

Balthus  
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# AN EXHIBITON FOR NOTRE-DAME

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Giuseppe Penone  
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**Gagosian Paris**

**Opening reception: Sunday, June 9, 12–2pm**  
**June 11–July 27, 2019**  
**4 rue de Ponthieu, 75008 Paris**

*Notre-Dame is one of the most widely recognized symbols of the city of Paris and the French nation. I wish to contribute to the reconstruction of this iconic cathedral after watching, with devastation, as it was engulfed in flames.*

–Larry Gagosian

Gagosian is pleased to present an exhibition to benefit the reconstruction of the Cathédrale Notre-Dame de Paris.

The exhibition includes works by both modern and contemporary artists. In the spirit of the gallery's ongoing commitment to the arts, and acknowledging the generous donation of the artists, all proceeds will be directed to supporting the renovation and restoration of the medieval cathedral, an icon for the city and its people, France, and the world.

For their generous support of this project and their contribution of time and resources, Gagosian wishes to thank Michel Picaud, President of Friends of Notre-Dame de Paris; the shipping companies Brandl, Chenue, Dietl, Helutrans, Hasenkamp, Kortmann, Martinspeed, Möbel-Transport AG, MTEC, and Yamato; Michael Cahn of Cahn Wilson law firm; the set designer Cécile Degos; and the design company Astier de Villatte, for its donation.

All proceeds from this exhibition will be donated via the Friends of Notre-Dame de Paris and its affiliated French entity La Fondation Notre Dame.

**For inquiries regarding available works, please contact:**  
**[notredame@gagosian.com](mailto:notredame@gagosian.com)**

*I always feel the desire to look for the extraordinary  
in ordinary things; to suggest, not to impose,  
to leave always a slight touch of mystery.*

Balthus

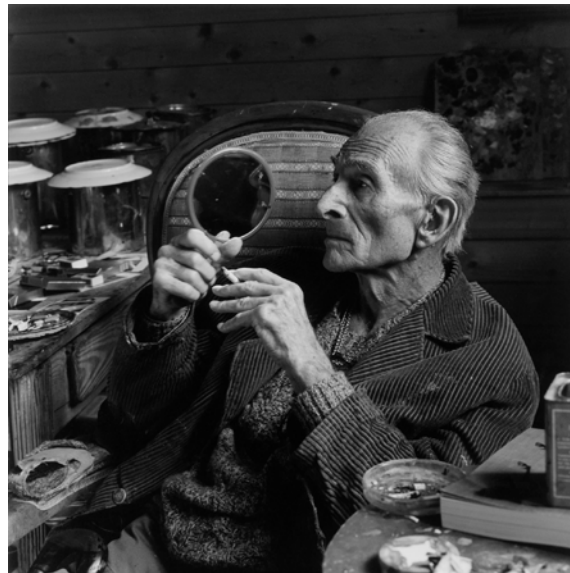


Photo: Alvaro Canovas

Balthus (born Balthasar Klossowski de Rola, 1908–2001) was a reclusive painter of charged and disquieting narrative scenes. Skirting avant-garde movements such as Surrealism, he cultivated a self-taught classicism in his representations of the physical and psychic struggles of adolescence. In his first gallery exhibition in 1934, his voyeuristic depictions of young female subjects brooding with uneasy dreams scandalized Parisian audiences. In the sixty years that followed, his interior portraits, street scenes, and landscapes continued these enigmatic artistic investigations.

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**Balthus**

*Lamp, 2014*

Wrought iron base with resin parchment lampshade

64 1/2 × 17 3/4 × 17 3/4 inches (163 × 44.9 × 44.9 cm)

Edition 128/150

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*This idea of “looking toward the future” is nonsense. I realized that simply going backwards is better. You stand in the rear of the train—looking at the tracks flying back below—or you stand at the stern of a boat and look back—looking back at what’s gone.*

Georg Baselitz



Photo: Elke Baselitz

German painter, printmaker, and sculptor Georg Baselitz (b. 1938) is a pioneering Neo-Expressionist who rejected abstraction in favor of recognizable subject matter, deliberately employing a raw style of rendering and a heightened palette in order to convey direct emotion. Embracing the German Expressionism that had been denounced by the Nazis, Baselitz returned the human figure to a central position in painting.



**Georg Baselitz**  
*Arrivato a passo*, 2019  
Oil on canvas  
118 1/8 × 82 3/4 inches (300 × 210 cm)



*The one thing I can do is make a fairly convincing fantasy of happiness. It doesn't mean that I'm happy or the painting isn't creepy, but good melancholy comes from a thwarted joy, which is another way to describe parenthood, or marriage, or being alive.*

John Currin

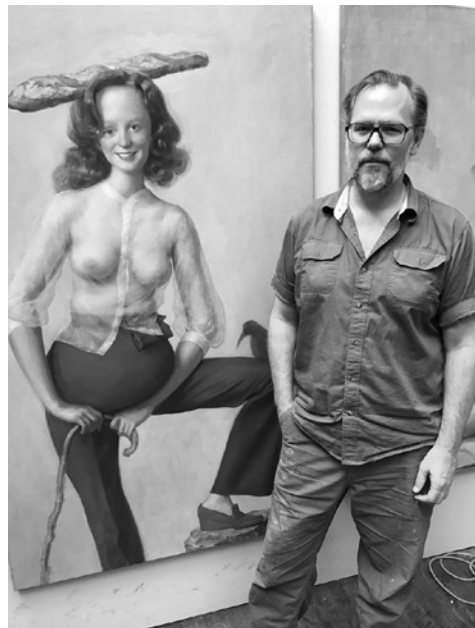


Photo: Richard Prince

Throughout his career, John Currin (b. 1962) has searched for the point at which the beautiful and the ugly are held in perfect balance. With his mastery of graphic and painterly techniques, combined with a predilection for the extreme, the humorous, and the ribald, his subjects challenge social and sexual taboos while subverting the historical linearity of artistic genres. References to Old Master portraits, pinups, pornography, and B-movies are channeled into ideational yet perverse images of women, from lusty nymphs to dour matrons.



