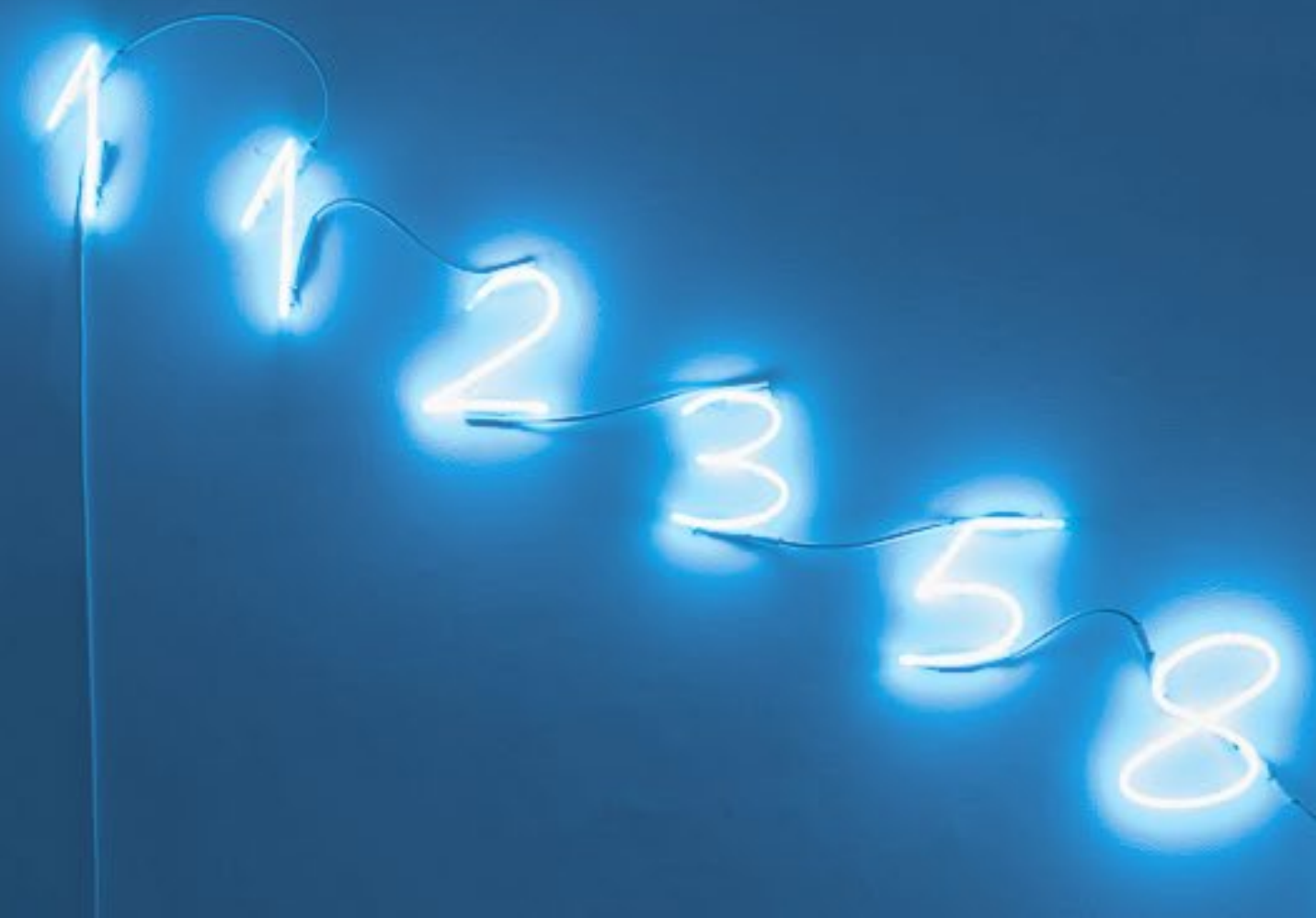


GLADSTONE



Art Basel
June 15 – 21, 2026









Presenting works by

Richard Aldrich
Ed Atkins
Matthew Barney
Kerstin Brätsch
Cecily Brown
Robert H. Colescott
George Condo
Keith Haring
Jim Hodges
Arthur Jafa
Alex Katz
Karen Kilimnik

Jannis Kounellis
Hao Liang
Victor Man
Robert Mapplethorpe
Mario Merz
Marisa Merz
Shahryar Nashat
Shirin Neshat
Philippe Parreno
Elizabeth Peyton
Pope.L
Robert Rauschenberg

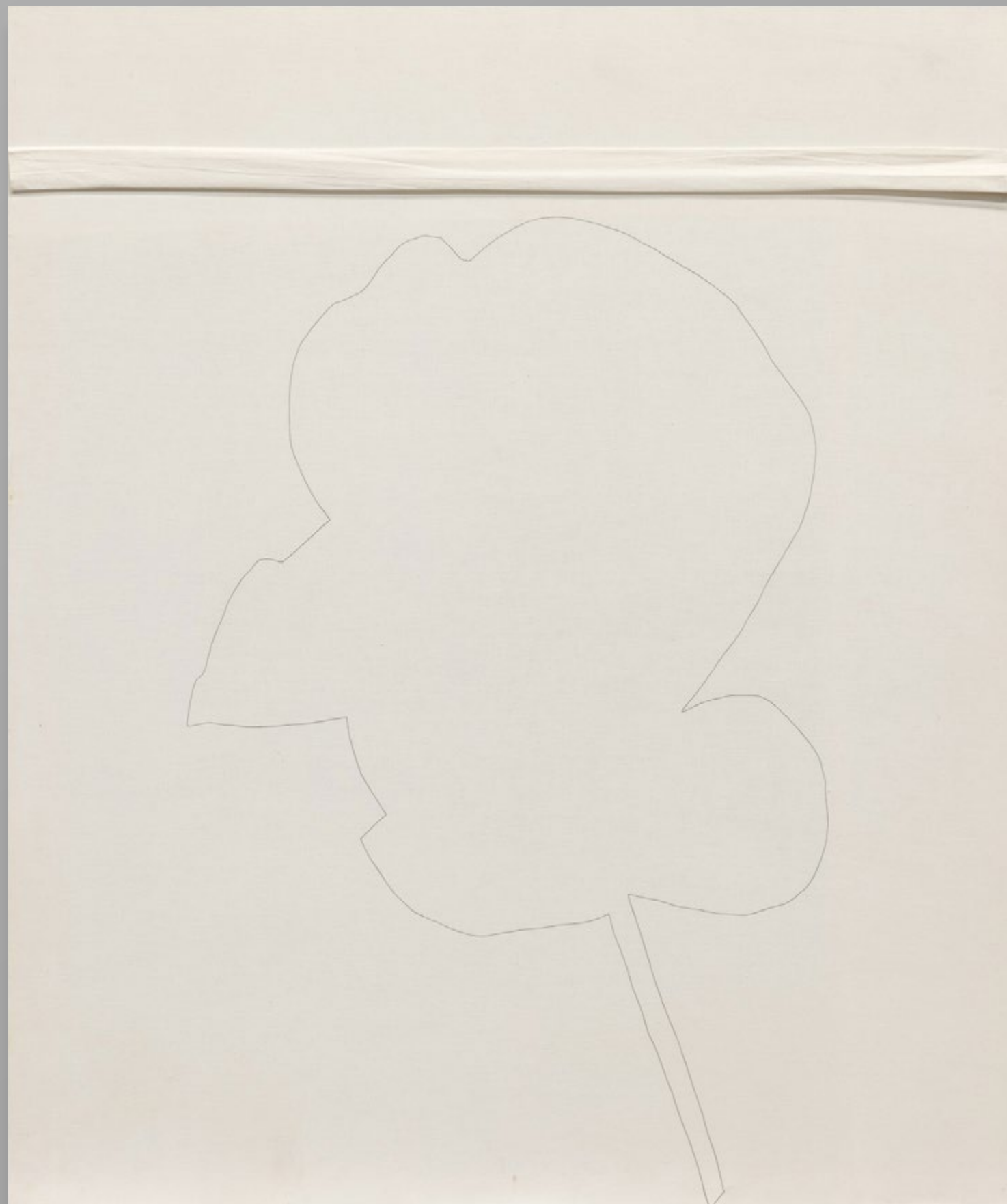
Ugo Rondinone
Rachel Rose
David Salle
Salvo
Peter Saul
Amy Sillman
Rosemarie Trockel
Carrie Mae Weems
Andro Wekua
Joseph Yaeger
Anicka Yi
Anna Zemánková

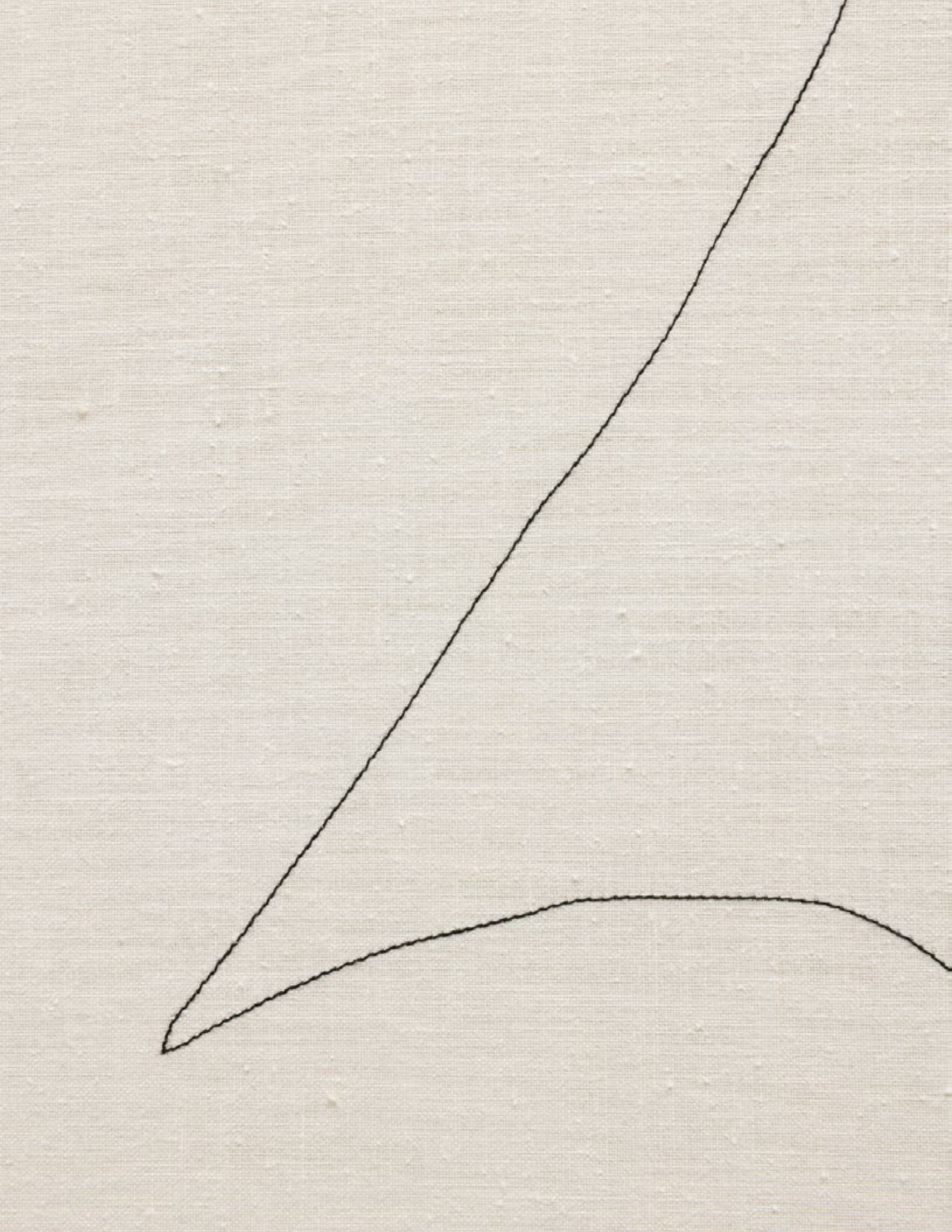


Jannis Kounellis

Kounellis in his studio, Rome, c. 1966-1967
© Estate of Jannis Kounellis

Jannis Kounellis
Untitled (Rose), 1966/1967
Embroidery with black cotton thread
on double canvas
59 x 49 1/4 inches (150 x 125 cm)
KOU652





Since the early 1960s, the rose outline has held an iconic position in Kounellis' visual language throughout his six-decade-long career. The first use of the flower's shape is generally dated to 1964, when the Arte Povera artist stepped away from his experimentation with the urban language of Rome.

