

GLADSTONE

An abstract landscape illustration. The foreground is a solid dark blue. In the middle ground, there are dark blue, jagged mountain silhouettes on the left and a lighter blue, jagged mountain range on the right. The sky is a light blue gradient.

Art Basel Hong Kong
Booth 1D16
March 28–30, 2025

Presenting works by

Richard Aldrich

Aaron Gilbert

Jim Hodges

Alex Katz

Karen Kilimnik

Yayoi Kusama

Robert Mapplethorpe

Wangechi Mutu

Philippe Parreno

Elizabeth Peyton

Robert Rauschenberg

Ugo Rondinone

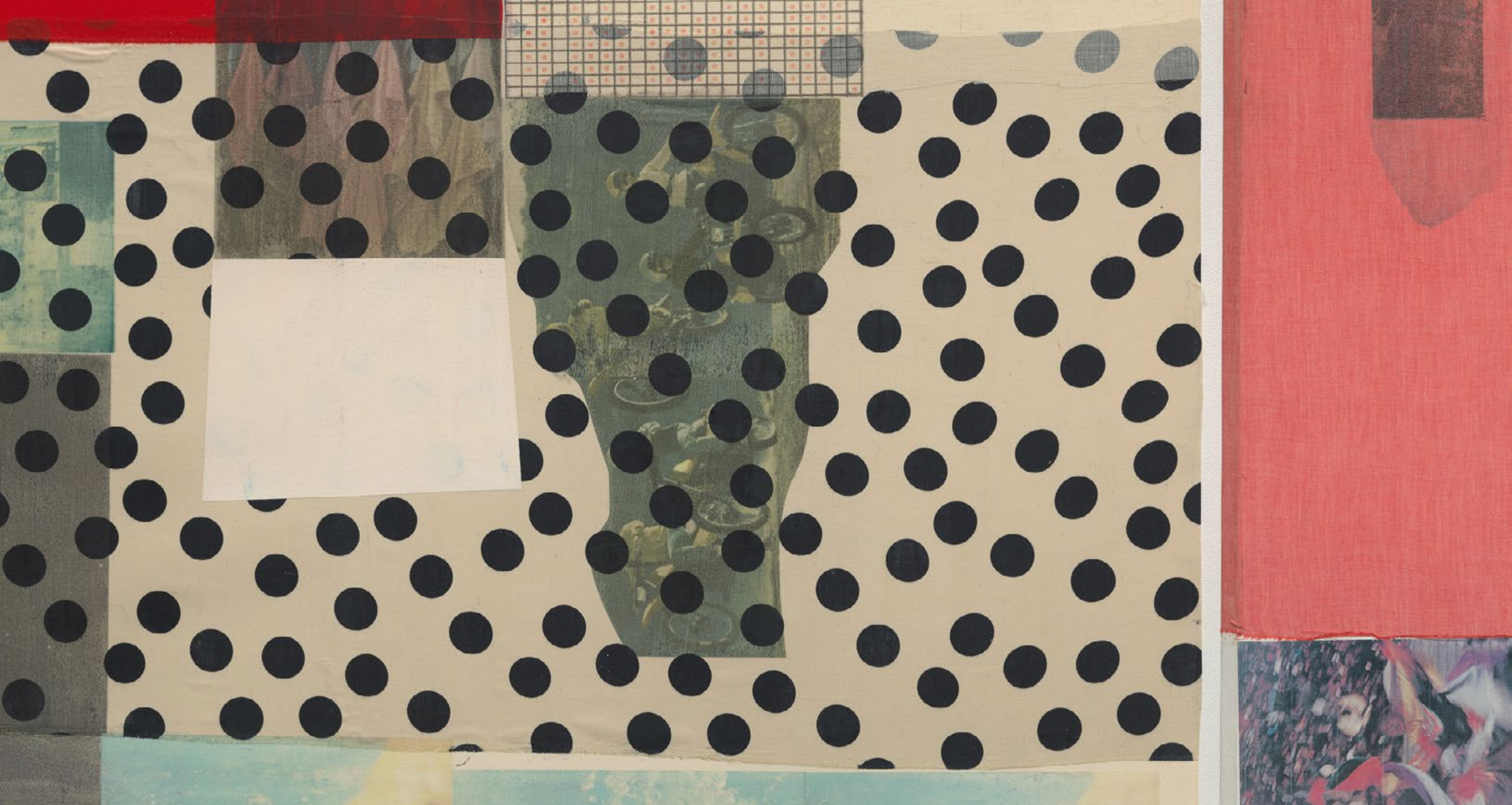
David Salle

Salvo

Rirkrit Tiravanija

Rosemarie Trockel

Anicka Yi



Robert Rauschenberg



Robert Rauschenberg, *Rush 8 (Cloister)*, 1980, Solvent transfer, fabric, paper and plywood with Plexiglas artist's frame, 98 x 72 inches (248.9 x 182.9 cm), RAU166

