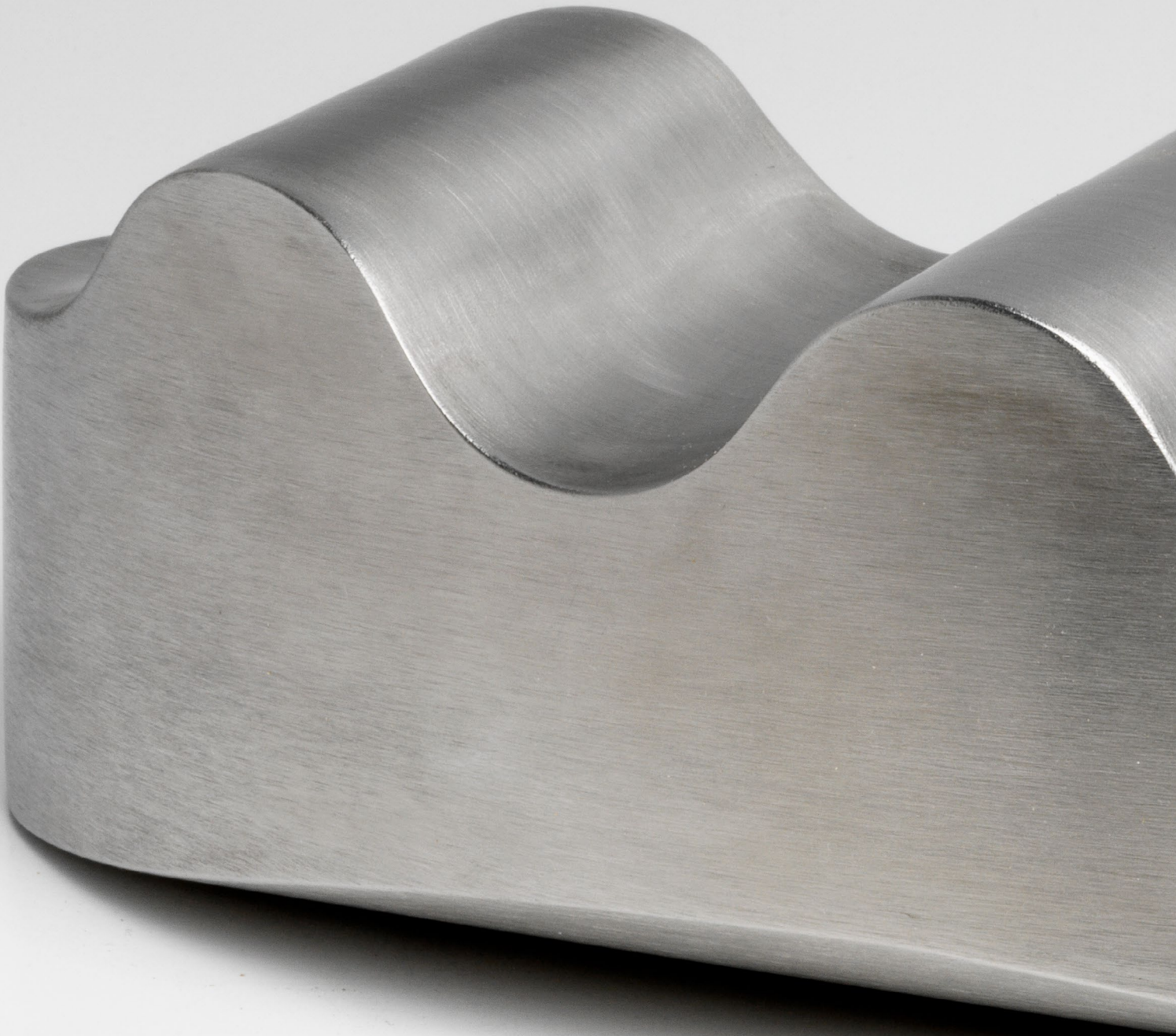


Richard Deacon

New Works

13 January—6 April 2024

Paris Marais



Thaddaeus Ropac

London Paris Salzburg Seoul

Richard Deacon

New Works

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Paris Marais

governed by control. The artist explains: ‘Colour is part of the process, but you can’t tell what the glaze will look like once it is fired. What you see is never what you get and that is liberating.’ Presented on low pedestals, the works encourage the viewer to look down at their reflective surfaces from above, highlighting their position in relation to the object.

The exhibition also brings together a group of small-scale stainless steel works from Deacon’s *Tread* series. Consisting of rounded, organic forms, featuring variations on a distinctive wave-shaped surface, the works are characterised by both their soft curves and their sharp-cut edges, which, together with the highly polished surface, give them a workable, almost malleable quality. Deacon chooses the titles of his works to complement their associative potential. In his words, titles ‘need to both say something about the work but also leave things open’. The *Tread* works are, as the artist says, ‘a bit like shoes’, recalling the act of treading with their relationship to the pedestal. Like the *Made of This* ceramics, the *Tread* sculptures have slightly rounded lower sides, giving them a ‘rocking relationship to the ground’ and investing their connection with the surface on which they rest with an unpredictability and a sense of almost living animation.

Alongside the smaller sculptures, the exhibition presents two larger sculptures from the artist’s *About Us* series. Each is made of steel, which Deacon ‘folds’ into polygonal shapes, which are then grouped together but with separations between their composite parts so that they don’t interact. From certain angles, the viewer can look through these separations, which cut through the work to the other side, giving a surprising impression of vacant space in a work that,

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Paris Marais

at first glance, appears substantial and imposing. As the artist explains, ‘they form a fractured whole’. In an effect created by a process of application and removal of paint on the highly textured surface of the sculpture, the intensity of the colour shifts according to the viewer’s angle of vision. This effect expands Deacon’s play on perspective to impact not only how the viewer sees the volumes of the work but also the way its surfaces are perceived.

