



GLADSTONE

Frieze Seoul
Booth Co7
September 4 – 7, 2024

Presenting works by

Joeun Kim Aatchim

Richard Aldrich

Ed Atkins

Claudia Comte

Maureen Gallace

Keith Haring

Jim Hodges

Alex Katz

Wangechi Mutu

Philippe Parreno

Robert Rauschenberg

Ugo Rondinone

David Salle

Salvo

Amy Sillman

Rirkrit Tiravanija

Rosemarie Trockel

Andro Wekua

Anicka Yi



Robert Rauschenberg



Robert Rauschenberg, *Sleep Walk*, 1996, Silkscreen ink and acrylic on mirrored aluminum, 49 x 73 inches (124.5 x 185.4 cm), RAU072, \$1,500,000

“Getting the room into the painting was important because I’ve always felt a little strange about the fixedness of a painting. . . The use of mirrors. . . was a way of counteracting that kind of stillness.”

– Robert Rauschenberg

In his metal painting *Sleep Walk* (1996), Rauschenberg combined gestural brushwork and silkscreened imagery from his own black-and-white photography on mirrored aluminum. The reflective surface of the painting combined with the varying shades of acrylic paint below the silkscreened subjects add a sense of depth to the artwork, drawing the surrounding environment and viewer into its illusive dimensionality.

Robert Rauschenberg, *Sleep Walk*, 1996 (detail)





Silkscreen source imagery photographed by Rauschenberg
Left: New York, Undated; Right: Honolulu or Los Angeles, October 1993



Philippe Parreno



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), PAR241, €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), PAR239, €40,000



Each: Philippe Parreno, *100 Questions, 50 Lies (Storyboard)*, 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), PAR244, €40,000



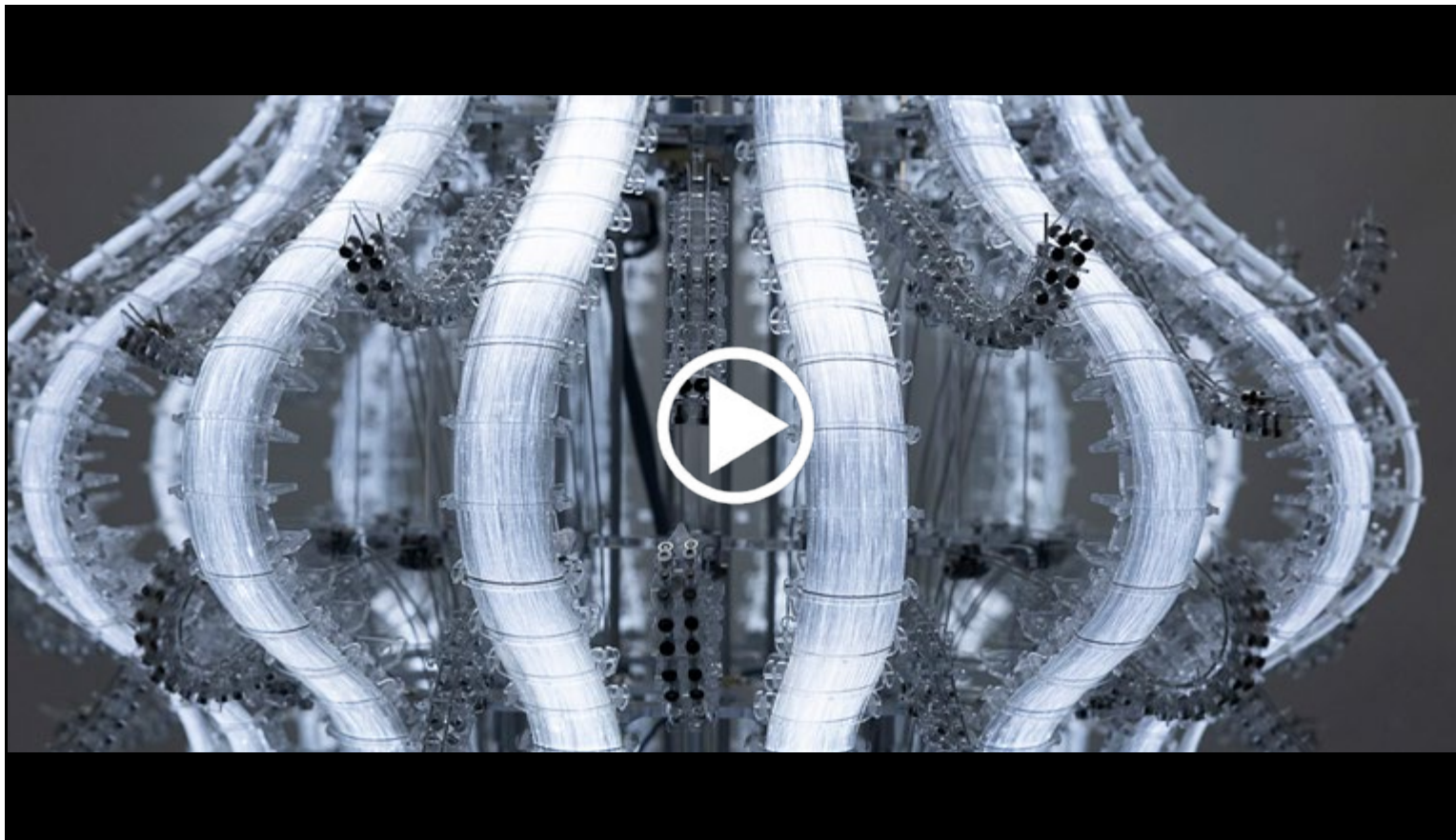
Anicka Yi



Anicka Yi, *Radial Sensation*, 2023

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors and microcontrollers, 49 7/8 x 26 1/2 x 26 1/2 inches (126.7 x 67.3 x 67.3 cm), AY231, \$200,000