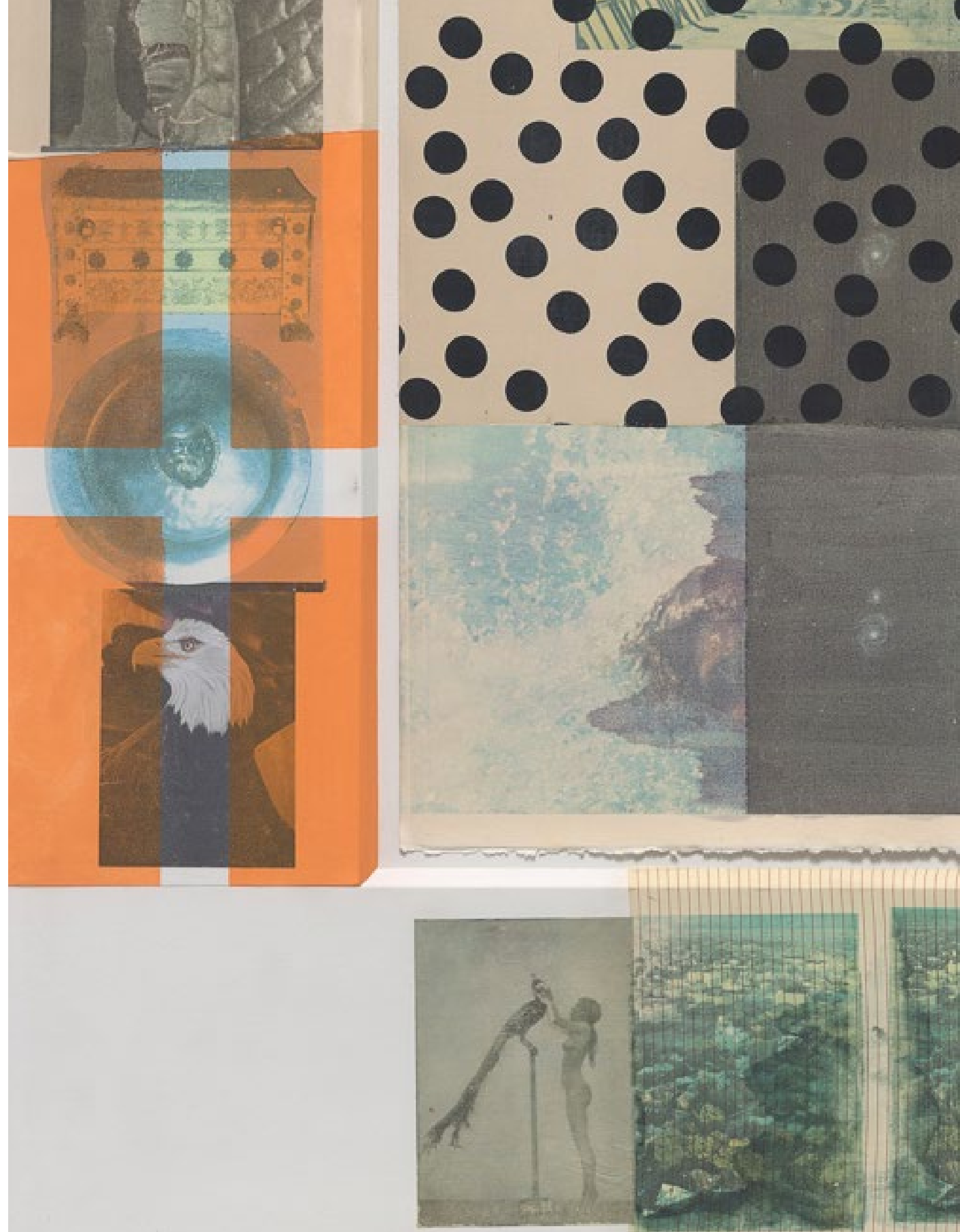


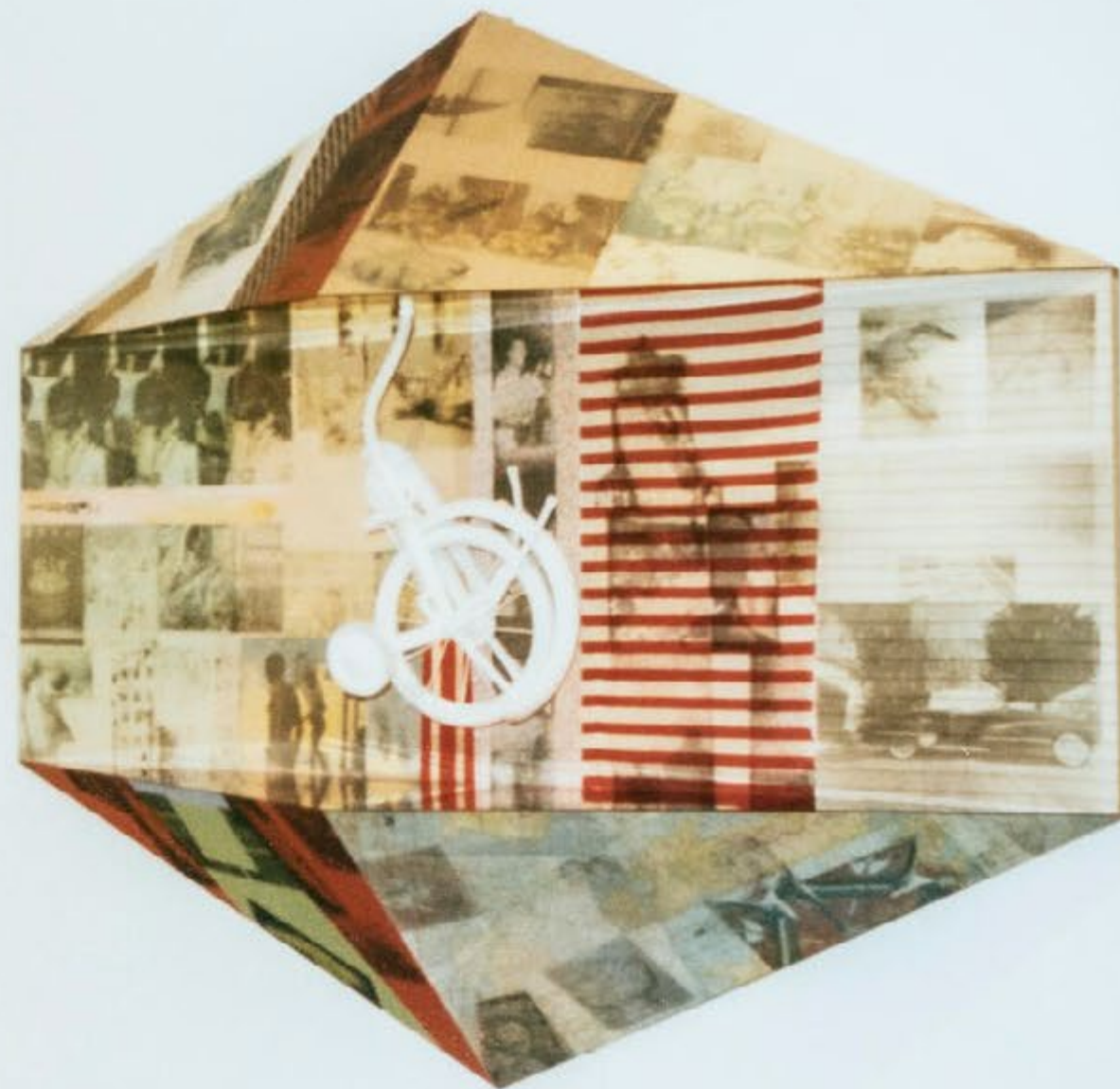
Rauschenberg's ability to transform everyday materials into profound meditations on modernity continued in his series *Cloisters* (1980-81). Here, fragmented imageries and textiles coalesce into intricate tapestries of symbolism, reflecting both the artist's technical genius and the complex reality of a globalizing world. Collected by major institutions like New York's MoMA and Indonesia's Museum of Modern and Contemporary Art, *Cloisters* endures as a testament to Rauschenberg's profound imprints on the fabric of contemporary art history.

Central to *Cloisters* is Rauschenberg's use of solvent transfer, a technique he honed over decades. Each work features two abutting paper sheets divided by a horizontal seam, mounted on hand-painted beveled wooden mats. The title *Cloisters* evokes monastic architecture as well as a sense of seclusion, which was mirrored in the work's enclosed design. Meanwhile, the vibrant, grid-like compositions suggest aerial views of cloistered courtyards. Therefore, a daring play on duality highlighting tensions between containment and openness materialized. This tension is further articulated through what art historian Nan Rosenthal termed Rauschenberg's "syncopated grid." Unlike rigid geometric abstraction, Rauschenberg's grid pulses with asymmetry. He deliberately misaligned images and textiles, creating a dynamic equilibrium where individual elements retain their distinctiveness while contributing to a cohesive whole. Larry Wright, Rauschenberg's longtime collaborator, described this balance as "animal symmetry," explaining, "It's not really symmetrical. It's like your face: it's not the same on both sides but it's kind of the same. So, the earmark of that is in all of the pieces when you look." This approach imbues the *Cloisters* with a rhythmic vitality, as if the works are frozen moments of perpetual motion.

