

# GLADSTONE

The artwork is a dense collage. The central, largest element is a face with long, flowing red hair, its mouth wide open in a scream or shout, revealing a dark, textured interior. To the left, a soldier in a green helmet and uniform is visible, holding a rifle. Below the soldier, the front of a dark-colored car is shown, with a white star emblem on the grille. In the foreground, a smaller, pale face with dark hair looks upwards with an open mouth. To the right of the central face, a circular inset shows a dark, abstract, swirling pattern. In the background, a crowd of people is visible, some with their hands raised in the air. The overall composition is layered and chaotic, with various textures and colors.

Art Basel  
Hall 2, Booth F4  
June 17 – 22, 2025



*Presenting works by*

Richard Aldrich  
Ed Atkins  
Matthew Barney  
Alighiero e Boetti  
Kerstin Brätsch  
Keith Haring  
Jim Hodges  
Joan Jonas  
Alex Katz  
Karen Kilimnik  
Martin Kippenberger  
Jannis Kounellis  
Hao Liang  
Sarah Lucas  
Robert Mapplethorpe  
Marisa Merz  
Jill Mulleady

Shirin Neshat  
Elizabeth Peyton  
Sigmar Polke  
Robert Rauschenberg  
Ugo Rondinone  
Rachel Rose  
Ed Ruscha  
David Salle  
Salvo  
Amy Sillman  
Rosemarie Trockel  
Carrie Mae Weems  
Andro Wekua  
Christopher Wool  
Joseph Yaeger  
Anicka Yi  
Anna Zemánková

