

OFFERED IMMEDIATELY

HUNG OUT

ART BASEL 2024
GLADSTONE

PRESENTING WORKS BY

ED ATKINS
MATTHEW BARNEY
CECILY BROWN
CYPRIEN GAILLARD
KEITH HARING
JIM HODGES
ARTHUR Jafa
ALEX KATZ
MIKE KELLEY
JANNIS KOUNELLIS
HAO LIANG
ROBERT MAPPLETHORPE
JILL MULLEADY
ELIZABETH MURRAY
SHAHRYAR NASHAT
CADY NOLAND

DAMIÁN ORTEGA
PHILIPPE PARRENO
ELIZABETH PEYTON
ROBERT RAUSCHENBERG
UGO RONDINONE
ED RUSCHA
DAVID SALLE
SALVO
AMY SILLMAN
RIRKRIT TIRAVANIJA
ROSEMARIE TROCKEL
BANKS VIOLETTE
CARRIE MAE WEEMS
LAWRENCE WEINER
ANDRO WEKUA



KEITH HARING



Keith Haring, *Untitled*, 1981-1982, Ink on paper, 72 x 70 3/4 inches (182.9 x 179.7 cm), 76 5/8 x 75 5/8 x 2 1/2 inches (194.6 x 192.1 x 6.4 cm) framed, Signed and dated verso, KH373, \$1,500,000



In this rarely-seen work by Keith Haring, the artist finds a multiplicity of meanings behind Mickey Mouse, one of his most famous motifs and an iconic symbol of American popular culture. The son of an amateur cartoonist, Haring was inspired by the art of Walt Disney from an early age and learned to draw Mickey from a Disney "how to draw" book he found at his grandmother's house. This interest in cartoons and the visual dynamics of mass media would go on to inform the artist's distinct visual language, as well as his democratic approach to artmaking. As Haring stated, "I always wanted to work for Walt Disney when I was growing up, when I was a kid. In some ways I think he is one of the three most important artists of the 20th century along with Warhol and Picasso."

This drawing was executed during Haring's early period, the same year that he received his first solo exhibition and just three years after moving to New York City to study at the School of Visual Arts. During this time, the artist began to make a name for himself through his subway drawings and public artworks. By rejecting traditional hierarchies of subject and material, Haring was able to fuse the typically disparate realms of graffiti, activism, mass media, and fine art. He continues this act of blurring in this representation of Mickey; rather than the smooth finish of a cartoon image, Haring handles the sumi ink in a loose, painterly manner, allowing his lines to drip and run. This approach imbues the work with a kinetic quality that recalls the performative elements of Haring's practice. Moreover, the artist does not integrate Mickey into a coherent landscape, but instead positions the figure in a tight square reminiscent of a comic panel or film strip. This narrow crop, while probing at our own intimate associations with the character, presents Mickey as pure icon, a cartoon head radiating semiotic significance. As Haring puts it, Mickey is "ultimately a symbol of America more than anything else."

Untitled, 1981-1982 (Detail)