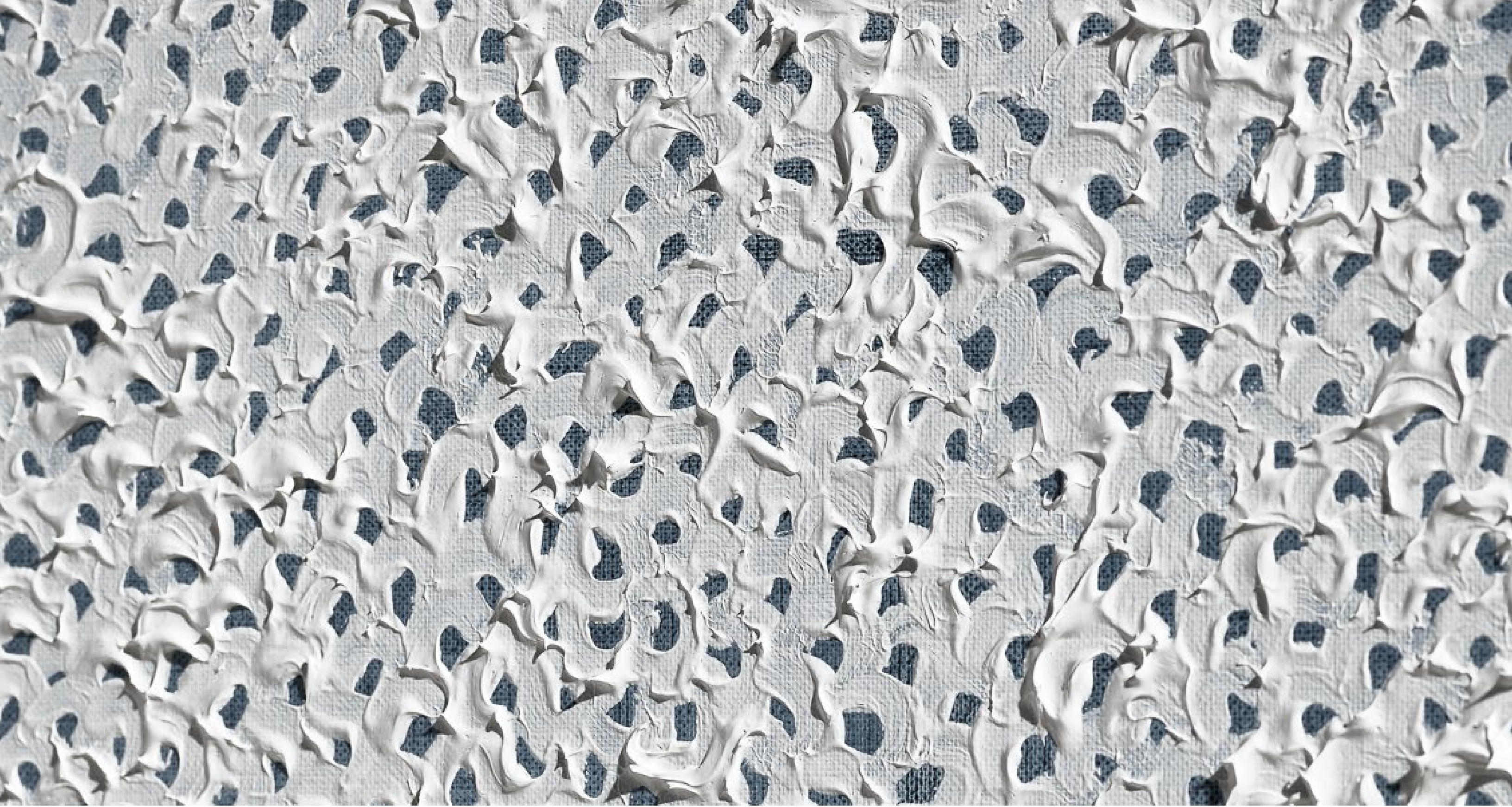
Nowhere is this interplay of chaos and order more evident than in *Rush 8 (Cloister)*, a quintessential example of Rauschenberg's alchemical genius. Rectilinear swaths of polka-dotted fabric collide with solvent-transferred images of athletes—a swimmer mid-stroke, gymnast Elena Mukhina, a baseball player. These fragments are not arbitrary; they are carefully curated symbols of Cold War-era politics and the commodification of global spectacle. Yet Rauschenberg's vision extends beyond critique. Interspersed with the sports motifs are National Geographic clippings documenting Shanghai's modernization and the history of the Pony Express in St. Joseph, Missouri. This juxtaposition of East and West, past and present, reveals his nuanced engagement with the complexities of globalization. By weaving together disparate narratives, Rauschenberg transforms geopolitical tensions into a visual symphony of color, shape, and texture. His work does not merely depict a world in flux, rather he embraced the everchanging, inviting the viewer to confront the price of progress and the intersectionality of human experience.

Rauschenberg's use of everyday materials, discarded fabrics, magazine clippings, and mass-media imagery not only serves as a time stamp but also elevates the ephemeral to the eternal, challenging the viewer to find beauty and meaning in the mundaneness of everyday life. The series is not merely a technical marvel but a philosophical inquiry, asking us to consider how we construct meaning from chaos. Rauschenberg's legacy lies in his ability to see the world as both a collage and a cloister—a place of endless juxtapositions and deliberate boundaries. The *Cloisters* series stands as a monument to the artist's belief in the transformative power of creativity.





Installation view: *Rauschenberg*, Fundación Juan March, Madrid, February 8 – March 24, 1985



Yayoi Kusama



Yayoi Kusama, *INFINITY-NETS (OWATTS)*, 2007, Acrylic on canvas, 76 3/8 x 76 3/8 inches (194 x 194 cm), NG7214



