

An abstract painting featuring a vibrant palette of colors including blue, yellow, green, orange, pink, and black. The composition is dominated by thick, expressive brushstrokes and a series of long, white, vertical drips that cascade down the center and right side of the canvas. In the upper left, there are three distinct circular shapes, possibly representing eyes or celestial bodies. The overall effect is one of dynamic energy and emotional intensity.

# Frieze London

11—15 October 2023

Booth B04

Thaddaeus Ropac

London Paris Salzburg Seoul



Artists on view

Alvaro Barrington

Georg Baselitz

Oliver Beer

Rosemarie Castoro

Tony Cragg

Mandy El-Sayegh

Sylvie Fleury

Martha Jungwirth

Alex Katz

Imi Knoebel

Robert Longo

Robert Mapplethorpe

Robert Rauschenberg

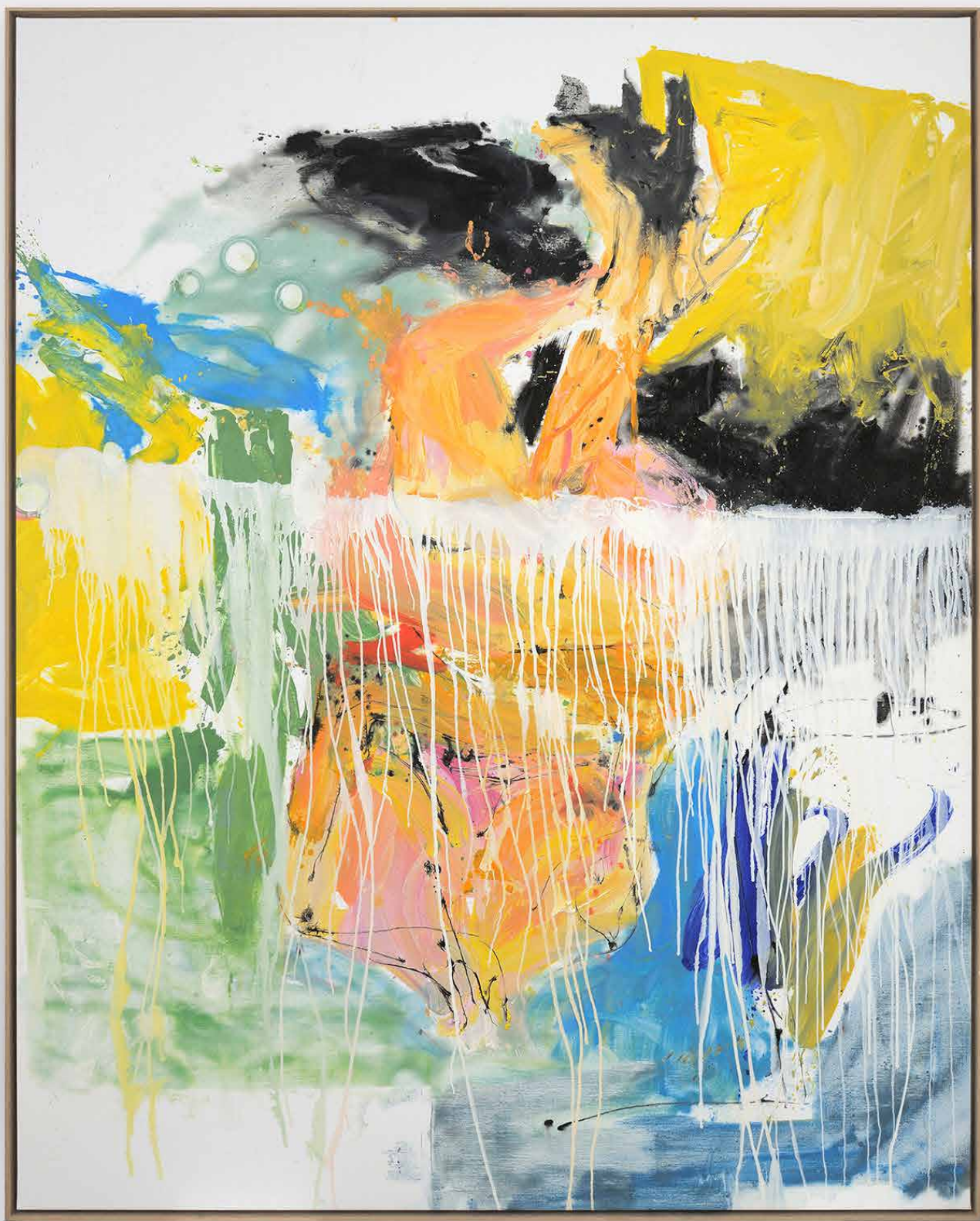
Megan Rooney

Tom Sachs

Andy Warhol

Erwin Wurm

Zadie Xa



Georg Baselitz  
*Ach, der Morgen, ok*, 2010  
Oil on canvas  
250 x 200 cm (98.42 x 78.74 in)  
(GB 1472)





Oscillating between figuration and abstraction, Georg Baselitz's 2010 oil painting, *Ach, der Morgen, ok* (*Oh, the morning, ok*), depicts the inverted form of a nude female figure. The body, rendered in pinks and oranges reminiscent of exaggerated flesh tones, is almost subsumed by the vigour of Baselitz's mark-making, with traces of the artist's hand evident in his energetic, gestural strokes. The composition is formally structured by the swathes of colour laid down in loose blocks beneath the figure. To achieve this effect, the artist thins his oil paint with turpentine so it can almost be poured onto the canvas, achieving a finish that evokes watercolour with its aqueous quality. In turn, the line of white paint that runs across the width of the canvas with its accompanying drips partially covers the figure, overlaying the body like a veil and, in places, merging with the bright hues laid down beneath.

Belonging to the numerous international exhibitions held in 2023 to mark Georg Baselitz's 85th birthday, the Serpentine Galleries, London will present a major exhibition of the artist's sculptural works. The exhibition will be on view between 5 October 2023 and 7 January 2024.

Georg Baselitz  
