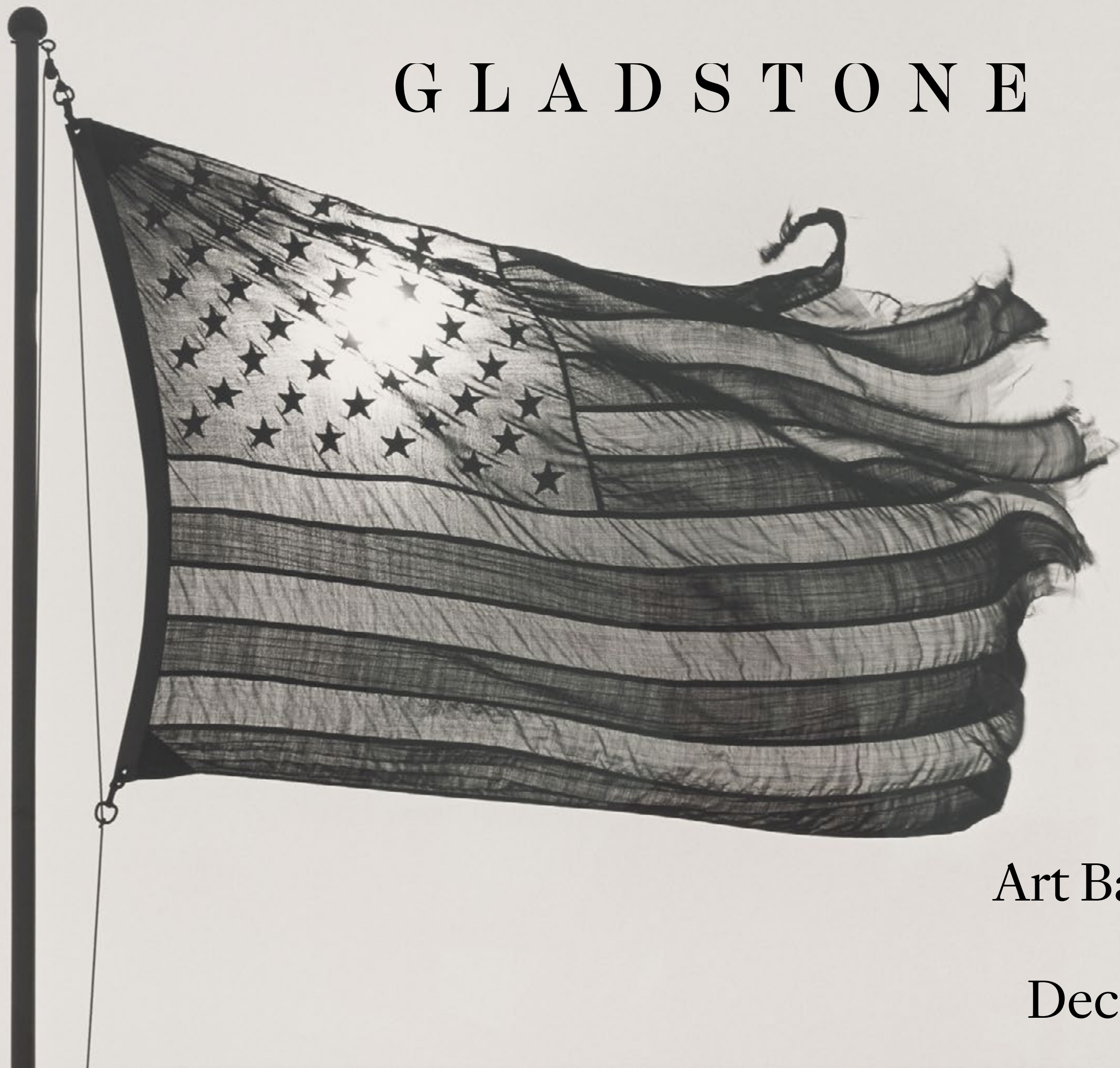


# GLADSTONE



Art Basel Miami Beach  
Booth C7  
December 4 – 8, 2024

*Presenting works by*

Matthew Barney  
Jean Dubuffet  
Carroll Dunham  
Jaider Esbell  
LaToya Ruby Frazier  
Maureen Gallace  
Aaron Gilbert  
Keith Haring  
Jim Hodges  
Arthur Jafa  
Alex Katz  
Karen Kilimnik  
Mark Leckey  
Robert Mapplethorpe  
Elizabeth Murray  
Wangechi Mutu

Shirin Neshat  
Philippe Parreno  
Elizabeth Peyton  
Richard Prince  
David Rappeneau  
Robert Rauschenberg  
Ugo Rondinone  
Ed Ruscha  
David Salle  
Salvo  
Rirkrit Tiravanija  
Rosemarie Trockel  
Carrie Mae Weems  
Lawrence Weiner  
Michael Williams  
Anicka Yi



