



ART BASEL

JUNE 13 – 18, 2023

HALL 2, BOOTH F4

GLADSTONE

PRESENTING WORKS BY

RICHARD ALDRICH
ED ATKINS
MATTHEW BARNEY
ALIGHIERO E BOETTI
KERSTIN BRÄTSCH
GILLIAN CARNEGIE
CARROLL DUNHAM
MAUREEN GALLACE
KEITH HARING
JIM HODGES
ARTHUR Jafa
ALEX KATZ
MARK LECKEY
VICTOR MAN
ROBERT MAPPLETHORPE
MARISA MERZ
JILL MULLEADY
WANGECHI MUTU
SHIRIN NESHAT
PHILIPPE PARRENO
ELIZABETH PEYTON
RICHARD PRINCE
ROBERT RAUSCHENBERG
UGO RONDINONE
RACHEL ROSE
DAVID SALLE
AMY SILLMAN
RIRKRIT TIRAVANIJA
ROSEMARIE TROCKEL
ANDRO WEKUA
MICHAEL WILLIAMS
ANICKA YI





ROSEMARIE TROCKEL



Rosemarie Trockel, *Lullaby*, 2019, Ceramic, glazed, 23 5/8 x 21 1/4 x 6 3/4 inches (60 x 54 x 17 cm), RT426, €380,000



AMY SILLMAN



Amy Sillman, *Ratio*, 2023, Oil, acrylic on linen, 59 x 55 inches (149.9 x 139.7 cm), AS737



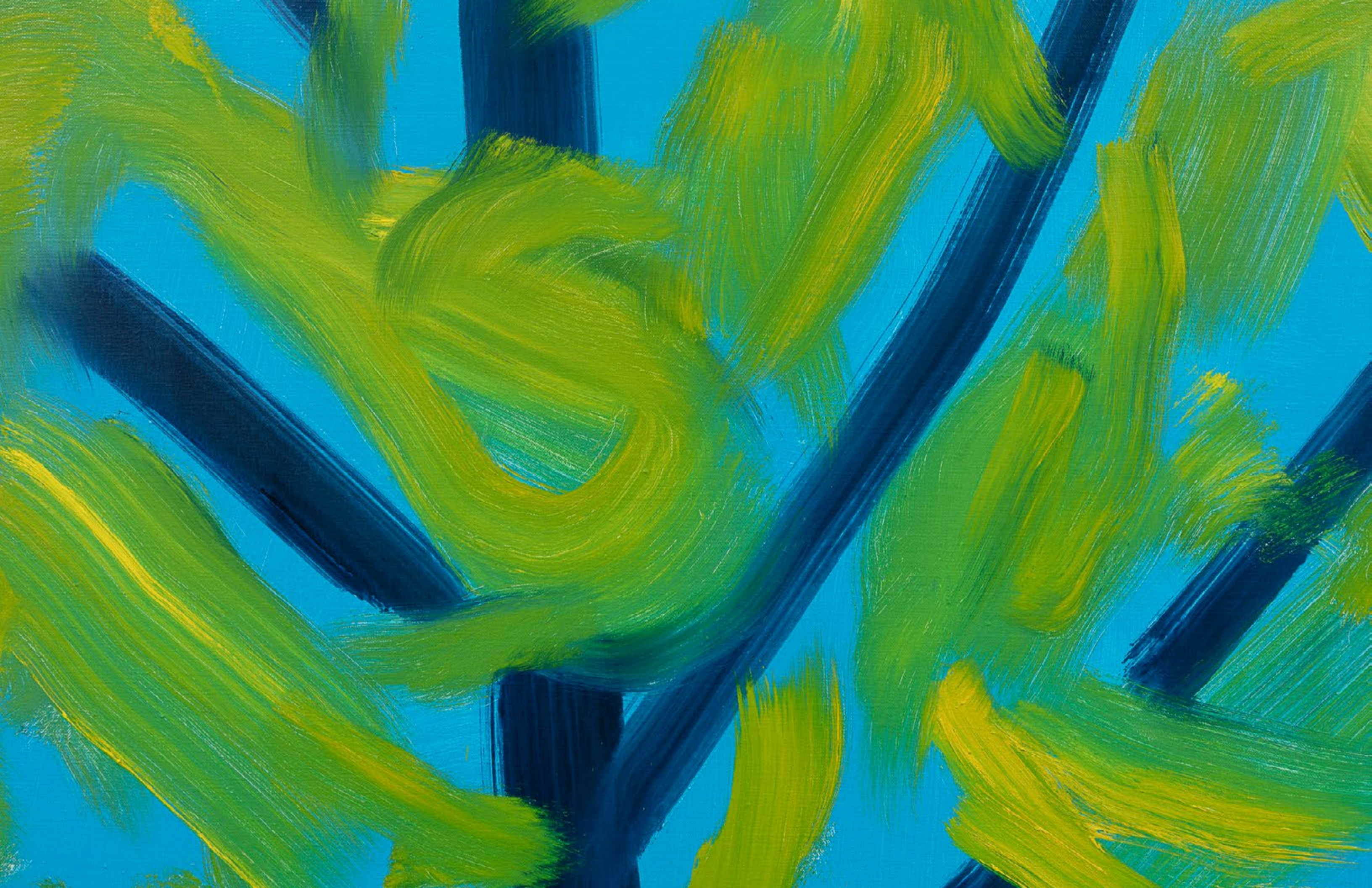
ALEX KATZ



Alex Katz, *Split 11*, 2022, Oil on linen, 72 x 96 inches (182.9 x 243.8 cm), KTZ2310, \$1,100,000



Alex Katz, *Autumn 26*, 2023, Oil on linen, 96 x 96 inches (243.8 x 243.8 cm), KTZ2323, \$1,000,000