Radiolaria



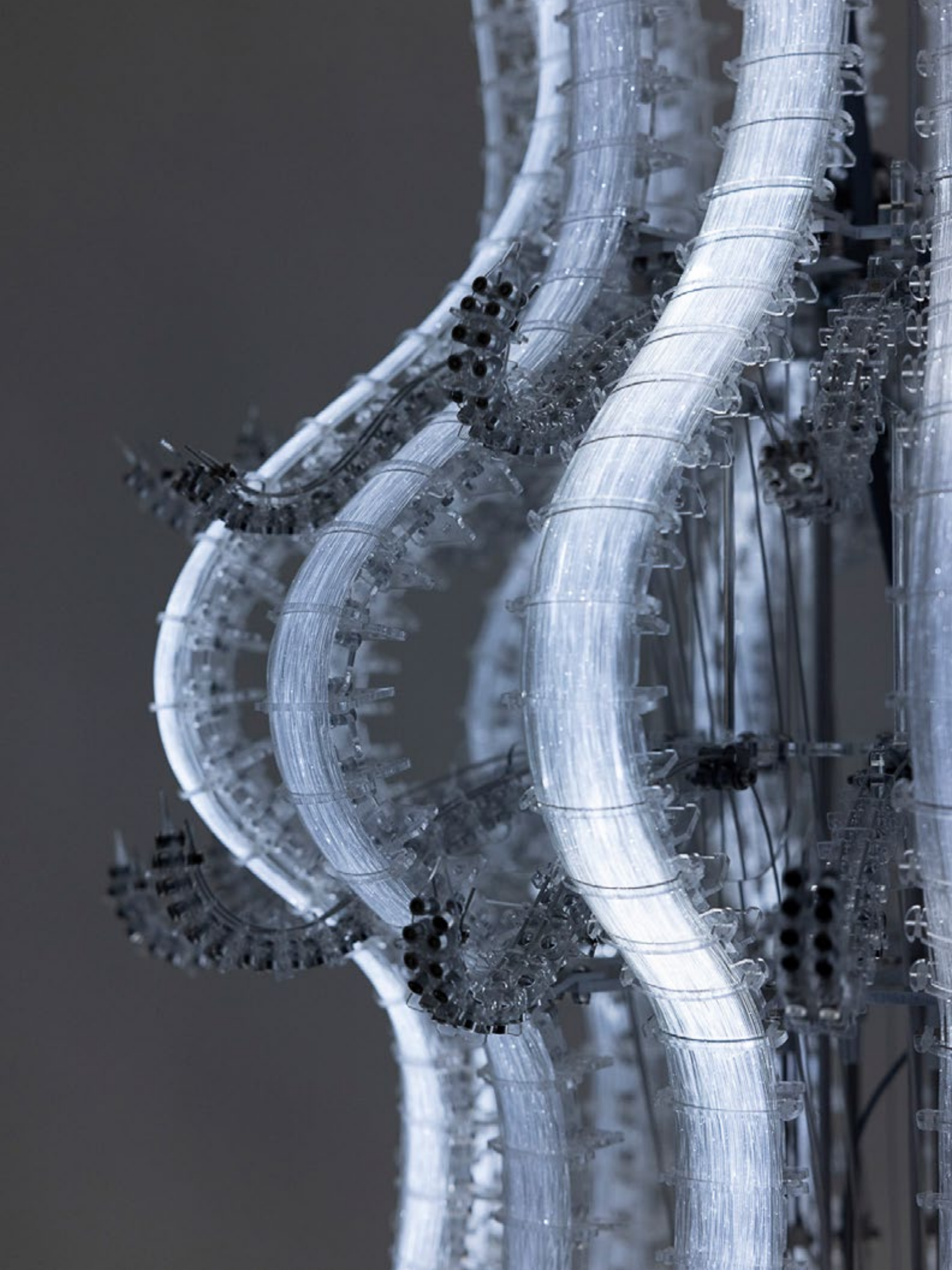
Emerging from her kelp pods and floating aerobic sculptures, Anicka Yi continues to expand upon the notion of “biologized machine” in a new series of suspended animated pod sculptures called *Radiolaria*. Inspired by one of the types of protozoan zooplankton dating back to the Cambrian Period, the illuminated living organisms of *Radiolaria* act as an embodiment of the intertwined mineral and cultural worlds, biological and technological bonds.