Robert Rauschenberg



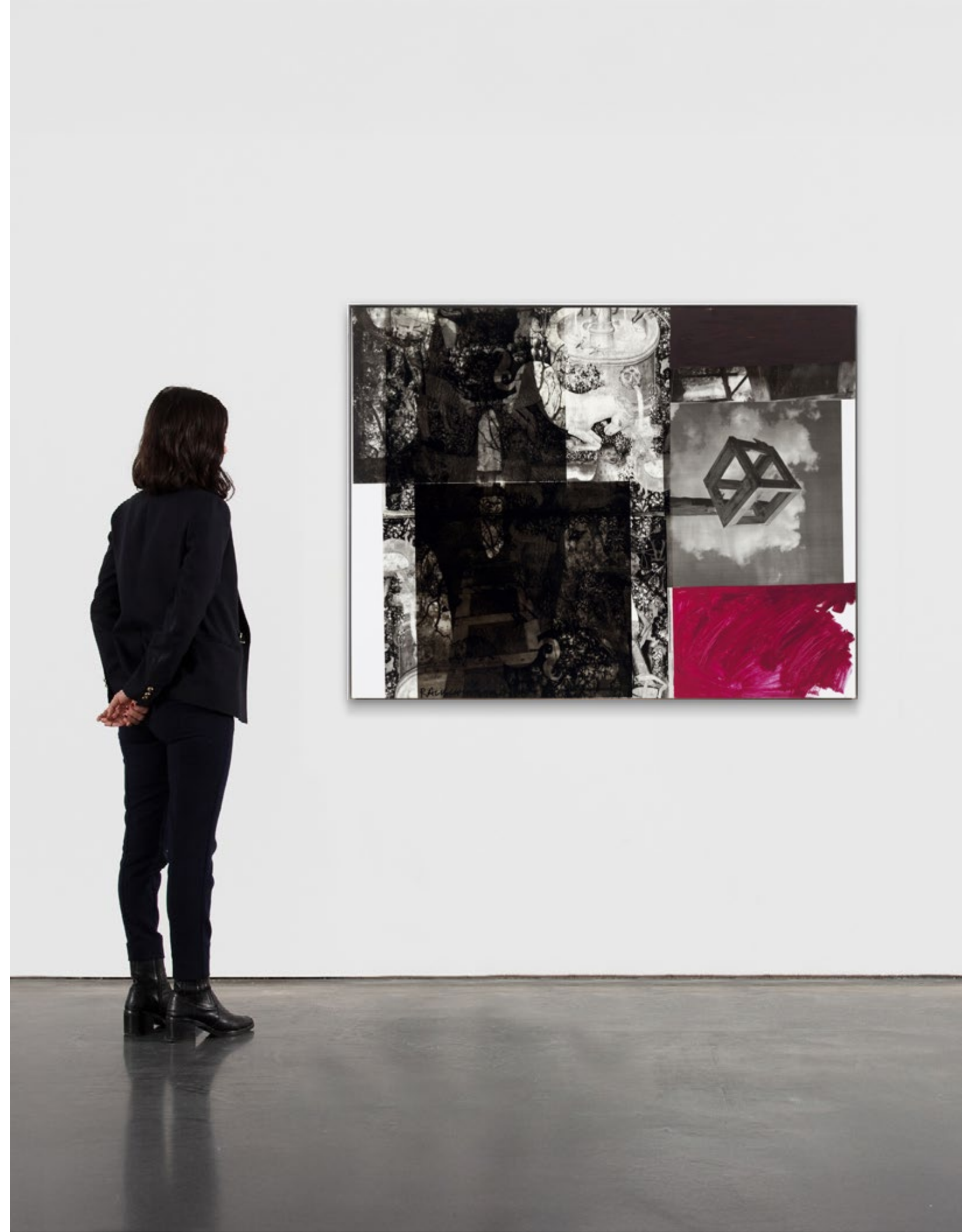
Robert Rauschenberg, *Jousting Rally (Beamer)*, 1988, Silkscreen ink on vinyl film on enameled aluminum with acrylic, 48 3/4 x 62 5/8 inches (123.8 x 159.2 cm), RAU102



*Beamer* (1988) is a small series by Rauschenberg of six metal paintings related to his Art Car Project. In this series, Rauschenberg reused the images from his Art Car, applying the silkscreened vinyl film onto enameled aluminum and adding gestural brushstrokes.

*Jousting Rally (Beamer)* is structured around a series of regular parallelograms featuring imagery from the Unicorn Tapestries showing the moment the unicorn purifies a stream with its horn, an enigmatic crate-like structure suspended in the air, and a shadowy ladder. In conjunction with these fantastical and esoteric images, the painting's limited palette of blacks, whites, and mauve imbue the work with a sense of mystery. Given the series' overarching relation to Rauschenberg's BMW Art Car project (1986) the title may also refer to "rallying," a form of motorsport which does not take place on a circuit, but rather in a point-to-point format where participants leave at various times and from various locations and compete in a variety of motoring challenges, including speed and navigation tests.