KEITH HARING

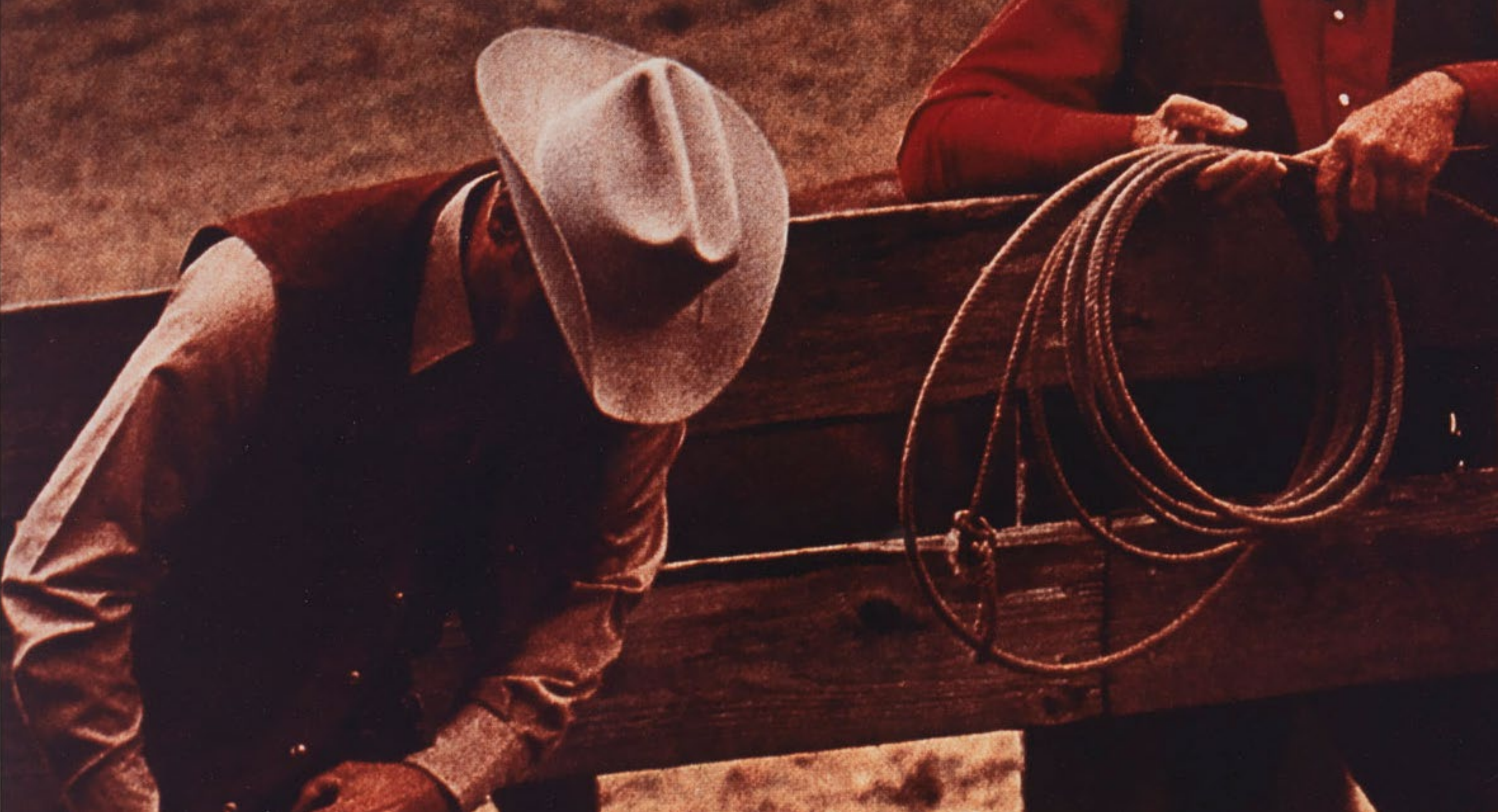
POLITICAL ART IN PUBLIC SPACES

Shaped by the radical culture of the 1980s and the legacy of the Vietnam War, Haring had an uncomfortable relationship with the politics of Reagan-era America. He was conscious of organized power, religion, and social structures, which he perceived to be oppressive in the quest for personal freedom. He saw the role of the artist as that of an engaged, with a responsibility to speak out against injustice and inequity.

Haring was displayed in the Museum for his work and its message to show to an audience as possible. His art was direct, even confrontational, and he wanted it to be relevant to everyday life as well as to the Museum. The objects of his work served as a laboratory for Haring's first steps into public art, inspired by a variety of African, modernist, and postmodernist art, graffiti, and pop music, and his map culture—having worked in the studio to produce drawings, posters, sculptures, and paintings on tapestries that were placed in homes on the city street.



Installation view: *Keith Haring: The Political Line*
De Young Museum, San Francisco, 2014-2015



RICHARD PRINCE



Richard Prince, *Untitled (hand with lasso)*, 1986, Ektacolor Photograph, 24 x 20 inches (61 x 50.8 cm), 23 1/2 x 31 inches (59.7 x 78.7 cm) framed, Edition of 2 + 1 AP, NG6633, \$550,000



Richard Prince, *Untitled (Cowboys) #12*, 1980 -1983, Ektacolor photograph, 20 x 24 inches (50.8 x 61 cm), 23 1/2 x 31 inches (59.7 x 78.7 cm) framed, Edition of 2 + 1 AP, NG6634, \$550,000



Richard Prince, *Untitled (hand with lasso)*, 1986; Richard Prince, *Untitled (Cowboys) #12*, 1980 - 1983



ROBERT RAUSCHENBERG



MAKES EVERYTHING
"SPICK AND SPAN"

THE CUDAHY PACKING CO.
U.S.A.



Rauschenberg's sculptural series of *Kabal American Zephyrs* (1981–83/1985/1987–88) was inspired by nineteenth-century Japanese woodblock artist Tsukioka Yoshitoshi. Rauschenberg had seen the exhibition *The Bizarre Imagery of Yoshitoshi: The Herbert R. Cole Collection* at the Los Angeles County Museum of Art in 1980. Yoshitoshi's prints depict violent events in beautiful settings, creating what Rauschenberg later called a sense of “fantasy-macabre” that he sought to capture in his juxtapositions of found objects.

Early on in the *Kabal American Zephyr* series, Rauschenberg appropriated many titles from Yoshitoshi as the inspiration for the suite of works. By 1982, however, Rauschenberg began to invent his own titles; he stated, “. . . I learned how to do the titles myself. I picked up on the cadences.” *Spotter* may relate to the red reflector at the top of the sculptural composition, a tool whose original functional purpose would have been to illuminate an object so that someone might “spot” it. The word might also play on the crate that advertises cleaning supplies at the work's base, substances meant to remove dirt and “spots.”

Like in his Combines (1954–64), Rauschenberg juxtaposed various found objects with one another to create novel associations and surprising relationships within these sculptural works. The shipping crate included here was originally produced by the Cudahy Packing Company of California during the first half of the 20th century to contain 48 cans of Old Dutch Cleanser. The text slogan Old Dutch Cleanser “Makes Everything Spick and Span” adorns the box along with an image of a woman—wearing a dress, clogs, and bonnet—holding a stick to “chase dirt” away. About re-purposed objects, Rauschenberg stated, “The reason I find material in junkyards is because each piece of material already has its history and I rediscover it.”

