GLADSTONE



Art Basel Miami Beach
December 2 – 6, 2026





CAFE

DELTA CREAM



Presenting works by

Richard Aldrich
Matthew Barney
Kerstin Brätsch
Robert H. Colescott
George Condo
Jean Dubuffet
Carroll Dunham
Keith Haring
Jim Hodges
Brook Hsu
Arthur Jafa
Joan Jonas
Alex Katz
Karen Kilimnik
Jeff Koons
Jannis Kounellis
Andrew Lord
Robert Mapplethorpe
Marisa Merz
Wangechi Mutu
Shahryar Nashat
Precious Okoyomon
Seung Ah Paik
Elizabeth Peyton
Pope.L
Richard Prince
Robert Rauschenberg
Ugo Rondinone
Rachel Rose
David Salle
Peter Saul
Amy Sillman
Frances Stark
Rirkrit Tiravanija
Carrie Mae Weems
T. J. Wilcox
Christopher Wool
Anna Zemánková

Alex Katz



Alex Katz, *Flowers* 2, 2010
Oil on linen, 96 x 120 inches (243.8 x 304.8 cm)
KTZ017, $1,500,000



Alex Katz, *Emily 4*, 2026
Oil on linen, 96 x 72 inches (243.8 x 182.9 cm)
KTZ2674, $1,000,000



Richard Prince

Installation view
Richard Prince, *Nurse Paintings*
Gladstone, New York, 2003



Richard Prince
Nurse Kay's Conquest, 2003
Ink jet print and acrylic on canvas
58 1/4 x 36 inches (148 x 91.4 cm)
NG8178


NURSE KAYS
CONCUR

Robert Rauschenberg



Robert Rauschenberg, *Dress Rehearsal [Anagram (A Pun)]*, 1998
Inkjet pigment transfer on polylaminate
97 x 61 x 2 inches (246.4 x 154.9 x 5.1 cm) framed, RAU240, $700,000



Similar to *Waterworks* (1992–95) and *Anagrams* (1995–97), the *Anagram (A Pun)* (1997-2002) series was made with inkjet prints on acetate from digitized 35mm color slide film photographed by Robert Rauschenberg himself. Each *Anagram (A Pun)* comprises a combination of familiar and foreign photographs taken at different times and locations, forming a novel composition from rearranged source imagery.

Dress Rehearsal [Anagram (A Pun)] (1998) features photographs Rauschenberg took while traveling in Europe awnd demonstrates the artist's longstanding interest in appropriation and reflexive play with art history. Together, these images create a new kind of history, imbued with personal nostalgia, exemplified here by a photo of the Fountain of Neptune in Rome juxtaposed against a photo of a boy playing in a public fountain.

Exhibition History:

Solomon R. Guggenheim Museum, New York, "Robert Rauschenberg: A Retrospective," September 19, 1997–January 7, 1998 (also Guggenheim Museum SoHo, New York, September 19, 1997–January 4, 1998, and Ace Gallery, New York, September 19–November 9, 1997). Traveled to: Menil Collection, Contemporary Arts Museum Houston, and Museum of Fine Arts, Houston, February 13–May 17, 1998; Museum Ludwig, Cologne (as "Robert Rauschenberg: Retrospektive"), June 27–October 11, 1998; Museo Guggenheim Bilbao (as"Robert Rauschenberg: Retrospectiva"), November 21, 1998–March 7, 1999 (shown in Bilbao only).

Butler Institute of American Art, Youngstown, Ohio, "Robert Rauschenberg," April 18–June 27, 1999.



Installation view, *Robert Rauschenberg: A Retrospective*, Museo Guggenheim Bilbao, November 21, 1998–March 7, 1999
Photo: Erika Barahona Ede / FMGB Guggenheim Bilbao. Photograph Collection. Robert Rauschenberg Foundation Archives, New York

Pope.L



Pope.L, *Two Paintings*, 2022-2023
Acrylic, oil, cardboard, painter's tape, oil stick, pastel,
charcoal marker, spray paint, push pins and newsprint on two canvases
60 1/2 x 102 1/2 inches (153.7 x 260.4 cm)
PL052, $450,000

Pope.L's *Skin Sets* are a foundational body of work within his oeuvre. Starting in 1997, the artist used text, color, and humble materiality to address the holes, humor, and perversities in language, especially racialized language and that which categorizes and names color. These works can be direct declarations or encompass meandering narratives and often they are not straightforward or legible, instead verging on abstraction.

