

GLADSTONE

A large, textured, purple and blue spherical object, possibly a globe or a piece of art, with a grid of lines and rivets, set against a dark background. The object has a metallic, weathered appearance with visible rivets along the grid lines. The lighting is dramatic, highlighting the texture and the grid pattern.

Frieze Seoul
September 2 – 5, 2026









Presenting works by

Joeun Kim Aatchim
Richard Aldrich
Ed Atkins
Matthew Barney
Kasper Bosmans
George Condo
Maureen Gallace
Keith Haring

Jim Hodges
Alex Katz
Yayoi Kusama
Seung Ah Paik
Philippe Parreno
Celia Paul
Robert Rauschenberg

Ugo Rondinone
Rachel Rose
David Salle
Salvo
Peter Saul
Andro Wekua
Anicka Yi
Arisa Yoshioka



Ugo Rondinone

Installation view, Ugo Rondinone, *BURN TO SHINE*
Museum SAN, Wonju, South Korea, 2024



Ugo Rondinone, *zwanzigsterjunizweitausendundsechszwanzig*, 2026
Acrylic on canvas, 36 x 24 inches (91.5 x 61 cm), UR1391, \$70,000



Ugo Rondinone, *vierundzwanzigsterjunizweitausendundsechszwanzig*, 2026
Acrylic on canvas, 36 x 24 inches (91.5 x 61 cm), UR1393, \$70,000



Ugo Rondinone, *neunundzwanzigsterjunizweitausendundsechszwanzig*, 2026
Acrylic on canvas, 36 x 24 inches (91.5 x 61 cm), UR1390, \$70,000



Ugo Rondinone's cloud paintings are part of an ongoing series that explores issues such as the history of painting, its iconography, and conceptual impact. Inspired by traditional medieval panel paintings, Rondinone examines instances of sculpture and their meaning in the context of art history. The outlines of the paintings correspond to the shape of the clouds, reminiscent of the dramaturgy of altar-like scenarios.

The absence of figurative elements beyond a single rising moon offers instead minimalistic and abstract gestures that inspire moments of contemplation. Through juxtaposing qualities of painting and sculptural elements in equal measure, Rondinone re-encodes the visual language system and its syntactic compositions. Each artwork title records the day and year of its completion, similar to his "sun" and "mattituck" series, providing a diaristic memorial for each moment captured within the larger context of his practice.



Ugo Rondinone
black blue monk, 2026
Painted stone, stainless steel
Sculpture: 18 7/8 x 10 1/2 x 6 1/4 inches (48 x 26.5 x 16 cm)
Base: 7/8 x 6 1/4 x 6 1/4 inches (2 x 19 x 19 cm)
UR1436, \$110,000



Ugo Rondinone
white yellow nun, 2026
Painted stone, stainless steel
Sculpture: 19 1/4 x 7 3/8 x 7 7/8 inches (49 x 19 x 20 cm)
Base: 7/8 x 6 1/4 x 6 1/4 inches (2 x 19 x 19 cm)
UR1435, \$110,000



George Condo



George Condo, *Abstract Head Composition*, 2021
Oil, pastel, and crayon on canvas
68 x 62 inches (172.7 x 157.5 cm)
72 1/4 x 66 x 3 7/8 inches, (183.5 x 167.6 x 9.8 cm) framed
NG8034



Robert Rauschenberg

Installation view, *Rauschenberg Overseas Culture Interchange: ROCI MEXICO*
Museo Rufino Tamayo Arte Contemporáneo Internacional, Mexico City, 1985

