



Frieze New York

7—11 May 2025
Booth A03

Thaddaeus Ropac
London Paris Salzburg Milan Seoul

Featured artists

Ali Banisadr
Georg Baselitz
Oliver Beer
Hans Josephsohn
Martha Jungwirth
Alex Katz
Lee Kang-So
Robert Longo
Liza Lou
Robert Rauschenberg
Megan Rooney
Tom Sachs
David Salle
Raqib Shaw
Joan Snyder
Emilio Vedova
Yan Pei-Ming



Martha Jungwirth
Ohne Titel, 2025
Oil on paper on canvas
138.5 x 242 cm (54.53 x 95.28 in)
(MJ 1509)



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. Jungwirth's paintings occupy an intuitive space that exists beyond the formation of recognisable images, 'before spoken language', 'before memory' and 'before the obtrusiveness of objects'. The present work is testament to Jungwirth's embodied painterly process, which she describes as an 'adventure'. Brushstrokes accumulate rapidly in a cascade of passionate streaks, smears and splatters. Here, Jungwirth adopts her signature, corporeal palette of fleshy pinks, purples and bruised magentas, and the painting bears the traces of her movement: fingermarks and scratches are an intimate index of her physical presence.

Martha Jungwirth
Ohne Titel, 2025 (detail)
Oil on paper on canvas
138.5 x 242 cm (54.53 x 95.28 in)
(MJ 1509)



Raqib Shaw

Fall of the Jade Kingdom I - Paradise Lost Chapter II, 2014-2023 (detail)

Acrylic liner, enamel, glitter and rhinestones on birch wood

91.44 x 152.4 cm (36 x 60 in)

(RSH 2080)



Raqib Shaw's *Fall of the Jade Kingdom I - Paradise Lost Chapter II* (2014–23) belongs to a body of ornate, large-scale works inspired by John Milton's 17th-century epic poem. Reimagining the council of fallen angels, who convene in Pandemonium, Shaw populates his richly imagined battle scene with hybrid animal characters. Fusing Eastern and Western mythology with art-historical traditions, he applies enamel onto a birch panel to create a jewelled effect, evocative of the *cloisonné* technique used since ancient times to decorate metalwork and ceramics. Glitter and rhinestone elements nod to the painting's allegorical subject matter: the inevitable collapse of a civilisation that has succumbed to the vices of excess and indulgence. Shaw returned to the painting almost a decade after its conception. He considers it to be a pivotal work within the *Paradise Lost* series, which he has been working on for over 20 years.

Raqib Shaw

Fall of the Jade Kingdom I - Paradise Lost Chapter II, 2014–2023

Acrylic liner, enamel, glitter and rhinestones on birch wood

91.44 x 152.4 cm (36 x 60 in)

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Oliver Beer
Resonance Painting (Across the Universe), 2025 (detail)
Pigment on canvas
65 x 85 cm (25.59 x 33.46 in)
(OB 1547)



Oliver Beer trained in musical composition before attending the Ruskin School of Art, University of Oxford, and studying cinematic theory at the Sorbonne, Paris. This musical background is reflected in his live performances, films, installations, paintings and sculptures, which reveal the hidden acoustic properties of vessels, bodies and architectural environments. In his celebrated *Resonance Painting* series, Beer employs sound vibrations to compose precise forms on canvas, adjusting the frequencies to produce swelling, rippling patterns: ‘using sound as his paintbrush,’ as he puts it. The present painting features a shimmering, water-like surface and the artist’s signature blue pigment. It belongs to the *Nymphéas*, a body of work inspired by the sounds of Claude Monet’s waterlily pond at Giverny, and is titled after the popular Beatles song ‘Across the Universe’, released in 1969.

Oliver Beer

Resonance Painting (Across the Universe), 2025

Pigment on canvas

65 x 85 cm (25.59 x 33.46 in)

(OB 1547)



David Salle
Bow Tie, 2025
Oil, Acrylic, Flashe and charcoal on archival UV print on linen
76.2 x 101.6 cm (30 x 40 in)
(DS 1212)



Since he first emerged on the New York art scene in 1979, David Salle has helped define the postmodern sensibility. *Bow Tie* (2025), part of Salle's *New Pastorals* series, is the outcome of a recent innovation in his art: the use of artificial intelligence as a tool to create dynamic *remixes* of his earlier paintings. These compositions take as their starting point Salle's own oeuvre, specifically, his *Pastorals* (1999–2001) – paintings inspired by a 19th-century opera backdrop that depicts a romantic couple seated in an idyllic, alpine landscape. With the machine they are manipulated into illogical, often hilarious distortions, and are printed on canvas to become the grounds onto which Salle paints. '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

Bow Tie, 2025 (detail)

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

76.2 x 101.6 cm (30 x 40 in)

(DS 1212)



Liza Lou

Zeugma, 2024

Glass beads on stretched canvas with artist's frame

108.20 x 105.66 cm (42.5 x 41.5 in)

(LL 1218)



Liza Lou's art is characterised by the tension between its seductive, even magical materiality and the intensive labour involved in its creation, which manifests as process as well as subject matter. *Zeugma* (2024) belongs to a recent series of abstract works on canvas, in which Lou's signature material – brightly coloured, refractive glass beads – are applied so as to imitate the lyrical, 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. '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.'

