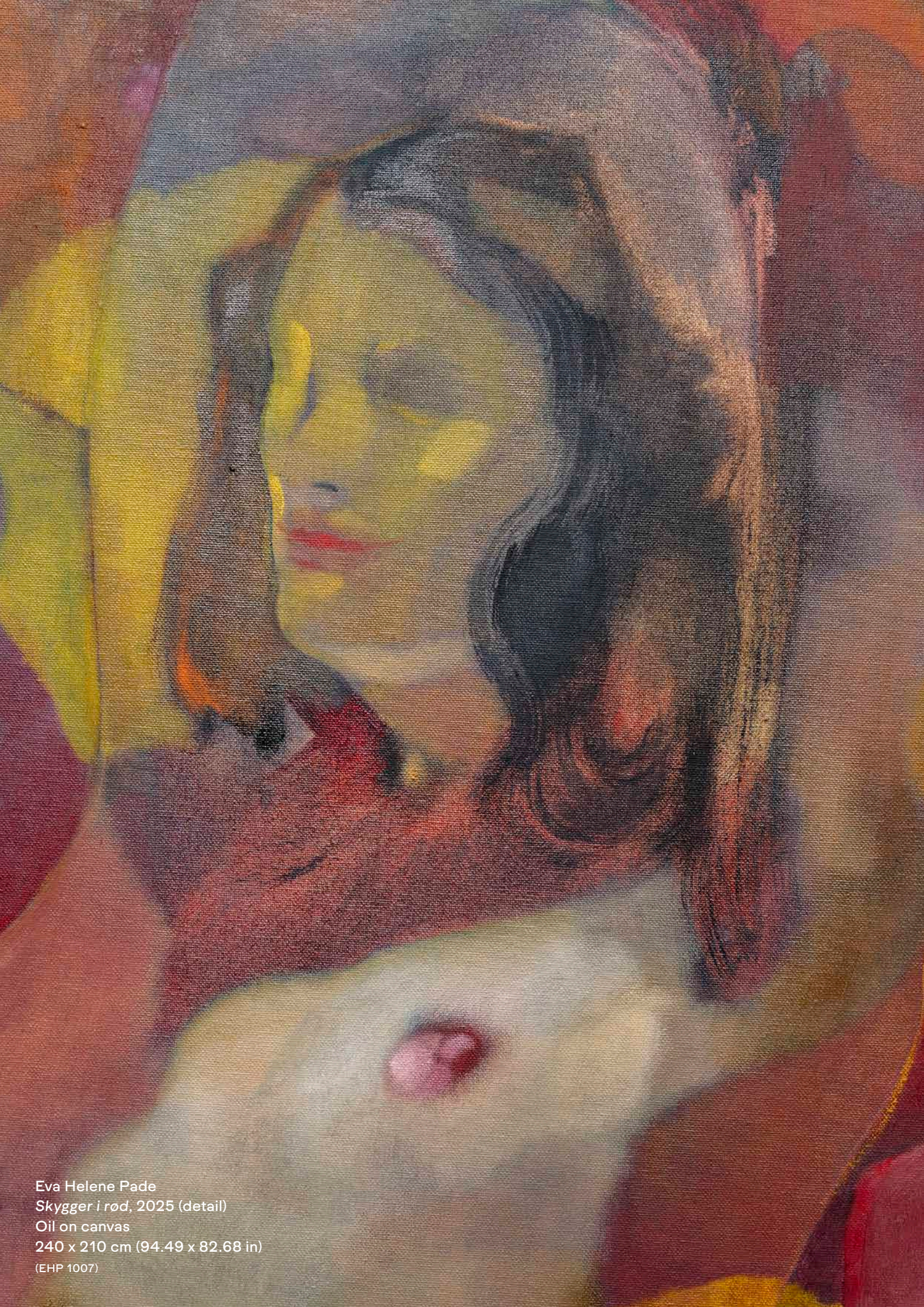




Eva Helene Pade is interested in the bridges and the gaps that form when she paints groups and crowds. Amassed limbs and torsos multiply and dissolve into blurs and superimpositions of paint, seeming to extend the subjectivity of the figures beyond their bodies in a sensitive rendering of human connection. In a process described by Pade as a ‘surrender to the more metaphysical parts of the paintings’, these passages, or points of ‘transit’, as the artist puts it, push the works beyond the figurative towards the transcendental. Often responding to a lineage of northern European figurative artists, art history stands as a point of departure for Pade’s nonetheless distinctly contemporary treatment of bodily form. In this 2025 painting, rods of orange emerge from the jewel-coloured throng of people, reaching up to the top of the work’s sombre ground. They recall the dense hatch of battlefield lances that command the upper reaches of Paolo Uccello’s three-panel *The Battle of San Romano* (now divided between the National Gallery, London; the Uffizi Gallery, Florence; and the Louvre, Paris), or indeed the beams of spotlights on a 21st-century dancefloor, enveloping the scene in the mystery of a time and place that evades identification.

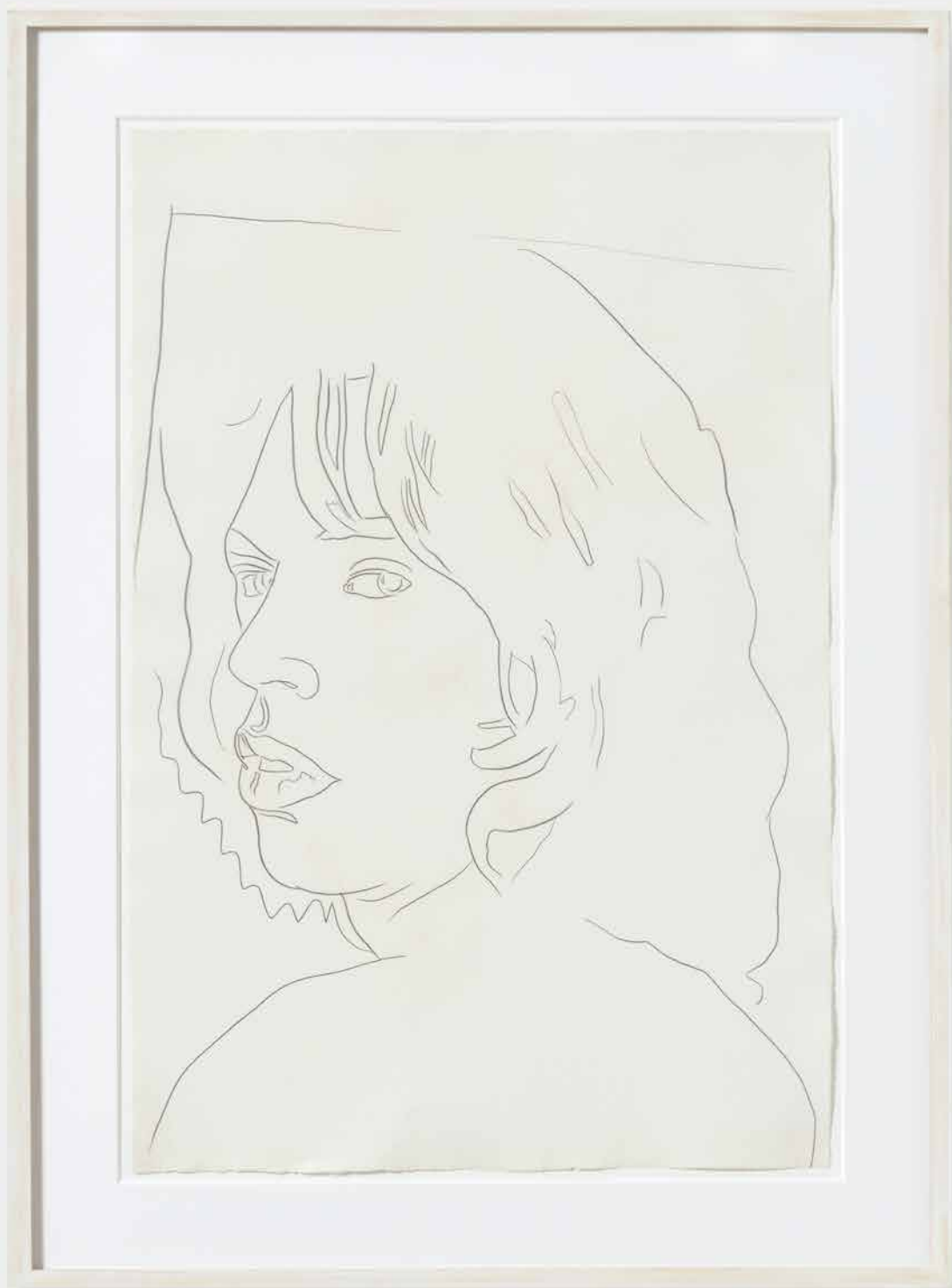
Pade’s first institutional solo exhibition is currently on view at ARKEN Museum of Contemporary Art, Denmark, until 31 August 2025. It will be followed by her first solo show with the gallery at Thaddaeus Ropac London in October 2025.





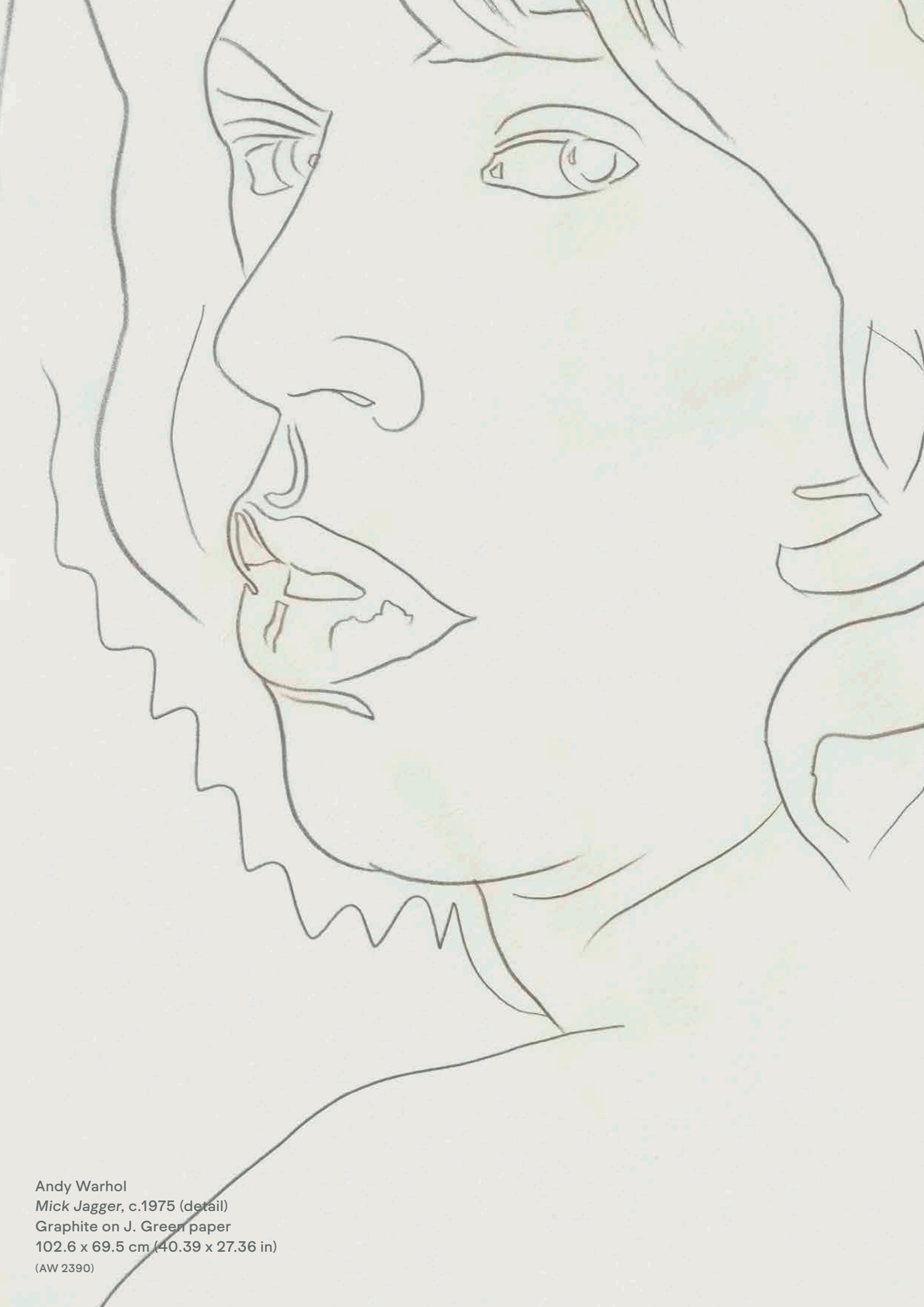
Eva Helene Pade  
*Skygger i rød*, 2025 (detail)  
Oil on canvas  
240 x 210 cm (94.49 x 82.68 in)  
(EHP 1007)