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

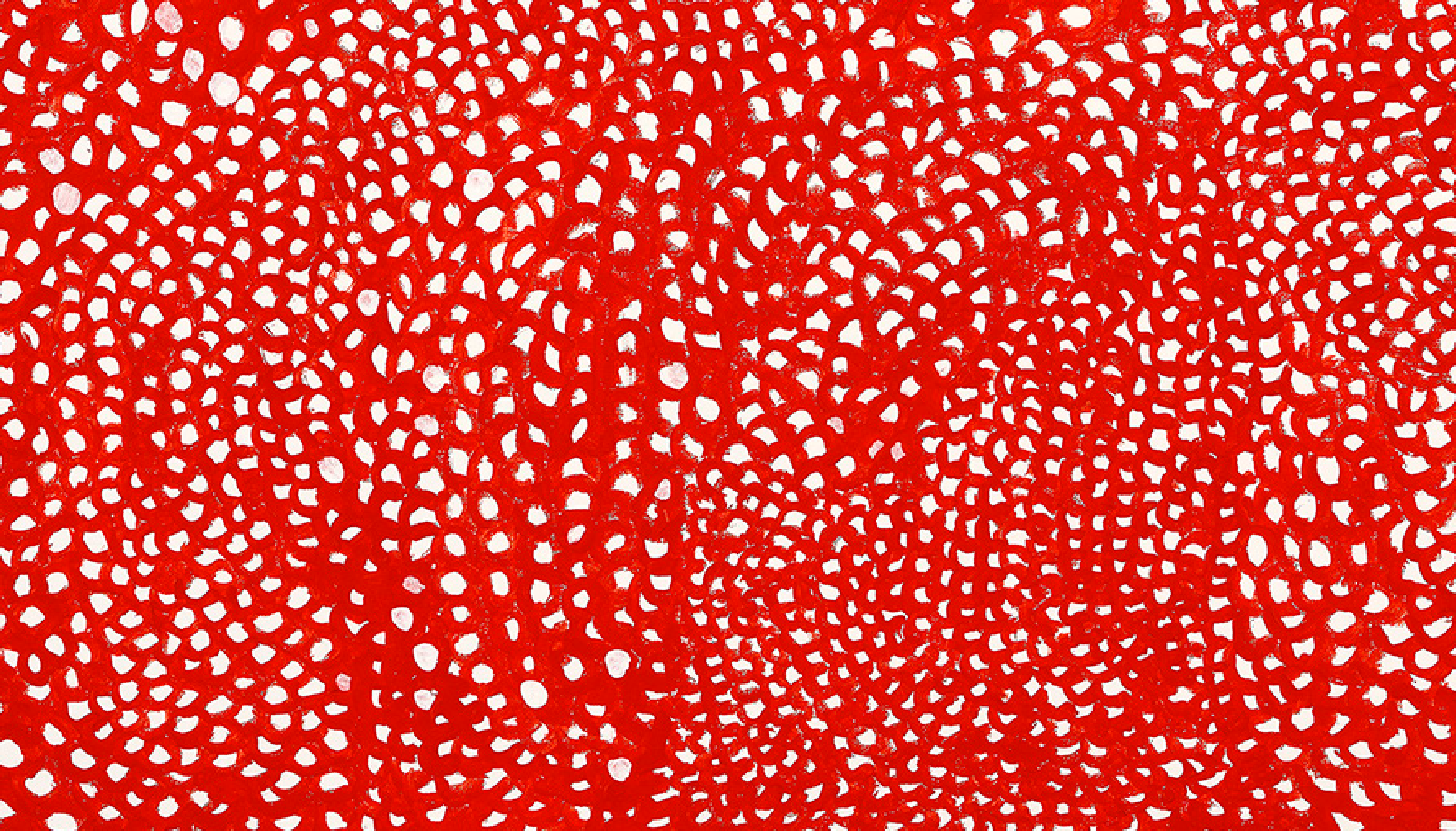




Rauschenberg Overseas Culture Interchange (ROCI) was a multi-part series created between 1984-1991 when Rauschenberg traveled around the world with the purpose of sparking dialogue and achieving mutual understanding through the creative process. Mexico was a significant location for this project; Rauschenberg created a series of paintings and collaged wall reliefs that debuted at the Museo Rufino Tamayo in Mexico City in 1985. *Poster for ROCI MEXICO*, 1985 served as the original artwork for an edition of posters created for the exhibition. Rauschenberg's gestural brushstrokes apply a touch of the handmade to the mechanically reproduced silkscreen imagery printed on this work, in addition to the found lottery tickets at the bottom of the composition. There is a thoughtful contrast between the spontaneous, asymmetric nature of his brushwork and the rectangularity of the silkscreens and tickets.

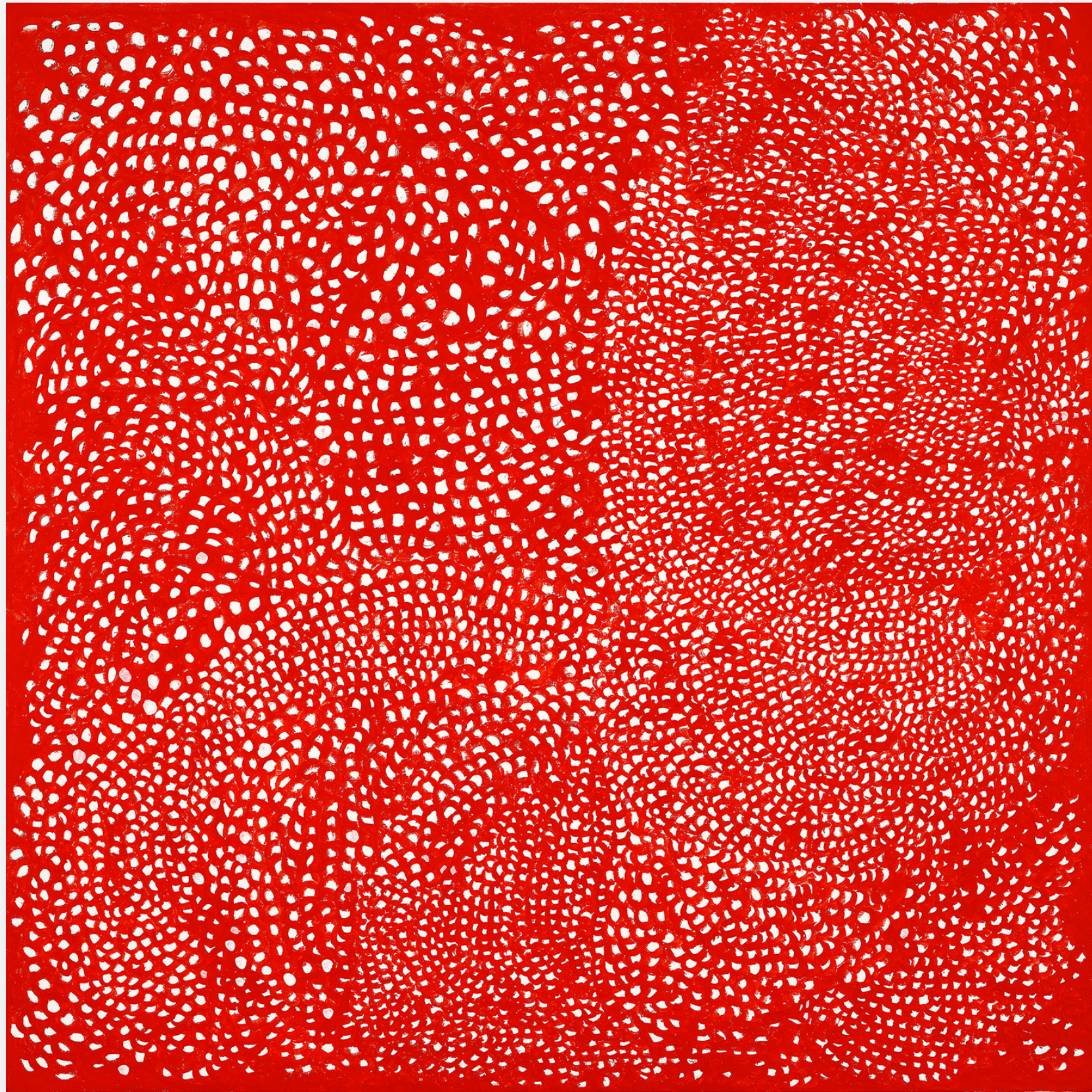
Source imagery, photos by Rauschenberg, Mexico City, 1984





Yayoi Kusama

Yayoi Kusama
Sunset Afterglow inside My Heart, 2020
Acrylic on canvas
39 3/8 x 39 3/8 inches (100 x 100 cm)
NG8042





Sunset Afterglow inside My Heart (2020) stands as a rare and exceptional example within Yayoi Kusama's oeuvre. Distinguished by its poetic, almost diaristic title, the work combines the artist's iconic *Infinity Net* motif with the naming conventions typically found in her *My Eternal Soul* series, and unites significant themes throughout Kusama's practice. Its oscillating expanse of obsessive, carefully rendered loops continues the rigorous technique established by her first white-on-white *Infinity Nets* from the 1960s, while its vivid red and white palette exemplifies the artist's signature color combination and recalls the vitality and life force of her early soft sculptures. Simultaneously, the work is evocative of Kusama's confident later style, with its loose, rhythmic brushwork and emotive expression. Executed in 2020, when Kusama was 91 years old and during the midst of a global pandemic, *Sunset Afterglow inside My Heart* is a chronicle to a historic moment and a testament to resilience. By breaking from the conventional titling system of her *Infinity Nets* in this piece, the deeply personal and narrative title serves as a poignant reminder of the power and endurance to be found in art – bestowed upon it by an artist who perhaps understood this better than anyone else.



Philippe Parreno

Philippe Parreno's *Iceman in Reality Park* was first conceived for the 1995 group exhibition, *Ripple Across the Water* — curated by Jan Hoet — which turned Aoyama City Center, Japan into an outdoor art gallery. Parreno notes, "I chose Kirin Park, which a lot of office workers use during their lunch break. It was a summer show: the idea was that the snowman would gradually melt while people were eating their lunch; then, the next day, I would make it again. *Iceman in Reality Park* is almost filmic: it's a time-based object. I wanted to create a work that conveys time without involving any technology — like a metronome..."

