

GAGOSIAN

Gagosian to Participate in Taipei Dangdai 2023

Fair Opens May 12, 2023



Takashi Murakami, *Wednesday on Mars*, 2023, acrylic and canvas mounted on wood panel, 39 3/8 × 39 3/8 inches (100 × 100 cm) © 2023 Takashi Murakami/Kaikai Kiki Co., Ltd. All rights reserved

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TAIPEI, May 8, 2023—Gagosian is pleased to participate in Taipei Dangdai 2023, presenting works by Louise Bonnet, Dan Colen, Edmund de Waal, Urs Fischer, Cy Gavin, Nan Goldin, Katharina Grosse, Mark Grotjahn, Damien Hirst, Thomas Houseago, Yayoi Kusama, Deana Lawson, Takashi Murakami, Sterling Ruby, Alexandria Smith, Spencer Sweeney, Kon Trubkovich, Mary Weatherford, Cameron Welch, Anna Weyant, and Zeng Fanzhi.

Many of the works in Gagosian’s presentation in Taipei approach abstraction through strategies of complexity and repetition, enlivening carefully planned structures with improvised gestures and variations. Yayoi Kusama’s painting *Infinity Nets [LPDWQ]* (2013) features an intricate web of green acrylic lines atop a bright red ground, within which forms flow into one another with an undulating rhythm. Mark Grotjahn both interrupts and adds to the latticelike design of his canvas *Untitled (Capri 51.65)* (2019) with “slugs” of paint, complicating the work’s formal narrative.

In Mary Weatherford’s painting *The Raccoon* (2020), a red neon tube bisects a sponged Flashe abstraction, acting as a hand-drawn line and casting a stark light over the modulated field of color and texture beneath to generate a lingering afterimage. Sterling Ruby’s painting *TURBINE. QUALIA BEAT.* (2023) belongs to a series of large-scale abstractions that evoke rapid, destructive motion

in the manner of the Futurists and Russian Constructivists, its swathes of vivid red, blue, green, and black disrupted by a central cross of yellow-painted cardboard divisions and patterned with footprints and other marks that record its time spent underfoot on the artist's studio floor.

Elsewhere in Gagosian's presentation, figuration takes center stage. Zeng Fanzhi and Cy Gavin both focus on landscape imagery, with Fanzhi's *Untitled* (2012) depicting an atmospheric wooded scene and Gavin's *Untitled (Moonset)* (2021) representing a shadowy nocturnal interlude. In *Drawing for Lily (Lily Study)* (2021), Anna Weyant plays with the conventions of still life, representing the titular floral subject with crystalline precision while lending the outwardly everyday arrangement a portentous air that occupies the same unsettling psychological realm as her paintings, while Takashi Murakami moves between traditional natural imagery and the iconography of pop culture, flattening their supposed hierarchy through further variations on his iconic smiling flower motif.

#TaipeiDangdai

TAIPEI DANGDAI

May 12–14, 2023

Taipei Nangang Exhibition Center

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