Two Paintings is a monumental late *Skin Set* painting showcasing the range of Pope.L's practice, the absurdity of language, and writing as an act of performance. Unlike the spare, linguistic 11 by 9 inch *Skin Set* drawings, *Two Paintings* represents one of Pope.L's few experiments with large-scale canvas in two parts, featuring materials such as spray paint, oil, acrylic, painter's tape, and push pins.

In *Two Paintings*, words and phrases are misspelled or redacted, creating a unique compositional language and visual approach. Fragments of sentences are found throughout the work, such as "WHICH DID I PAINT FIRST / IN THE LURCH." The first words seen on the canvas are obscured by white paint – which can be found throughout his practice as a proxy for racial whiteness, a tool of redaction, and an integral element of his performance.

Two Paintings is a composition divided vertically into two canvases and further bisected by a horizon line delineated by painter's tape. Elements are collaged throughout and toward the bottom inner corners, fragments of a grocery flyer for chitterlings, lemons, and limes are attached. Together, these assemblages of common material, both ready-made and created by the artist coalesce with the work's painterly bravado and allusive use of text to open an investigation of how language, mark-making, and appropriation can generate and obfuscate meaning and narrative.

Wangechi Mutu

Installation view, Wangechi Mutu
I Am Speaking, Are You Listening?, Legion of Honor
Fine Arts Museums of San Francisco, 2021

Wangechi Mutu
Crocodylus, 2020
Statuary Bronze
73 x 167 x 87 inches (185.4 x 424.2 x 221 cm)
Edition of 3 + 2AP
WM262

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



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



Jean Dubuffet



Jean Dubuffet
Pendule IV (Flamboiement de L'Heure), 1966, Acrylic on canvas
51 1/2 x 63 3/4 inches (130.8 x 161.9 cm)
53 1/2 x 65 3/4 inches (135.9 x 167 cm) framed
NG8188

Pendule IV (Flamboiement de L'Heure) is an early iteration of Jean Dubuffet's iconic *L'Hourloupe* series. This body of work went through several evolutions, beginning as an absent-minded doodle the artist made during a phone call on a napkin in 1962, transitioning from works on paper, paintings, and sculpture, to a full-blown opera and performance piece titled *CouCou Bazaar* at the Guggenheim.

The unmistakable red, white, black, and blue motif captures the autonomous artistry of Dubuffet, and his creative immediacy. His iconic design is highlighted through the stark contrast of the present work's rich black background that brings the artist's famous *L'Hourloupe* imagery to life.



Jim Hodges



Jim Hodges
when it was always, 2024
Quartz and stainless steel
2 Parts: 47 1/2 x 46 x 93 1/2 inches (120.7 x 116.8 x 237.5 cm)
37 x 58 1/4 x 85 1/2 inches (94 x 148 x 217.2 cm)
HOD216





Jim Hodges
...as in, site, 2026
Brass, with 24kt gold plate and flat enamel paint
with steel in three parts
21 x 17 x 13 inches (53.3 x 43.2 x 33 cm)
HOD284, $250,000

Marisa Merz

Marisa and Mario Merz's studio and home in Turin, 2003
© The Sankei Shimbun, courtesy the artist and Fondazione Merz



Marisa Merz, *Senza titolo (Untitled)*, n.d.
Mixed media on rice paper
66 7/8 x 52 3/8 inches (170 x 133 cm)
MAR234

“Questo lavoro già esisteva prima perché gli uomini sono antichi.”
“This work already existed before, because humankind is ancient.”

In Marisa Merz’s practice, heads function simultaneously as recognizable representations of the human face and as abstract, symbolic images deeply embedded in transcendental and often religious visual traditions, recalling the timeless presence of idols and icons. Merz’s sustained experimentation with form and her engagement with clay and drawing as a media establish an intimate connection to her own body, allowing the material to register the immediacy of her gestures and actions within the studio. Through the use of copper, paint, ink, and non-traditional objects, she challenges the spatial boundaries of the canvas, introducing a subtle sense of three-dimensionality into her works.

In this specific work the figure emerges through the layering of the surface with few colors and essential lines. Once again the head retains traces of its making, foregrounding materiality as both process and presence. This emphasis aligns closely with the artist’s position within the Arte Povera movement and with the movement’s broader concern for the evocative power of materials and their capacity to mediate relationships between artist, artwork, and viewer.

