

# GAGOSIAN

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Gagosian to Participate in Art Basel 2024

Works by Christo and Donald Judd to Be Exhibited in Art Basel Unlimited

Presentations Coincide with Exhibition by Donald Judd at Gagosian's Basel Gallery

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Jonas Wood, *Bonsai Still Life*, 2024, oil and acrylic on canvas, 66 × 60 inches (167.6 × 152.4 cm) © Jonas Wood.  
Photo: Marten Elder

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**BASEL, June 5, 2024**—Gagosian is pleased to participate in Art Basel 2024, with a presentation of new, recent, and rarely available works by an international grouping of contemporary artists, as well as special entries in the Unlimited section of the fair.

On view are paintings, sculptures, photographs, and mixed-media works that range across abstract and figurative form and image, often exploring the two approaches' fertile intersection. This is exemplified in a rarely shown sculpture by Roy Lichtenstein that wittily combines Pop and Surrealist modes, transforming the graphic representation of a woman's profile into a "drawing in space." Jordan Wolfson's six-foot-tall *Red Sculpture* (2017–22) portrays, in the form of a grimacing larger-than-life puppet, the influence of the artist's past on his current psychological state, while *Untitled* (2024), a columnar sculpture by Lauren Halsey, considers the impact of commercial aesthetics on South Central Los Angeles, reframing the area as a locus of celebration. Carol Bove unveils a new body of work with *Lamy Ambuscade* (2024), a stainless-steel sculpture that continues in the vein of her 2021 commission for the façade of the Metropolitan Museum of Art, New York. More abstract still is Donald Judd's *untitled* (1989), a wall-mounted stack of ten units in blue anodized aluminum and clear plexiglass that establishes a rhythmic interaction between positive and negative space.

Many of the paintings at Basel also inhabit the fluid boundary between representational imagery and nonrepresentational composition. Helen Frankenthaler's *Genie* (1963) belongs to the critical period when she "composed with color" rather than with line, resulting in the freer works that came to define her practice, while Rudolf Stingel's *Untitled* (2018) is a lush sunset image layered with a baroque wallpaper-like design in luxuriant gold enamel, and Jonas Wood's *Bonsai Still Life* (2024) locates the

titular plants in a domestic scene distinguished by bright color and flattened forms. In *Untitled* (2024), Rick Lowe layers patterns derived from photographs of dominoes games to suggest maps of urban districts, using paint and collaged paper to echo the movement of communities over time, while the dense blocks of paintstick, etching ink, and silica in Richard Serra's drawing *Diptych #9* (2019) hint at architectural forms but function independently of external reference.

Gagosian's booth also features work by several artists using photography, including Richard Avedon, whose set of vividly colored prints, *The Beatles portfolio, London, August 11, 1967* (printed in 1990), groups four iconic images of the epoch-making band during their late psychedelic phase.

## ART BASEL

June 11–16, 2024

Messe Basel, Hall 2, Booth B15

Participating artists include Derrick Adams, Harold Ancart, Richard Avedon, Georg Baselitz, Jean-Michel Basquiat, Ashley Bickerton, Amoako Bofo, Louise Bonnet, Carol Bove, Cecily Brown, Glenn Brown, Maurizio Cattelan, Christo, Jádé Fadojutimi, Urs Fischer, Helen Frankenthaler, Theaster Gates, Cy Gavin, Robert Gober, Nan Goldin, Mark Grotjahn, Andreas Gursky, Philip Guston, Lauren Halsey, Simon Hantaï, Keith Haring, Michael Heizer, Damien Hirst, Tetsuya Ishida, Alex Israel, Jia Aili, Jasper Johns, Donald Judd, Y.Z. Kami, Titus Kaphar, Yayoi Kusama, Deana Lawson, Roy Lichtenstein, Rick Lowe, Brice Marden, Helen Marden, Adam McEwen, Joan Mitchell, Takashi Murakami, Cady Noland, Albert Oehlen, Steven Parrino, Hilary Pecis, Giuseppe Penone, Pablo Picasso, Richard Prince, Nathaniel Mary Quinn, David Reed, Gerhard Richter, Sterling Ruby, Ed Ruscha, Richard Serra, Jim Shaw, Rudolf Stingel, Spencer Sweeney, Mark Tansey, Tatiana Trouvé, Cy Twombly, Jeff Wall, Andy Warhol, Mary Weatherford, Tom Wesselmann, Anna Weyant, Stanley Whitney, Jordan Wolfson, Jonas Wood, Francesca Woodman, and Christopher Wool.

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## Art Basel Unlimited

At Art Basel Unlimited, an exhibition platform for large-scale projects that transcend the limits of the standard booth, Gagosian presents Christo's *Wrapped 1961 Volkswagen Beetle Saloon* (1963–2014) and an untitled installation from 1970 by Donald Judd.