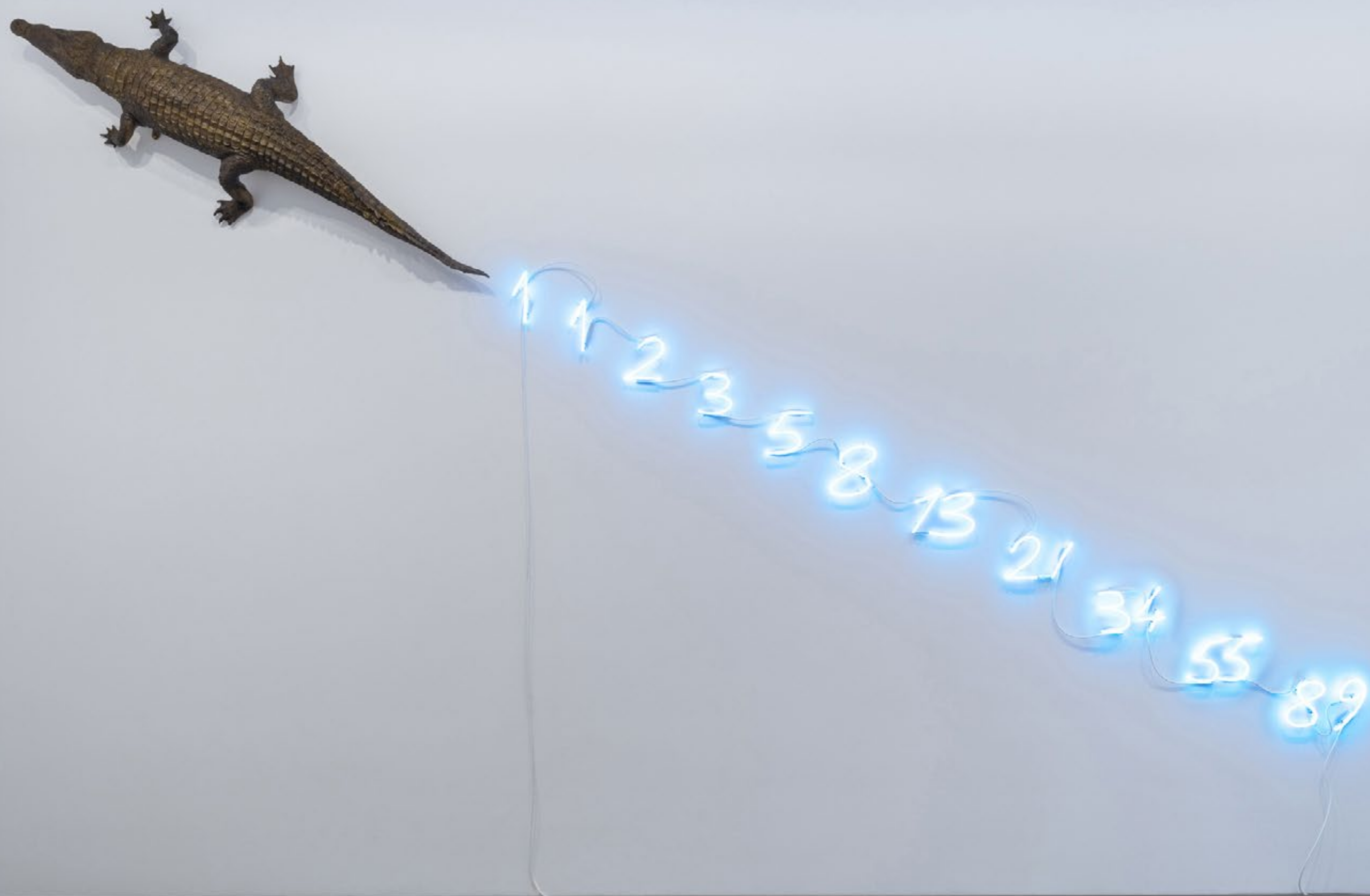
Kounellis' departure from written and literal language highlights a deeper investigation into a more radical experience of the world and the visual possibilities of an artwork's composition. For the artist, the flower outline stitched onto a canvas represents a contrast between the lightness and delicacy of the image and the graphic illustration that divides the canvas with geometrical precision. Kounellis' experimentation with materials, emblematic of the artist's Arte Povera practice, underlines the desired sensorial effect emitted by the work, in this case through the white canvas and the stitched black outline of a rose.

The work's exquisite technique exhibits the artist's need to experiment with the medium of painting and with the idea of radicalizing a classical composition by always challenging the illusory limits of the canvas's framed space. With the black stitches outlining the flower, Kounellis invites the viewer not only into the Arte Povera practice of using unconventional materials to underline the difference between the industrial and the organic, but also highlights his interest in themes of production, challenging the distinction between art and craft by involving materials that, despite their simplicity, become art. The embroidery not only highlights the tragic and ephemeral beauty of the flower's outline, but also illustrates Kounellis' constant experimentation with material and his critical and dialectical engagement with the inherent value assigned to materials within the art historical hierarchy.





Mario Merz



Mario Merz, *Coccodrillo Fibonacci*, 1995
Mixed media, including synthetic resin crocodile, neon, and wire
Crocodile: 11 7/8 x 74 x 83 3/8 inches (30 x 188 x 211.8 cm)
11 numbers, varied: 11 7/8 x 9 7/8 inches (30 x 25 cm), NG7735, \$1,500,000



Mario Merz was a leading voice of *arte povera*, a defining movement in postwar Italian art, questioning the essence of art through engagement with “poor” materials, which were often industrial, from nature, or objects from everyday life. In *Cocodrillo Fibonacci* (1995), blue neon numbers trace the path of the reptile as it climbs up the wall, evoking notions of the ancient and mythic and utterly transforming space.

The Fibonacci sequence was an enduring leitmotif in Merz’s work throughout his career. Discovered in 1202 by an Italian biologist, the sequence is formed by adding the two preceding digits together to form the next in the series. It describes a universal pattern of organic growth replicated across the natural world. It also corresponds to the Golden Ratio, integral to the classical understanding of harmony, symmetry, and beauty. By using the sequence in its numerical form, Merz strips this fundamental principle into its most basic essence, deaestheticizing its art historical significance, echoing *arte povera*’s aim to reduce art to its essential elements, or, as Germano Celant writes, emphasizing “the very fact of an object’s existence, its physical presence.”

Archival installation views:

Mario Merz, *In memoriam*, Kewenig Galerie, Cologne, 2004;

Mario Merz, Galleria Civica diArte Contemporanea, Trento, 1995



Robert Rauschenberg

Robert Rauschenberg unveiling *Casino* / ROCI MEXICO, 1985



Robert Rauschenberg, *Awn / ROCI MEXICO*, 1985
Silkscreen ink, acrylic, fabric, and graphite on canvas
124 1/8 x 116 7/8 x 1 5/8 inches (315.4 x 296.8 x 4.1 cm), RAU023



ROCI MEXICO (1985) is a series of paintings and collaged wall reliefs made as part of the ROCI project that debuted at the Museo Rufino Tamayo in Mexico City in 1985. This work along with the others in the series include silkscreen images from Rauschenberg's own black-and-white photographs and found materials from his 1984 research trip to Mexico.

Awn demonstrates a synthesis of various notable facets of Rauschenberg's practice: silkscreened imagery, gestural brushwork, and fabric assemblages. Pieces of stained and worn-out patterned textiles are sewn together and applied to canvas at the center of the composition, surrounded by silkscreened imagery of Spanish signage, ancient artifacts, and trees. Rauschenberg paints over and around the silkscreened images which vary in the clarity of their finish and context, encouraging a prolonged viewing of the work.



Robert Rauschenberg
Original artwork for ROCI MEXICO poster, 1985
Silkscreen ink, acrylic, paper, and graphite
on fabric-laminated paper
40 x 32 3/8 inches (101.6 x 82.2 cm)
44 1/2 x 36 7/8 x 1 1/2 inches (113 x 93.7 x 3.8 cm) framed
RAU191, \$200,000



In an interview in 1963, Robert Rauschenberg said, “I realized that the details should not be taken in at one glance, that you should be able to look from place to place without feeling the bigger image. I had to make a surface which invited a constant change of focus and an examination of detail.”