Robert Rauschenberg with his *Art Car-BMW* (1986) on the beach, Captiva, Florida, 1986



WHAT WAS

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Lawrence Weiner

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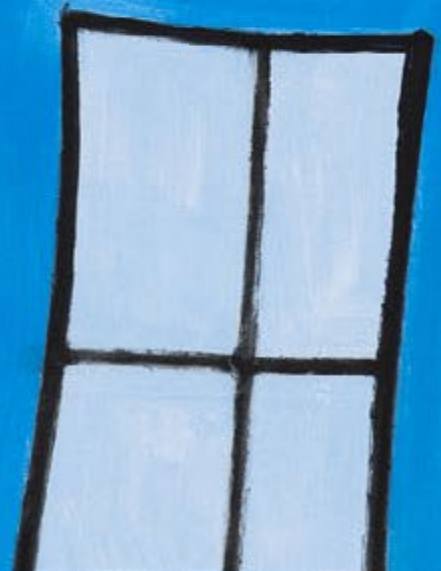
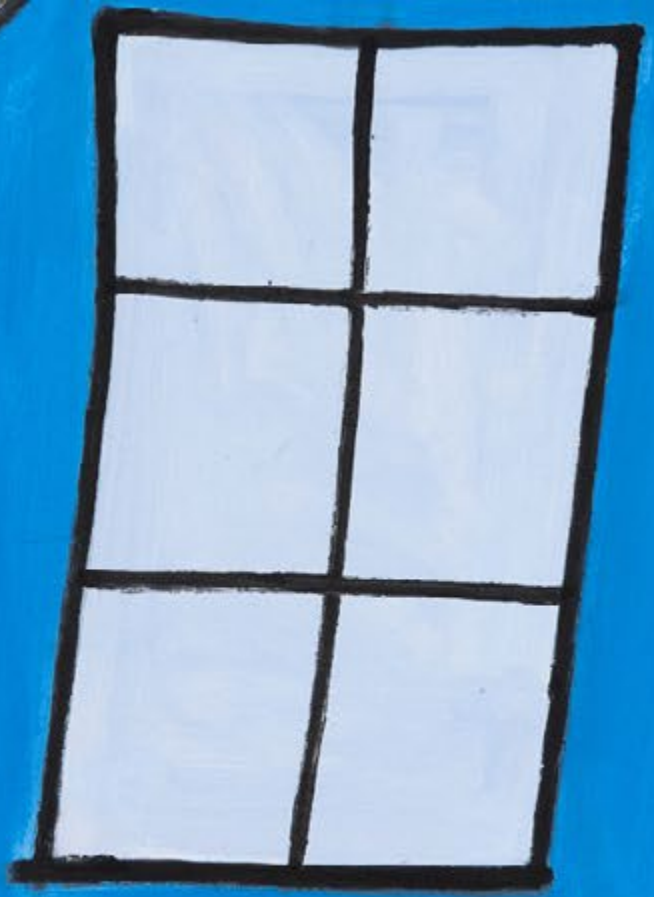
Carroll Dunham  
July-Aug 1999



Carroll Dunham



Carroll Dunham, *Once I Land on Mars (Copied from Grace)*, 1999, Oil and graphite on linen, 102 x 76 inches (259.1 x 193 cm), NG7039, \$600,000