Reappearing over thirty years later in its present iteration, this work consists of an ice sculpture of a snowman adorned with granite stone button eyes and tree branch limbs displayed on a plinth. Throughout the duration of its presentation, the stones and branches slowly fall off as the sculpture melts. The work is perpetually replenishable; it represents a life continually renewed after its inexorable dissolution. Functioning as a visual metaphor for a series of temporal concerns, the work addresses the tension between absence and presence, pleasure and entropy, and the enduring psychic power of the memento mori.

Philippe Parreno
Iceman in Reality Park, 1995-2019
Sculpted ice, stones, wooden sticks, Corian plinth
with found metal manhole cover
Dimensions variable
Sculpture: 41 3/4 x 38 5/8 x 17 3/4 inches (106 x 98 x 45 cm)
Plinth: 17 x 43 3/8 x 43 3/8 inches (43 x 110 x 110 cm)
Edition of 5 + 2AP
PAR171, €250,000







Alex Katz

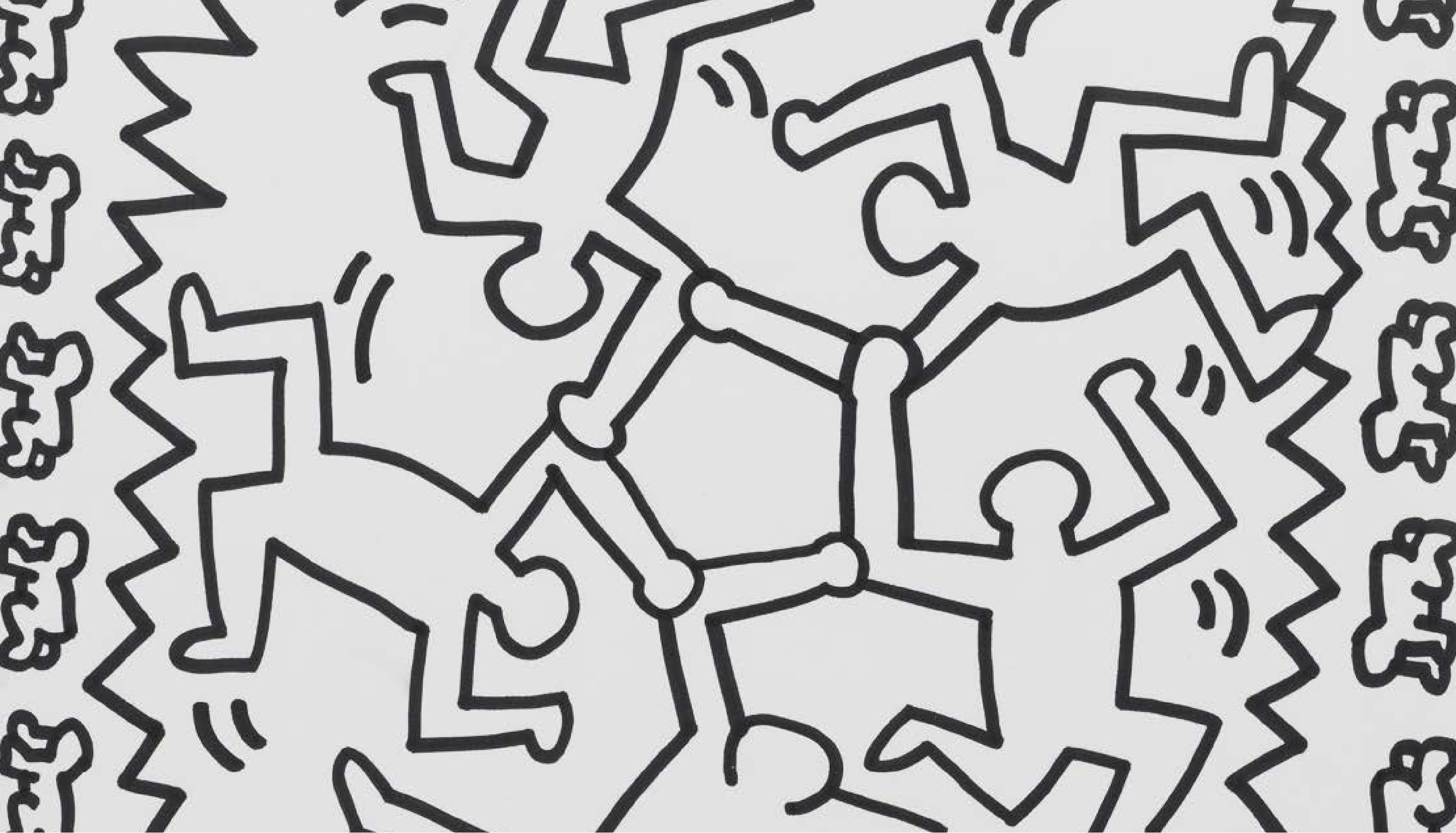


Alex Katz
Solebury, 2020
Oil on linen
96 x 120 inches (243.8 x 304.8 cm)
NG7820, \$1,000,000