Rauschenberg was interested in changing the significance of an object by placing it within the context of art. For example, he incorporated bricks—materials associated with utilitarian construction rather than creative production—into several of his artworks, like his Combines *Interview* (1955) and *Magician II* (1961). He once said, “I've always been more attracted to familiar or ordinary things, because I find them a lot more mysterious. The exotic has a tendency to be immediately strange. With common or familiar objects, you are a lot freer; they take my thoughts a lot further.” More specifically, he reflected, “We have ideas about bricks. A brick just isn't a physical mass of a certain dimension that one builds houses or chimneys with. The whole world of associations, all of the information that we have – the fact that it's made of dirt, that it's been through a kiln, romantic ideas about little brick cottages, or the chimney which is so romantic, or labor – you have to deal with as many of the things as you know about.”

Robert Rauschenberg
Spotter (*Kabal American Zephyr*), 1983
Metal wood box, stool, reflector and brick
59 1/4 x 17 1/8 x 22 1/4 inches (150.5 x 43.5 x 56.5 cm)
RAU035, \$1,100,000

EXHIBITION HISTORY

Sonnabend Gallery, New York, Summer Group Show, June 2–30, 1984.

Museo Rufino Tamayo Arte Contemporáneo Internacional, Mexico City, Rauschenberg Overseas Culture Interchange: ROCI MEXICO, April 17–June 23, 1985.

Museo Nacional de Bellas Artes, Santiago, Rauschenberg Overseas Culture Interchange: ROCI CHILE, July 17–Aug. 18, 1985.

Museo de Arte Contemporáneo de Caracas, Rauschenberg Overseas Culture Interchange: ROCI VENEZUELA, Sept. 12–Oct. 27, 1985.

National Art Museum of China, Beijing, Rauschenberg Overseas Culture Interchange: ROCI CHINA, Nov. 18–Dec. 8, 1985.

Setagaya Museum of Art, Tokyo, Rauschenberg Overseas Culture Interchange: ROCI JAPAN, Nov. 22–Dec. 28, 1986.

Museo Nacional de Bellas Artes, Castillo de la Real Fuerza, and Casa de las Américas, Galería Haydée Santamaría, Havana, Rauschenberg Overseas Culture Interchange: ROCI CUBA, Feb. 10–April 3, 1988.

Central House of Artists, Tretyakov Gallery, Moscow, Rauschenberg Overseas Culture Interchange: ROCI USSR, Feb. 2–March 5, 1989.

Neue Berliner Galerie, Altes Museum, Berlin, Rauschenberg Overseas Culture Interchange: ROCI BERLIN, March 10–April 1, 1990.

Balai Seni Lukis Negara (National Art Gallery), Kuala Lumpur, Rauschenberg Overseas Culture Interchange: ROCI MALAYSIA, May 21–June 21, 1990.

PROVENANCE

Robert Rauschenberg Foundation

COLLECTIONS WITH WORKS FROM THIS SERIES

Bruce Museum, Greenwich, Connecticut
Faurischou Foundation
Museum of Fine Arts, Houston



EXHIBITION HISTORY

Barbara B. Mann Theatre for the Performing Arts, Edison Community College, Fort Myers, USA: Rejected Rauschenbergs, 12/1987 - 03/1988.

National Arts Club, New York, USA: National Arts Club Award Dinner Exhibition, 1/11/1989.

PROVENANCE

Robert Rauschenberg Foundation

Following his win at the Venice Biennale in June 1964, Rauschenberg travelled to Tokyo in November with the Merce Cunningham Dance Company during the company's world tour. Rauschenberg was the lighting, set, costume and stage designer for the company. While in Tokyo, Rauschenberg made the performances *Tango* (in which he drinks a quart of milk to music) and *Twenty Questions to Bob Rauschenberg* (in which he does not respond verbally to questions posed to him by the critic Yoshiaki Tono but rather answers by painting on or adding objects to a gold Japanese folding screen, creating the Combine *Gold Standard*, currently in the collection of Glenstone Foundation).

This drawing was created as original art for the cover of the newspaper *Yomiuri shinbun*, a Tokyo newspaper with the highest subscription rate in Japan, but never published. For the drawing, Rauschenberg cut out pictures (including a Great Buddha, a castle, highway, subway map, and more) from popular magazines to juxtapose traditional and urban images of Tokyo. The newspaper's editorial staff originally asked Rauschenberg to write an essay with a collage, but Rauschenberg instead conceptualized a dynamic cover. He said, "My essay is a collage and I said I wanted it to be printed surrounded by the news of the day in the paper, on the front page, if possible. It's a very colorful collage, and it would be resolved into four colors with a rotary press and be printed on the page as a four-colored collage. Then I wanted the surrounding articles to be printed in various colors as well, as opposed to the usual black ink. I wanted one article printed in blue, the other in red, and the editorial in yellow." Involving a number of unpredictable factors, this project would have been a kind of Cagean composition in print; Rauschenberg continued: "I have no idea how it will turn out. Nobody knows what kind of news will be published nor is it possible to predict what kind of color it will be finally printed in. But the whole page-including articles-would be my essay on Tokyo." Rauschenberg imagined: "When it's printed people would open the paper as they normally do, read the colored news of the day and also read a work of art. Wouldn't that be wonderful? It would not be a thing that belongs to just art fans anymore." Perhaps because of the content (articles focused on sensitive foreign affairs topics), the newspaper ultimately did not print Rauschenberg's drawing.

– Adapted from Hiroko Ikegami,

The Great Migrator: Robert Rauschenberg and the Global Rise of American Art (Cambridge, Mass.: MIT Press, 2010), p. 173.







ALIGHIERO E BOETTI



Alighiero e Boetti, *Unita' di Varieta'*, 1979, Ball-point pen ink on paper, 3 panels: 39 7/8 x 28 inches (101 x 71 cm) each, 40 1/8 x 84 1/4 x 2 inches (101.9 x 214 x 5.1 cm) framed overall, NG6609, \$750,000



Alighiero e Boetti, *Unita' di Varieta'*, 1979



ELIZABETH PEYTON



Elizabeth Peyton, *David Fray (Playing Ravel)*, 2016, Oil on board, 12 x 9 inches (30.5 x 22.9 cm), 13 1/2 x 10 5/8 x 1 7/8 inches (34.3 x 27 x 4.8 cm) framed, NG6619