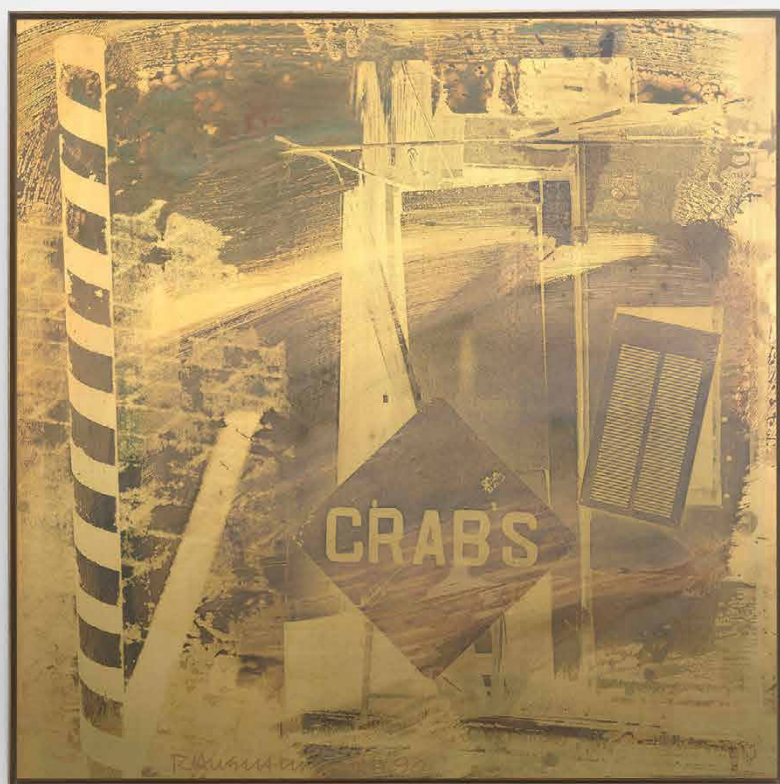
Liza Lou

Zeugma, 2024 (detail)

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108.20 x 105.66 cm (42.5 x 41.5 in)

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Robert Rauschenberg
Side Walker (Borealis), 1990
Tarnish and silkscreen ink on brass
94.5 x 93.3 cm (37.25 x 36.75 in)
(RR 1354)



Made between 1988 and 1992 in Captiva Island, Florida, the *Borealis* are considered one of Robert Rauschenberg's most experimental and innovative series. In these works, he juxtaposed personal photographs taken in Fort Myers near his Florida studio with those taken on his travels abroad, transferred onto brass, copper and bronze plates through a sequence of chemical reactions. In *Side Walker (Borealis)* (1990), Rauschenberg brings together disparate images of an American street. These snapshots – a sign that reads 'CRABS', a loose, unscrewed air vent, a brick wall, a striped traffic post – converge on a brass surface, which bears the traces of Rauschenberg's corrosive silkscreening process. Tarnished drips, streaks, washes and spots invigorate the work with variations of colour and gesture, and reflect the artist's sensitivity to material. The series takes its name after the aurora borealis, and is characterised by such evanescent surfaces and luminous chromatic effects.

The year 2025 marks the artist's centennial, and commemorative institutional exhibitions include *Robert Rauschenberg's New York: Pictures from the Real World* at Museum of the City, New York, from 13 September 2025 until 22 March 2026 and *Robert Rauschenberg: Fabric Works of the 1970s* at the Menil Collection, Houston, from 19 September 2025 to 1 March 2026.

Robert Rauschenberg
Side Walker (Borealis), 1990 (detail)
Tarnish and silkscreen ink on brass
94.5 x 93.3 cm (37.25 x 36.75 in)
(RR 1354)



Hans Josephsohn
Untitled (Verena), 1985
Brass, 26 kg
99 x 26 x 24 cm (38.98 x 10.24 x 9.45 in)
Ed 6 of 6 + 2AP
(HJ 1104)



Over the course of six decades, the Swiss sculptor Hans Josephsohn developed a wholly unique visual language, pushing the boundaries of figurative representation and placing emphasis on the very substance of the human form. Modelled from plaster and cast in bronze, Josephsohn's works are defined by their powerful corporeality. Executed in 1985, *Untitled (Verena)* presents a female figure, standing with her legs gracefully crossed and arms clasped at her front. Josephsohn's rendering is powerfully raw and tactile; traces of the artist's fingermarks are visibly embedded in the sculpture's surface. Like painterly impasto, or organic rock formations, this expressive texture is testament to the unmediated, intimate working process between Josephsohn's hands and his material.



Georg Baselitz
Schwer. Schwermut, 2025
Oil on canvas
260 x 210 cm (102.36 x 82.68 in)
(GB 2870)



Indisputably one of the most important artists of our time, Georg Baselitz has forged a unique artistic vocabulary over the course of his career, while also shaping an identity for postwar German art. Baselitz has constantly renewed his practice through formal innovation, drawing upon art history and his own extensive oeuvre, while never allowing himself to become restricted by a single, identifiable style. *Schwer. Schwermut* (2025) is a monochrome, full-body portrait of the artist's wife, Elke. Paintings of Elke constitute the largest single group of Baselitz's portraits, in which the artist engages with the complexities of representation and the inescapability of subjectivity. A metal bed frame – a rare suggestion of setting in Baselitz's work – is present in the painting. The thin, rounded lines of its silhouette are echoed by expressive, textured striations that run over the painting's surface. Ever the innovator, Baselitz uses his walking frame as a means of mark-making: an embodied, physical approach that recalls the all-over canvases of Abstract Expressionism, as well as the techniques of Robert Rauschenberg and Joseph Beuys.