Jannis Kounellis

Installation view, Jannis Kounellis
229 Lenox Avenue, New York
On view through December 19, 2026



Jannis Kounellis
Untitled, 2010
Iron, canvas, tar
78 3/4 x 70 7/8 x 1 5/8 inches
(200 x 180 x 4 cm)
KOU347, €300,000

Throughout his career, Kounellis pursued a humanistic search for the “measure of man.” He explored it through dimensions, such as his human-sized metal plates (200 × 180 cm, the standard size of a peasant bed), and through materials drawn from quotidian life. For the works shown here, the artist soaked coats–whole and in fragments–in black tar, threw them onto the canvas, and pressed them to leave the imprint of a body in motion, empty skin, or simply an illegible trace. Tar, a material of roads, buildings, and ships, belongs to the world of post-war reconstruction and heavy industry. Kounellis replaces the painter’s pigment with this elemental, utilitarian substance. The coat, a perennial icon for Kounellis, worn and shaped by the body of the European Everyman, is, as always, empty. Fixed and frozen in tar, this abandoned shell sets the human measure against the material of industrial modernity.

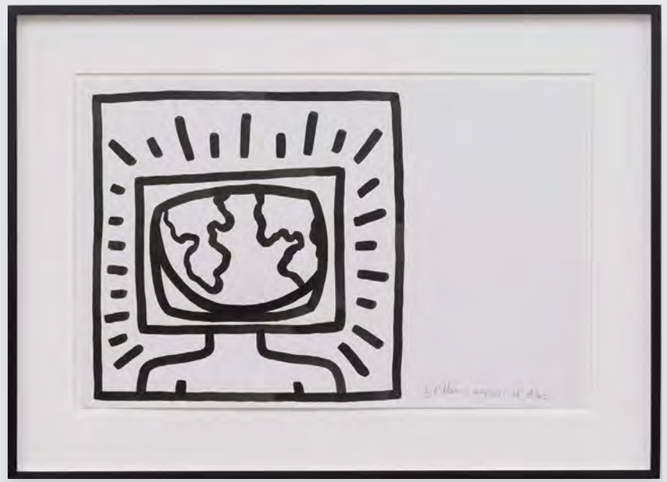


Jannis Kounellis performing
at Centro Arti Visive Pescheria, Pesaro, 2016
Photo: Michele Alberto Sereni

Keith Haring



Keith Haring
Untitled, 1988
Sumi ink on paper
12 3/4 x 19 1/2 inches (32.4 x 49.5 cm)
18 1/2 x 25 3/8 x 1 1/2 inches (47 x 64.5 x 3.8 cm) framed
KH400, $250,000







Keith Haring, *Untitled*, 1988, Sumi ink on paper
12 3/4 x 19 1/2 inches (32.4 x 49.5 cm)
18 1/2 x 25 3/8 x 1 1/2 inches (47 x 64.5 x 3.8 cm) framed
KH396, $250,000

Keith Haring, *Untitled,* 1988, Sumi ink on paper
12 3/4 x 19 1/2 inches (32.4 x 49.5 cm)
25 38 x 31 3/8 x 1 1/2 inches (6446.5 x 79.7 x 3.8 cm) framed
KH398, $250,000

Keith Haring, *Untitled*, 1988, Sumi ink on paper
12 3/4 x 19 5/8 inches (32.4 x 49.8 cm)
18 1/2 x 25 3/8 x 1 1/2 inches (47 x 64.5 x 3.8 cm) framed
KH397, $250,000



Keith Haring
Untitled, 1988
Sumi ink on paper
19 1/2 x 25 1/2 inches (49.5 x 64.8 cm)
25 3/8 x 31 3/8 x 1 1/2 inches (64.5 x 79.7 x 3.8 cm) framed
KH399, $275,000


2
3



Keith Haring
Knokke 9, 1987
Acrylic on canvas
70 7/8 x 70 7/8 inches (180 x 180 cm)
NG7855