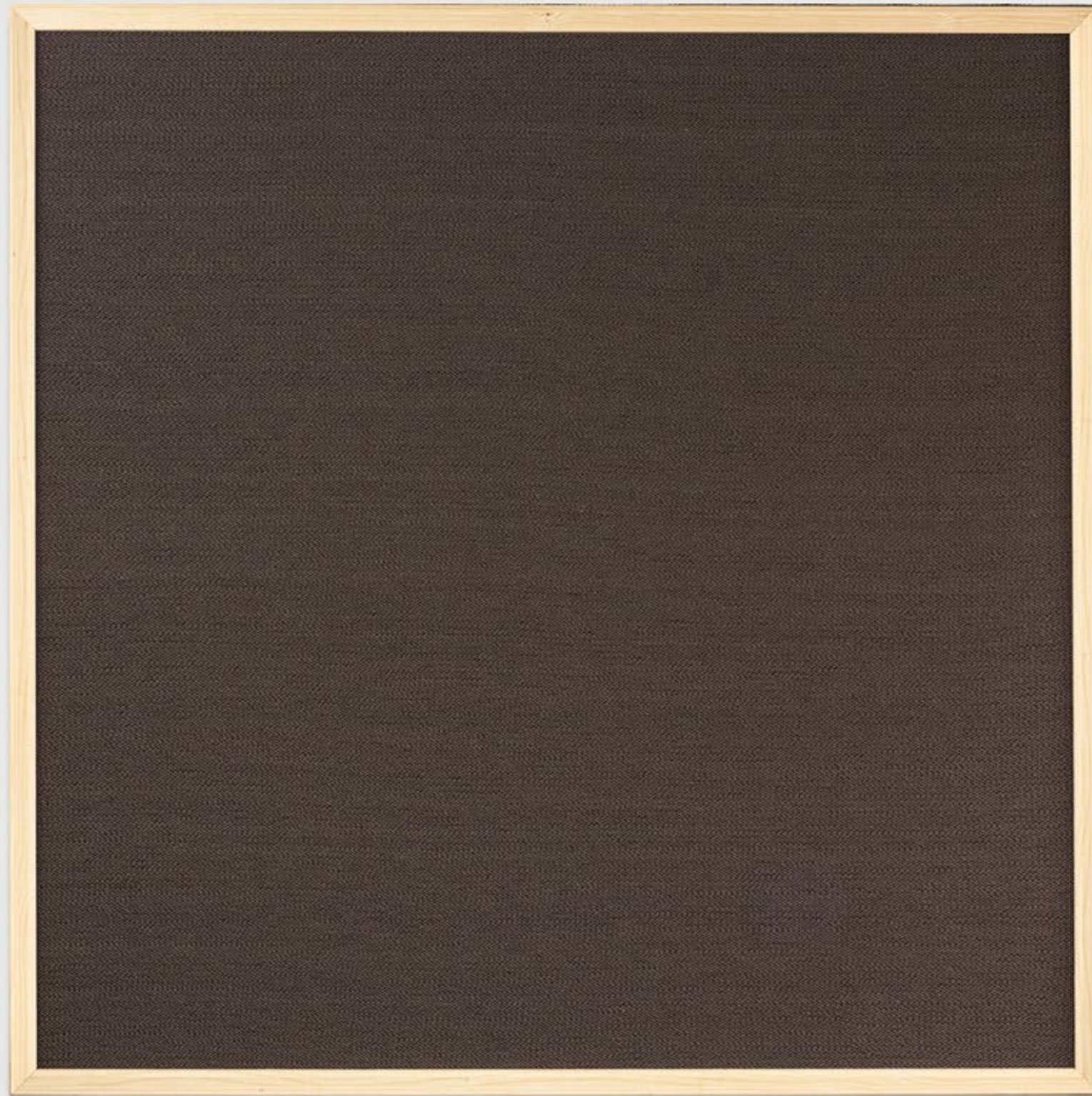
Rauschenberg often combined silkscreened imagery with brushwork, experimenting with different materials and techniques to produce a variety of detail and textures. Characteristic of the artist’s practice, Rauschenberg’s gestural brushstrokes apply a touch of the handmade to the mechanically reproduced silkscreen imagery and found lottery tickets that command this composition. The spontaneous, asymmetric nature of Rauschenberg’s brushwork counters the inherent flatness and rectangularity of the silkscreens and tickets bounding the rest of the imagery. This work serves as the original artwork for an edition of posters created for the debut exhibition of the ROCI project at the Museo Rufino Tamayo in Mexico City in 1985.





Rosemarie Trockel

Installation view, *Parasophia*,
Kyoto International Festival of Contemporary Culture
Kyoto Municipal Museum of Art, 2015



Rosemarie Trockel
Square Enemy, 2006
Wool (brown-olive) and wood
117 x 117 x 2 3/4 inches (297.2 x 297.2 x 7 cm)
NG7978, \$750,000



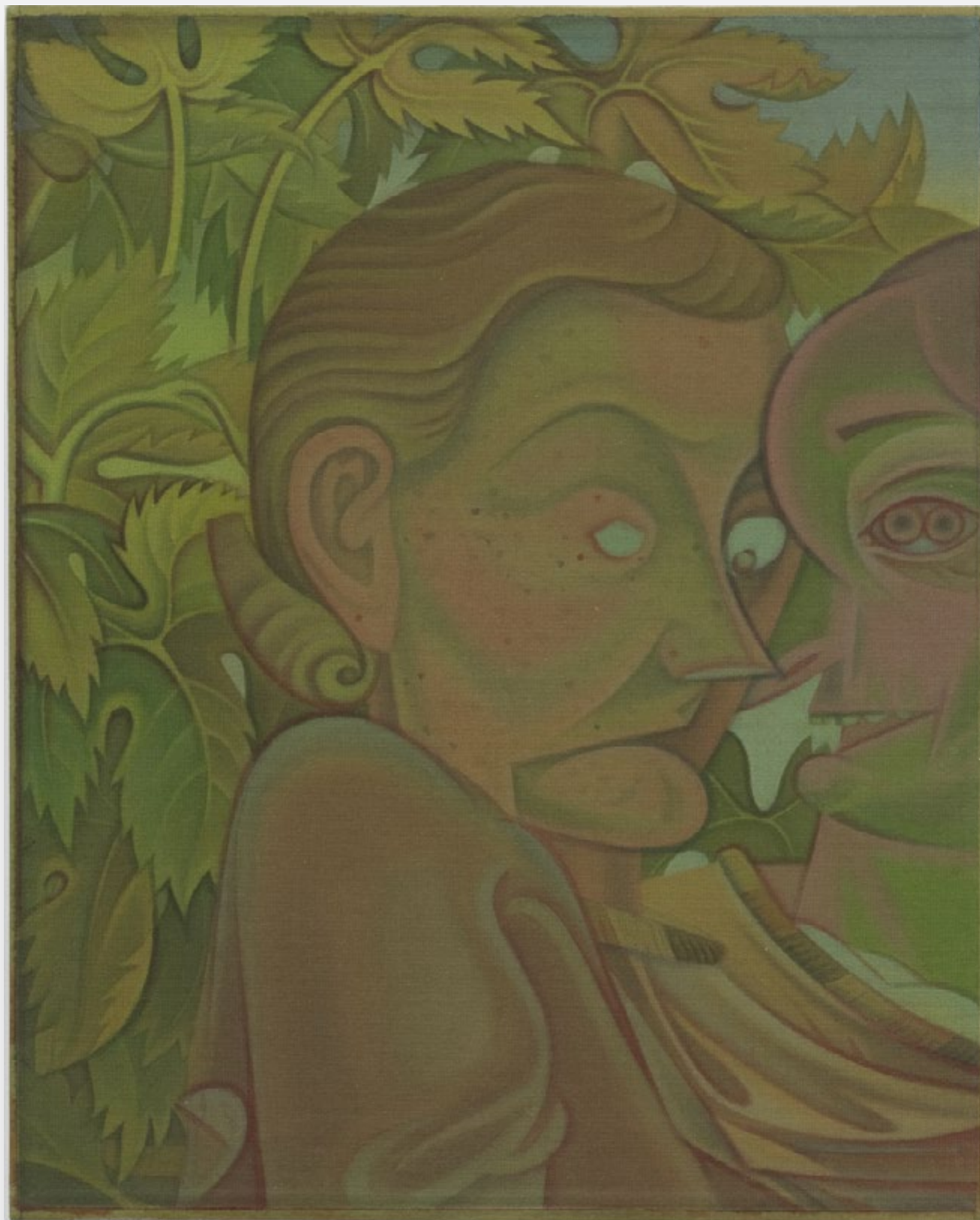
Rosemarie Trockel's polyvalent art practice emerged in the 1980s as a part of a new, radically inventive artistic scene in Cologne. Her films and videos, "knitting pictures," ceramics, drawings, collages, and projects for children are celebrated for their biting critique.

Trockel relays a subversive engagement with feminist discourse in her earliest works, calling into question the essentialisms of 1970s feminism through the use of industrial fabrication and commercial design. In the early 1980s, Trockel began making her wool "knitted pictures," patterned skeins of yarns generated by a computerised knitting machine and then stretched over canvas like paintings. These large-scale pieces express the artist's sharp engagement with questions of "women's work" and the devalued status of craft in the context of an increasingly mechanized society. Including repeating geometric motifs, logos, political symbols, and references to German history, these "knitting pictures" superficially ape the forms of Abstract paintings, while underscoring the clichéd connotations of gendered labor behind them. Subtle variations in the wool works' stitching signal their hand-made quality and present a wry assessment of the subjectivity of visual representation and of art's commodification.

—Madeline Weisburg



Hao Liang



Hao Liang
Don Quixote and Sancho Panza, 2026
Ink and color on silk mounted on boxwood
9 x 7 1/4 x 7/8 inches (22.9 x 18.4 x 2.2 cm)
HL011, \$120,000



A wide-angle photograph of a modern art gallery installation. The room has white walls, a polished floor, and a ceiling with recessed lighting. On the left wall, a large framed artwork is displayed. In the center, three tall, narrow wooden pedestals stand in a row, each topped with a small sculpture. On the back wall, four small framed portraits are hung in a horizontal line. To the right, a large glass door provides a view of the outdoors. In the foreground, a white rectangular platform holds several small, abstract sculptures. The overall atmosphere is clean and minimalist.

Marisa Merz

Installation view, Marisa Merz
Serpentine South Gallery, London
September 28 – November 10, 2013



Marisa Merz, *Senza titolo*, 1997, Mixed media on paper
62 1/4 x 58 5/8 inches (158 x 149 cm)
68 1/8 x 64 1/4 inches (173 x 163 cm) framed,
NG7980, €500,000

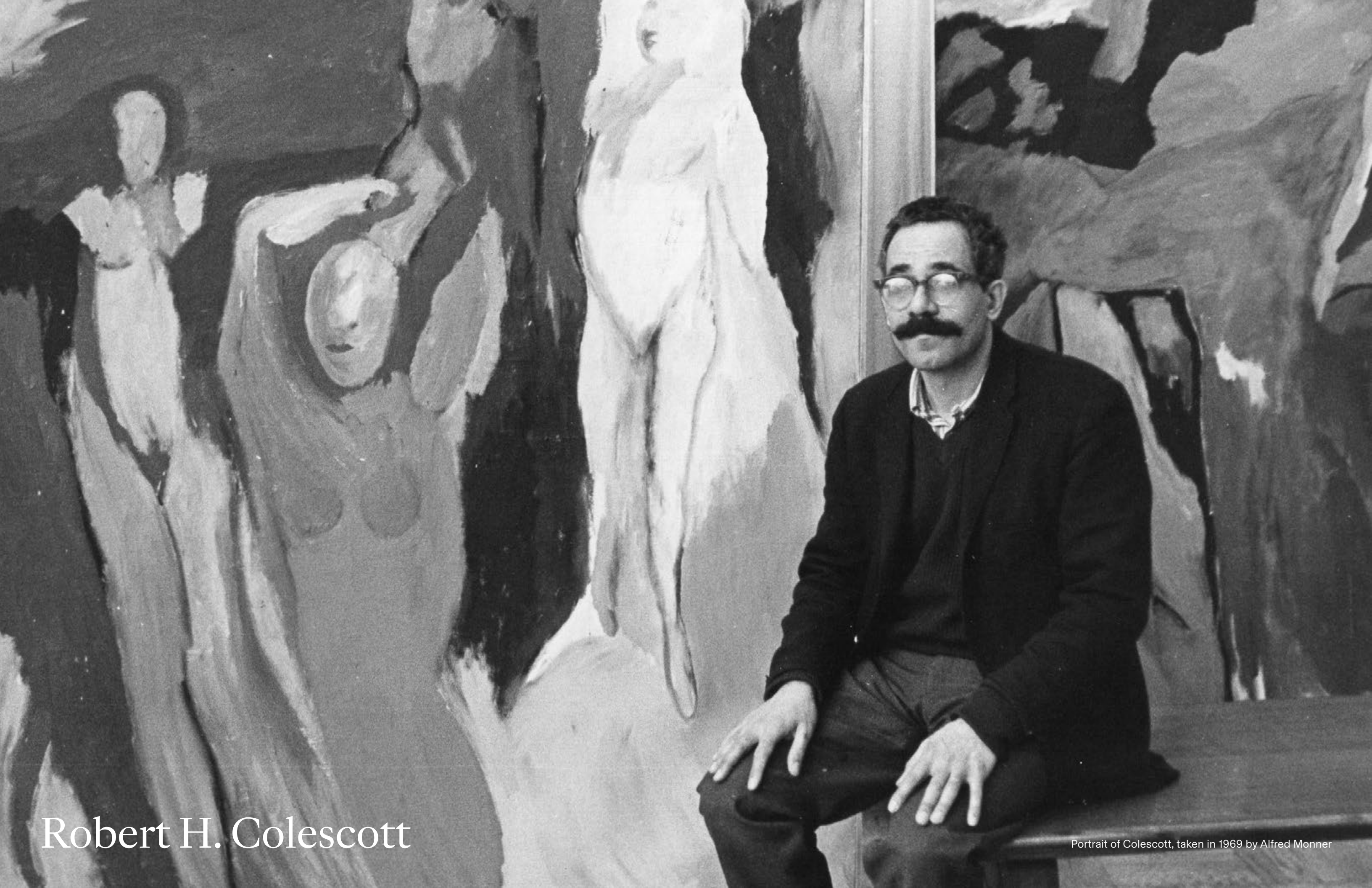




Andro Wekua

Andro Wekua
Hecuba, 2026, Oil on linen
19 3/4 x 15 3/4 inches (50 x 40 cm)
21 1/2 x 17 1/2 x 2 1/4 inches (54.6 x 44.4 x 5.7 cm) framed
AW392, €100,000