*Ach, der Morgen, ok*, 2010  
Oil on canvas  
250 x 200 cm (98.42 x 78.74 in)  
(GB 1472)





Georg Baselitz  
*Elke Rayskizeit*, 2018  
Oil on canvas  
208 x 162 cm (81.89 x 63.78 in)  
(GB 2262)



*Elke Rayskizeit* (2018) references the 19th-century German artist Ferdinand von Rayski (1806–90), whose work has been an enduring touchstone for Georg Baselitz, informing an earlier body of portraits completed in the early 1960s. Known as the *Rayski-Kopf* (*Rayski Head*) series, these works isolate the head and shoulders of figures within the pictorial plane, reimagining them in vibrant, non-naturalistic hues laid down in gestural sweeps. *Elke Rayskizeit* belongs to a series of portraits created between 2017 and 2018 inspired by this earlier body of work. These later paintings demonstrate Baselitz's interest in revisiting and reworking elements from his extensive oeuvre to conduct experiments in style and form. Asked about this self-referentiality in 2017, he said, 'I keep sinking into myself, and everything I do is being pulled out of myself.' Often integrating references to art history, such as the work of Rayski, his paintings become a way to think through the history of painting as well as the artist's own approach to artmaking itself.





Erwin Wurm  
*Ghost (small)*, 2022  
Aluminium, paint  
100 x 28 x 16 cm (39.37 x 11.02 x 6.3 in)  
(EW 2001.1)





Created in 2022, *Ghost (small)* extends Erwin Wurm's ongoing preoccupation with the function of clothing as a site of personal and societal expression, as well as of sculptural potential. 'As a sculptor, I'm interested in the idea of the skin as a boundary,' he explains. The origin of this idea lies in the artist's observation that ancient bronze sculptures are hollow. Unlike the solidity of their marble counterparts, they are defined only by a thin, skin-like membrane that separates the hidden internal volume from the air around it. The monochromatic blue suit and shoes of *Ghost* are rendered in aluminium, echoing the hollow form of the ancient sculptures that so fascinated the artist. Although the pose of the suit is suggestive of a standing body, as the title of the work makes clear, the human subject is absent: an immaterial ghost.