Jeff Koons



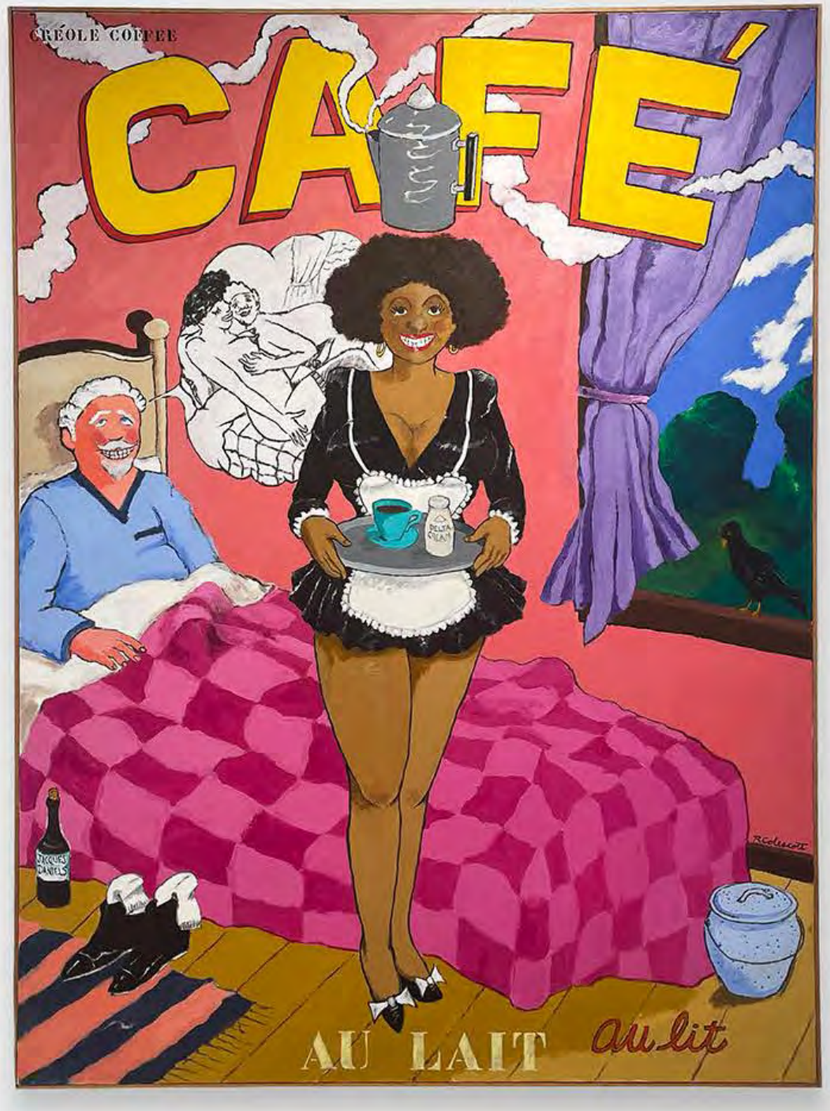
Jeff Koons
AQUI BACARDI, 1986
Oil inks on canvas
45 x 60 inches (114.3 x 152.4 cm)
Edition of 2 + 1AP, NG8183



Installation view, Jeff Koons: A Retrospective
Whitney Museum of American Art
New York, June 27–October 19, 2014



Robert H. Colescott



Robert H. Colescott
Café au Lait au Lit, 1974
Acrylic on canvas
79 1/2 x 59 5/8 inches (201.9 x 151.4 cm)
NG8167

Robert H. Colescott's 1974 masterpiece, *Café au Lait au Lit*, is emblematic of the artist's satirical, smart, and deeply sophisticated humor.

Café au Lait au Lit, translates to "coffee with milk in bed" and directly alludes to the subject of interracial coupling. The work depicts a white man in bed and a Black woman dressed as a French maid about to serve him coffee. Colescott's choice of these two subjects overtly explores the power dynamics of race, gender, class, and sex.

The title of the painting is also a reference to Colescott's Creole heritage and his relationship to passing as a light-skinned Black man. Up until the age of 45, Colescott did not acknowledge his mixed-race heritage. It was only after traveling to Cairo in the late 1960s that he openly identified as Black.

The artist's cartoonish style played a significant role in the satirical power of his works. Influenced by the cartoons of his childhood in the 1930s, which themselves developed from racist blackface performances and minstrels in the 19th century. *Café au Lait au Lit* employs all of Colescott's most iconic themes and imagery, suggesting his deep knowledge of both art and American history.