Andy Warhol  
*Mick Jagger*, c.1975  
Graphite on J. Green paper  
102.6 x 69.5 cm (40.39 x 27.36 in)  
(AW 2390)





Andy Warhol  
*Mick Jagger*, c.1975 (detail)  
Graphite on J. Green paper  
102.6 x 69.5 cm (40.39 x 27.36 in)  
(AW 2390)





Robert Longo  
*Untitled (Eve)*, 2012  
Charcoal on mounted paper  
243.8 x 152.4 cm (96 x 60 in)  
(RLO 1338)





Fascinated with compelling images in mainstream media, in this work Robert Longo depicts a pin-up model against a pitch-dark backdrop that concentrates the viewer's attention wholly on the sultry figure. The artist renders her Hawaiian plumeria-patterned dress with startling detail, capturing the silky fabric's every drape and fold in charcoal. The glamour model's exposed limbs and luscious blonde mane catch the light, heightening her sensuousness. Longo, who names the figure Eve, emulates Lucas Cranach the Elder's full-length depiction of the saint against a black background in *Adam and Eve* (1528; Uffizi, Florence), subversively propelling the first biblical woman into 20th-century American pin-up culture. Longo's forensic examination of the source image allows him to internalise it on a molecular level, which, for the artist, 'combined with the medium's inherent intimacy, represents a sincere attempt to slow down the image, to provoke the viewer to consume its full power'. As curator Kelly Taxter notes: 'Longo is an observant chooser, who lifts and presents from the collective image-unconscious a powerful yet quietly evolving archive that exposes the shared desires, fears, hopes, and losses that give shape to the world we live in.'

A selection of works by Longo that focus on the imagery and symbolism of Christian iconography is on view at Thaddaeus Ropac Salzburg until 19 July 2025.

Robert Longo  
*Untitled (Eve)*, 2012 (detail)  
Charcoal on mounted paper  
243.8 x 152.4 cm (96 x 60 in)  
(RLO 1338)



Alex Katz  
*Claire McCardell 8*, 2022  
Oil on linen  
213.4 x 152.4 cm (84.02 x 60 in)  
(AKZ 1970)





*Claire McCordell 8* (2022) is part of a group of paintings by Alex Katz inspired by the eponymous mid-century American fashion designer. McCordell is known for pioneering the 'American Look', a democratic and casual approach to fashion that rejected the formality of French couture. The artist is particularly drawn to the 'unaffected' nature of McCordell's designs, which echoes his pared-back painterly style and interest in the American vernacular tradition. Katz's great admiration for Henri Matisse's sense of colour, composition and economy of means is evident across his oeuvre, and this influence is visible here in the intricate yet uninhibited brushwork with which he renders the patterned dress. The two models are spliced together at the centre of the composition, creating a captivating yet impossible image reminiscent of Cubist visual strategies. The split pictorial plane also draws upon the dynamics of cinema montage to emulate dramatic camera framings. In the artist's own words: 'People see my paintings with eyes trained by seeing movies and photographs in magazines. I try to use the way these things alter the way people see as a key to the way I construct my paintings.' This work was on view last year at the Fondazione Giorgio Cini in an exhibition of Katz's paintings coinciding with the 60th Venice Biennale.



Oskar Schlemmer

*Profil nach links, in Lichtstreifen* (Profile Facing Left, in Luminous Stripes), 1931

Pen and watercolour

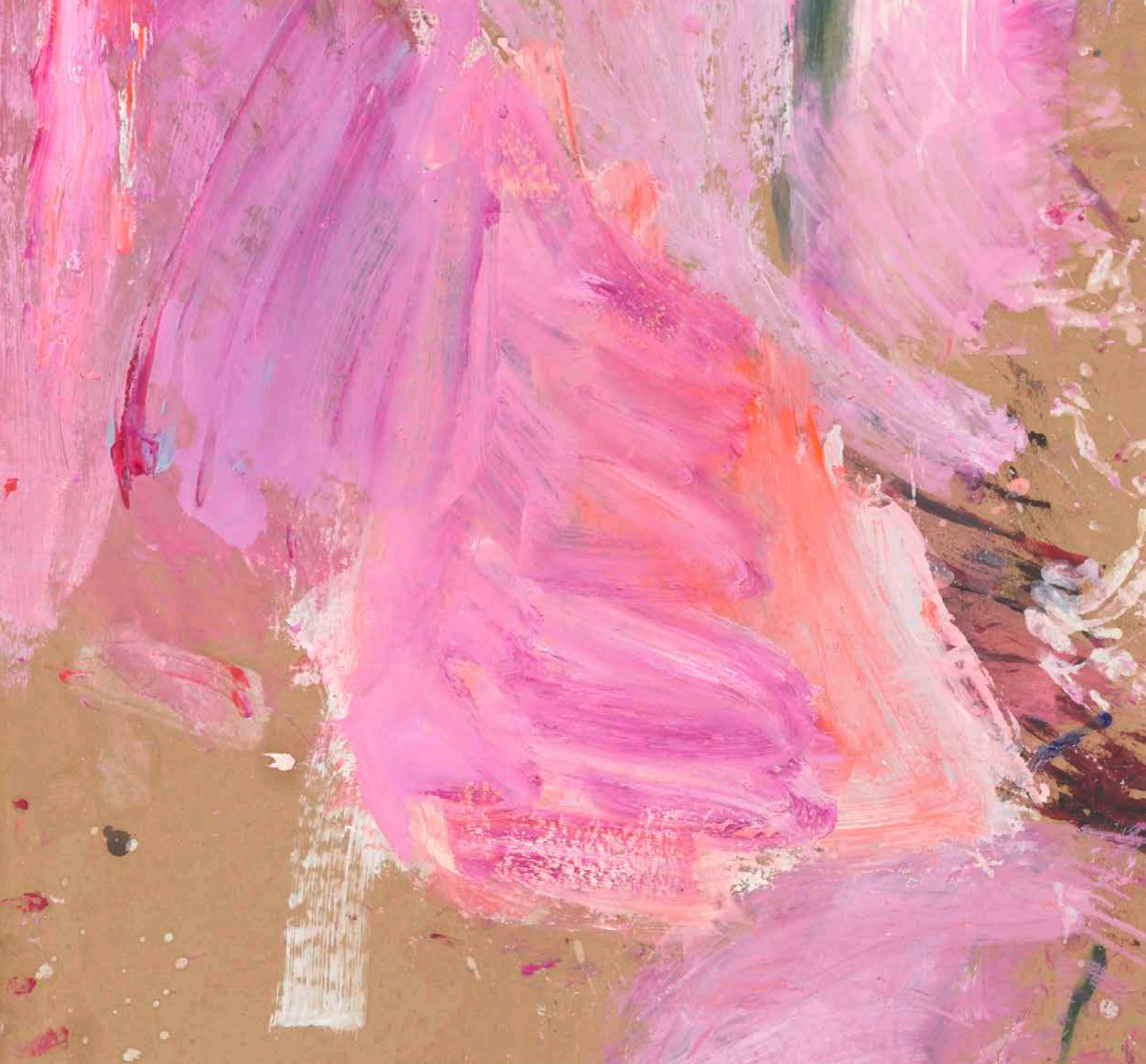
14.9 x 10.1 cm (5.87 x 3.98 in)

(OS 1037)





Martha Jungwirth  
*Untitled*, 2025  
Oil on paper on canvas  
239.3 x 91.7 cm (94.21 x 36.1 in)  
(MJ 1525)



*My pictorial reality is charged with passion,  
a language tied to the body, to dynamic movement.  
Painting is a matter of form, and then  
it receives a soul – through me.*

— Martha Jungwirth

Martha Jungwirth  
*Untitled*, 2025 (detail)  
Oil on paper on canvas  
239.3 x 91.7 cm (94.21 x 36.1 in)  
(MJ 1525)





Hans Josephsohn

*Ohne Titel*, 1980

Bronze, 22 kg

70 x 27 x 31 cm (27.56 x 10.63 x 12.2 in)

(HJ 1115.3)



*It is as if they came uneasily into being, these resisting, insistent, crude, and vulnerable figures. Static and permanent in their weighty materiality, they are also restless. Their agitated surfaces, vital and alert with the imprint of the artist's hand, sometimes suggest intimacy, tender tactility; sometimes, where Josephsohn has cut away with an axe, they are jagged and flayed. [...] The miracle of Josephsohn's work is that it all has this ancient look, even as it bids for modernity in its peculiar power of making the indefinite monumental.*

— Jackie Wullschläger, art critic

Hans Josephsohn

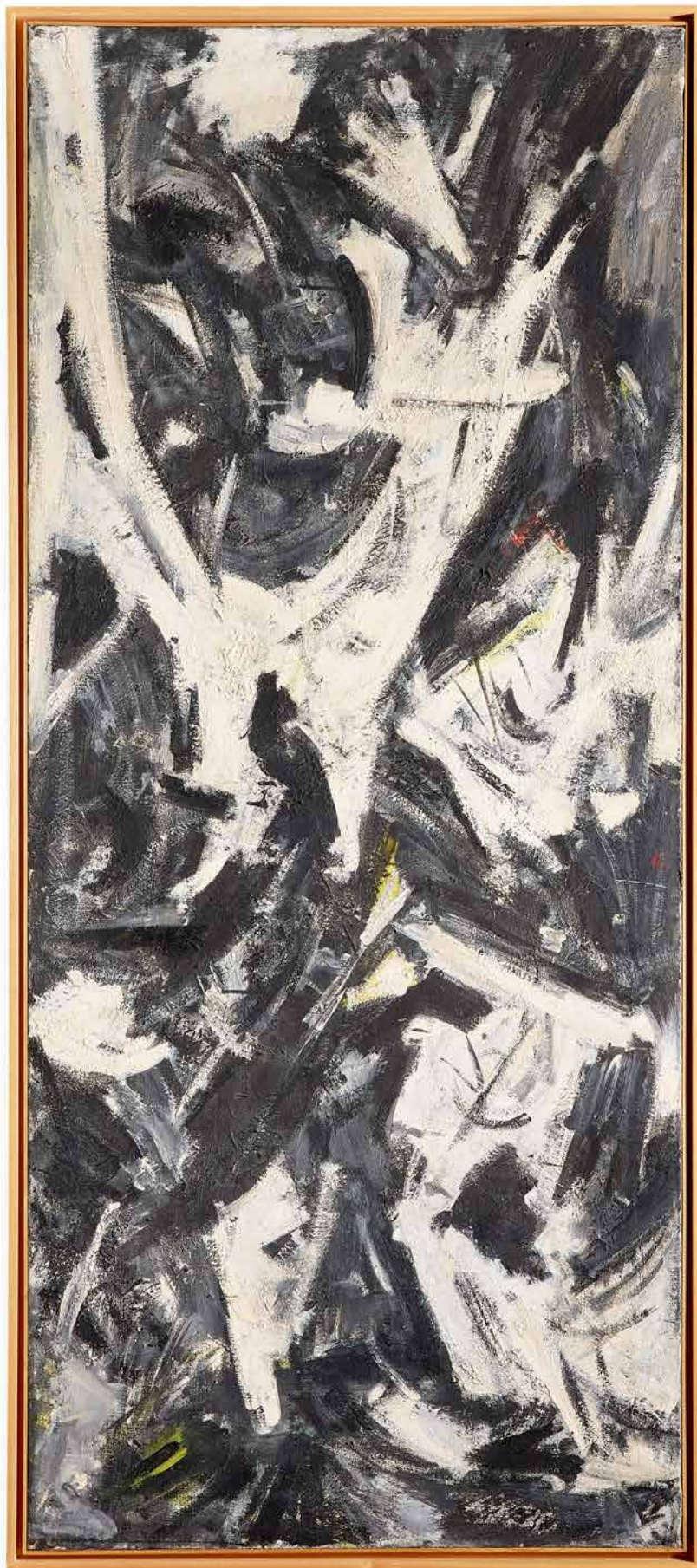
*Ohne Titel*, 1980

Bronze, 22 kg

70 x 27 x 31 cm (27.56 x 10.63 x 12.2 in)