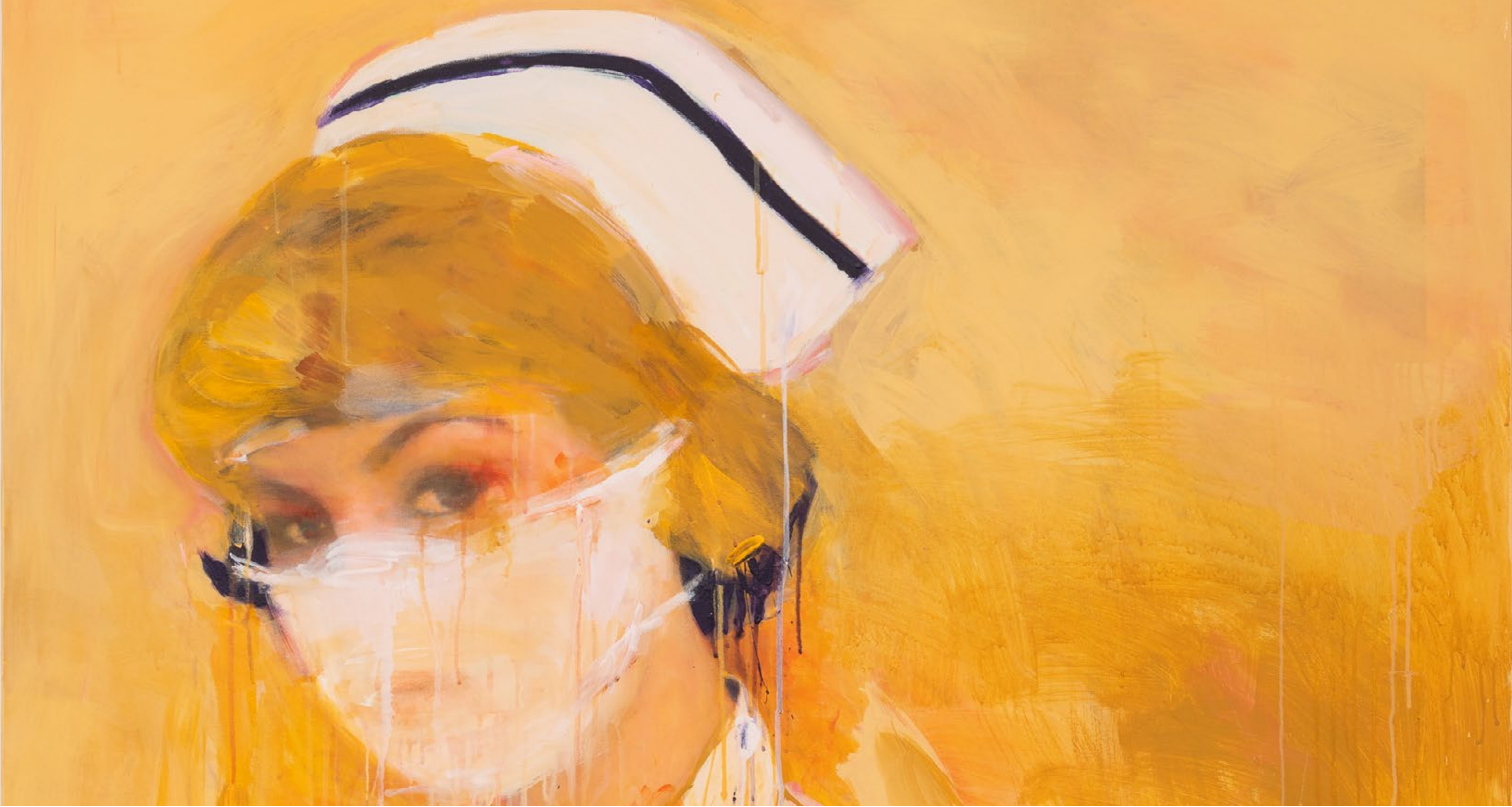
Karen Kilimnik



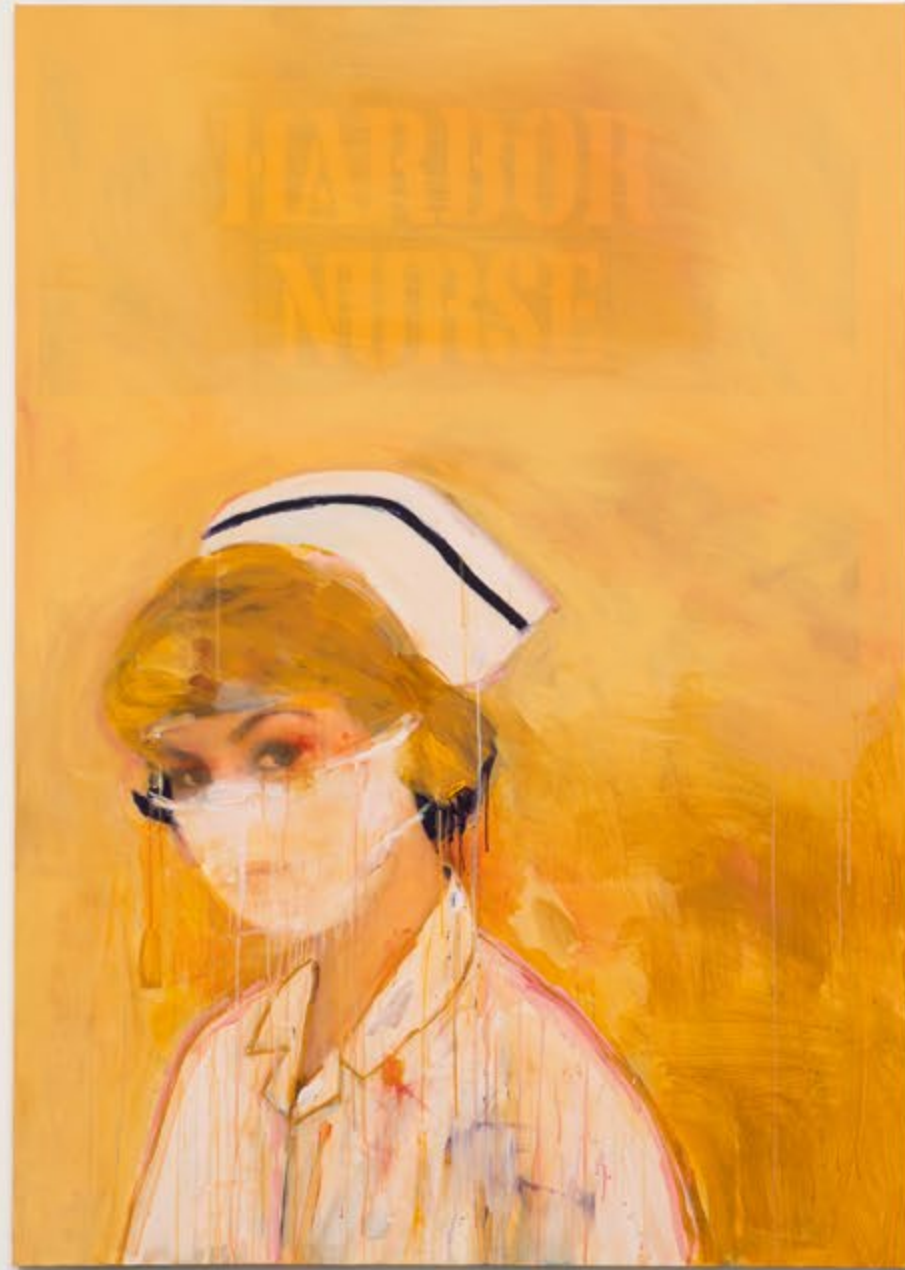
Karen Kilimnik, *the beach, reconnaissance by our amateur flying club*, 2024, Acrylic on canvas, 39 1/2 x 53 1/2 inches (100.5 x 136 cm), KK001, \$120,000