Robert Mapplethorpe



Robert Mapplethorpe
Tulip, 1984, Gelatin silver print
20 x 16 inches (50.8 x 40.6 cm)
24 x 23 x 1 1/4 inches
(61 x 58.4 x 3.2 cm) framed
Edition of 10
NG8027, $125,000





Robert Mapplethorpe, *Waves*, 1981, 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 + 1AP, RM498



Amy Sillman

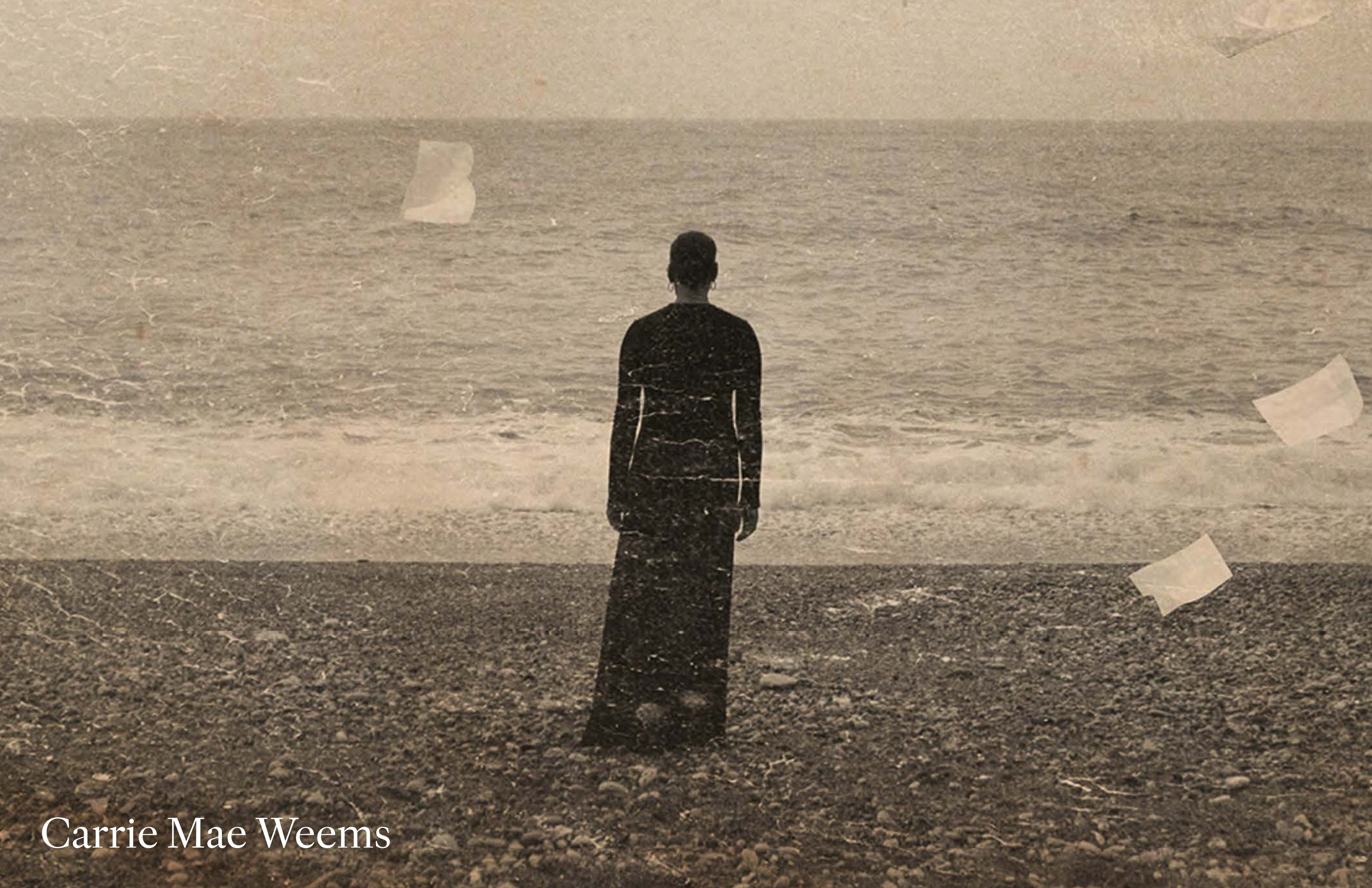


Amy Sillman, *Friend*, 2021, Oil and acrylic on canvas
72 x 65 inches (182.9 x 165.1 cm), NG8159



Amy Sillman
Untitled (Tusk), 2008
Oil on canvas
51 x 45 x 1 1/2 inches (129.5 x 114.3 x 3.8 cm)
Signed and dated with title verso
NG8189





Carrie Mae Weems

Carrie Mae Weems reprises her iconic strategy of self-portraiture as witness in *Seaside (1)*. Photographed from behind on a shingle beach, the artist appears in a moment of quiet reverie facing the ocean's horizon. Pages from her sketchbook are caught in gusts of wind, evoking the limits of representation when confronted with histories of displacement and trauma. The work approaches the enormity of global migration on an intimate scale.