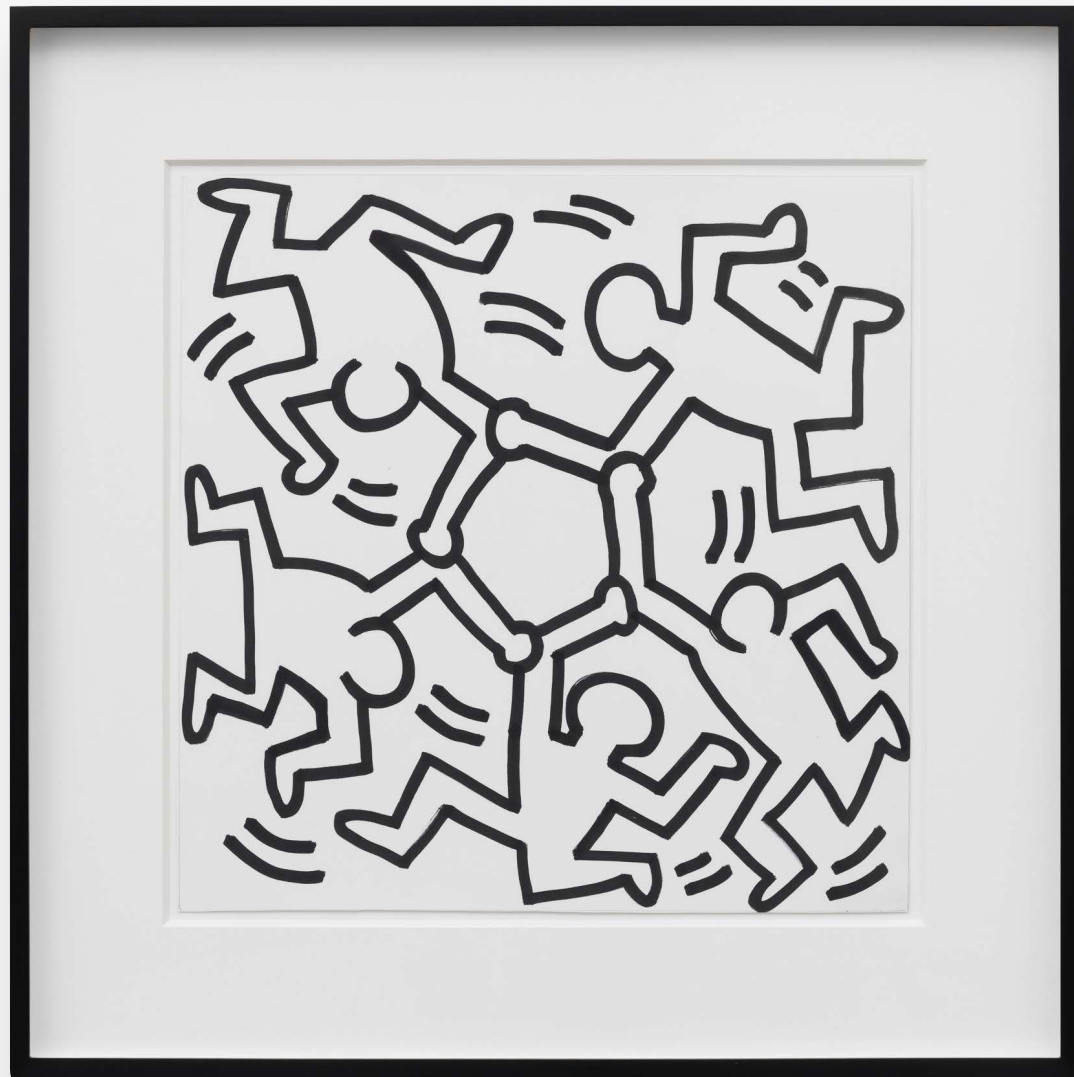


Alex Katz
Wild Spring Flowers 2, 2020
Oil on linen
36 x 48 inches (91.4 x 121.9 cm)
KTZ2300, \$800,000

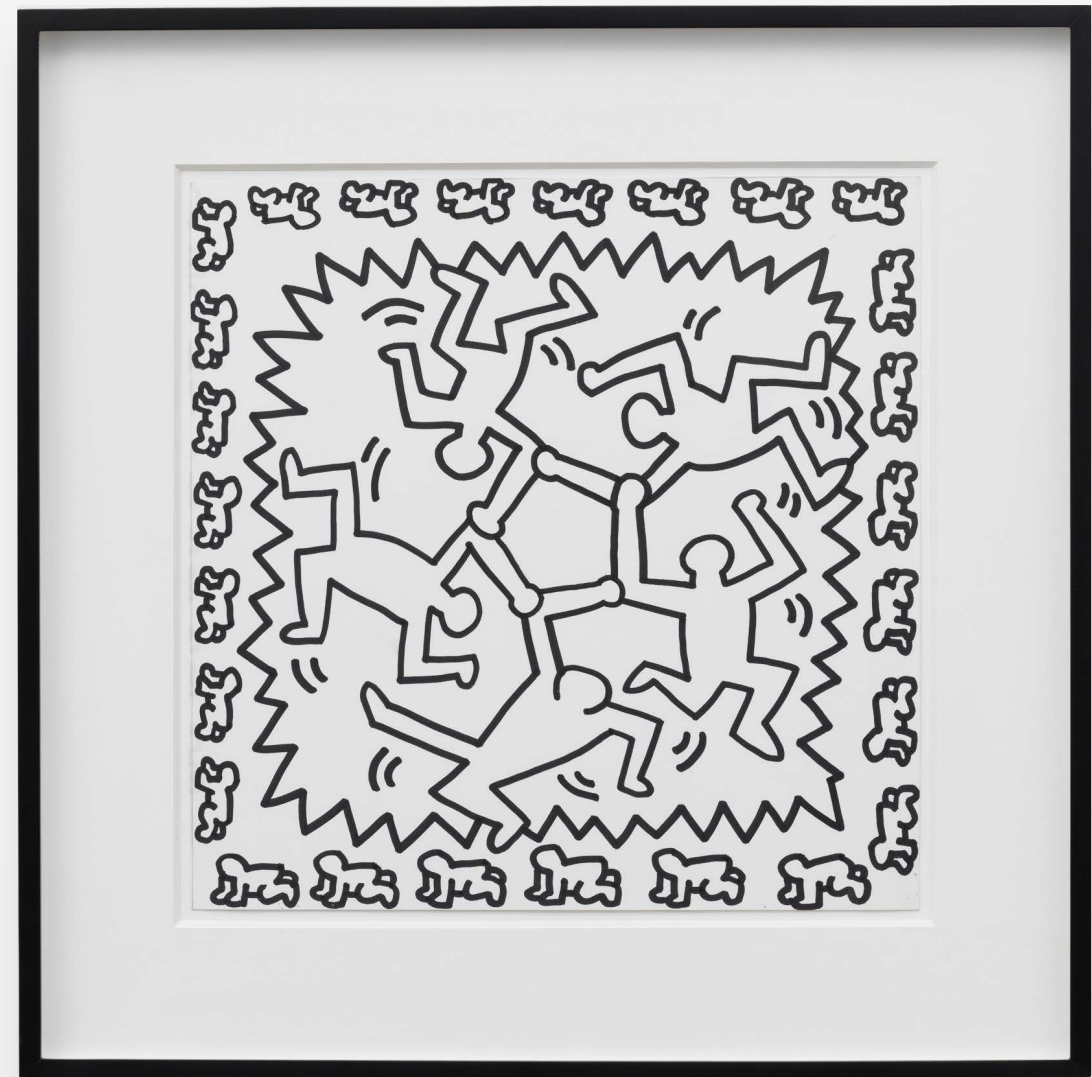




Keith Haring



Keith Haring, *Untitled*, 1982, Felt-tip pen on paper, 12 1/2 x 12 1/2 inches (31.75 x 31.75 cm)
18 1/8 x 18 1/8 x 1 1/2 inches (46 x 46 x 3.8 cm) framed, KH389, \$200,000

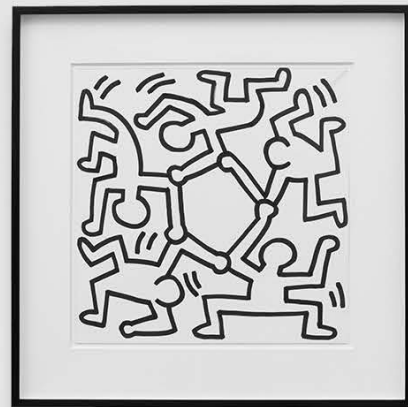
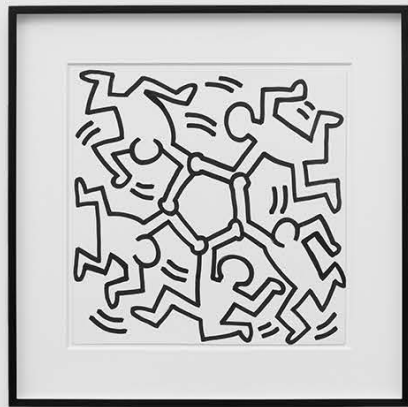
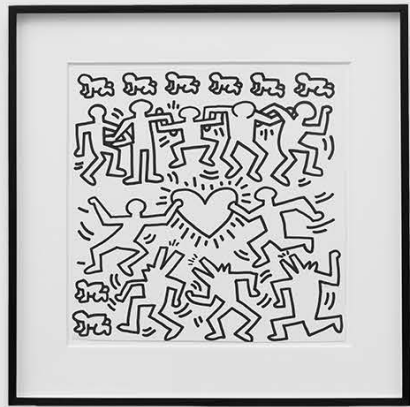