**John Currin**

*Untitled*, 1995

Watercolor on paper

14 × 11 inches (35.6 × 27.9 cm)



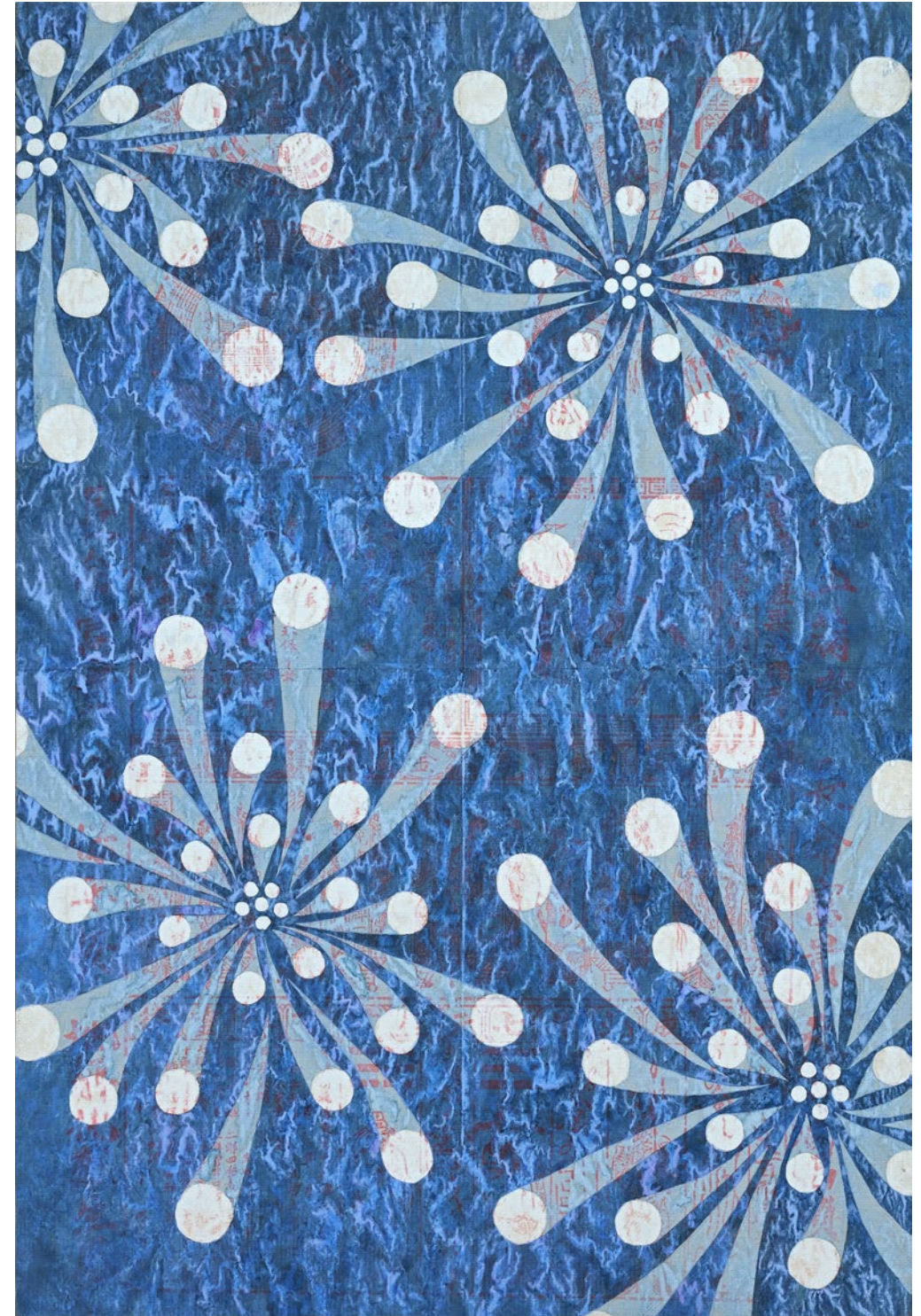
*It is a magnification and transformation of the microcosmic, of the microcellular, of micro-organisms. I look to the great abstract artists like Motherwell, Kline, Pollock, De Kooning, but all my work comes from a vision of real nature.*

Alberto Di Fabio



Photo: courtesy the artist

Alberto Di Fabio's (b. 1966) paintings and works on paper merge the worlds of art and science, depicting natural forms and biological structures in vivid color and imaginative detail. Through his abstract images, the artist has developed and expanded his interest in the natural world, with early works dealing with the structures of flora and fauna, as well as ecosystems and the cosmos. Di Fabio's has also focused on genetics and DNA, the synaptic receptors of the brain, moving his work into the realm of pharmaceutical and medical research.



**Alberto Di Fabio**

*Untitled, 2006*

Acrylic on paper, mounted on canvas  
29 <sup>3</sup>/<sub>8</sub> × 20 inches (74.5 × 50.7 cm)

*I'm trying to come closer to what it feels like to remember a poem, to carry it with you through the decades, a phrase or an image coming into your life and making the world feel denser with possibility.*

Edmund de Waal



Photo: Ben McKee

Edmund de Waal's (b. 1964) art and literature speak to his enduring fascination with the nature of objects and the narratives of their collection and display. A potter since childhood and an acclaimed writer, de Waal has a long-held obsession with porcelain, or "white gold." Much of his recent work has been concerned with ideas of collecting and collections, and how objects are kept together, lost, stolen, and dispersed. His work comes out of a dialogue between Minimalism, architecture, and sound and is informed by his passion for literature.