Erwin Wurm currently has his first solo exhibition in Israel on view at the Tel Aviv Museum of Art until 14 October 2023. He also has major solo exhibitions at SCAD Museum of Art, Savannah until January 2024 and Yorkshire Sculpture Park, Wakefield until April 2024.

Erwin Wurm  
*Ghost (small)*, 2022

Aluminium, paint

100 x 28 x 16 cm (39.37 x 11.02 x 6.3 in)

(EW 2001.1)





Oliver Beer's *Resonance Painting* series visualises sound in a sequence of geometrical patterns captured on canvas in his distinctive cobalt blue pigment. Each painting is named after a song that Beer was listening to when making the work, in this example, 'Sleep Dealer' (2011) by Oneohtrix Point Never. The work is created by positioning a speaker beneath a horizontally-oriented canvas upon which dry, powdered pigment has been scattered. Beer plays musical notes that resonate and cause the canvas to vibrate, moving and shaping the pigment into visual representations of the sound waves. These appear as undulating patterns upon the surface of the work and are subsequently frozen in place using a unique fixing technique developed by the artist. Through this distinctive methodology, Beer produces a visual record of the music, freezing the temporal and intangible medium in time and space.

Oliver Beer  
*Resonance Painting (Sleep Dealer)*, 2023  
Pigment on canvas  
150 x 200 cm (59.05 x 78.74 in)  
(OB 1475)



Robert Rauschenberg

*Untitled*, 1984

Silkscreen ink and acrylic on fabric-laminated paper

179.1 x 163.5 cm (70.5 x 64.37 in)

(RR 1291)





Robert Rauschenberg

*Untitled, 1984*

Silkscreen ink and acrylic on fabric-laminated paper

179.1 x 163.5 cm (70.5 x 64.37 in)

(RR 1291)



*I know how to describe this kind of color – delicious!  
It's like movie candy. It's so glamorous – every  
color is trying to be a star.*

— Robert Rauschenberg, 1963

Created in 1984, this painting belongs to a group of works executed between the mid-1980s and the mid-1990s on fabric-laminated paper, representing one of the artist's last instances of working on canvas-like surfaces, rather than metal or poly laminate supports. Images cropped from the artist's own black-and-white photographs are articulated in bold hues achieved using a silkscreening process that produced colours described by Rauschenberg as 'delicious' and 'like movie candy'. Reflecting the artist's extensive travels across the world, the imagery is arranged within an irregular, rectilinear structure described by art historian Nan Rosenthal as a 'syncopated grid'. The asymmetrical grid conveys a sense of perpendicularity even while the misalignment of the coloured screenprinted blocks, varied imagery and handpainted mark-making assert the work's unique compositional dynamism.

Robert Rauschenberg

*Untitled*, 1984

Silkscreen ink and acrylic on fabric-laminated paper

179.1 x 163.5 cm (70.5 x 64.37 in)

(RR 1291)







Music, especially hip hop, is a fundamental source of inspiration for Alvaro Barrington. Created in 2023, this work references the lyrics of the song 'Sky's The Limit' (1997) from the second album of the American rapper The Notorious B.I.G. (also known as Biggie). The musician is depicted mid-performance in pencil and enamel paint on a small block of concrete mounted to the larger surface of concreted cardboard beneath. Embodying the artist's deft mixing of materials, the frame for this smaller work has been fashioned using fabric from a Coogi sweater – a knitwear garment popularised by Biggie that consequently became synonymous with the New York hip-hop scene in the 1990s. As with other *Sky's the Limit* works, concrete is used to spell out the title of Biggie's song, which the artist associates with aspirational ideas of dreaming big. 'Biggie, Jay-Z and Lil'Kim gave us the commandments to get fly and carry our heads high,' he explains.

Alvaro Barrington's new installation for the Tate Britain Commission will be unveiled in the Duveen Galleries at the heart of the building in Spring 2024, and a solo exhibition of his work will be on view at Thaddaeus Ropac Paris Pantin from 18 October 2023 to 27 January 2024.

