

# GAGOSIAN

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Gagosian to Participate in Paris+ par Art Basel 2023

Fair Presentation Coincides with Gallery Exhibitions by Giuseppe Penone, Anna Weyant, and Takashi Murakami, and the Installation of a Public Sculpture by Urs Fischer

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Carol Bove, *Grooved Flume*, 2023, stainless steel and urethane paint, 33 1/8 × 14 × 9 1/2 inches (84.1 × 35.6 × 24.1 cm)  
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**PARIS, October 13, 2023**—Gagosian is pleased to announce its participation in the second edition of Paris+ par Art Basel, at the Grand Palais Éphémère. The presentation features paintings, sculptures, and photographs by gallery artists, with a focus on new works created in some cases specifically by artists for the fair and never shown before in Europe.

An architectural intervention by Carol Bove activates Gagosian’s booth, with four sculptures that make use of sandblasted, contorted, and painted stainless steel. *Sensual Math* and *Peradam* (both 2023) incorporate disks of the same metal, painted with contrasting finishes. The resultant juxtapositions hint at Art Deco and related historical styles. A unifying framework of their presentation is the use of a muted grey-brown hue called Dead Salmon for the walls, as well as the pedestal which *Sensual Math* occupies, and even for a portion of the booth’s vinyl flooring.

This emphasis on chromatic abstraction recurs throughout part of the presentation and is most visible in Stanley Whitney’s painting *Do Be U* (2023), which establishes striking harmonies through a loosely brushed grid of color blocks. Inspired by the improvisational quality of experimental jazz, Whitney’s practice yields ever-new energies. The dark ground of *The unitch PT1* (2023) by Jadé

Fadojutimi incorporates a multitude of colors into a layered abstraction that draws on the forms of plants and flowers, evoking growth and transformation. Fadojutimi's work here resonates with Helen Frankenthaler's late-period painting *Reef* (1991), in which the artist employed her signature soak-stain method to infuse the canvas itself with intense colors.

Rick Lowe's collaged painting *Victoria Square Project: One to One* (2023) links abstract forms reminiscent of city maps and games of dominoes with the collaborative project he initiated in 2016 to explore interactions between Athenian natives and immigrant populations. *TURBINE. ICARUS JET.* (2023) by Sterling Ruby channels the dynamism of elemental and mechanical forces, with feathered and smudged marks in luminous hues that progress in sharp diagonals across the canvas, interrupted by painted cardboard scraps. By contrast, when creating *Sans titre* (1984), Simon Hantai harnessed unpredictable visual effects through his systematic *pliage* (folding) technique, which involves tying the canvas into creased patterns and applying dilute paint to form a dynamic composition in multiple colors.

Figurative works on view include *Practice Wall #1* (2023) by Honor Titus, a painting that depicts a tennis player in action, underscoring the cultural significance of depicting people of color engaged with leisure and luxury. Amoako Bofo's portrait *White Cropped Top* (2023) represents his subject with hands raised to make the shape of a heart, her figure painted directly with the artist's fingers rather than a brush. *Eternity* (2023), a new work from Urs Fischer's *Problem Paintings* series (2010–), disrupts a movie-still-like image of an amorous couple with a slab of bacon. Sarah Sze's *Evening Snow* (2023) combines painting with collage and imagery of landscape, hands, and abstract striations of paint, emphasizing the hybridity of her practice. Ed Ruscha's *Spied Upon Scene* (2019) depicts a rocky, mountainous landscape, its title and vignettted composition focusing on observation as an active process. A new sculpture from Tatiana Trouvé's ongoing *Guardian* series (2013–) combines a stool cast in bronze, a stack of clothes formed from richly colored stone, and a copy of Ursula K. Le Guin's experimental science-fiction novel *Always Coming Home* with two coiled serpents, all carved from a single piece of marble.

The gallery will present additional works by Derrick Adams, Harold Ancart, Richard Avedon, Balthus, Georg Baselitz, Ashley Bickerton, John Chamberlain, Christo, Roe Ethridge, Cy Gavin, Nan Goldin, Douglas Gordon, Katharina Grosse, Hao Liang, Keith Haring, David Hockney, Carsten Höller, Jamian Juliano-Villani, Titus Kaphar, Yves Klein, Brice Marden, Henry Moore, Takashi Murakami, Cady Noland, Giuseppe Penone, Pablo Picasso, Richard Serra, Jim Shaw, Alexandria Smith, Pierre Soulages, Rudolf Stingel, Kon Trubkovich, Cy Twombly, and Rachel Whiteread, among others. The presentation at the fair will be complemented by an installation at 4 rue de Ponthieu.

As part of Paris+ par Art Basel, Urs Fischer's monumental public sculpture *Wave* (2018) will be installed at Place Vendôme in Paris from October 14 through November 30, 2023.

Exhibitions at Gagosian galleries in the Paris area that are open during Paris+ par Art Basel include *Giuseppe Penone: Impronte di luce / Empreintes de lumière* at 4 rue de Ponthieu; *Anna Weyant: The Guitar Man* at 9 rue de Castiglione; and *Takashi Murakami: Understanding the New Cognitive Domain* at 26 avenue de l'Europe, Le Bourget, with the addition of new works from October 10.

#ParisPlus

## PARIS+ PAR ART BASEL

October 20–22, 2023

Grand Palais Éphémère, Paris

Booth B05

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