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, 2024

Ink pen on paper

51.2 x 66.4 cm (20.16 x 26.14 in)

(GB 2876)



Emilio Vedova
Oltre 1985, 1985
Acrylic paint, pastel and charcoal on canvas
110 x 110 cm (43.31 x 43.31 in)
(EMV 1091)



The 1980s marked a pivotal decade in Venetian artist Emilio Vedova's practice, in which colour and gesture became irrevocably entwined. At the start of the decade, at the age of 51, Vedova undertook a foundational research trip to Mexico. Deeply affected by the country's vast landscapes and boldly coloured political murals, 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. 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 red, yellow and green pigments. *Oltre 1985* is an exceptional example of Vedova's embodied approach to mark-making, what he describes as his need to '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'.

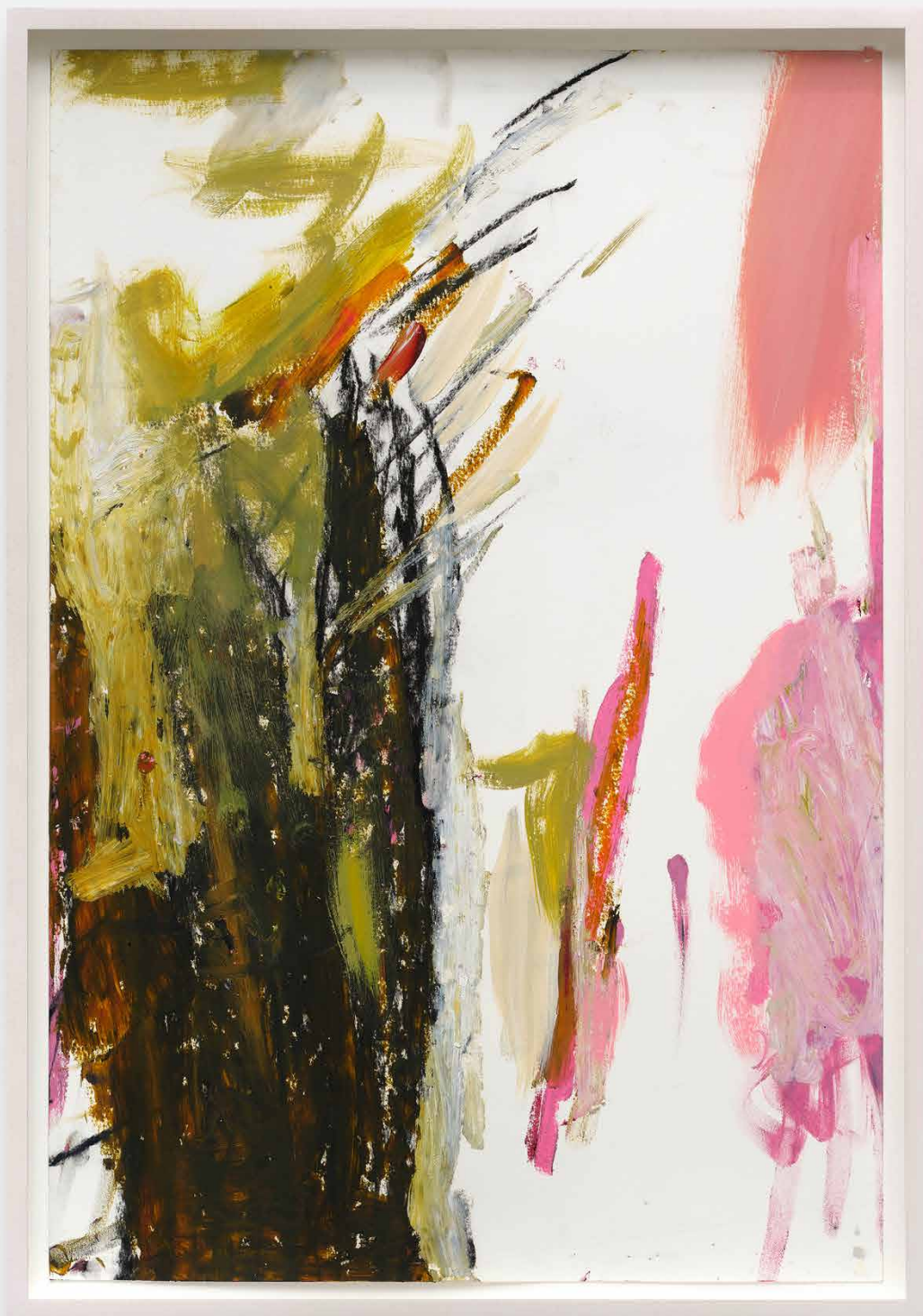
Emilio Vedova

Oltre 1985, 1985 (detail)

Acrylic paint, pastel and charcoal on canvas

110 x 110 cm (43.31 x 43.31 in)

(EMV 1091)



Megan Rooney
Untitled, 2024
Acrylic, oil and pastel on paper
60 x 42 cm (23.62 x 16.54 in)
(MRO 1207)



Joan Snyder

Float, 2015

Oil, acrylic, paper mache, cloth and pastel on linen

167.01 x 193.04 cm (65.75 x 76 in)

(JSN 1149)



For six decades, American artist Joan Snyder has reimagined the narrative potential of abstraction, building a vocabulary of personal motifs while pushing the formal possibilities of paint. In *Float* (2015), a constellation of crimson and yellow roses blooms over a luminous, dripping ground. Weightless, as though suspended on water, they cast vivid blue impasto ripples over the painting's surface. *Float* embodies Snyder's signature approach to mark-making, in which figurative elements are layered and collaged with distinctive materiality, as well as her desire to lay bare the 'anatomy of a painting'. Roses hold an important place in Snyder's oeuvre. Built up with paper mache, paint and pastel, they become ciphers in whose curved, enveloped forms she explores secrecy and the protection of our innermost feelings. Snyder consciously worked against the male-dominated fields of Minimalism and Colour Field painting prevalent in the New York art scene into which she emerged in the late 1960s. 'I wanted more in painting, not less,' she says of that time. 'I wanted... to do something else, something much more intense, personal and complex.'

