

GAGOSIAN

Gagosian to Participate in Art Basel Miami Beach 2024

Booth to Feature Works by Amoako Bofofo, Helen Frankenthaler, Roy Lichtenstein, Albert Oehlen, Andy Warhol, and Others

Rachel Feinstein to Exhibit Large-Scale Metal Sculpture in Meridians Section Alongside a Solo Presentation at the Bass Museum of Art



Urs Fischer, *Artificial Sweetener*, 2024, gesso, latex, and acrylic paint on canvas, 84 × 66 inches (213.4 × 167.6 cm) © Urs Fischer

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MIAMI, November 27, 2024—Gagosian is pleased to present an extensive selection of modern and contemporary works at Art Basel Miami Beach 2024. Many of the included works offer fresh perspectives on portraiture and figure painting, reimagining these longstanding disciplines across a variety of mediums and contexts. Others propose new ways of understanding the unique qualities and complex interactions of diverse spaces and sites.

In *Ethel Scull* (1963), Andy Warhol portrays the eponymous socialite and collector, printing snapshots of her taken in a 42nd Street photo booth on a silver spray-painted canvas and transforming his influential sitter into a Hollywood starlet. In his painting *Ascension VI* (2024), Titus Kaphar uses brass nails to interpolate a partial reproduction of the subject of Rogier van der Weyden's 1435 painting *The Descent from the Cross* into a silhouetted image of basketball legend Michael Jordan, paralleling the martyrdom of Christ with the sacrifices made by athletes in the public eye. In Maurizio Cattelan's provocative marble sculpture *Untitled* (2011), human presence is reduced to one giant hand from which four fingers appear to have been lopped off, leaving the single remaining digit making an inadvertent gesture of contempt.

Richard Avedon's indelible photograph *Jacqueline Kennedy in inaugural gown, West Palm Beach, Florida, January 3, 1961*, pictures the then First Lady in a dress by Oleg Cassini and was taken as part of a formal session with the family for *Harper's Bazaar*. Andreas Gursky's photograph *V & R II* (2022 [2009])—a reworking of his *V & R* from 2011—offers an abstracted perspective on a Parisian catwalk, presenting unidentified fashion models marching along a pale stripe that appears adrift in a featureless black void. In *Airplane* (1990), Roy Lichtenstein merely alludes to the presence of a pilot, rendering a craft in flight, guns blazing, in painted and patinated bronze. Employing bold graphic strategies familiar from his paintings and prints, the Pop art pioneer turns a cartoonlike image into a dynamic “drawing in space.”

Other works in Miami explore aspects of place and position in figurative, abstract, and conceptual ways, often combining aspects of all three. In his slyly ironic painting *Plenty Big Hotel Room (Painting for the American Indian)* (1985), Ed Ruscha juxtaposes a fluttering American flag with four black strips suggestive of redacted text. The work turns the complex nationalistic resonance of the ubiquitous banner onto itself, the word *hotel* in its title signifying the imposition of exclusive luxury in a land taken over from its indigenous people. In his painting *Urban Nature* (2024), Urs Fischer adopts a fragmented, collage-like perspective on his Los Angeles milieu, wielding intense color and abstracted imagery to reflect the city's blend of the natural, the artificial, and the wholly imagined as if moving through it at speed. Albert Oehlen also juxtaposes and blends a wide range of painterly modes and marks in *Untitled* (2022), shifting between the planned and the improvised to undermine any expectation of consistent form, stable meaning, or identifiable locale, while Helen Frankenthaler layers a passage of softly radiant acrylic color over a dark ground in *Spellbound* (1991), translating her experience of landscape into allusive, ethereal shape.

More purely abstract are works such as Katharina Grosse's canvas *Untitled* (2024), with its looping pathways of vibrantly colored spray paint that intersect with one another like a highway junction. Donald Judd's wall-mounted box form from 1988, constructed of clear anodized aluminum with red and chartreuse plexiglass, interacts with its surroundings by emphasizing relationships between part and whole alongside the interplay of space, light, and color. Richard Serra's drawing *Diptych #8* (2018), too, focuses on the inherent qualities of materials. Applying paintstick, etching ink, and silica to two sheets of handmade paper in two dense, dark, conjoined planes, Serra investigates the idea and experience of weight and transforms the work of art into a destination in its own right.

#ArtBasel

ART BASEL MIAMI BEACH

December 4–8, 2024

Miami Beach Convention Center

Booth G8

Featured artists include Derrick Adams, Richard Avedon, Georg Baselitz, Jean-Michel Basquiat, Amoako Bofo, Louise Bonnet, Carol Bove, Cecily Brown, Maurizio Cattelan, John Chamberlain, Christo, John Currin, Julie Curtiss, Edmund de Waal, Jadé Fadojutimi, Rachel Feinstein, Urs Fischer, Helen Frankenthaler, Theaster Gates, Cy Gavin, Nan Goldin, Katharina Grosse, Mark Grotjahn, Andreas Gursky, Duane Hanson, Simon Hantai, Damien Hirst, Tetsuya Ishida, Donald Judd, Jamian Juliano-Villani, Ewa Juszkiewicz, Y.Z. Kami, Titus Kaphar, Jeff Koons, Roy Lichtenstein, Rick Lowe, Brice Marden, Helen Marden, Peter Marino, Agnes Martin, Adam McEwen, Tyler Mitchell, Sabine Moritz, Takashi Murakami, Oscar Murillo, Albert Oehlen, Nam June Paik, Giuseppe Penone, Pablo Picasso, Richard Prince, Nathaniel Mary Quinn, Sterling Ruby, Ed Ruscha, Jenny Saville, Richard Serra, Jim Shaw, Spencer Sweeney, Sarah Sze, Jeff Wall, Andy Warhol, Mary Weatherford, Tom Wesselman, Anna Weyant, Rachel Whiteread, Stanley Whitney, Jordan Wolfson, and Jonas Wood.

Art Basel Miami Beach Meridians

At Meridians, Art Basel Miami Beach's platform for large-scale projects that push the boundaries of the traditional art fair booth, which this year is curated by Yasmil Raymond, Gagosian presents Rachel Feinstein's sculpture *Metal Storm* (2024).



Rachel Feinstein, *Metal Storm*, 2024, cast bronze, 93 × 69 3/8 × 41 7/8 inches (236.1 × 176.1 × 106.2 cm) © Rachel Feinstein. Photo: Maris Hutchinson

Rachel Feinstein *Metal Storm* (2024)

Rachel Feinstein's large-scale sculpture *Metal Storm* is composed of interlocking bronze planes depicting three witches engaged in an ecstatic ritual. The figures' bodies tangle into a pyramidal formation: one witch lies on her knees with her arms extended and her head tucked back between her legs as she looks at the viewer, while her counterparts loom above her, their wild tendrils of hair echoing the flames of fire around them. The work is the culmination of the artist's years of engagement with a single image: Hans Baldung Grien's 1514 drawing *New Year's Greeting with Three Witches*.

Feinstein, who holds degrees in both studio art and religious studies, has long been fascinated by fifteenth- and sixteenth-century German artists whose biblical imagery reflects the tumultuous social upheavals of their times. *Metal Storm* interrogates problematic representations of women in medieval art while drawing parallels with contemporary issues of global instability.

Alongside the fair, Feinstein's work is also the subject of a solo exhibition at the Bass Museum of Art in Miami Beach. *Rachel Feinstein: The Miami Years* spans almost three decades of work by the New York-based artist and is her first major exhibition in her hometown. It is on view through August 17, 2025.

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