(HJ 1115.3)





Emilio Vedova

*Immagine del tempo '57-3, T, 1957*

Oil on canvas

200 x 86 cm (78.74 x 33.86 in)

(EMV 1158)

Emilio Vedova believed that revolutionary art had to be abstract. He pushed painting into new territories with his visceral and gestural works, which convey a raw and violent reaction to the political reality of the postwar period. The 1950s was a period of intensive experimentation for the artist, during which he adopted a more spontaneous painterly technique, abandoning the more rigid geometry of his earlier paintings in favour of a liberated compositional structure. His intensely gestural approach in *Immagine del tempo* '57-3, T is structured by strong contrasts between light and dark, with subtle accents in yellow and red.

Vedova rejected the Renaissance concept of space that held the viewer at a certain distance from the scene. Instead, he intended direct contact between viewer and painting, turning 'spectators-no-longer-spectators into an active third party, with more active participation'. The vigorous network of graphic forms charges the pictorial plane with energy that surges forth from the painting to engage the viewer. As the artist recalled of this period: 'At the end of the 1950s I had a crisis. I rebelled against geometry, the dominant rigour in my paintings, and tried to make my work vibrate with more spontaneity. From now on I would no longer concern myself with sharply cut outlines, with exact angles of light and shade. It was from my innermost self that light and shade would emerge directly.'

Vedova created *Immagine del tempo* '57-3, T in 1957, at a particularly pivotal juncture in his career. The year prior, he had been awarded the prestigious International Guggenheim Award, which was followed by an exhibition at the Solomon R. Guggenheim Museum, New York, in 1957. The following year saw the acquisition of Vedova's 1957 painting, *Unquiet Space*, for their permanent collection. The Guggenheim would later acquire an earlier painting from the *Immagine del Tempo* series: *Immagine del tempo (Sbarramento)* (1951).

Emilio Vedova

*Immagine del tempo* '57-3, T, 1957

Oil on canvas

200 x 86 cm (78.74 x 33.86 in)

(EMV 1158)





Emilio Vedova  
*Immagine del tempo 57-3, T, 1957 (detail)*  
Oil on canvas  
200 x 86 cm (78.74 x 33.86 in)  
EMV 1158





*Drawing is the first visible form in my works... the first visible thing of the form of the thought, the changing point from the invisible powers to the visible thing... It's really a special kind of thought, brought down onto a surface, be it flat or be it rounded, be it a solid support like a blackboard or be it a flexible thing like paper or leather or parchment, or whatever kind of surface.*

— Joseph Beuys

Joseph Beuys

*Untitled (2 Materials)*, 1947/1966

Oil on paper, mounted on cardboard

39.5 x 50 cm (15.55 x 19.69 in)

(JB 1243)





Ali Banisadr  
*Animus*, 2025

Bronze

167.6 x 45.7 x 22.9 cm (66 x 18 x 9 in)

(AB 2155.1)



Over the course of the past year, Ali Banisadr has engaged with sculpture as a means to render his poetic, metamorphosing paintings in three dimensions. His sculptures are profoundly connected to the intangible worlds of his paintings, with many depicting creatures that are familiar from his canvases. The totemic *Animus* (2025) relates to the writings of Carl Jung, which were of profound importance to the artist early in his career. The masculine *animus* archetype, sculpted here in bronze, is positioned in a union of opposing forces with the feminine *anima* in Jungian psychology of the unconscious mind. Banisadr's material approach to sculpture is also rooted in his painterly sensibility. He works the surfaces of his bronzes as a painter, applying their patina with a paintbrush; their 'modulated surfaces', as curator Michelle Yun Mapplethorpe, Director and Chief Curator of the Katonah Museum of Art, writes in the catalogue accompanying the first museum exhibition featuring the artist's sculptures, 'underscore [...] their fundamentally haptic nature'.

Ali Banisadr

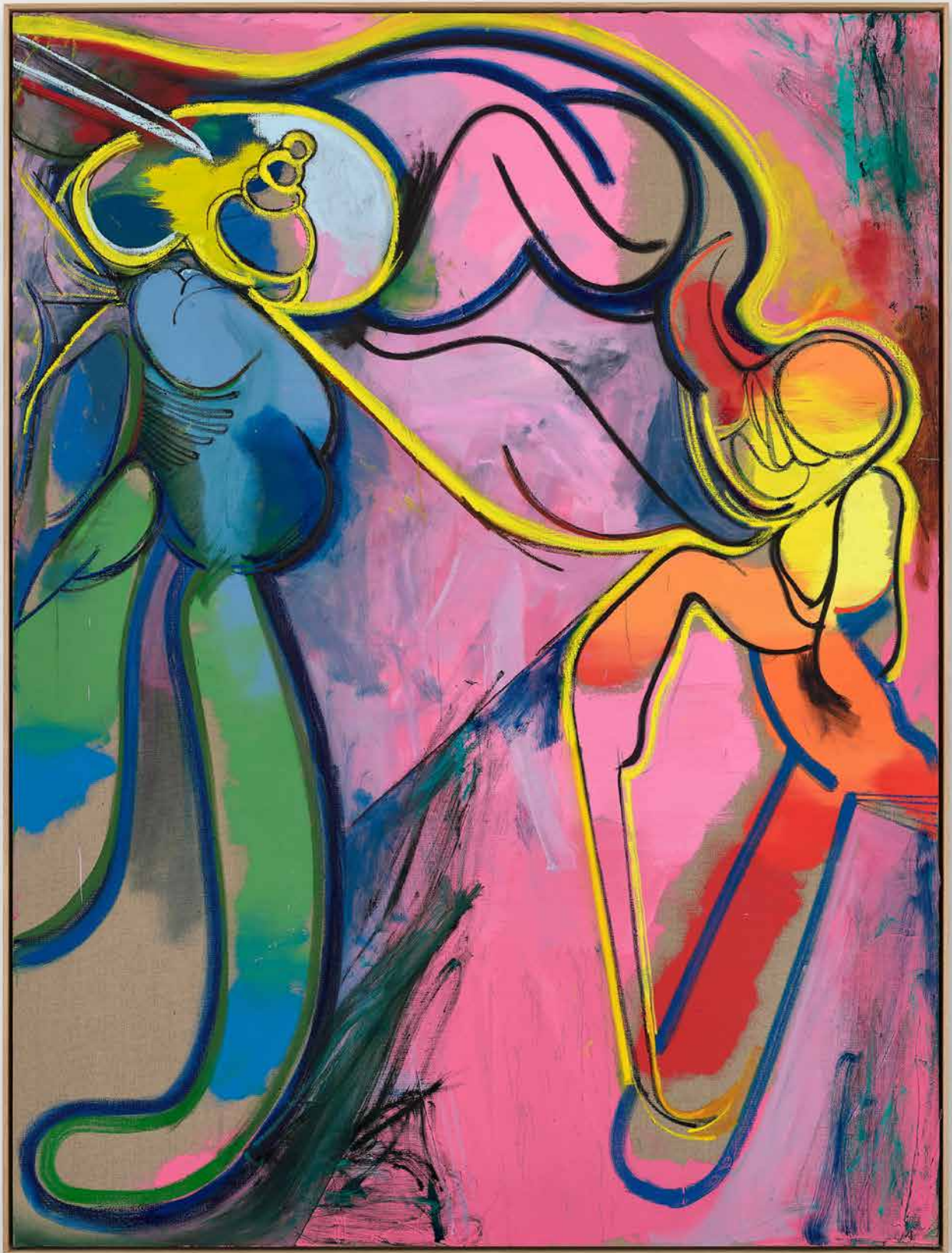
*Animus*, 2025 (details)

Bronze

167.6 x 45.7 x 22.9 cm (66 x 18 x 9 in)

(AB 2155.1)





Daniel Richter  
*Harpyien, miese Typen*, 2024  
Oil on canvas  
220 x 165 cm (86.61 x 64.96 in)  
(DAR 1256)





Since 2015, Daniel Richter has broken down compositional distinctions between background, foreground and subject to render the body in metamorphosis – a stylistic experimentation he pursues in *Harpyien, miese Typen* (2024). The artist depicts elusive figures against a bright pink background, reversing the painting process by laying down the ‘background’ as one of the final stages of a work. Rendered in a spectrum of bright, prismatic colours, the figurative elements oscillate between geometric rigidity and organic fluidity to convey a disquieting emotional tenor, heightened by the temporal and spatial indeterminacy of the scene. As the artist explains: ‘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.’

An exhibition presenting a new body of work by Richter will be on view at Thaddaeus Ropac Salzburg this summer, opening on 25 July 2025.

Daniel Richter  
*Harpyien, miese Typen*, 2024 (detail)  
Oil on canvas  
220 x 165 cm (86.61 x 64.96 in)  
(DAR 1256)





David Salle's *New Pastorals* are dynamic 'remixes' of his earlier works made in collaboration with artificial intelligence. Salle trained the algorithm on his *Pastorals* (1999–2001), a group of paintings inspired by a 19th-century opera backdrop that depicts a couple seated in an idyllic, alpine landscape. With no text prompts, the machine was induced to 'warp' the pictorial space, and the reimagined scenes once again become backdrops onto which Salle then paints, staging what curator Nancy Spector describes as a 'duet for one'. The result is a lyrical body of work that teems with new plasticity. Known for his pictorial worlds of simultaneity and equilibrium that privilege provocative and surreal relationships, Salle creates more dense and vivacious combinations of imagery than ever before by exploring the generative possibilities of technology. 'I've always had a desire to scramble the visual world into a vortex,' Salle says, 'to kind of de-solidify painted reality into something that has the fluidity and velocity of a great abstract painting.'