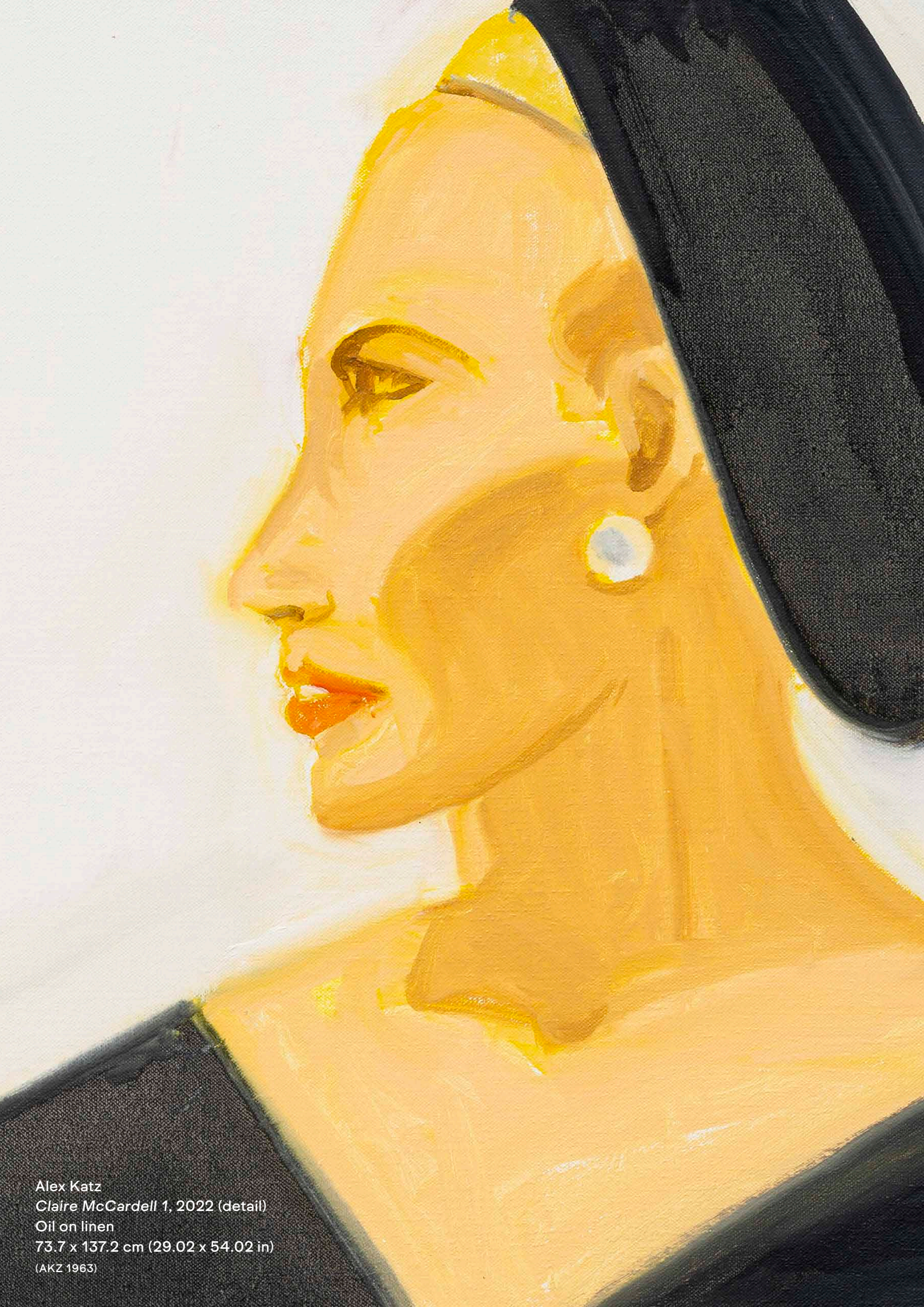
Joan Snyder

Float, 2015 (detail)

Oil, acrylic, paper mache, cloth and pastel on linen

167.01 x 193.04 cm (65.75 x 76 in)

(JSN 1149)



Alex Katz
Claire McCardell 1, 2022 (detail)
Oil on linen
73.7 x 137.2 cm (29.02 x 54.02 in)
(AKZ 1963)



A pre-eminent painter of modern life, Alex Katz draws inspiration from films, billboard advertising, music, poetry and his close circle of friends and family. *Claire McCardell 1* (2022) belongs to a group of paintings inspired by the eponymous mid-century American fashion designer. Claire McCardell is known for pioneering the 'American Look', a democratic and ready-to-wear approach to clothing that rejected the exclusivity of French couture. Here, a fashion model dressed in all black is depicted in side profile, set against an expansive, white monochrome ground. The painting possesses a distinctly cinematic quality. Its format echoes a wide-angle screen, and Katz's use of a cinematic close-up and dramatic rendering of light and shadow across the model's striking facial features invokes the seductive lens of a camera.