Alvaro Barrington

*Sky's the Limit* - "He Came Out Wit The Phrase, He Went From Ashy To Trashy" September 2023, 2023

Enamel and pencil on concrete in Coogi jumper frame on concreted cardboard in walnut and concrete frame  
192 x 241.5 x 11.5 cm (75.59 x 95.07 x 4.52 in)

(ABA 1308)





Alvaro Barrington

*Sky's the Limit - "He Came Out Wit The Phrase, He Went From Ashy To Trashy"* September 2023, 2023

Enamel and pencil on concrete in Coogi jumper frame on concreted cardboard in walnut and concrete frame

192 x 241.5 x 11.5 cm (75.59 x 95.07 x 4.52 in)

(ABA 1308)



*Figurative Tower* (2021) is composed of replicas of the commercial crates used to transport Del Monte canned peaches, Campbell's tomato juice, Heinz ketchup, Brillo pads and Kellogg's cornflakes, stacked one on top of the other. These are all consumer items that would commonly be found in a New York corner store, with the used boxes stacked outside on the street for recycling. They are also a direct homage to the American Pop artist Andy Warhol, who filled the Stable Gallery in New York with his facsimiles of these boxes in 1964, recreating the excess and disarray of a supermarket stockroom and riffing on the culture of consumerism that flourished in the post-war period. In Tom Sachs's sculpture, the design and logos of the boxes evoke this bygone era, while its top-heavy form suggests the precariousness of practices and economic structures led by consumption.

Tom Sachs

*Figurative Tower*, 2021

Synthetic polymer on bronze

191.1 x 53.3 x 53.3 cm (75.24 x 20.98 x 20.98 in)

Edition 1 of 3

(TSA 1345.1)





Andy Warhol

Campbell's chicken noodle soup box, 1986

Acrylic and silkscreen ink on canvas construction

102.9 x 97.8 x 31.8 cm (40.5 x 38.5 x 12.5 in)

(AW 1276)

*I used to have the same lunch every day,  
for twenty years, I guess, the same thing  
over and over again.*

— Andy Warhol

The *Campbell's Soup* works have become emblematic of Andy Warhol's oeuvre, exemplifying his innovative employment of screenprinting techniques to reproduce everyday images, such as the tin that contained his daily lunch. First printing the images of the now-iconic soup cans onto white canvases in the early 1960s, Warhol revisited the motif in the mid-1980s, reimagining them in three dimensions. Here, he creates a wall-based sculpture of a box of Campbell's chicken noodle soup from thin canvas. Inspired by the emerging neo-Expressionist movement, Warhol has added his signature as well as deliberate, hand painted brushstrokes to the otherwise mechanically reproduced work, thereby undermining contradictions between the painterly sublime and commercial art and the original and the appropriated. In addition to Warhol's original signature, the box was stamped by the Warhol Foundation after the artist's passing. There are a total of five versions of the Campbell's chicken noodle soup box, each in different colours, demonstrating the artist's enduring interest in seriality as a mode of artmaking.

Andy Warhol

*Campbell's chicken noodle soup box, 1986*

Acrylic and silkscreen ink on canvas construction

102.9 x 97.8 x 31.8 cm (40.5 x 38.5 x 12.5 in)

(AW 1276)





Historical recording of an installation view including the red and blue painted box (Second from left) at Galerie Denise René Hans Mayer, Düsseldorf, 1986



Created in 2023, this painting unites several of the recurring threads that run through Korean-Canadian artist Zadie Xa's practice as she transforms diasporic imaginings into new realities. She continues her exploration of the 'trickster' archetype as a disruptive outsider whose presence both provokes and inspires change in dominant social and cultural orders. Set in the foreground of a mountainous landscape, Grandmother Mago is a giant mythical deity in Korean folklore believed to have created the land formations in East Asia in an act of matrilineal authority. The character also doubles as a self-portrait of the artist and a fictional grandmother figure, gesturing to Xa's thematic engagement with familial structures. In turn, renditions of the nine-tailed fox, whose power of metamorphosis allows it to transform into a woman to entrap men, appear both in the lower left corner of the work and within a frame of brightly-coloured blocks. These abstract, rectilinear structures recall the Korean *bojagi* or patchwork tradition found elsewhere in the artist's practice, evidencing her deep interest in the history of craft, and incorporating another instance of women-led knowledge transmission into the work.