Keith Haring, *Untitled*, 1982, Felt-tip pen on paper, 12 1/2 x 12 1/2 inches (31.75 x 31.75 cm)
18 1/8 x 18 1/8 x 1 1/2 inches (46 x 46 x 3.8 cm) framed, KH394, \$275,000



Keith Haring, *Untitled*, 1982
Felt-tip pen on paper
12 1/2 x 12 1/2 inches (31.75 x 31.75 cm)
18 1/8 x 18 1/8 x 1 1/2 inches (46 x 46 x 3.8 cm) framed
KH387, \$200,000



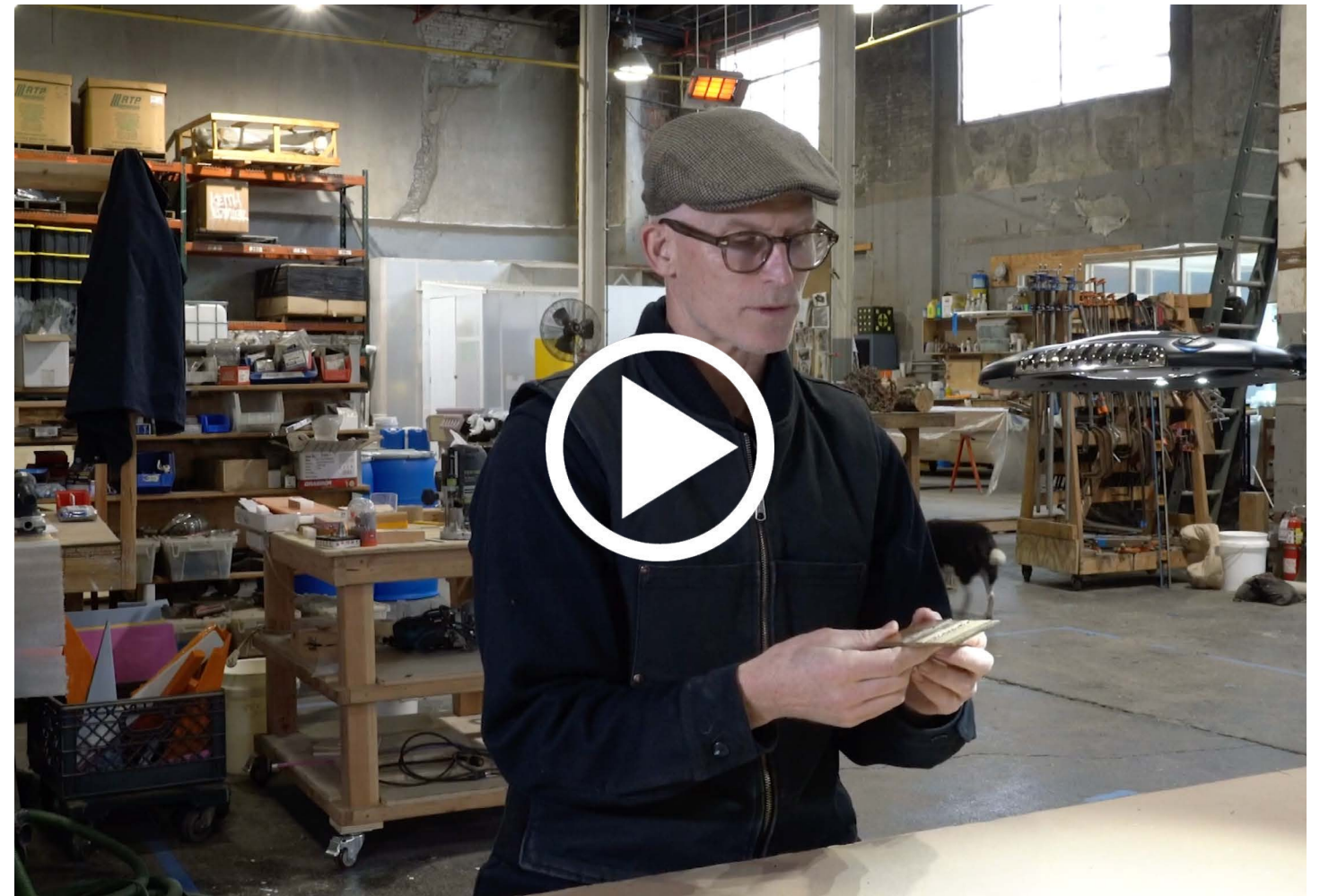




Matthew Barney

Matthew Barney
Lupus, 2019
Etching in black ink on hand-dyed paper with
electro formed copper in high-density
polyethylene frame
25 5/8 x 22 3/4 x 1 1/4 inches
(65.1 x 57.8 x 3.2 cm) framed
Edition 9 of 12 + 3AP, 3PPs, BAT
MB716, \$45,000