Boom: Art and Design in the 1940s, an exhibition examining fashion in America in the 1940s and including designs by Claire McCardell opened recently at the Philadelphia Museum of Art on 12 April and will continue until 1 September 2025.

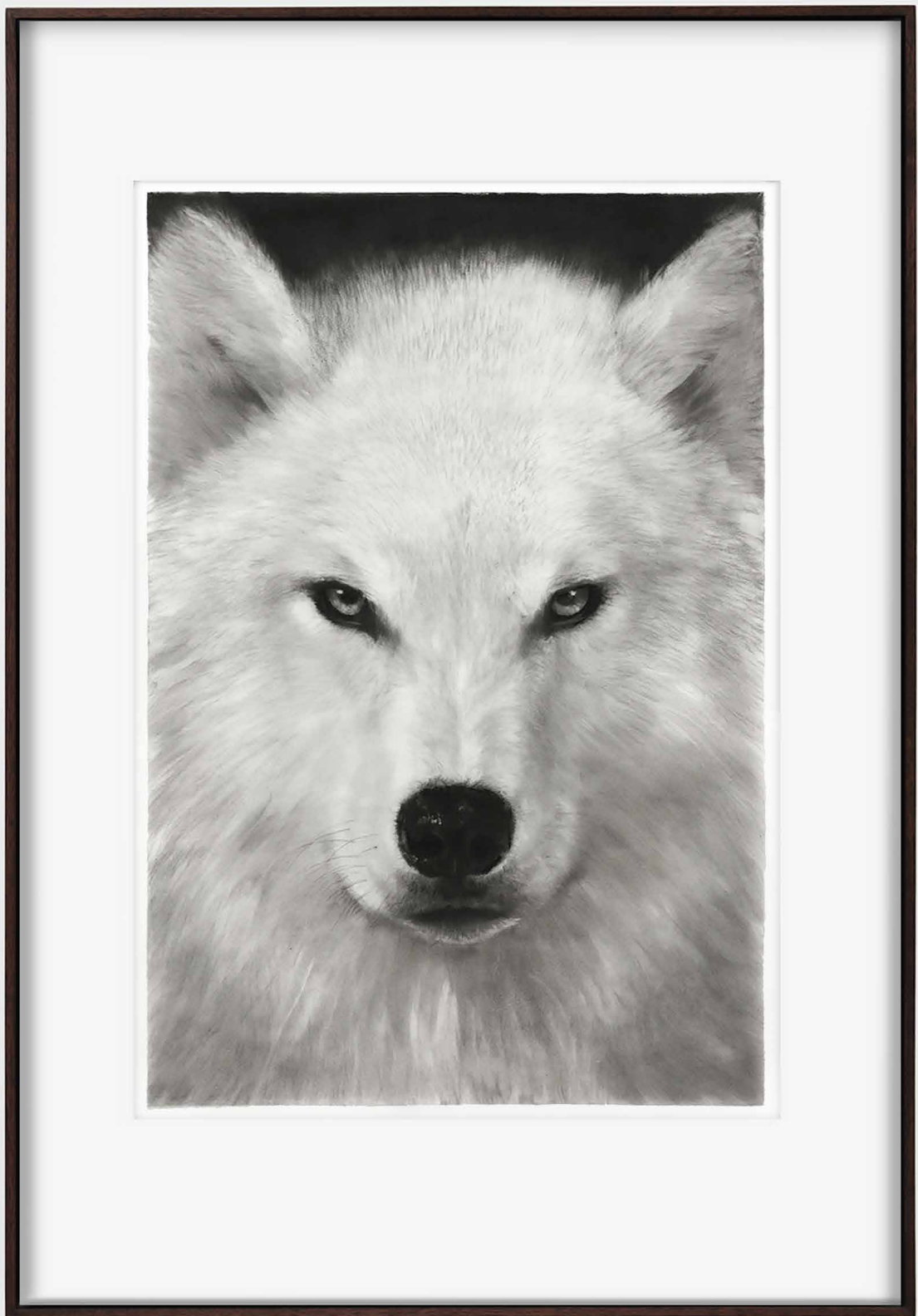
Alex Katz
Claire McCardell 1, 2022
Oil on linen
73.7 x 137.2 cm (29.02 x 54.02 in)
(AKZ 1963)



Lee Kang-So
The Wind Blows-240506, 2024
Acrylic on canvas
91 x 117 cm (35.83 x 46.06 in)
(LKS 1001)



Lee Kang-So is one of Korea's foremost contemporary artists. Since the 1970s, he has worked across photography, painting, printmaking, sculpture, installation and performance to develop a highly experimental practice that has profoundly shaped the evolution of Korean art. Created in 2024, *The Wind Blows-240506* embodies the expressive, monochromatic compositions that characterise his oeuvre. The spare, pared-back lines evoke calligraphy and East Asian *literati* landscape traditions, while simultaneously gesturing to the aesthetics of Western Minimalism. Favouring a long-handled East Asian ink brush for its ability to react more closely to the subtleties of his bodily movements, Lee works fast on wet ground to achieve a state of union between brush and hand, body and emotion. Lee Kang-So was recently the subject of a major solo exhibition at the National Museum of Modern and Contemporary Art, Seoul, which will continue at the Daegu Art Museum in September 2025. His first exhibition with the gallery will take place in Seoul in June 2025.