Zadie Xa's first solo exhibition in Korea is on view at Space K Seoul until 12 October 2023.

Zadie Xa

*Live forever. One thousand years of life, 2023*

Oil on canvas

150 x 180 cm (59.05 x 70.86 in)

(ZX 1041)





Zadie Xa  
*Live forever. One thousand years of life, 2023*  
Oil on canvas  
150 x 180 cm (59.05 x 70.86 in)  
(ZX 1041)





Megan Rooney  
*Chasing Sun (Blooming)*, 2023  
Acrylic, oil stick and pastel on canvas  
199.6 x 152.3 cm (78.58 x 59.96 in)  
(MRO 1140)





*I imagine myself in flight when I am painting, hovering above the surface and searching for places to land, touching down and lifting off. I do this again and again until the surface starts to collect information... The painting becomes like a capsule, holding the weight of time.*

— Megan Rooney

Measuring the wingspan of the artist, Megan Rooney's paintings are situated within a bodily register that roots her poetic abstraction in lived experience. *Chasing Sun (Blooming)* (2023) encapsulates her unique painting process in which she builds up layers of colour – here, lively hues of pink and yellow – which are then stripped back and sanded down, only to be built up again. The ethereal quality of the work, fostered through the artist's varied mark-making and alluring colour palette, poses a series of quiet invitations, asking the viewer to look and look again.

In May 2023, a solo exhibition of Megan Rooney's work will open at Kettle's Yard, Cambridge.

Megan Rooney

*Chasing Sun (Blooming)*, 2023

Acrylic, oil stick and pastel on canvas

199.6 x 152.3 cm (78.58 x 59.96 in)

(MRO 1140)





Megan Rooney  
*Chasing Sun (Blooming)*, 2023  
Acrylic, oil stick and pastel on canvas  
199.6 x 152.3 cm (78.58 x 59.96 in)  
(MRO 1140)





Swiss artist Sylvie Fleury's *Simili Black* (2023) belongs to a group of sculptural works featuring mannequin legs sprayed with custom car paint and draped with garments. A commentary on the gendered power structures of contemporary commodity culture, the work simultaneously gestures to the giants of 20th-century art history, notably Marcel Duchamp and his concept of the readymade. Fleury notes: 'I've always wanted to transform reality, to transform everyday objects. That's perhaps why I'm interested in fashion. Fashion trends reflect our time, but also produce codes that I've always wanted to appropriate and play with.' The material commodities of the fashion industry are physically integrated into Fleury's series, both in the mannequin legs themselves and the garments that she drapes over them.