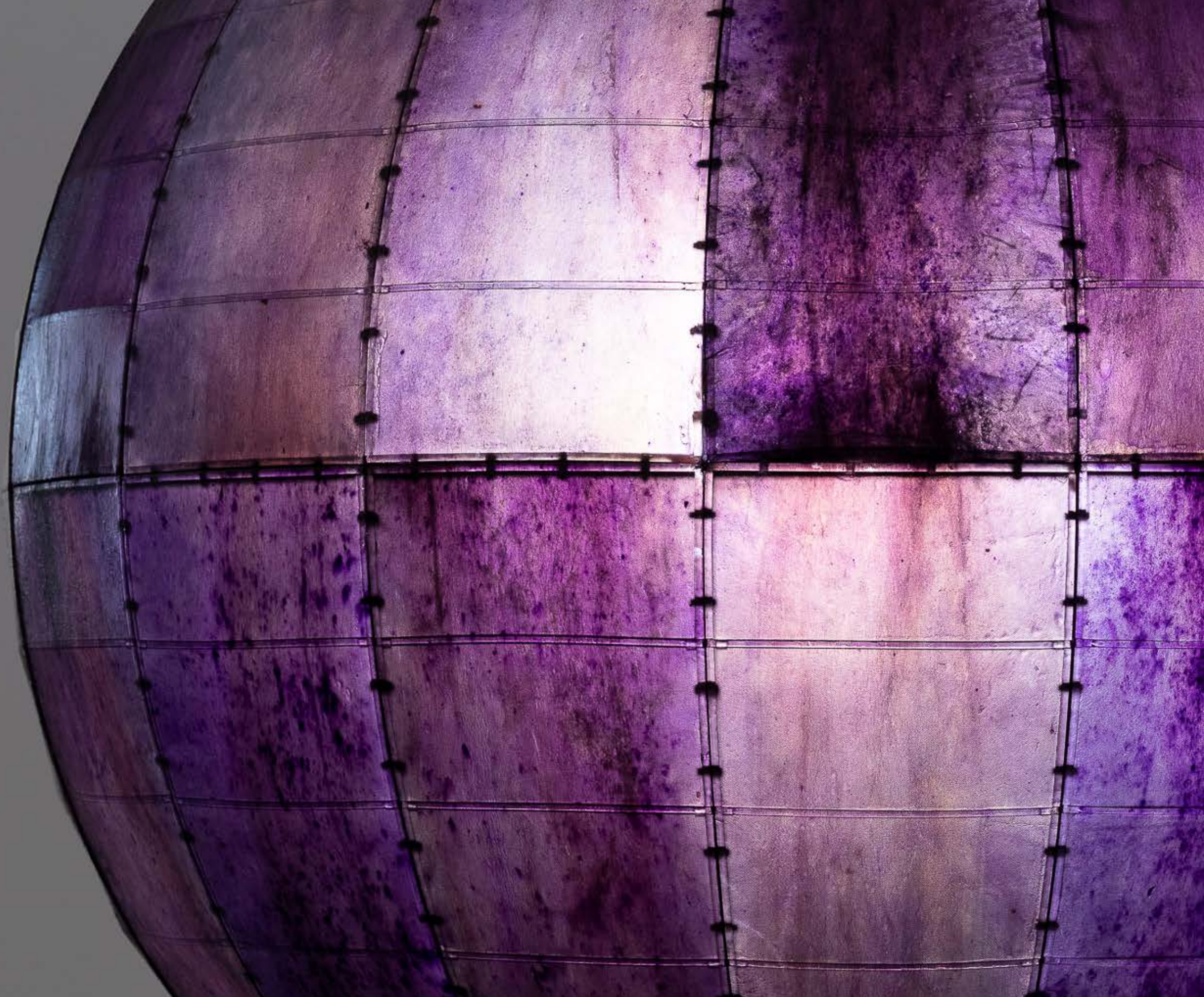
[Click to view:](#) Matthew Barney on the experimentel stages of his electroplating process



Richard Aldrich



Richard Aldrich, *Untitled (Green Af)*, 2025, Oil and wax on linen
82 x 53 inches (208.3 x 134.6 cm), RA231, \$120,000



Anicka Yi

The organic forms of Anicka Yi's kelp sculptures at once resemble gestating pupae, insect hives, and bodily organs. A dull glow emanates from the sculptures, emphasizing the sense that they are suspended in a simultaneous state of growth and decay, as one cannot tell if their light is growing or fading. In each sculpture, a small animatronic insect flits around, creating flickering shadow patterns on the internal surface and implying an ambiguously symbiotic relationship with the larger form, as though it could be a helpful partner, progeny, parasite, or colonizer of the hive.

The works also reflect Yi's fascination with the "Kelp Highway" hypothesis, which posits that ancient Indigenous peoples migrated to the Americas along coastal seaweed forest routes in the Pacific Ocean. This narrative of migration connects our aquatic origins with the contemporary shift of geopolitical and economic power from the Atlantic to the Pacific.

Anicka Yi
The Department of Autumn Grief, 2026
Kelp, aquazol, glycerin, dye, crepaline,
acrylic, LED, animatronic insect
28 x 28 x 28 inches (71.1 x 71.1 x 71.1 cm)
AY303, \$125,000





[Click to view video](#)



This new series of 28" Akari-style kelp lamps introduces color for the first time into a body of work traditionally defined by kelp's natural green tone. Early in production, the raw kelp is dyed using solvent based dyes, fundamentally altering its color rather than applying it as a surface treatment. The kelp then undergoes archival processing, preserving its ability to continue aging and evolving over time, consistent with the living, changing quality that has always characterized Yi's kelp works. The colorway for this series includes purple, red, and orange tones. These are not artificial or invented hues. They are intensified versions of colors that occur naturally in kelp and seaweed varieties found and eaten around the world. The dye process also exaggerates the natural inclusions and irregularities already present in the algal material, creating shifting areas of light and dark that will continue to morph and develop over time. Beneath the dye, the kelp's underlying green tone will gradually fade, subtly shifting the vibrancy and translucency of the colored surface as the work ages. The overall effect is a heightened, more saturated expression of a color range already present in nature.

Anicka Yi
Diving For Pearls, 2022
UV print on silk screen mesh in cherry frame
58 1/2 x 48 1/4 inches (148.6 x 122.6 cm)
60 1/8 x 48 1/4 x 3 inches (152.7 x 122.6 x 7.6 cm) framed
AY137, \$100,000







Seung Ah Paik



Seung Ah Paik, *Self configuration: chrome green light 1*, 2026
Pigment, rabbit skin glue on calico, 60 x 60 inches (152.4 x 152.4 cm). NG7994, \$50,000



Celia Paul



Celia Paul, *Holme Force*, 2025, Oil on canvas
58 x 58 inches (147.3 x 147.3 cm), CP009, £70,000
On Reserve