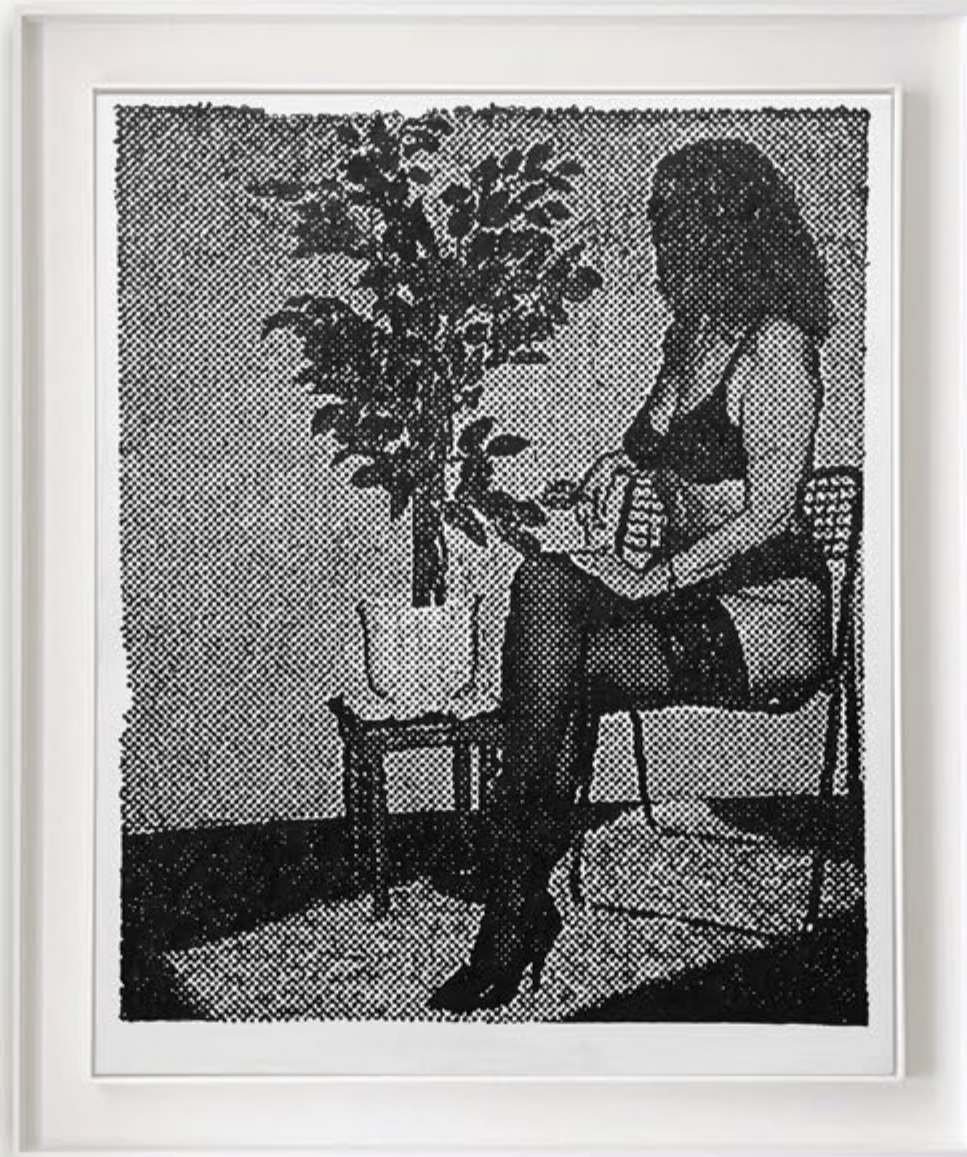




Sigmar Polke

The artist at his atelier in Düsseldorf, 1967  
Photo by Manfred Leve © Marc Leve, Estate of Manfred Leve





Sigmar Polke, *Untitled*, 1998, Acrylic and interference color on canvas, 43 1/4 x 35 3/8 inches (110 x 90 cm), 51 1/8 x 43 3/8 inches (130 x 110 cm) framed, NG7316



In 1998, Sigmar Polke created the compelling *Ohne Titel*, exemplifying his celebrated late Rasterbilder technique, marked by a mesmerizing interplay of interference paint that responds dynamically to light fluctuations. The canvas, adorned with a sea of black dots, creates an optical illusion reminiscent of Impressionist pointillism when viewed closely. However, from a distance, the dots coalesce into a photographic image of a woman in lingerie, sitting coyly in an incongruous folding chair. Polke's mastery lies in his ability to continually push his pictorial vocabulary, showcased vividly in this piece, where he employs his signature raster technique. As Polke noted: "Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind. In that perspective, I think that the raster I am using does show a specific view, that it is a general situation and interpretation: the structure of our time, the structure of social order, of a culture."

Rooted in the sociopolitical context of a divided Germany during the Cold War, Polke co-founded the "Capitalism Realism" movement alongside Gerhard Richter and Konrad Lueg. This work marks Polke's return to charged subject matter at the turn of the millennium. The juxtaposition of sultry imagery with an inconspicuous setting stands as a counterpoint to Polke's earlier motifs, revealing his tongue-in-cheek critique of mass media culture through near-abstraction and moiré effects.





Hao Liang







Hao Liang, *To Watteau - Chez Franz*, 2025, Ink and color on silk, boxwood board, 19 7/8 x 32 1/2 x 1 inches (50.5 x 82.4 x 2.5 cm), HL009, \$285,000





Keith Haring

Portrait of Keith Haring  
© Keith Haring Foundation





Keith Haring, *Untitled*, 1983, Sumi ink on wood, 70 7/8 x 70 7/8 inches (180 x 180 cm), NG7293

*Untitled*, 1983 is a powerful example of Keith Haring's bold style and unique symbolism, drawing viewers into Haring's energetic visual world. Using his favored medium of sumi ink on a stark white ground, Haring harnesses the fluidity and immediacy of brushwork to deliver one of the most dynamic and densely charged compositions of his career.

The surface bursts with many of Haring's most iconic symbols: the radiant baby, representing innocence, new beginnings, and creative power; the barking dog, both playful and defiant; the snake, hinting at change and danger; and the looming atom bomb, a reminder of anxiety and existential threat. Break dancers twist across the surface in kinetic bursts, referencing street culture and movement as a form of resistance, while entwined lovers and towering pyramids reflect themes of unity, history, and spiritual geometry. All these elements, taken from Haring's personal visual language, come together in a fast-paced, well-balanced rhythm that's joyful but also carries deeper political and social messages.











Robert Rauschenberg





Robert Rauschenberg, *Signs*, 1969, Collage of printed reproductions, photographs, graphite, gouache and stickers on illustration board  
 20 x 15 inches (50.8 x 38.1 cm), 22 7/8 x 17 3/4 x 1 1/2 inches (58.1 x 45.1 x 3.8 cm) framed, RAU167



*Signs* dramatically juxtaposes printed reproductions and photographs of iconic figures and events from 1960s American politics and popular culture. Rauschenberg's careful cropping, angling, and layering of appropriated imagery creates a chaotic atmosphere evoking the cultural climate of the decade. The visual density, vivid pigmentation, and politically salient subject matter heighten the aesthetic and emotional impact of the work.

Rauschenberg wrote that the artwork was, "conceived to remind us of the love, terror, violence of the last 10 years," warning that "Danger lies in forgetting." Along these lines, the work's elliptical title can be read as both a catalogue of the "signs of the times" from the 1960s and as an augury of things to come.

Rauschenberg was originally commissioned to design this work as a cover for *Newsweek* and used iconic imagery from several previous issues of the publication to create the piece. Ultimately, *Newsweek* rejected the design, likely for its politically charged content, but Rauschenberg's gallerist, Leo Castelli, opted to publish a limited-edition print of the work, produced by Styria Studio.