The three groups of sculptures in the exhibition are accompanied by a new and unprecedented series of drawings entitled *Motif*, which the artist creates on a tablet computer. Restless when it comes to drawing, the artist is particularly interested in finding new ways in which the surface and the means of making the marks interplay. In the case of this new series, the unforgiving surface of a tablet screen and the artist’s bare finger were ‘an interesting combination and sparked a development.’ The designs are then applied to polyester fabric, which lends the drawings materiality and results in haptic and unconventional wall objects. ‘They are pulled away from the digital into the world,’ he explains. Deacon’s drawings – a constant in his practice – are autonomous from his sculptures: they do not necessarily have a direct preparatory function, and are seen by the artist as experiments in their own right. He explains that not knowing exactly where one is going is one of the main drivers in the act of drawing.

The works in the exhibition are marked by the contrasts between sharp-cut edges and organic shapes; between the technical precision of the digital and freehand mark making. As the artist explains, in his work, ‘the form is clear but there’s also a desire for a potential plasticity or fluidity which remains latent.’ Across forms and mediums, these works are united by a common sense of this potential: ‘the sense of pushing and pulling against the idea of space.’

Thaddaeus Ropac

London Paris Salzburg Seoul



Richard Deacon

Tread #4, 2020

Stainless steel@

9.1 x 20.2 x 9.5 cm (3.58 x 7.95 x 3.74in)

(RD 1052)



Richard Deacon
Tread #5 (detail), 2020
Stainless steel
12.5 x 21.3 x 8.4 cm (4.92 x 8.39 x 3.31 in)
(RD 1053)



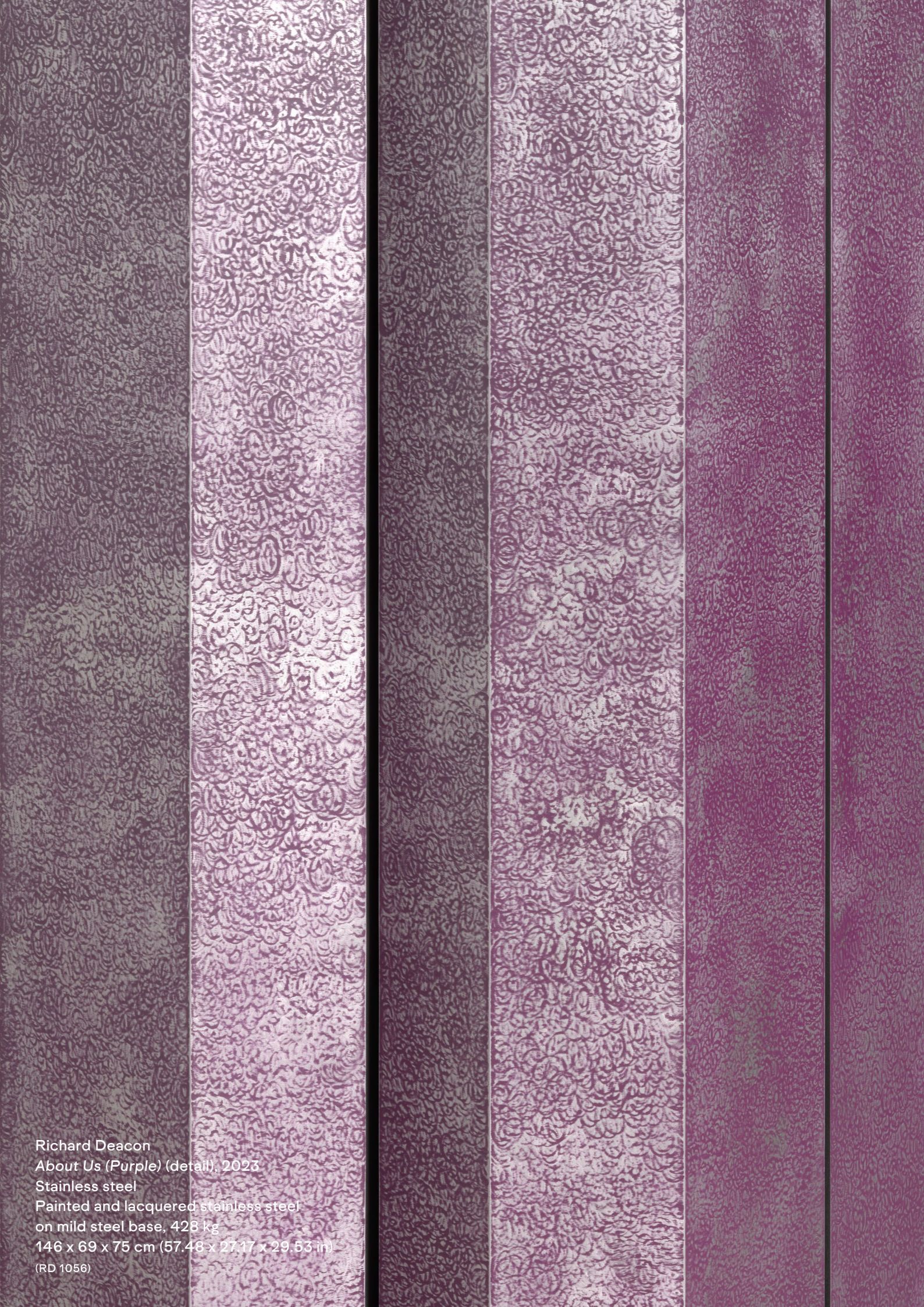
Richard Deacon

Tread #5, 2020

Stainless steel

12.5 x 21.3 x 8.4 cm (4.92 x 8.39 x 3.31 in)