David Salle  
*Power Suit*, 2025

Oil, acrylic, Flashe and charcoal on archival UV print on linen  
104.14 x 132.08 cm (41 x 52 in)

(DS 1199)





David Salle

*Power Suit*, 2025 (detail)

Oil, acrylic, Flashe and charcoal on archival UV print on linen

104.14 x 132.08 cm (41 x 52 in)

(DS 1199)





Jordan Casteel  
*Subway Bouquet*, 2025  
Oil on canvas  
127 x 101.6 cm (50 x 40 in)  
(JCA 1001)

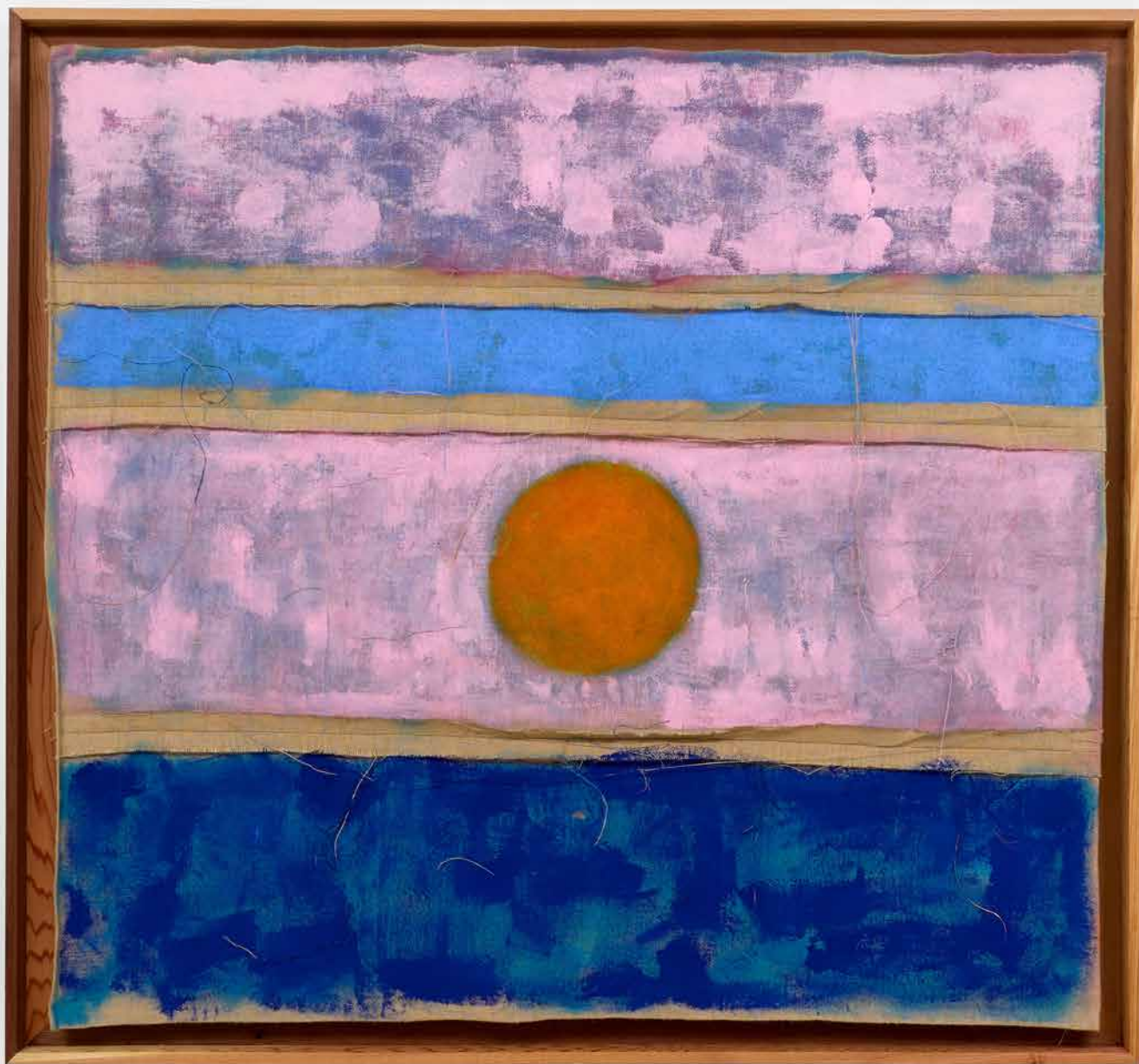




Painting is a meditative process for Jordan Casteel that allows her to reflect on both her inner and outer worlds, exploring ideas of interconnectedness and her own identity. 'Through painting, I have the opportunity to honor the landscape of my life and all the people who have played a huge part in it,' she says. From the artist's celebrated *Subway Series* – an ongoing body of work begun in 2015 in which train carriages become the perfect backdrops for looking – *Subway Bouquet* (2025) depicts a floral arrangement centrally positioned on an orange plastic subway seat. Cascading tassels of amaranthus and rose-pink cosmos flowers reflect in an adjacent glass pane to produce a mesmerising double image. The bouquet was carried into the city from the artist's upstate garden, and through this visual mirroring – itself an experiment in form, colour and texture – Casteel explores her own intersecting worlds of the Hudson Valley and New York City, and the relationship between objecthood and personhood. Treated with the same dignity as the figures who populate her portraits, the motif marks the artist's deepening engagement with themes of cohabitation and symbiosis, as well as ephemerality and belonging.

Jordan Casteel  
*Subway Bouquet*, 2025 (detail)  
Oil on canvas  
127 x 101.6 cm (50 x 40 in)  
(JCA 1001)



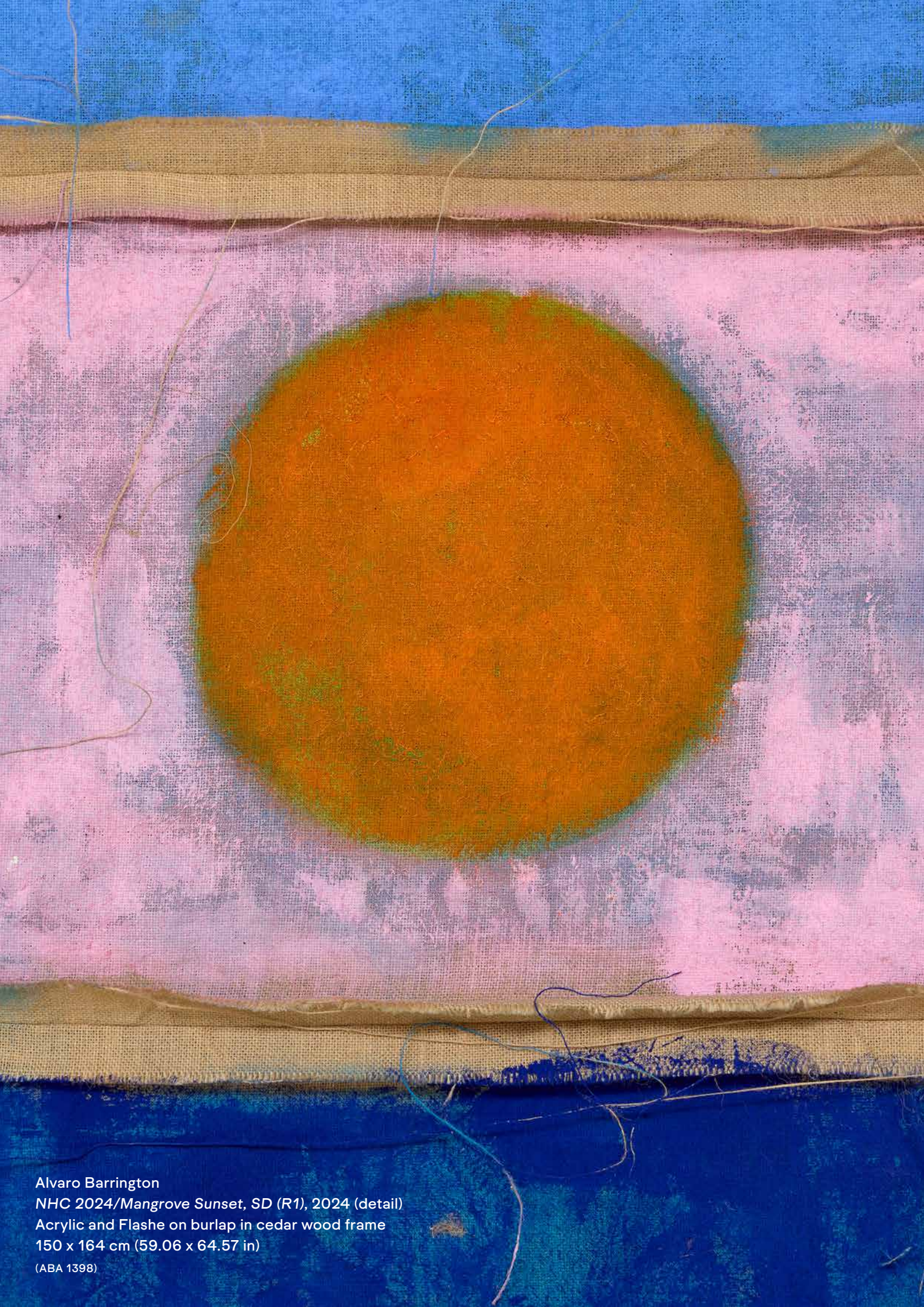


Alvaro Barrington  
*NHC 2024/Mangrove Sunset, SD (R1)*, 2024  
Acrylic and Flashe on burlap in cedar wood frame  
150 x 164 cm (59.06 x 64.57 in)  
(ABA 1398)



The *NHC 2024/Mangrove Sunset* paintings mark Alvaro Barrington's fourth artistic contribution to Notting Hill Carnival, London's annual Caribbean carnival. Exploring how art can participate in larger conversations about culture, Barrington creates a body of work that dresses the Mangrove Steelband performance truck each year. In 2024, he presented a patchwork of vibrantly coloured sunsets painted on burlap that draw from his experience growing up in Grenada, and the warm, glowing colours of the Caribbean landscape. Featuring a luminous semi-circular sun setting over a horizon of forms in acid blue, pink and magenta, which intersect and tessellate in a lucid, dynamic composition, this painting echoes the rhythms and beats of the parade, the lively steel drums and costumes. 'That was the pressure of the work,' Barrington says. 'It had to be simple and make you feel like you want to dance.' The works blend the artist's memories with art-historical references. Barrington cites Etel Adnan's distilled, jewel-like landscape painting as a major influence: 'the simplicity of it, but yet how much you feel it'.





Alvaro Barrington  
NHC 2024/Mangrove Sunset, SD (R1), 2024 (detail)  
Acrylic and Flashe on burlap in cedar wood frame  
150 x 164 cm (59.06 x 64.57 in)  
(ABA 1398)





Andy Warhol  
*Portrait of Marlene*, 1979  
Synthetic polymer paint on canvas  
102 x 102 cm (40 x 40 in)  
(AW 1328)





Andy Warhol rose to prominence in the 1960s with his signature silkscreened celebrity portraits and, from 1968 to 1987, received many portrait commissions from prominent figures ranging from royalty to businessmen, thereby revitalising the tradition of portraiture in contemporary art. In the present work from 1979, Warhol depicts Marlene Hauert, a German art collector. The artist first took Polaroid photographs of Hauert – one of which is part of the University of Delaware Museum Collections – which he used to silkscreen, an unconventional technique that represents his most crucial breakthrough. *Portrait of Marlene* crystallises a specific type of glamorous femininity of the late 1970s and early 80s. The work's vibrant fuschia hues heighten the turquoise tones of Hauert's eyes, as she gazes up at the viewer. As art critic Carter Ratcliff writes: 'Warhol's portraits deflect the documentary force of photography, glamourizing the evidence delivered by the lens, reimagining it in ways that can endow a simple headshot with the aura of an impossibly intense individuality.'

A room was dedicated to this series of portraits in the acclaimed retrospective *Andy Warhol: From A to B and Back Again* at the Whitney Museum of American Art, New York (2018–19).



In *Homage to Furry Square (dark purple, fuchsia and orange)* (2025), Sylvie Fleury playfully subverts Joseph Albers's illustrious *Homage to the Square* series, a body of more than one thousand works that he commenced in 1950 and pursued for the following twenty-five years. The Modernist artist sought to explore the subjective experience of colour by nesting polychromatic squares within one another to create an optical illusion whereby the planes seem to simultaneously advance and recede. Retaining Albers's compositional structure, Fleury supplants oil paint with vibrant faux fur that seems to spill out of the picture plane, disrupting the original work's rigid geometric lexis. With this unconventional medium, Fleury humorously invokes normative notions of femininity and frivolity to denounce the masculinism underpinning the art-historical canon, while also commenting on gendered patterns of consumerism and the fetishisation of fashion.