WASHED IN WATER

HUNG OUT TO DRY



LAWRENCE WEINER

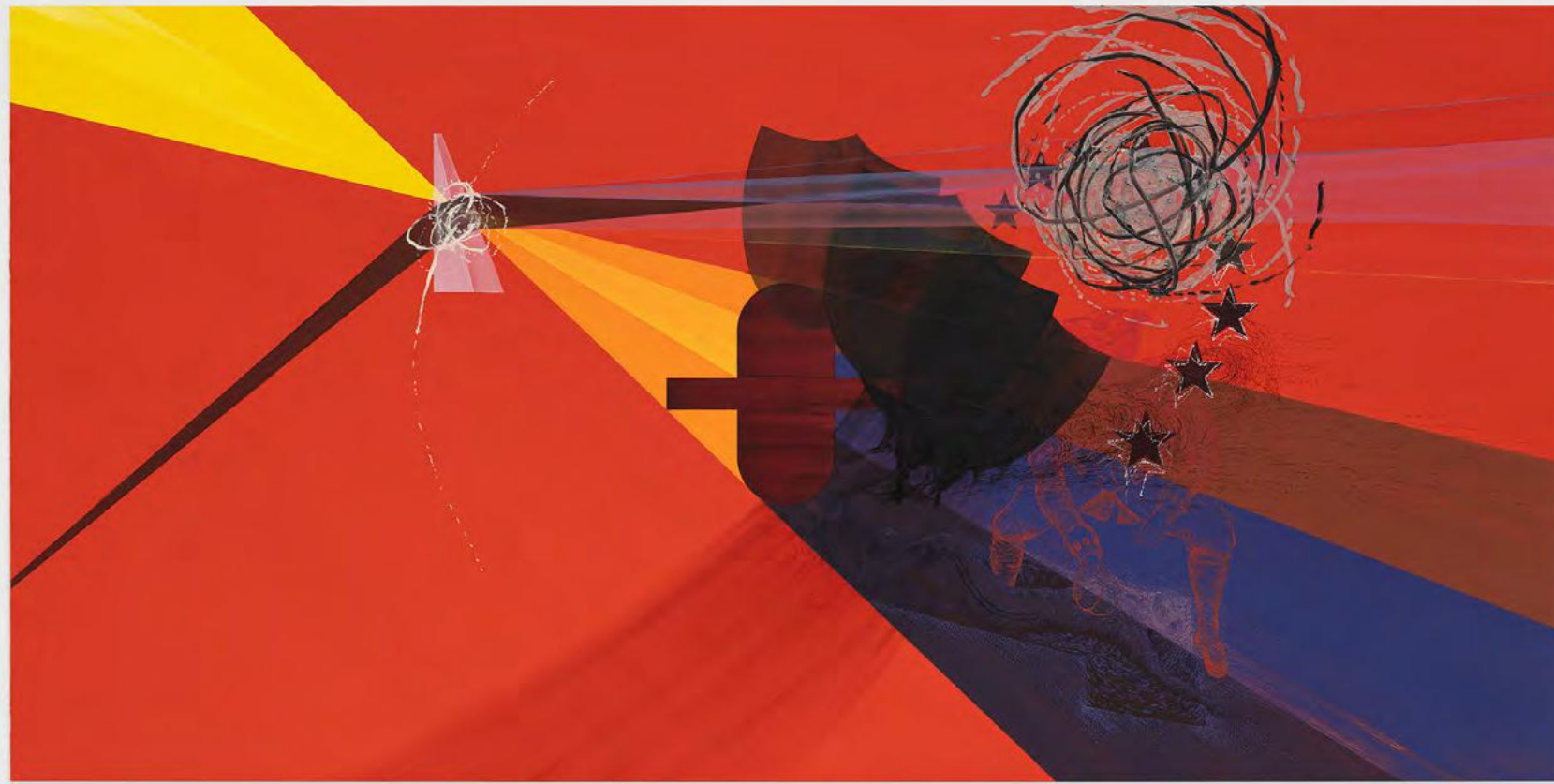
**WASHED IN WATER
HUNG OUT TO DRY**



MATTHEW BARNEY



Field Panel: Patriot, 2024 (Detail)



Matthew Barney, *Field Panel: Patriot*, 2024, Oil and acrylic on aluminum, 42 x 84 x 8 3/4 inches (106.7 x 213.4 x 22.2 cm), MB807, \$250,000



Installation view, Matthew Barney, *SECONDARY: object replay*, Gladstone Gallery, 2024



ROBERT RAUSCHENBERG



Robert Rauschenberg, *Radiator Stop (Night Shade)*, 1991, Tarnish and silkscreen ink on mirrored aluminum, 36 7/8 x 47 inches (93.7 x 119.4 cm), RAU073, \$850,000



Source Imagery: Mexico, 1984



Source Imagery: Texas, 1991

In his Night Shade series (1991), Rauschenberg silkscreened imagery derived from his own black-and-white photographs onto brushed or mirrored aluminum panels, adding gestural markings with corrosive tarnishes and acrylic washes. The title of the series, which includes fewer than fifty paintings, refers to the dark tonal range of the imagery while also alluding to the potentially poisonous species of plants of the same name. Through his deft application of the aptly named “Aluma Black” tarnishing agent, Rauschenberg created a dynamic interplay between swaths of inky gray and the reflective aluminum surfaces.

In Radiator Stop (Night Shade), Rauschenberg positions one image of a truck on top of another, with tarnish applied loosely across the metal panel. The upper image, taken in Mexico, features a small bunch of oranges delicately painted onto the bumper of a truck. The soft fruits stand in contrast to the rugged edges of the vehicle, while closely resembling the round tail lights behind. The lower image, taken in Texas, shows a large trailer in front of a wall mural of painted trees. Underneath the shadowy tones of the silkscreen ink, the imagery of the mural introduces an element of illusion, as though the trees are receding into the landscape behind. In both cases, Rauschenberg has added a dimension of visual complexity; the photographs of the orange painted on the metal bumper and the trees painted on the wall have been reworked into a new image on metal, at once painterly and photographic.

Through the man-made processes of painting, photography, and silkscreen, the artist has further obscured the relationship between nature—the citrus fruits and the trees—and its representation. Not only does this create a series of complex visual relationships, but it also speaks to the artist’s concern for man’s impact on our environment.



Installation view, Cyprien Gaillard, *Roots Canal*, Museum Tinguely, Basel, 2019

CYPRIEN GAILLARD



Cyprien Gaillard, *Ivory-billed Coot*, 2014, Excavator head and white onyx, 32 x 44 x 60 inches (81.3 x 111.8 x 152.4 cm), CG084, €150,000