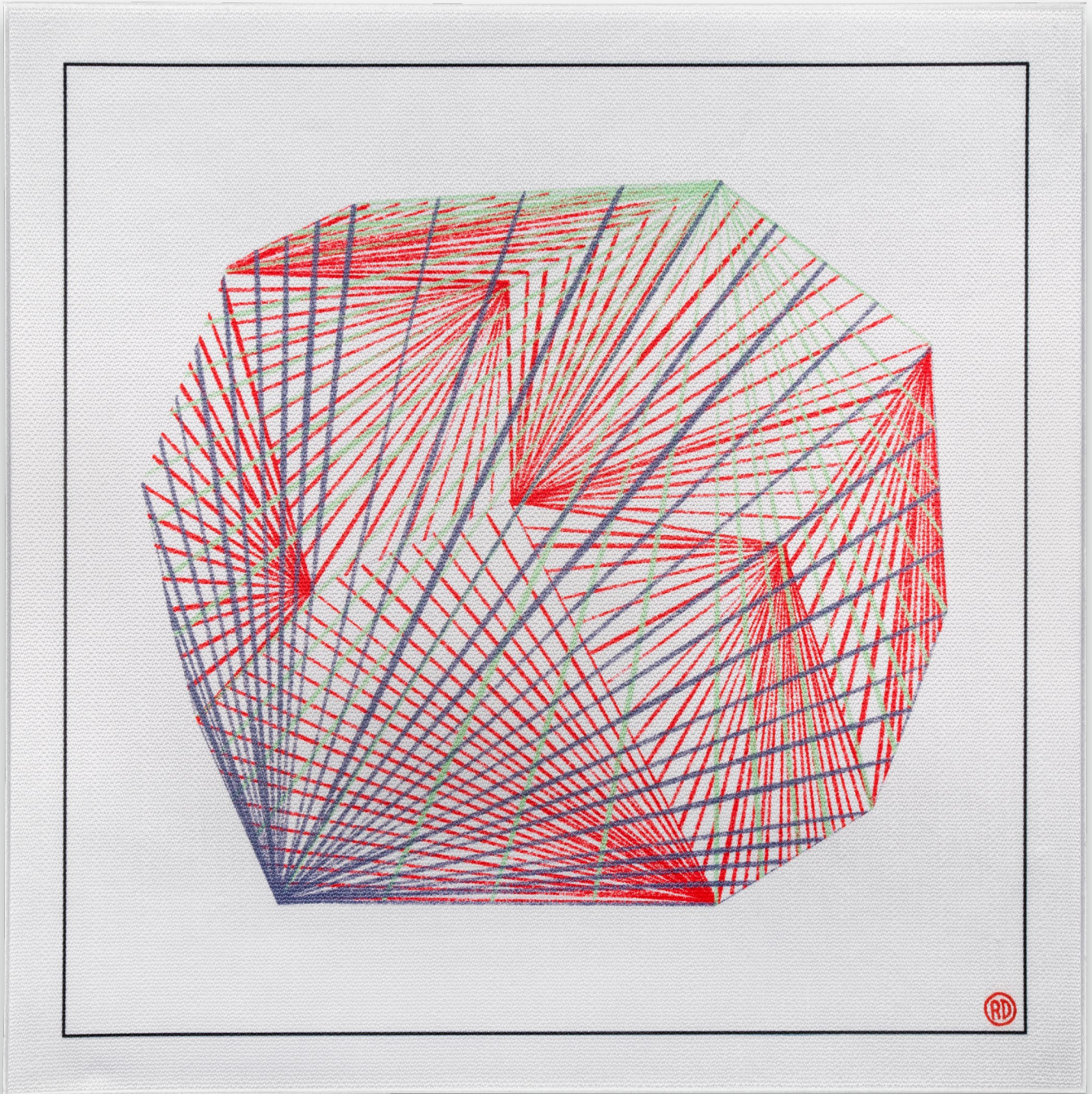
(RD 1053)



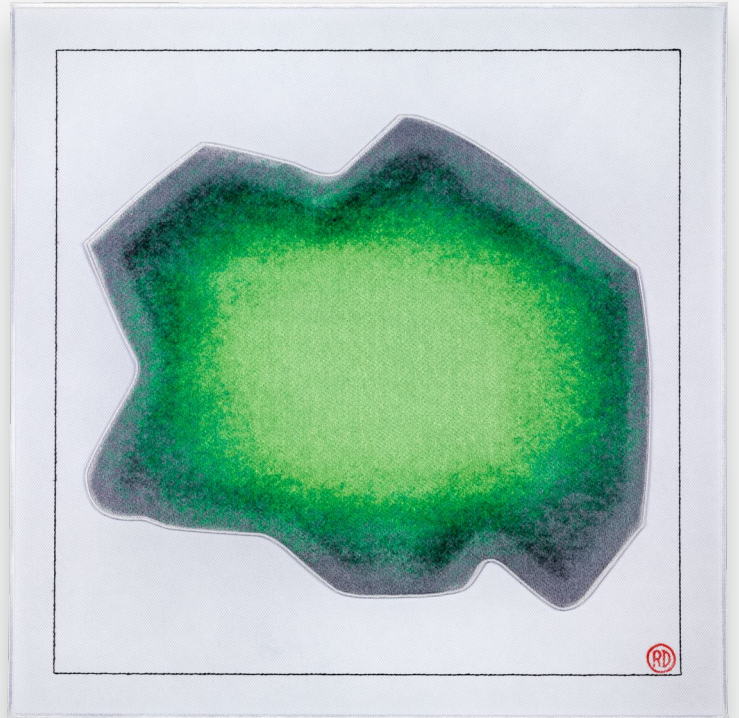
Richard Deacon
About Us (Purple) (detail), 2023
Stainless steel
Painted and lacquered stainless steel
on mild steel base, 428 kg
146 x 69 x 75 cm (57.48 x 27.17 x 29.53 in)
(RD 1056)