Karen Kilimnik, *the beach, reconnaissance by our amateur flying club*, 2024



Richard Prince



Richard Prince, *Harbor Nurse*, 2003, Inkjet and acrylic on canvas, 69 x 49 inches (175.3 x 124.5 cm), NG7048



The fishing village needed  
her, and so did the hand-  
some young doctor

# HARBOR NURSE

Arlene J. Fitzgerald



An avid book collector, Prince appropriates covers of pulp novels that present the iconic white-uniformed Nurse and then applies layer upon layer of rich, brilliant hues to his printed canvases. The paint acts both to obscure and reveal the images lying beneath as Prince, through a film of paint, consciously allows traces of background to emerge in ghost-like forms while the Nurses themselves and their corresponding titles are left visible.

Left: Cover image, *Harbor Nurse* by Arlene J. Fitzgerald, paperback, published 1964  
Above: Richard Prince in his studio





# Keith Haring

Keith Haring painting the windows at Dalton Bookstore,  
at the corner of 6th Ave and 8th St, New York, October 1, 1984  
Photo by Tseng Kwong Chi



Keith Haring, *Untitled*, 1984, Acrylic on glass  
95 x 83 1/2 inches (241.3 x 210.8 cm), 99 1/2 x 87 7/8 x 3 inches (252.7 x 223.2 x 7.6 cm) framed, KH312



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

Keith Haring painting the windows at Dalton Bookstore,  
at the corner of 6th Ave and 8th St, New York, October 1, 1984  
Photo by Tseng Kwong Chi

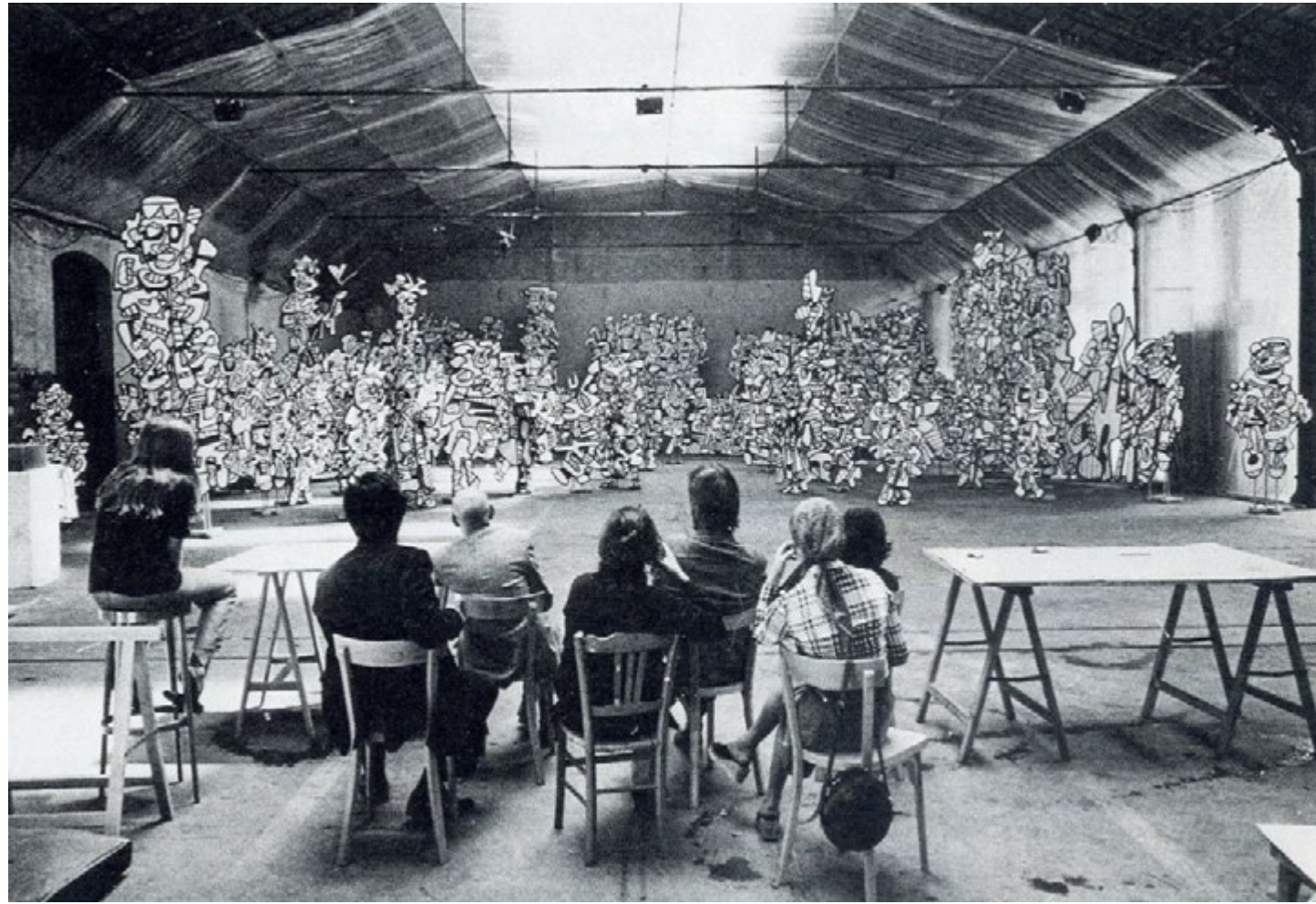


Jean Dubuffet

Dubuffet Studio View  
Vincennes, France



Jean Dubuffet, *Ji la grosse tête*, 1971, Acrylic on Klegecell, 72 7/8 x 32 1/4 x 1 1/4 inches (185.1 x 81.9 x 3.2 cm), NG7054, \$1,500,000