Sylvie Fleury  
*Homage to Furry Square (dark purple, fuchsia and orange)*, 2025  
Faux fur, wood  
76 x 76 cm (29.92 x 29.92 in)  
(SF 1376)





Yan Pei-Ming  
*Portrait of Leon XIV*, 2025  
Oil on canvas  
200.5 x 170.5 cm (78.94 x 67.13 in)  
(YPM 1227)



Yan Pei-Ming's portraits explore the history of European portraiture, reconnecting with the archetypes of centuries-old conventions of representation. He first took a pope as a subject in 2003, when he painted a series of seven portraits of then-Pope John Paul II, and has returned to the motif repeatedly since, notably engaging in a painterly dialogue with Diego Velázquez's *Portrait of Pope Innocent X* (c. 1650) in 2013. Yan Pei-Ming is known for his distinctive two-toned monochrome palettes – in this portrait of newly elected Pope Leo XIV a grey-muted pink associated with white – 'indicat[ing] his own appropriation through a clearly visible colour filter and a distinctive painterly method,' as art historian Reinhard Spieler wrote of his papal works. 'He thus carries out a very specific appropriation of historical world events,' adds Spieler, 'giving reality an individual thumbprint.'

Yan Pei-Ming  
*Portrait of Leon XIV, 2025* (detail)  
Oil on canvas  
200.5 x 170.5 cm (78.94 x 67.13 in)  
(YPM 1227)





Tom Sachs

*Young Man*, 2024 (detail)

Enamel, glass beads and ferric nitrate patina on silicone bronze with stainless steel hardware, 27.2 kg

80 x 36.8 x 24.8 cm (31.5 x 14.5 x 9.75 in)

(TSA 1527)



*Young Man* (2024) is part of Tom Sachs's reimagining of Pablo Picasso's oeuvre within his own distinctive artistic language and underpinning endeavour to interrogate the status of art per se. As curator Dakin Hart sets forth: 'What Sachs is trying to do is to gain insight into the transition from art to iconic commodity—to understand how/whether Picasso's art transcends the contextual noise that comes with being promoted/demoted from painting to mousepad.' Picasso's original *Jeune homme* of 1958 is a bronze sculpture the artist modelled on pieces of driftwood he collected near his home in Cannes. Inspired by African and Oceanic sculpture, Picasso rendered the figure with stark delineations and bold lines. As Tom Sachs points out, in spite of its geometric simplicity and ostentatious virility the work is 'deceptively difficult', displaying many intricacies, such as the young man's missing rib – a reference to the creation myth of Adam and Eve. As art historian Christine Poggi explains: 'Tom Sachs's bronzes, made *after* specific sculptural assemblages by Picasso [...] arrive with startling directness to engage the past in the idioms of the present.'

Tom Sachs  
*Young Man*, 2024

Enamel, glass beads and ferric nitrate patina on silicone bronze with stainless steel hardware, 27.2 kg  
80 x 36.8 x 24.8 cm (31.5 x 14.5 x 9.75 in)

(TSA 1527)





Louise Bourgeois  
*Sans titre*, 1968  
Red ink on paper  
36 x 28 cm (14.17 x 11.02 in)  
(LB 1011)



One of the most significant artists of the twentieth century, Louise Bourgeois (1911–2010) was not only a groundbreaking sculptor but also a consummate draughtswoman, for whom drawing was a quotidian ritual. As curator Marie-Laure Bernadac writes, Bourgeois ‘first approached the visual arts through drawing. The graphic and imaginative potential of drawing provided the driving inspiration behind all her work, and was the basis from which her sculpture would spring.’

This vivid arborescent abstraction from 1968 was exhibited in the first European retrospective of Bourgeois’ drawings at the Centre Pompidou, Paris (1995), which travelled to Helsinki City Art Museum later the same year. It also featured in the major survey of her work held across Tate Modern, London; Centre Pompidou; Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; and Hirshhorn Museum, Washington, D.C. between 2007 and 2009.

Louise Bourgeois  
*Sans titre*, 1968 (detail)  
Red ink on paper  
36 x 28 cm (14.17 x 11.02 in)  
(LB 1011)





Sturtevant  
*Warhol Gold Marilyn*, 2004  
Synthetic polymer silkscreen and acrylic on canvas  
Ø 55 x 55 cm (21.65 x 21.65 in)  
(ST 1141)

The American Conceptual artist Sturtevant's (1924–2014) repetitions, by memory, of artworks by her contemporaries encourage viewers to look beyond surface similarities to make, as the artist put it, 'the leap from image to concept'. Sturtevant had an exceptional instinct for selecting works that would later be recognised as masterpieces, and many of the works she repeated would go on to become iconic in their own right. *Warhol Gold Marilyn* (2004) replicates almost exactly Andy Warhol's 1962 work of the same name, in which he paid homage to the American icon shortly after her death. Set against a gold ground, the image recalls ancient Byzantine iconography, casting the film star as a goddess of the modern age.

When Sturtevant began to manually repeat works by other artists in 1964, her friend Andy Warhol's works were among the first she engaged with. Although some of her contemporaries were resistant to her method, Warhol, recognising the magnitude of her artistic vision, embraced it. In 1965, she approached Warhol to ask him whether he would give her the screens he used to make his works, so she might recreate them. Instead, he offered her free rein of the Factory, where he had created many of his iconic series, giving her access to all his tools and source materials. Beginning with the *Flowers* works, before turning to the *Marilyn* series, Sturtevant became so familiar with Warhol's screenprinting technique that when he was later asked by journalists how he made his works, Warhol famously replied 'I don't know. Ask Elaine [Sturtevant]'. The works that resulted from this meeting of minds have become some of Sturtevant's most acclaimed.

Sturtevant

*Warhol Gold Marilyn*, 2004

Synthetic polymer silkscreen and acrylic on canvas

Ø 55 x 55 cm (21.65 x 21.65 in)

(ST 1141)





Sturtevant

*Warhol Gold Marilyn, 2004 (detail)*

Synthetic polymer silkscreen and acrylic on canvas

Ø 55 x 55 cm (21.65 x 21.65 in)

(ST 1141)





This 2021 sculpture is inspired by the visual mythology of the Engadin valley in Switzerland, where Not Vital spent his youth, and where he still lives and works for a part of the year. There, deer antlers are a traditional hunting trophy, and have become a key motif in Vital's work, which he has been returning to for more than three decades. In the artist's words: 'These antlers were at the entrance of the house and you see this all the time and one day – after twenty years of seeing these antlers – you would stop for only maybe a minute and think if I would write something on it, what would I do?' As if in an ironic answer to this question, on the organic, bowed forms of the antlers cast in bronze, Vital suspends seven letters, which, if read from top to bottom, playfully reveal the titular expletive.

Not Vital  
*FUCK OFF*, 2021

Bronze

72 x 70 x 65 cm (28.35 x 27.56 x 25.59 in)

(NV 1381.3)





Emilio Vedova

(Senza titolo), 1984

Oil on canvas

265 x 145 cm (104.33 x 57.09 in)

(EMV 1124)

In the 1980s, colour and gesture became irrevocably entwined in the practice of Venetian artist Emilio Vedova, and this pivotal decade is now widely recognised as the pinnacle of his career. This 1984 painting is dominated by the swirling, graphic lines and expressive brushwork characteristic of Vedova's paintings from this period, featuring strokes of black, white, purple and tan that merge and collide. 'The central contrast between the two non-colours black and white is a decisive characteristic of Vedova's oeuvre,' Carla Schulz-Hoffmann wrote in 1986. 'This polarisation, later often complemented by a further strong colour [...], complies with an inherent wish for clarity of expression, and prevents blurring into diverse nuances. Moreover, the black levels enhance the intensity of the overall effect, defining the formal orientation, which might otherwise easily be obscured by colour values.' The raw power of the painting also reflects the artist's physical engagement with the canvas while working: 'I must always get to the painting directly, maybe by jumping or sometimes with the help of a small stool [...] when I work, I move, I get physical, I jump and attack the canvas and the surrounding space.'

At the start of the decade, Vedova undertook a foundational research trip to Mexico. Deeply affected by the country's vast landscapes, he shifted away from the black-and-white palette that dominated his work in the 1960s and 70s to embrace kaleidoscopic colour and newfound monumentality. He was also struck by José Clemente Orozco's politically charged *Murales* and their bold colours. '... Mexico. All at once the kaleidoscope of emotions, of wide American spaces, of scents and colours was right back,' he wrote in a letter to curator Rudi Fuchs in 1982. Vedova's works of this period also pay homage to a lineage of Venetian masters, including Tintoretto, with their shared luminosity, sensuality, intense chiaroscuro and use of coloured pigments. Upon viewing Vedova's new paintings in his studio in 1981, curator Johannes Gachnang wrote: 'Their rigorous dark signs, their rich pictorial structure, their sensuality, brought me back to Venice, into this grand architectural and artistic spectacle, between West and East, between water and sky.'

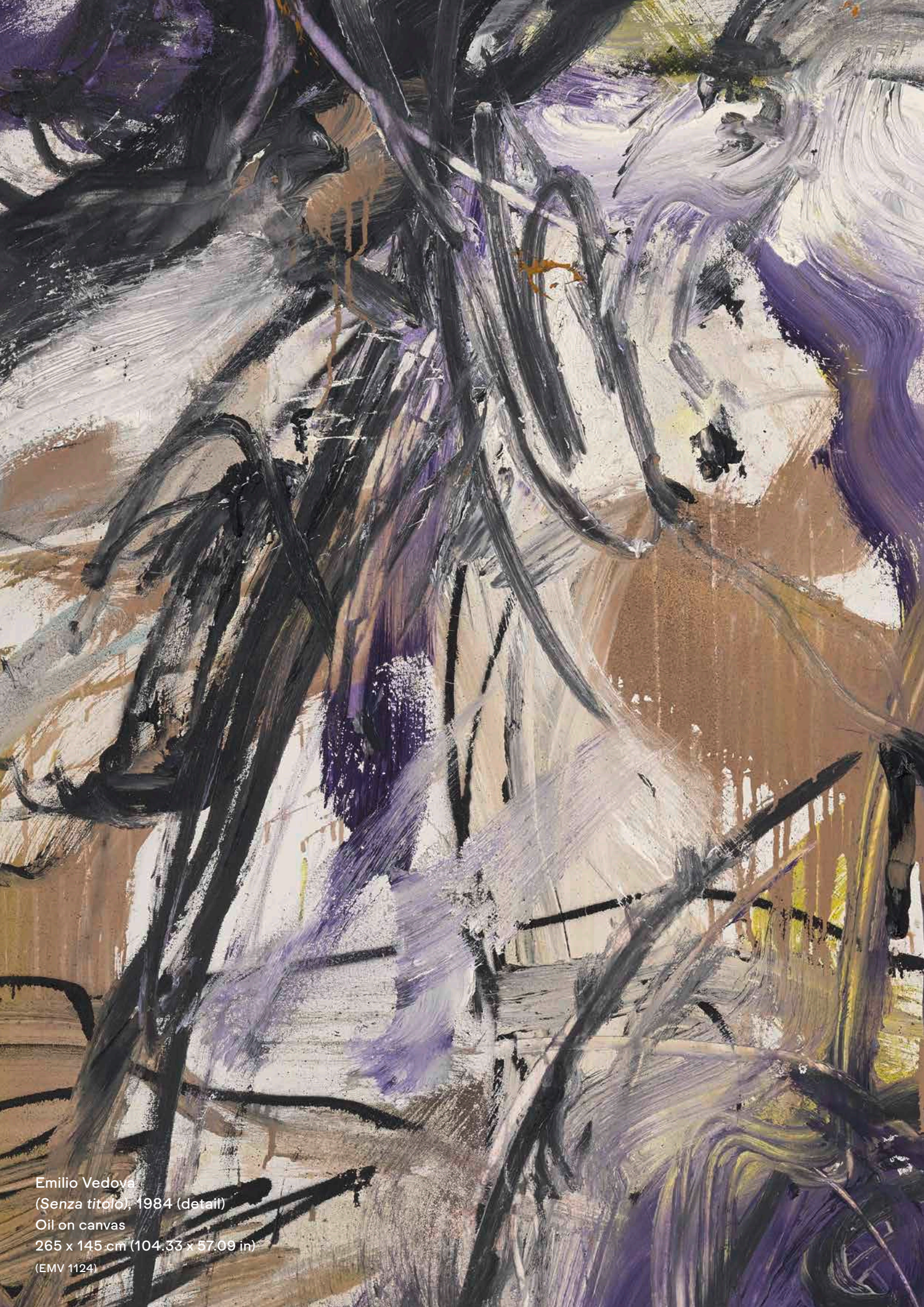
Emilio Vedova  
(*Senza titolo*), 1984

Oil on canvas

265 x 145 cm (104.33 x 57.09 in)