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**Edmund de Waal**

*black fire, 2019*

3 porcelain vessels, 5 steel shims (some with gilding), 1 steel box,  
and 1 steel block in an aluminum and glass vitrine  
46 <sup>7</sup>/<sub>8</sub> × 30 <sup>3</sup>/<sub>4</sub> × 5 <sup>3</sup>/<sub>8</sub> inches (119 × 78 × 13.5 cm)

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*I don't have a script. I have an idea that I work around but don't necessarily solve.*

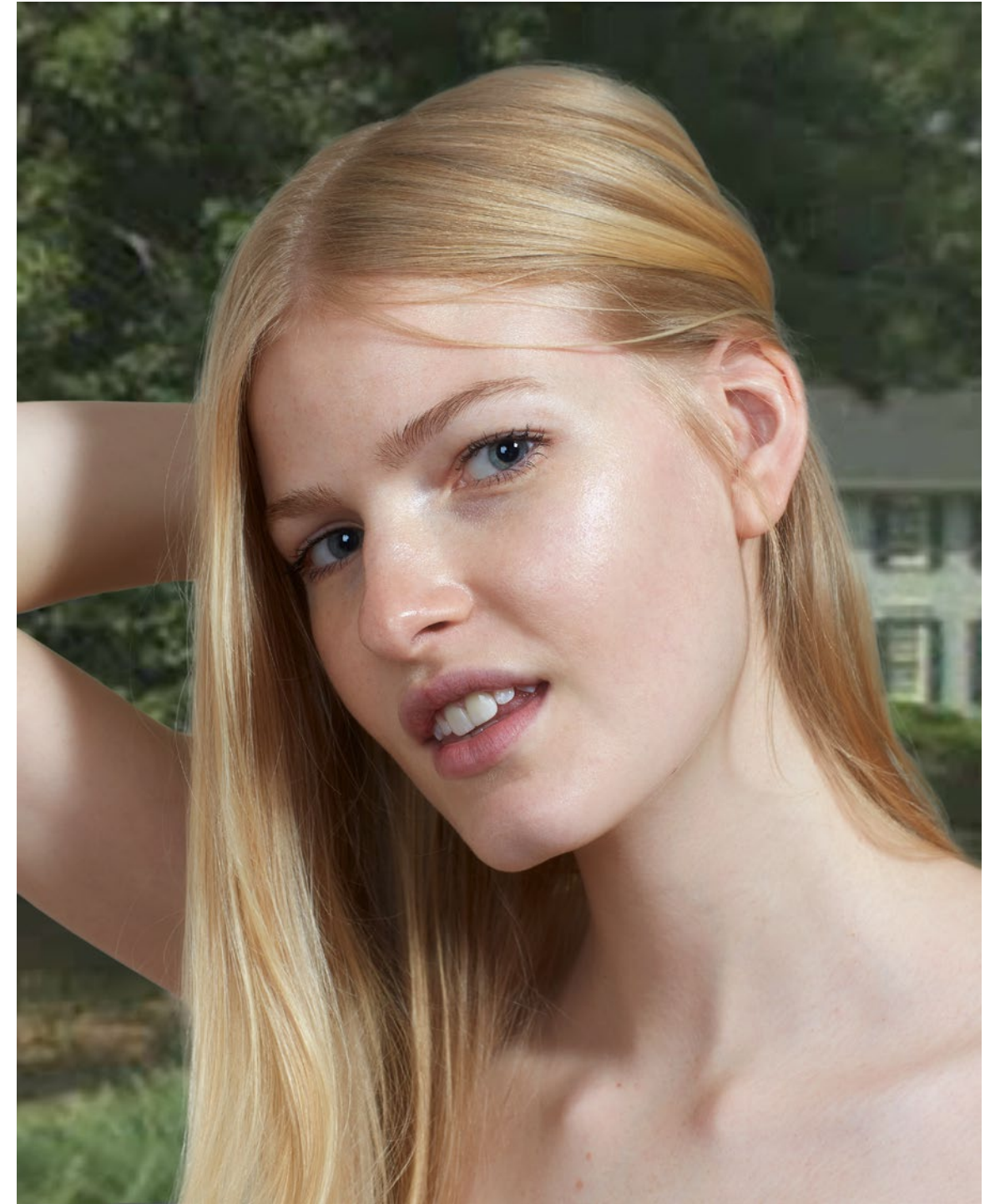
Roe Ethridge



Photo: courtesy the artist

Roe Ethridge's (b. 1969) photography melds the conceptual and the commercial, including outtakes from his own shoots and borrowed images already in circulation in other contexts. He works to capture the vivid and intimate details of his shifting locales within photography's classic genres of portrait, landscape, and still life. The diverse and sometimes abstruse nature of Ethridge's imagery oscillates between the spontaneous and the staged with such subtlety that it is often difficult to ascertain his elected approach with regard to individual images.

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**Roe Ethridge**

*Louise with House, 2014*

Dye sublimation print on aluminum

41 × 33 inches (104.1 × 83.8 cm)

Edition 3/5 + 2 AP

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*People seem to fear art. Art has always been a word for this thing that can't be rationalized; when you see or hear something that you struggle to explain. But that's its strength, of course, that's what the word "art" is for.*

Urs Fischer



Photo: Robert Banat

Urs Fischer (b. 1973) mines the potential of materials—from clay, steel, and paint to bread, dirt, and produce—to create works that disorient and bewilder. Through scale distortions, illusion, and the juxtaposition of common objects, his sculptures, paintings, photographs, and large-scale installations explore themes of perception and representation while maintaining a witty irreverence and mordant humor.



**Urs Fischer**

*Life boat, 2019*

Cast bronze, primer, and oil paint

1 5/8 × 4 3/8 × 2 3/8 inches (4 × 11 × 6 cm)

Edition 2/10 + 2 AP



*I am fanatical, in that all of the things I do seem to be a working and a reworking toward something that is beyond art.*

Theaster Gates



Photo: Rankin

Theaster Gates (b. 1973) has incubated compelling new models for making art, legacy building, and social transformation within his work. Encompassing sculpture, painting, ceramics, video, performance, and music, his art both derives from and sustains ambitious urban renewal projects—creating hubs and archives for Black culture, which serve as catalysts for discussions on race, equality, space, and history. Aspects of Gates’s oeuvre suggest the almost shamanic role of worker and artisan, where the power of the unseen is harnessed and manifested in the ordinary and everyday.