*Ji la Grosse Tête* was part of “Coucou Bazar,” a dynamic and whimsical performance that premiered in 1973 at the Solomon R. Guggenheim Museum in New York, later traveling to Paris and Turin. This performance featured a series of animated, larger-than-life figures — like *Ji la Grosse Tête* — which were brought to life by hidden performers. The figures served as props in an immersive spectacle that blurred the lines between theater, sculpture, and painting. Despite its role in the performance, the work also functions as an independent, self-contained piece, emphasizing Dubuffet’s desire to create art that could not easily be categorized.

Above: Staging of "Coucou Bazar" in the artist's Vincennes studio, prior to the 1973 performance in New York







[Click to view a video of "Coucou Bazar" \(1973\)](#)



Alex Katz



Alex Katz, *Olivia 3*, 2024, Oil on canvas, 72 x 48 inches (182.9 x 121.9 cm), NG7060, \$750,000



Studio view



David Salle

Installation view: *David Salle: New Pastorals*  
Gladstone, New York, 2024



David Salle, *New Pastoral with Ladder*, 2024

Oil, acrylic, flashe and charcoal on archival UV print on linen, 60 x 92 inches (152.4 x 233.7 cm), 64 1/2 x 96 1/2 x 3 inches (163.8 x 245.1 x 7.6 cm), DS075, \$375,000



Robert Mapplethorpe



Robert Mapplethorpe, *American Flag*, 1977

Silver gelatin print, 54 x 54 inches (137.2 x 137.2 cm), 60 1/4 x 60 1/4 x 2 5/8 inches (153 x 153 x 6.7 cm) framed, Edition of 5 + 1 AP, RM483



*American Flag* features Robert Mapplethorpe's iconic 1977 photograph of a tattered flag. Sunlight streams from behind the flag and the soft sky surrounding it. Mapplethorpe's subject matter has long explored ideas of identity, subculture, Americana, and the grandiose, be it through provocation or natural beauty; this photograph is no exception.

In this rendition of the American flag, the sunlight is allowed to almost sing; it tells us that America's majesty cannot be held in one's hand. Mapplethorpe thus recontextualizes a familiar image into a magnification of the ultimate symbol representing America's regal nature.





Arthur Jafa



Arthur Jafa, *Cardinal*, 2024, UV Print on aluminum, 48 x 60 3/4 inches (121.9 x 154.3 cm), Edition of 5, AJ478, \$65,000



Studio view



Matthew Barney



Matthew Barney  
*Wall Rack: ochre*, 2024  
Ceramic, two synthetic dyed NFL jerseys  
41 x 31 x 15 inches (104.1 x 78.7 x 38.1 cm)  
Unique + 1 AP, MB825, \$185,000



Barney's five new *Wall Racks* are presented alongside drawings from the *SECONDARY* project, evoking the athletic training space and the physical limits of the body. Working primarily in ceramic, Barney is able to evoke both the sensation of strength and fragility, while memorializing and pathologizing the traumatic impact that is the driver of *SECONDARY*'s narrative.

In this body of work, Barney employs a series of formal tactics that examine the intersection between repetitive physical movement and the iterative artistic gesture. Exploring athletic equipment and team uniforms as evocations for the figure, the artist's new sculptures examine both failure and resilience within the body. Barney exploits the varying natural qualities of his materials as a metaphor for recovery and collapse. The ceramic plates appear to be caving-in under their own weight, cracking and folding, countering the object's association with durability. Within this state of duress is a collision of materials—from the entangled jerseys to the fusion of different clay tones. The simultaneous vigor and vulnerability of this action amplifies the connection between physical endurance and breakdown that Barney continues to explore in his wider drawing, painting and film practice.



Ugo Rondinone





Ugo Rondinone, *fünfzehnternovemberzweitausendvierundzwanzig*, 2024, Watercolor on canvas, artist's frame, 79 1/2 x 118 3/4 inches (201.9 x 301.6 cm), UR1179, \$190,000



Elizabeth Peyton



Elizabeth Peyton, *Two Cats (Hydra)*, 2009, Oil on MDF  
10 1/4 x 8 3/8 inches (26 x 21.3 cm), 11 3/4 x 10 x 1 1/2 inches (29.8 x 25.4 x 3.8 cm) framed, NG7051





Elizabeth Peyton, *Sergei (Sergei Polunin)*, 2017, Colored pencil and pastel pencil on paper  
7 5/8 x 6 inches (19.4 x 15.2 cm), 15 1/4 x 13 1/2 x 1 3/4 inches (38.7 x 34.3 x 4.4 cm) framed, NG7046



Ed Ruscha



Ed Ruscha, *Flaw*, 1967, Gunpowder on paper  
14 1/4 x 22 5/8 inches (36 x 57.5 cm), 21 3/8 x 30 x 2 inches (54.3 x 76.2 x 5.1 cm) framed, NG6810, \$1,400,000

“I soaked some gunpowder in water once and I saw it separated all the salt out of it. I just did it as an experiment. The gunpowder itself is in granules. I could see it would make a good choice of materials; it could actually impregnate on paper. You could use it almost like charcoal...Graphite was much more laborious, but it has a different feel altogether...So gunpowder was simple, it was easy to get going.”