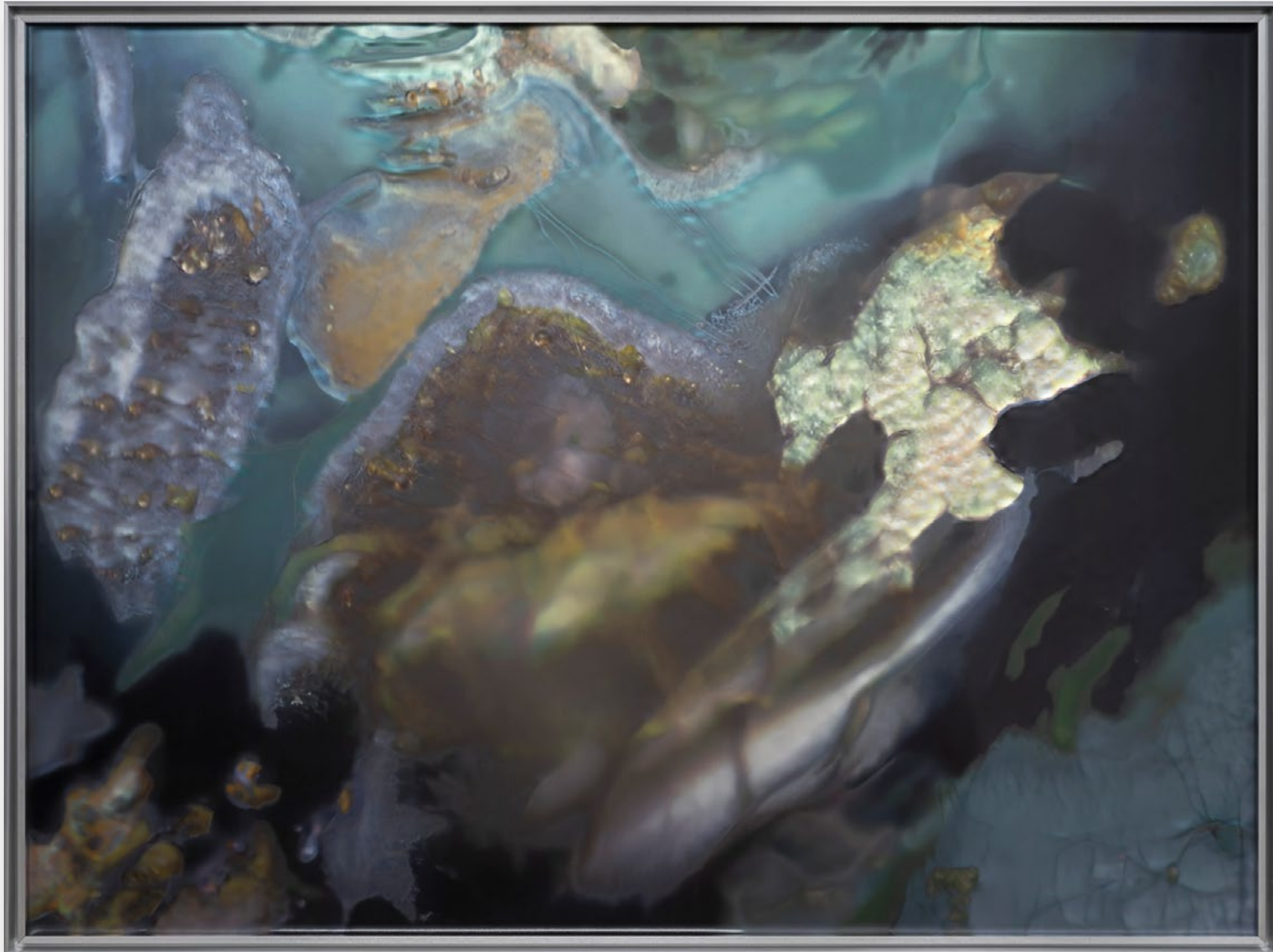
Referencing the artist's paintings, this new series also employs the phenomenon of “quantum foam,” emphasizing the enormous energy found in empty space. The artist's practice takes form in the non-conceptual space, which bubbles with possibility unrestrained by long-ossified definitions.

Emerging from the darkness, *Radiolaria*'s luminescent lifeforms become apparent, as spectators' eye adjusts to the shadowy unknown. Upon closer inspection, the sculptures appear to emit flickering pulsations

traveling throughout the length of their delicately interwoven fiber optics. Each species of radiolaria is characterized by a unique movement. One of them undulates placidly with its long appendages, or axopods, as if carried by a succession of rhythmic tides. The other species expands and contracts into itself, as if breathing strivingly across its many accordion-like segments. Such formalistic variations among the sculptures in the series reflect the species' luscious biodiversity.

Radiolaria pods have been previously exhibited alongside a sprawling pond that caught the light of the flickering sculptures, resulting in a vivid mis-en-scène for the elusive, evolving and incandescent ecosystem. The nature of the pond evoked the siliceous ooze lining the Earth's seafloor which is made of dead radiolaria's skeletal remains. Perhaps it is this indeterminate foaming spillover from the paintings that agglutinates the *Radiolaria* together with their undersea origins.





Anicka Yi, †Rñ\$JñK£K×ñ, 2024, Acrylic, UV print, aluminum artist's frame, 48 x 64 x 1 1/2 inches (121.9 x 162.6 x 3.8 cm) framed, AY237, \$175,000



Kñ†M£M Paintings

Anicka Yi's first experiments with paintings date back to her canvas-like configurations with glycerin soap from 2013–15. Her visual explorations culminated in a debut painting exhibition *ÄLñ\$ñ* in 2022 at Gladstone Gallery, New York, featuring 23 of her “soap paintings” that investigated microbial and machine intelligence.

As Yi experimented with machine learning, she branched out to work in dialogue with several machine learning models at once, evolving new directions by mixing in a profusion of novel imagery from algae, bacteria, fungi, tissues, cells, flora, fauna, machines, electronics, paint strokes, geological formations, and landscapes (aquatic, terrestrial, and cosmic). Yi conceptualized this process as hybridizing her own visual patterns and motifs (her visual “DNA”) with those of other ecological entities, living and non-living alike.

To create these pieces Yi worked with several machine learning algorithms, simultaneously mixing biomorphic imagery, deconstructing images of past artworks, and manipulating them – all to prompt and guide different

algorithms' outputs. Each ML algorithm functioned as a layer of “paint” and generated unique imagery, from brush strokes and washes of color, to blood cells and fish eggs, scratched and ruptured skin, clumps of algae, polyps and crustaceans, and the undulations of a deep ocean floor.