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**Theaster Gates**  
*White Tapestry*, 2019  
Decommissioned fire hose and wood  
60 <sup>3</sup>/<sub>8</sub> × 60 <sup>3</sup>/<sub>8</sub> × 4 <sup>1</sup>/<sub>2</sub> inches (153.2 × 153.2 × 11.4 cm)

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*The fish is a perfect form.*

Frank Gehry



Photo: David Lauridsen

The designs of Frank Gehry (b. 1929) grace numerous metropolitan skylines around the world. Known for their deconstructivist approach and creative use of materials, his buildings incorporate a wealth of textures that lend a sense of movement to his dynamic structures. Gehry also creates both sculpture and furniture, which similarly reflect his concern with inventive forms made from unexpected materials. The fish has been a recurring motif in Gehry's work, recognizable in the undulating, curvilinear forms of his architecture as well as various sculpture projects.

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**Frank Gehry**  
*Untitled (Hong Kong V C), 2013*  
Metal wire, ColorCore formica, and silicone on wood base  
51 1/4 × 88 1/4 × 51 1/4 inches (130 × 224 × 130 cm)

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*A painting is simply a screen between the producer and the spectator where both can look at the thought processes residing on the screen from different angles and points in time. It enables me to look at the residue of my thinking.*

Katharina Grosse



Photo: Max Vadukul

Widely known for her in situ paintings, in which explosive color is sprayed directly onto architecture, interiors, and landscapes, Katharina Grosse (b. 1961) embraces the events and incidents that arise as she works, opening up surfaces and spaces to the countless perceptual possibilities of the medium. Approaching painting as an experience in immersive subjectivity, she uses a spray gun, distancing the artistic act from the hand, and stylizing gesture as a propulsive mark.

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**Katherina Grosse**

*Untitled, 2017*

Acrylic on canvas

23 <sup>5</sup>/<sub>8</sub> × 23 <sup>5</sup>/<sub>8</sub> inches (60 × 60 cm)

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*You never notice arbitrary details in my work.  
On a formal level, countless interrelated micro-  
and macrostructures are woven together,  
determined by an overall organizational principle.*

Andreas Gursky



Photo: Joerg Koch/DDP/Getty Images

Andreas Gursky's (b. 1955) large-scale photographs evoke the complexity of global connectedness via the enormous amounts of information that flow through his images like data streams: the chaos of contemporary life competing with the classical desire for order. His photographs capture built and natural environments on a grand scale, with individual or granular elements whirling into totalities. Though similar in their sweep and scope to early nineteenth-century landscape paintings, his images retain the hard precision of digital photography.



**Andreas Gursky**  
*Tour de France II*, 2016  
Epson print  
Framed: 28 1/8 × 20 3/8 × 1 5/8 inches (71.5 × 51.8 × 4 cm)  
Edition 37/50 + 5 AP



*As long as you're going to make a sculpture, why not make one that competes with a 747, or the Empire State Building, or the Golden Gate Bridge?*

Michael Heizer



Photo: John Weber

Working largely outside the confines of gallery and museum, Michael Heizer (b. 1944) has redefined sculpture in terms of size, mass, gesture, and process. As a young artist in New York in the 1960s, he traveled to the open terrain of the American West, where he has since created awe-inspiring land artworks and lived. Heizer draws on ancient and contemporary architecture as well as art, cultivating tons of materials, including dirt, rock, and steel, in his quest to create a “permanent American art.”



**Michael Heizer**  
*Dragged Mass*, 2018  
Etching with aquatint and drypoint  
38 1/8 x 49 1/8 inches (96.8 x 124.6 cm)  
AP + edition of 35

*As emotional beings we need to excavate our fragility, our vulnerability. A sculpture can be a temple, a play area, a structure.*

Thomas Houseago



Photo: Muna El Fituri

Engaging in a continuous dialogue with the past, Thomas Houseago (b. 1972) retraces the history of figurative sculpture through the conditions of his own time. Drawing upon mythology, African tribal art, cartoon imagery, Italian Mannerism, science fiction, and robots, he wrests new vitality from the classical figure. Rough from jigsaw cuts and incorporating drawn parts, Houseago's visceral figures are distinctly postmodern in that they retrofit ancient and modern art history to the terms of popular culture and the traumatic realities of everyday life.

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**Thomas Houseago**

*Magic Owl*, 2019

Bronze

24 1/8 x 22 1/8 x 12 1/4 inches (61.2 x 56 x 31 cm)

AP 1/2 + edition of 3

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*Art is the light of the spirit.  
It enlightens the dust of the mind.*

Jia Aili



Photo: Zelong Chen © Jia Aili Studio

Jia Aili (b. 1979) creates dynamic compositions that both emerge from and challenge art historical assumptions in the context of a rapidly changing world. In his epic tableaux, which move between genre painting, portraiture, fantasy, and abstraction, he reflects on the dramatic modernization of society while probing the vulnerabilities of the existential human condition.

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**Jia Aili**  
*To France, 2019*  
Oil on canvas  
39 <sup>3</sup>/<sub>8</sub> × 31 <sup>1</sup>/<sub>2</sub> inches (100 × 80 cm)

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*[It's less of a blur] and more like a tremor, a tremor that conveys a sense of presence. A friend once asked me when I consider a painting to be finished. I replied, "When the image starts breathing."*

