

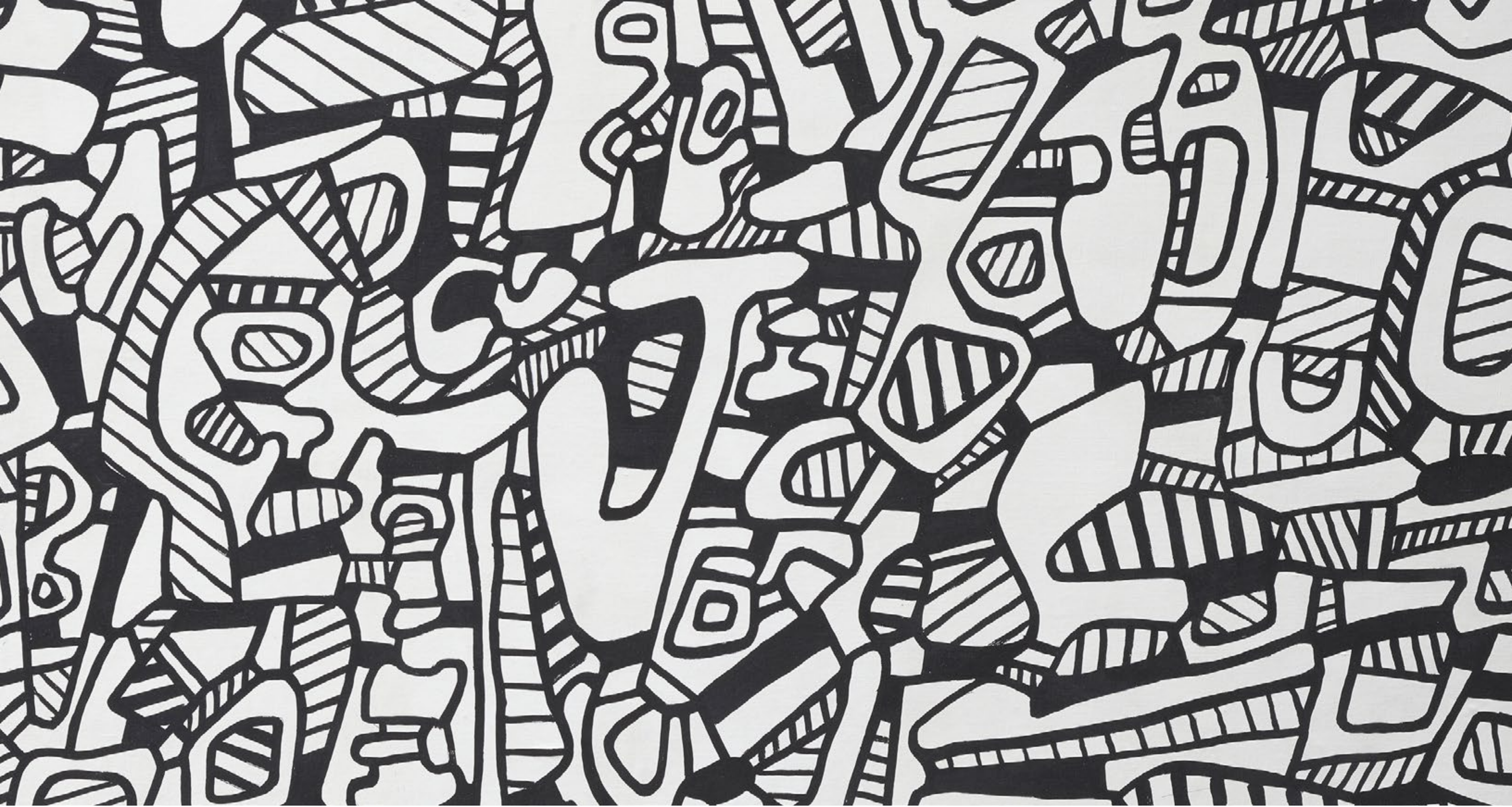


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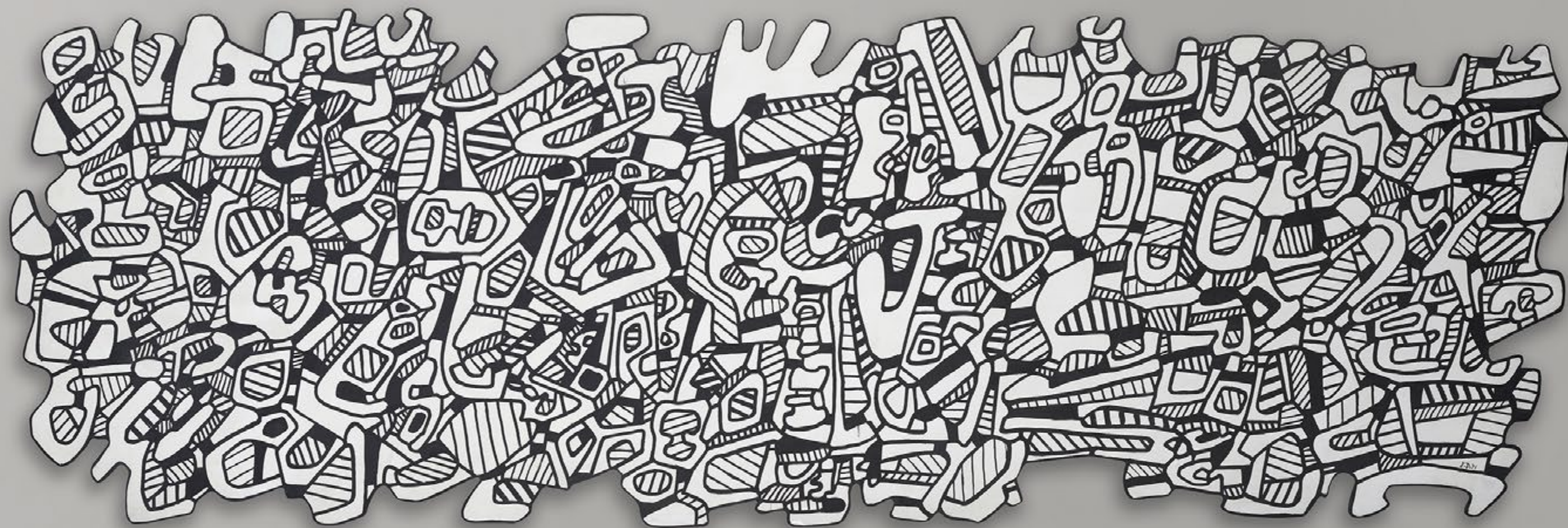
Art Basel Paris
Booth A28
October 16 – 20, 2024

Presenting works by

Matthew Barney
Alighiero e Boetti
Jean Dubuffet
Keith Haring
Jim Hodges
Arthur Jafa
Alex Katz
Mike Kelley
Jannis Kounellis
Sarah Lucas
Robert Mapplethorpe
Marisa Merz
Wangechi Mutu
Philippe Parreno
Elizabeth Peyton
Robert Rauschenberg
David Salle
Salvo
Amy Sillman
Rirkrit Tiravanija
Rosemarie Trockel
Carrie Mae Weems
Andro Wekua
Joseph Yaeger



Jean Dubuffet

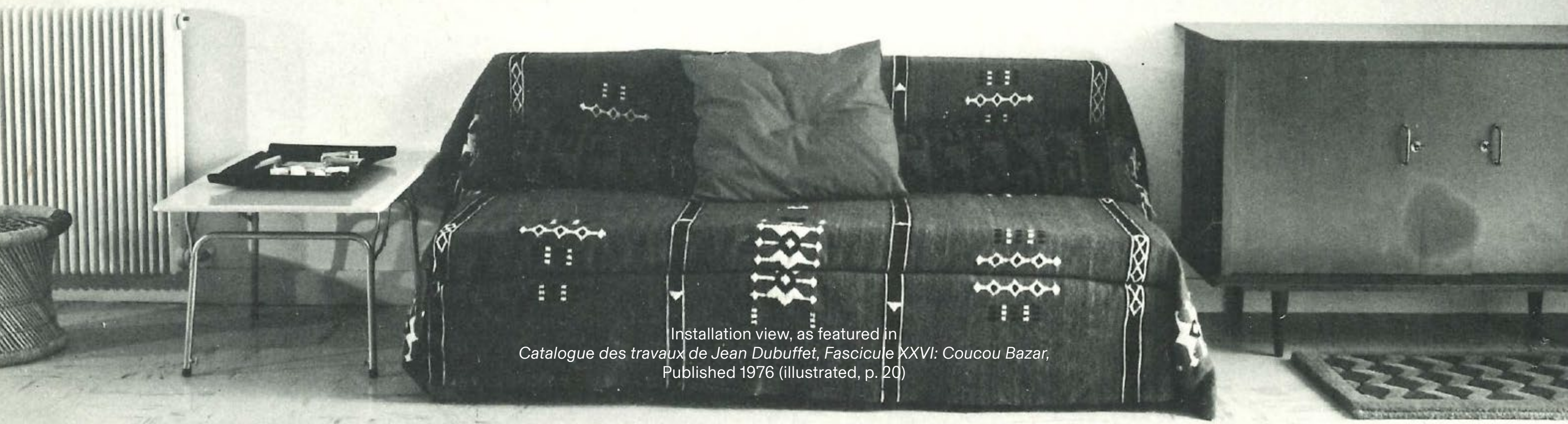


Jean Dubuffet, *Parade nuptiale*, 1971, Acrylic on canvas laid on Klégécell, 63 3/4 x 191 3/4 x 3 1/2 inches (162 x 487 x 9 cm), NG7012