Seaside (1) is the first of a suite of five images. Across the sequence, Weems goes from standing in contemplation with pages floating around her, to seated at a desk, attempting to render the unknowable scale of the Atlantic passage ahead of her. In the final image, the pages on which she has been working scatter across the beach again, giving visual form to the limits of both artistic representation and human comprehension. The work was made as part of a new series relating to Weems' film *The Long Goodby*e, which was commissioned for the recently opened V&A East Museum in London.

Carrie Mae Weems
Seaside (1), 2026
Archival pigment print
84 x 60 inches (213.4 x 152.4 cm)
Edition of 5
CMW653, $125,000



Rirkrit Tiravanija



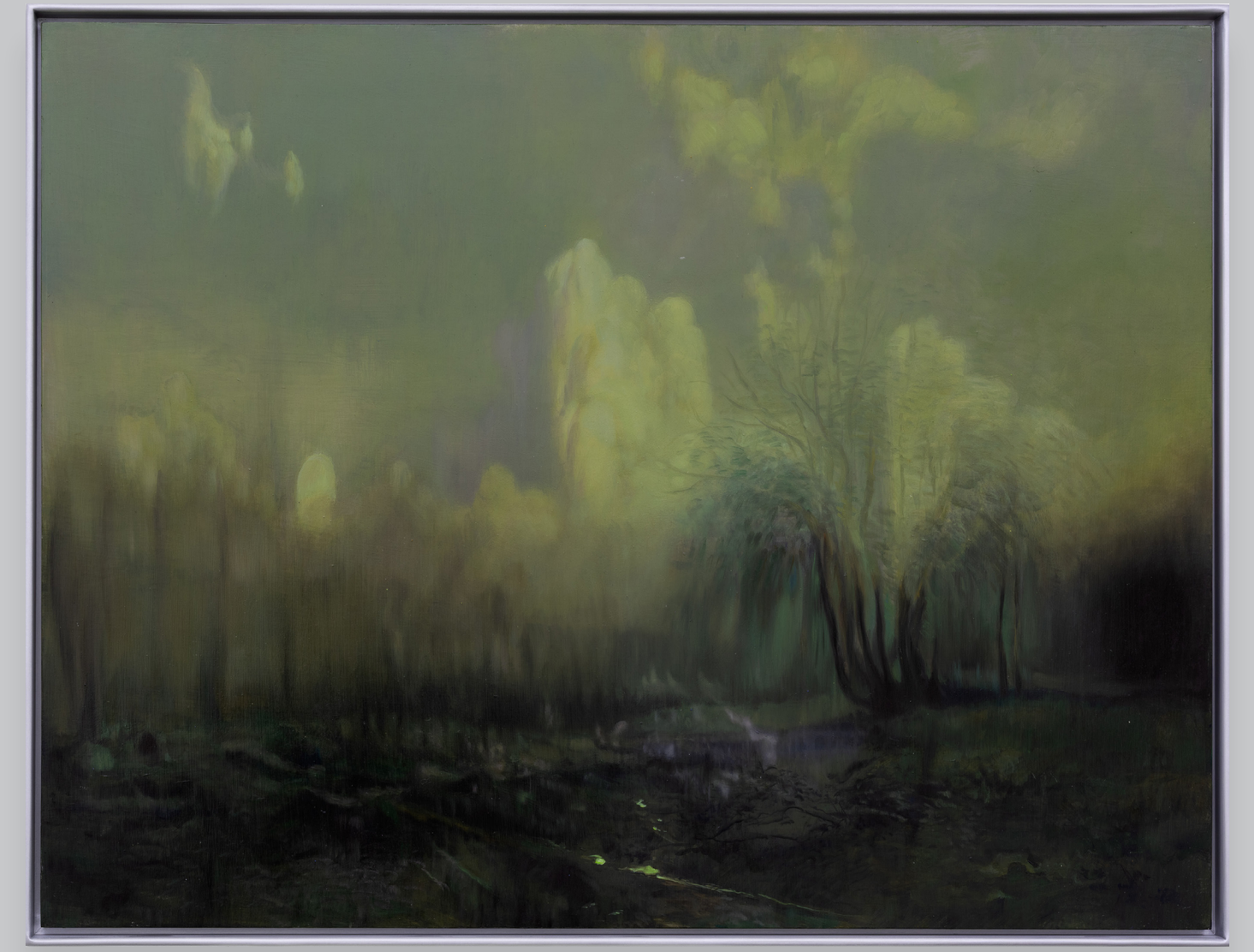
Rirkrit Tiravanija, *untitled 2025 (snow fig. 3, new york times, November 30, 2016)*, 2025
Gold leaf on newspaper on handcraft paper
66 1/8 x 72 1/8 x 2 5/8 inches (168 x 183.2 x 6.7 cm), TIR791, $120,000