(EMV 1124)





Emilio Vedova  
(Senza titolo), 1984 (detail)  
Oil on canvas  
265 x 145 cm (104.33 x 57.09 in)  
(EMV 1124)



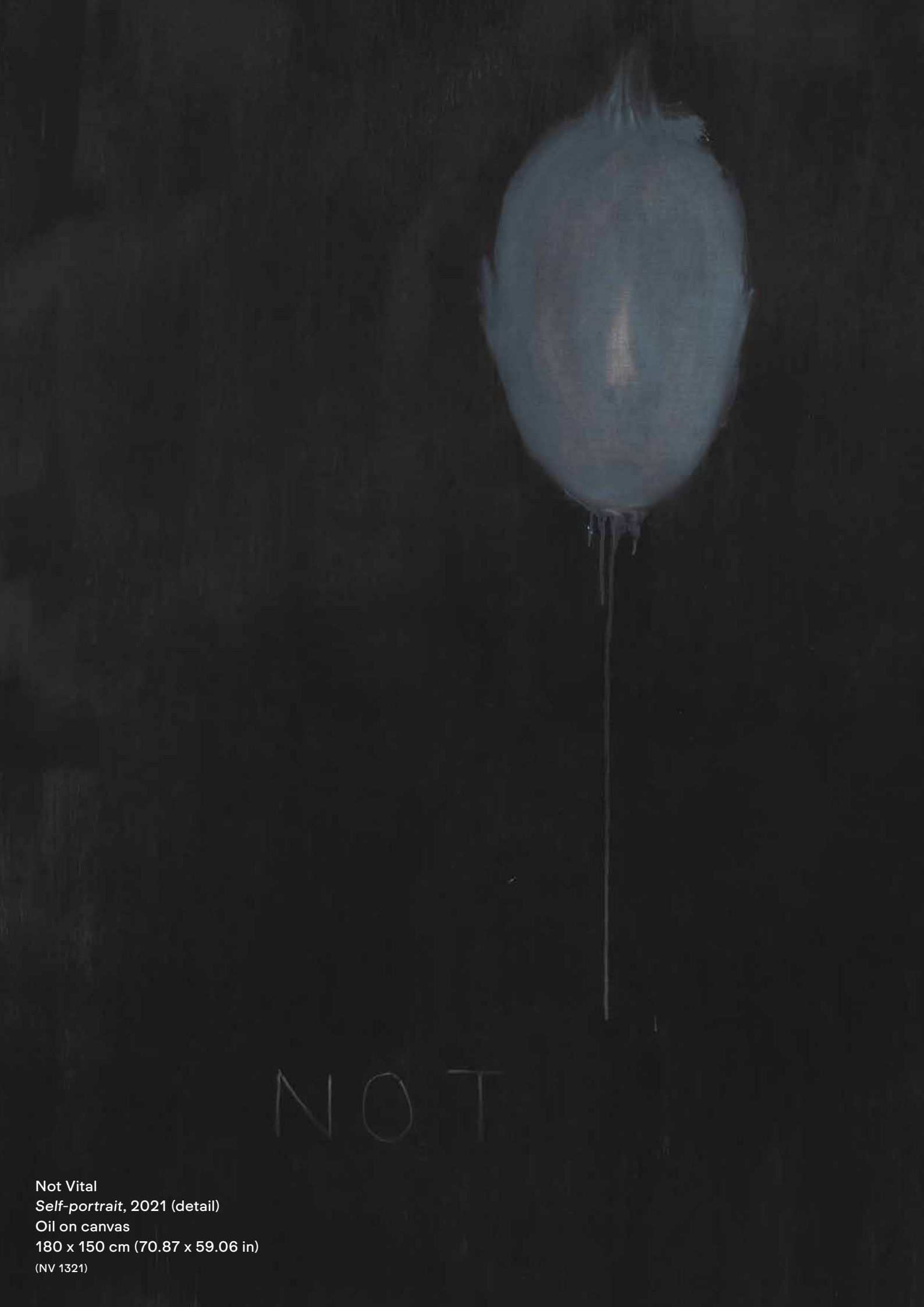


*Sometimes, late in the afternoon, the studio turns almost completely dark, which is almost perfect to paint. [...] Everything surrounding me is emptied, everything almost loses gravity, like floating or falling or daydreaming. This might be 1 of the reasons why most of the space surrounding the heads & most of the canvas is left untouched. When a head stands alone, I work better. No need to add anything. It's just more.*

— Not Vital

Not Vital  
Self-portrait, 2021  
Oil on canvas  
180 x 150 cm (70.87 x 59.06 in)  
(NV 1321)





Not Vital  
*Self-portrait*, 2021 (detail)  
Oil on canvas  
180 x 150 cm (70.87 x 59.06 in)  
(NV 1321)



*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 79.6 cm (23.31 x 31.34 in)  
(GB 2917)





Teresa Pągowska

*Sama*, z cyklu *Figury magiczne* (*Alone*, from the series: *Magic Figures*), 1977–90

Acrylic, tempera and oil on canvas

145 x 135 cm (57.09 x 53.15 in)

(TP 1006)



*I think that it is the human that contains the most content-related magic.*  
— Teresa Pągowska

Teresa Pągowska (1926–2007) is a major avant-garde painter from Poland who trained as a colourist and is renowned for semi-abstract paintings of the female figure in dream-like atmospheres. As Connie Butler, director of MoMA PS1, has stated, Pągowska was proto-feminist, and one of the first Polish artists to consciously address the subject of the female body.

In *Sama* (Alone, 1977), which belongs to Pągowska's notable *Magic Figures* series, a luminous body emerges from abstract colour fields within a cloud of fluorescent pink, evoking a process of transformation. This state of metamorphosis is indicated by the figure's legs, which recall fawn-like hooves. *Sama* was reworked in the 1990s with fluorescent hues after the artist's son moved to New York, from where he would send her paints in novel neon shades, initiating a shift in the colour palette of her work.

Teresa Pągowska

*Sama*, z cyklu *Figury magiczne* (Alone, from the series: *Magic Figures*), 1977–90 (detail)

Acrylic, tempera and oil on canvas

145 x 135 cm (57.09 x 53.15 in)

(TP 1006)





Erwin Wurm's *Mind Bubbles* give form to psychological thought through bodily associations. Abstract ovular forms are placed atop spindly, cartoonish legs in anthropomorphic imaginings of the thought bubbles found in comic strips. Wurm describes the works as 'a symbol of an idea or a specific thought, which is not described'. Building upon his earlier *Hypnosis* series (2007–8) in which potato-like forms are given realistic human legs, this bronze *Mind Bubble* evokes conscious thought. It gestures to the cerebral aspect of the artist's participatory works, in which he often asks individuals to reflect upon their own mental states or the theories of great philosophers as they perform a prescribed action.

Solo exhibitions of Wurm's work are on view this year at Zuzeum Art Centre, Riga, Latvia (13 June – 14 September 2025); Gmundner Keramik, Gmunden, Austria (18 June 2025 – 31 January 2026); Marmorschlössl, Bad Ischl, Austria (17 May – 26 October 2025); Towada Art Center, Towada, Japan (12 April – 16 November 2025); and Francisco Carolinum Linz, Linz, Austria (7 March – 7 September 2025). An exhibition of his works, opening in July, will be on view at Thaddaeus Ropac Salzburg this summer.

Erwin Wurm

*Mind Bubble Flat*, 2024

Bronze, patina

113 x 150 x 70 cm (44.49 x 59.06 x 27.56 in)

(EW 2084.1)



Raqib Shaw

*The Libricide of the Pragmatic Pessimist*, 2024

Acrylic liner, enamel and graphite on paper

68 x 47 cm (26.77 x 18.50 in)

(RSH 2088)





In *The Libricide of the Pragmatic Pessimist* (2024), Raqib Shaw depicts himself among burning books that fly across the picture plane. The artist holds a parasol which singes and disintegrates as it too catches fire, barely protecting a miniature model of a Mughal fort on his studio desk. The motif reappears in Shaw's painting *The Perseverant Prophet* (2022–23), in which he merged two historical paintings – Pieter Bruegel the Elder's *The Tower of Babel* (1563) and John Martin's *The Destruction of Pompeii and Herculaneum* (1822) – to depict an apocalyptic landscape with flames and chaos. After outlining the composition with golden acrylic liner, Shaw uses porcupine quills to apply enamel onto a birch panel, creating a jewelled effect, and fostering a thrilling synergy between the awe-inspiring imagery and the delicacy of his technique.

The debut presentation of Shaw's ongoing magnum opus, *Paradise Lost* (2009–25), is currently on view at the Art Institute of Chicago until 19 January 2026.

Raqib Shaw

*The Libricide of the Pragmatic Pessimist*, 2024 (detail)

Acrylic liner, enamel and graphite on paper

68 x 47 cm (26.77 x 18.50 in)

(RSH 2088)





Miquel Barceló  
*Cuatro Nubes*, 2025  
Mixed media on canvas  
76 x 141 cm (29.92 x 55.51 in)  
(MIB 1252)