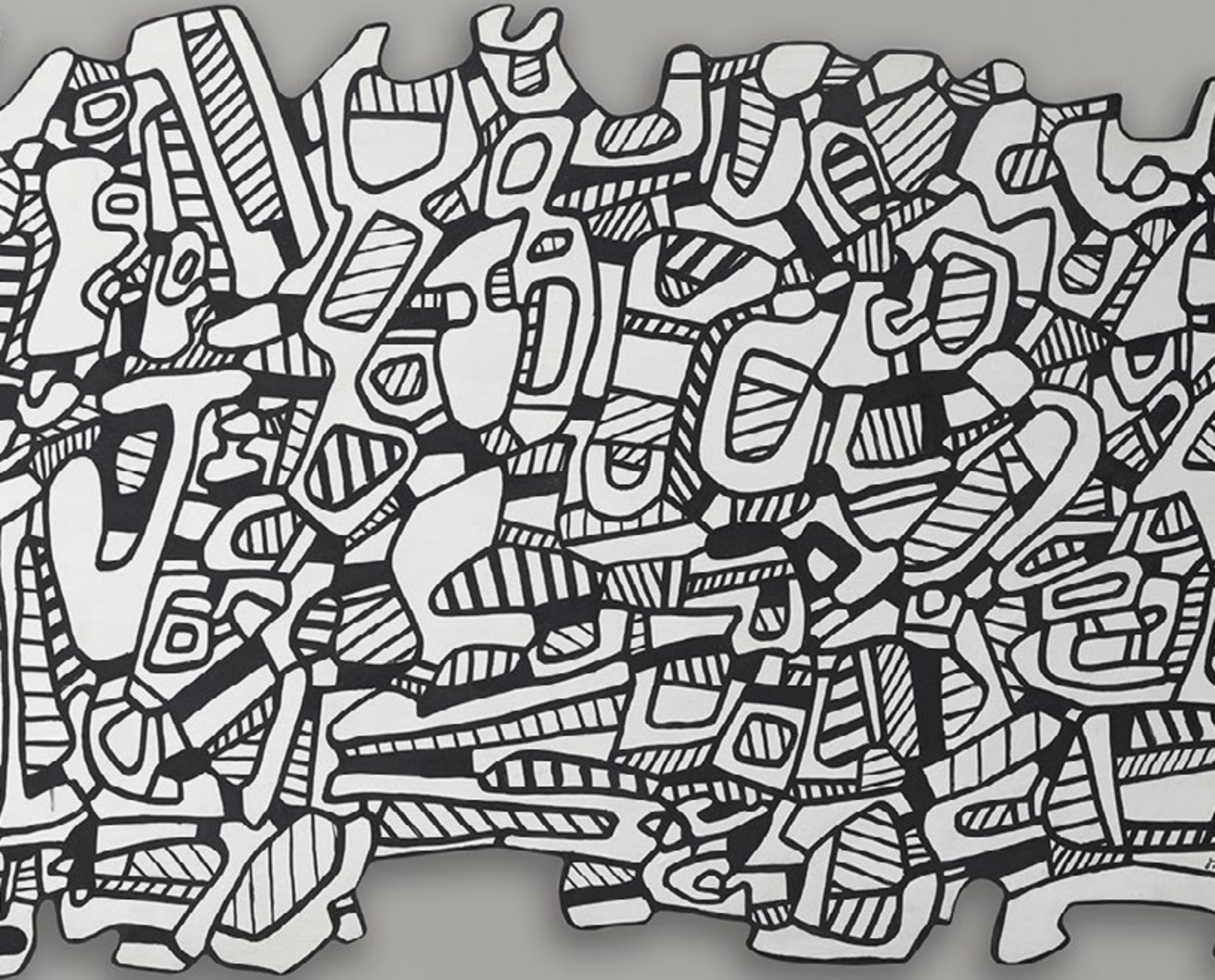
Since 1967, the Renault Collection has stood as a testament to corporate patronage, comprising hundreds of works by major post-war artists, including luminaries such as Jean Tinguely, Victor Vasarely, Niki de Saint Phalle, Joan Miró, Robert Rauschenberg, and Jean Dubuffet. Developing a pioneering approach that fostered direct dialogue with artists, Renault sought to express its engagement with its times through the art of its day. The company both commissioned bespoke pieces and acquired works directly from artists to be displayed in its buildings and grounds. Jean Dubuffet's *Parade nuptiale* (1971) exemplifies this latter approach, and its significance has only grown over time. Previously exhibited at the Galeries nationales du Grand Palais in Paris and Museo Tamayo in Mexico City, this monumental black-and-white work has not been seen by the public for almost two decades.

Dubuffet scholar Kent Minturn suggests that "Art brut, by definition, is art without precedent." *Parade nuptiale* (1971), stands as an unprecedented masterpiece from Dubuffet's iconic *L'Hourloupe* series. *L'Hourloupe*, born in 1962 from doodles the artist made with his red and blue Bic pens while chatting on the telephone, became an enduring body of work for the artist and dominated his later career. From a formalist perspective, *Parade nuptiale* creates a tight, organic network, dividing the surface into a sequence of closely interlocking fragments. These monochromatic mazes were designed to disorient the eye, and the work's silhouette is meticulously defined by bold, sinuous black lines. Dubuffet's newfound emphasis on contour led him to depart from his earlier aesthetic and stylistic explorations, reducing his representations to their most minimal material elements.





Installation view, as featured in
Catalogue des travaux de Jean Dubuffet, Fascicule XXVI: Coucou Bazar,
Published 1976 (illustrated, p. 20)



Provenance

Renault Collection, Boulogne-Billancourt

Private collection (acquired from the above)

Exhibitions

Paris, Galeries nationales du Grand Palais, *Jean Dubuffet*, 1973, p. 180, no. 381 (illustrated, p. 164).

Mexico City, Museo Tamayo, *La máquina y el juglar. Obras de la colección Renault*, 2005-2006, p. 90, no. 31.

Curitiba, Museu Oscar Niemeyer, *Uma aventura moderna, coleção de arte Renault*, 2009 (illustrated, pp. 74-75). This exhibition later travelled to São Paulo, Museu de Arte Contemporânea da Universidade de São Paulo.

Literature

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXVI: Coucou Bazar*, Lausanne 1976, p. 240, no. 2 (illustrated, p. 20).

R. Barilli, *Dubuffet, Le cycle de l'Hourloupe*, Turin 1976, p. 128, no. 157 (illustrated, p. 1).

A. Hindry (ed.), *Renault and Art, A Modern Adventure*, Paris 1999, p. 195 (illustrated, p. 101; detail illustrated, p. 100).

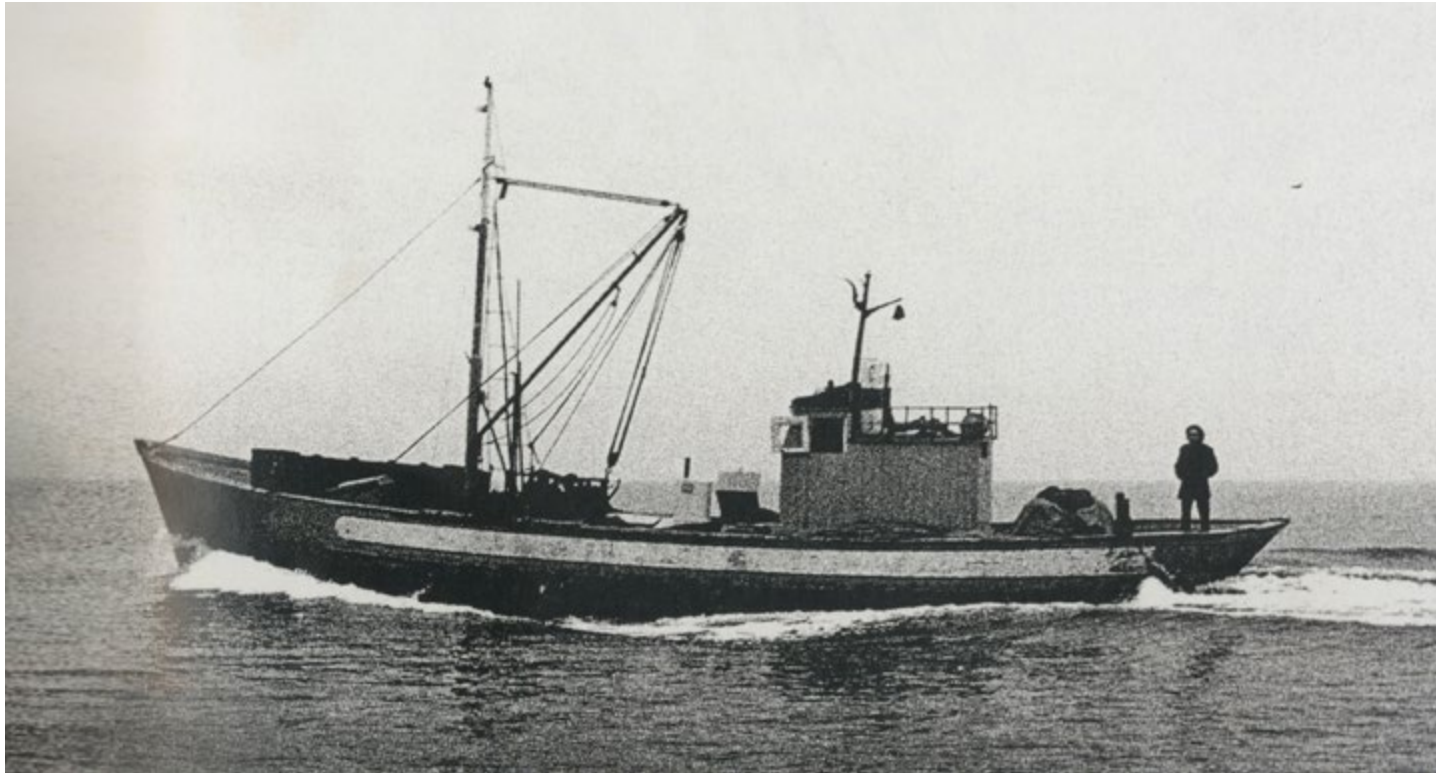
A. Hindry and M. Renard, *Renault, La collection d'art, De Doisneau à Dubuffet, une aventure pionnière*, Paris 2009 (illustrated, p. 82-83).



Jannis Kounellis



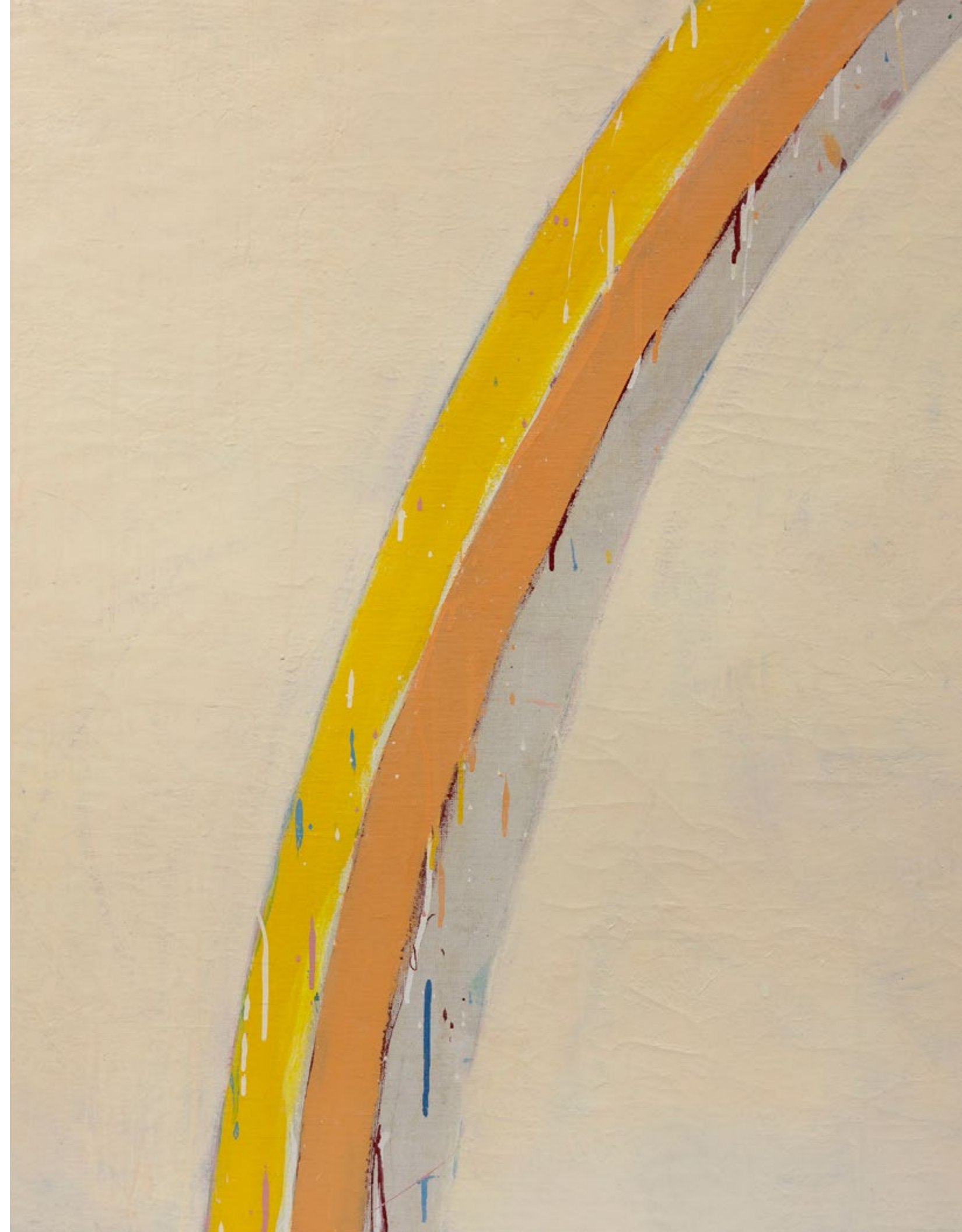
Jannis Kounellis, *Senza Titolo*, 1963, Acrylic enamel paint on canvas, 76 3/4 x 78 3/4 inches (195 x 200 cm), NG7013



Jannis Kounellis, the renowned Greek artist, left an indelible mark on contemporary art through his association with the Arte Povera movement in the late 1960s: a movement dedicated to challenging established norms in government, industry, and culture. While he initially emerged as a painter, his artistic journey would lead him to test the limits of traditional painting, becoming one of the most radical and influential artists of the 20th century. His early works on canvas remain crucial to understanding his artistic evolution. During this period, Kounellis deliberately distanced himself from Pop Art, particularly its American variation. He rejected mimesis and the representation of pictorial ideas as metaphors for reality, instead choosing to present materials in their natural state as autonomous entities, even while placing them in altered contextual relationships.