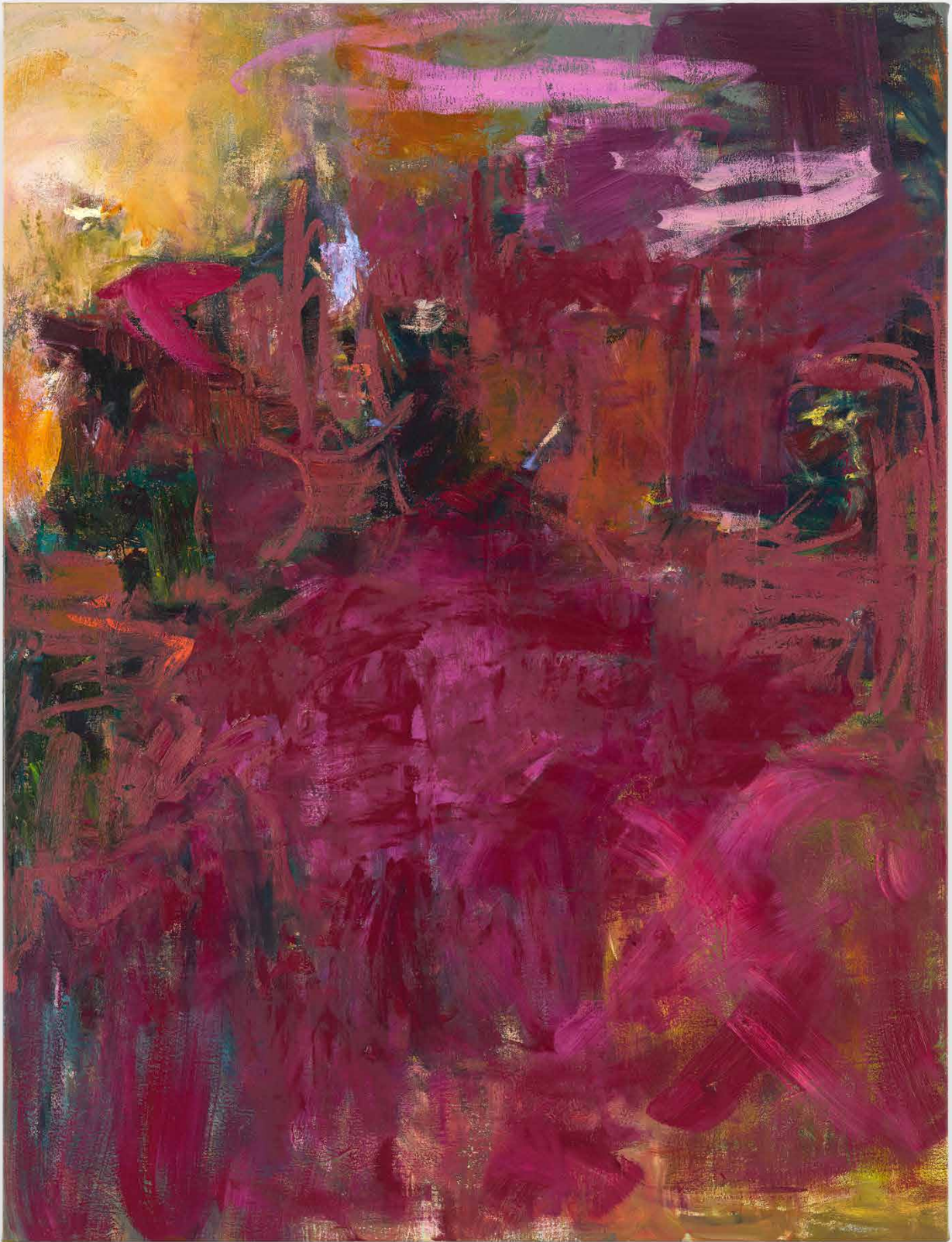


Robert Longo
Study of Wild Wolf, 2023
Ink and charcoal on vellum
52.9 x 35.7 cm (20.83 x 14.06 in)
(RLO 1969)



In his paintings, Ali Banisadr creates intangible worlds in which figuration and abstraction are delicately balanced. *The Servant System* (2008) is an early work in Banisadr's oeuvre that foregrounds the lively, bustling activities of workers in a field. Born in Tehran in 1976, the artist once remarked that his childhood memories of the Islamic revolution and the Iran–Iraq war were a mix of half abstract and half recognisable forms. He explains that he 'became fascinated with all histories of war, conspiracies, colonialism and corruption'. This interest in the functioning and breakdown of systems – whether political, cultural or historical – remains central to his practice, and is reflected in complex painted structures in which fractured elements intermingle and collide. As is the case with many of his paintings, *The Servant System* is anchored in a lineage of art-historical references, recalling John Constable's *The Hay Wain* (1821) and Jean-François Millet's *The Gleaners* (1857).