Joeun Kim Aatchim

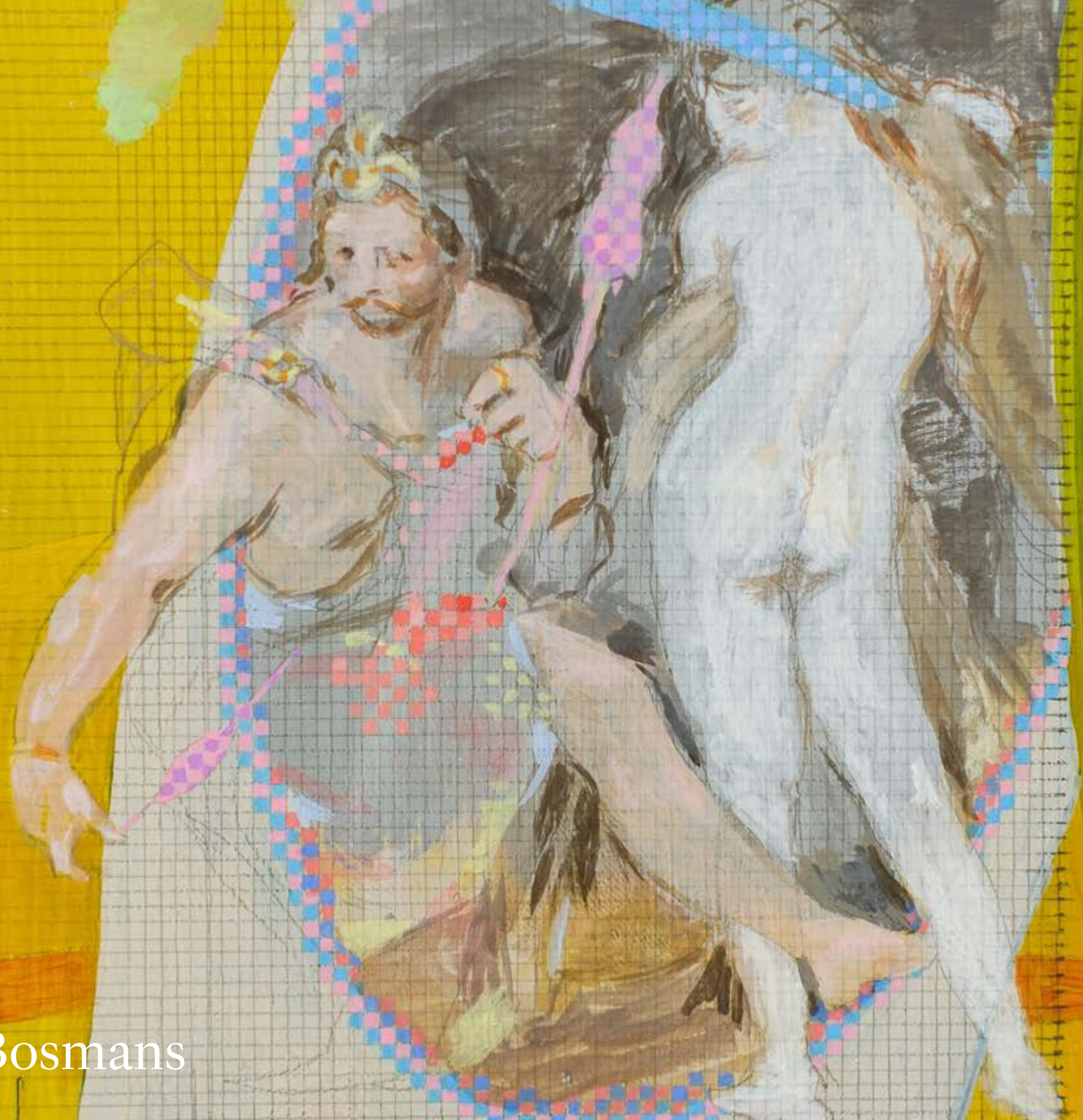
Joeun Kim Aatchim
Infrared Dawn (Pepe), 2025-2026
Mineral pigment in shellac,
watercolor, graphite on silk
24 3/4 x 20 1/2 inches
(62.9 x 52.1 cm) framed
Shelf: 3/4 x 37 1/8 x 5 1/8 inches
(2 x 94.2 x 13 cm)
NG8040, \$19,000



Joeun Kim Aatchim
Curse: Various Flowers (BK 7.23), 2026
Mineral pigment in shellac, colored pencil on
silk, over gouache and charcoal on canvas
20 x 16 inches (50.8 x 40.6 cm)
NG8039







Kasper Bosmans

Kasper Bosmans
Mangiafagioli, 2026
Acrylics, silverpoint and vinyl on oak
43 1/4 x 40 1/8 x 1 1/2 inches
(110 x 102 x 3.8 cm)
KB433, \$35,000





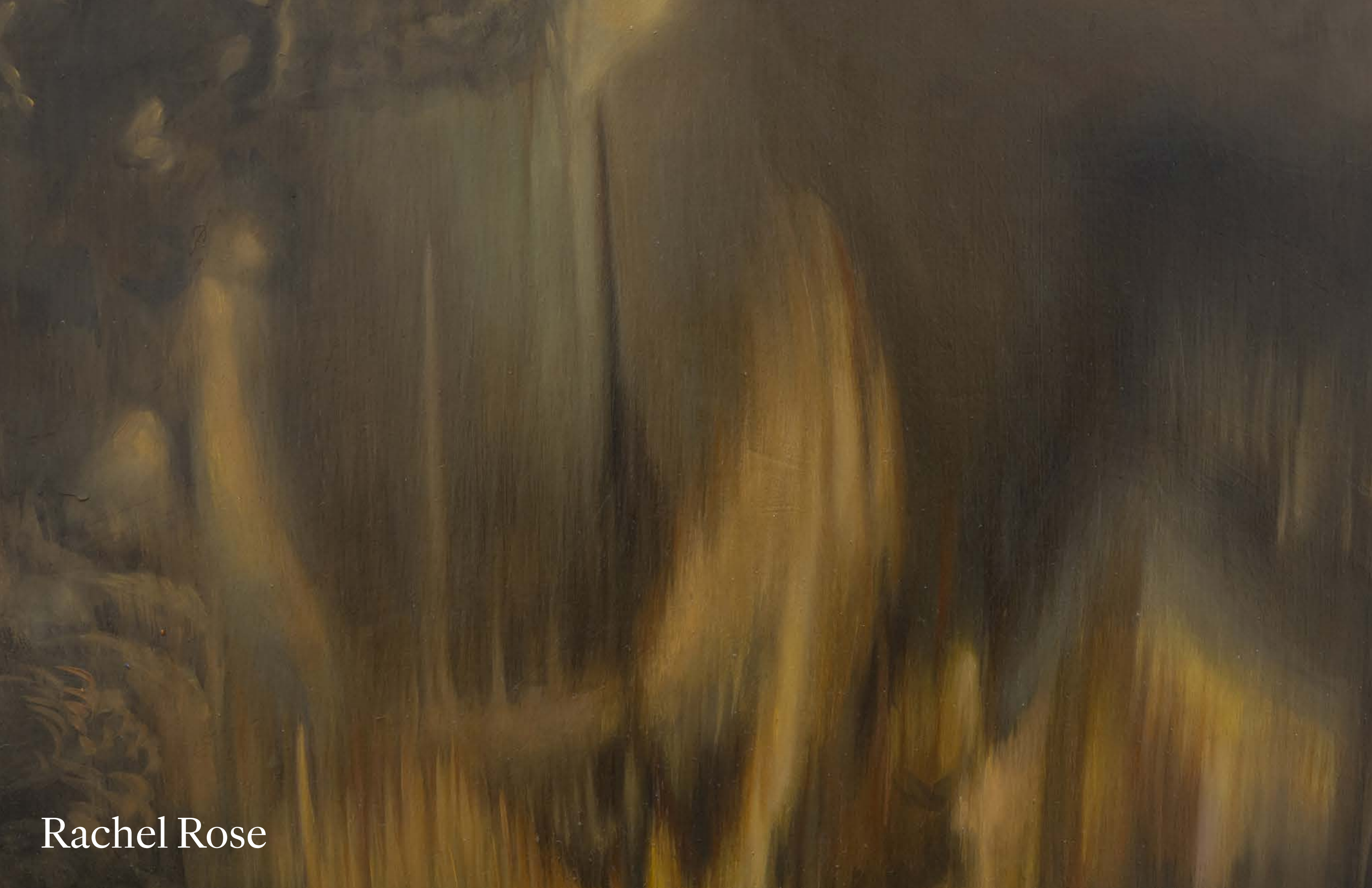
Installation view: Kasper Bosmans, *Peas, Pod*
Gladstone, Seoul, January 29 — March 14, 2026