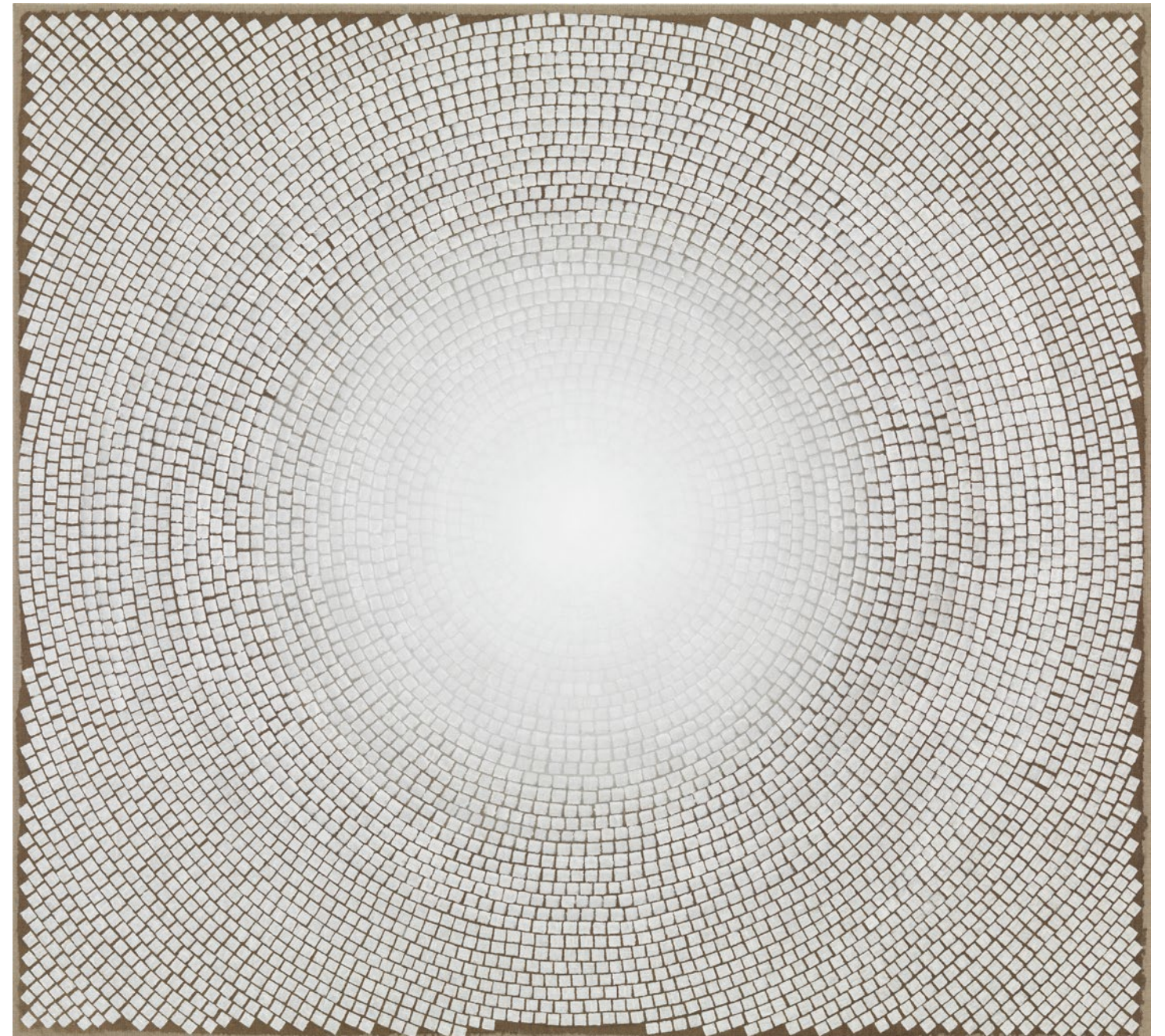
Y.Z. Kami



Photo: Cesar Chavez Lechowick

Y.Z. Kami's (b. 1956) portraits and abstractions serve as poignant evocations of the sublime. Seeking to locate the unknown within material form, his large-scale portraits recreate the visceral experience of a face-to-face encounter. Their matte surfaces resemble frescoes, while the closely cropped, centered compositions evoke Fayum funerary portraits of ancient Egypt. He aligns questions of portraiture with the patterns and processes of geometry, considering various ways to seek and represent truth.

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**Y.Z. Kami**  
*White Dome VI*, 2012–13  
Dye and acrylic on linen  
30 × 33 inches (76.2 × 83.8 cm)

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*We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art.*

Takashi Murakami



Photo: Chika Okazumi

Takashi Murakami's (b. 1962) wide-ranging work embodies an intersection of pop culture, history, and fine art. Drawing from traditional Japanese painting, science fiction, anime, and the global art market, he creates paintings, sculptures, and films populated by repeated motifs and mutating characters of his own creation. These figures act as icons and symbols—hosts for more complex themes of violence, technology, and fantasy. Murakami's work also extends to mass-produced items and collaborations with designers, curators, musicians, and innovators.



**Takashi Murakami**

*Flower of Hope, 2019*

Acrylic and platinum leaf on canvas mounted on aluminum frame  
16 1/2 × 13 1/4 inches (41.7 × 33.5 cm)



*I'm always looking for processes and techniques that are completely anachronistic. I love recontextualizing these things in a modern time.*

Marc Newson



Photo: Trent McMinn

Marc Newson (b. 1963) has pursued parallel activities in limited and mass production of functional design objects. With inspirations ranging from popular culture to traditional crafts, he approaches design as both an exploratory technical exercise and a process of conceptual, aesthetic, and physical refinement. Employing sculptural principles to address issues of efficiency, luxury, and use value, Newson has produced a broad array of objects—including watches, footwear, luggage, furniture, and transport—upholding the principle that engineering and aesthetics are inseparable.

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**Marc Newson**  
*Carbon Fibre Chair*, 2008  
Carbon fiber  
35 <sup>3</sup>/<sub>8</sub> × 18 <sup>7</sup>/<sub>8</sub> × 21 <sup>3</sup>/<sub>4</sub> inches (89.9 × 47.9 × 55.1 cm)  
Edition 7/100

