

GAGOSIAN

Gagosian to Participate in the Third Edition of Art SG in Singapore

Booth to Include Works by Carol Bove, Edmund de Waal, Sabine Moritz, Albert Oehlen, and Others

Gallery to Contribute to the Fair's Film Program, *By Artists, On Artists*



Carol Bove, *Dim Memesis*, 2024, steel, stainless steel, and urethane paint, 48 5/8 × 38 3/4 × 46 5/8 inches (123.5 × 98.4 × 118.4 cm) © Carol Bove. Photo: Maris Hutchinson

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SINGAPORE, January 14, 2025—Gagosian is pleased to participate in the third edition of ART SG, opening in Singapore on January 16, 2025, with a selection of works by international contemporary artists including Derrick Adams, Amoako Bofo, Carol Bove, Edmund de Waal, Katharina Grosse, Simon Hantaï, Damien Hirst, Jamian Juliano-Villani, Sabine Moritz, Takashi Murakami, Albert Oehlen, Nam June Paik, Ed Ruscha, Mary Weatherford, Tom Wesselmann, Stanley Whitney, Jonas Wood, and Zeng Fanzhi. The works on view explore the possibilities of abstraction and figuration, symbol and text, probing the active intersection of natural and cultural influences in paintings, sculptures, and works on paper.

Working with color in conjunction with sculptural objects and materials, Carol Bove juxtaposes raw and painted steel components in *Dim Memesis* (2024). Adopting abstract formalism as a point of departure, she explores a previously overlooked opening in the narrative of art history by aligning a found metal fragment with a crumpled yellow tubular form of the same material, whose perfect finish lends a deceptive impression of malleability and lightness. Edmund de Waal's *tell it slant* (2024) is an aluminum box that houses porcelain vessels and sheets of platinum and silver inscribed with text. The sculpture takes its title from a poem by Emily Dickinson, who used "slant" or imperfect rhymes to break up her work's words and lines, forging links between disparate emotions; similarly, de Waal employs forms and the gaps between them to produce material verse.

In her abstract painting *Lair III* (2022), Sabine Moritz allies overlapping brushstrokes with chromatic contrasts, favoring the collision of shapes and hues over compositional harmony. Evoking repetition and difference as routes to hope and beauty, her work ponders the dynamics of transience, liminality, and decay. Albert Oehlen, too, makes use of outwardly dissonant marks and colors in his painting *Untitled* (2000), combining oil and spray paint to produce an erratic web of motifs in which spontaneous elements of visual chaos are balanced by the artist's self-imposed rules and limitations. The resultant interrogation reveals some of the innumerable possibilities of painterly gesture and the infinite capacity of pictorial space.

Standing Buddha with Outstretched Hand (2005) by Nam June Paik, the "father of video art," pairs a statue of Buddha with a stack of four television monitors. Each screen plays a looped closed-circuit image of the figure itself—one right-side up, one inverted, and two subject to electronic distortion. Visualizing the divergence of Eastern and Western cultures, the work prompts a consideration of the self in an era of screen-based pseudo-reality. Notably, the Buddha is raising his left hand in a gesture known as the vitarka mudra, signifying debate or discussion. In his canvas *Still Life with Blowing Curtain (Red)* (1998), Tom Wesselmann orchestrates a different type of juxtaposition, applying the bold visual energy of commercial culture to a classical painterly form. Depicting the titular arrangement in a saturated palette with clearly defined contours and interlocking positive and negative shapes, he makes use of several motifs—from the oranges to the vase of flowers—that recur throughout his oeuvre.

Gagosian is also participating in ART SG FILM 2025. Curated by Stefano Rabolli Pansera, artistic director of the St. Moritz Art Film Festival and founding director of Bangkok Kunsthalle and Khao Yao Art Forest in rural Thailand, ART SG FILM is hosted in collaboration with cultural partner Bangkok Kunsthalle and presented at ArtScience Museum's cinema.

Comprising a selection of film, moving image, and video art works, ART SG FILM showcases emergent practices and highlights groundbreaking artists. This year's program, *By Artists, On Artists*, juxtaposes film and video artworks with films that focus on the lives and careers of well-known artists. The program is divided into three sections—*Constructing Landscapes, Voices and Whispers*, and *Ruins and Prophecies*—and grants audiences new insight into a range of histories and disciplines. Gagosian is screening *Andreas Gursky* (dir. Ralph Goertz, 2024); *Cy Dear* (dir. Andrea Bettinetti, 2018), on Cy Twombly's life and work; Nam June Paik and John Godfrey's *Global Groove* (1973); and *Arte Povera: Appunti per la storia* (dir. Andrea Bettinetti, 2023).

#ARTSG2025

ART SG

January 16–19, 2025

Marina Bay Sands Expo and Convention Centre, Singapore

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