Elizabeth Peyton



Elizabeth Peyton
Self Portrait, 2009
Watercolor on paper
16 1/8 x 12 1/4 inches (41 x 31.1 cm)
23 1/2 x 19 1/4 inches (59.7 x 48.9 cm) framed
NG8182

Rachel Rose



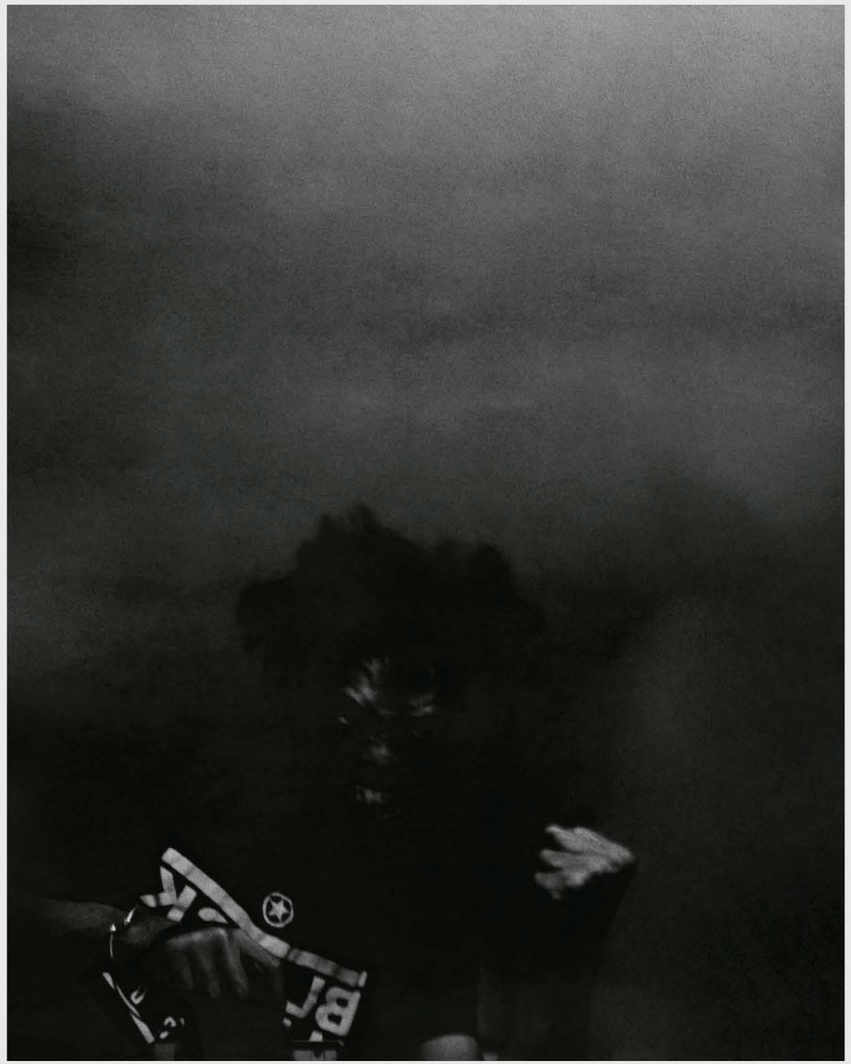
Rachel Rose
The Rest, 6:02am, 2026
Oil on wood panel
22 x 28 1/2 inches (55.9 x 72.4 cm)
23 x 29 1/2 x 1 inches (58.4 x 74.9 x 2.5 cm) framed
RR185, $65,000



Rachel Rose
The Rest, 2:22pm, 2026
Oil on wood panel
22 x 28 1/2 inches (55.9 x 72.4 cm)
23 x 29 1/2 x 1 inches (58.4 x 74.9 x 2.5 cm) framed
RR186, $65,000