Robert H. Colescott

Portrait of Colescott, taken in 1969 by Alfred Monner



Robert H. Colescott
Imagine! Going to Egypt, 1964
Oil, graphite and collage canvas on canvas
67 5/8 x 49 7/8 inches (171.8 x 126.7 cm)
68 1/4 x 50 1/2 x 2 1/4 inches
(173.4 x 128.3 x 5.7 cm) framed
RC032, \$275,000

Robert H. Colescott arrived in Egypt in September 1964. His visit to the region came at the very end of the Egyptian modernist movement (1930s – 1960s). Originating in Cairo, the movement was defined by local artists and architects who fused European artistic traditions with local Egyptian and Pharaonic styles. The marriage of these two histories and visual cultures marks a distinct and now celebrated post-colonial identity for the region.

Inspired by both the new and old traditions that defined a modern Egypt, it was during Colescott's first trip (1964) to Cairo that the artist developed the most important and enduring themes of his mature artistic practice: identity and race. *Imagine! Going to Egypt*, 1964 is one of the earliest examples from this period – and a tremendously important artwork by this 20th-Century giant.

The artist's time and work in the region represent the origin of his mature artistic practice – and allowed Colescott to explore race, color, and identity in a way that he had never deemed possible. Colescott's most famous paintings from the latter half of the 20th-Century can all be linked to his two visits to Cairo – during which he was exposed to a Non-western canon of art history far outside of his education and training in Europe and the United States.

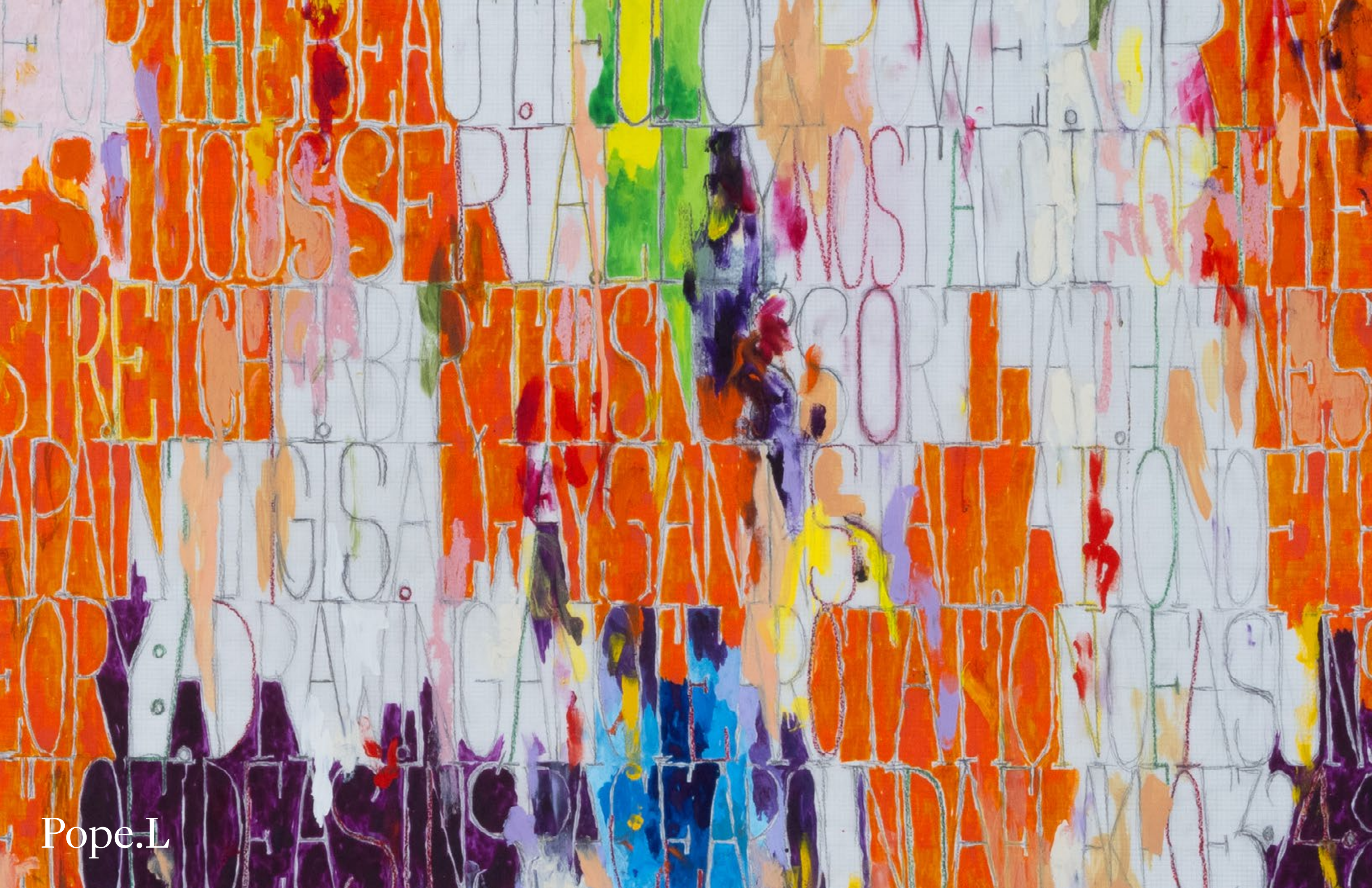


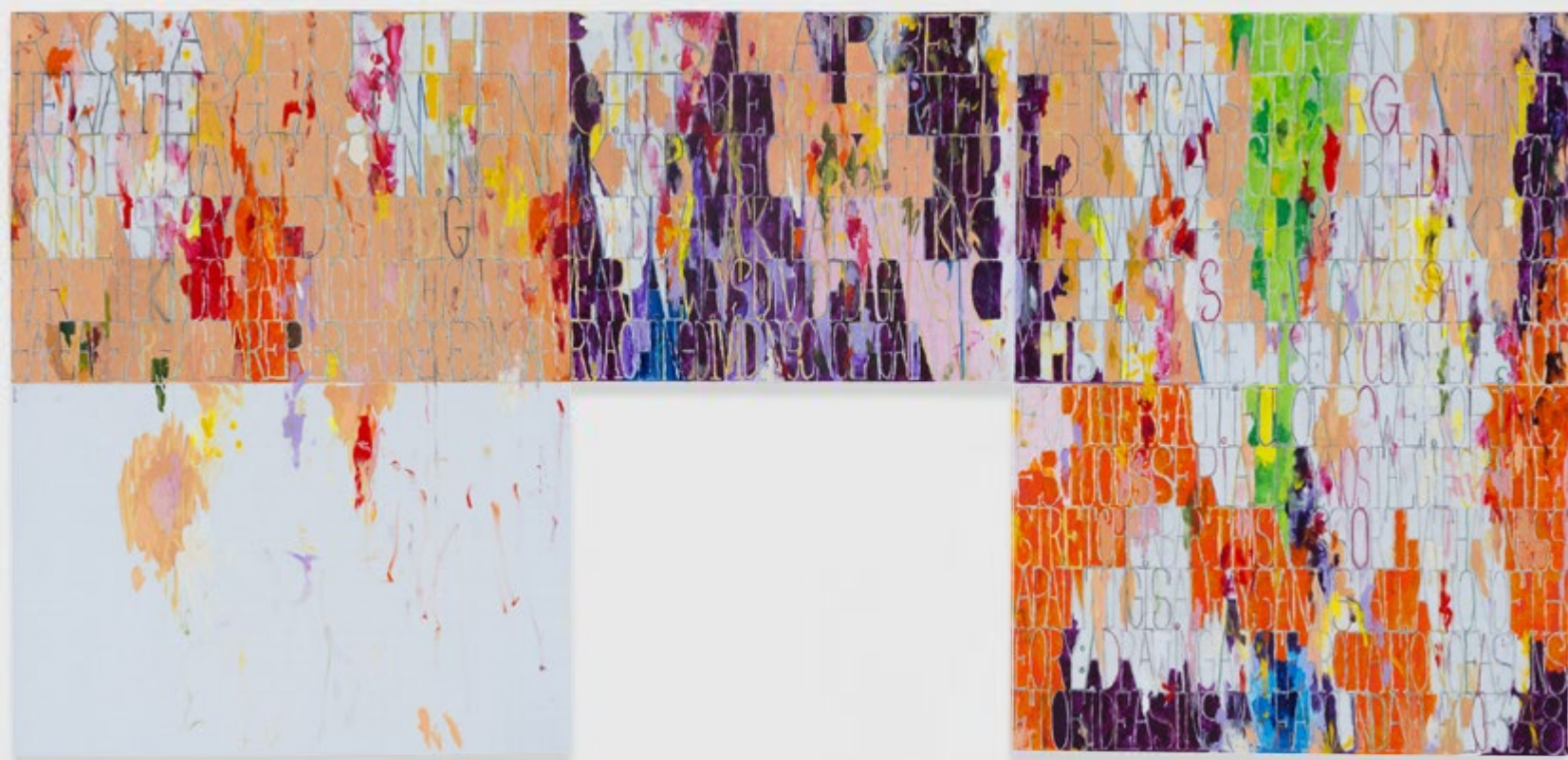


Alex Katz



Alex Katz
Reflection 5, 2008
Oil on linen
102 x 102 inches (259.1 x 259.1 cm)
KTZ2401, \$2,200,000





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. Generally the size of a standard piece of printer paper, these *Skin Sets* are brilliant, funny, painful, angry, and surreal declarations about Blackness, whiteness, green people, blue people and so on. Often, words and phrases are misspelled and redacted in *Skin Sets*, with language becoming a compositional tool within itself.