## Christo

### *Wrapped 1961 Volkswagen Beetle Saloon* (1963–2014)

For his earlier temporary sculpture *Wrapped Car (Volkswagen)* (1963), Christo employed a sage-green 1961 Beetle that was lent to the artist and his wife and collaborator Jeanne-Claude by art director Claus Harden. He swathed the vehicle's body in tarpaulin and rope, playfully intensifying the object's mystique and invoking a new understanding of its form (Christo admired the famous "Bug" model for its rounded design as well as for its countercultural associations). Though by 2014 Christo was wrapping entire buildings, he decided to revisit the work by purchasing the exact same model and enlisting his nephew Vladimir Yavachev to help him wrap it. The result is *Wrapped 1961 Volkswagen Beetle Saloon*, which he dated 1963–2014 to express the project's extended incubation.

June 10–16, 2024

Messe Basel, Hall 1, U69

Christo, *Wrapped 1961 Volkswagen Beetle Saloon*, 1963–2014, 1961 Volkswagen Beetle Saloon, tarpaulin with grommets and ropes, 59 1/8 × 160 × 60 5/8 inches (150 × 406.4 × 154 cm) © Christo and Jeanne-Claude Foundation. Photo: Wolfgang Volz



## Donald Judd Untitled (1970)

Donald Judd's installation consists of a band of five-foot-high hot-dipped galvanized iron panels that stand end to end on the floor eight inches from the surrounding walls. Initially configured for its debut appearance at Leo Castelli in New York, the work has since been adapted to other locations including the Pasadena Art Museum (1971) and the Whitney Museum of American Art (1988); at Art Basel Unlimited it appears as an immersive U-shaped arrangement. Constructed with typical precision, it is consistent with Judd's interest in the investigation of material form through the interplay of light and color in space. Emphasizing the intrinsic qualities of the work's components—which here include the galvanized metal's distinctive crystalline surface—Judd explores relationships between part, whole, and setting.

June 10–16, 2024  
Messe Basel, Hall 1, U13

Donald Judd, untitled, 1970 (detail), hot-dipped galvanized iron, overall dimensions variable © Judd Foundation/Artists Rights Society (ARS), New York. Photo: Maris Hutchinson

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## More in Basel



### Visit

#### Art Basel Shop

June 11–26, 2024  
Messe Basel

Gagosian has been selected to take part in the inaugural Art Basel Shop. Curated by Sarah Andelman, renowned for her role as founder and creative director of Colette, the Shop will feature products developed by Art Basel, as well as a range of handpicked books, magazines, and editions by leading



### Exhibition

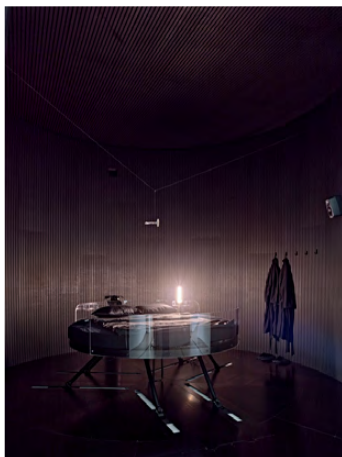
#### Donald Judd

Opening reception: Monday, June 10, 6–8pm  
June 10–September 7, 2024  
Gagosian, Rheinsprung 1, Basel

Gagosian presents an exhibition of works made by Donald Judd in Switzerland between 1987 and 1991. The single-unit, wall-mounted works are fabricated from the artist's signature mediums of anodized aluminum and plexiglass sheets in a range of opacities and colors. Each of the precisely constructed works delineates created interior space and

publishers, galleries, and brands. Gagosian's participation will include the release of *Urs Fischer: Monumental Sculpture*—an extensive monograph that gathers nearly sixty large-scale sculptures and installations made by the Swiss-born artist over the past twenty-five years—as well as other recent titles and Richard Prince apparel.

*Urs Fischer: Monumental Sculpture* (New York: Gagosian, 2024)



the exterior space it occupies. Orchestrating subtle and dramatic interplays of light and shadow, the pieces investigate space, color, and existence—for Judd, the main concerns of art.

Donald Judd, untitled, 1991 © Judd Foundation/Artists Rights Society (ARS), New York. Photo: Rob McKeever

## Museum Exhibition

### Cloud Chronicles

#### *Drawings*

Through August 11, 2024  
Fondation Beyeler, Riehen/Basel

Organized by the Fondation Beyeler in partnership with the LUMA Foundation, *Summer Show*, conceived as a “living organism” in continual metamorphosis, transforms the entire museum and its surrounding park into an experimental presentation of contemporary art. In keeping with the theme, the exhibition title—currently *Cloud Chronicles*—and participating artists change throughout the show's duration. Carsten Höller's *Dream Hotel Room 1: Dreaming of Flying with Flying Fly Agarics* (2024), made in collaboration with scientist Adam Haar Horowitz, comprises a bed that rocks participants into sleep and a rotating mushroom replica designed to stimulate targeted dream content. Work by Alberto Giacometti, Duane Hanson, and Andy Warhol is also included.

Carsten Höller, *Dream Hotel Room 1: Dreaming of Flying with Flying Fly Agarics*, 2024, installation view, Fondation Beyeler, Riehen/Basel © Carsten Höller. Photo: Mark Niederman, courtesy Fondation Beyeler

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## Press

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