

Gagosian Participates in Art Basel Hong Kong 2024

Booth Features New and Recent Work by Carol Bove, Jia Aili, Sarah Sze, Stanley Whitney, Zeng Fanzhi, and Others

Andy Warhol's Long Shadow Also on View at Gagosian's Hong Kong Gallery



Sarah Sze, *Turning and Turning*, 2024, oil paint, acrylic paint, archival paper, acrylic polymers, ink, dibond, aluminum, and wood, 114 × 142 1/2 inches (289.6 × 362 cm) © Sarah Sze. Photo: Maris Hutchinson

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HONG KONG, March 22, 2024—Gagosian is pleased to announce the gallery's participation in Art Basel Hong Kong 2024, opening on March 28, with a selection of works by international contemporary artists including Georg Baselitz, Ashley Bickerton, Amoako Bofo, Carol Bove, Dan Colen, Michael Craig-Martin, Edmund de Waal, Cy Gavin, Katharina Grosse, Jennifer Guidi, Simon Hantaï, Hao Liang, Damien Hirst, Tetsuya Ishida, Jia Aili, Titus Kaphar, Rick Lowe, Takashi Murakami, Yoshitomo Nara, Nam June Paik, Hilary Pecis, Nathaniel Mary Quinn, Ed Ruscha, Spencer Sweeney, Sarah Sze, Andy Warhol, Mary Weatherford, Stanley Whitney, Jordan Wolfson, Jonas Wood, and Zeng Fanzhi. The works on view, which embrace a dizzying variety of subjects and approaches, see the participating artists identify fresh ways to disrupt established histories of abstraction and figuration, and instill sculptural and painterly representations of the natural world with complex cultural significance.

In his painting *Where Love can Stay* (2023), Stanley Whitney balances structure and spontaneity, assembling an outwardly simple but perfectly balanced abstract work one vibrant block of color at a time. Using characteristically energetic brushwork and further demarcating the composition's structure with linear bands of paint, Whitney infuses the canvas with a harmony and rhythm evocative of jazz. In *Untitled* (2023) Katharina Grosse uses a spraying technique to blast acrylic paint

across a linen panel in a spectacular yet nuanced exploration of gesture and effect. Echoing the formal and conceptual strategies of her room-filling installations, she weaves ribbons of color into a pattern reminiscent of tangled wire or wool. In Jia Aili's painting *If you have seen Prussian Blue* (2024), planes of color tessellate and intersect, replacing conventional perspective with a shifting panorama that transcends time, place, and even memory itself. Investing abstract organic and geometric shapes with hints of architectural, geological, and mechanical imagery, Jia creates, in his words, "a structured constellation of history."

Two sculptures by Carol Bove, *Priapic Apricot* and *Sun Dog* (both 2024) feature crumpled square tubes of sandblasted stainless steel coated in urethane paint, the matte finish of which lends them a deceptive impression of malleability. Pairing each tube with a glossy cylinder, Bove reflects on and extends the narrative of modernist formalism, identifying new possibilities for abstraction while retaining figurative associations. Rick Lowe's *Untitled* (2024) belongs to a suite of abstract paintings made by the artist for his presentation *The Arch within the Arc* at Museo di Palazzo Grimani, Venice (April 17–November 24). Inspired by the infrastructure of the city, these works also emerged from Lowe's study of the arch as an architectural form. Composed with acrylic paint and paper collage, *Untitled* balances geometry and improvisation to evoke a particular experience of urban space.

Several works present impressions of the organic environment as seen through a range of cultural filters, or feature iconography appropriated from either traditional or popular cultures. Two paintings from the series *Abstract Landscapes* (2004–) by Zeng Fanzhi incorporate images of intertwined tree branches, which the artist considers emblematic of nature's creative force. Emphasizing formal qualities of line and color through the mixing and layering of paint on canvas, these compositions exist at a conscious distance from objective reality but convey an ambiguous emotional atmosphere that remains open to diverse interpretations. Hao Liang's subtly toned ink painting *The Spirit of Minotaur* (2023) belongs to a new body of work exploring themes from Ovid's *Metamorphosis*. Painted on silk, it finds the artist continuing to filter the techniques of traditional Chinese *guohua* ink wash painting through a contemporary sensibility, enhancing a classical narrative with new and personal resonance. Takashi Murakami, for his part, looks back to traditional Japanese iconography; his new tondo painting shares imagery with his epic painting *Judgement Day* (2023), which is based on ukiyo-e motifs and also pictures kabuki actors dressed as samurai and geisha.

Finally, in her intricate painting *Turning and Turning* (2024), Sarah Sze gleans material from the physical and digital realms to evoke a macroscopic perspective on the infinite, foregrounding the overload of virtual experience, while in *Big Electric Chair* (1967–68), master appropriator Andy Warhol reproduces a published photograph of the titular method of execution as a silkscreen painting, giving the forbidding image an incongruous pop of jarring color.

Coinciding with Art Basel Hong Kong, and on view at the gallery's Hong Kong location, is *Andy Warhol's Long Shadow*. Organized by Jessica Beck, formerly of the Andy Warhol Museum, Pittsburgh, the exhibition considers Warhol's ongoing cultural impact by juxtaposing key paintings, photographs, and films by the artist with works by some of his contemporaries and successors.

#ArtBaselHongKong

ART BASEL HONG KONG

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Hong Kong Convention and Exhibition Centre

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