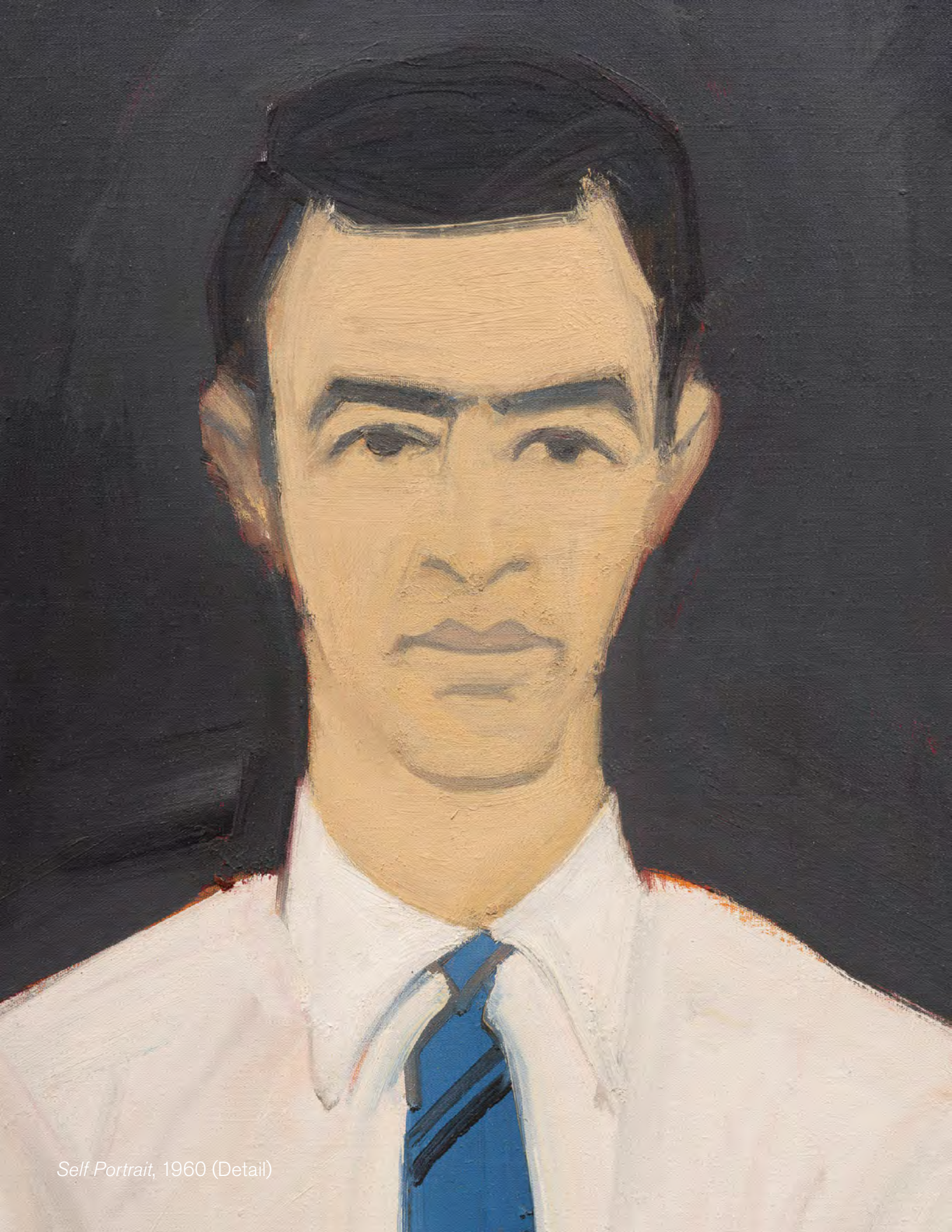




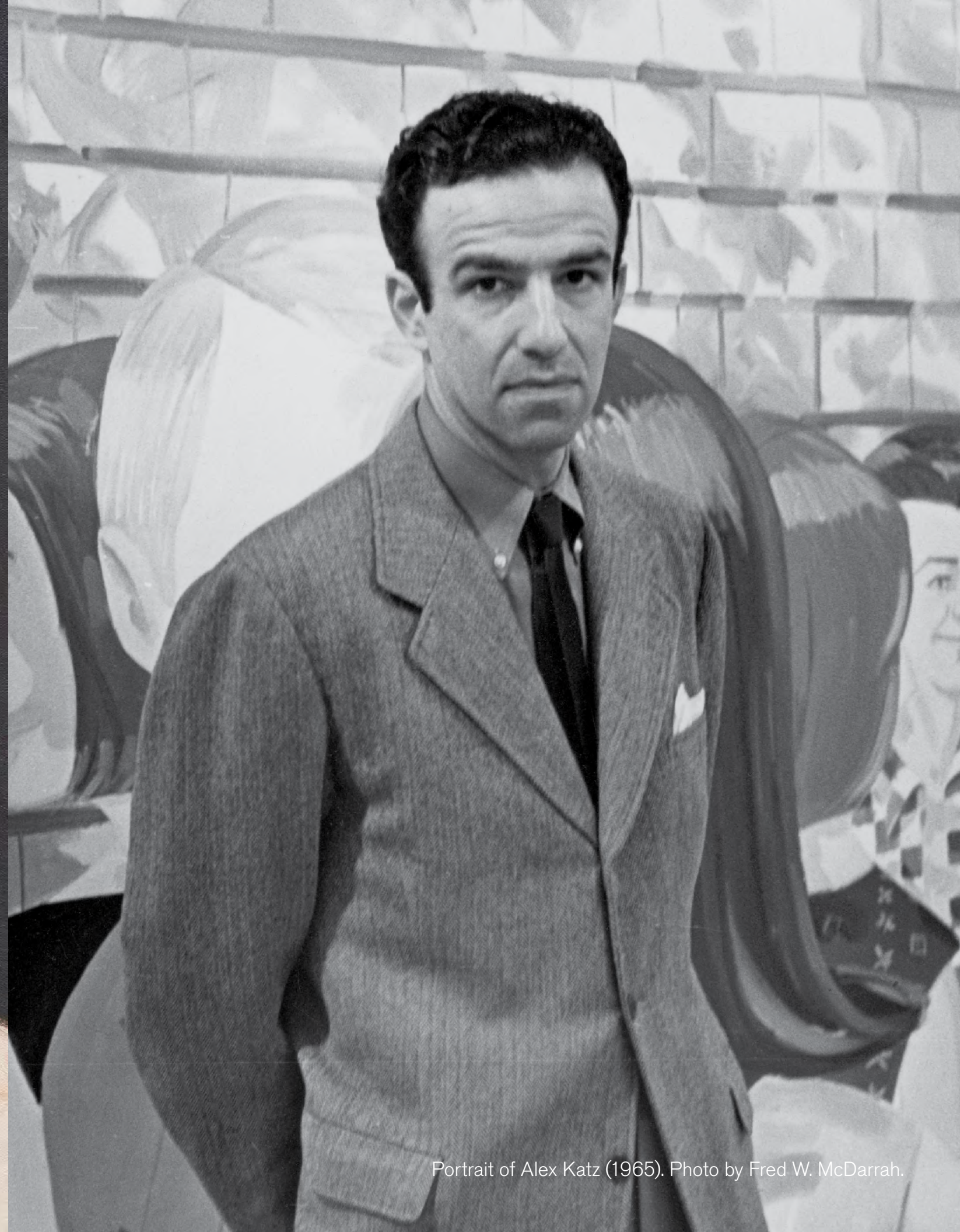
ALEX KATZ



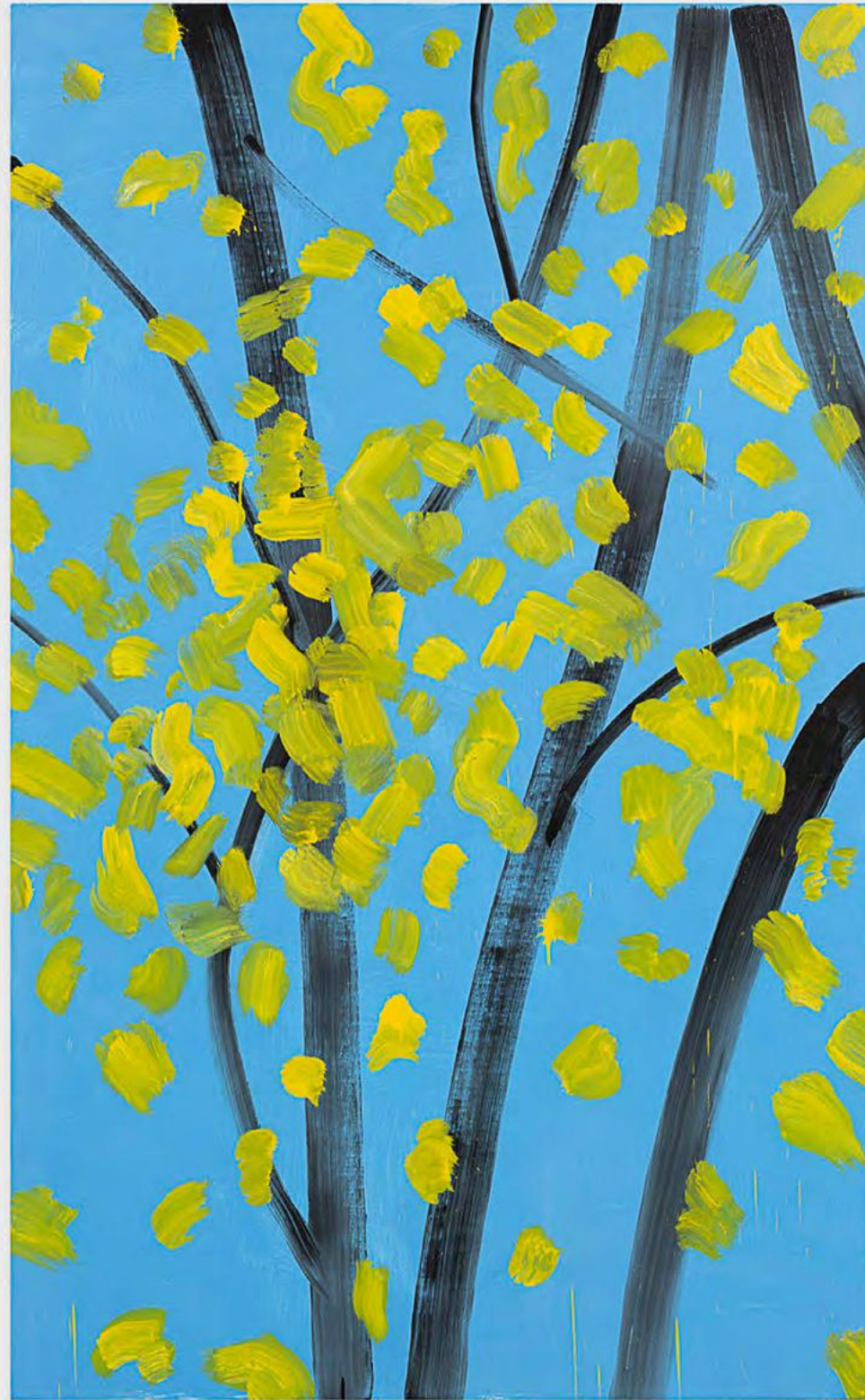
Alex Katz, *Self Portrait*, 1960, Oil on canvas, 30 1/4 x 26 inches (76.8 x 66 cm), 31 3/4 x 27 5/8 x 1 3/4 inches (80.6 x 70.2 x 4.4 cm) framed, Signed and dated recto, NG6832, \$750,000



Self-Portrait, 1960 (Detail)



Portrait of Alex Katz (1965). Photo by Fred W. McDarrah.



Alex Katz, *Autumn 6*, 2022, Oil on linen, 96 x 60 inches (243.8 x 152.4 cm), Signed verso, NG6637, \$800,000



JANNIS KOUNELLIS



Jannis Kounellis, *Untitled (Wooden Rose)*, 1966, Wooden feather on canvas, 59 1/4 x 51 1/4 inches (150.5 x 130.2 cm), Signed and dated verso, KOU649



HAO LIANG



Shadows of Pink and Orange Light, 2024 (Detail)



Hao Liang, *Shadows of Pink and Orange Light*, 2024, Ink and color on silk , 19 1/4 x 15 3/4 x 1 1/4 inches (49 x 40 x 3.2 cm) framed, NG6833, \$130,000



ELIZABETH PEYTON



Elizabeth Peyton, *Backstage*, 1996, Oil on board, 17 x 14 inches (43.2 x 35.6 cm), NG6883, \$1,350,000

John Lennon, 1964





ARTHUR Jafa



Arthur Jafa, *Levan Dark Paradise*, 2024, Fine art print mounted on aluminum panel, 53 x 80 inches (134.6 x 203.2 cm), Edition of 2 + 1 AP, AJ454, \$85,000

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





HA Selfie, 2024 (Detail)



MIKE KELLEY



Mike Kelley, *Memory Ware Flat #10*, 2001, Mixed media on wood panel, 85 x 61 inches (215.9 x 154.9 cm), NG6853



DAVID SALLE



David Salle, *New Pastoral #12*, 2024, Oil, acrylic, and flashe on archival UV print on linen
61 x 93 inches (154.9 x 236.2 cm), 64 5/8 x 96 1/2 x 2 3/4 inches (164.1 x 245.1 x 7 cm) framed, DS067, \$375,000



David Salle's latest series of paintings, *New Pastoral*, represents the artist's most recent inquiry into the possibilities of wedding AI with traditional art making practices. Defying conventional thinking about generative artificial intelligence by testing its capacity to become a sophisticated creator of art, Salle here has instrumentalized technology as a found object, resulting a series of reciprocal interventions that ricochet between man and machine. Feeding a range of art historical and personal imagery through an algorithmic system to imbue it with an understanding of artistic nuance, Salle directly and personally addresses the anxieties stirred by technology's ability to recreate increasingly believable proximities of life.