In the period between 1962 and 1964, Kounellis created a body of work that bridged his iconic alphabets paintings and his later roses series. During this time, he developed a distinctive style using Kemtone, a white industrial enamel that was popular among artists of the era. This technique, which he had mastered during his alphabets paintings, became crucial to his artistic expression. One notable work from this period features a rainbow that dominates the neutral-toned background, stretching almost diagonally across the canvas. The rainbow manifests through three distinct color strips: yellow, coral, and grey. Upon closer inspection, each stripe reveals a complex infusion of various pigments, creating an effect reminiscent of a melting rainbow in an ethereal dream. This particular piece was inspired by a rainbow that Kounellis had observed at the seaport of Piraeus in Greece, his homeland, revealing a more intimate side of the artist's work. Together with contemporaneous seascapes inspired by his Greek upbringing, these works blend personal nostalgia with critical art historical discourse, offering a glimpse into the artist's deep connection to his homeland.

Above: Jannis Kounellis, *Il Viaggio*, 1969, shows the artist pictured on the deck of a boat.





“I’m an old Ulysses without Ithaca, in love with the weight of art.” – Jannis Kounellis

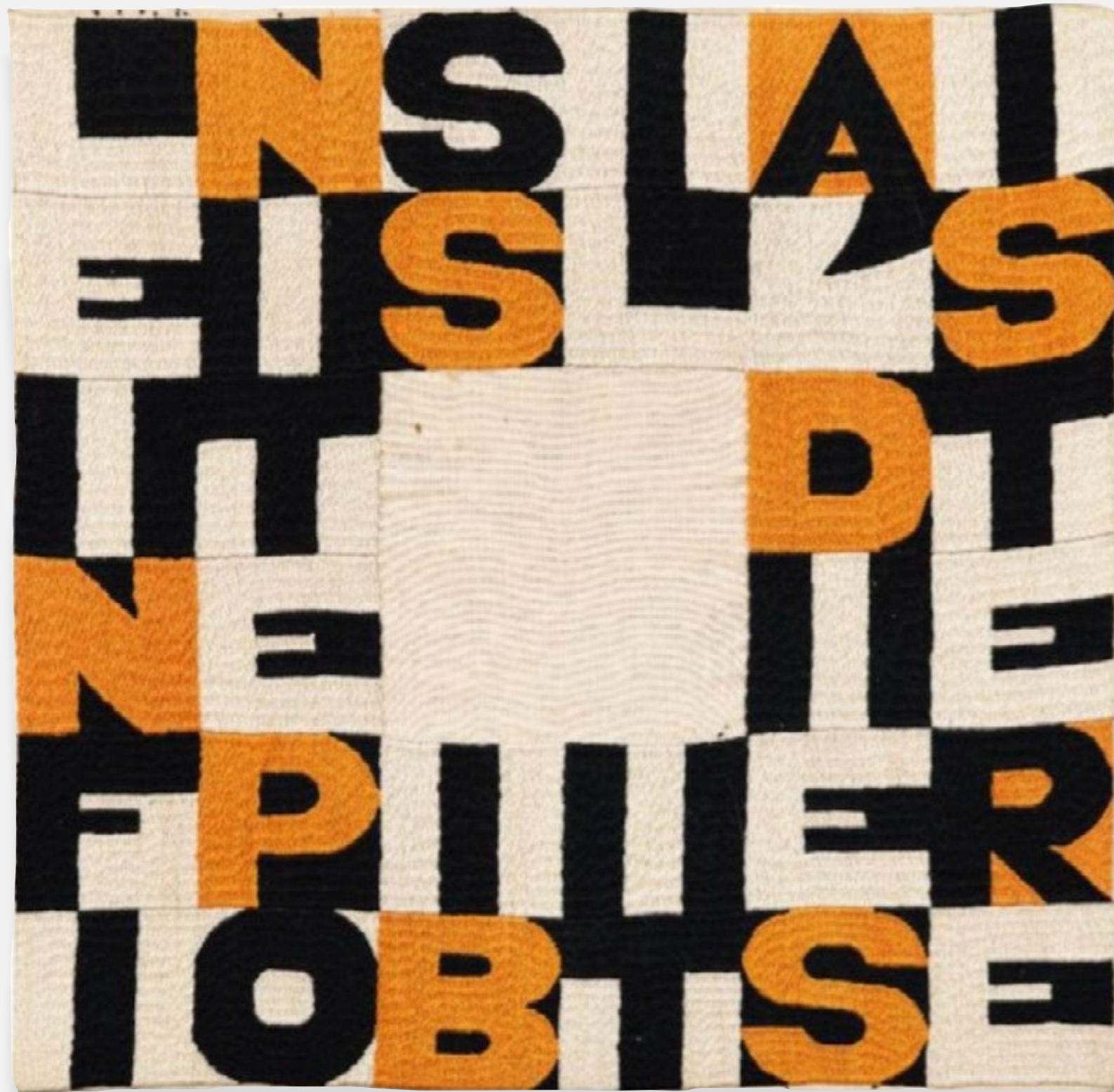
Art historian Bruno Corà captured the essence of Kounellis’s approach to art-making, stating that “(Kounellis) overturns a concept according to which a painting is born of a prefigured and sure conviction; to the contrary, to fabricate credible images closely related to the reality with which he is in contact.” This observation particularly resonates with Kounellis’s work during his Arte Povera period, though its seeds can be found in his earlier paintings, including the rainbow series. The significance of Kounellis’s rainbow paintings extends beyond their artistic innovation – one such painting was particularly beloved by Sol LeWitt and remains in the LeWitt collection to this day. These works represent a unique moment in Kounellis’s artistic development, foreshadowing his later, more radical departures from traditional painting while preserving the emotional resonance of his connection to Greece.

Above: Portrait of Jannis Kounellis



Alighiero e Boetti

Alighiero Boetti, *Identité Italienne*,
Centre Georges Pompidou, Paris 1980
Photo by Nanda Lanfranco



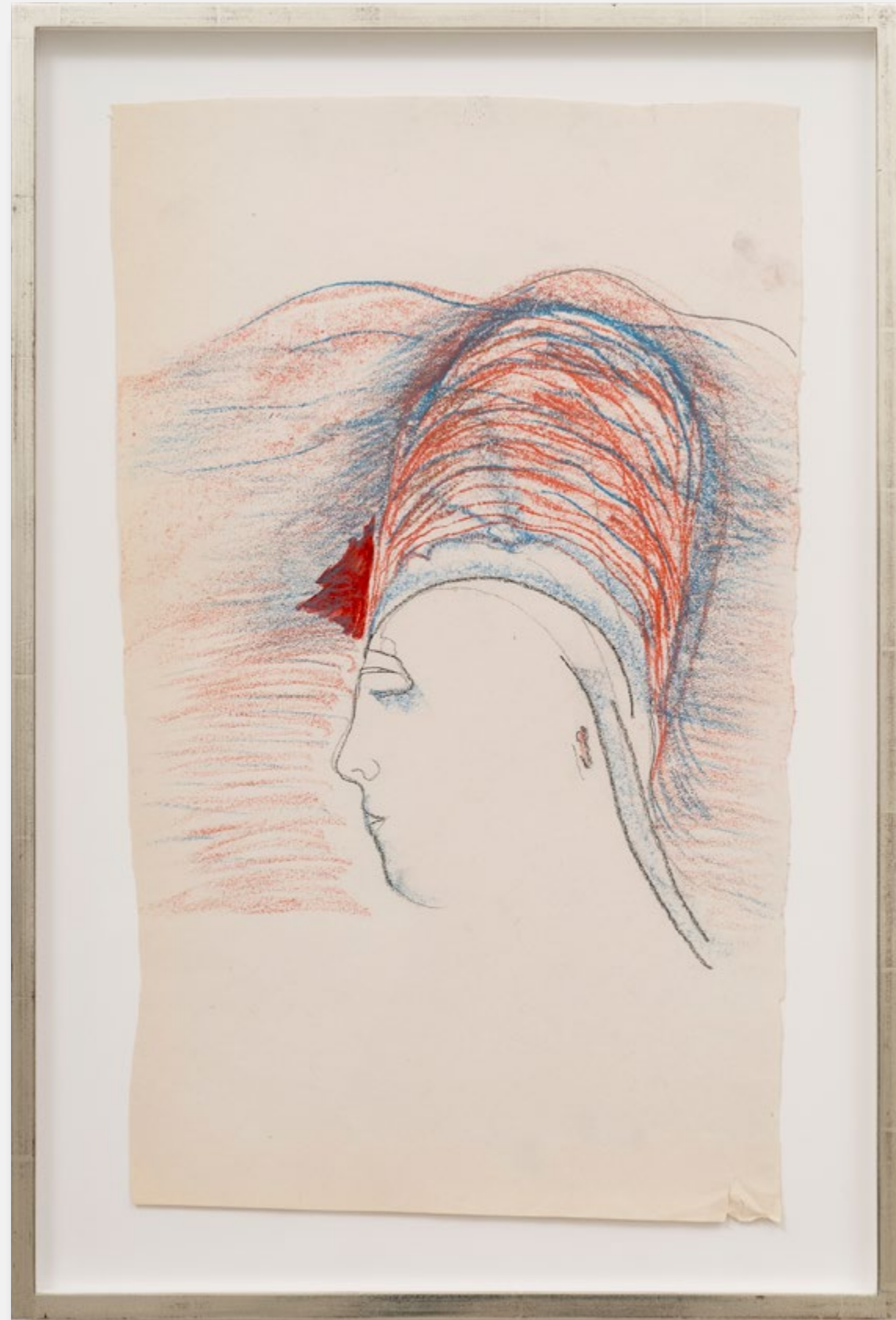
Alighiero e Boetti, *Le infinite possibilità de esistere*, 1990, Embroidery on canvas, 13 1/4 x 13 5/8 inches (33 x 34 cm), NG7033, \$175,000