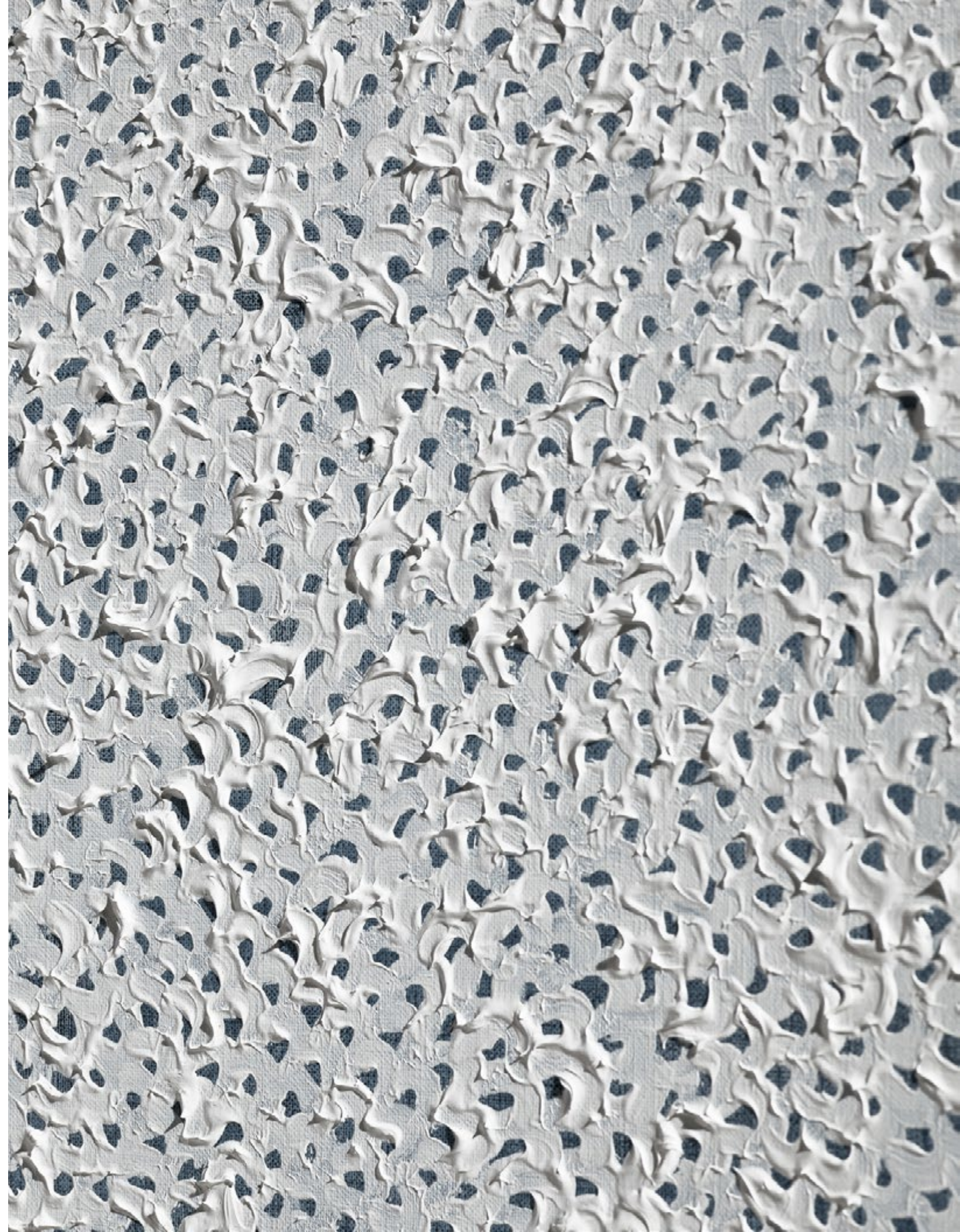
Painted in 2007, *INFINITY NETS (OWATTS)* is a quintessential example from Yayoi Kusama's acclaimed and revered *Infinity Nets* series. Created by applying an impasto of small, looped white "nets" upon a dark blue background, the piece exemplifies Kusama's ability to harness tactile dimensionality in her work, transforming the painting into an almost sculptural expanse.

Comprising one of the artist's most historically significant and personal series, Kusama began her *Infinity Nets* in the late 1950s, soon after she arrived in New York City from her native Japan. The early *Infinity Nets* were exclusively white, and were shown in the artist's debut exhibition at Brata Gallery in 1959. Serene and contemplative, these works stood in stark contrast to the explosive intensity of Abstract Expressionism, which had dominated much of the 1950s. The *Infinity Nets* were lauded and well received from the beginning, finding early admirers in the likes of Donald Judd, who praised the works' conceptual strength and at once simple and complex effect. This simultaneously simple and complex effect, achieved through the meticulous repetition of small, arched paint strokes to form an all-over, oceanic lattice, finds its origins in a deeply personal source -- the artist's experiences with obsessional neurosis and hallucinations. Using painting as a creative and cathartic outlet, Kusama's work both enacts and constitutes a therapeutic form of resistance to the concepts of infinity, eternity, and self-obliteration found in her visions.

Since her first iterations of the *Infinity Nets*, Kusama has applied and continuously reinterpreted their hallucinatory and obsessive qualities throughout her practice. The epitome of purity, simplicity, and refinement, *INFINITY NETS (OWATTS)* builds upon the remarkable lineage of this body of work, and affirms the uncompromising and singular nature of Kusama's oeuvre.

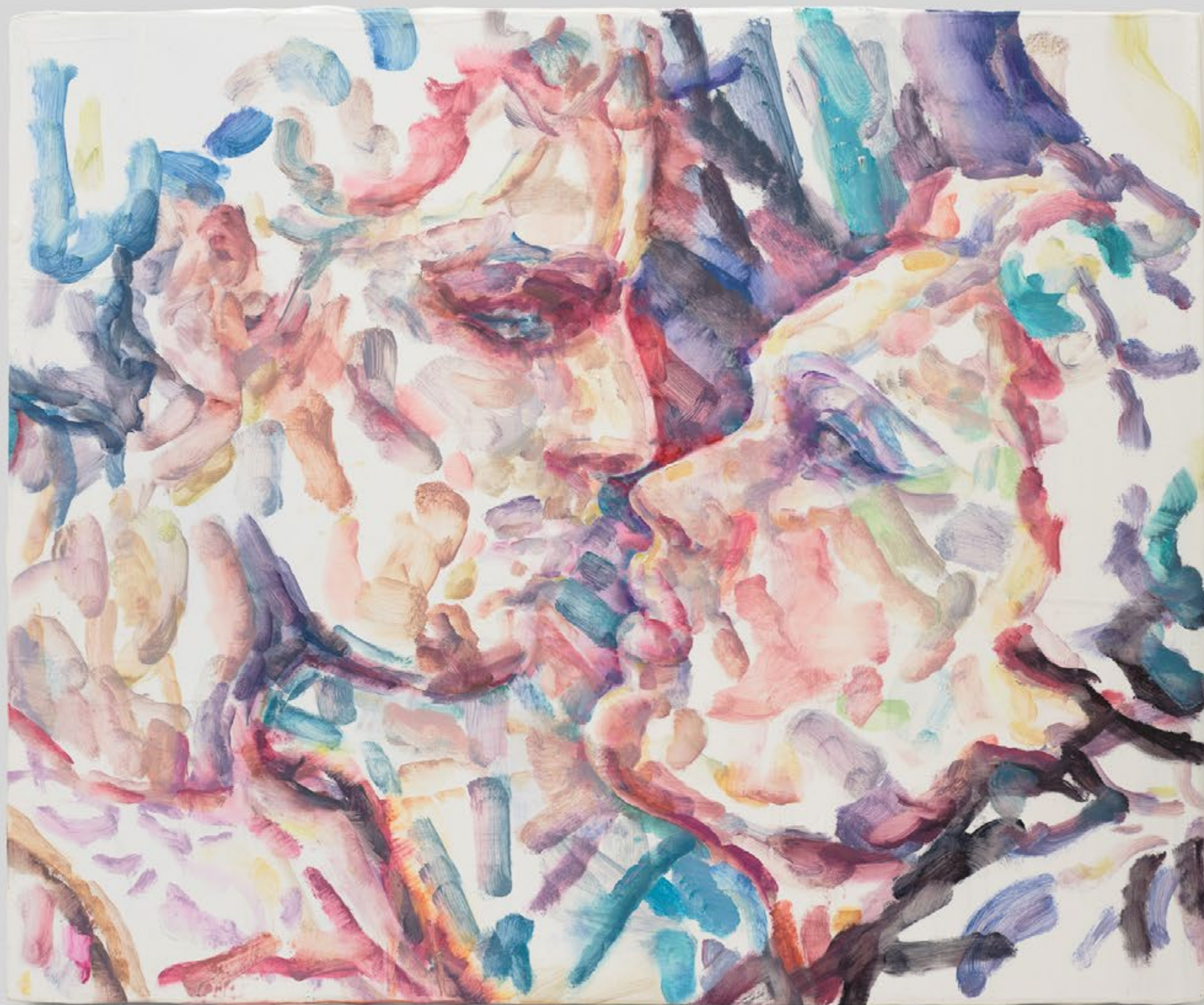
“These paintings leave one groping for a predecessor – there is none. Neither the compelling rhythms of Tobey, nor the intricate tracery of Pollock are precursors of the hypnotic painting of Kusama. Small forms flow into each other, grow and diminish, with an undulating rhythm so deeply tuned to nature that the viewer, as he lets himself become fully aware of the painting, experiences the same serenity and suppressed excitement that he feels in watching changing cloud formations, moving shadows of sun through leaves, water ripples and shadow patterns in the water below... There is a deep rhythm in these paintings: compelling tensions are developed, sustained, and resolved.”