Working beyond the confines of two dimensions, these works interrogate painting's mythical associations with individual authorship, the physical body and human agency of the painter. Inquiring how machine intelligence might affect the future of painting and applying the omnipresent concept of “biologizing the machine” to the medium of image-making, Yi raises a series of questions: could all aspects of painting be carried out primarily by machines? How might machines augment this process, starting from the concept and composition development, and ending with the title creation and installation process of the work? Would the idea of individual authorship be completely abolished in favor of collective authorship by an ecosystem that creates, connects and maintains, materials, bodies, microbes, and machines?



Anicka Yi, †Rñ\$JñK£K×ñ, 2024



Richard Aldrich



Richard Aldrich, *Untitled*, 2023-2024, Oil and wax on linen, 82 x 53 inches (208.3 x 134.6 cm), RA204, \$120,000



Keith Haring



Keith Haring, *Untitled*, 1983, felt tip marker on paper, 8 1/2 x 5 7/8 inches (20.3 x 15.2 cm), 13 3/4 x 14 3/8 x 1 inches (34.9 x 36.5 x 2.5 cm) framed, NG6855, \$125,000

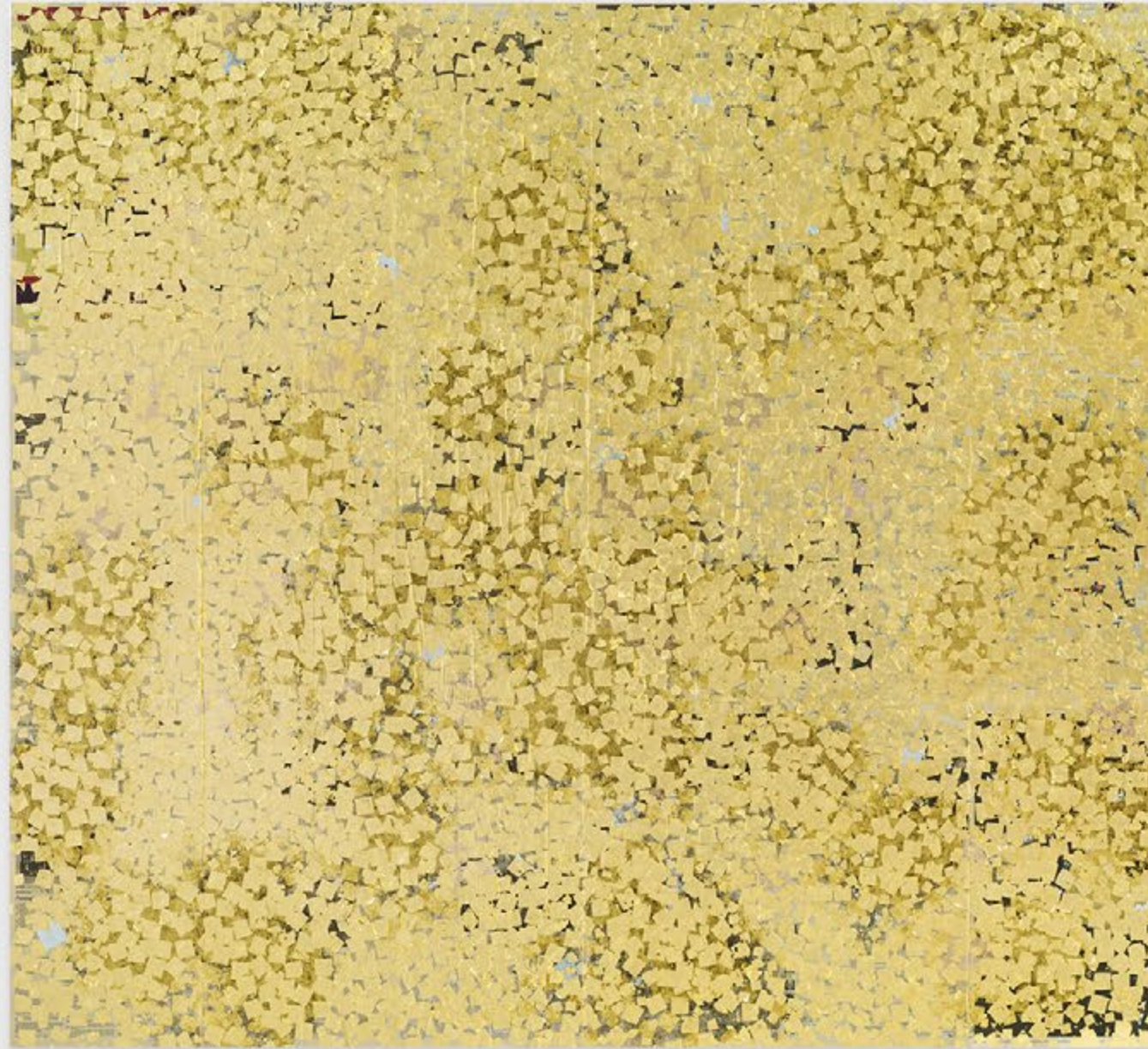
Keith Haring, *Untitled*, 1983. Felt tip marker on paper, 8 3/8 x 5 7/8 inches (20.3 x 15.2 cm), 13 3/4 x 14 3/8 x 1 inches (34.9 x 36.5 x 2.5 cm) framed, NG6856, \$125,000

Keith Haring, *Untitled*, 1983, Felt tip marker on paper, 8 3/4 x 5 3/4 inches (20.3 x 15.2 cm), 13 3/4 x 14 3/8 x 1 inches (34.9 x 36.5 x 2.5 cm) framed, NG6857, \$125,000