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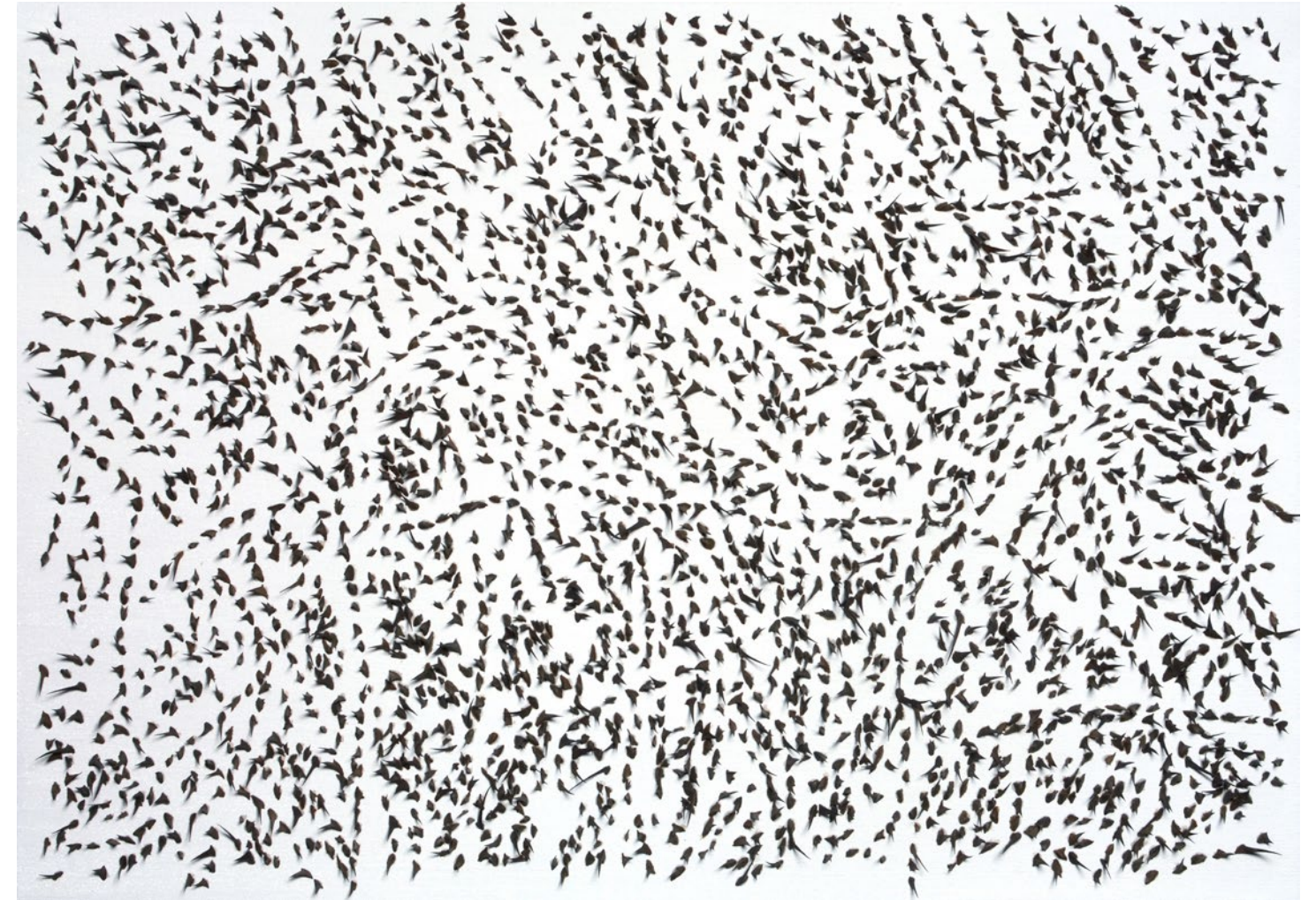
*The veins of water that pour from the earth flow in trickles that merge, like the branches in the trunk, like the fingers in the palm of a hand, like the bronze in the matrix of a tree.*

Giuseppe Penone



Photo: Manuel Lagos Cid/Paris Match Archive/Getty Images

Giuseppe Penone (b. 1947) employs a wide range of materials and forms in an exploration of the fundamental language of sculpture. A protagonist of the Arte Povera movement, Penone has evolved his distinctive oeuvre through a deeply poetic, active engagement with nature and time. Beginning with the idea that sculpture originates in primal impulses—filling one’s mouth with water, or making direct impressions with the hands—Penone elaborates and enriches his initial gestures through philosophical inquiry and an intensive aesthetic process.



**Giuseppe Penone**

*Spine d'acacia, Contatto 25 maggio 2011*

*(Acacia Thorns, Contact May 25, 2011), 2011*

Acrylic on canvas with glass microspheres and acacia thorns

27 <sup>5</sup>/<sub>8</sub> × 39 <sup>3</sup>/<sub>8</sub> × 2 <sup>3</sup>/<sub>4</sub> inches (70 × 100 × 7 cm)



*I live in the foothills of the San Gabriel Mountains and my studio is in downtown Los Angeles. My daily routine of driving back and forth is always a contemplative time. On these drives I often witness extremely vivid and colorful sunrises and sunsets, yielding horizon lines that transform the urban sprawl into a meditative celestial plane.*

## Sterling Ruby



Photo: Bennet Perez

Cultivating an eclectic formalism across mediums, Sterling Ruby (b. 1972) creates vivid poured-polyurethane sculptures, drawings, collages, richly glazed ceramics, spray paintings, and videos. Oscillating between solid and liquid, minimalist and expressionist, pristine and abject, his work alludes to autobiography, art history and rituals both mainstream and marginal. Ruby has long been influenced by the sociological implications of urban demarcation, vandalism, and the power struggles demonstrated by gang graffiti.



**Sterling Ruby**  
*CLUB (6700)*, 2018  
Ceramic  
34 <sup>3</sup>/<sub>4</sub> × 7 <sup>3</sup>/<sub>8</sub> × 2 <sup>1</sup>/<sub>4</sub> inches (88.3 × 18.7 × 5.7 cm)

*There are things that I'm constantly looking at that I feel should be elevated to greater status, almost to philosophical status or to a religious status. That's why taking things out of context is a useful tool to an artist. It's the concept of taking something that's not subject matter and making it subject matter.*

Ed Ruscha



Photo: Leo Holub/Archives of American Art/Smithsonian Institution, Washington, DC

Ed Ruscha (b. 1937) has distilled the archetypal signs and symbols of the American vernacular into typographic and cinematic codes that are as accessible as they are profound. The wry choice of words and phrases that pervade his work draws upon the moments of incidental ambiguity implicit in the interplay between language and the concept that it signifies. His art speaks to complex and widespread issues regarding the appearance, feel, and function of the world and our tenuous and transient place within it.