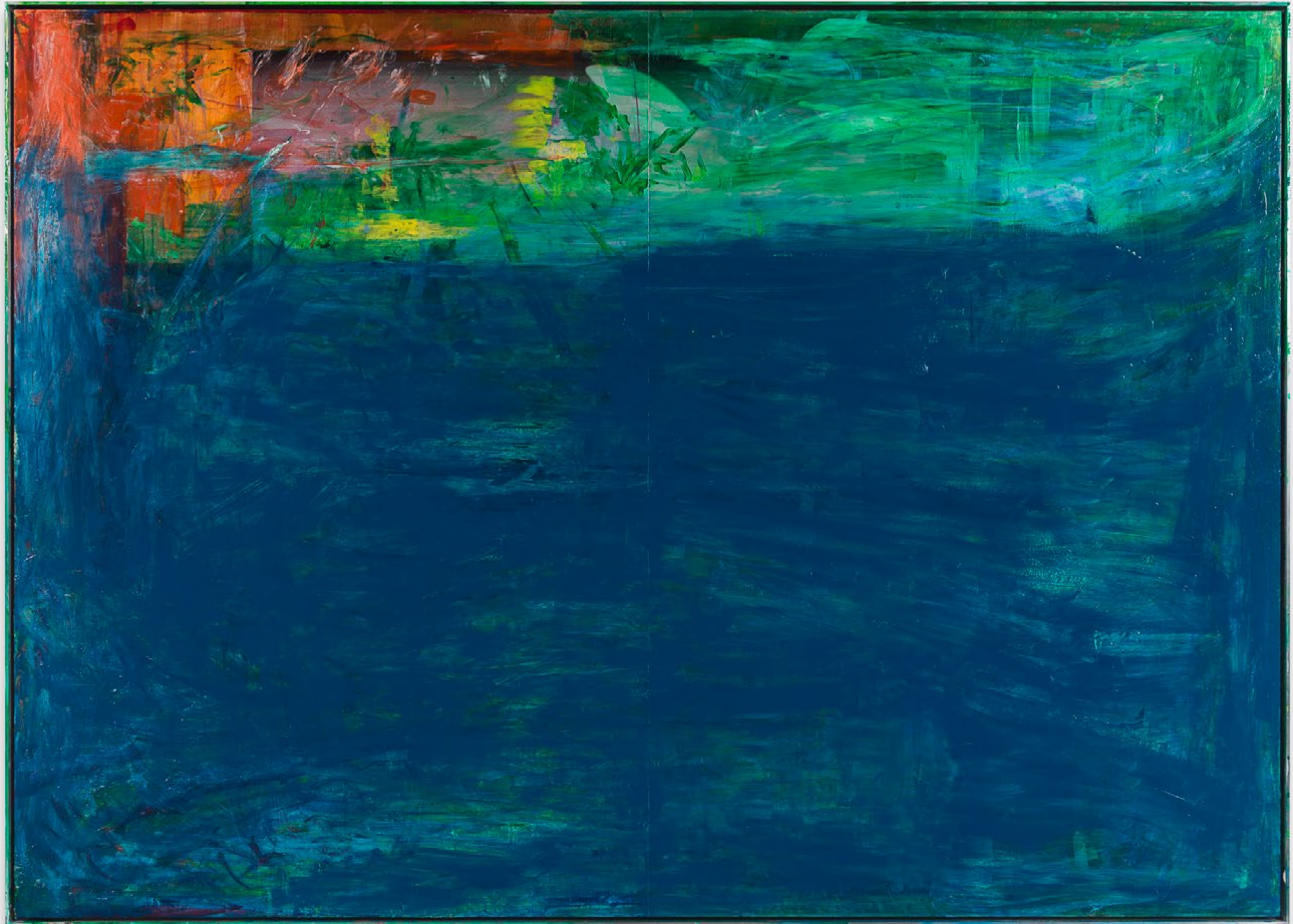


Elizabeth Peyton, *David Fray (Playing Ravel)*, 2016



Installation view:
Andro Wekua: Dolphin in the Fountain,
TANK Shanghai, November 10, 2022 - April 9, 2023

ANDRO WEKUA



Andro Wekua, *Delfin*, 2021-2022, Oil paint, silver leafing, silk-screen ink on aluminium panel, 40 1/8 x 56 x 1 5/8 inches (102 x 142 x 4 cm) framed, AW333, €115,000



Installation view: *Andro Wekua: Dolphin in the Fountain*, TANK Shanghai, November 10, 2022 - April 9, 2023



Andro Wekua , *Minerva*, 2023, Oil, varnish and chalk on canvas
19 3/4 x 16 inches (50 x 40.5 cm), 20 3/8 x 16 1/2 x 2 inches , (51.8 x 42 x 5 cm) framed
AW336, €100,000