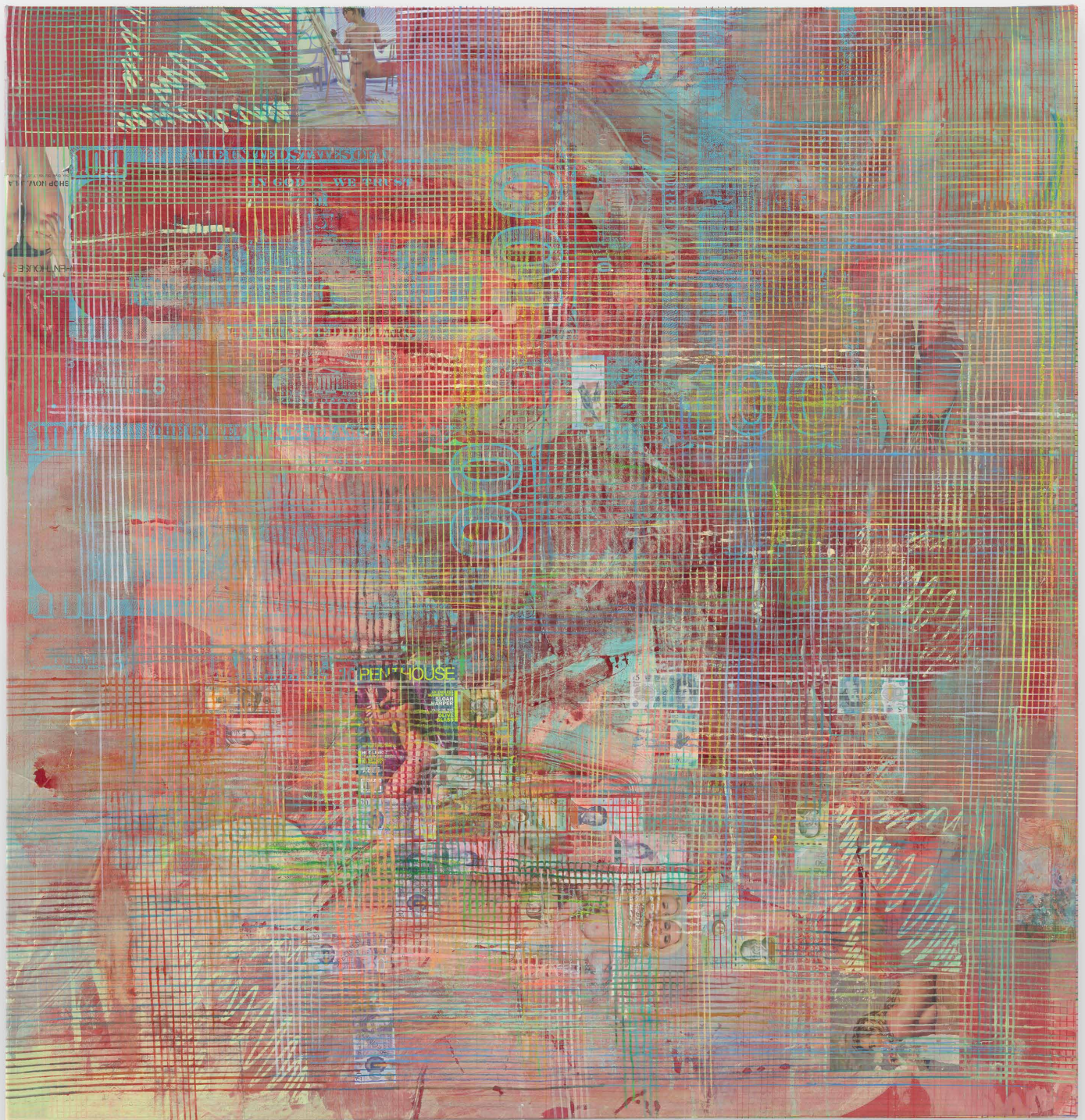
Sylvie Fleury  
*Simili Black*, 2023

Fiberglass, car paint, jacket

95 x 50 x 34 cm (37.4 x 19.69 x 13.39 in)

(SF 1321)





Mandy El-Sayegh  
*Net-Grid (venezuelan thousands)*, 2023  
Oil and acrylic on canvas with collaged and silkscreened elements  
235 x 225 cm (92.5 x 88.6 in)  
(MES 1117)





Begun by the artist in 2010, the *Net-Grid* series is a central typography within Mandy El-Sayegh's oeuvre. In these works she overlays fragments of diverse materials with a hand-painted grid, imposing a holding device over the disorderly collection of references collaged beneath. Created in 2023, *Net-Grid (venezuelan thousands)* brings together different forms of currency alongside vintage pornographic material, drawing an analogy between capitalist commodification and the objectification of the female body. In an almost surrealist manner, individual elements float to the surface of the assemblage, as if rising from the unconscious mind, and are caught by the net. While the gridded motif offers a symbolic attempt to contain this overflow of sources relating to psychological and bodily excess, as El-Sayegh describes, its structure is simultaneously characterised by 'a porosity, a transparency, and a barrier function, which frustrates reading.'

El-Sayegh's first solo exhibition in Switzerland, *In Session*, is currently on view at Tichy Ocean Foundation and Wasserkirche, Zürich until 30 November 2023.