The editioned form of the work has been featured in numerous exhibitions at institutions including the Art Institute of Chicago; Brooklyn Museum of Art; Cleveland Museum of Art; Dallas Museum of Art; Gemini G.E.L. at Joni Moisant Weyl, New York; Menil Collection, Houston; Museum of Modern Art, New York; National Collection of Fine Arts, Washington, D.C.; the San Francisco Museum of Modern Art; Tate Modern, London; Whitney Museum of American Art.











Rauschenberg incorporated imagery referencing a number of violent political flashpoints from the 1960s, including the 1963 assassination of President John F. Kennedy, 1968 assassinations of Robert F. Kennedy and Martin Luther King Jr., the 1965 and 1967 riots in Los Angeles and Detroit, respectively, and the ongoing Vietnam War. In 1968, Rauschenberg met Janis Joplin, a fellow native of Port Arthur, Texas, at Max's Kansas City, a New York City nightclub, and became close friends with her. Joplin died on October 4, 1970, making Rauschenberg's inclusion of the singer alongside slain political leaders eerily prescient. Further, Rauschenberg was fascinated by space and space exploration and featured imagery of planets, astronauts, and astronomical equipment in works throughout his career. In *Signs*, he included imagery from the August 11, 1969 Newsweek cover showing astronaut Buzz Aldrin during the first moon landing on July 20, 1969. Suggesting new frontiers and scientific advancements, the image introduces some levity to the artwork; yet the red dots superimposed on the front of Aldrin's suit resemble blood spatters, indicating that such Space Age optimism may have been sullied by the decade's violence.





Robert Mapplethorpe





Robert Mapplethorpe, *American Flag*, 1977, Gelatin silver print  
14 x 14 inches (35.6 x 35.6 cm), 23 7/8 x 22 3/4 x 1 1/2 inches (60.6 x 57.8 x 3.8 cm) framed, Edition of 5, NG7289, \$425,000