–Ed Ruscha





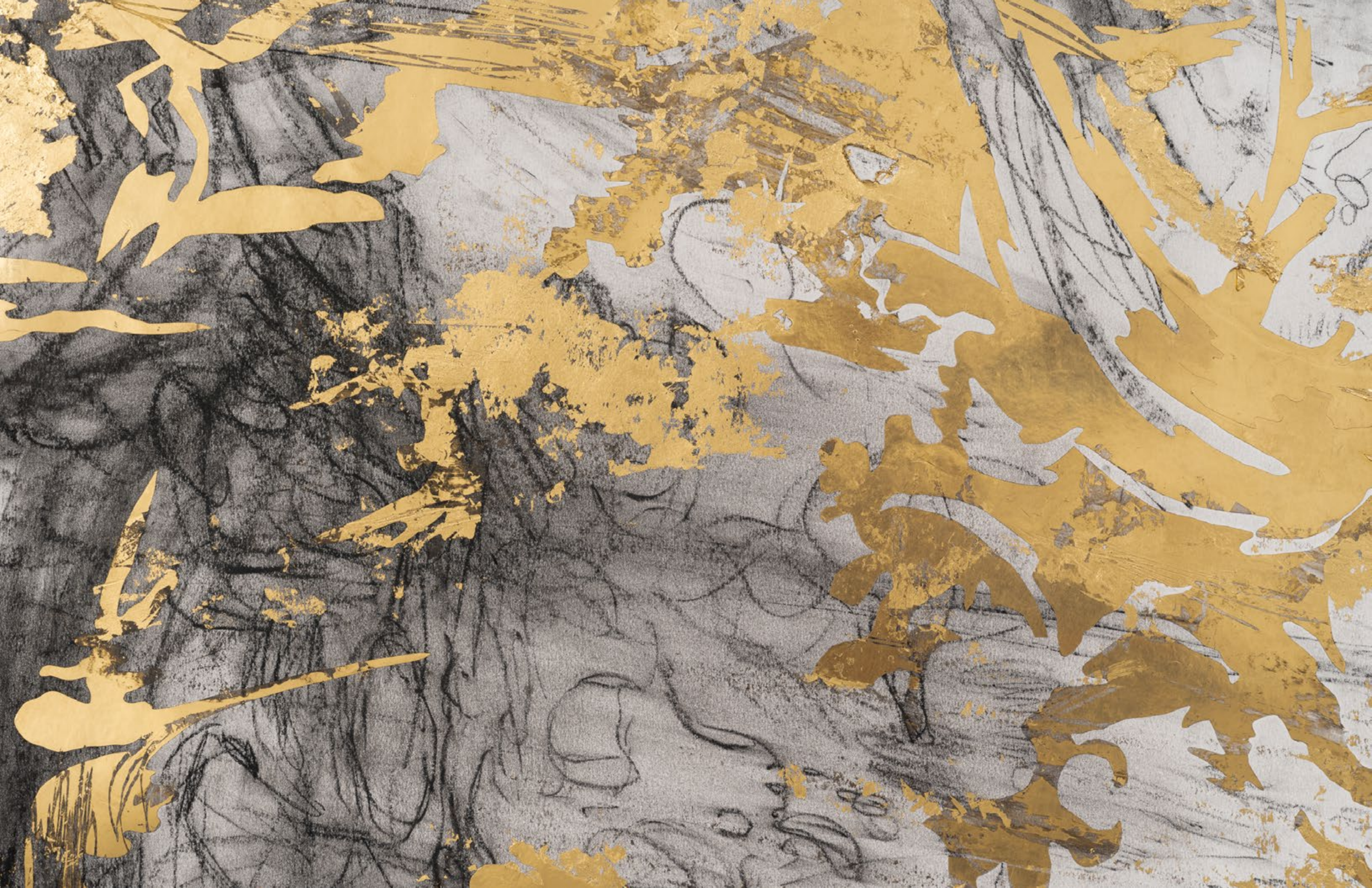


Jim Hodges

Installation view: *Jim Hodges: Ceremony*  
Gladstone, New York  
On view through December 20, 2024



Jim Hodges, *That point of contact*, 2024, Charcoal with saliva and 24K gold on paper  
50 x 38 3/8 inches (127 x 97.5 cm), 54 7/8 x 43 1/2 x 1 3/4 inches (139.4 x 110.5 x 4.4 cm) framed, HOD237, \$135,000





Aaron Gilbert



Aaron Gilbert, *LLTK*, 2024, Oil on linen, 22 1/2 x 35 3/4 inches (57.2 x 90.8 cm), AG010, \$85,000



