

# GAGOSIAN GALLERY

8 June 2015

## PRESS RELEASE

### **GAGOSIAN GALLERY**

6-24 BRITANNIA STREET

LONDON WC1X 9JD

GALLERY HOURS:

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Tue–Sat: 10:00am–6:00pm



## ***Sprayed***

Thursday, 11 June–Saturday, 1 August 2015

Opening reception: Wednesday, June 10th, from 6:00 to 8:00pm

*Justin Adian, Richard Artschwager, Tauba Auerbach, Martin Barré, Jean-Michel Basquiat, David Batchelor, Dike Blair, John Chamberlain, Dan Christensen, Dan Colen, Ida Ekblad, Jeff Elrod, Urs Fischer, Jack Goldstein, Piero Golia, Kim Gordon, Katharina Grosse, Wade Guyton, Richard Hamilton, Keith Haring, Hans Hartung, Alex Israel, Anish Kapoor, Paul Klee, Jeff Koons, Harmony Korine, John Latham, Joseph Logan, Nate Lowman, Olivier Mosset, Takashi Murakami, Albert Oehlen, Jules Olitski, David Ostrowski, Steven Parrino, Sigmar Polke, Stephen Prina, Ugo Rondinone, Pamela Rosenkranz, Sterling Ruby, Ed Ruscha, Mira Schendel, Julian Schnabel, David Smith, Rudolf Stingel, Blair Thurman, Charline von Heyl, Andy Warhol, Lawrence Weiner, Franz West, Michael Williams, Christopher Wool, Richard Wright*

Gagosian is pleased to present “Sprayed”, organised by Jona Lueddeckens and Greg Bergner.

This extensive exhibition spanning four generations explores the myriad ways in which artists have employed the impulsive yet de-personalized and non-gestural forces of spray. It begins with Paul Klee's work on paper *Seltsames Theater* (1929), where he improvised with a blowpipe to achieve hazy background effects in a circus scene. This tentative experiment presaged the bold and diverse artistic licence that would come with the post-war advent of aerosol paint as a consumer product and the use of the industrial paint compressor.

From the mid-1950s, sculptor David Smith sprayed enamels over various studio objects and offcuts laid on canvas and paper as stencils; the resulting images recalled Paleolithic cave paintings made by blowing pigment over hands pressed flat. John Chamberlain blurred the lines between painting and sculpture by torquing scrap automobile parts into painterly abstractions, then enhancing the original paint surface with fresh sprays of coloured lacquer. Lawrence Weiner's interaction with the medium resulted in a simple, dispassionate instruction: *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Spray Can* (1968); while Martin Barré tested it at different distances and pressures in a series of rapid strikes producing sequences of stripes and cryptic punctuations on paper.

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From the late sixties, spray assumed a new scale and level of exposure, from Dan Christensen's vast "post-painterly" abstractions—where he used a spray gun to create intersecting coloured loops of paint alive with cool-tempered energies—and Jules Olitski's ethereal gradations of tone, texture, and depth; to Richard Artschwager's furtive urban *B/ps*; Jean-Michel Basquiat's existential aphorisms tagged on New York City walls; and Keith Haring's exuberant political pictography that covered bodies, canvases, and subways. In the ultimate debunking of Ab Ex posturing, Andy Warhol produced a series of alchemical *Oxidation Paintings* by urinating on canvases primed with metallic paint.

Artists who came to prominence in the 1990s, such as Albert Oehlen, Christopher Wool, and Rudolf Stingel continue both to employ and emulate spray in sophisticated painterly compositions that uphold a formal tension between direct and indirect mark-making, free-form and control. In recent years, further exploration of this zone between deliberation and contingency has resulted in Tauba Auerbach's subtle creased canvases, Sterling Ruby's huge landscapes in which undelineated forms merge with atmospheric neon layers, and Kim Gordon's *Wreath Paintings*, which use readymade decorative wreaths as stencils for vertiginous abstractions. Katharina Grosse—a standout in the current Venice Biennale with her entropic environment enlivened with "radioactive" colour—underscores the urgent temporality of the medium in intricately layered canvases where the action of painting overlaps and intersects at different frequencies.

The exhibition is accompanied by a fully illustrated catalogue with essays by John Corbett and Nicholas de Monchaux.

For further inquiries please contact the gallery at [london@gagosian.com](mailto:london@gagosian.com) or at +44.207.841.9960. All images are subject to copyright. Gallery approval must be granted prior to reproduction.

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Image: KATHARINA GROSSE, *Untitled*, 2015, acrylic on canvas, 94 1/2 x 152 3/4 inches (240 x 388 cm) © Katharina Grosse und VG Bild-Kunst Bonn, 2015. Photo by Olaf Bergmann

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*Gagosian Gallery was established in 1980 by Larry Gagosian.*