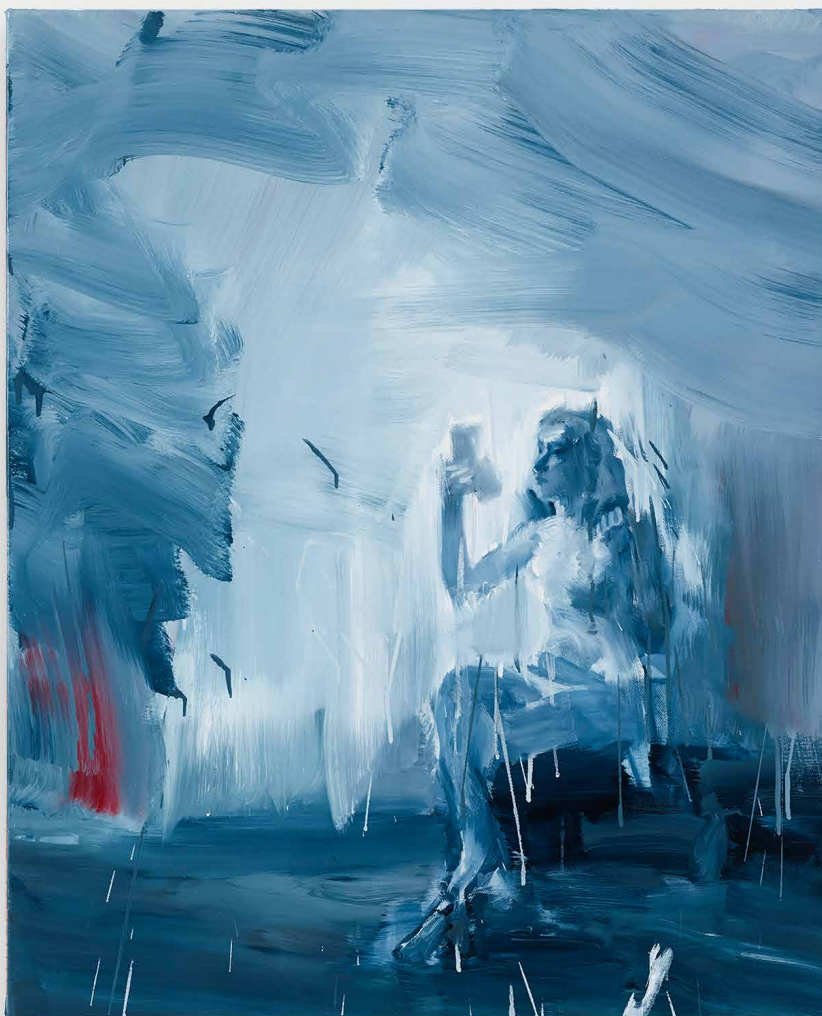
Ali Banisadr
The Servant System, 2008
Oil on panel
35.56 x 45.08 cm (14 x 17.75 in)
(AB 2160)



Megan Rooney
The Narrows, 2024
Acrylic, pastel, oil and oil stick on canvas
197.5 x 150 cm (77.76 x 59.06 in)
(MRO 1220)



An enigmatic storyteller, Megan Rooney works across a variety of media including painting, sculpture, installation, performance and language to develop interwoven, abstract narratives. Created over several months, sanded back and painted layer upon layer, this canvas bears the traces of the turning seasons, the artist's daily experiences and current world events, 'accumulating knowledge and awareness,' as Rooney says. Completed in 2024 after the artist returned from a trip through the Midwest of America, the painting was inspired by the 70-million-year-old rock formations Rooney had seen, as well as the land art of Michael Heizer, whose landmark piece *Double Negative* (1969) saw him displace some 200,000 tonnes of rock and earth to create an immense void in the landscape. With *The Narrows* Rooney transforms the canvas into a site of sedimentation, emotive colour and gesture.

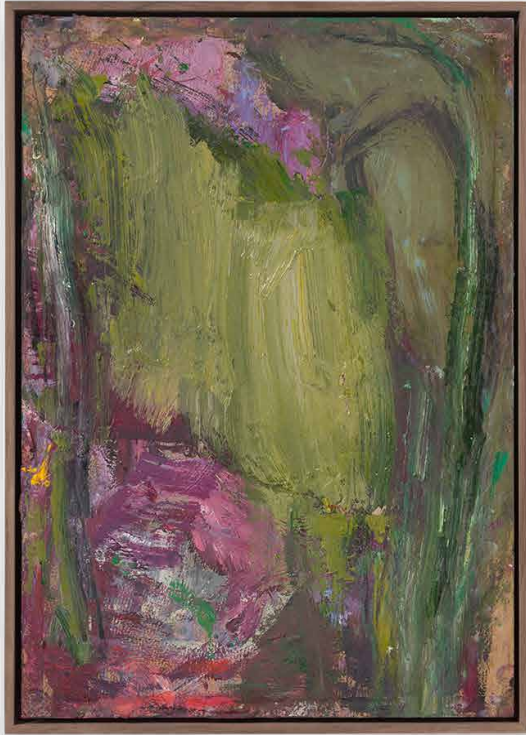


Yan Pei-Ming
Elle se regarde, 2018
Oil on canvas
92 x 74 cm (36.22 x 29.13 in)
(YPM 1121)



Yan Pei-Ming gained international recognition first and foremost for his portraits, which include depictions of politicians, actors and popes, as well as other personalities of contemporary interest. *Elle se regarde* (2018) belongs to a rare body of female nudes in the artist's oeuvre, which take the history of Western European painting as their inspiration. Here, in his representation of a nude seated woman gazing at her reflection in a handheld mirror, Yan Pei-Ming pays homage to the art-historical iconography of a woman at her toilette, reinvigorating the archetype with his signature expressive brushwork and a near-monochrome palette of pale and deep blues.