Alighiero e Boetti, *Le infinite possibilità de esistere*, 1990



Marisa Merz



Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper , 22 3/4 x 14 1/4 inches (57.7 x 36.0 cm), 26 1/2 x 18 x 1 1/2 inches (67.3 x 45.7 x 3.8 cm) framed, MAR201, \$125,000



Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper, 18 7/8 x 26 inches (47.8 x 66.2 cm), 22 5/8 x 29 3/4 x 1 1/2 inches (57.5 x 75.6 x 3.8 cm) framed, MAR199, \$150,000

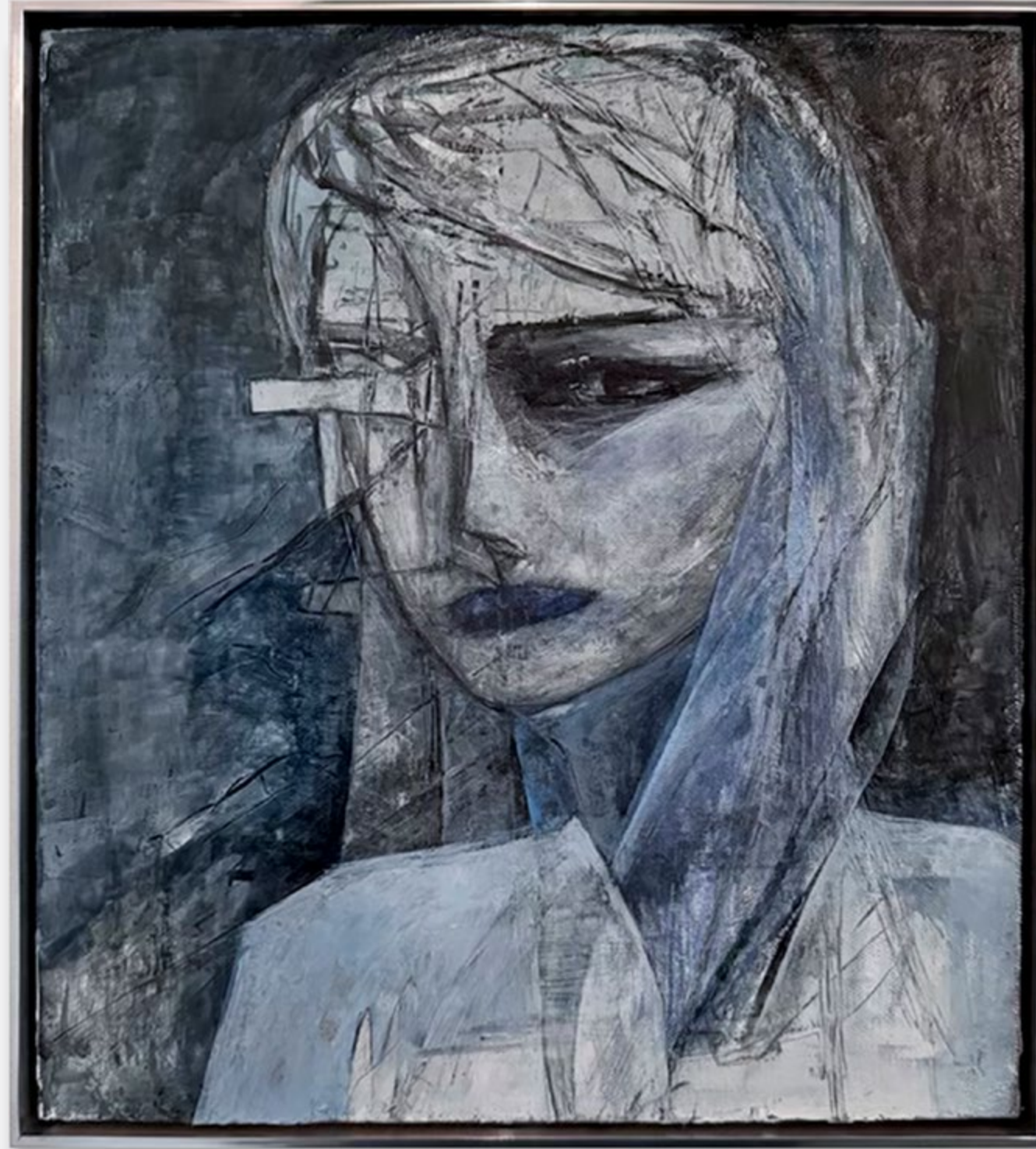
Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper, 20 x 27 7/8 inches (51.0 x 70.7 cm), 23 3/4 x 31 5/8 x 1 1/2 inches (60.3 x 80.3 x 3.8 cm) framed, MAR200, \$150,000



Installation view: *Marisa Merz*
Gladstone, New York, April 29 - June 17, 2023



Andro Wekua



Andro Wekua, *Untitled*, 2024, Oil and charcoal on canvas, 14 3/4 x 13 1/3 x 1 1/2 inches (37.4 x 33.5 x 4 cm) framed, AW351, €100,000



Andro Wekua, *Untitled*, 2024



Sarah Lucas

Installation view: *Sarah Lucas: Happy Gas*
Tate Britain, London, September 28, 2023 - January 14, 2024



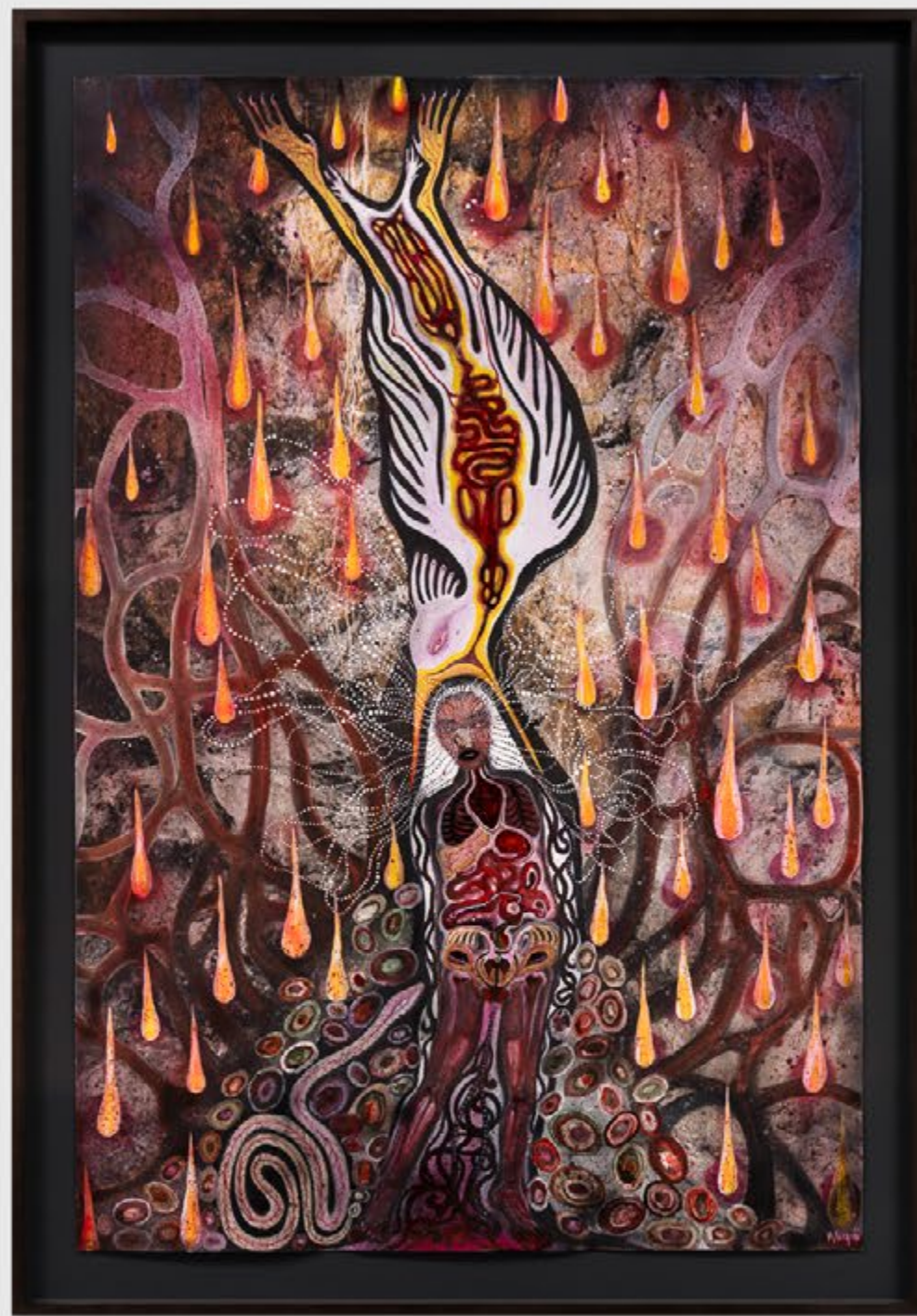
Sarah Lucas, *CHERIE*, 2022, Bronze, concrete, mild steel, 38 1/8 x 33 7/8 x 31 1/8 inches (96.8 x 85.9 x 78.8 cm), Edition of 6 + 2 AP, SL198, £300,000



Sarah Lucas, *CHERIE*, 2022



Wangechi Mutu



Wangechi Mutu, *Subterranea Falling flames*, 2023, Ink, emulsion paint and watercolor paper on photographic print
71 1/2 x 47 3/4 inches (181.7 x 121.4 cm), 79 1/4 x 55 1/4 x 2 1/2 inches (201.3 x 140.3 x 6.4 cm) framed, WM417, \$375,000