Each: Keith Haring, *Untitled*, 1983





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



David Salle



David Salle, *New Pastoral, Green Torso*, 2024, Oil, acrylic, flashe and charcoal on archival UV print on linen
66 x 50 inches (167.6 x 127 cm), 70 1/2 x 54 1/2 x 2 3/4 inches (179.1 x 138.4 x 7 cm) framed, DS074, \$250,000



David Salle, *New Pastoral, Green Torso*, 2024





Jim Hodges



Jim Hodges, *the crush in the constellation of now*, 2024

Pastel, acrylic, charcoal with 24 kt gold on canvas, 18 x 14 inches (45.7 x 35.6 cm), 18 7/8 x 14 7/8 x 2 1/8 inches (47.9 x 37.8 x 5.4 cm) framed, HOD231, \$115,000



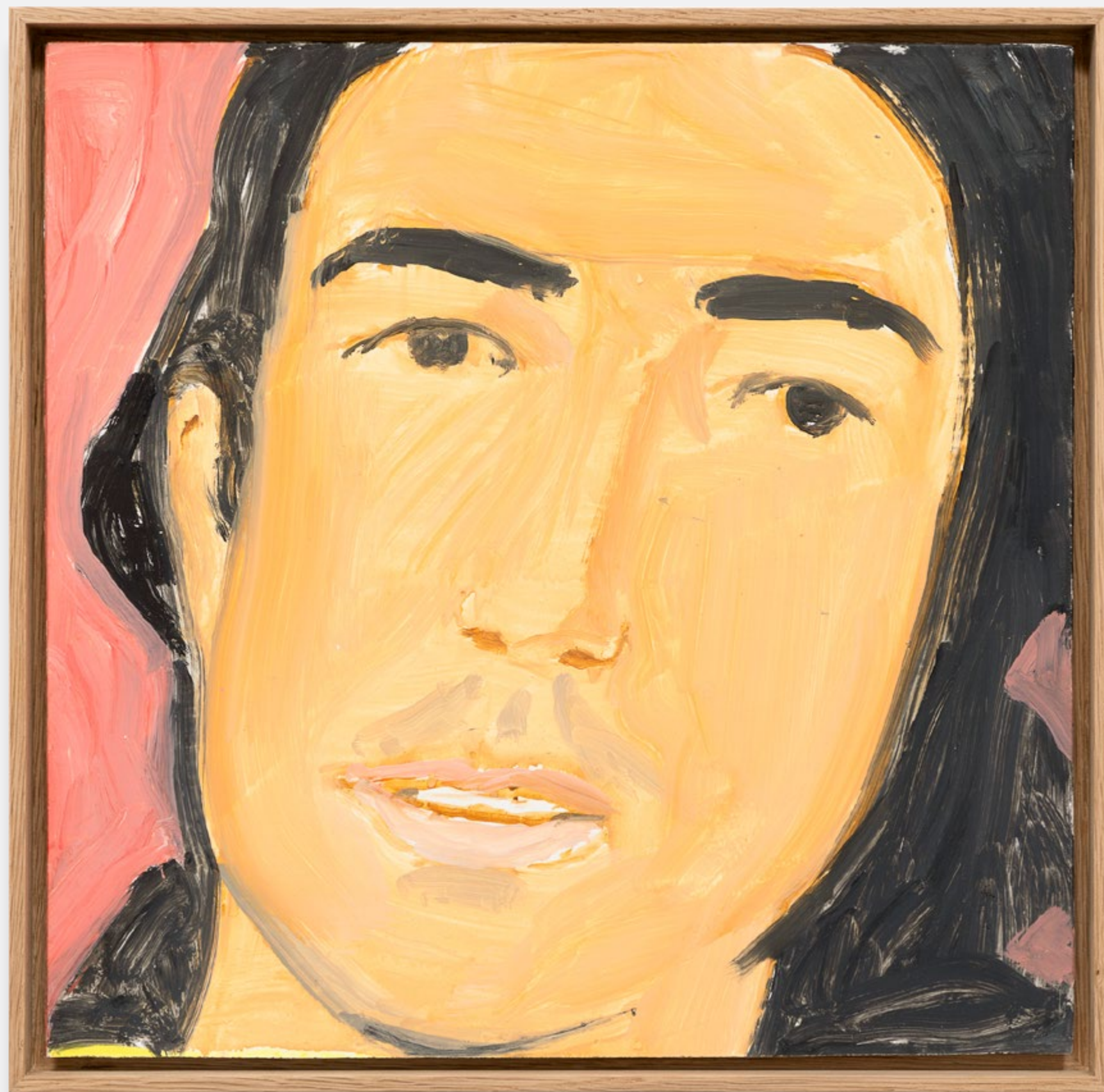
Jim Hodges, *the crush in the constellation of now*, 2024