Richard Deacon
About Us (Purple), 2023
Stainless steel
Painted and lacquered stainless steel
on mild steel base, 428 kg
146 x 69 x 75 cm (57.48 x 27.17 x 29.53 in)
(RD 1056)



Richard Deacon
Motif # 20, 2021
Sublimation Printing on Polyester
39 x 39 cm (15.35 x 15.35 in)
(RD 1077)



Richard Deacon

Motif # 11, 2021

Motif # 9, 2021

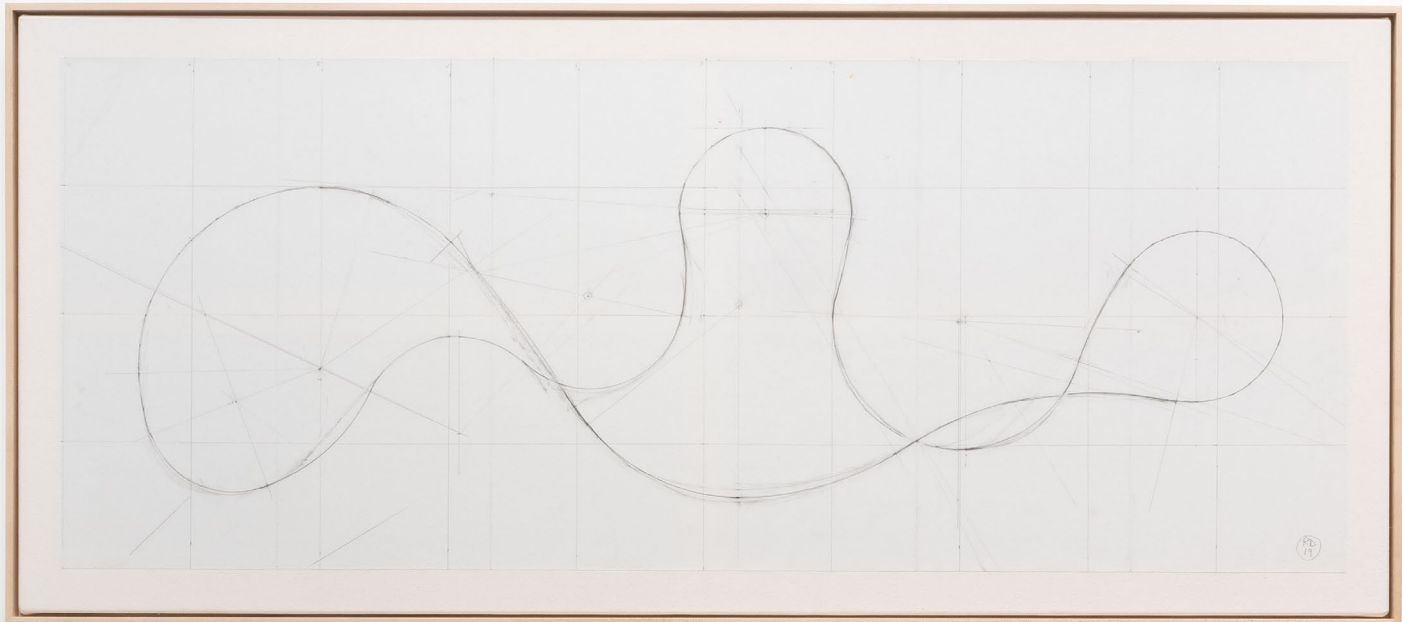
Motif # 15, 2021

Motif # 8, 2021

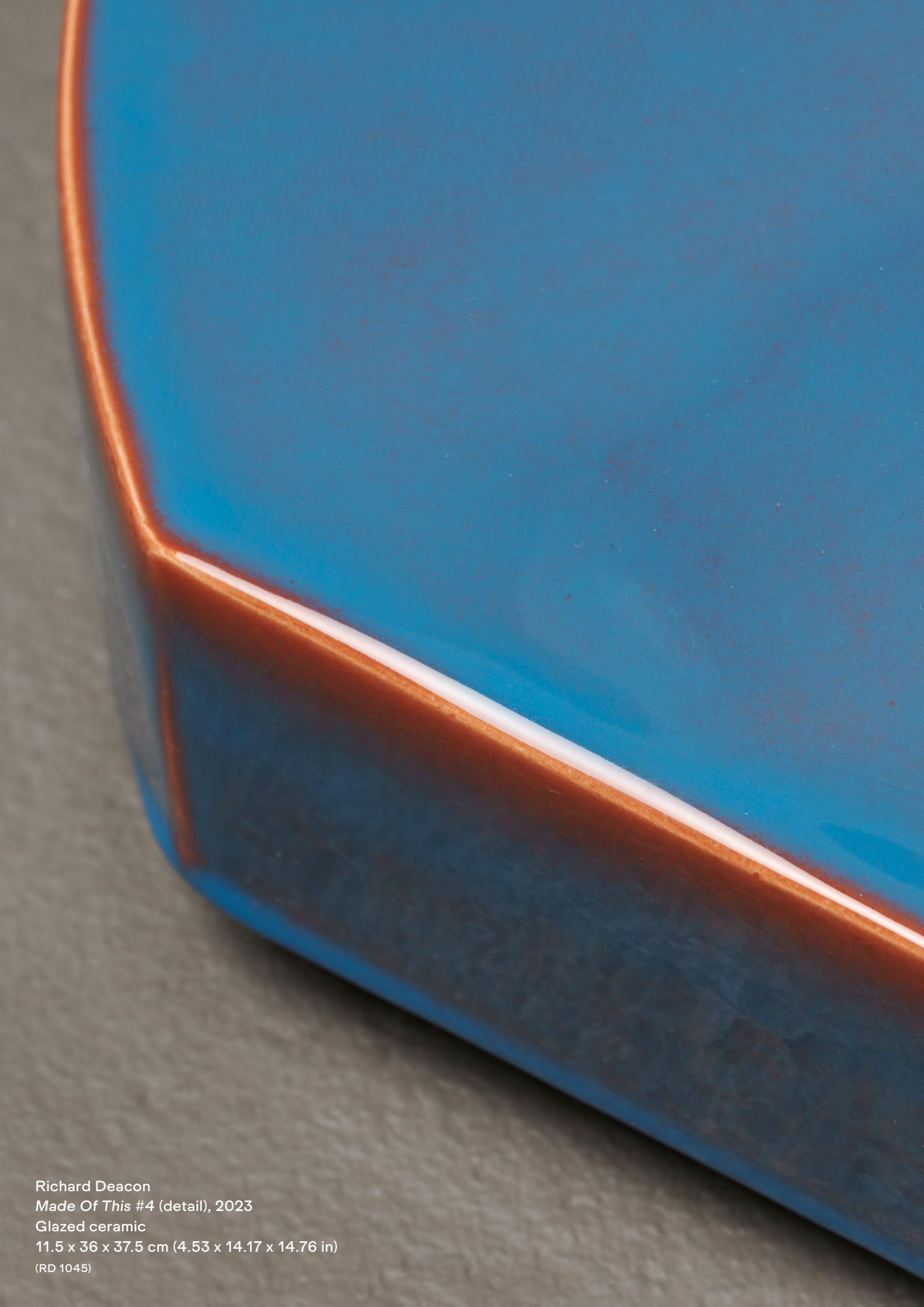
Sublimation Printings on Polyester

39 x 39 cm (15.35 x 15.35 in)