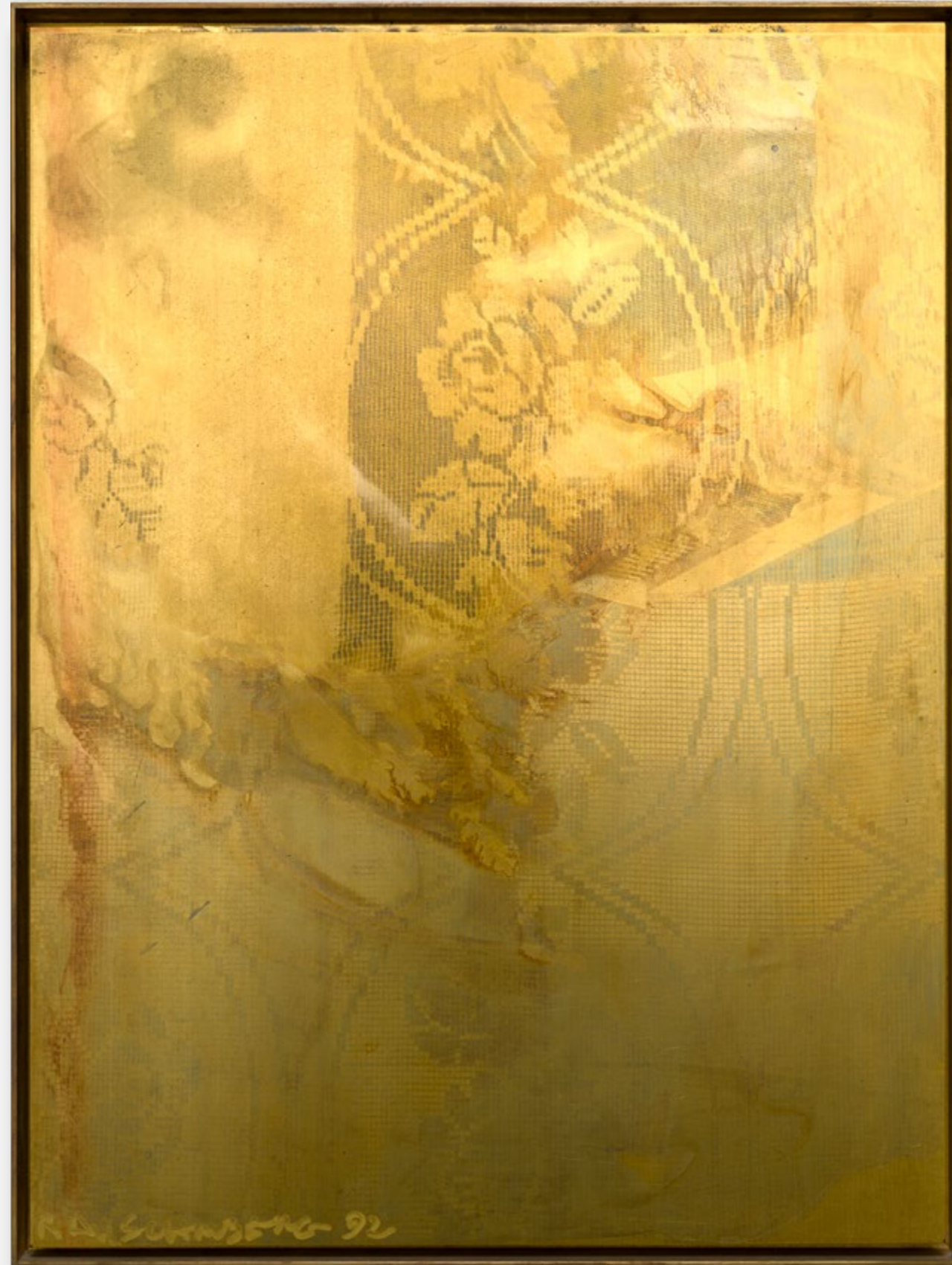


Installation view: *Wangechi Mutu: Intertwined*
New Orleans Museum of Art, Louisiana, January 31 - July 14, 2024



Robert Rauschenberg

Installation view: *Robert Rauschenberg: Arcanums*
Gladstone, New York, On view through November 2, 2024



Robert Rauschenberg, *Fossil Lace (Borealis)*, 1992, Tarnish and silkscreen ink on brass, 24 3/4 x 18 3/4 inches (62.9 x 47.6 cm), RAU093, \$600,000



Paintings in Rauschenberg's *Borealis* series (1989–92) feature his gestural application of tarnishes to dramatic effect, along with silkscreened imagery from his own black-and-white photographs on dynamic, often reflective surfaces. The imagery and coloration in the metal painting series *Borealis*, were produced through chemical reactions (which Rauschenberg called "corrosions"), sometimes with the addition of acrylic paint. Tarnishing agents, such as acetic acid and ammonium salts, were brushed onto brass, copper, or bronze surfaces, resulting in a muted range of colors: green, brown, or black, depending on the type of metal support. By painting or silkscreening with a tarnish-resistant medium before applying the tarnishing agent, the artist created coloristic variations between the tarnished and untarnished metal. Additional silkscreened images were applied with acrylic-based inks. Much like the aurora borealis' ionization process happening in the atmosphere, Rauschenberg creates his own chemical process that changes the surfaces of his works.

Fossil Lace (Borealis) (1992) captures Rauschenberg's exuberant gestural brushwork and material innovation. In addition to silkscreened imagery from the artist's own black-and-white photograph, the brass support features hand-painted tarnish marks, a defining characteristic of the *Borealis* series. *Fossil Lace* is likely titled for its silkscreened imagery of lace curtains. The source image was taken in 1988 in Odessa, Ukraine (former USSR). Rauschenberg had visited the USSR in preparation for his Rauschenberg Overseas Culture Interchange project (ROCI, 1984–91), during which he traveled to countries around the world with the purpose of sparking a dialogue and achieving a mutual understanding through the creative process.



Elizabeth Peyton



Elizabeth Peyton, *Felix Starlight*, 2020, Oil on linen, 14 1/8 x 11 1/8 inches (35.9 x 28.3 cm), 16 3/8 x 13 1/2 x 2 inches (41.6 x 34.3 x 5.1 cm) framed, NG7029, \$850,000



Elizabeth Peyton, *Felix Starlight*, 2020



Amy Sillman

Installation view: *Amy Sillman: To Be Other-Wise*
Gladstone, New York, May 2 - June 15, 2024



Amy Sillman, *TP1*, 2024, Watercolor monotype, silkscreen, crayon, and hand painting in acrylic on Lanaquarelle paper
54 x 44 inches (137.2 x 111.8 cm), 56 1/4 x 47 x 2 1/4 inches (142.9 x 119.4 x 5.7 cm) framed, AS2014, \$85,000





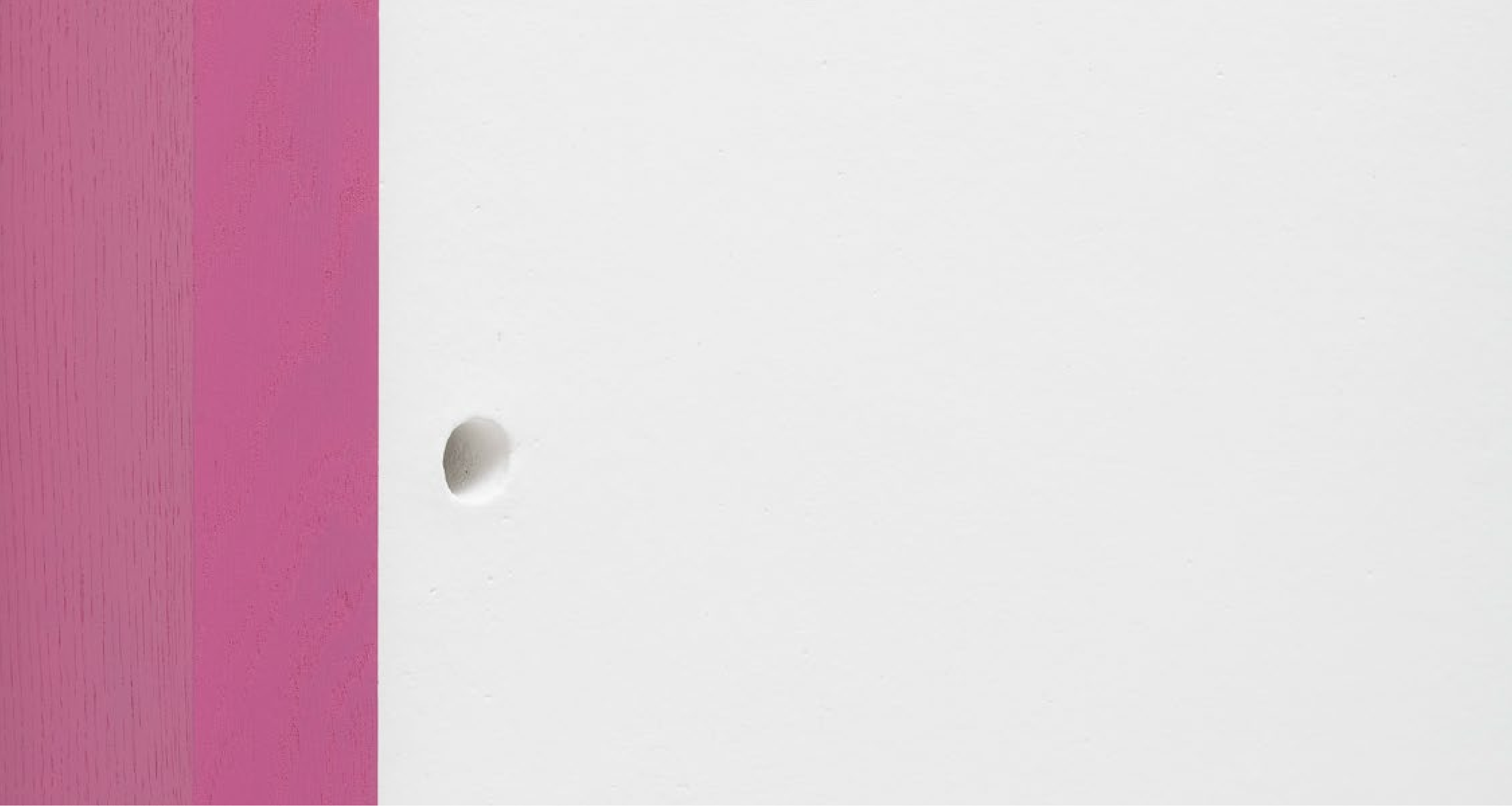
Alex Katz

Installation view: *Alex Katz: Seasons*
Museum of Modern Art, New York, July 4 –September 8, 2024

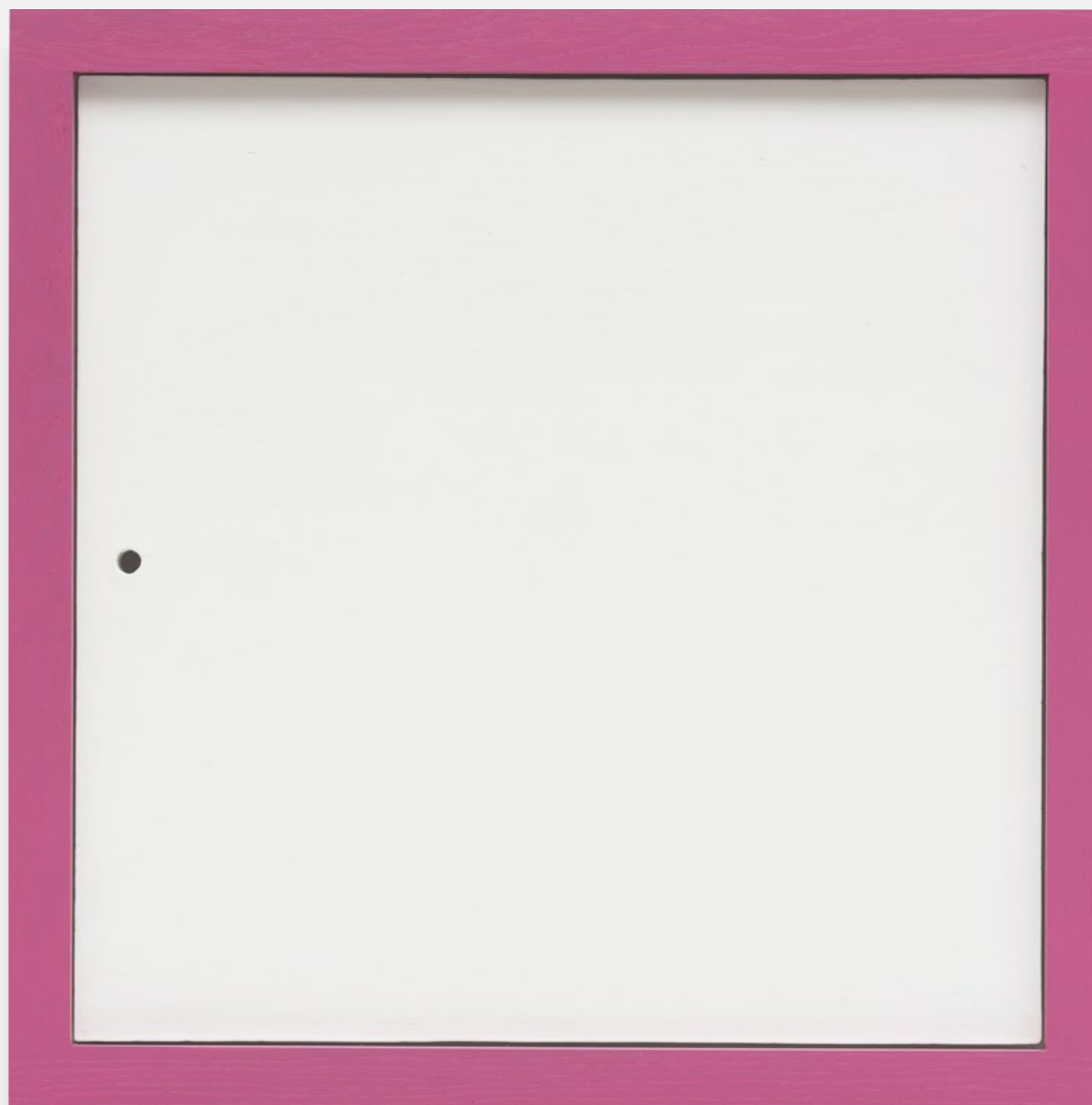


Alex Katz, *Tree 4*, 2023, Oil on linen, 96 x 72 inches (243.8 x 182.9 cm), KTZ2421, \$800,000