– Beatrice Perry, 1960





Elizabeth Peyton



Elizabeth Peyton, *Kiss (Love)*, 2020, Oil on board, 14 x 17 inches (35.6 x 43.2 cm), NG7231



Elizabeth Peyton's *Kiss (Love)*, painted in 2020, exemplifies her masterful approach to contemporary portraiture, a genre that she has helped to redefine in the context of modern painting. Despite emerging during an art historical period that largely dismissed representational art, Peyton's work has played a pivotal role in the reevaluation and resurgence of figuration in contemporary art.

In *Kiss (Love)*, Peyton captures an intimate and emotional moment, using her signature technique of transparent brushstrokes that allow light to pass through, enhancing the soft, luminous quality of the portrait. Known for her light-filled palette, which often features subtle blues, yellows, browns, and pinks, Peyton creates a harmonious blend of these tones through fluid lines, imbuing the piece with a gentle, ethereal quality. The resulting portrait feels both personal and universal, evoking a profound sense of vulnerability, tenderness, and connection with a poetic resonance.

The painting speaks to the deeper themes that are central to Peyton's practice: love, longing, and desire. The intimate portrayal of her subjects with lingering gazes, invites viewers into a quiet moment of shared emotion. *Kiss (Love)* encapsulates Peyton's ability to depict the complexities of her subjects' inner lives, exploring the emotional depth that underpins human connection.







Elizabeth Peyton, *Jackson (Bradley)*, 2019, Watercolor on paper, 14 1/4 x 10 1/4 inches (36.2 x 26 cm), 21 3/8 x 17 1/8 inches (54.3 x 43.5 cm) framed, GG137, \$95,000





Alex Katz



Alex Katz, *Study for Summer 13*, 2023, Oil on board, 9 x 12 inches (22.9 x 30.5 cm), 9 7/8 x 12 7/8 x 1 inches (25.1 x 32.7 x 2.5 cm) framed, KTZ2386, \$110,000



Alex Katz, *Study for Summer 7 and 9*, 2023, Oil on board, 9 x 12 inches (22.9 x 30.5 cm), 9 3/4 x 12 3/4 x 1 inches (24.8 x 32.4 x 2.5 cm) framed, KTZ2356, \$110,000





Alex Katz, *Tree*, 2025, Oil on linen, 96 x 72 inches, KTZ2486, \$1,000,000



Rosemarie Trockel



Rosemarie Trockel, *Day and Night 1*, 2013, Mixed acrylic material, 31 1/2 x 39 3/8 inches (80 x 100 cm), 32 1/2 x 40 1/4 x 2 1/4 inches (82.6 x 102.2 x 5.7 cm) framed, BGS010



Installation view: *Rosemarie Trockel*, Gladstone, New York, November 9 -December 21, 2013



Richard Aldrich



Richard Aldrich, *Ffantasy*, 2023-2024, Oil and wax on linen, 82 x 53 inches (208.3 x 134.6 cm), RA209, \$120,000



Richard Aldrich, *Spiritual Affinity*, 2022, Oil and wax on panel, 20 1/2 x 13 1/8 inches (52.1 x 33.3 cm), RA206, \$35,000



Richard Aldrich, *Moonlight Mile*, 2022, Oil and wax on panel, 20 1/2 x 13 1/8 inches (52.1 x 33.3 cm), RA205, \$35,000





Rirkrit Tiravanija, *untitled 2025* (snow fig. 4, *new york times*, November 05, 2024), 2025
Gold leaf on newspaper on handcraft paper, 66 1/2 x 72 1/2 x 3 3/4 inches (169 x 184 x 9.5 cm) framed, TIR792, \$120,000

Continuing his practice of painting on newsprint, Rirkrit Tiravanija applies gold leaf to the November 5, 2024 edition of *The New York Times*—a date of particular political significance, as it marks the 2024 U.S. presidential election. The artwork fuses Tiravanija’s ongoing exploration of democratic information dissemination and communal interaction with a reverence for spiritual traditions. Drawing inspiration from the gilded surfaces of Buddhist temples and statues in Japan and Thailand, he transforms the nature of a daily newspaper into something timeless and revered, reflecting both political connotation and spiritual homage.

The repetitive act of layering gold leaf—coat after coat, until a statue or wall is completely enveloped—may seem aimless or arbitrary, yet it holds symbolic meaning. It embodies the devotee’s unwavering faith and dedication, each layer a reflection of spiritual devotion. Similarly, Tiravanija’s application of gold leaf transforms the surface into something indecipherable: the newspaper loses its legibility beneath the shimmering gold. As the narrative disappears, the work shifts to something more contemplative, inviting viewers to reflect on themes of concealment—what is hidden, and what is unknowable. Rather than obscuring meaning, this act deepens the viewer’s engagement, encouraging a slow and thoughtful interaction with the abstract, reticent surface. Through the act of applying gold leaf to the newspaper, the artist transforms the mundane into the sacred, presenting an artwork that transcends narrative and delves into the meditative.