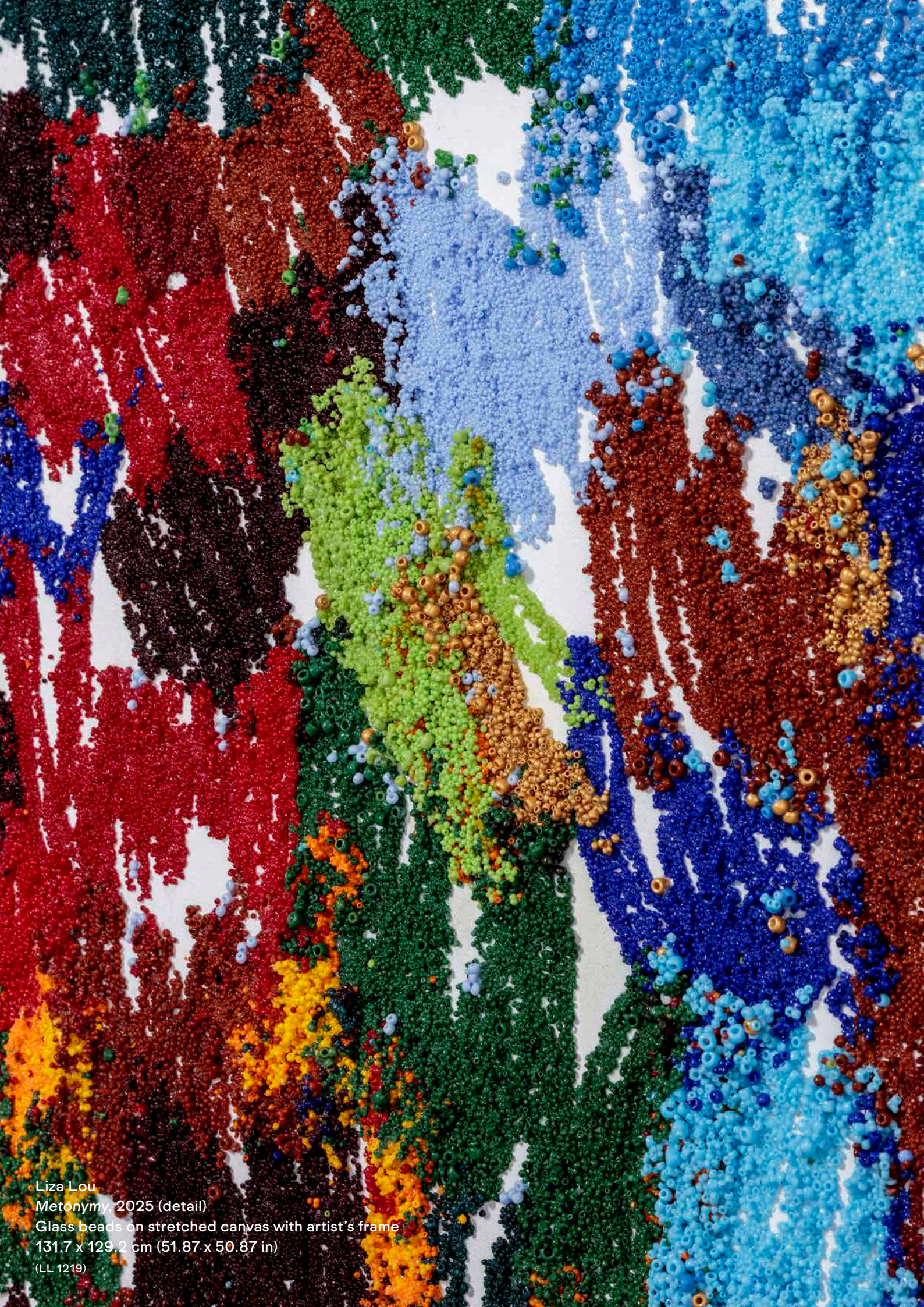


In *Cuatro Nubes* (*Four Clouds*, 2025), a bullfighting arena is rendered in impassioned colours, aglow under an inky blue sky hung with the titular clouds. Encircling the dark silhouette of the bull, Miquel Barceló's characteristic tactile relief in swirling brushstrokes delineates the arena's dusty floor, suggesting the dynamic movement within the ring, before escalating to form the dense impasto of an agitating crowd. Miquel Barceló grounds his practice in his deep knowledge of the history of art, and *Cuatro Nubes* testifies to the enduring preoccupation with the cultural resonances of bullfighting in the Spanish artistic tradition, from Francisco de Goya to Pablo Picasso or Salvador Dalí, but the motif of the bull also holds a more universal significance to the artist. In his own words: 'Bulls are a metaphor for almost everything, in the same way that Velázquez, an apple, a moon, or my mother's face are all metaphors.'

Exhibitions of the artist's work are on view this year at Fondation Jan Michalski, Montricher, Switzerland until 28 September 2025 and at Museu d'Art Contemporani d'Eivissa (MACE), Ibiza, Spain from 21 June to 16 November 2025. The exhibition *Copistes* at the Centre Pompidou Metz, France (14 June 2025 – 2 February 2026) notably features his work *Le Radeau de la Méduse* (*The Raft of the Medusa*), based on Théodore Géricault's tragic painting by the same name.

Miquel Barceló  
*Cuatro Nubes*, 2025 (detail)  
Mixed media on canvas  
76 x 141 cm (29.92 x 55.51 in)  
(MIB 1252)





Liza Lou  
Metonymy, 2025 (detail)  
Glass beads on stretched canvas with artist's frame  
131.7 x 129.2 cm (51.87 x 50.87 in)  
(LL 1219)





*Metonymy* (2025) belongs to a recent series of abstract works on canvas in which Liza Lou's signature medium – tiny, brightly coloured, refractive glass beads – imitates the expressionistic painterly gestures of mid-century American abstraction. In doing so, Lou magnifies and subverts the brushstroke, illuminating its painstaking rendering and its granular texture. 'The work is about amplification, it's about making things more ideal,' Lou says. 'Beads are a way to bring something further into view; they make more of things. There's that poem by Pessoa where he writes about wanting flowers to be more flowers than flowers, and in this body of work I'm trying to make the heroics of painting even more heroic. I'm using beads as a way to make paint more paint than paint.'

Liza Lou

*Metonymy*, 2025

Glass beads on stretched canvas with artist's frame

131.7 x 129.2 cm (51.87 x 50.87 in)

(LL 1219)





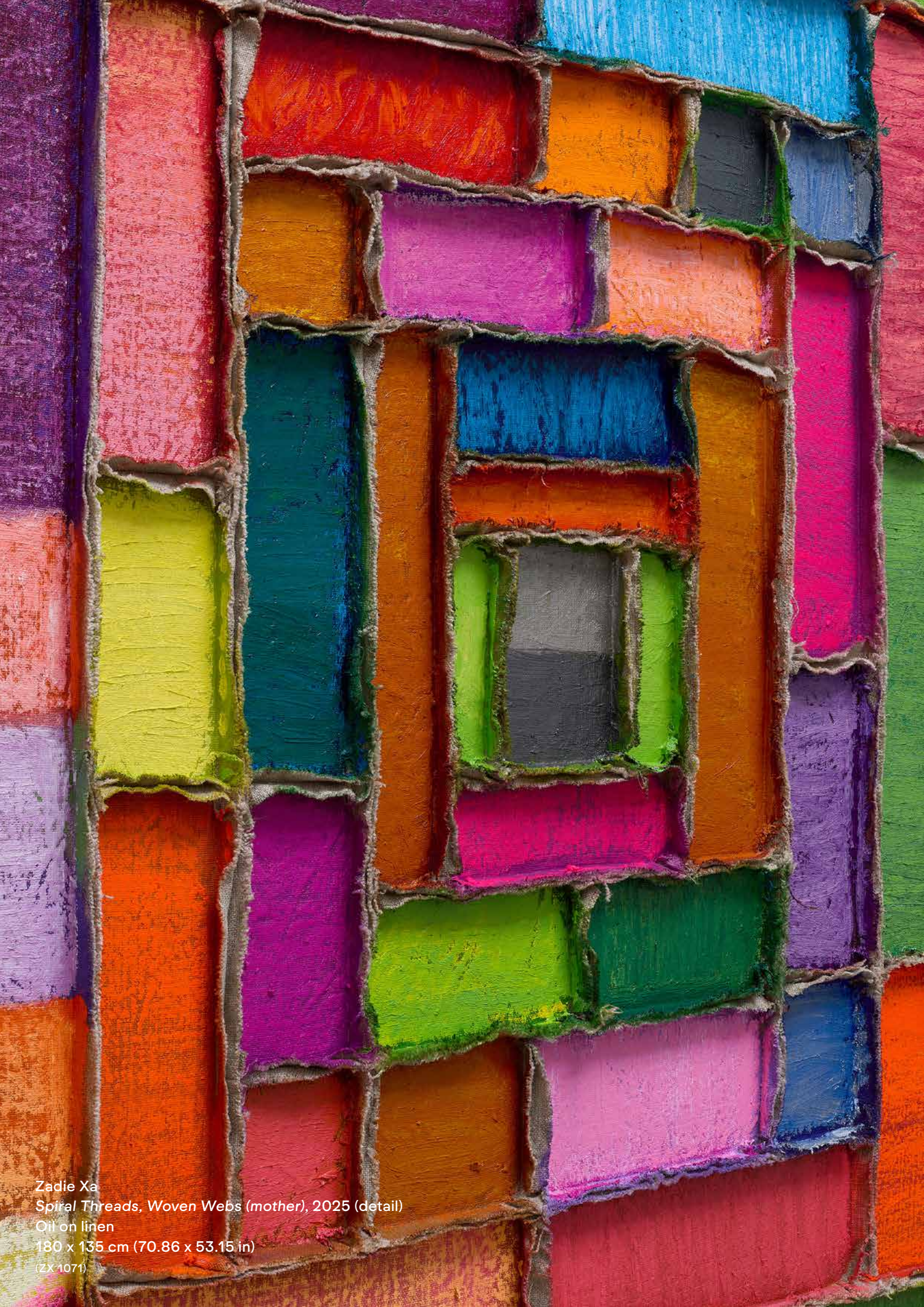
Zadie Xa  
*Spiral Threads, Woven Webs (mother)*, 2025  
Oil on linen  
180 x 135 cm (70.86 x 53.15 in)  
(ZX 1071)



*Spiral Threads, Woven Webs (mother)* (2025) is part of a new body of work for Zadie Xa. It was created from cut linen pieces, sewn together in an irregular gridded format that seems to spiral inwards, drawing the viewer into its centre. Inverting the stitched linen, Xa lays bare the seams and unfinished edges of the fabric to offer a sculptural relief within which to structure her application of colour – an array of jewel-like purples and pinks alongside glowing earthier tones that capture the artist's nostalgia for her native Vancouver. Stemming from the artist's deep interest in the history of art and craft, over the years, diverse modes of textile production have become a central strand in her practice. This work is reminiscent of the Korean *bojagi* patchwork tradition, while Xa was also reminded of Louise Bourgeois' spiderweb tapestries as she worked the raw linen together into its concentric pattern before painting it. Revalorising the patterns found in nature, Xa adds this work's imaged silk-spinning co-author to the cast of animals drawn from her urban reality that carry abundant allegorical power across her practice.

This new series of works was first presented in Xa's installation at this year's 16th Sharjah Biennial, for which the artist was nominated for the Turner Prize 2025. Her work will feature in this year's Turner Prize exhibition, opening in September at the Cartwright Hall Art Gallery, Bradford.





Zadie Xa  
*Spiral Threads, Woven Webs (mother)*, 2025 (detail)  
Oil on linen  
180 x 135 cm (70.86 x 53.15 in)  
(ZX 1071)





Over the past six decades, Martha Jungwirth has forged a singular approach to abstraction that is grounded in the body and closely observed perceptions of the world around her. Her paintings occupy an intuitive space that exists beyond the formation of recognisable images, 'before spoken language', 'before memory' and 'before the obtrusiveness of objects'. Brushstrokes accumulate to form clusters of her signature corporeal, fleshy pinks, purples and bruised magentas, while fingermarks, blotches and scratches remain as a visceral record of her presence in her work. The present painting is testament to this embodied painterly process, which Jungwirth describes as an 'adventure'. Her paintings convey a palpable sense of self: as she has described, 'my art is like a diary, seismographic. That is the method of my work. I am completely related to myself.'

Martha Jungwirth

*Untitled*, 2025

Oil on paper on canvas

91.5 x 287.2 cm (36.02 x 113.07 in)

(MJ 1527)



Martha Jungwirth  
*Untitled*, 2025 (detail)  
Oil on paper on canvas  
91.5 x 287 cm (36 x 113.07 in)  
(MJ 1527)





*I knew I had to go with what I saw,  
the objective world, and that was what I was  
going to paint and that was  
all there was to it.*

— Alex Katz

Alex Katz  
December, 1974  
Oil on canvas  
18.6 x 30.5 cm (7.32 x 12.01 in)  
(AKZ 2533)



Joseph Beuys  
*Untitled*, 1954

Watercolour on paper, mounted on cardboard with an additional cardboard strip attached to the lower edge  
52.5 x 38 cm (20.67 x 14.96 in)

(JB 1249)





Underpinning all aspects of his multifaceted practice, Joseph Beuys experienced the physical act of drawing as the primary means through which his ideas materialised. At the time of the foundational 1993 exhibition dedicated to the artist's drawings at The Museum of Modern Art, New York, co-curator Ann Temkin wrote, 'Beuys has been described by those who knew him as constantly drawing; he drew while travelling, while watching TV, while in private discussion, while in performance. Beuys's attitude towards drawing implied it to be as intrinsic to him as breathing.' In Beuys' drawings of the 1950s, archetypal female figures, articulated using sparse lines of pencil and thin washes of watercolour, function as bridges between spiritual and earthly realms. Isolated on the page, the pale humanoid figure bends her enigmatically enlarged head down, with her back turned to the viewer, honing their attention on the sinuous lines of her splayed body. As Ann Temkin notes, these works are distinguished by 'the sculptural carriage, an acrobatic reach, or a graceful gesture.'