The present work is among the artist's most ambitious from the series, functioning as an all-over abstraction that uses both color and language to achieve higher compositional and semiotic aims. Rather than solely making a declarative statement about a color or race ("Black People Are Taut", "Blue People Cannot Conceive Of Themselves"), as in other examples, this work takes a kaleidoscopic view, engaging notions of artistic and racial hierarchy in its text and physical construction.

A central element reads: "Black People Are The Kind Of Painting I Love Cause We Are Always Divided Against Ourselves..." while the lower right element laments "Nostalg For The Stretcher Bar, Thisness Or Thathatness A Painting Is Always An Installation Of Theory: A Drawing A Note A Rotation Of A Sunset Of Ideas In Space Around A Flake..."

Here, race, absurdity, art-historical convention, and critique come together to form a demanding whole, exposing the instability of artistic and social categories.

Pope.L's *Skin Set* works are widely collected, and examples are held in the Art Institute of Chicago, Walker Art Center, Museum Brandhorst and elsewhere. An exhibition of Pope.L's works on paper will open June 25 at The Drawing Center in New York.

Pope.L

Race Awe Or Their It's All Air Between The Whorf And The Woof. The Water Glass On The Night Table With Her Teeth In It I Can See Our Grace In It And Jew It A World Spinning Unmaking By Vision Reconstituted By Language Mumbled Into Common Sense Pryored By The Digital Loved By A Lack That Can Not Know It's Name
23 ÷ 6?4 Per Line Black People Are The Kind Of Painting I Love Cause We Are Always Divided Against Ourselves To Several Horizons All Of Which Are Are Are Are Re Re Re Receding Approaching Dividing Once Again Only This Time Maybe This Fore Yourselves Not For The Beautiful Or Power Or Incestuous Seriality, Nostalg For The Stretcher Bar, Thisness Or Thathatness A Painting Is Always An Installation Of Theory: A Drawing A Note A Rotation Of A Sunset Of Ideas In Space Around A Flake Of 3?24?8, n.d.

Oil, acrylic, pencil on vellum, 48 x 107 1/4 inches (121.9 x 272.4 cm)

PL168, \$250,000

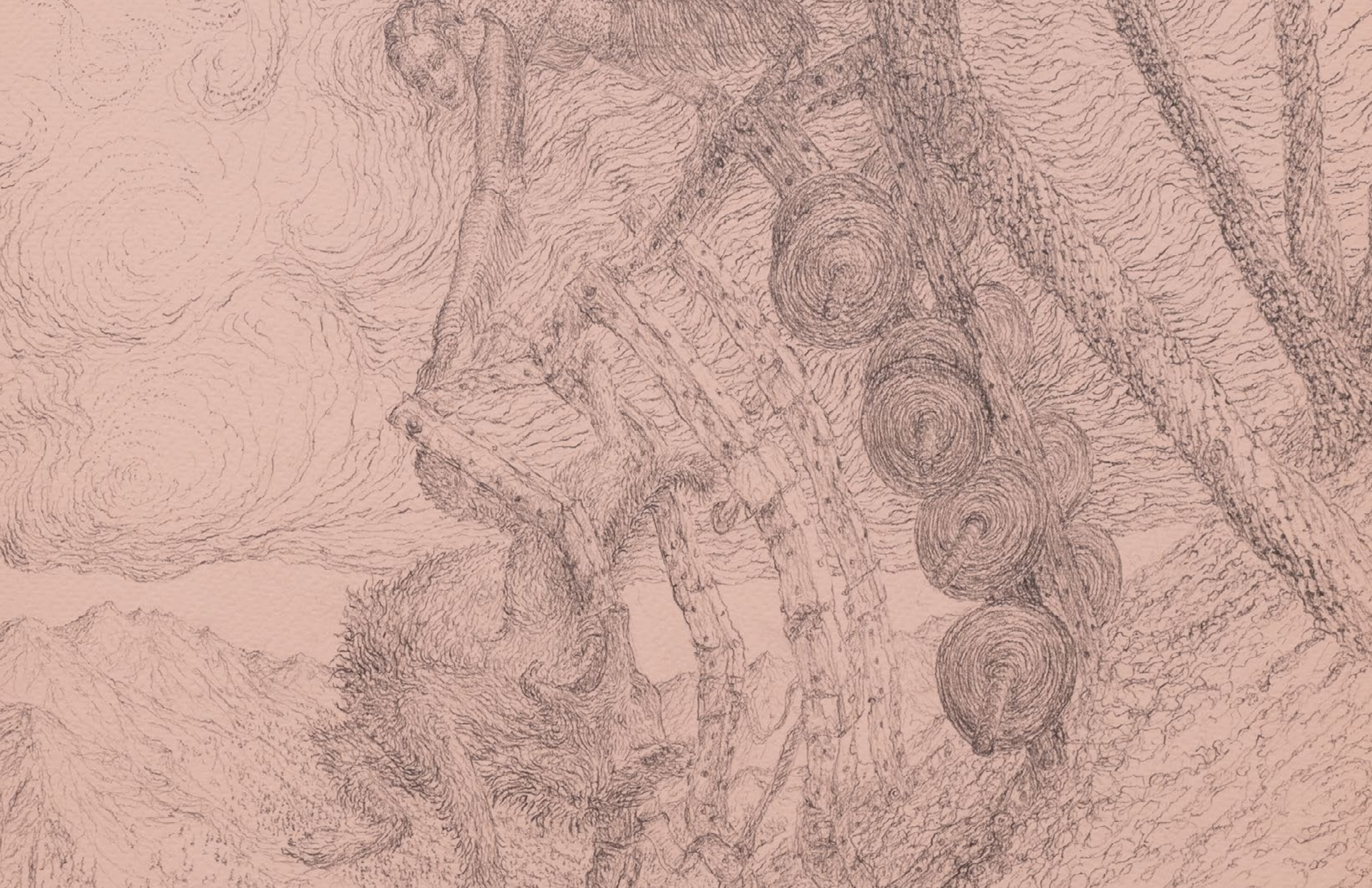




Matthew Barney

Matthew Barney
Power Rack Revue 2, 2026
Graphite on paper
in high-density polyethylene frame
21 1/4 x 23 3/4 x 2 1/4 inches
(54 x 60.3 x 5.7 cm) framed
MB840, \$110,000







Matthew Barney
Corner Strike: Wedging Slab, 2026
Ceramic, high-density polyethylene
10 3/4 x 19 x 18 1/2 inches (27.3 x 48.3 x 47 cm)
MB841, \$110,000



Arthur Jafa

Installation view, *Helter Skelter*: Arthur Jafa and Richard Prince
Fondazione Prada, Venice, On view through November 23, 2026





Arthur Jafa
Black Man 5, 2026
UV inks on aluminum
58 1/4 x 59 inches (148 x 149.9 cm)
AJ502, \$150,000



Keith Haring



Keith Haring, *Untitled (May 29, 1984)*, 1984
Acrylic and fluorescent acrylic on canvas
94 1/2 x 94 1/2 inches (240 x 240 cm), NG7034

Untitled (May 29, 1984) was painted during an immensely triumphant and prosperous period in Keith Haring's career. Having already skyrocketed to fame in the US, Haring was now preparing to cement his breakthrough to a European audience and establish himself in the International Contemporary art scene.

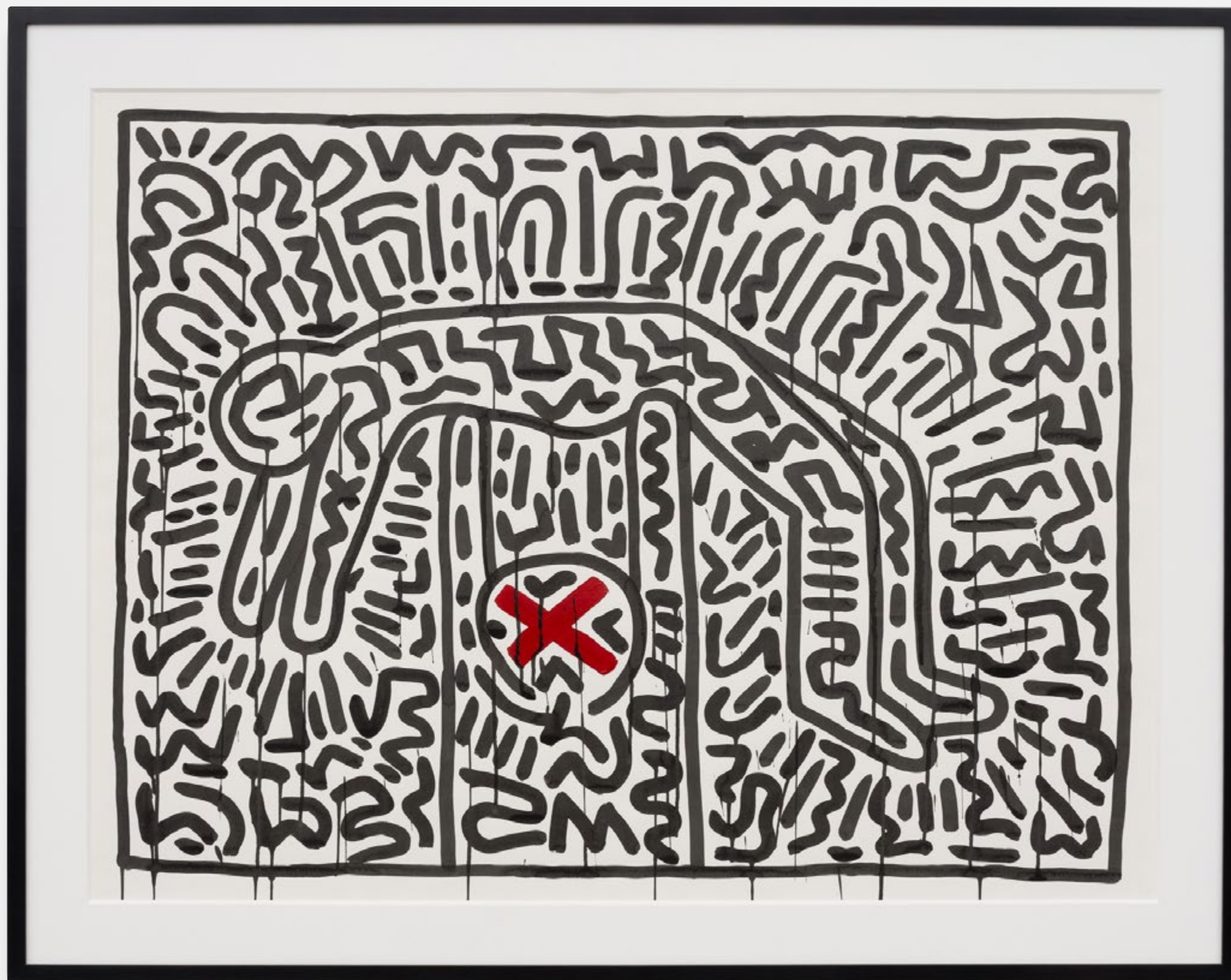
Salvatore Ala first met Keith Haring in New York in the early 1980s, seeking him out after being drawn to the artist's *Subway Drawings*. Then, in the span of three weeks from the end of May into June of 1984, Haring produced over 20 works for a solo show with Salvatore Ala Gallery in Milan, including the present work. The creation of paintings became a spectacle in itself, with spectators welcome to observe Haring's production in the gallery and continuing his emphasis on making art accessible to the public.