Aaron Gilbert

Installation view: Aaron Gilbert: *World Without End*
Gladstone, New York, On view through April 19, 2025



Aaron Gilbert, *Deana*, 2022, Oil on linen, 9 1/8 x 8 5/8 inches (23.2 x 21.9 cm), AG047, \$35,000





Jim Hodges

Installation view: Jim Hodges: *Ceremony*
Gladstone, New York, November 14 - December 20, 2024



Jim Hodges, *Stepping out 1*, 2024, Oil paint, mirror and silicone, 60 1/4 x 45 x 1 5/8 inches (153 x 114.3 x 4.1 cm), HOD245, \$285,000

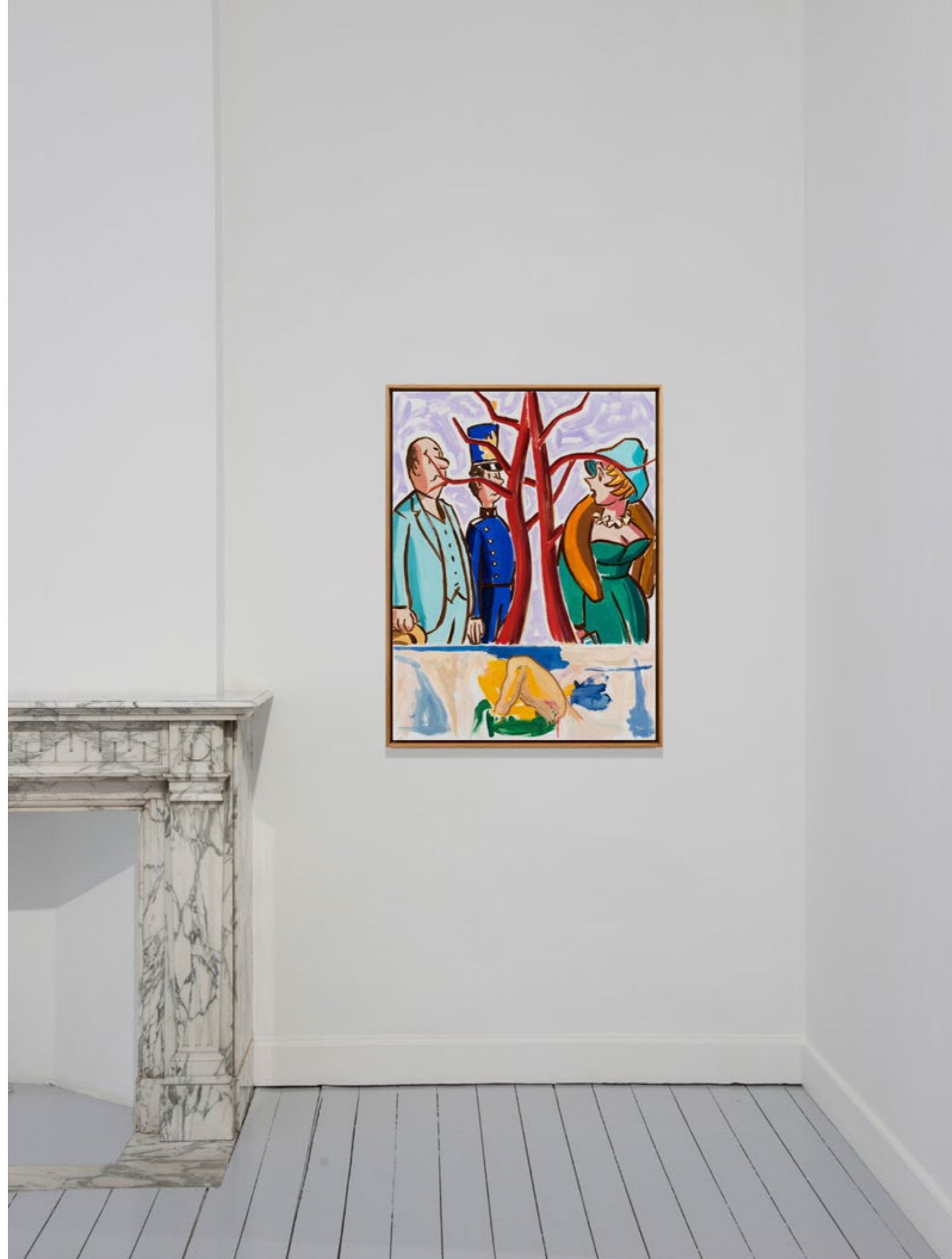
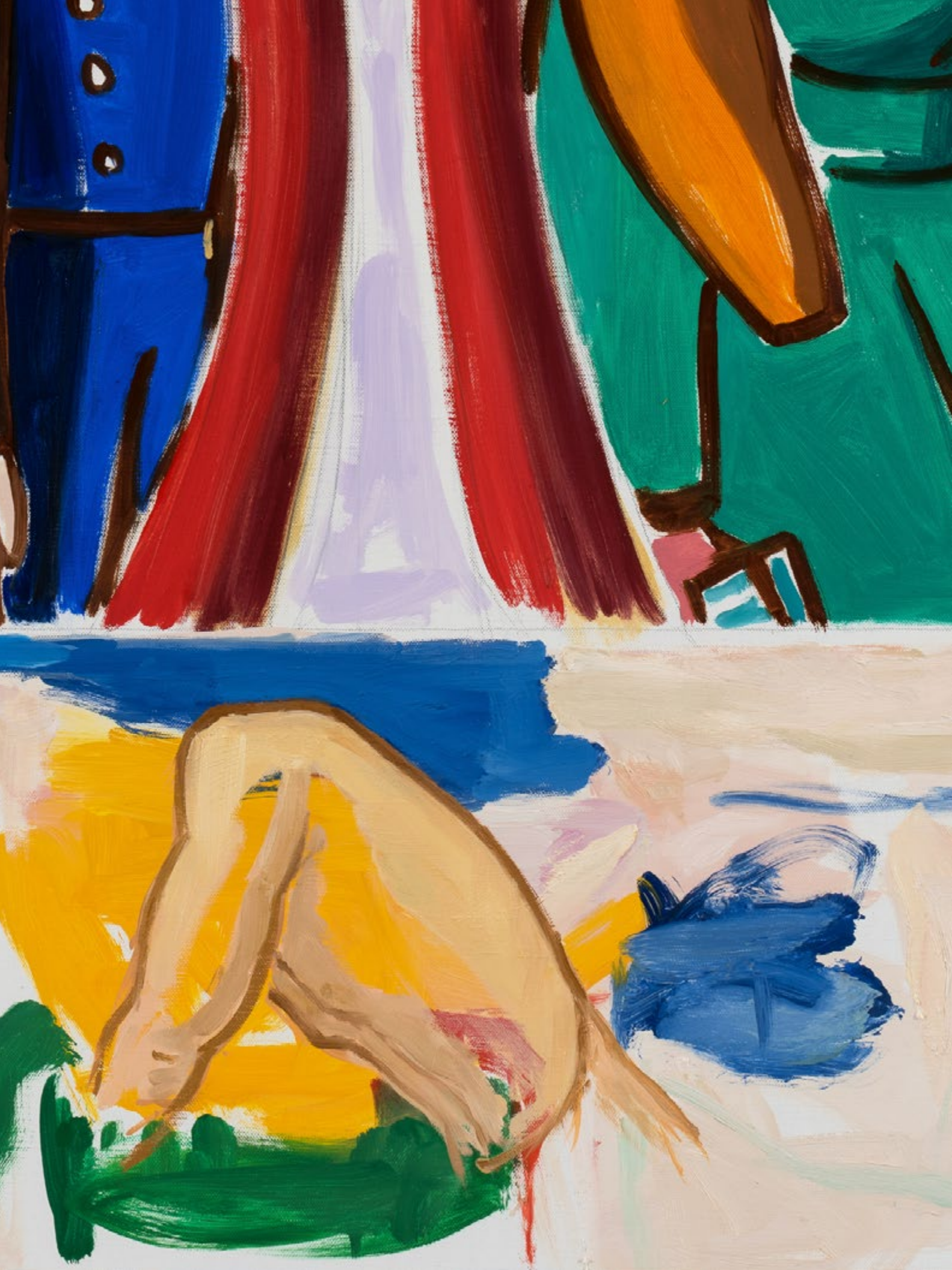