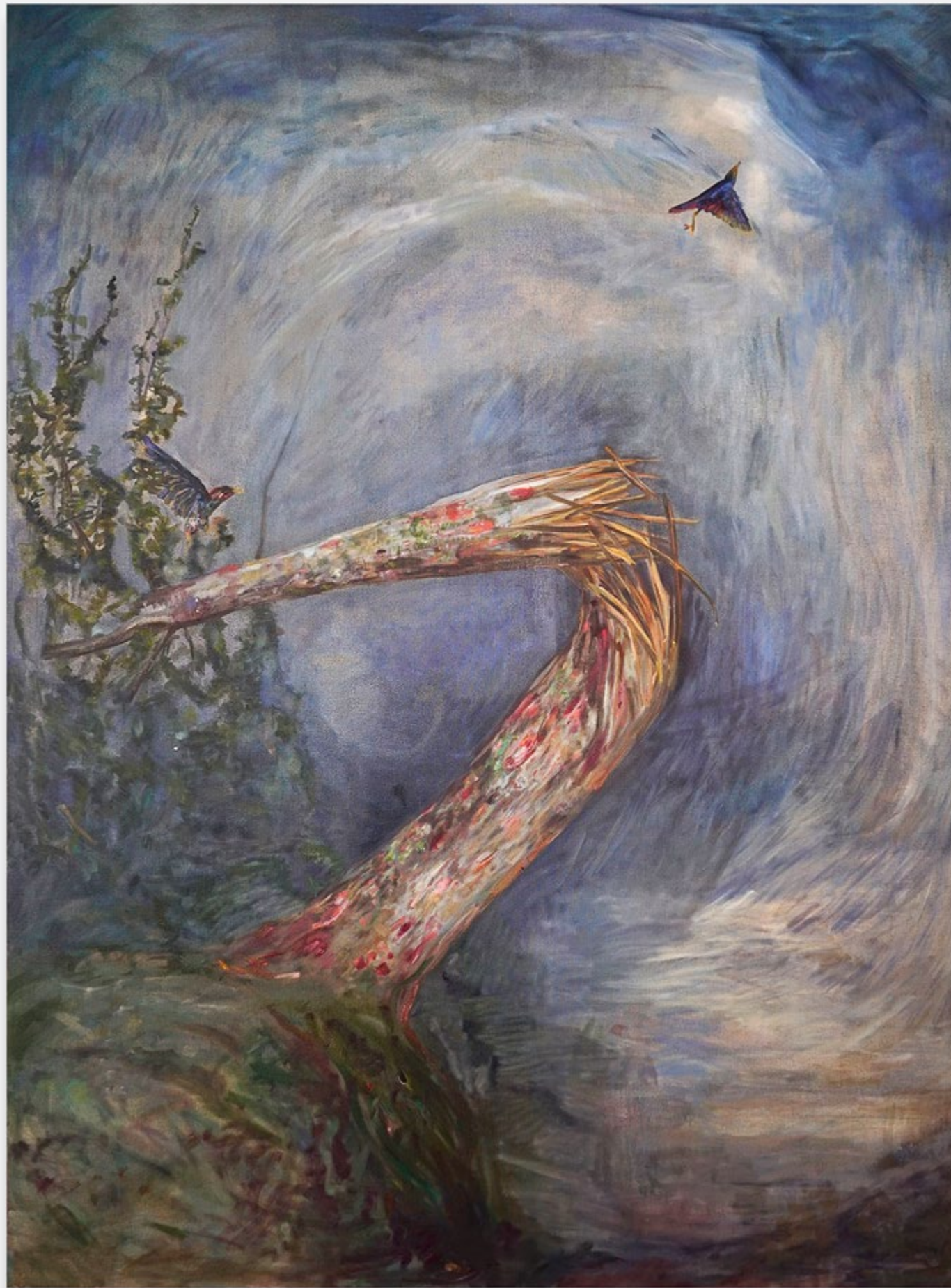
ARTHUR Jafa



Arthur Jafa, *Don*, 2023, UV print on dibond, aluminum plate stand, 66 x 60 x 20 7/8 inches (167.6 x 152.4 x 53 cm), Edition of 5 + 2APs, AJ418



JILL MULLEADY



Jill Mulleady, *Chimera in the Abyss*, 2023, Oil on linen, 63 x 47 1/4 inches (160 x 120 cm), JMD058, \$150,000



Jill Mulleady
Chimera in the Abyss, 2023



JIM HODGES



Jim Hodges, *from the other side*, 2023, Charcoal and pastel on paper, Five drawings: 40 x 28 3/8 inches (101.6 x 72.1 cm) each, 45 3/4 x 34 1/4 x 2 inches (116 x 87 x 5 cm) framed, each, HOD222, \$250,000





RICHARD ALDRICH



Richard Aldrich, *Untitled*, 2022, Oil and wax on linen, 82 x 53 inches (208.3 x 134.6 cm), RA193, \$120,000



DAVID SALLE



David Salle, *Tree of Life, Listen*, 2023, Oil and acrylic on linen, 92 x 72 inches (233.7 x 182.9 cm), 94 x 74 x 3 inches (238.8 x 188 x 7.6 cm) framed, DS025, \$425,000



GILLIAN CARNEGIE



Gillian Carnegie, *Tallis*, 2022, Oil on canvas, 33 x 23 inches (83.8 x 58.4 cm), GC001, £50,000



ROBERT MAPPLETHORPE



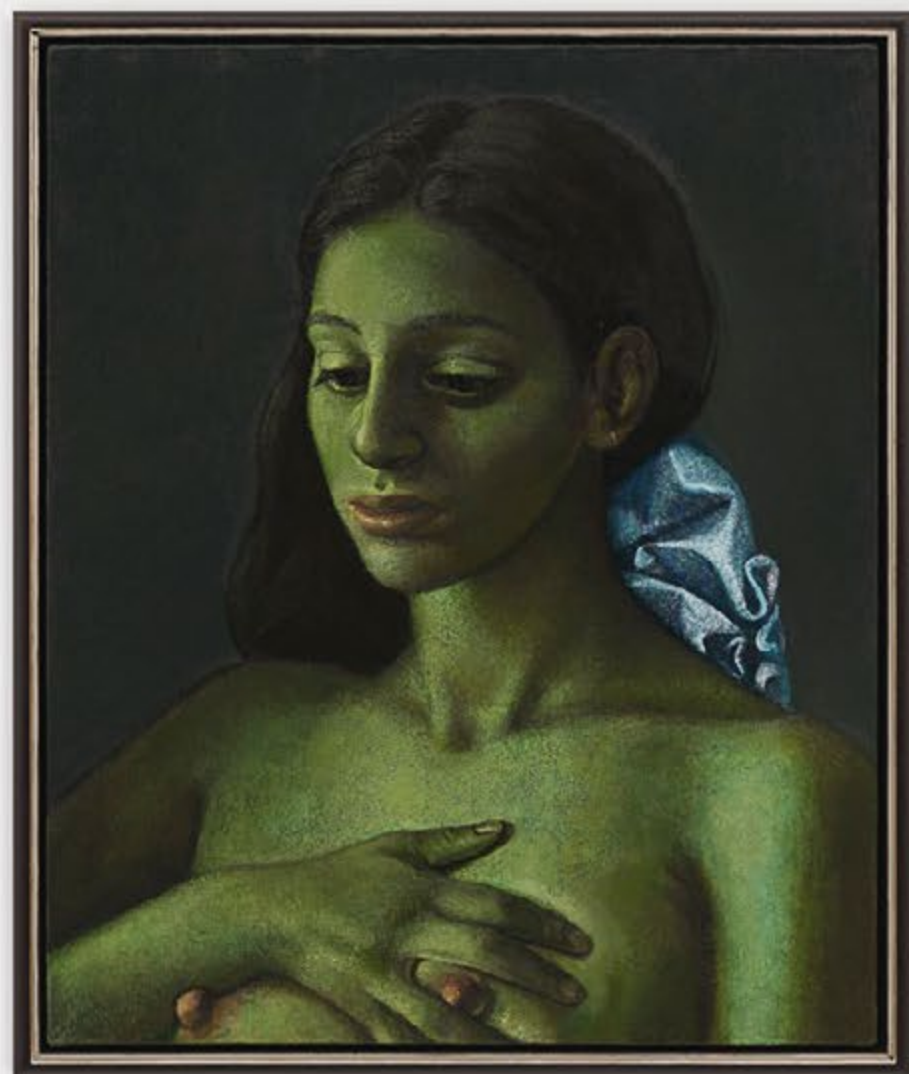
Robert Mapplethorpe, *Orchids*, 1983, Silver gelatin print, 20 x 16 inches (50.8 x 40.6 cm), 24 x 23 x 1 1/4 inches (61 x 58.4 x 3.2 cm) framed, Edition of 10 + 2AP, RM083, \$75,000