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**Ed Ruscha**

*First of All Fog, 2015*

Dry pigment and acrylic on museum board  
16 × 20 inches (40.6 × 50.8 cm)

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*Human perception of the body is so acute and knowledgeable that the smallest hint of a body can trigger recognition.*

Jenny Saville



Photo: Pal Hansen/Getty Images

In her depictions of the human form, Jenny Saville (b. 1970) transcends the boundaries of both classical figuration and modern abstraction. Oil paint, applied in heavy layers, becomes as visceral as flesh itself, each painted mark maintaining a supple, mobile life of its own. As Saville pushes, smears, and scrapes the pigment over her large-scale canvases, the distinctions between living, breathing bodies and their painted representations begin to collapse.

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**Jenny Saville**

*Couple V, 2015*

Graphite and colored pencil on watercolor paper  
Framed: 27 <sup>5</sup>/<sub>8</sub> × 35 <sup>1</sup>/<sub>2</sub> × 1 <sup>3</sup>/<sub>4</sub> inches (70 × 90 × 4.5 cm)

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*Obsession is what it comes down to. It is difficult to think without obsession, and it is impossible to create something without a foundation that is rigorous, incontrovertible, and, in fact, to some degree repetitive. Repetition is the ritual of obsession. Repetition is a way to jump-start the indecision of beginning. To persevere and to begin over and over again is to continue the obsession with work. Work comes out of work. In order to work you must already be working.*

Richard Serra

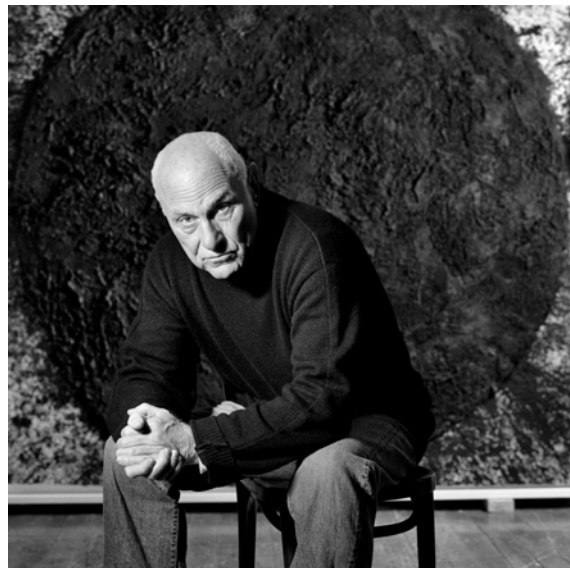


Photo: Jason Andrew/Getty Images

One of the most significant artists of his generation, Richard Serra (b. 1938) has produced large-scale, site-specific sculptures for architectural, urban, and landscape settings spanning the globe. Throughout his career, Serra has made drawings as separate, immediate, and fundamental lines of investigation to his sculptures. They are explorations in their own right, integral to the overall concerns of his sculptural practice, they are unique intuitive explorations within their own established criteria.



**Richard Serra**  
*OS Mylar #10, 2018*  
Litho crayon on mylar  
20 × 16 ¼ inches (58.8 × 41.3 cm)



*Nature is my master. Without its guidance,  
how could I paint or work? My Swiss garden  
is surrounded by forests and mountains.  
I look closely; Nature shows me.*

Setsuko



Photo: Ikuo Yamashita

Working across many mediums, from bronze to gouache, Setsuko (b. 1942) combines sumptuous surfaces with tranquil subject matter, often suggesting an optimistic interconnectedness between natural and constructed elements, as well as a symbiosis between life and death. Blending imagery from East and West, her paintings demonstrate a keen sensitivity to texture, from the fur of a cat to the silken petals of a flower. This attention to diverse surface qualities led her to ceramics and the infinite malleability and expressiveness of clay.

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**Setsuko**  
*Montée*, 2017  
Terra-cotta  
37 <sup>7</sup>/<sub>8</sub> × 14 <sup>7</sup>/<sub>8</sub> × 14 <sup>7</sup>/<sub>8</sub> inches (96 × 38 × 38 cm)

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*I am trying to make other people recognize something of themselves rather than me.*