David Salle



David Salle, *Tree of Life Red Trees*, 2024, Oil, acrylic, and charcoal on linen, 40 x 30 inches (101.6 x 76.2 cm), DS092, \$125,000





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, \$140,000





Robert Mapplethorpe



Robert Mapplethorpe, *Orchid*, 1982, Silver gelatin 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 + 2AP, RM250, \$70,000



Salvo



Salvo, *L'Etna da Taormina*, 1993, Oil on canvas, 31 1/2 x 39 4/8 inches (80 x 100 cm), NG7236, \$250,000





Anicka Yi

Installation view: *Anicka Yi: There Is Another Evolution, But In This One*
Leeum Museum of Art, Seoul, South Korea, September 5 - December 29, 2024

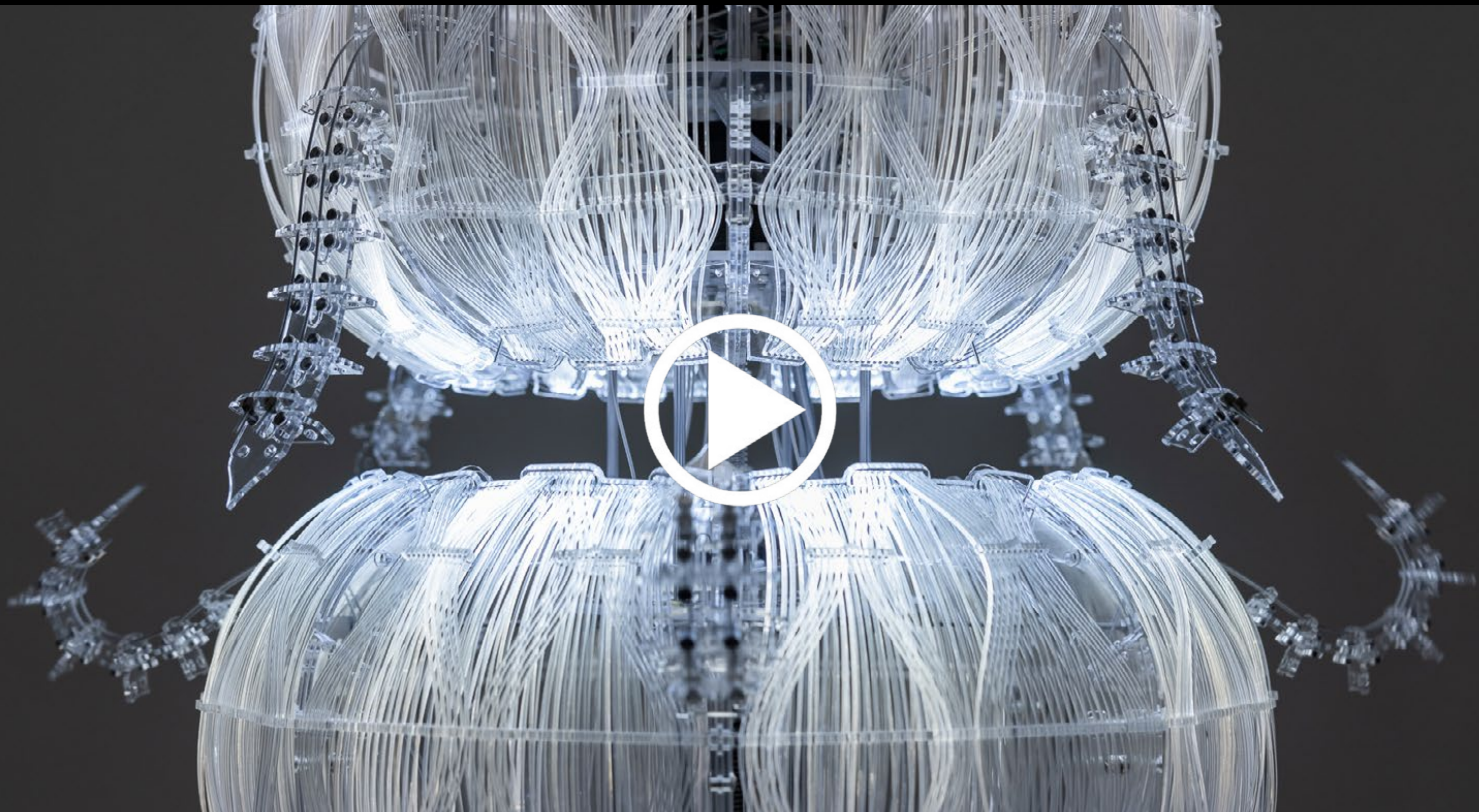


Anicka Yi
Thorn, 2023-2024
PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum,
stainless steel, steel, brass, motors and microcontrollers
63 x 31 x 31 inches (160 x 78.7 x 78.7 cm)
AY241, \$225,000

Anicka Yi's *Radiolaria* series introduces suspended, animated sculptures that embody the “biologized machine” concept, drawing on the fascinating forms of ancient radiolaria—single-celled organisms with glass-like shells that first emerged around 500 million years ago. These sculptures, illuminated with fiber optics, resemble delicate, floating creatures from the depths of an otherworldly ocean. As they gently pulse and undulate in the darkness, they evoke a breathing rhythm, suggesting an interplay between their inner and outer worlds, much like a heartbeat. The sculptures take on two forms: one with smooth shells and extended tentacles, and another with segmented, tendril-like structures. Through these variations, Yi captures the biodiversity of these protozoan ancestors while exploring the fusion of mineral, biological, and technological realms. The *Radiolaria* series becomes a meditation on survival, symbiosis, and our intertwined relationship with Earth's ecological cycles.

Building on her sensorial explorations, Yi challenges anthropocentric perspectives by centering the experiences and insights of non-human entities such as machines, fungi, and seaweed. Grounded in rigorous research across biology, technology, and philosophy, the works in the exhibition bring these explorations to life, manifesting in tangible, affective forms that pulse with vitality, inviting intimate encounters with the more-than-human world. Through collaborations with experts across various fields, including scientists, architects, and perfumers, Yi's creations prompt us to reconsider our place within a broader, more interconnected planetary system.