VICTOR MAN



Victor Man, *Melancholia or The Peripatetic Girl*, 2022-2023, Oil on canvas, 25 5/8 x 21 1/4 inches (65 x 54 cm), 27 5/8 x 23 1/4 x 2 inches (70 x 59 x 5 cm) framed, VM112



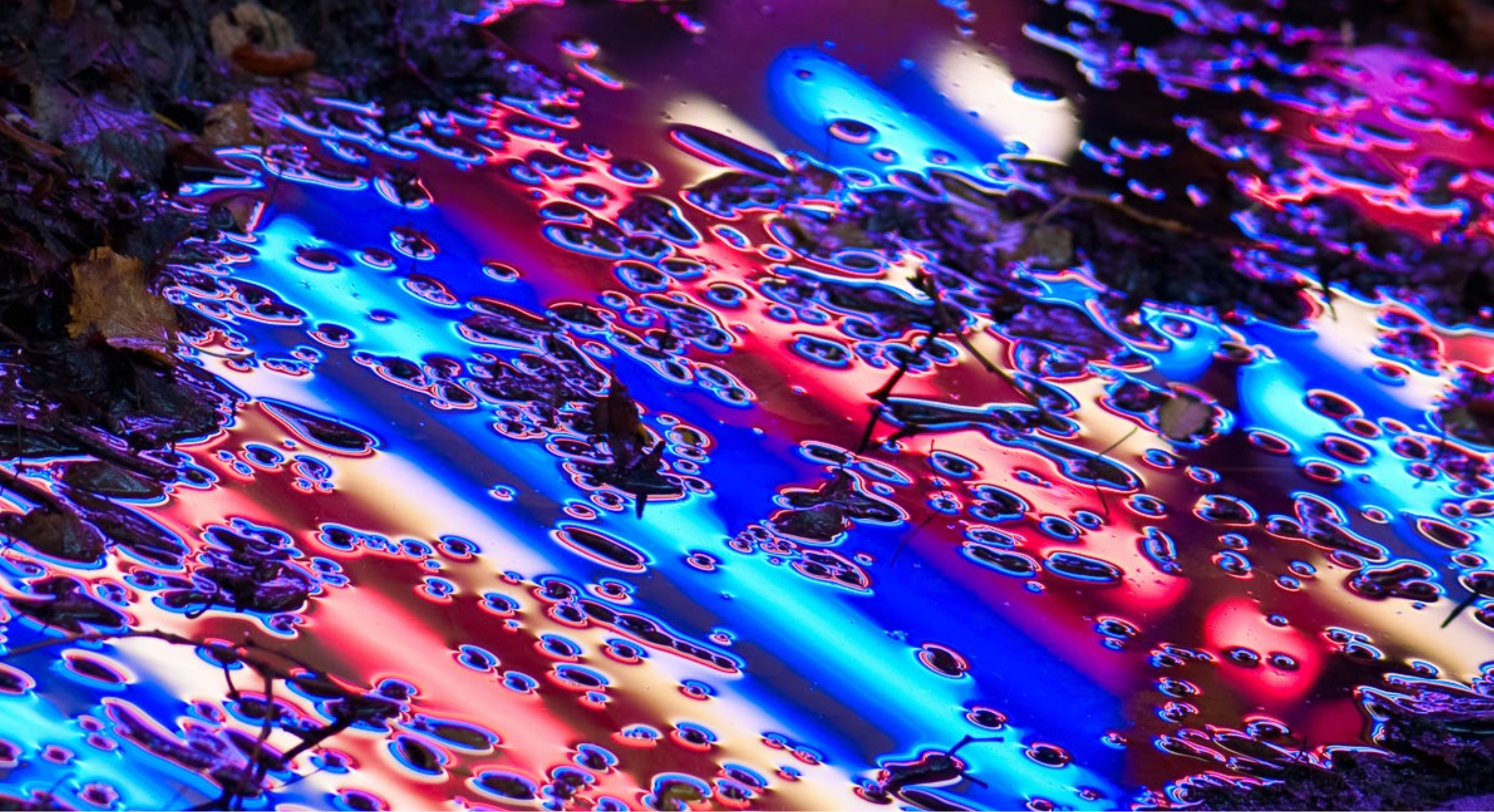
Victor Man, *Melancholia or The Peripatetic Girl*, 2022-2023



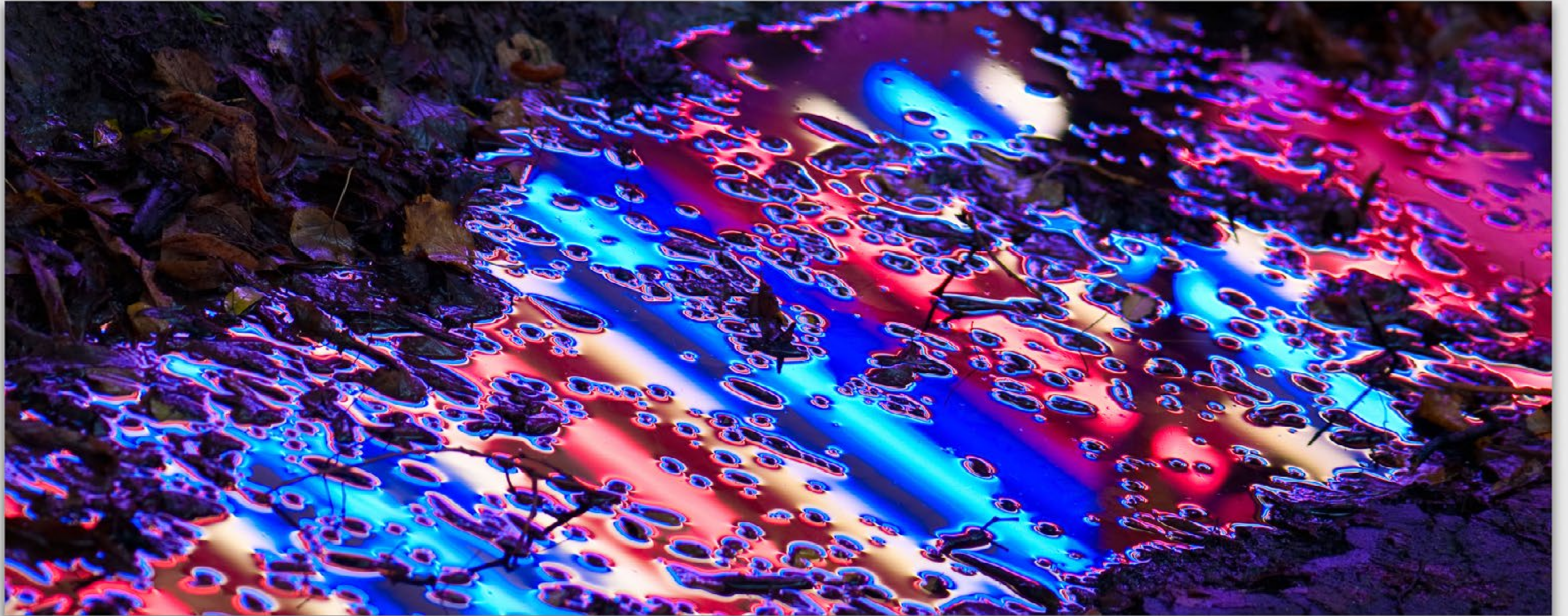
RACHEL ROSE



Rachel Rose, *The Rest (1550)*, 2023, Color pigment, metallic powders, and oil on canvas, 19 1/8 x 23 5/8 x 1 3/4 inches (48.6 x 60 x 4.4 cm) framed, RR134, \$65,000