(RD 1068) ; (RD 1066) ; (RD 1072) ; (RD 1065)



Richard Deacon
It Only Has To Be Beautiful #1, 2019
Pencil on artificial vellum
60 x 155 cm (23.62 x 61.02 in)
(RD 1090)



Richard Deacon
Made Of This #4 (detail), 2023
Glazed ceramic
11.5 x 36 x 37.5 cm (4.53 x 14.17 x 14.76 in)
(RD 1045)



Richard Deacon

Made Of This #4, 2023

Glazed ceramic

11.5 x 36 x 37.5 cm (4.53 x 14.17 x 14.76 in)

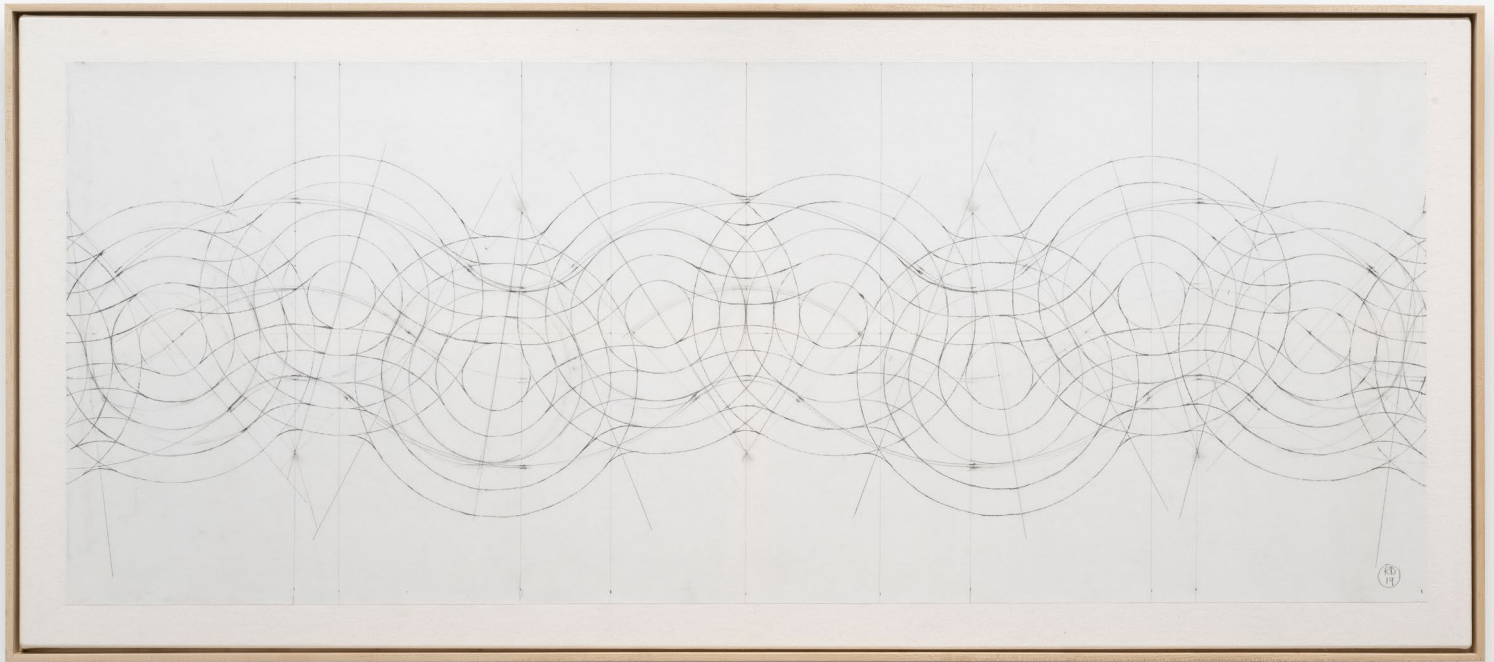
(RD 1045)




Richard Deacon
Made Of This #5 (detail), 2023
Glazed ceramic
12 x 40 x 38.5 cm (4.72 x 15.75 x 15.16 in)
(RD 1046)