The influence of the clubs that Haring frequented during his time in Milan is visible throughout Haring's practice, and particularly in the paintings he created for the Salvatore Ala show. *Untitled (May 29, 1984)* captures this sense of sensory overload and constant movement, with countless figures and pulsating lines calling to mind the sexual and playful energy of the dance floor. Several motifs from Haring's alphabet of visual iconography can be identified, the pyramid, his dancing figures, a flying saucer, and a figure with a cape.

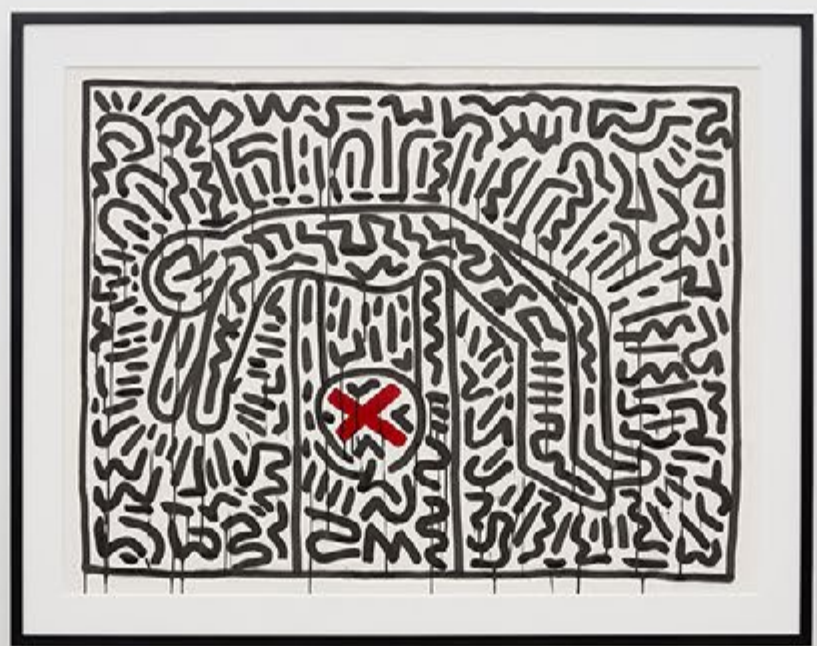
Haring's characters appear to dance, intertwine, attack, and dissolve into one another, creating an electric scene further emphasized by the neon of Day-Glo acrylics.

Installation views:
Musée d'Art Moderne de la Ville de Paris, 2013;
Tate Liverpool, 2019





Keith Haring
Untitled, 1982
Ink and acrylic on paper
38 x 50 inches (96.5 x 127 cm)
45 x 67 1/2 inches (114.3 x 171.5 cm) framed
NG7974





Keith Haring
Untitled, 1984
Acrylic and sumi ink on card
27 1/2 x 39 3/8 inches (70 x 100 cm)
NG7878





Cecily Brown



Cecily Brown
Untitled #40, 2007
Oil on canvas
12 1/2 x 17 inches (31.8 x 43.2 cm)
13 5/8 x 18 1/8 x 2 inches (34.5 x 46 x 5 cm) framed
NG7988



Elizabeth Peyton

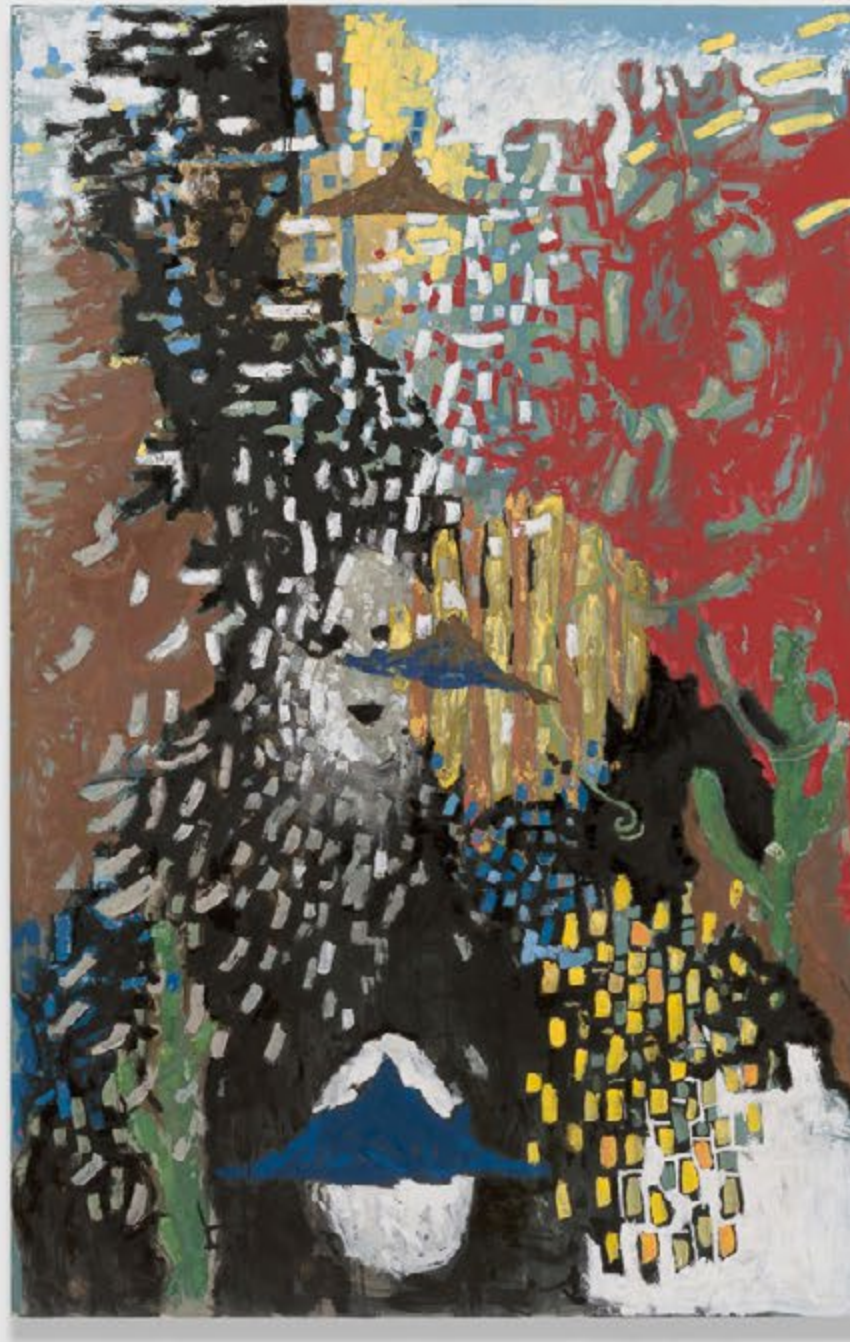


Elizabeth Peyton
John Kerry, 1971, 2004
Oil on board
9 x 7 inches (22.9 x 17.8 cm)
11 x 8 7/8 x 2 2/3 inches (28 x 22.5 x 6 cm) framed
NG7907





Richard Aldrich



Richard Aldrich
The Staging of Trepidation, 2021-2023
Oil and wax on linen, 82 x 53 inches (208.3 x 134.6 cm)
RA246, \$120,000



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)
DS121, \$350,000

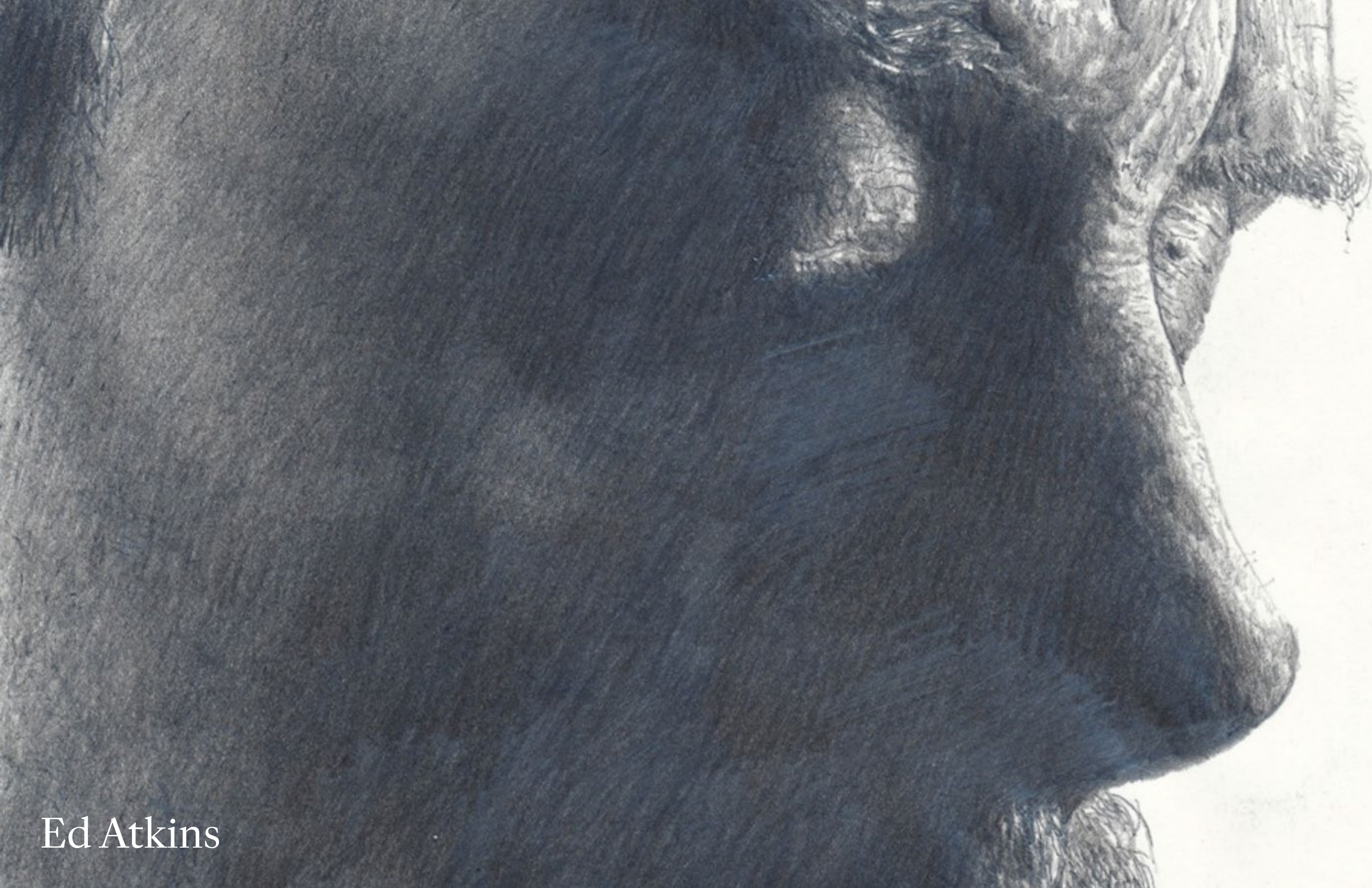


Rachel Rose



Rachel Rose
The Rest, 11:15am, 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
RR182, \$65,000