Yan Pei-Ming
Elle se regarde, 2018 (detail)
Oil on canvas
92 x 74 cm (36.22 x 29.13 in)
(YPM 1121)



Martha Jungwirth
Ohne Titel, 2023
Oil on cardboard (backing board)
49.7 x 35.3 cm (19.57 x 13.9 in)
(MJ 1330)

Frieze New York 2025

7—11 March 2025
Booth A03

Previews

Wednesday 7 May (invitation only), 11am—7pm
Thursday 8 May (members and invitation only), 11am—1pm

Public Hours

Thursday 8 May (members and invitation only), 1pm—7pm
Friday 9 May, 11am—7pm
Saturday 10 May, 11am—7pm
Sunday 11 May, 11am—5pm

Venue

The Shed
545 W 30th St
New York

Beyond the fair



Katonah Museum
New York, NY, USA

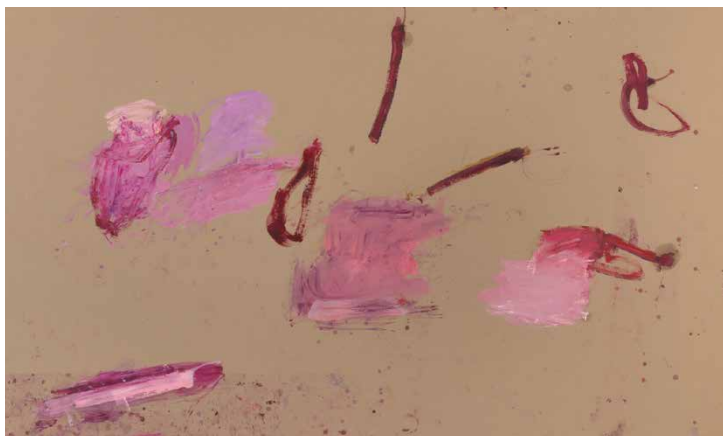
Ali Banisadr
The Alchemist
Until 29 June 2025



Parrish Art Museum
Water Mill, NY, USA

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

Current & upcoming museum exhibitions



Jorn Museum
Silkeborg, Denmark

Martha Jungwirth
Until 3 August 2025



M+, Hong Kong

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



Museo del Novecento
Milan, Italy

Rauschenberg e il Novecento
Until 29 June 2025



Fundación Juan March
Madrid, Spain

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



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



The Menil Collection Houston, TX, USA
Robert Rauschenberg
Fabric Works of the 1970s
 19 September 2025—1 March 2026



Munch Museet Oslo, Norway
Georg Baselitz
Feet First
 Until 5 May 2025



Forte di Bard Aosta Valley, Italy
Emilio Vedova
This is painting
 Until 2 June 2025



Museum of Contemporary Art San Diego, La Jolla, CA, USA
Yan Pei-Ming
A Burial in Shanghai
 Until 4 January 2025



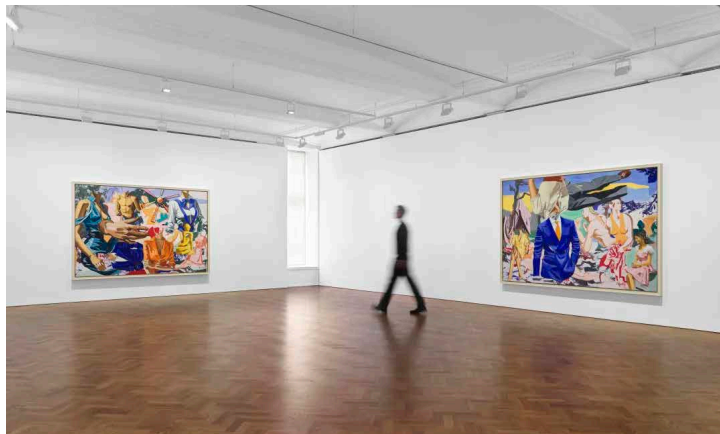
Louisiana Museum of Modern Art Humlebæk, Denmark
Robert Longo
 Until 31 August 2025



Hyundai Card Storage
Seoul, Korea

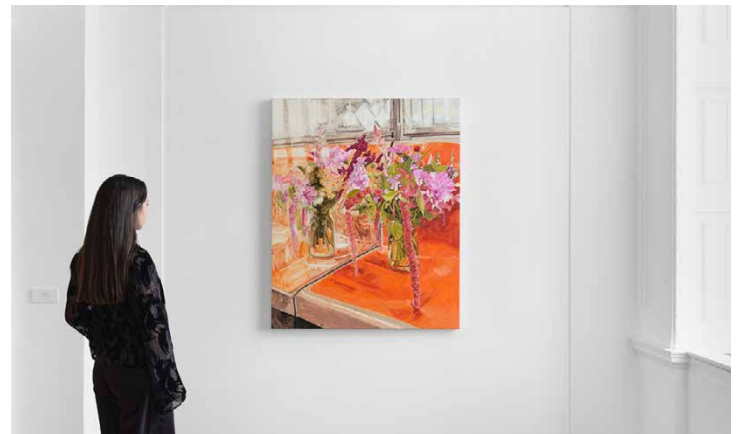
David Salle
Under One Roof
Until 29 June 2025

Current & upcoming gallery exhibitions



London Ely House

David Salle
Some Versions of Pastoral
Until 8 June 2025



Jordan Casteel
A Presentation of Works
Until 8 June 2025



Salzburg Villa Kast

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



Ilya & Emilia Kabakov
Kammermusik
7 June—19 July 2025



Paris Marais

Hans Hollein
Works from the 1960s
 Until 31 May 2025



Hans Josephsohn
Sculptures 1952—2002
 Until 28 May 2025



Paris Pantin

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



Seoul Fort Hill

Tom Sachs
"Picasso"
 29 April—31 May 2025