

Basel Online: 15 Rooms

June 17–26, 2020
davidzwirner.com



Kerry James Marshall, *Untitled (Blot)*, 2015. © Kerry James Marshall.
Courtesy the artist and David Zwirner, London

David Zwirner is pleased to announce *Basel Online: 15 Rooms*, an online-only exhibition available simultaneously at David Zwirner Online and in Art Basel's Online Viewing Room. The presentation will be on view from June 17 through 26.

Basel Online: 15 Rooms will feature works from David Zwirner's artists and estates, many of which have never been on public view and come directly from the artists' studios. This presentation will debut a new and innovative design format, in which the visitor is able to explore each of the works in-depth by entering fifteen stand-alone viewing rooms that include expanded information, images, and history on each work. The works presented include historic and significant works by **Josef Albers, Donald Judd, Joan Mitchell, Giorgio Morandi, Alice Neel, and Sigmar Polke**, alongside recent works by **Harold Ancart, Carol Bove, Yayoi Kusama, Kerry James Marshall, Oscar Murillo, Neo Rauch, Josh Smith, Wolfgang Tillmans, and Lisa Yuskavage**.

This exhibition marks one year since David Zwirner first introduced its franchise of parallel online art fair presentations coinciding with major moments on the art-world calendar, offering collectors rare access, exclusively online, to works of the same caliber as those that the gallery would typically present in a physical art fair booth. In the year since—and particularly in the past three months, in response to the temporary closure of the gallery's physical spaces—David Zwirner has dramatically accelerated its online sales program and introduced new innovations to its viewing room technology, design, and user experience. David Zwirner Online was established in 2017, and *Basel Online: 15 Rooms* is the gallery's 73rd online viewing room to date.

Highlights of *15 Rooms* include:

- Kerry James Marshall's large-scale painting *Untitled (Blot)* from 2015. The work belongs to the artist's *Blots* series from 2014–2015, which utilizes the language of abstraction to suggest alternative ways in which black experiences are formally manifested in painting. The first example of this body of work—which is compositionally based on the patterns of inkblots used for Rorschach tests, a popular tool in psychological evaluation used in the 1950s and 1960s—debuted in Marshall's 2014 solo exhibition *Look See* at David Zwirner, London. A group of these large-scale paintings, including the present work, was subsequently presented at the 2015 Venice Biennale. This painting was also exhibited in *Kerry James Marshall: Mastry*, a major monographic exhibition and the largest museum retrospective to date of the artist's work. *Kerry James Marshall: Mastry* opened in Chicago at the Museum of Contemporary Art Chicago in 2016 and traveled to The Metropolitan Museum of Art, New York, and The Museum of Contemporary Art, Los Angeles.
- A painting by Yayoi Kusama titled *RED GOD* from 2015. The work depicts one of Kusama's characteristic dot-covered pumpkins against a background covered in its entirety with a thin net pattern. Pumpkin shapes have appeared in the artist's work since her early art studies in Japan in the 1950s, and the organic, bulbous form gained a central importance in her oeuvre from the 1980s onward. In a unique style that is both sensory and utopian, Kusama's work possesses a highly personal character, yet one that has connected profoundly with large audiences around the globe, as throughout her career she has been able to break down traditional barriers between work, artist, and spectator.
- A work by Oscar Murillo titled *untitled (surge)* from 2019–2020. The work is an example of Murillo's *surge* paintings—a body of work initiated by the artist in 2018 that represents an evolution in his studio practice. As in earlier series, Murillo embeds into the composition a range of signifiers, some of which remain legible and others of which are totally obscured. Through an associative working method, the artist builds up layers of both found and invented imagery and phrases as well as gestural markings in intuitively placed planes, resulting in dense surfaces. Referencing both the surge of energy used to make the works and the ability of water to flow indiscriminately, without regard to arbitrary constructs such as maps or borders, Murillo conjures simultaneously a utopic and cautionary vision of contemporary geopolitics while also subtly gesturing to art historical precedents.

Additionally, *Basel Online* will allow visitors to explore recent highlights from David Zwirner Online's program and series, including:

- *Studio*, which focuses on recent works made by gallery artists, including Carol Bove, Lisa Yuskavage, Liu Ye, and Raymond Pettibon.
- *Exceptional Works*, an invitation-only presentation of significant historical works priced over \$1 million, including rare works by Josef Albers, Giorgio Morandi, and Ruth Asawa.
- Online-only exhibitions that, under normal circumstances, would debut in a gallery space, including Josh Smith's exhibition of new paintings and recent sculptures inspired by the circumstances of lockdown.

Since launching in 2017 as the first online viewing room from a commercial gallery, David Zwirner Online has evolved into a seventh gallery space, distinguished by its curatorial approach, the caliber of works, transparency, and artist involvement. In 2019, the gallery presented eighteen online viewing rooms, including a new series dedicated to presentations of significant works in parallel with key moments on the art fair calendar. So far this year, and since the gallery's physical closures in March, David Zwirner has presented 24 online viewing rooms.

While David Zwirner's physical galleries begin to reopen, David Zwirner Online remains an active and vital channel for the gallery to present work by its artists to a global audience. David Zwirner Hong Kong and David Zwirner Paris reopened last month, and David Zwirner London will reopen on June 15 with *Paul Klee: Late Klee* and *Bridget Riley: Studies: 1984–1997*, both of which were on view for a week in March before the galleries temporarily closed to the public.

For all press inquiries, contact

Julia Lukacher +1 212 727 2070 jlukacher@davidzwirner.com

Philippe Fouchard Filippi +33 6 60 21 11 94 phff@fouchardfilippi.com