Ed Atkins



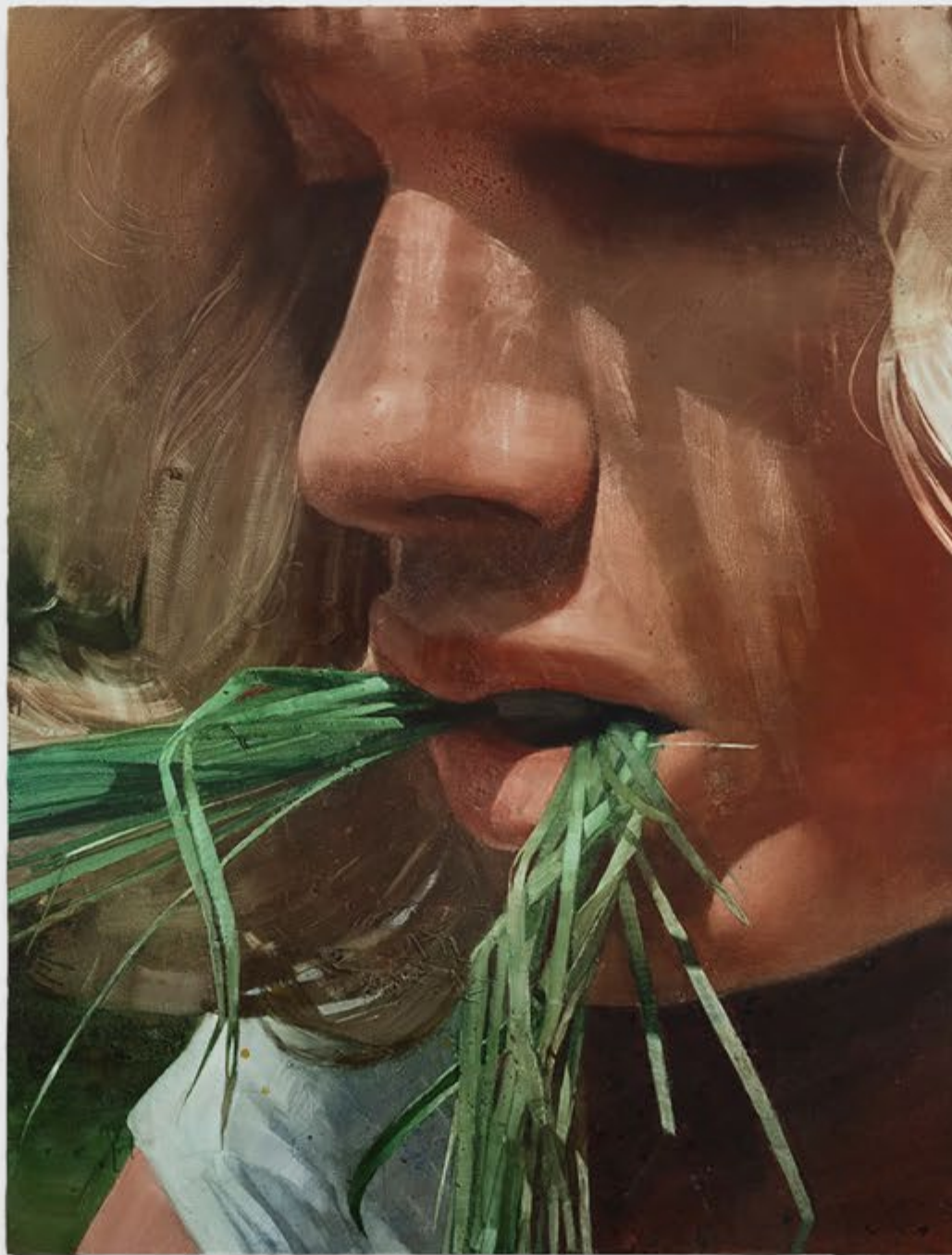
Ed Atkins
Untitled, 2026
A4, pencil on paper
11 3/4 x 8 3/8 inches (29.7 x 21 cm)
19 3/4 x 13 1/2 x 1 1/4 inches
(50.1 x 34.4 x 3 cm) framed
EA167, \$25,000



Ed Atkins
Untitled, 2026
A4, pencil on paper
11 3/4 x 8 3/8 inches (29.7 x 21 cm)
19 3/4 x 15 1/2 x 1 1/4 inches
(50.1 x 39.4 x 3 cm) framed
EA168, \$25,000



Joseph Yaeger



Joseph Yaeger
Suffering is the end of suffering, 2026
Watercolor and studio debris on gessoed linen
82 3/4 x 63 inches (210 x 160 cm)
JY005, \$160,000



Carrie Mae Weems



Carrie Mae Weems, *The Law of Diminishing Returns*, 2026

5 silver metallic prints, Panel 1: 24 x 30 inches (61 x 76.2 cm)

Panel 2: 20 x 24 inches (50.8 x 61 cm), Panel 3: 16 x 20 inches (40.6 x 50.8 cm)

Panel 4: 11 x 14 inches (27.9 x 35.6 cm), Panel 5: 8 x 10 inches (20.3 x 25.4 cm)

Edition of 5, CMW648, \$125,000



Ugo Rondinone

Installation view, Ugo Rondinone: *Seven Magic Mountains*, 2016
Nevada desert, Photography by Gianfranco Gorgoni

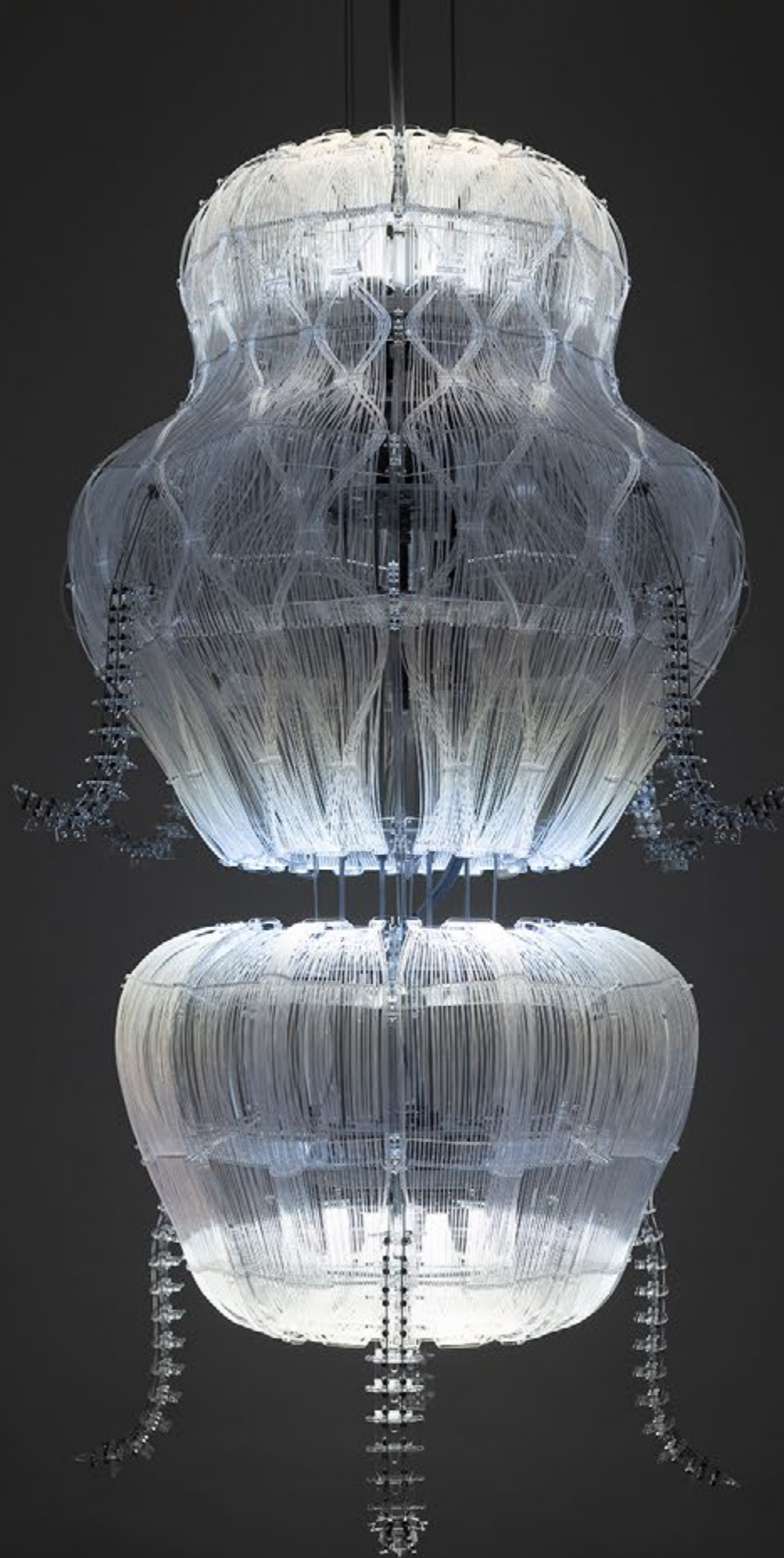


Ugo Rondinone
yellow green pink mountain, 2026
Painted stone, stainless steel
Sculpture: 117 3/4 x 40 1/4 x 33 1/2 inches
(299 x 102 x 85 cm)
Base: 7 7/8 x 53 1/8 x 53 1/8 inches
(20 x 135 x 135 cm)
UR1299, \$750,000



Anicka Yi

Installation view, Anicka Yi, *There Exists Another Evolution, But In This One*,
UCCA Center for Contemporary Art, Beijing, March 22 – June 15, 2025



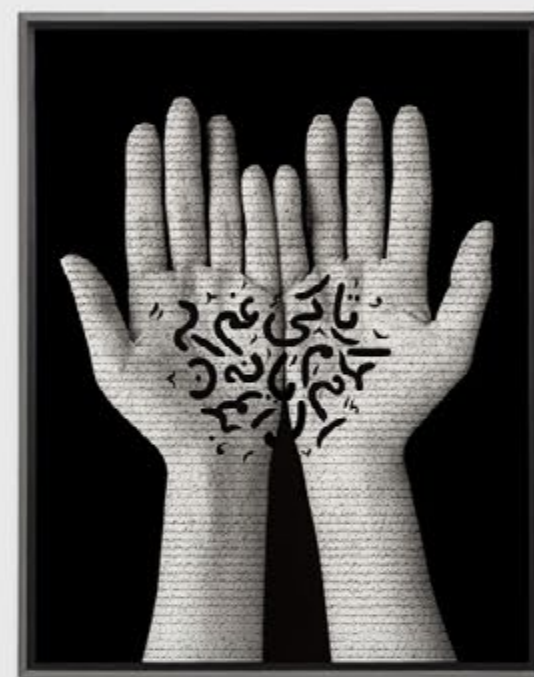
Anicka Yi, *Doctrine of Non-Self*, 2026
PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum,
stainless steel, steel, brass, motors, and microcontrollers
55 3/8 x 37 5/8 x 37 5/8 inches (140.5 x 95.5 x 95.5 cm)
AY295, \$275,000