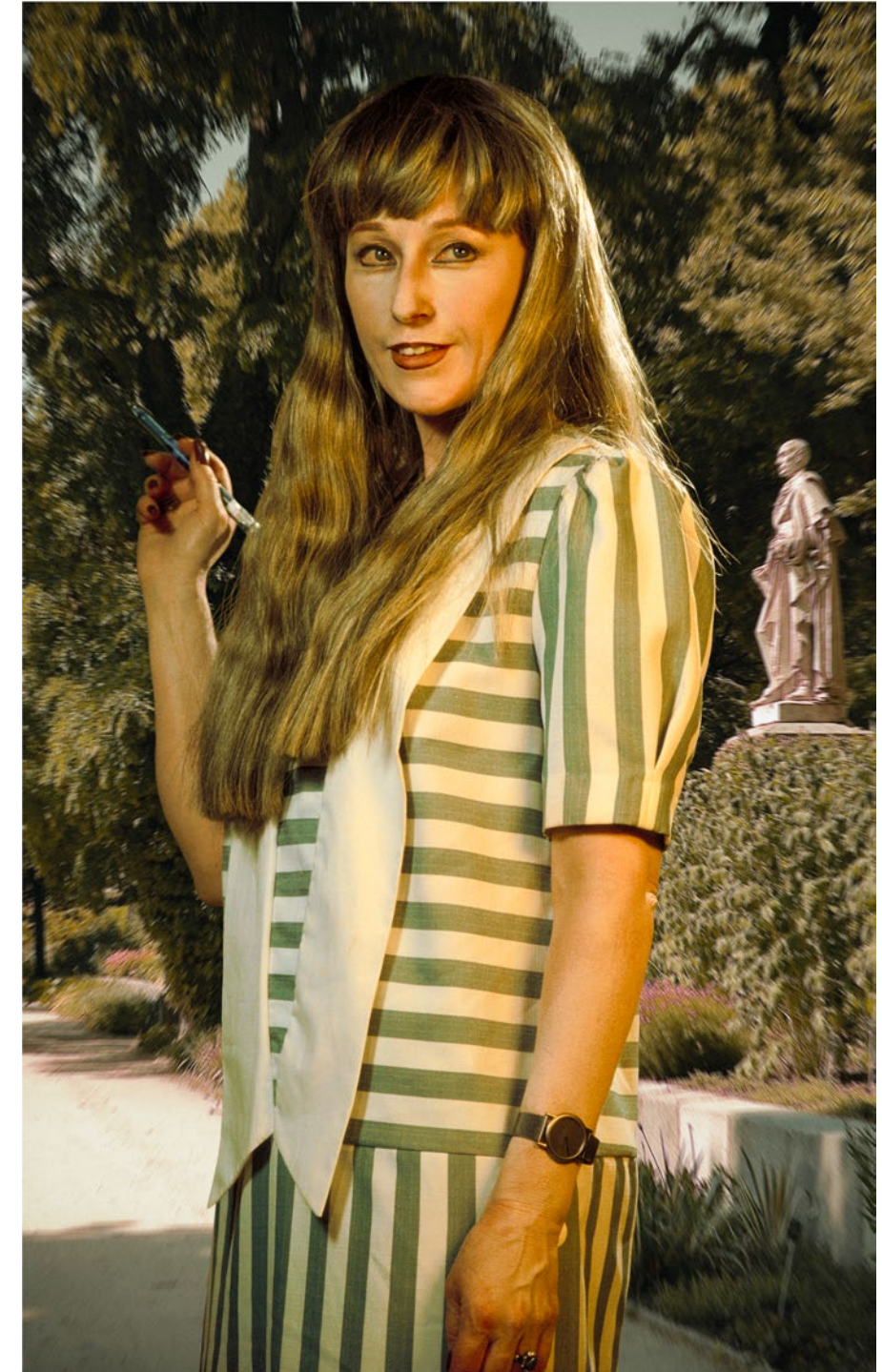
Cindy Sherman



Photo: Mark Seliger

At the center of Cindy Sherman's (b. 1954) performative practice of photographing herself in different guises is a multitude of identity stereotypes that have arisen throughout the histories of art, advertising, cinema, and media. She reveals and dismantles these stereotypes as well as the mechanics of their production in creating series after series of photographs that focus on particular image-making procedures.

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**Cindy Sherman**

*Untitled #478, 2002/2008*

C-print

41 <sup>5</sup>/<sub>8</sub> × 25 <sup>3</sup>/<sub>4</sub> inches (105.7 × 65.4 cm)

Edition 10/10

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*Archives exist because there's something that can't necessarily be articulated. Something is said in the gaps between all the information.*

Taryn Simon



Photo: courtesy the artist and MASS MOCA

Taryn Simon (b. 1975) directs our attention to familiar systems of organization—bloodlines, criminal investigations, flower arrangements—making visible the contours of power and authority hidden within. Incorporating mediums ranging from photography and sculpture to text, sound, and performance, each of her projects is shaped by years of rigorous research and planning, including obtaining access from institutions as varied as the US Department of Homeland Security and Playboy Enterprises, Inc.

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**Taryn Simon**

*Anthem*, 2015

Stainless steel music box movements and stained maple

33 1/4 × 15 × 5 inches (84.5 × 38.1 × 12.7 cm)

Edition 4/35

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*Often, after simple meditation, I take a photograph,  
as a remembrance, as a relic.*

Patti Smith



Photo: Edward Mapplethorpe

Musician, writer, and visual artist Patti Smith (b. 1946) began taking photographs in 1978, developing an emotionally unfiltered archive of solitary moments. Modest in scale, the softly lit black-and-white images are totemic mementos, serving as a diaristic undercurrent to her writing, music, and performance. The settings of her photographs evoke the literary and artistic figures that Smith admires, and she affectionately photographs their homes, chairs, slippers, beds, and other personal effects.



**Patti Smith**  
*Joan the Soldier, Notre Dame, 2010*  
Gelatin silver print  
10 × 8 inches (25.4 × 20.3 cm)  
Editions 1/10 and 2/10



*A lot of my work in painting is layered on previous works. If I make a painting and I like it, I want to relive that . . . thus I wind up with a natural lineage.*

Blair Thurman



Photo: courtesy the artist

Blair Thurman's (b. 1961) influences range from Pop art and Minimalism to popular music, 1970s cinema, and relics from his childhood. He transposes the formal details of everyday objects into the subliminal realm of abstraction. These standardized geometries—pulled from slot car racetracks, architectural frameworks, and found shapes from daily life—take on a nostalgic register, the fascinations of boyhood working to render abstract geometries more idiosyncratic and accessible.

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**Blair Thurman**

*Creamy Tomato*, 2017

Acrylic on canvas on wood

59 <sup>5</sup>/<sub>8</sub> × 34 <sup>7</sup>/<sub>8</sub> × 1 <sup>1</sup>/<sub>2</sub> inches (151.4 × 88.6 × 3.8 cm)

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*Seeing a great piece of art can take you from one place to another—it can enhance daily life, reflect our times and, in that sense, change the way you think and are.*

Rachel Whiteread



Photo: Dan Kitwood/Getty Images

In Rachel Whiteread's (b. 1963) sculptures and drawings, everyday settings, objects, and surfaces are transformed into eerily familiar ghostly replicas. Through casting, she frees her subject matter—which has included beds, tables, chairs, boxes, water towers, and entire houses—from practical use, suggesting a new permanence, imbued with memory. The processes of looking, emptying, and filling inform her work, revealing how the surfaces of daily life can disappear and reappear, bearing the traces of their previous lives.

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**Rachel Whiteread**  
*Untitled (Notre-Dame)*, 2019  
Punched holes on postcard, in 2 parts  
Framed: 15 × 11 5/8 × 1 5/8 inches (38 × 29.5 × 4 cm)

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