Richard Deacon
Made Of This #5, 2023
Glazed ceramic
12 x 40 x 38.5 cm (4.72 x 15.75 x 15.16 in)
(RD 1046)



Richard Deacon
It Only Has To Be Beautiful #2, 2019
Pencil on artificial vellum
60 x 180 cm (23.62 x 70.87 in)
(RD 1091)



Richard Deacon
About Us (Blue) (detail), 2023
Glazed ceramic
Painted and lacquered stainless steel
on mild steel base, 430 kg
146 x 78 x 62 cm (57.48 x 30.71 x 24.41 in)
(RD 1047)



Richard Deacon
About Us (Blue), 2023
Glazed ceramic
Painted and lacquered stainless steel
on mild steel base, 430 kg
146 x 78 x 62 cm (57.48 x 30.71 x 24.41 in)
(RD 1047)



Richard Deacon
Made Of This #2 (detail), 2023
Glazed ceramic
11.5 x 35.5 x 35.5 cm (4.53 x 13.98 x 13.98 in)
(RD 1043)



Richard Deacon

Made Of This #2, 2023

Glazed ceramic

11.5 x 35.5 x 35.5 cm (4.53 x 13.98 x 13.98 in)

(RD 1043)



Richard Deacon

Tread #2, 2020

Stainless steel

7 x 27.5 x 15.5 cm (2.76 x 10.83 in x 6.1 in)

(RD 1050)



Richard Deacon

Made Of This #3 (detail), 2023

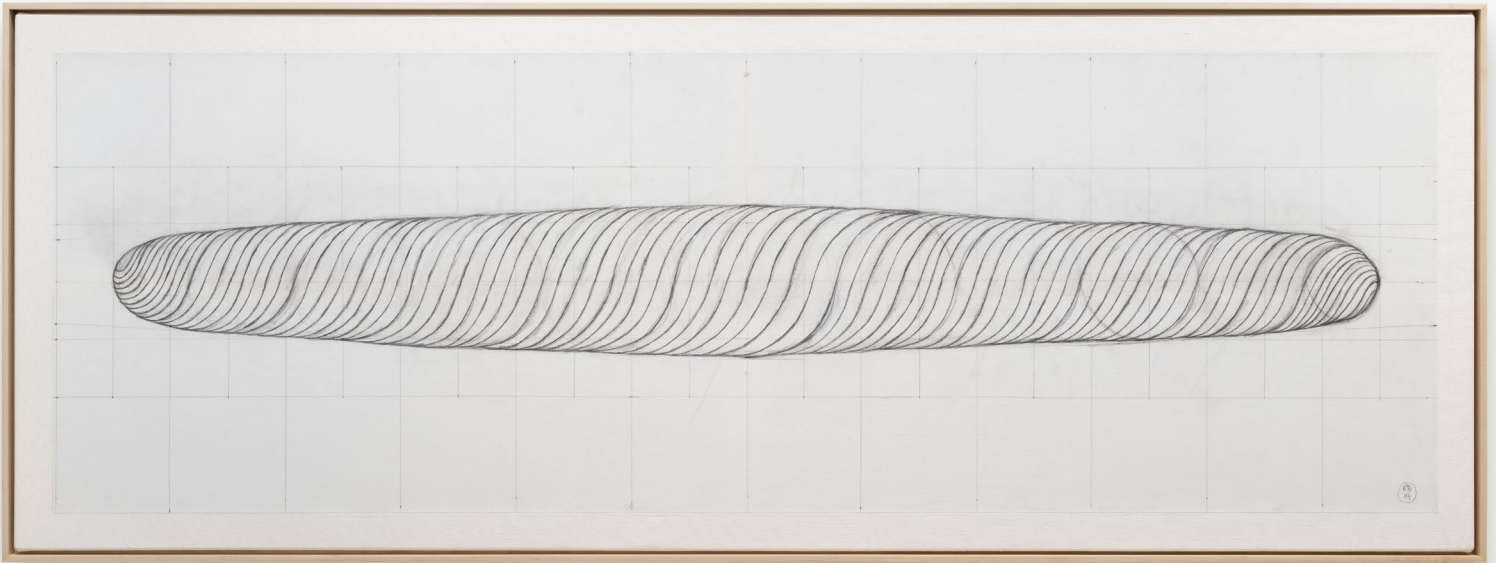
Glazed ceramic

11 x 43 x 33.5 cm (4.33 x 16.93 x 13.19 in)