Rosemarie Trockel



Rosemarie Trockel, *Time She Stopped*, 2024, Ceramic, sol-silicate-based paint
23 5/8 x 23 5/8 inches (60 x 60 cm), 26 7/8 x 26 7/8 x 3 inches (68.3 x 68.3 x 7.5 cm) framed, RT435, €320,000



Rosemarie Trockel, *Vital Spark*, 2018, Ceramic, glazed, 25 1/2 x 10 5/8 inches (65 x 27 cm), RT432, €450,000

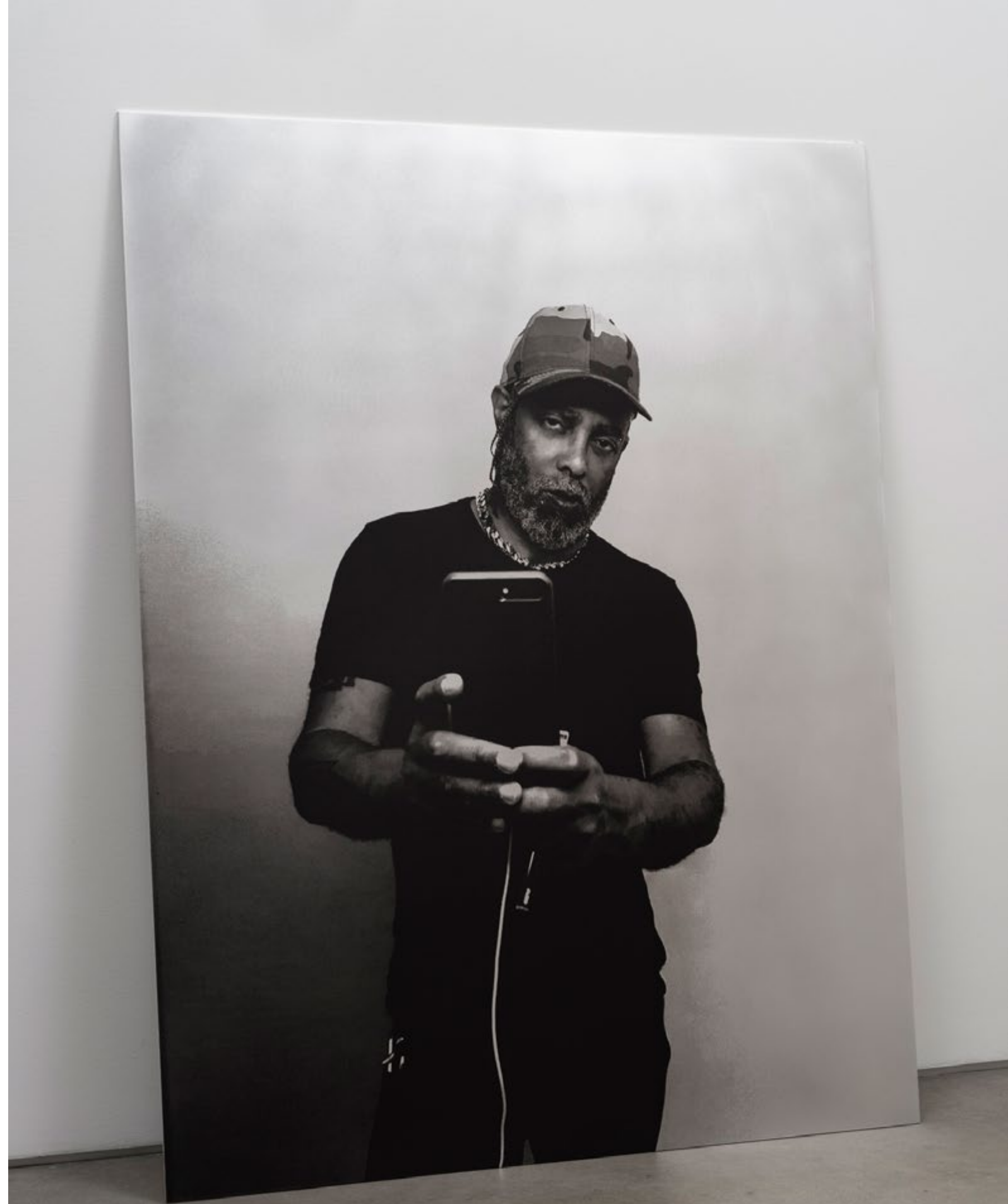
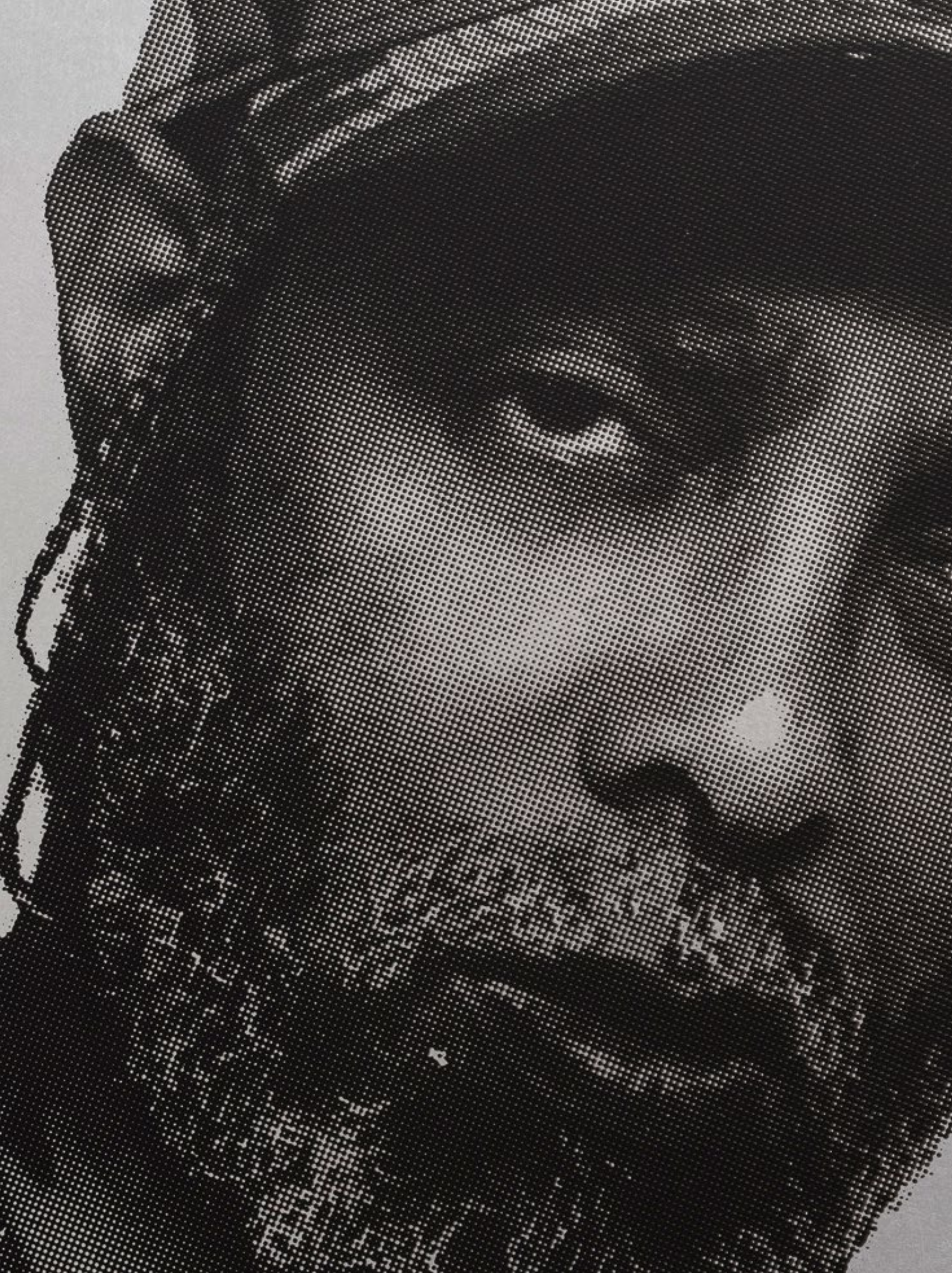


Rosemarie Trockel, *Vital Spark*, 2018





Arthur Jafa



Arthur Jafa, *HA Selfie*, 2024, Silkscreen ink on aluminum panel
68 1/4 x 53 inches (170.2 x 134.6 cm), Edition of 2 + 1 AP, AJ455, \$85,000