Mandy El-Sayegh

*Net-Grid (venezuelan thousands)*, 2023

Oil and acrylic on canvas with collaged and silkscreened elements

235 x 225 cm (92.5 x 88.6 in)

(MES 1117)





Tony Cragg  
*Incident (Solo)*, 2022  
Stainless steel  
125 x 35 x 53 cm (49.21 x 13.78 x 20.87 in)  
(TC 1342)





Created in 2022, *Incident (Solo)* is fabricated from reflective stainless steel. The material lends the work an ephemeral quality as its reflective surface becomes animated by the changes in its surroundings. '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.' Enigmatically biomorphic, the sculpture appears to jut upwards as well as downwards from a central 'body', fusing a sense of the futuristic with the organic.

Tony Cragg  
*Incident (Solo)*, 2022  
Stainless steel  
125 x 35 x 53 cm (49.21 x 13.78 x 20.87 in)  
(TC 1342)



Martha Jungwirth's process follows a rhythm involving the body, with finger marks, blotches and scratches remaining as a visceral record of her presence in her work. 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.' In *Untitled* (2020), the vivid strokes of green, purple and pink paint, hues characteristic of Jungwirth's work, gather as a dense presence at the centre of the painting, bearing witness to the physical intensity of the artist's process.

In 2024, the Guggenheim Museum Bilbao will hold a major retrospective of Martha Jungwirth's work.

Martha Jungwirth

*Untitled*, 2020

Oil on paper on canvas

171.6 x 248.2 cm (67.56 x 97.72 in)

(MJ 1332)





Martha Jungwirth

*Untitled*, 2020

Oil on paper on canvas

171.6 x 248.2 cm (67.56 x 97.72 in)

(MJ 1332)





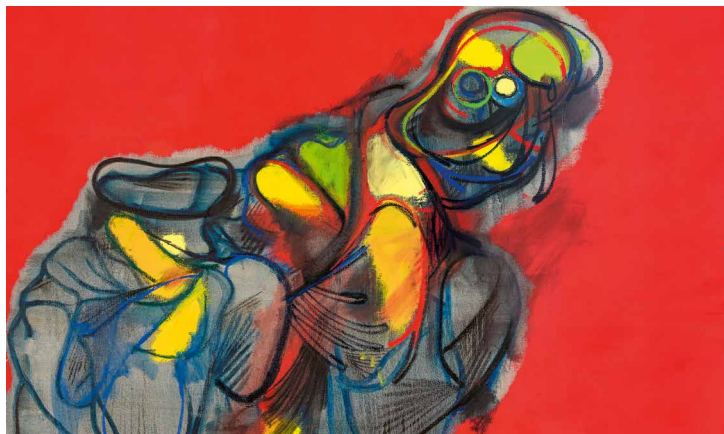
*I began with drawings and paintings, in a way like digging, drilling, eavesdropping, ruminating, mining, as I thought about what lies behind or below. And so, transmuted into lines and forms, I have transported myself from my world into another one.*

— Georg Baselitz

Georg Baselitz  
*Ohne Titel*, 2022  
Red ink on paper  
51.2 x 65.8 cm (20.16 x 25.91 in)  
(GB 2739)