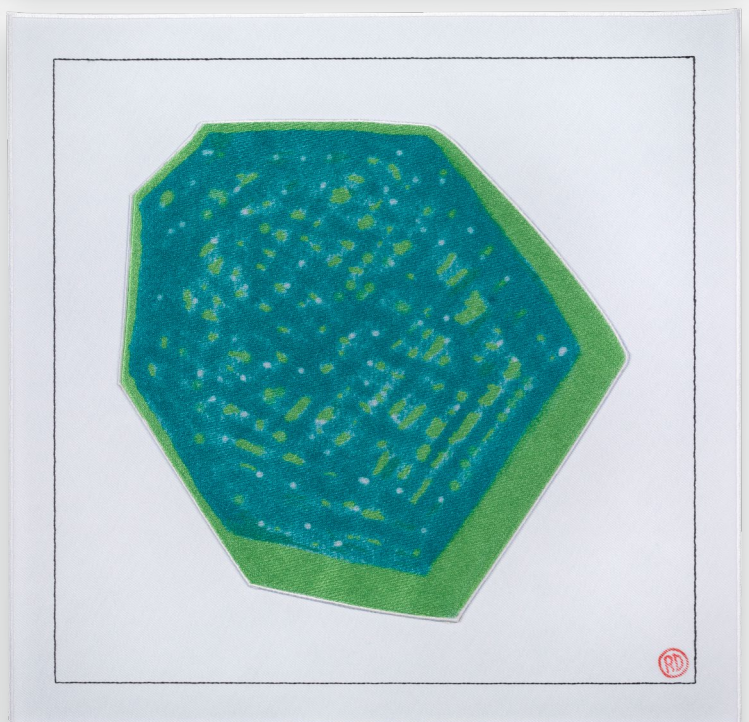
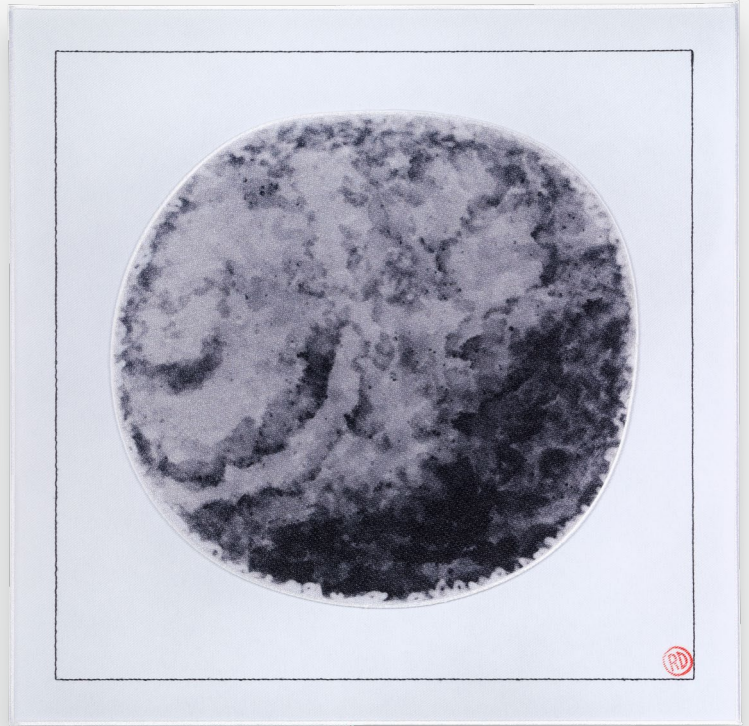
(RD 1044)



Richard Deacon
Made Of This #3, 2023
Glazed ceramic
11 x 43 x 33.5 cm (4.33 x 16.93 x 13.19 in)
(RD 1044)



Richard Deacon
It Only Has To Be Beautiful #3, 2019
Pencil on artificial vellum
60 x 155 cm (23.62 x 61.02 in)
(RD 1092)