Joseph Beuys  
*Untitled*, 1954 (detail)

Watercolour on paper, mounted on cardboard with an additional cardboard strip attached to the lower edge  
52.5 x 38 cm (20.67 x 14.96 in)

(JB 1249)

**Art Basel 2025**

16—22 June 2025

Booth B14

**Unlimited Sector (by invitation only)**

Monday 16 June, 4—8pm, First Choice

Monday 16 June, 6—8pm, Preview

**Preview Days (by invitation only)**

Tuesday 17 June, 11am—8pm, First Choice

Tuesday 17 June, 4—8pm, First Choice & Preview

Wednesday 18 June, 11am—8pm, First Choice, Preview, One Day VIP & Two Day VIP

**Vernissage (access with a ticket or by invitation)**

Wednesday 18 June 2025, 4—8pm

**Public Days (access with a ticket or a VIP Card)**

Thursday 19 June, 11am—7pm

Friday 20 June, 11am—7pm

Saturday 21 June, 11am—7pm

Sunday 22 June, 11am—7pm

**Venue**

Messeplatz 10

4058 Basel

Switzerland





Robert Longo  
*We are the Monsters (Four Parts)*

Booth U42

*We Are the Monsters* (2025) is a four-part immersive installation by Robert Longo conceived and created for Art Basel Unlimited 2025. Reflecting the breadth of the American artist's career-long experimentation with the visual potential of different media, it comprises a graphite drawing and a film, as well as two new Combines that re-envision his Combines series of the 1980s. Longo made the first body of works he refers to as Combines, named after Robert Rauschenberg's earlier pioneering Combines (1954–64), using a mixture of relief, photography, drawing, silkscreen, sculpture and painting. He originally devised the format as a means to investigate the multiple meanings that might emerge from these combinations of different images, media and technologies. His two new Combines, which will be installed on either side of the entrance to the immersive booth at Art Basel Unlimited, build on his recent revisiting of the Combine format for his 2024 *Searchers* exhibitions held concurrently at Thaddaeus Ropac and Pace in London.

Robert Longo

*Untitled (Dog)*, 2025

Charcoal on mounted paper; ink on mounted panel; cast polished bronze

200.7 x 381 cm (79 x 150 in)

(RLO 1796.B)

*Untitled (Wolf)* incorporates a silkscreen on aluminium alongside a charcoal drawing to depict the loaded motif of a field of cotton, ambivalently beautiful and symbolic of the history of slavery in America. A stainless-steel cube materialises from the work's centre to reflect back both the surrounding imagery and the viewer. *Untitled (Dog)*, meanwhile, combines dye sublimation photography and charcoal drawing to bring together depictions of hydrangeas and riot police – heterogeneous imagery characteristic of the artist's Combines – set beneath the gestural sprawl of an overlaid cast bronze sculpture. Informed by Soviet film director Sergei Eisenstein's theory of montage and art critic John Berger's foundational text *Ways of Seeing* (1972), this juxtaposition of imagery forms an exploration of how meaning is made and disseminated in today's society, with the separate but dialoguing panels and elements evoking the impact of contemporary media on our strategies of interpretation. Quoting Canadian philosopher Marshall McLuhan, Longo conceives the varied media of the Combines to be inherently entwined with the meanings that might be derived from the works: in short, 'the medium is the message'.

Stepping inside the installation, visitors will encounter a graphite drawing after Albrecht Dürer's *The Four Avenging Angels*, the ninth woodcut in his 1498 *Apocalypse*. This scene from the end of the world enters into conversation with the final element of the installation: a black-and-white, ultra-fast-paced, looped film presenting the onslaught of nearly a year's worth of international news. The film, entitled *Untitled (Image Storm, July 4, 2024 – June 15, 2025)*, is interrupted randomly by computer-generated stops, creating a disrupted experience with no beginning and no end. In Longo's words: 'My work has been a direct response to the pictorial climate that we live in. I'm ripping images out of the image storm.' Experienced together, the four components of *We Are the Monsters* form what the artist describes as 'my form of an act of civil resistance': an investigation into some of the most pressing challenges of contemporary life.





## James Rosenquist

### Booth U46

James Rosenquist (1933–2017) painted the multipart, large-scale *Playmate* in 1966, during the decade in which he rose to prominence as a leading American Pop artist. It was created at the request of Hugh Hefner, founder and editor-in-chief of *Playboy* magazine, in which it was first printed in January 1967, debuting the *Playmate as Fine Art* project. Alongside Rosenquist, Hefner commissioned several artists to contribute to the project, including Andy Warhol, Tom Wesselmann, Roy Lichtenstein and Salvador Dalí.

James Rosenquist

*Playmate*, 1966

Oil on canvas in four parts, wood, metal wire

244.4 x 543.3 cm (96.22 x 213.9 in)

(JRQ 1124)

Rosenquist based the nude figure at the centre of the work on a pregnant playmate: having become a father for the first time in 1964, the demands and effects of pregnancy on a woman's body were fresh in the artist's mind as he painted *Playmate*. The pickle and the luscious strawberries with cream that flank the central figure nod to two of the food groups that are most frequently craved during pregnancy. Inheriting from and renewing the genre of the nude, Rosenquist invests the playmate with a decisive force to desire herself rather than being only the object of external desires, proposing an alternative to the unilateral power dynamics inherent in such images.

With gaps and windows through which the stretcher, wire tensioning and wall are visible, *Playmate* subverts the typical codes of the classic oil painting, exemplifying the artist's exploration of the possibilities of the canvas during the period in which it was made. Rosenquist's work was based on the principle of collaging existing images to create compositions that he then translated, section by section, by hand onto his gridded colossal canvases. The artist once stated that the subject matter of his works was the 'relationships' between fragments, rather than the objects themselves. In *Playmate*, the shifting relationships between elements – depicted on different scales and with the unaligned canvases encouraging the eye to jump between them before settling – are deliberately fraught, leaving viewers to decipher their own meanings and associations.

The use of four separate canvases to make up *Playmate* recalls both the rush of modern life spread across the pages of a magazine and the age-old art-historical polyptych, often associated with religious altarpiece art. Its compositional structure particularly recalls panel paintings depicting the Virgin and the infant Jesus at their centre, often flanked by saints or angels. This parallel casts the playmate not only as an erotic icon but also as a reminder of the sacredness of motherhood, subverting preliminary impressions to tell a more complex story about the varied meanings of the word *desire* within the female experience. Re-evaluating the genre of the nude through a painting that is at once experimental, ironic and provocative – and subtle and sensitive – Rosenquist made, with *Playmate*, a work that speaks profoundly and subversively to the zeitgeist of the time of its creation.





## Sturtevant

**Exhibited on Unterer Rheinweg, in central Basel  
by the Mittlere Brücke and near Hotel Krafft**

Sturtevant began making the repetitions, by memory, of artworks by her contemporaries for which she came to international renown in the 1960s, developing an audacious and provocative conceptual practice that would become one of the most groundbreaking of the second half of the 20th century. Beginning in the 1990s, her work shifted away from repetitions as such, moving towards video works that instead engage with, interrogate and short-circuit the endlessly repeating imagery of post-internet life in a way that, today, seems more relevant than ever. As a result of this significant body of video works that reflect the fragmented and pervasive nature of the images that surround us, Sturtevant's 'pioneering work is now recognised as having presaged the unattributed information and endlessly repeating imagery that characterise the digital world of today'.<sup>1</sup>

Sturtevant

*Finite Infinite*, 2010

HD cam - Metallic tape, Four camera video installation 4/3 and 16/9, Full wall projection / butted with ground  
Size variable (21 m to 37 m)

(ST 3319.AP2)

<sup>1</sup> Peyton-Jones, Julia and Hans Ulrich Obrist, *Repetition & Difference*, in *Sturtevant: Finite Infinite*, exh. cat., Serpentine Gallery, 2013.

The video work *Finite/Infinite* (2010) manifests the artist's later interest in this frenzy of fast-moving imagery. In it, a black dog is seen running across a wide screen from left to right, filmed from low to the ground in a brief high-speed fragment which plays in a loop. This perpetual restarting, found in many of Sturtevant's video works, suggests 'the zip zap of our digital world with its dangerous potent power', testifying to another kind of repetition that held an increasingly central position in the artist's practice as her career progressed. Made from various combinations of advertising and internet images as well as her own film material, Sturtevant's video works turn a critical gaze on today's image-saturated media culture. As the artist stated in 2012: 'What is currently compelling is our pervasive cybernetic mode, which plunks copyright into mythology, makes origins a romantic notion, and pushes creativity outside the self. Remake, reuse, reassemble, recombine – that's the way to go.'

*Finite/Infinite* was printed in the form of a flipbook by the same name, accompanied with an essay by Daniel Birnbaum, on the occasion of Sturtevant's 2013 exhibition at Serpentine Gallery, London. As Birnbaum wrote in the accompanying text, 'her notion of repetition is one of productive difference taking place in a world that is only outside'. In Sturtevant's own words: 'I see our cyber world as Foucault would have, which means that the interior is falling back in on itself. Simply put, you have an interior and an exterior, and an exterior and an interior. And at the moment, it's all exterior and outside, without an Other, making this planet very empty.' In her early works, as Eugene M. Schwartz wrote, Sturtevant was 'the first to reverse the modernist direction of creative flow – not from idea to object, but from object to idea'. In the post-internet world, as Sturtevant explained, 'it's moved from an object over image [...] to an image over image'. Responding to this very contemporary set of impositions, Sturtevant's purpose in *Finite/Infinite* is the same as always: 'to confront, [...] to trigger thinking', and to assert the power of thought itself.

*Finite/Infinite*, which was conceived to be screened on a monumental scale, will be projected on Unterer Rheinweg, in central Basel, as part of the 2025 edition of Art Basel Parours, an open-air exhibition that unfolds across the streets of the city. The work resonates with the curatorial focus of this year's Parours on habits, customs, rituals and patterns.



## Current & upcoming exhibitions



**London Ely House**

**Megan Rooney**

*Yellow Yellow Blue*

12 June—2 August 2025



**Salzburg Villa Kast**

**Ilya & Emilia Kabakov**

*Kammermusik*

Until 19 July 2025



**Salzburg Villa Kast**

**Robert Longo**

*Untitled (Vatican Bishops)*

Until 19 July 2025

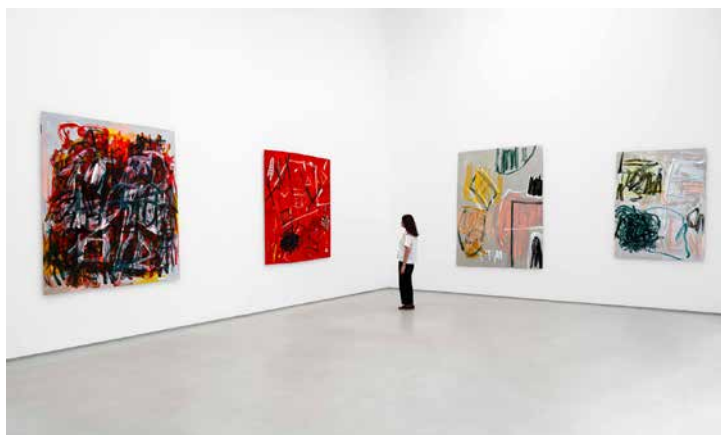


**Seoul Fort Hill**

**Lee Kang So**

*Dwelling in Mist and Glow*

12 June—2 August 2025



**Paris Marais**

**Imi Knoebel**

*etcetera*

Until 26 July 2025



**Paris Pantin**

**Georg Baselitz**

*Ein Bein von Manet aus Paris*

Until 26 July 2025