Alex Katz



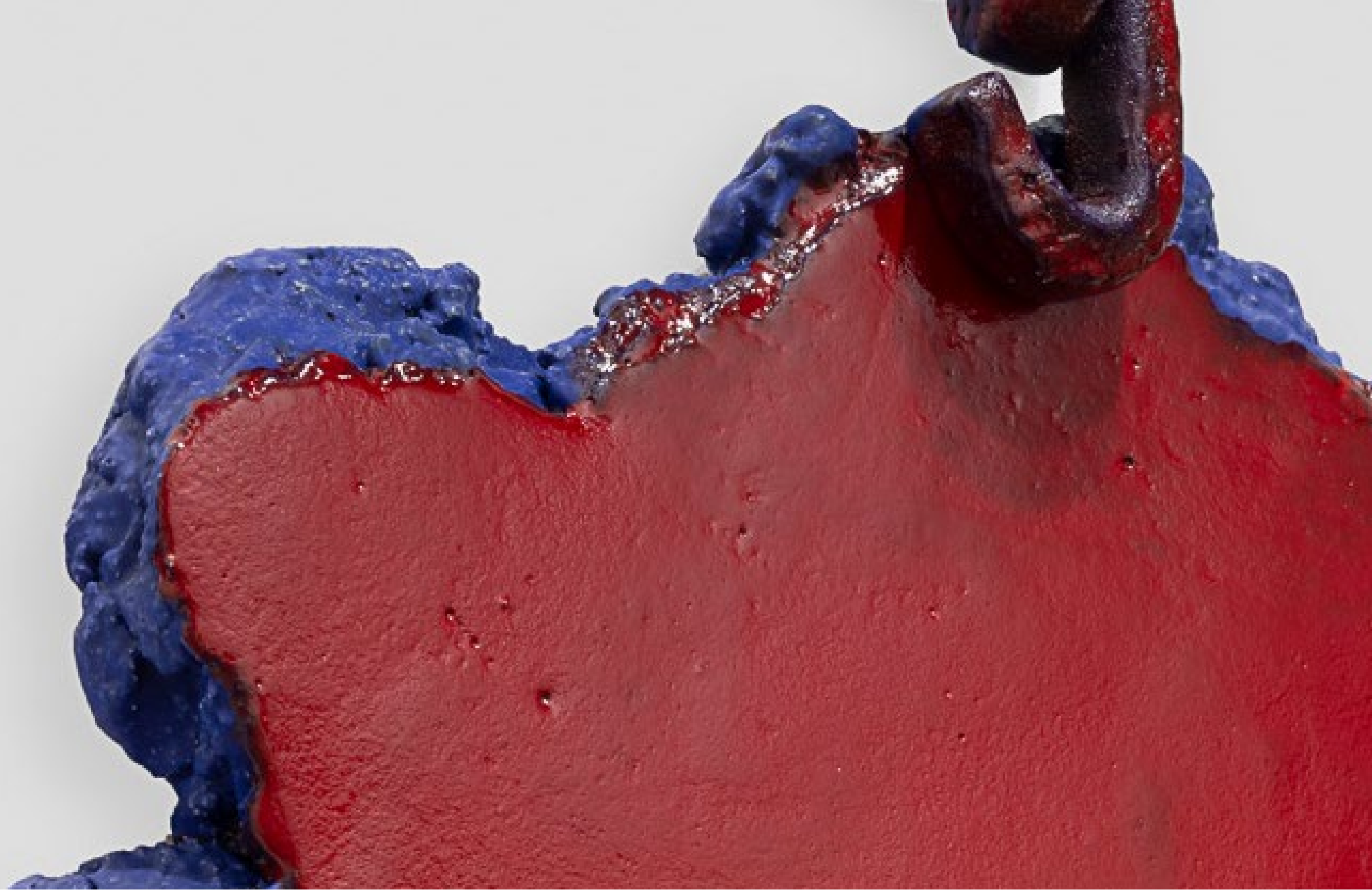
Alex Katz, *Field Flowers 1*, 2011, Oil on linen, 72 x 96 inches (182.9 x 243.8 cm), KTZ656, \$1,200,000



Alex Katz, *Study for Oliver*, 2020, Oil on board, 11 3/4 x 12 inches (29.8 x 30.5 cm), 12 3/8 x 12 5/8 x 1 inches (31.4 x 32.1 x 2.5 cm) framed, KTZ2348, \$130,000



Installation view: *Alex Katz*, Yuuhisai Koudoukan, Kyoto, Japan, November 15 – December 6, 2023