MARK LECKEY



Mark Leckey, *As yet untitled*, 2023, Airbrushed solvent based acrylic and acrylic clear coat on solid aluminium panel, 48 x 19 1/8 inches (122 x 48.5 cm), ML446



Installation view:
Die Sein: Para Psychics
Ludwig Forum for International Art
Aachen, Germany,
September 23, 2022 - February 5, 2023

KERSTIN BRÄTSCH



Kerstin Brätsch, *PARA PSYCHICS_Like (That of) Water (Welt I)*; *_ Von dicker Konsistenz, kalt und in seinem Temperament trocken (Welt II)*; and *_ Technosis*, 2020-2021
Colored pencil and graphite on paper; Optium acrylic artist's frames, 3 parts, each 14 x 11 inches (35.6 x 27.9 cm) paper, 16 7/8 x 13 3/4 x 1 5/8 inches (43 x 35 x 4 cm) framed, BR1106, \$55,000





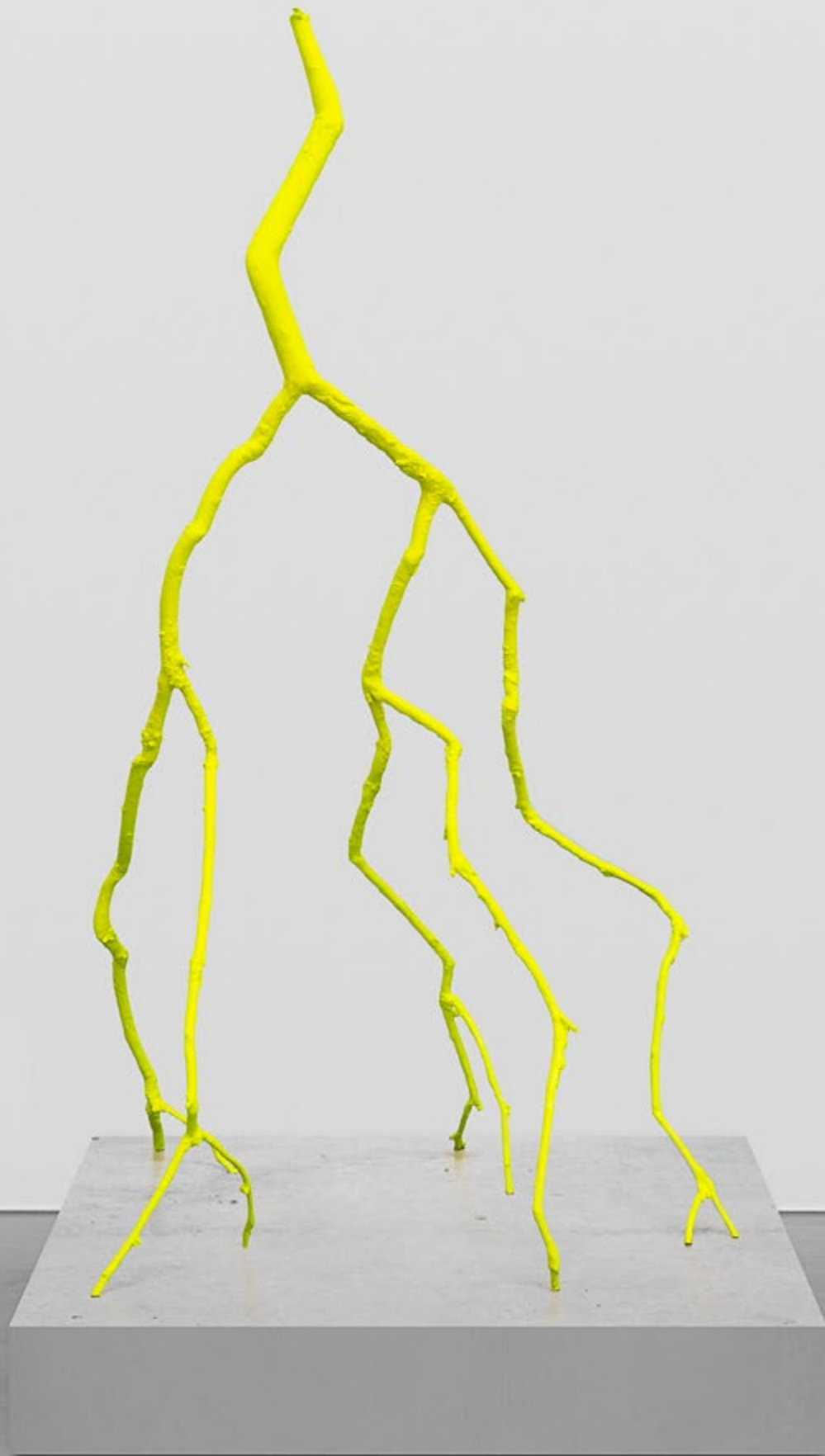
MICHAEL WILLIAMS



Michael Williams, *Vegetable Nirvana*, 2022, Oil on canvas, 59 x 47 inches (149.9 x 119.4 cm), WIL394, \$75,000



UGO RONDINONE



Since the 1990s, Ugo Rondinone has examined the link between the natural world and the human condition. Often employing natural forms and materials in his work, including stacked stones and casts of tree branches, the artist has said of his interest in the natural world: "In nature, you enter a space where the sacred and the profane, the mystical and the secular, vibrate against one another."