The algorithmically generated versions of Salle's work are further complicated by his decision to redouble his hand; printed on canvas, the resulting images have been painted over by the artist, resulting in strangely collaborative tableaux that ponders issues of mechanical reproduction, authenticity, and the stability of artistic identity.

New Pastoral #12, 2024 (Detail)



CADY NOLAND



Cady Noland, *SLA Group Shot with floating head*, 1991, Silkscreen ink and white paint on aluminium, 74 1/4 x 60 5/8 inches (188.6 x 154 cm), Signed and dated verso, NG6922



Executed at the peak of her creative powers, Cady Noland's *SLA Group Shot with Floating Head* (1991) stands as one of the artist's most iconic works, and a powerful image of the dark side of the American Dream. In the work, the artist takes as her starting point the 1974 kidnapping of media heiress Patty Hearst. Taken hostage by the Symbionese Liberation Army, or SLA, a left-wing terrorist group, Hearst's kidnapping saga was one of the most highly publicized media spectacles of the last century, with news outlets and tabloids reporting every development in the nearly two year ordeal. During this time and in a stunning twist of events, Hearst came to express solidarity with her kidnappers' causes, and went from captured victim to urban guerilla, joining the group in several high-profile crimes. In *SLA Group Shot with Floating Head*, Noland silkscreens onto aluminum a torn newspaper photograph of Hearst with members of the SLA. As a subject, Hearst was of particular interest to Noland: her crisis of identity and multiple personae, as depicted by the media, seemingly mirrored America's own profoundly uncertain identity.

Similar works by Noland featuring the SLA group image silkscreened onto aluminum supports are in the collections of the Guggenheim, New York, and the Museum of Contemporary Art, Los Angeles. Unique to *SLA Group Shot with Floating Head* are the distinctive halo of white paint surrounding the silkscreened image, and the eponymous floating head at the work's upper left corner -- SLA leader Donald DeFreeze's visage, transposed from where he stands in front of the group's symbol, the seven-headed cobra. Like Warhol before her, Noland's use of silkscreen and the techniques of mass production emphasize the role of the media in shaping public perception. Fifty years after Hearst dominated the press, *SLA Group Shot with Floating Head* serves as an evocative reminder of the media's distortive force and of America's thirst for spectacle, remaining as relevant today as it was when it was created over three decades ago.

Symbionese Liberation Army member, Patty Hearst (lower left), Associated Press.