Salvo
Ottobre, 2002
Oil on canvas
39 3/8 x 19 3/4 inches (100 x 50.2 cm)
NG6760, €225,000





Rachel Rose



Rachel Rose
The Rest, 1:01am, 2026
Oil on wood panel
11 1/2 x 15 inches (29.2 x 38.1 cm)
12 1/2 x 16 x 1 inches (31.8 x 40.6 x 2.5 cm) framed
RR180, \$35,000



Maureen Gallace



Maureen Gallace
Yard Flowers, 2026
Oil on panel
10 x 8 inches (25.4 x 20.3 cm)
GAL271, \$90,000



Maureen Gallace
Summer Porch, 2025
Acrylic on paper
10 x 13 inches (25.4 x 33 cm)
13 x 16 x 1 3/8 inches
(33 x 40.6 x 3.5 cm) framed
GAL265, \$37,500





Jim Hodges



Jim Hodges
when was that, 2025
24kt gold with brass and steel on denim wood panel
20 3/8 x 16 1/8 inches (51.8 x 41 cm)
HOD278, \$85,000



David Salle



David Salle
Big Coat, 2025
Oil, acrylic, flashe and charcoal
on archival UV print on linen
30 x 40 x 1 1/2 inches (76.2 x 101.6 x 3.8 cm)
34 5/8 x 44 1/2 x 2 7/8 inches
(87.9 x 113 x 7.3 cm) framed, DS087, \$130,000



Andro Wekua

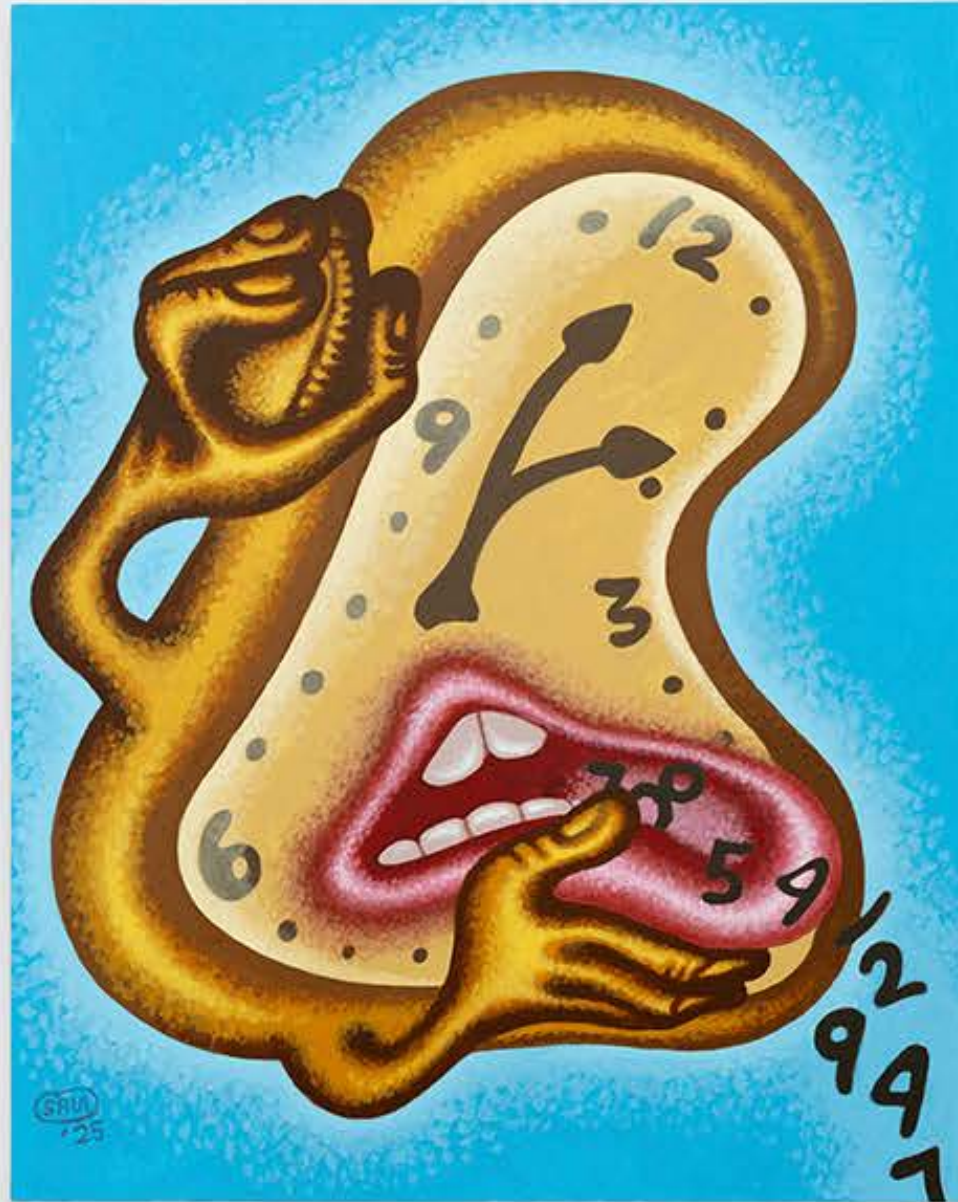
Installation view, Andro Wekua, Gladstone, New York: 24th Street, 2025



Andro Wekua
Rose, 2024-2025, Oil on linen
23 5/8 x 21 5/8 inches (60 x 55 cm)
24 3/4 x 22 3/4 x 1 3/4 inches (62.9 x 57.8 x 4.4 cm) framed
AW362, €110,000



Peter Saul



Peter Saul, *Selfwinding Softwatch telling the time*, 2025
Acrylic on canvas, 50 x 40 inches (127 x 101.6 cm), SAU006, \$135,000

New York

Joseph Yaeger
Agita
Sep 16 — Oct 31, 2026
515 West 24th Street

Ugo Rondinone
waterfall
Sep 17 — Oct 31, 2026
530 West 21st Street

Marc Kokopeli
Sep 12 — Oct 24, 2026
130 East 64th Street

Brussels

Ugo Rondinone
primordial (rainbow)
Sep 4 — Oct 31, 2026
Grote Hertstraat 12
Rue du Grand Cerf

Seoul

Ed Atkins
1 day in space
Aug 31 — Oct 31, 2026
1 Itaewon-ro 55ga-gil
Yongsan-gu

Rome

Rudolf Stingel
May 9 — Sep 12, 2026
Sant’Andrea de Scaphis
Via dei Vascellari 69

G L A D S T O N E

Frieze Seoul
Booth C20
COEX, Third Floor, Hall D
September 2 – 5, 2026

New York Brussels Seoul