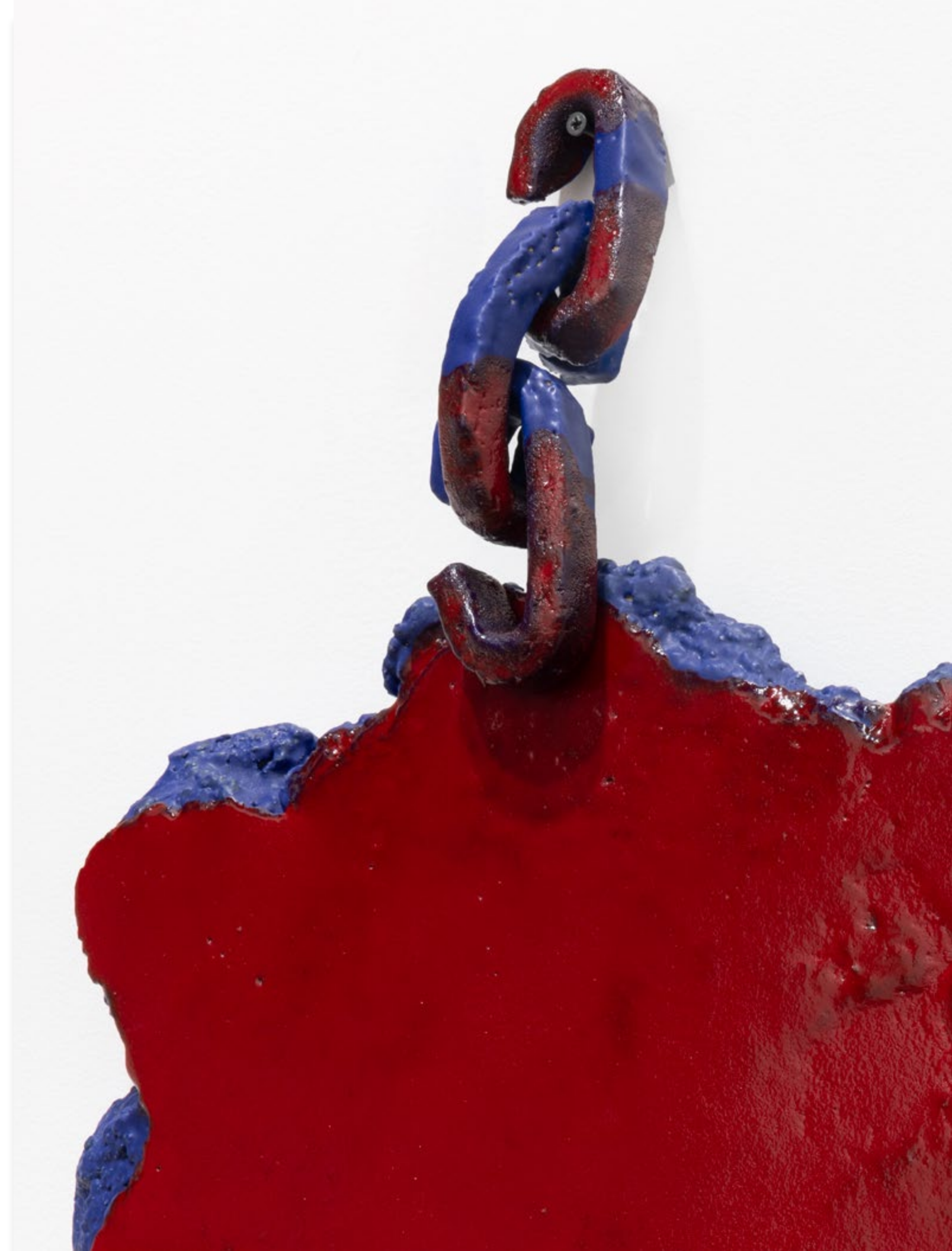
Rosemarie Trockel



Rosemarie Trockel, *Time is Irresistible*, 2017, Ceramic, glazed, 29 1/2 x 18 1/2 x 2 inches (75 x 47 x 5 cm), RT434, €330,000



Rosemarie Trockel, *Time is Irresistible*, 2017





Wangechi Mutu



Wangechi Mutu, *Dark Portrait VIII*, 2020, Red soil and ink on watercolor paper, 24 × 18 inches (61 × 46 cm), 29 1/2 × 23 5/8 × 1 1/2 inches (78.7 × 60 × 3.8 cm) framed, WM405, \$60,000



Installation view: *Wangechi Mutu: Intertwined*, New Museum, New York, March 2 – June 4, 2023



Joeun Kim Aatchim



Joeun Kim Aatchim, *Pulse, and Peace of Mind*, 2024

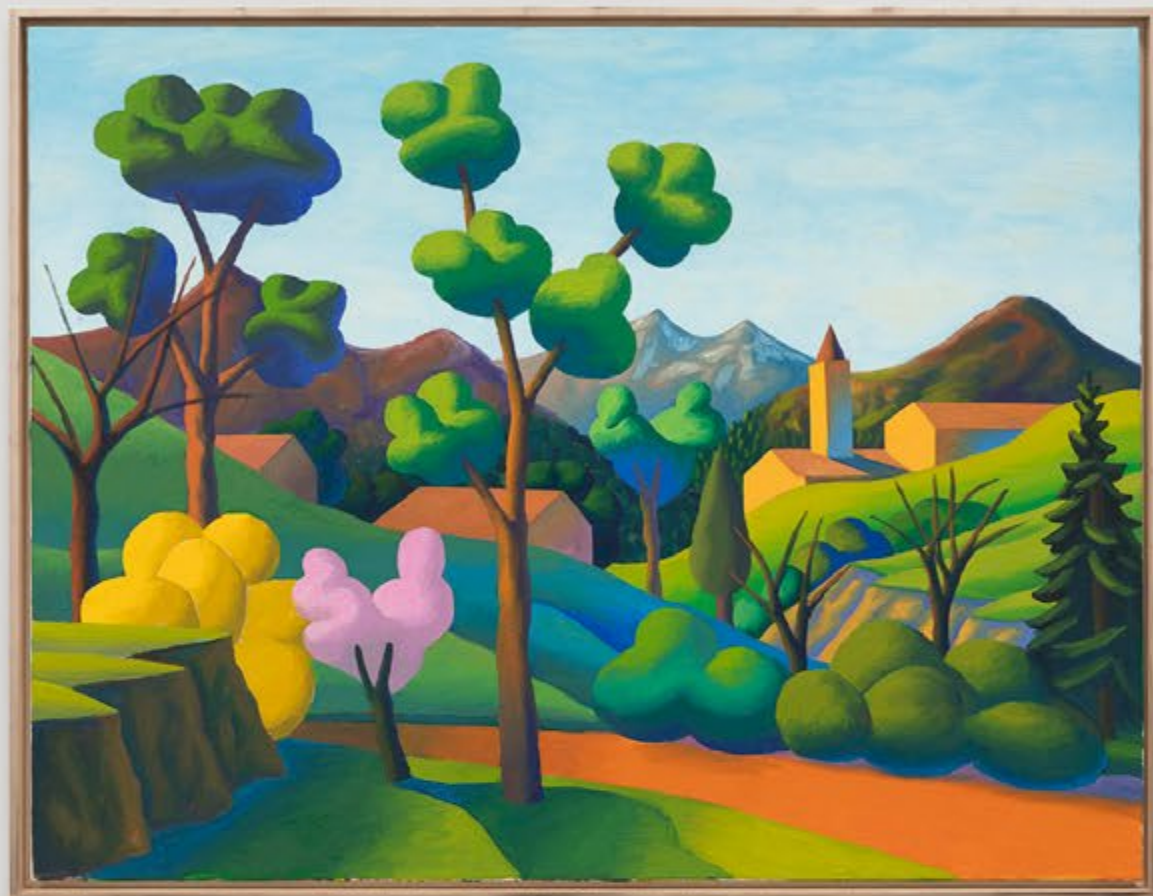
Stone pigments, shellac ink, watercolor & pastel pencil, walnut ink on silk, artist's frame, 24 1/2 x 17 3/4 x 1 inches (62.2 x 45.1 x 2.5 cm) frame, NG6905, \$17,000