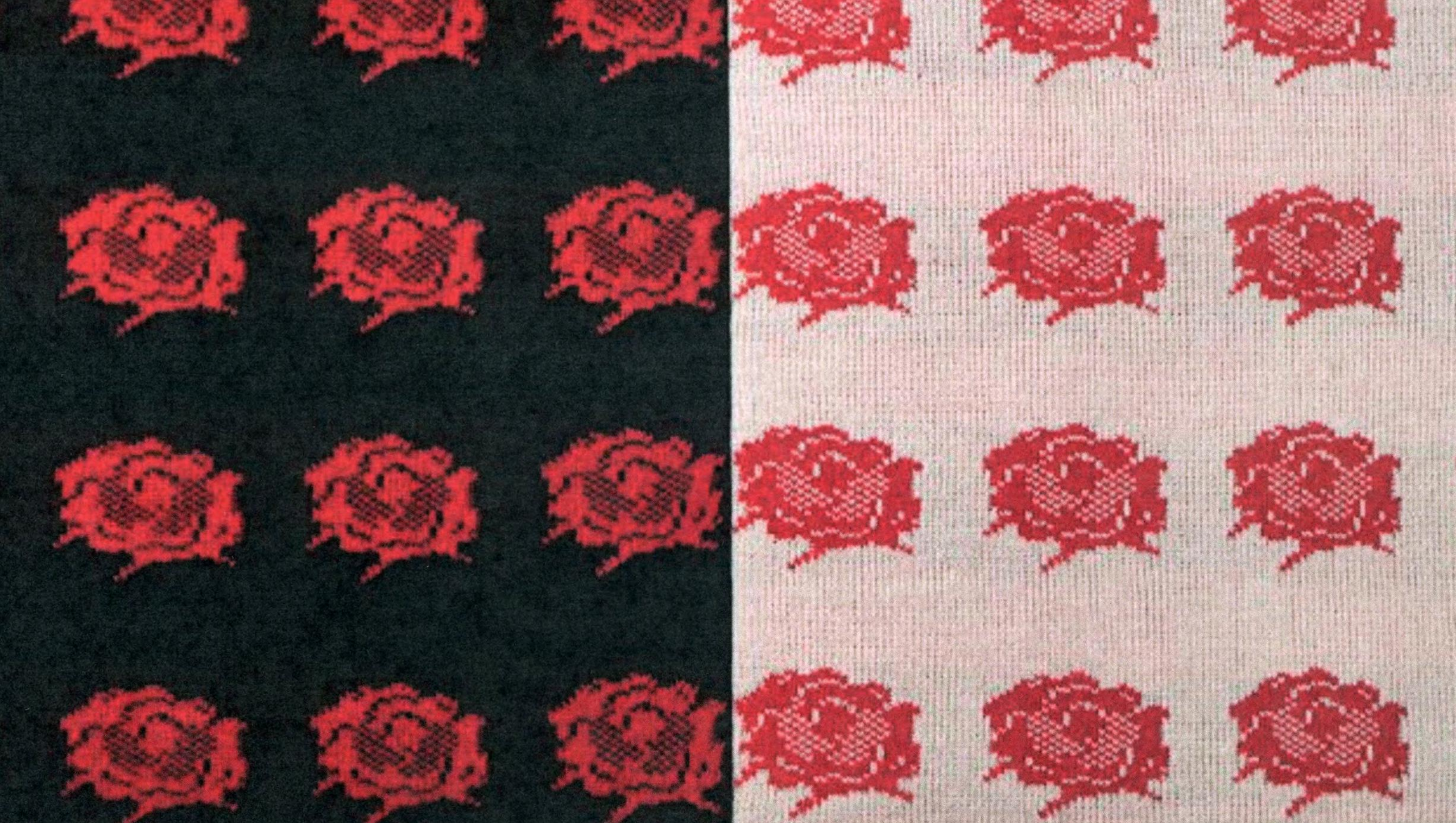
AMY SILLMAN



Amy Sillman, *October*, 2023-2024, Acrylic and oil on linen, 59 x 55 inches (149.9 x 139.7 cm), Signed and dated with title verso, AS784



Installation View, Amy Sillman, *To Be Other-Wise*, Gladstone Gallery, New York, 2024



ROSEMARIE TROCKEL



Rosemarie Trockel, *Untitled*, 1985, Wool on canvas, diptych, 19 3/4 x 39 5/8 inches (50.2 x 100.4 cm), NG6894, €425,000



Rosemarie Trockel, *Less Savage than Others*, 2007, Ceramic, platinum glazed, 26 3/8 x 32 x 5 1/2 inches (67 x 81 x 14 cm), RT433, €550,000



Less Savage than Others, 2007 (Detail)



PHILIPPE PARRENO



Philippe Parreno is part of a generation of artists that emerged during the 1990s to engage directly with the social, cultural, and political contexts around them. Using the gallery or museum as a site for production, they seek to activate their environments, to create slippages between the aestheticizing space of art and the world at large. At the heart of this impulse is a desire to merge experience and its representations, advancing reception beyond mere passive consumption.

Parreno's practice has long engaged with light, as exemplified in his iconic *Marquees* and *Heliotropes*. *Moving Lamp* (2024) belongs to a new series of works originally conceived by Parreno for his landmark solo exhibition at Leeum Museum of Art in Seoul in 2024. Shown in Basel for the first time, *Moving Lamp* draws upon the artist's long-standing exploration of automatons. In this unique work, a lamp consisting of three acrylic glass modules with suspended LED lights hangs from a series of metallic wires affixed to the ceiling. Centered by a rod with nine additional LED lights, the work can be activated by a winch, creating a beautiful choreography of movement and light as the rod moves up and down. This dynamic undulation casts shadows on the floor, walls, and the surrounding spectators, engaging viewers in this kinetic spectacle. In the Leeum installation, Parreno staged the entire exhibition as a kind of orchestrated performance, directing the lamps, sequencing their sound, lighting, and movement in response to the data-driven algorithms transmitted from his new outdoor sculpture, *Membrane*.

Philippe Parreno
Moving Lamp, 2024
Plexiglas, black concrete, ring lights, stainless steel cables
118 1/8 x 26 3/8 inches (300 x 67 cm)
PAR237
€300,000



Installation view, Philippe Parreno, *VOICES*, Leeum Museum of Art, South Korea, 2024



RIRKRIT TIRAVANIJA



Rirkrit Tiravanija, *untitled 2018 (only memory can be carried into the future)*, 2018, Oil on newspaper on linen, ceramic
Canvas: 86 1/4 x 56 3/8 inches (219.1 x 143.2 cm), Ceramic Boots: 7 1/2 x 10 1/4 x 3/4 inches (48.3 x 26 x 1.9 cm) each, TIR787, \$150,000



New iPads to boost Apple in premium tablet market



12th WORLD FILM FESTIVAL OF BANGKOK

untitled 2018 (only memory can be carried into the future), 2018 (Detail)



CARRIE MAE WEEMS



Carrie Mae Weems, *All That Passes - Ancient Rome*, 2006, Digital c-print
72 x 60 inches (182.9 x 152.4 cm), 73 1/2 x 61 1/2 x 2 1/2 inches (186.7 x 156.2 x 6.4 cm) framed, Edition of 5 + 2AP, CMW268, \$125,000