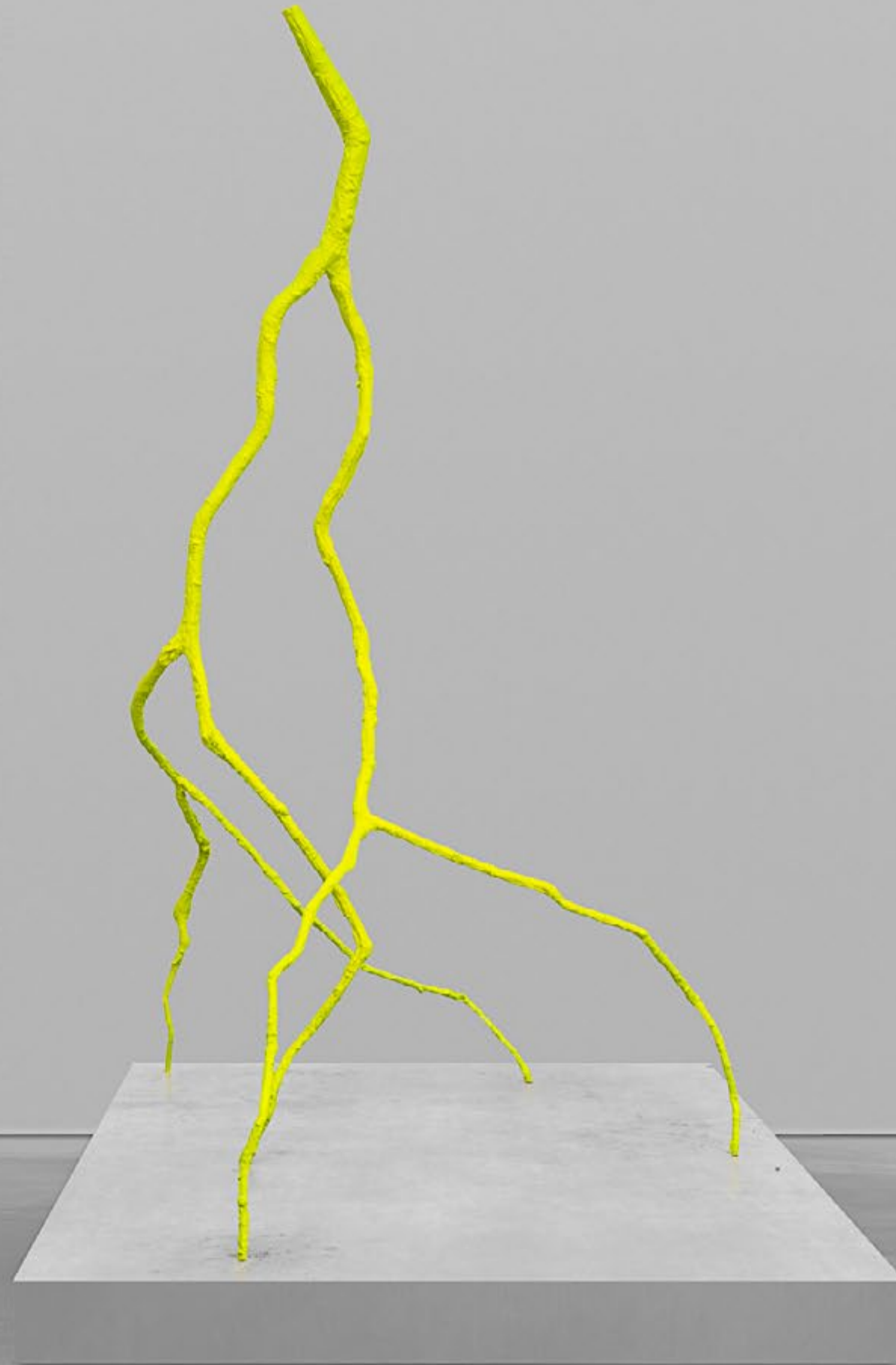
In this new body of work, painted bronze sculptures depict strikes of lightning, making tangible and static that which is usually only instantaneous and fleeting. In so doing, they emphasize temporality and the fleeting passage of time, while simultaneously complicating our conceptions of impermanence and materiality. Lightning bolts, which we ordinarily only see as flashes in the midst of a storm, in all their awe-inspiring and overpowering force, further relate to Rondinone's interest in the sublime, and especially in German Romanticism and the works of Caspar David Friedrich, which he has referenced in the past. When it strikes, lightning forms a bridge between the earthly realm and the divine, suggesting the possibility of transcending the physical world and into that of the metaphysical.

Rondinone's lightning bolts further recall other natural forms in our everyday life, including inverted tree branches or the roots of a tree. As such, Rondinone places the quotidian as nothing short of extraordinary. As with the artist's colored mountain and nuns+monk sculptures (which similarly feature natural forms painted in bright neon colors) the vivid, artificial coloration of the lightning bolts create a stunning contrast and serve to evoke an altogether contemporary version of the sublime.

Ugo Rondinone
small lightning #2, 2023
Painted bronze with pedestal
Sculpture: 61 x 34 7/8 x 5 1/2 inches (155 x 88.5 x 14 cm)
Pedestal: 10 1/2 x 40 3/8 x 40 1/4 inches (26.5 x 102.5 x 102 cm)
Edition of 3 + 1 AP
UR1011, \$200,000



Ugo Rondinone, *small lightning #10*, 2023, Painted bronze with pedestal, Sculpture: 61 x 43 3/8 x 26 inches (155 x 110 x 66 cm), Pedestal: 7 1/2 x 48 7/8 x 31 1/2 inches (19 x 124 x 80 cm), Edition of 3 + 1 AP, UR1010, \$200,000



Ugo Rondinone, *small lightning #12*, 2023, Painted bronze with pedestal, Sculpture: 61 x 40 3/8 x 37 5/8 inches (155 x 102.5 x 95.5 cm), Pedestal: 9 x 46 x 43 1/8 inches (22.5 x 116.5 x 109.5 cm), Edition of 3 + 1 AP, UR1012, \$200,000



PHILIPPE PARRENO



Philippe Parreno, *100 Questions, 50 Lies (Storyboard)*, 2023, Oil on canvas, oil on paper in two parts, 11 7/8 x 15 3/4 inches (30 x 40 cm) each, 26 1/4 x 18 1/8 inches (66.5 x 46 cm) framed overall, PAR200

FILLED
WITH
WAITING

RIRKRIT TIRAVANIJA



AM
I
AN
UNSHUT
WINDOW

MY
BODY
IS
FILLED
WITH
WAITING

THE
MOUNTAINS
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TURN
CRIMSON

THROUGH
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EVERYTHING
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IS
BEAUTIFUL
AND
PERFECT

IT'S
COME
TO
NOTHING

Rirkrit Tiravanija, 6 individual Mirrored polished stainless steel artworks, Each: 2023, 24 x 22 inches (61 x 56 cm), Edition of 3 + 1AP, \$25,000 (Each)

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COME

TO
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ART BASEL

JUNE 13 – 18, 2023

HALL 2, BOOTH F4

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