# Anicka Yi

Installation view: *Anicka Yi: There Is Another Evolution, But In This One*  
Leeum Museum of Art, Seoul, South Korea, On view through December 29, 2024



Anicka Yi, *ÖñOK×ñ£0K×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, AY224, \$175,000



Rosemarie Trockel





Rosemarie Trockel, *Swimming Pool*, 2013, Mixed acrylic material, painted, 31 1/2 x 27 5/8 inches (80 x 70 cm), 32 1/4 x 28 1/2 x 2 1/4 inches (81.9 x 72.4 x 5.7 cm) framed, NG7027



Rosemarie Trockel, *Swimming Pool*, 2013





LaToya Ruby Frazier



LaToya Ruby Frazier, *Huxtables, mom and me*, 2008, Gelatin silver print  
45 x 60 inches (114.3 x 152.4 cm), 45 3/4 x 60 3/4 x 1 3/4 inches (116.2 x 154.3 x 4.4 cm) framed, Edition of 1 + 1 AP, LRF706, \$90,000



LaToya Ruby Frazier, *Grandma Ruby and Me*, 2005, Gelatin silver print  
48 x 60 inches (121.9 x 152.4 cm), 48 7/8 x 60 7/8 x 1 3/4 inches (124.1 x 154.6 x 4.4 cm) framed, Edition of 1 + 1 AP, LRF700, \$90,000





Wangechi Mutu

Installation view: *Wangechi Mutu*  
Storm King Art Center, New Windsor, New York, 2022



Wangechi Mutu, *Nyoka*, 2022, Bronze, 45 1/2 x 81 3/4 x 73 inches (115.6 x 207.6 x 185.4 cm), Edition of 3 + 2 AP, WM289, \$750,000





Installation view: *Wangechi Mutu: Intertwined*  
New Museum, New York, 2023



Elizabeth Murray

Elizabeth Murray, photographed by Barry Kornbluh for Cover (May 1988),  
© 2024 The Murray-Holman Family Trust / Artists Rights Society (ARS), New York



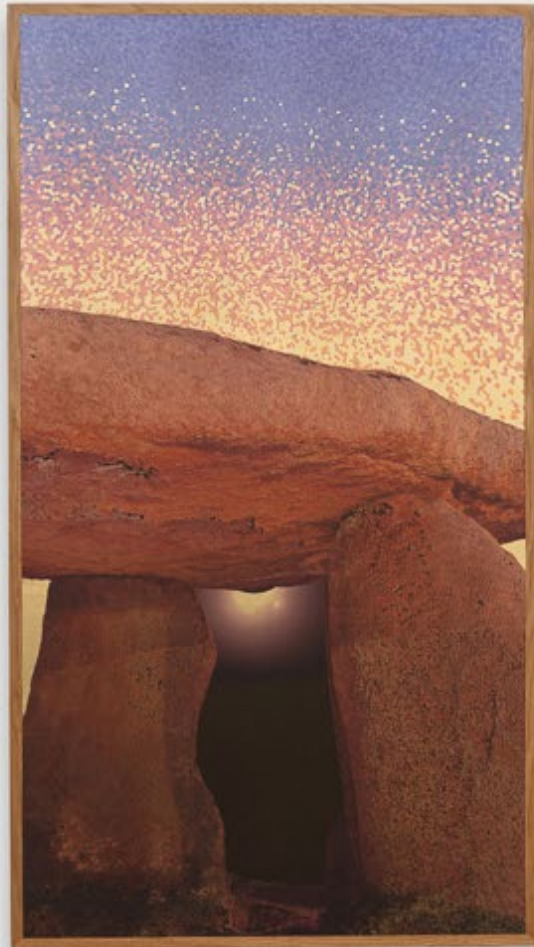
Elizabeth Murray, *Water Girl*, October 1982, Oil on canvas (three parts), 112 x 101 x 3 3/4 inches (284.5 x 256.5 x 9.5 cm), GGEM002





Mark Leckey

Installation view: *Mark Leckey: 3 Songs from the Liver*  
Gladstone, New York, On view through February 15, 2025



Mark Leckey, *Monstrance*, 2024, Oak, gold leaf, and ink  
39 3/8 x 22 x 1 1/2 inches (100 x 55.9 x 3.8 cm), ML471, \$50,000



Mark Leckey, *Windows*, 2024, Oak, gold leaf, and ink  
39 3/8 x 22 x 1 1/2 inches (100 x 55.9 x 3.8 cm), ML472, \$50,000



Carrie Mae Weems





Carrie Mae Weems, *Painting the Town #5*, 2021, Archival pigment print, 59 x 88 x 2 inches (149.9 x 223.5 x 5.1 cm) framed, Edition of 5 + 2 APs, CMW330, \$100,000



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



Maureen Gallace



Maureen Gallace, *Crashing Wave, Late September*, 2023, Oil on panel, 9 x 12 inches (22.9 x 30.5 cm), GAL183, \$100,000



Maureen Gallace, *Sandy Path*, 2024, Oil on panel, 10 x 10 inches (25.4 x 25.4 cm), GAL209, \$100,000



Salvo



Salvo, *Primavera*, 1999, Oil on canvas, 31 1/2 x 39 3/8 inches (80 x 100 cm), NG6994, \$275,000



Salvo, *Primavera*, 1999



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