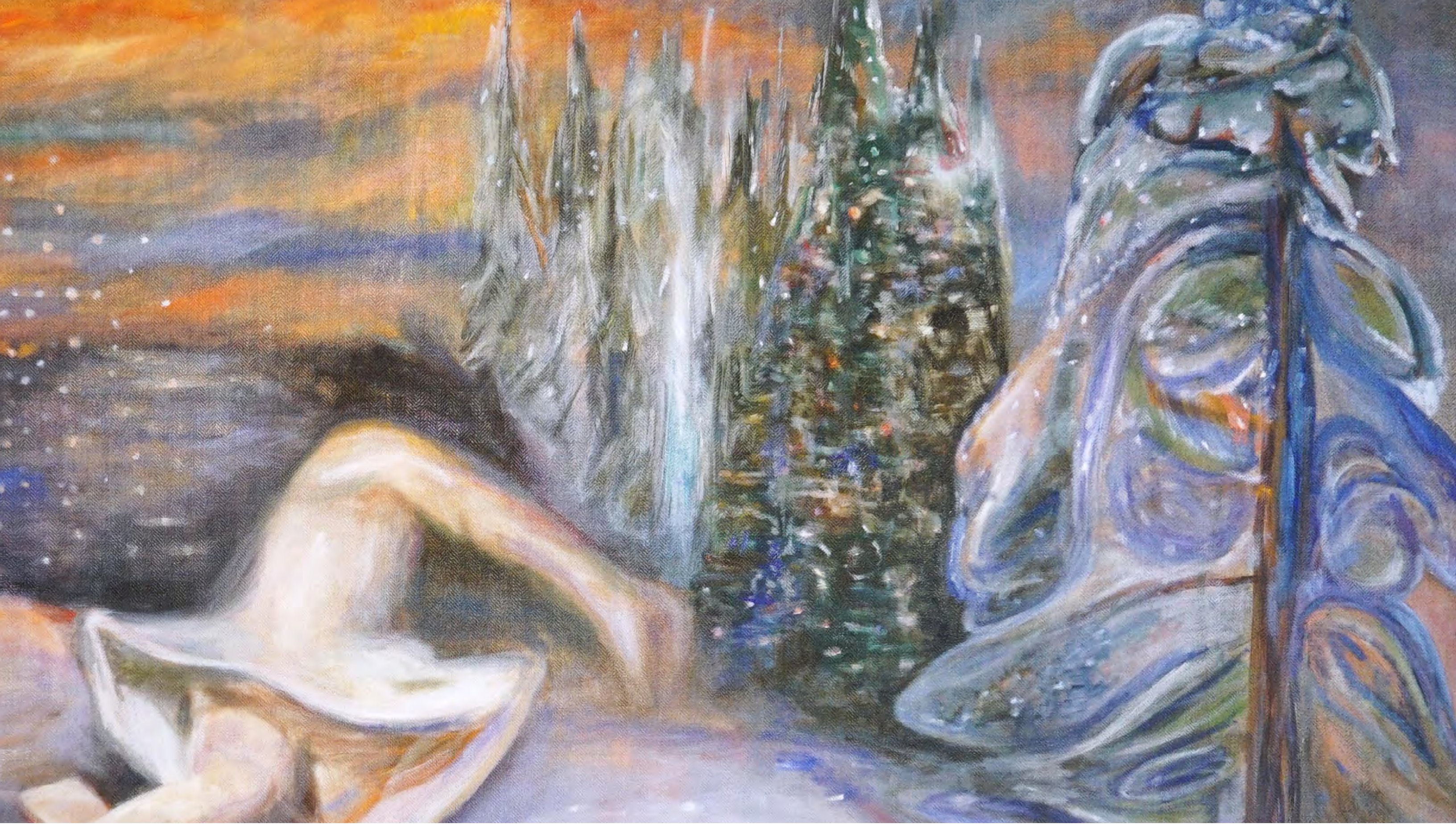
“Architecture, in its essence, is very much about power. If we think about a place like Rome, what one is made to feel is the power of the state in [relation] to the general populace. You are always aware that you are sort of a minion in relationship to this enormous edifice—the edifice of power. I thought, then, perhaps I could use my own skin in a sort of series of performances. That I could use my own body as a way of leading the viewer into those spaces—highly aware—and challenging those spaces.”

-- Carrie Mae Weems

Created during her residency at the American Academy in Rome, Carrie Mae Weems' 2006 Roaming series is an investigation into the edifices of power, raising questions about who is involved in the writing of history, who establishes what is considered classical or canonical, and who is excluded from such processes. In these large-scale black and white photographs, the artist appears draped in a long black gown, staring at Italian landscapes and classical Roman ruins. Positioned with her back to the camera, Weems invites viewers to reflect on the role that power plays in shaping our institutions and spaces, and to share her perspective -- as a solitary figure, on the outside looking in--in relation to these historically charged locales.

This series was on view at the Guggenheim Museum, New York, as part of the artist's 2014 retrospective, *Carrie Mae Weems: Three Decades of Photography and Video*.

All That Passes - Ancient Rome, 2006 (Detail)



JILL MULLEADY



Jill Mulleady, *Fear of Losing You*, 2023, Oil on linen, 51 1/4 x 76 7/8 inches (130 x 195 cm), JMD079, \$185,000



ROBERT MAPPLETHORPE



Robert Mapplethorpe, *Orchid*, 1982, Dye transfer, 16 x 20 inches (40.6 x 50.8 cm), 24 x 23 x 1 1/4 inches (61 x 58.4 x 3.2 cm) framed, Edition of 6 + 1AP + 4VP, (VPd), RM478, \$150,000