Arthur Jafa

Installation view, Arthur Jafa, *I Am Tony*
New Museum, New York, 2026



Arthur Jafa, *Monster II*, 2018
Epson fine art print face-mounted to Diasec acrylic on aluminum panel
78 x 61 7/8 inches (198 x 157 cm), Edition of 5 + 2 APs, AJ172, $85,000



Monster II is a self-portrait shot behind plexiglass, in which Arthur Jafa obscures his face and appears to threaten the camera. Emerging from a smoky, near-black background, the figure raises a fist and confronts the viewer directly with menacing facial expression. The work reclaims Black agency while examining how violent representations of Black figures have long been internalized in American culture. Jafa describes the image as having “strategic and rhetorical intent,” creating “almost a black mirror for the viewer.” Rather than offering a portrait to be stared at and consumed, the photograph returns the viewer’s gaze and asks what they bring to the encounter.

David Salle



David Salle, *Lookout*, 2026, Oil, acrylic, flashe on archival UV print on linen
60 x 84 inches (152.4 x 213.4 cm)
64 1/2 x 88 3/4 x 2 3/4 inches (163.8 x 225.4 x 7 cm) framed, DS121, $350,000

Richard Aldrich



Richard Aldrich, *Untitled*, 2025
Oil and wax on linen, 82 x 53 inches (208.3 x 134.6 cm)
RA223, $120,000

Precious Okoyomon

Installation view, Precious Okoyomon
ONE EITHER LOVES ONESELF OR KNOWS ONESELF
Kunsthaus Bregenz, Austria, 2025



Precious Okoyomon
As I walk through the valley of the shadow of death, 2026
Charcoal, dry pastel, oil pastel and watercolor on paper
19 3/4 x 25 3/4 inches (50 x 65.5 cm)
34 x 29 x 2 inches
(86.4 x 73.7 x 5.1 cm) framed
PO050, $15,000

Peter Saul

Portrait of Peter Saul at work, c. 1975



Peter Saul
Who's Walking The Dog?, 2026
Acrylic on canvas
50 x 60 inches (127 x 152.4 cm)
SAU041, $250,000

Special Presentation

Ugo Rondinone



Installation view, Ugo Rondinone
primordial (rainbow), Gladstone, Brussels, 2026



Ugo Rondinone, *the puddle*, 2025, Murano glass
3 3/8 x 11 x 2 inches (8.5 x 28 x 5 cm)
UR1381, $30,000





Ugo Rondinone, *the cocoon*, 2025, Murano glass
3 1/8 x 8 7/8 x 2. 1/8 inches (8 x 22.5 x 5.5 cm)
UR1383, $30,000

Ugo Rondinone, *the galaxy*, 2025, Murano glass
4 3/4 x 11 3/4 x 2 3/8 inches (11 x 30 x 6 cm)
UR1378, $30,000





Ugo Rondinone, *the starlight*, 2025, Murano glass
4 3/4 x 9 1/4 x 2 3/8 inches (12 x 23.5 x 6 cm)
UR1371, $30,000

Ugo Rondinone, *the spore*, 2025, Murano glass
3 3/4 x 9 1/4 x 2 3/8 inches (9.5 x 23.5 x 6 cm)
UR1386, $30,000



Ugo Rondinone, *the landslide*, 2025, Murano glass
3 3/4 x 9 x 2 3/8 inches (9.5 x 23 x 6 cm)
UR1369, $30,000



Installation view, Ugo Rondinone
primordial (rainbow), Gladstone, Brussels, 2026

New York

Robert H. Colescott
Cairo
Nov 5 — Dec 19, 2026
515 West 24th Street

Sarah Lucas
Cerith Wyn Evans
Je Pense
Nov 12 — Jan 16, 2027
530 West 21st Street

Jannis Kounellis
Nov 6 — Dec 19, 2026
130 East 64th Street

Brussels

T. J. Wilcox
The Rose Garden
Nov 12 — Dec 19, 2026
Grote Hertstraat 12
Rue du Grand Cerf

Seoul

Seung Ah Paik
Floating Islands
Nov 12 — Jan 9, 2027
1 Itaewon-ro 55ga-gil
Yongsan-gu

Rome

Jay Payton
De Anima
Sep 30 – Nov 21, 2026
Sant'Andrea de Scaphis
Via dei Vascellari 69

G L A D S T O N E

Art Basel Miami Beach
Booth C7
December 2 – 6, 2026

New York Brussels Seoul