Richard Deacon

Motif # 2, 2021

Motif # 16, 2021

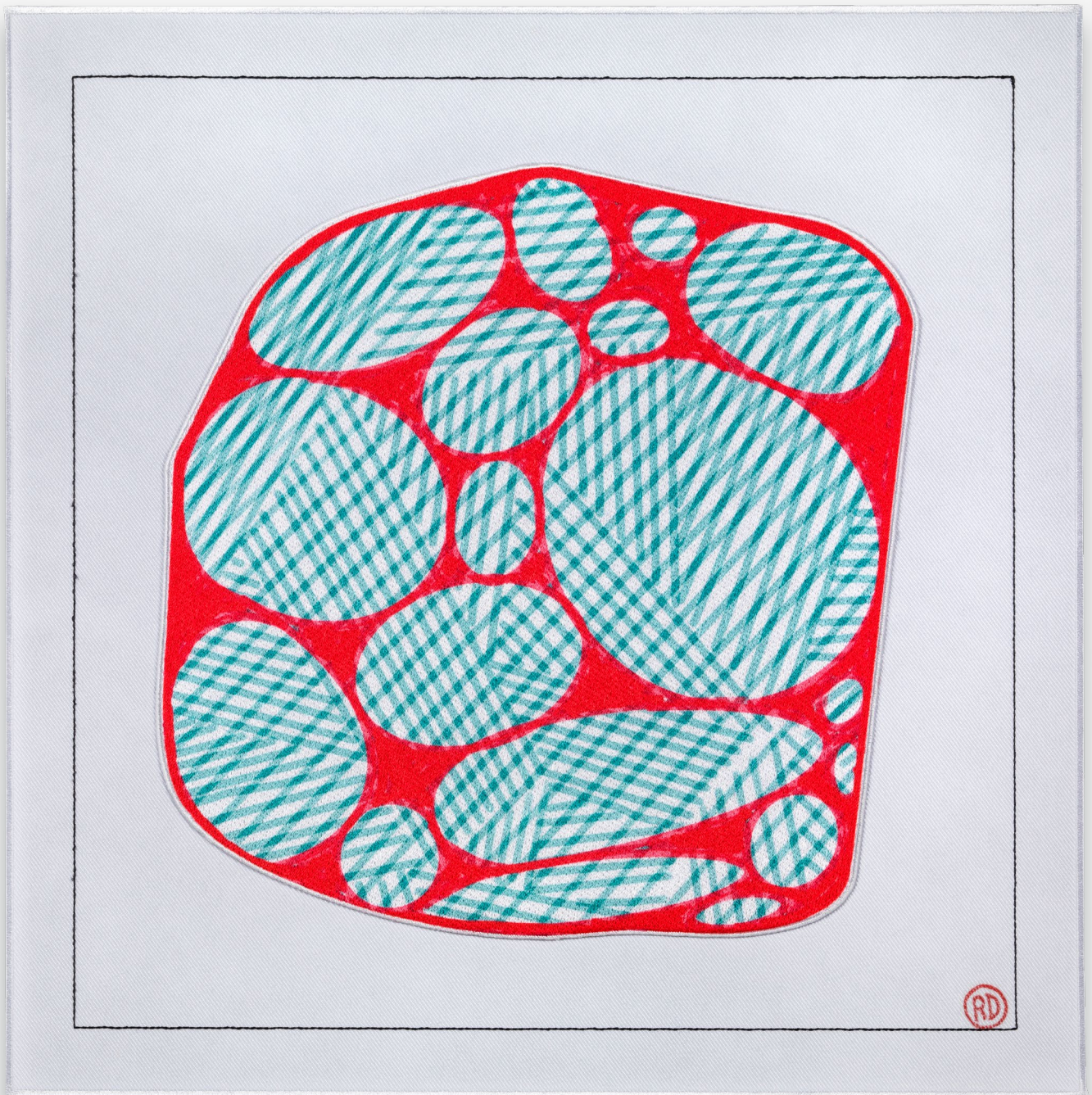
Motif # 3, 2021

Motif # 12, 2021

Sublimation Printings on Polyester

39 x 39 cm (15.35 x 15.35 in)

(RD 1059) ; (RD 1073) ; (RD 1060) ; (RD 1069)



Richard Deacon
Motif # 13, 2021
Sublimation Printing on Polyester
39 x 39 cm (15.35 x 15.35 in)
(RD 1070)

Richard Deacon

About the artist



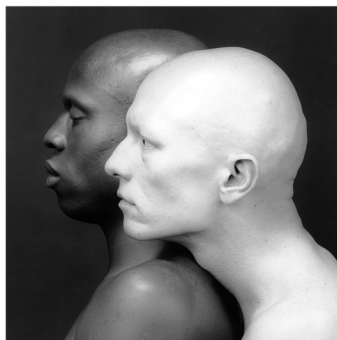
Born in 1949 in Bangor, Wales, Deacon lives and works in London. He studied at the Somerset College of Art in Taunton, followed by the Saint Martin's School of Art and the Royal College of Art in London, graduating in 1977. His first solo exhibition was held the following year at The Gallery in Brixton, London. This was followed by shows at the Riverside Studios (1984), Tate Gallery (1985) and Whitechapel Art Gallery in London (1998) and at Tate Gallery in Liverpool (1999). His work has been exhibited at the Centre Pompidou, Paris (2003); Ikon Gallery, Birmingham (2007); Musée d'Art Moderne et Contemporain, Strasbourg; and Sprengel Museum, Hanover (2010); CAC Málaga (2012); and Tate Britain, London (2014). Between 2015–16, a major retrospective was shown at the Kunstmuseum Winterthur, Switzerland; Heydar Aliyev Center, Baku, Azerbaijan; and Langen Foundation, Neuss, Germany. The first comprehensive survey of his drawings was shown at the Museum Folkwang, Essen, Germany, in 2016, followed by his first major museum survey in the USA at the San Diego Museum of Art in 2017. His teaching activities include professorships at the Chelsea School of Art, the London Institute and the École nationale supérieure des beaux-arts, Paris. Among other honours, he was awarded the Turner Prize in 1987, made a Chevalier des Arts et des Lettres by France in 1997, and became a Commander of the Order of the British Empire in 1999.

Current & upcoming exhibitions



Ely House, London

Erwin Wurm
Surrogates
Until 13 April 2024



Paris Marais

Robert Mapplethorpe
curated by Edward Enninful
Until 6 April 2024



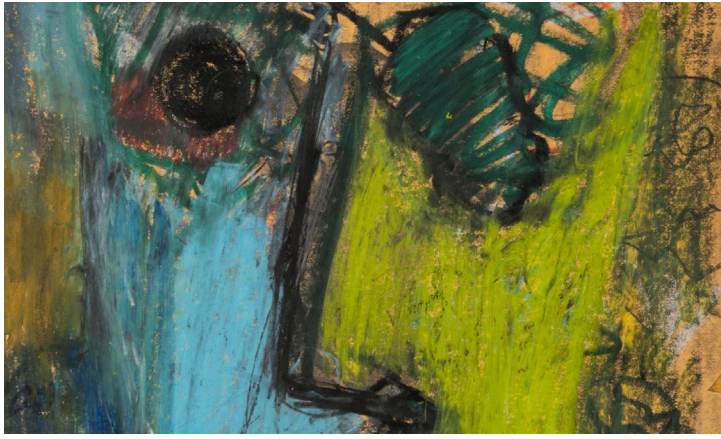
Richard Deacon
New Works
Until 6 April 2024



Paris Pantin

Re-enchantment
Group show
Until 11 May 2024

Current & upcoming exhibitions

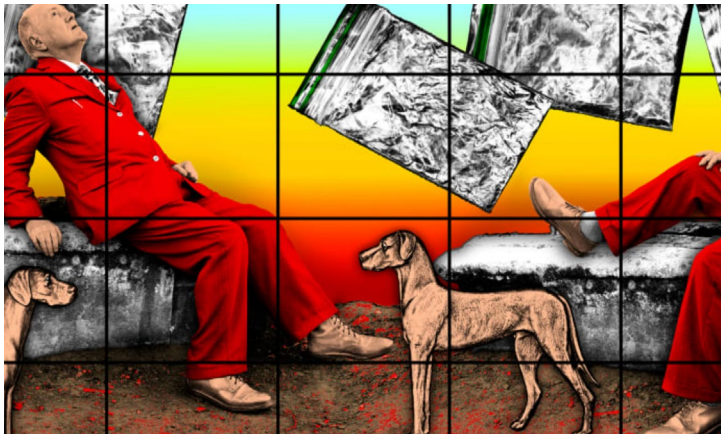


Salzburg Villa Kast

Amos Gitai
War Requiem
Until 11 May 2024



Tony Cragg
New Sculptures
Until 11 May 2024



Seoul Fort Hill

Gilbert & George
NEW NORMAL
URETHRA EXHIBITION
Until 18 May 2024