Salvo



Salvo, *Primavera*, 2007, Oil on canvas, 39 1/4 x 51 3/8 inches (99.7 x 130.5 cm), 41 x 53 x 2 inches (104.1 x 134.6 x 5.1 cm) framed, GG170



Salvo, Primavera, 2007



Installation view: Ugo Rondinone, *Cry me a river*,
Kunstmuseum Lucerne, Switzerland, July 7 - October 20, 2024

Ugo Rondinone



Ugo Rondinone, *zweitemärzzweitausendvierundzwanzig*, 2024, Acrylic on canvas, 36 x 24 inches (91.5 x 61 cm), UR1161, \$70,000

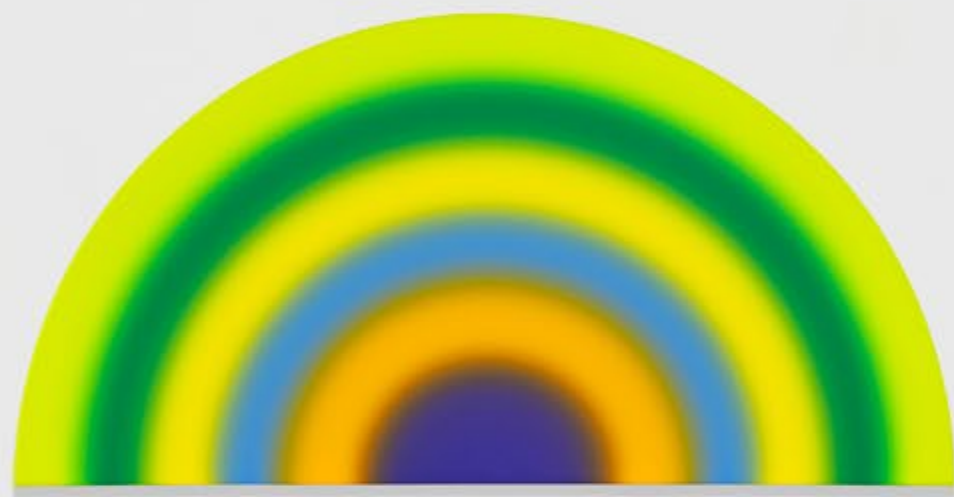
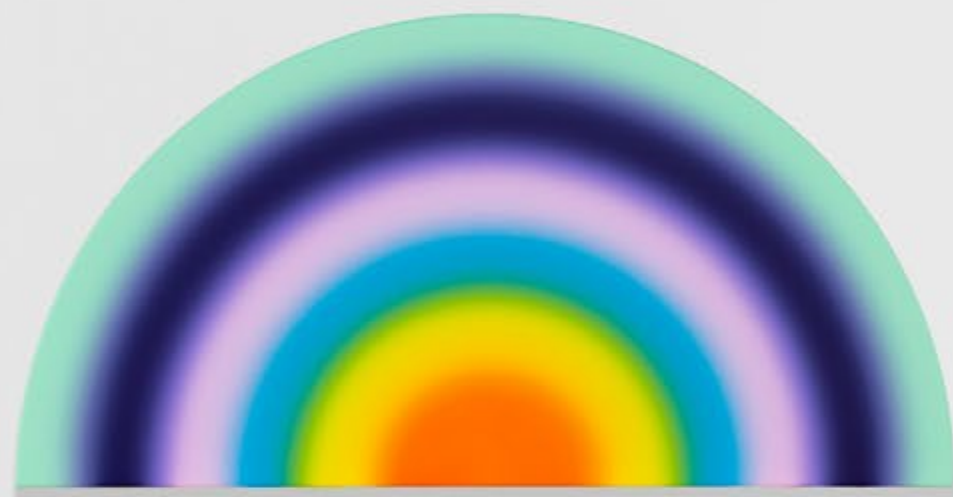




Installation view: Ugo Rondinone, *cry me a river*, Kunstmuseum Lucerne, Switzerland, July 7 – October 20, 2024



Ugo Rondinone, *dazzling light*, 2023, Painted bronze with pedestal
Sculpture: 61 x 43 3/8 x 26 inches (155 x 110 x 66 cm), Pedestal: 7 1/2 x 48 7/8 x 31 1/2 inches (19 x 124 x 80 cm), Edition of 3 + 1 AP, UR1010, \$200,000



Ugo Rondinone, *dritterfebruarzweitausendundvierundzwanzig*, 2024, Acrylic on canvas, 23 5/8 x 47 1/4 inches (60 x 120 cm), UR1147, \$120,000

Ugo Rondinone, *neunterfebruarzweitausendundvierundzwanzig*, 2024, Acrylic on canvas, 23 5/8 x 47 1/4 inches (60 x 120 cm), UR1153, \$120,000

Ugo Rondinone, *vierterfebruarzweitausendundvierundzwanzig*, 2024, Acrylic on canvas, 23 5/8 x 47 1/4 inches (60 x 120 cm), UR1148, \$120,000

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