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





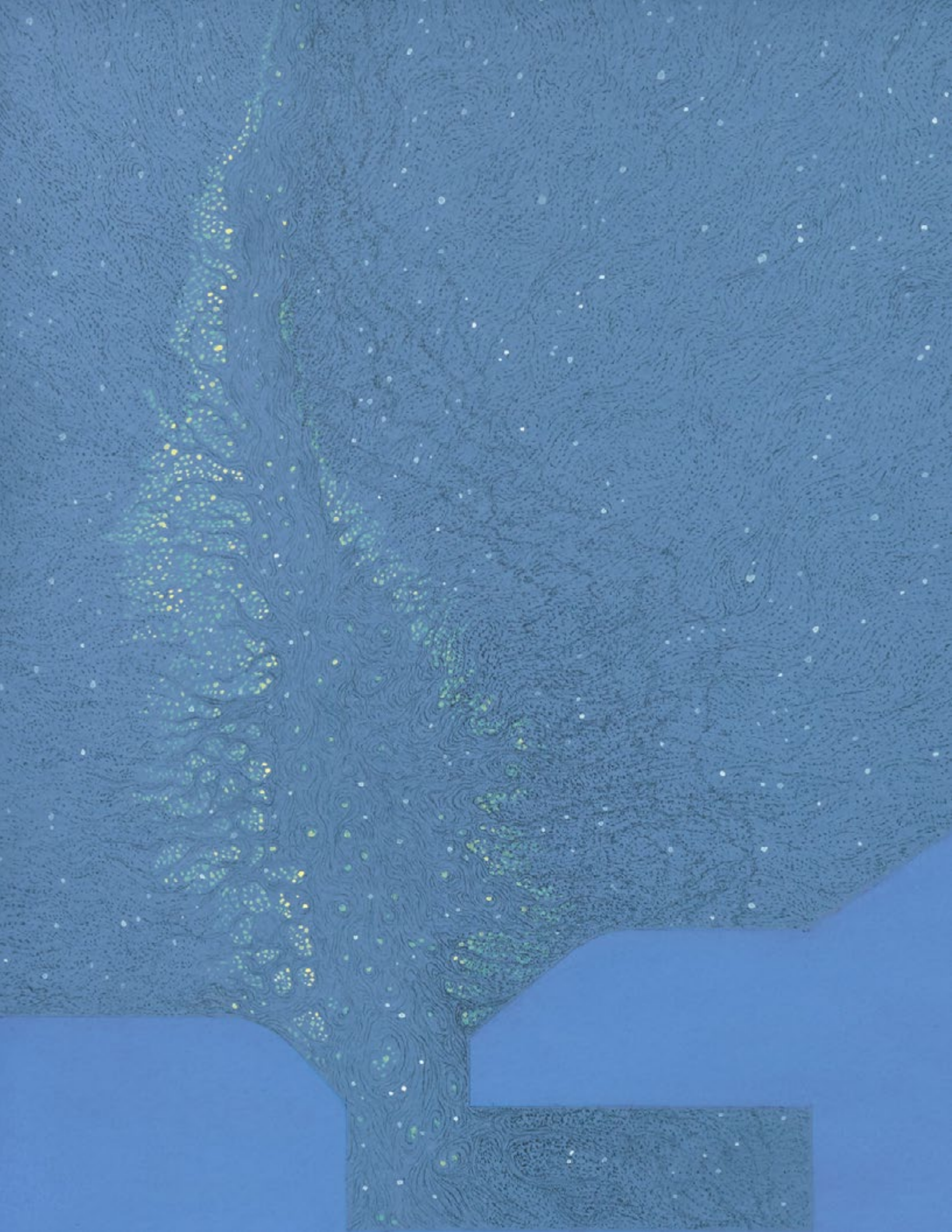
Shirin Neshat



Shirin Neshat, *Offerings*, 2019, Silver gelatin print and ink
30 x 24 inches (76.2 x 61 cm), 31 1/2 x 25 x 1 3/4 inches (80 x 63.5 x 4.4 cm) framed
Edition of 5 + 2AP, SN376, SN377, SN378, SN379, \$60,000 each



Matthew Barney
Art Basel *Unlimited*



Inspired by Matthew Barney's 2018 film *Redoubt*, the Art Basel Unlimited presentation comprises eight drawings shown alongside the sculpture *Cosmic Hunt*. Set against the backdrop of a wolf hunt in Idaho's rugged Sawtooth Mountains, *Redoubt* is structured around the ancient myth of Diana, goddess of the hunt, and Actaeon, the hunter who accidentally interrupts her during a moment of repose. The film and its accompanying sculptures and drawings continue the artist's long-standing preoccupation with landscape as both setting and protagonist.

The sculpture *Cosmic Hunt* draws on a family of myths in which a pursued animal is transformed into a star constellation, collapsing the distance between the vastness of the cosmos and the raw physicality of the Idaho wilderness. Elevated on a bipod, the sculpture's central barrel combines fractured bark, machined metal, and scaly sheathing, its hybrid form appearing at once industrial and feral. At its apex, the suspended body of a wolf recalls the film's central motif of the hunt, which unfolds across six choreographed movements that culminate in the animal's transformation into a constellation. Bristling fur merges with the sculpture's jagged surface, pierced throughout by tiny halo-like forms that suggest the moment matter gives way to astral image.

Barney's drawings extend the narratives, processes, and iconography introduced in *Redoubt* while pushing further into its allegorical and cosmological terrain. Executed in graphite and charcoal and housed within the artist's richly colored polyethylene frames, the works take the film's characters, sites, and symbols as points of departure into a world increasingly hallucinatory and foreboding. Diana appears as a militant deity outfitted in tactical gear, while Actaeon is reduced to the embodiment of our voyeurism. Elsewhere, ornate fortifications evoke the architecture that informed both the project and its title, while elevation maps dissolve into dense, feverish abstractions. Barney's fixation on the topography of Idaho is matched by an equal preoccupation with the celestial sphere, as the Lupus constellation — the wolf — recurs throughout the drawings as both emblem and apparition.



Matthew Barney
Cosmic Hunt, 2020
Cast stainless steel
131 1/8 x 83 1/4 x 158 3/4 inches
(333.1 x 211.5 x 403.2 cm)
MB720

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





Matthew Barney
Makoi-Yohsokoyi, 2020
Graphite and gouache on paper
in high-density polyethylene frame
16 x 12 1/2 inches (40.6 x 31.8 cm)
22 1/2 x 18 1/2 x 1 1/4 inches
(57.2 x 47 x 3.2 cm) framed
MB726, \$100,000





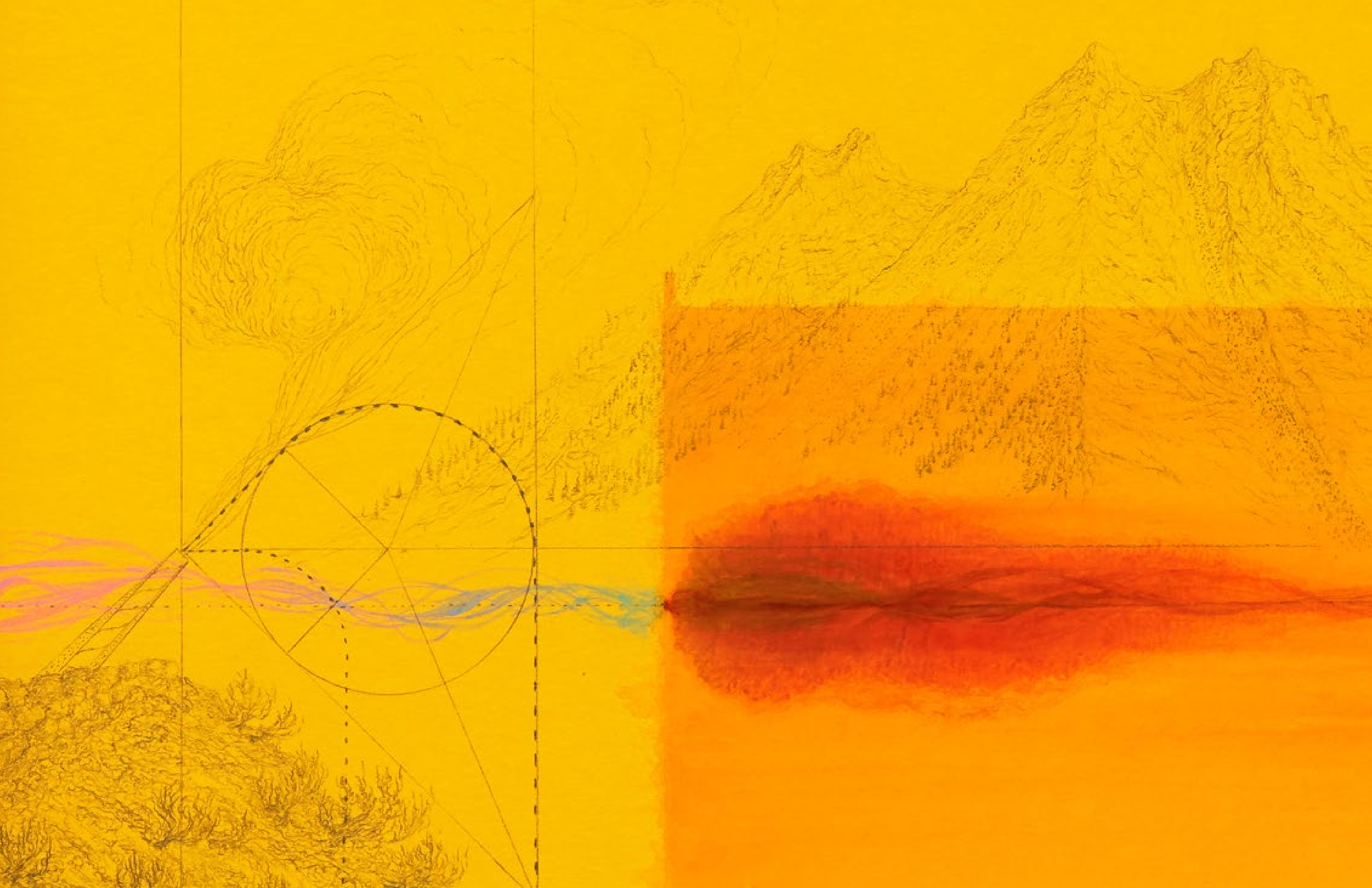
Matthew Barney
Redshift, 2020
Graphite and gouache on paper
in high-density polyethylene frame
8 x 10 1/2 inches (20.3 x 26.7 cm)
13 x 15 x 1 1/4 inches (33 x 38.1 x 3.2 cm) framed
MB722, \$85,000



Matthew Barney
Ballistic, 2020
Graphite and gouache on paper
in high-density polyethylene frame
10 1/4 x 13 inches (26 x 33 cm)
16 1/4 x 18 1/2 x 1 1/4 inches
(41.3 x 47 x 3.2 cm) framed
MB740, \$100,000









New York

Celia Paul
Innervisions
April 28 — June 13, 2026
515 West 24th Street

Philippe Parreno
Noor
May 13 — June 26, 2026
530 West 21st Street

Gustav Klimt
Women
May 15 — June 17, 2026
130 East 64th Street

Brussels

Aaron Gilbert
April 22 — June 27, 2026
Grote Hertstraat 12
Rue du Grand Cerf

Seoul

New space opening
late summer 2026
Hannam-dong
Arts District

Rome

Rudolf Stingel
May 9 — September 2026
Sant’Andrea de Scaphis
Via dei Vascellari 69

G L A D S T O N E

Art Basel
Hall 2, Booth F4
June 15 – 21, 2026

New York Brussels Seoul