SALVO



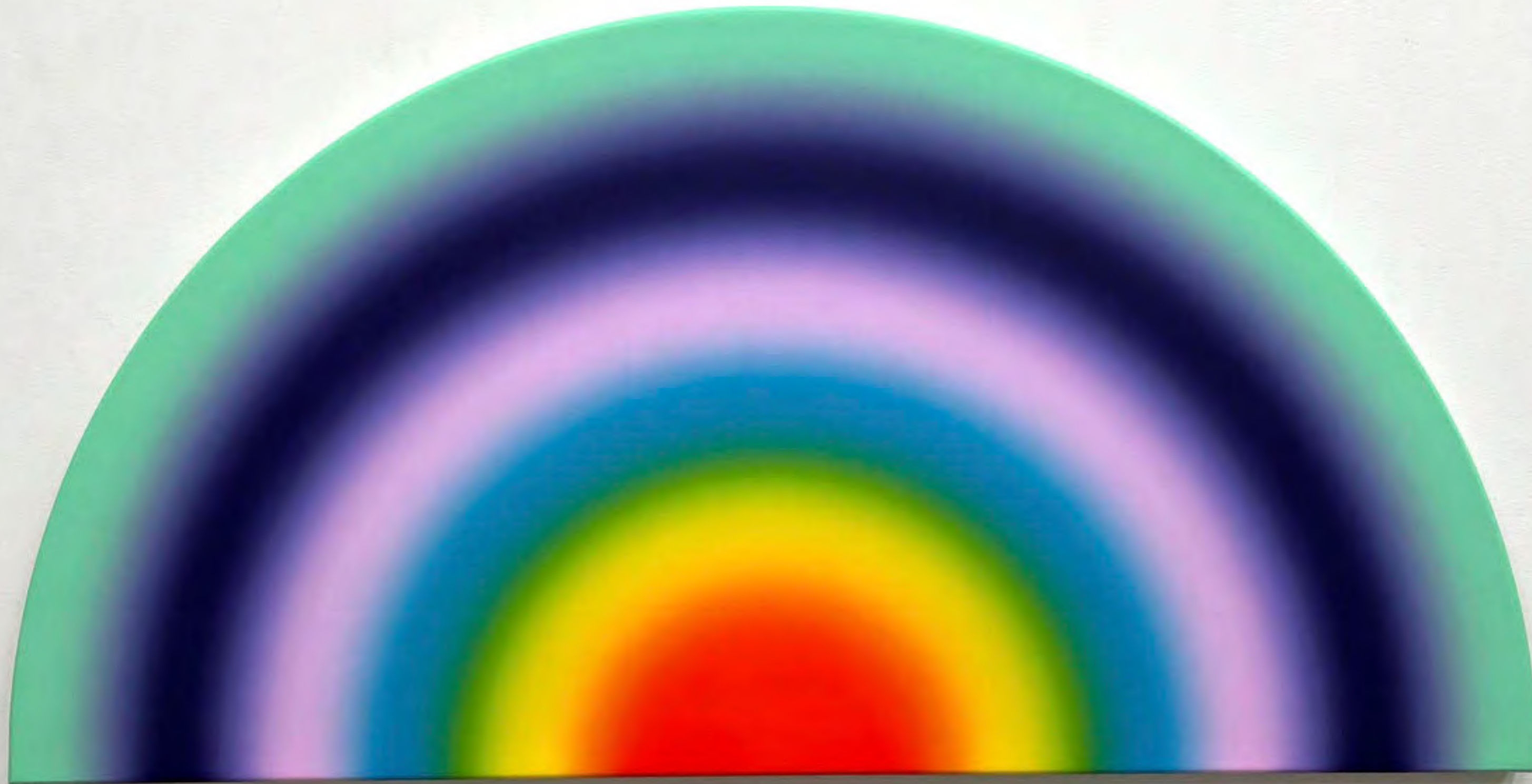
Salvo, S.M.A, 2008, Oil on canvas, 19 5/8 x 23 5/8 inches (49.8 x 60 cm), 20 1/2 x 24 3/8 x 1 1/2 inches (52.1 x 61.9 x 3.8 cm) framed, Signed and titled verso, NG6846, \$200,000



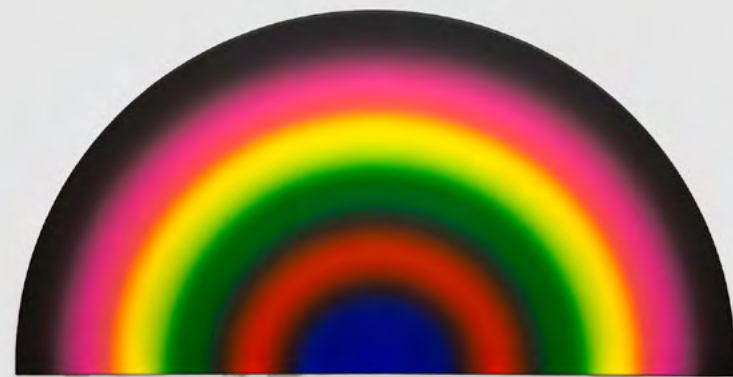
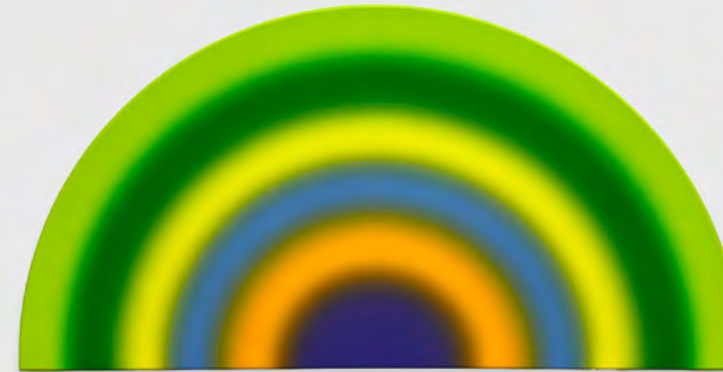
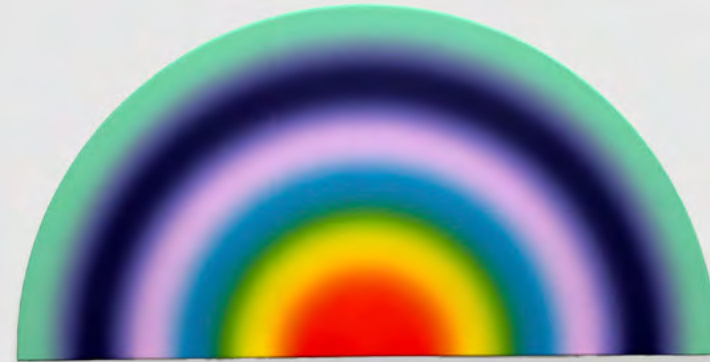
Salvo, *Giugno*, 2009, Oil on canvas, 13 3/8 x 19 inches (34 x 48 cm), 14 3/8 x 20 1/4 x 1 3/4 inches (36.5 x 51.4 x 4.4 cm) framed, Signed verso, NG6841, \$185,000



UGO RONDINONE



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



ART BASEL

JUNE 11 – 16, 2024

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