Anicka Yi, *Thorn*, 2023-2024 | [Click to view video](#)

In her *βRKññK* series, Anicka Yi advances her engagement with algorithmic image-making, deepening the entanglement between generative computation, painterly gesture, and material fluidity. Central to this series is *Emptiness*, a custom software that orchestrates the interplay of ink-like movement and machine learning, treating computation not as a tool of rigid determinism but as a dynamic field of emergence. Yi's process resists the binary of human versus machine creativity, instead proposing a model of co-composition—one where algorithms evolve in response to her ongoing studio research, incorporating datasets that capture hand-drawn gestures, chance operations, and intuitive mark-making. This algorithmic framework resonates with Yuk Hui's concept of technodiversity, which critiques the dominant, universalizing trajectory of modern technology in favor of culturally and philosophically pluralistic approaches. In particular, Yi's exploration of computational emptiness aligns with Hui's theory of cosmotechnics—the idea that technology is not a neutral force but one shaped by specific cosmological, philosophical, and aesthetic traditions. Rather than treating machine learning as an autonomous, self-referential system, Yi situates it within an East Asian artistic lineage, drawing on Daoist and Buddhist understandings of emptiness (xu 虛) as a generative principle rather than a mere void.

Building on ideas first examined in her painting series *Kñ†MŁM* (Quantum Foam), Yi continues to explore emptiness as an active field of potential, bridging quantum physics with classical ink painting traditions. Her software's structuring of blankness echoes the principle of liubai (留白, "leaving white"), in which unpainted space functions as a compositional force rather than a passive absence. This tension between presence and absence, control and indeterminacy, mirrors the fluid instability of ink itself—where movement, absorption, and chance blur the boundaries between the intentional and the accidental. With *βRKññK*, Yi extends artistic and philosophical inquiries into the algorithmic age, treating generative computation not as a rupture from materiality but as a reimagining of its possibilities. In doing so, she aligns her practice with a broader, non-Western trajectory of technological thought—one that does not separate technology from culture but sees it as embedded in a larger cosmological order. Much like the literati painters who approached their craft as a space for poetic and philosophical meditation, Yi positions her practice as an open-ended dialogue between ink, code, and emptiness, where algorithmic instability becomes a site of aesthetic and conceptual transformation.

Anicka Yi
×pL\$, 2025
Acrylic, UV print, artist's frame
62 5/8 x 32 5/8 x 3 1/2 inches
(159.1 x 82.9 x 8.9 cm)
AY273, \$150,000







Philippe Parreno

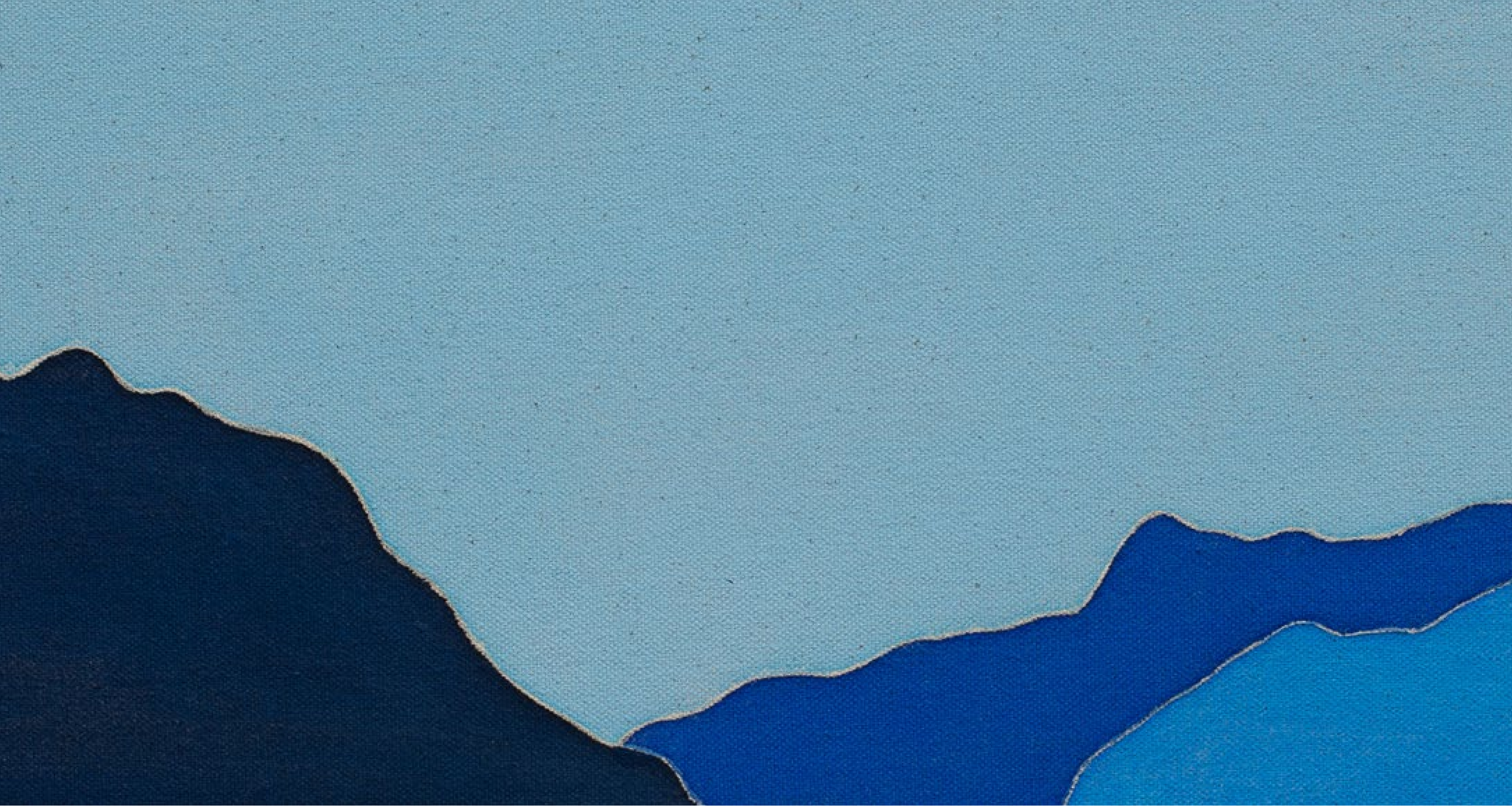


Philippe Parreno, *100 Questions, 50 lies (Storyboard)*, 2024, Oil on paper mounted on canvas, 11 7/8 x 15 3/4 inches (30 x 40 cm), PAR239, €40,000



Philippe Parreno, *100 Questions, 50 lies (Storyboard)*, 2024, Oil on paper mounted on canvas, 11 7/8 x 15 3/4 inches (30 x 40 cm), PAR242, €40,000





Ugo Rondinone



Ugo Rondinone, *zehnter januar zweitausendfünfundzwanzig*, 2025, Watercolor on canvas, artist's frame, 14 1/2 x 21 3/8 inches (36.8 x 54.3 cm), UR1205, \$50,000

Ugo Rondinone, *achter januar zweitausendfünfundzwanzig*, 2025, Watercolor on canvas, artist's frame, 12 5/8 x 18 3/8 inches (32.1 x 46.7 cm), UR1203, \$45,000

Ugo Rondinone, *siebter januar zweitausendfünfundzwanzig*, 2025, Watercolor on canvas, artist's frame, 14 1/2 x 21 3/8 inches (36.8 x 54.3 cm), UR1202, \$50,000





G L A D S T O N E

New York Brussels Seoul