## Current & upcoming exhibitions

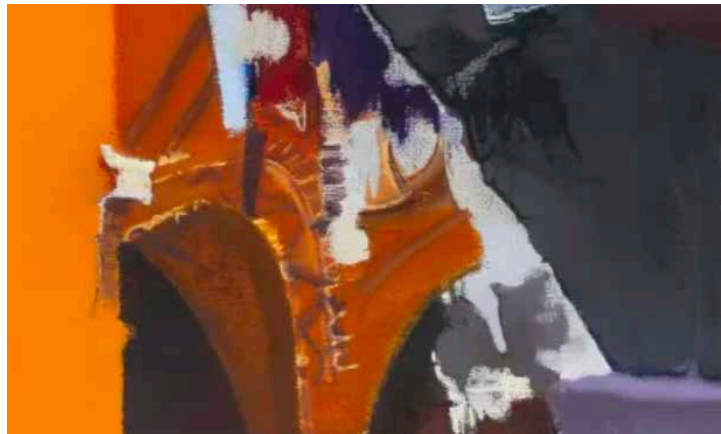


London Ely House

**Daniel Richter**

*Stupor*

10 October—1 December 2023



Paris Marais

**Han Bing**

*got heart*

Until 7 October 2023



Paris Marais

**Irving Penn**

*The Bath*

Until 30 November 2023



**Lisa Brice**

*LIVES and WORKS*

16 October—23 December 2023



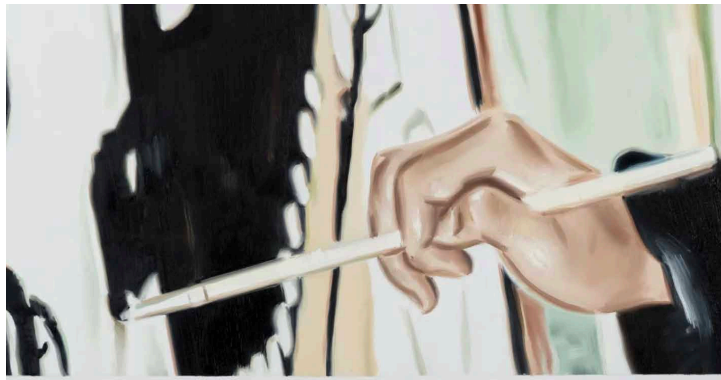
Paris Pantin

**Alvaro Barrington**

*They Got Time: YOU BELONG TO THE CITY*

18 October 2023—27 January 2024

## Current & upcoming exhibitions



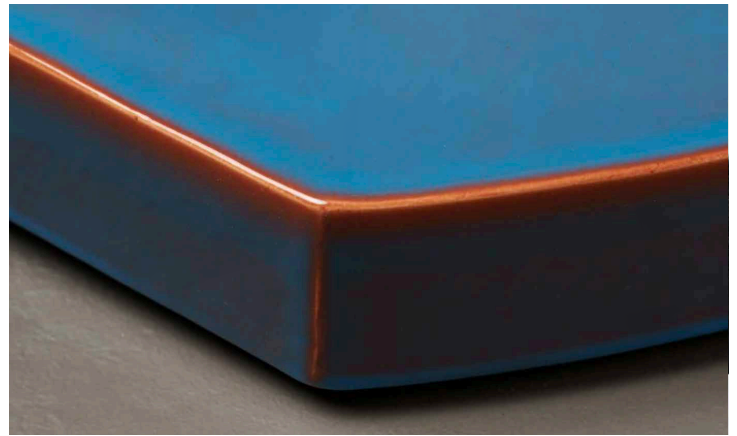
Basquiat documentary

Salzburg Villa Kast

**Marcin Maciejowski**

*Around You*

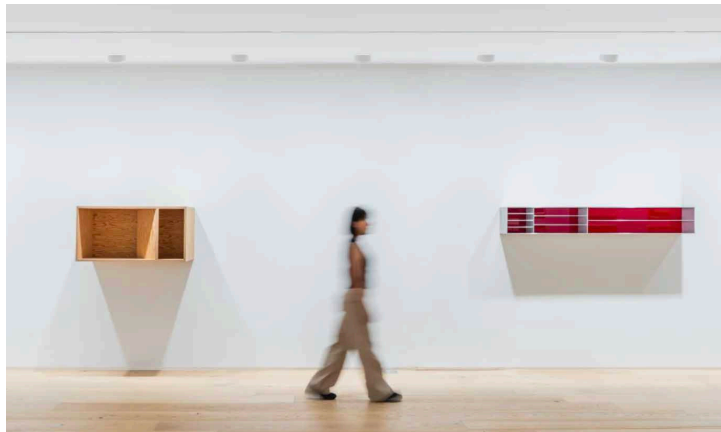
7 October—23 December 2023



**Richard Deacon**

*Tread*

7 October—23 December 2023



Seoul

**Donald Judd**

Until 4 November 2023



**Joseph Beuys**

*Reservoirs of impulse: drawings, 1950s–1980s*

Until 4 November 2023



## **Frieze London**

Booth B04  
11—15 October 2023

### **Opening hours**

Private view (by invitation only)  
Wednesday 11 October, 11am—7pm  
Thursday 12 October, 11am—1pm

### **Public access**

Thursday 12 October, 1pm—7pm  
Friday 13 October, 11am—7pm  
Saturday 14 October, 11am—7pm  
Sunday 15 October, 11am—6pm

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