Philippe Parreno

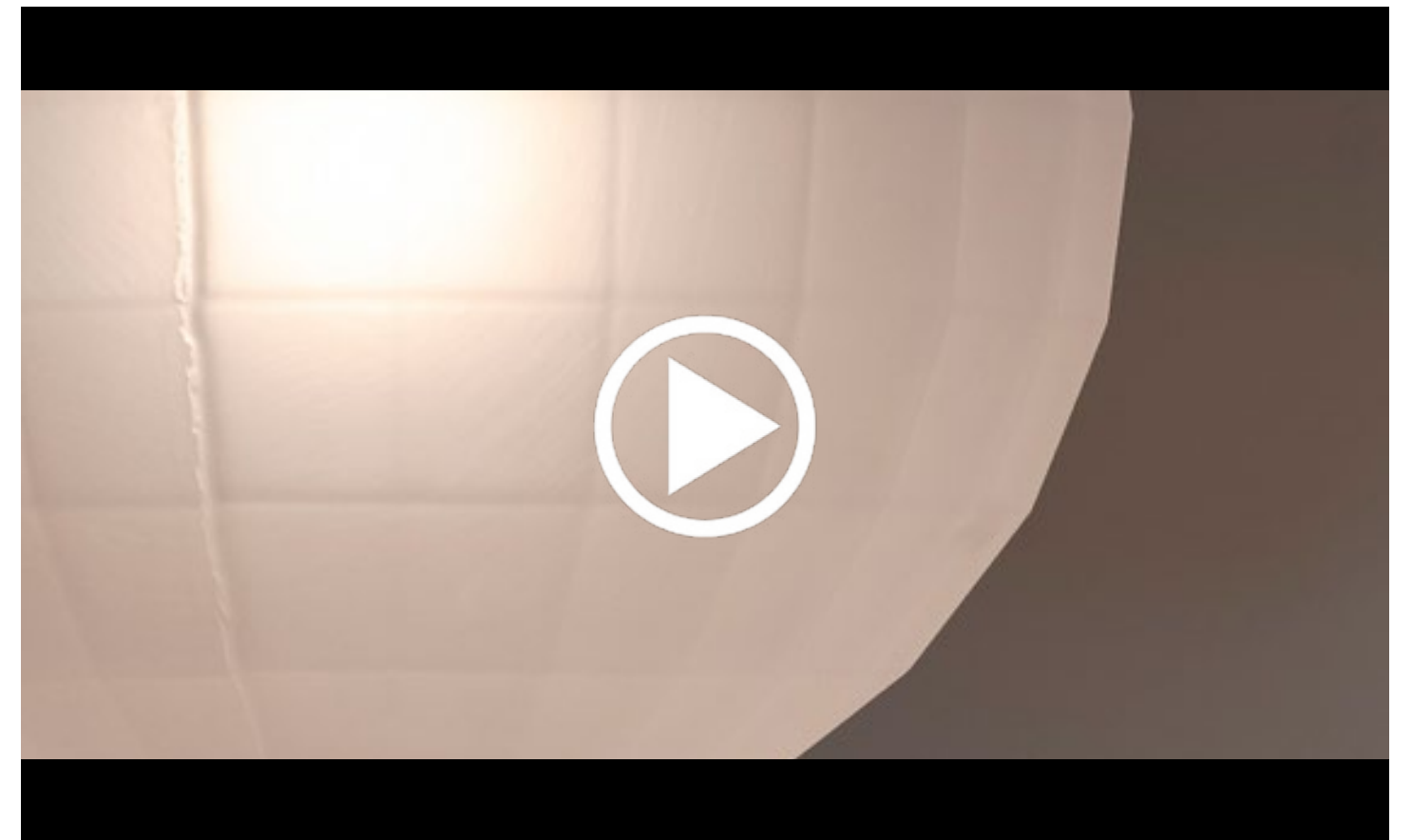
Installation view: *Philippe Parreno: Places and Spaces*
Pola Museum of Art, Hakone, Japan, On view through December 1, 2024



Philippe Parreno, *100 Questions, 50 lies (Storyboard)*, 2024, Oil on paper mounted on canvas, 11 7/8 x 15 3/4 inches (30 x 40 cm), PAR250, €40,000



Philippe Parreno, *Flickering Light (Marianne Brandt)*, 2021, Blown glass, brass, LED bulb, DMX controller, Pair of lamps, each 18 1/2 x 13 3/4 x 20 inches (47.1 x 35 x 50.8 cm), Edition of 12 + 2 APs, PAR183, €65,000



Philippe Parreno, *Flickering Light* (Marianne Brandt), 2021

[Click to view a video of the artwork](#)



Philippe Parreno, *100 Questions, 50 lies (Storyboard)*, 2024, Oil on paper mounted on canvas, 11 7/8 x 15 3/4 inches (30 x 40 cm), PAR239, €40,000



Philippe Parreno, *100 Questions, 50 lies (Storyboard)*, 2024, Oil on paper mounted on canvas, 11 7/8 x 15 3/4 inches (30 x 40 cm), PAR242, €40,000



Each: Philippe Parreno, *100 Questions*, *50 Lies (Storyboard)*, 2024



Matthew Barney

Installation view: *Matthew Barney: SECONDARY*
Cartier Foundation, Paris, June 8 - September 8, 2024

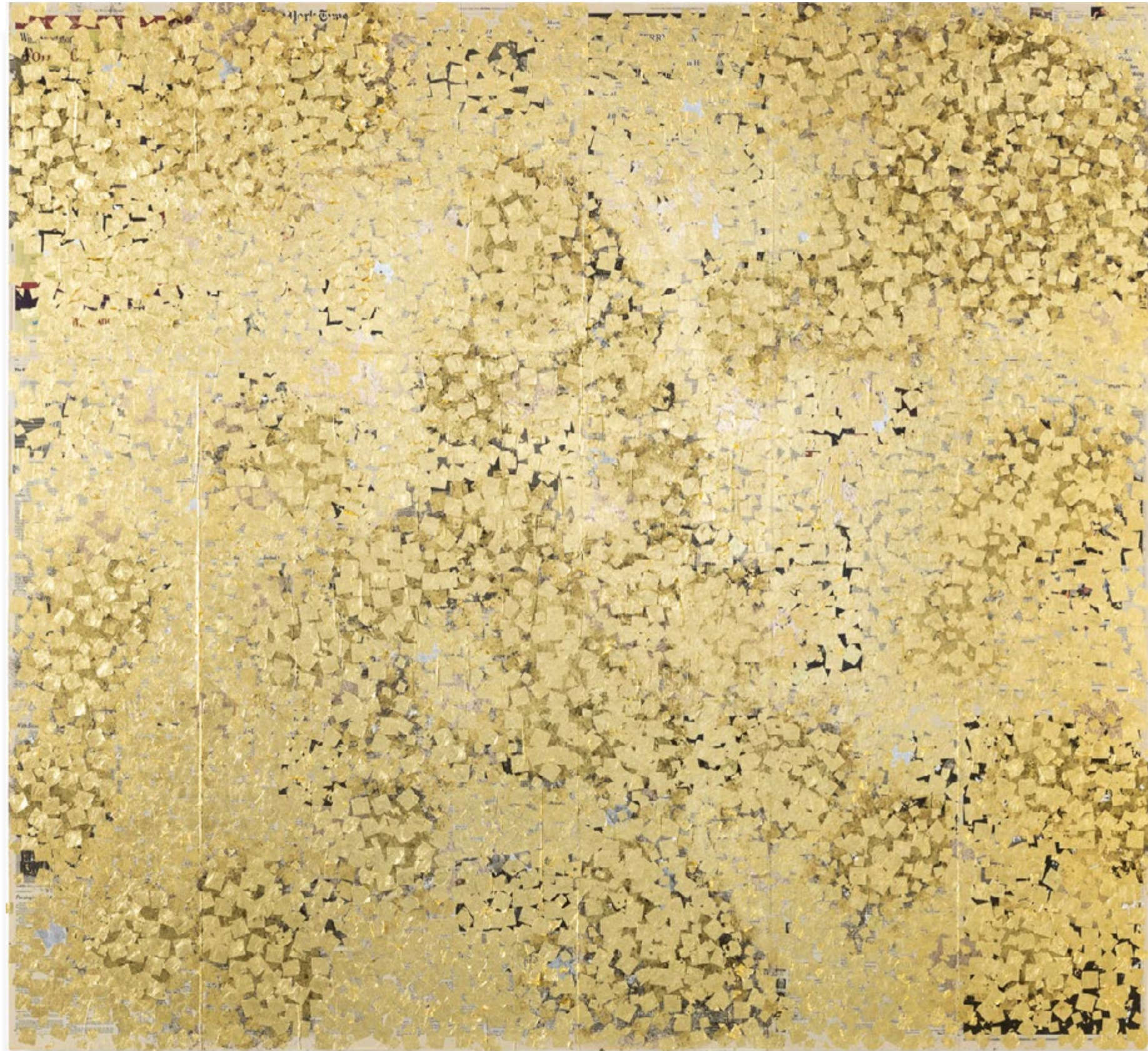


Matthew Barney, *Patriot*, 2024, Color pencil and gouache on paper in high-density polyethylene frame, 11 1/2 x 9 inches (29.2 x 22.9 cm), 17 1/4 x 14 3/4 x 1 3/8 inches (43.8 x 37.5 x 3.5 cm) framed, MB813, \$100,000





Rirkrit Tiravanija



Rirkrit Tiravanija, *untitled 2024 (snow, new york times, december 14, 2016), 2024*
Gold leaf on newspaper on handcraft paper, 66 1/8 x 72 x 2 7/8 inches (168 x 182.9 x 7.3 cm), TIR790, \$120,000



Continuing his practice of painting on newsprint, Rirkrit Tiravanija applies gold leaf to a December 2016 edition of *The New York Times*. The artwork fuses the artist's ongoing exploration of democratic information dissemination and communal interaction, with a reverence for spiritual traditions. Drawing inspiration from gilded surfaces of Buddhist temples and statues in Japan and Thailand, this work reflects an act of homage, elevating the ephemeral nature of newspaper into something timeless and revered.

The repetitive act of layering gold leaf — coat after coat, until a statue or wall is completely enveloped — embodies a sense of religious dedication. Similarly, Tiravanija's application of gold leaf transforms the surface into something indecipherable: the newspapers lose their legibility beneath the shimmering gold. As the narrative disappears, the work shifts to something more contemplative, inviting viewers to reflect on themes of concealment — what is hidden, and what is unknowable. This encourages a slow and thoughtful interaction with the abstract, reticent surface. Tiravanija thus transforms the mundane into the sacred, presenting a work that transcends narrative and delves into the meditative.



Rirkrit Tiravanija, *untitled 2024 (snow, new york times, december 14, 2016)*, 2024



David Salle

Installation view: *David Salle: New Pastorals*
Gladstone, New York, On view through November 2, 2024



David Salle, *New Pastoral 22*, 2024, Oil, acrylic, flashe and charcoal on archival UV print on linen, 40 x 32 inches (101.6 x 81.3 cm), DS080, \$125,000
David Salle, *New Pastoral Red Blanket*, 2024, Oil, acrylic, flashe and charcoal on archival UV print on linen, 38 x 28 inches (96.5 x 71.1 cm), DS079, \$125,000



David Salle, *New Pastoral 22*, 2024
David Salle, *New Pastoral Turquoise*, 2024
David Salle, *New Pastoral Red Blanket*, 2024



David Salle, *New Pastoral Turquoise*, 2024, Oil, acrylic, flashe and charcoal on archival UV print on linen, 32 x 40 inches (81.3 x 101.6 cm), DS078, \$125,000



Robert Mapplethorpe



Robert Mapplethorpe, *Iris*, 1982, Dye transfer, 24 x 30 inches (61 x 76.2 cm), 31 1/4 x 33 x 1 1/2 inches (79.4 x 83.8 x 3.8 cm) framed, Edition of 5 + 1AP + 3VPs, (VPc), RM479, \$125,000



Joseph Yaeger



Joseph Yaeger, 'Time Weft 2022', 2024, Watercolor on gessoed cotton, 18 3/8 x 12 1/4 inches (46.7 x 31.1 cm), JY001, £20,000



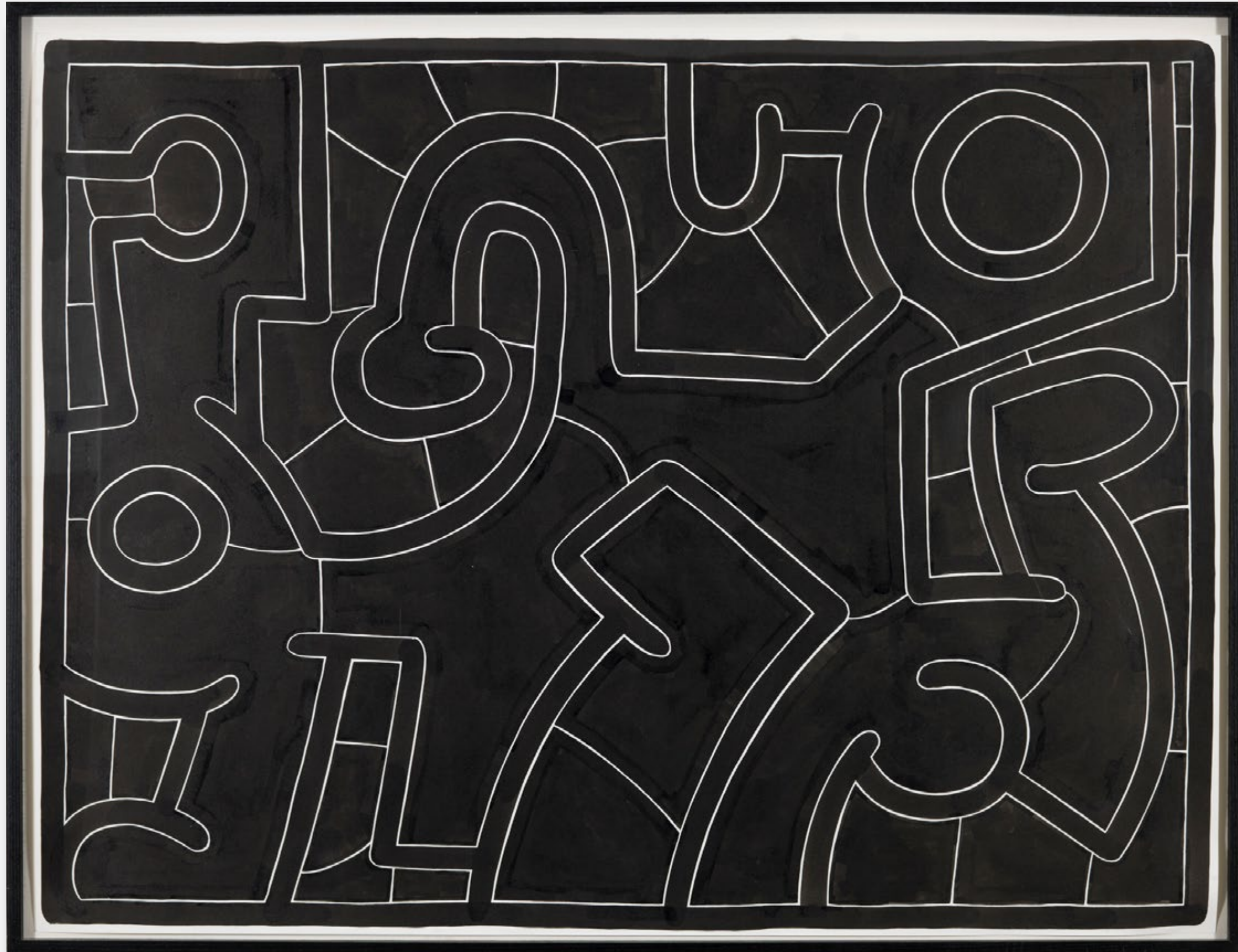
Mike Kelley



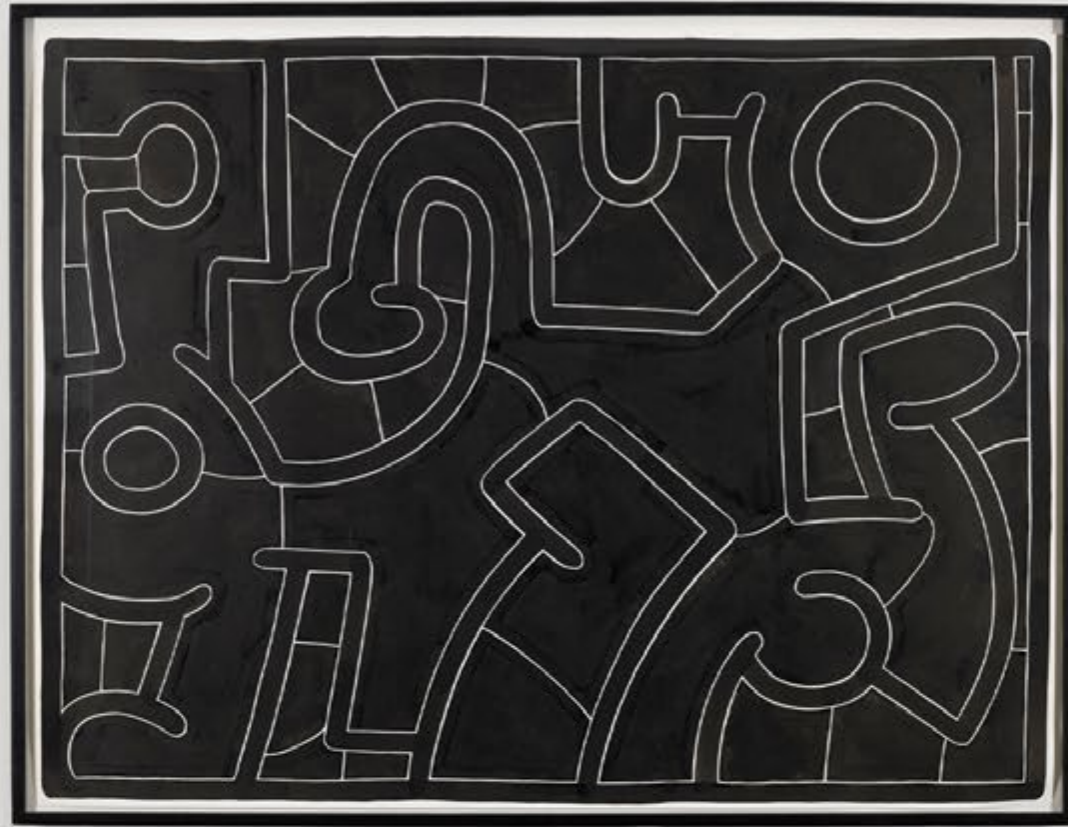
Mike Kelley, *Memory Ware Flat #10*, 2001, Mixed media on wood panel, 84 3/4 x 60 3/4 x 5 inches (215.3 x 154.3 x 12.7 cm), NG6853, \$2,000,000



Keith Haring



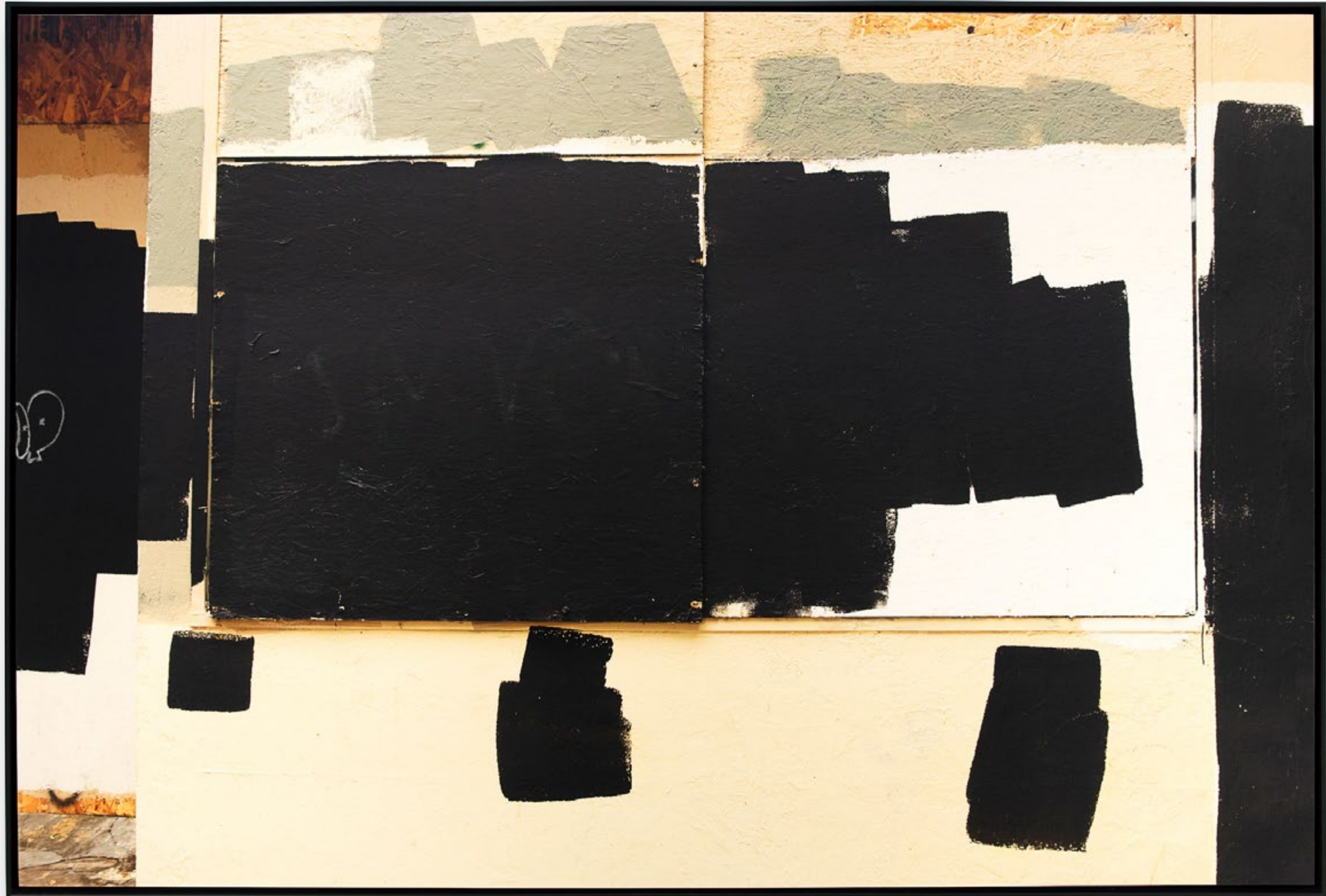
Keith Haring, *Untitled*, 1989, Sumi ink on paper, 38 x 50 inches (96.5 x 127 cm), 41 1/2 x 53 1/2 x 1 3/4 inches (105.4 x 135.9 x 4.4 cm) framed, NG6920, \$600,000



Keith Haring, *Untitled*, 1989



Carrie Mae Weems



Carrie Mae Weems, *Painting the Town #3*, 2021, Archival pigment print, 59 x 88 x 2 inches (149.9 x 223.5 x 5.1 cm) framed, Edition of 5 + 1 AP, CMW075, \$100,000



Installation view: *Carrie Mae Weems: Remember to Dream*, Hessel Museum of Art
Annandale-on-Hudson, NY, On view through December 1, 2024



Jim Hodges



Jim Hodges, *untitled*, 2014, 24K gold and pastel on paper, 50 x 38 1/2 inches (127 x 97.79 cm), 54 3/4 x 43 1/4 x 1 3/4 inches (139.1 x 109.9 x 4.4 cm) framed, HOD233, \$135,000



Salvo



Salvo, *Primavera*, 1999, Oil on canvas, 31 1/2 x 39 3/8 inches (80 x 100 cm), 32 7/8 x 40 3/4 x 1 3/4 inches (83.5 x 103.5 x 4.4 cm) framed, NG6994, \$275,000

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