Alex Katz

Alex Katz in his studio



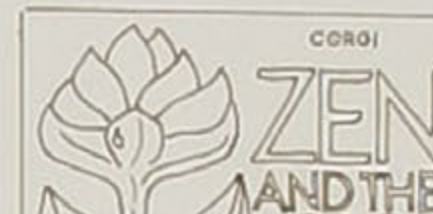
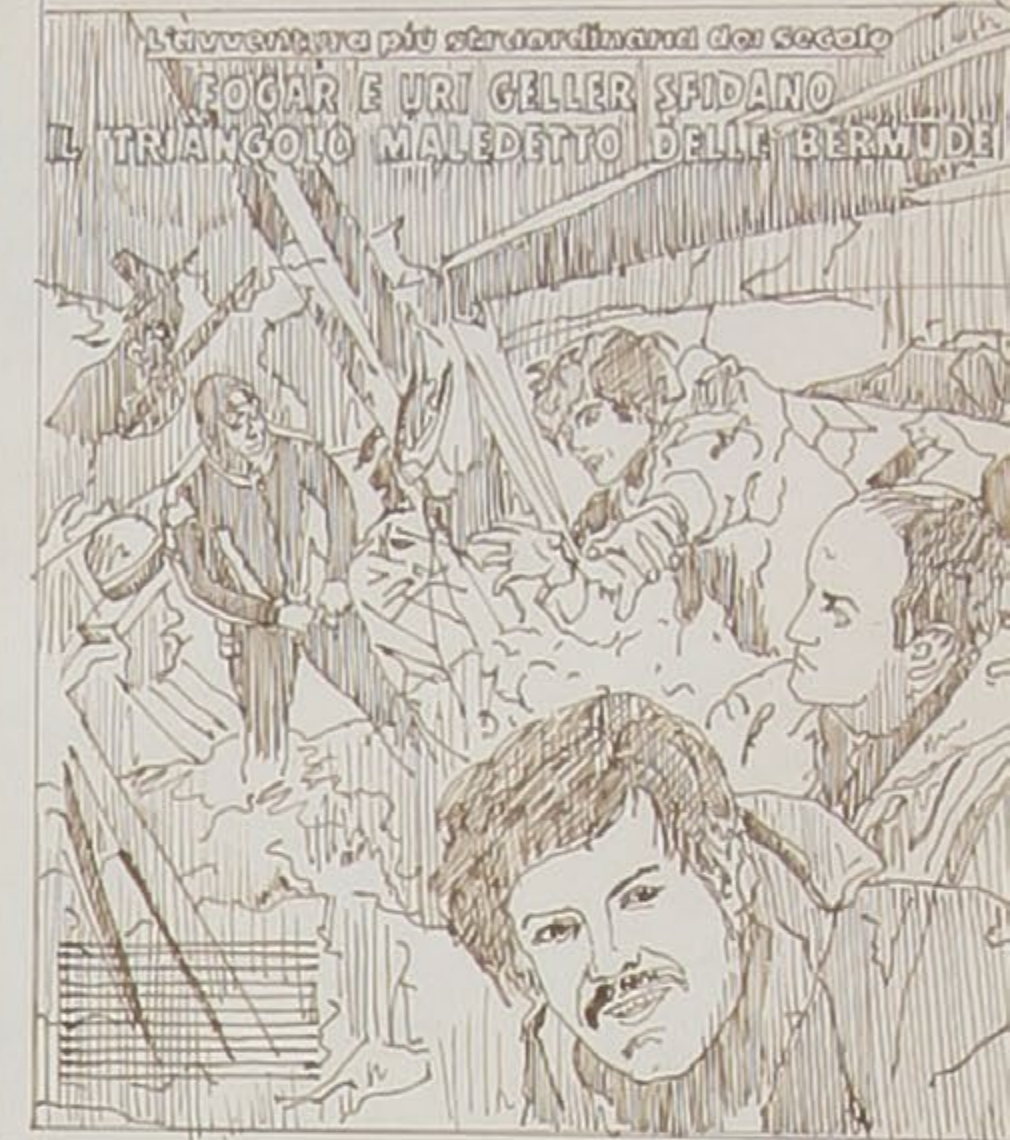
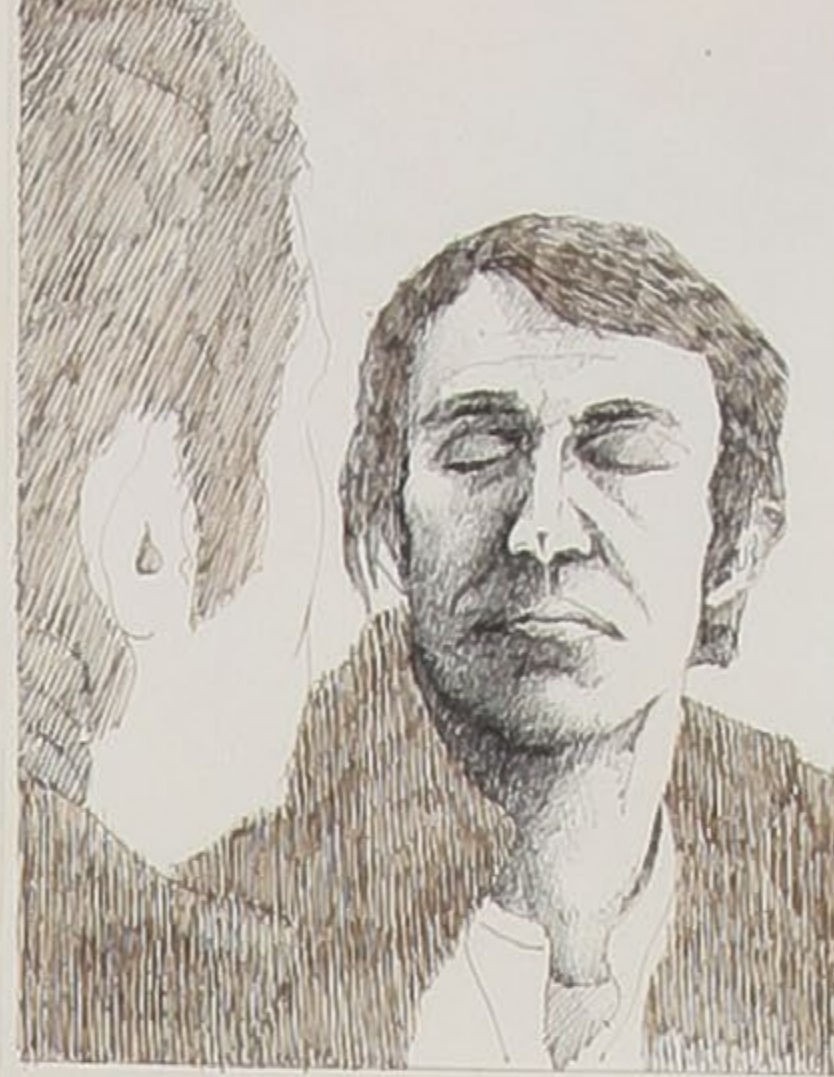


Alex Katz, *Lilies 11*, 2025, Oil on linen, 96 x 96 inches (243.8 x 243.8 cm), KTZ2491



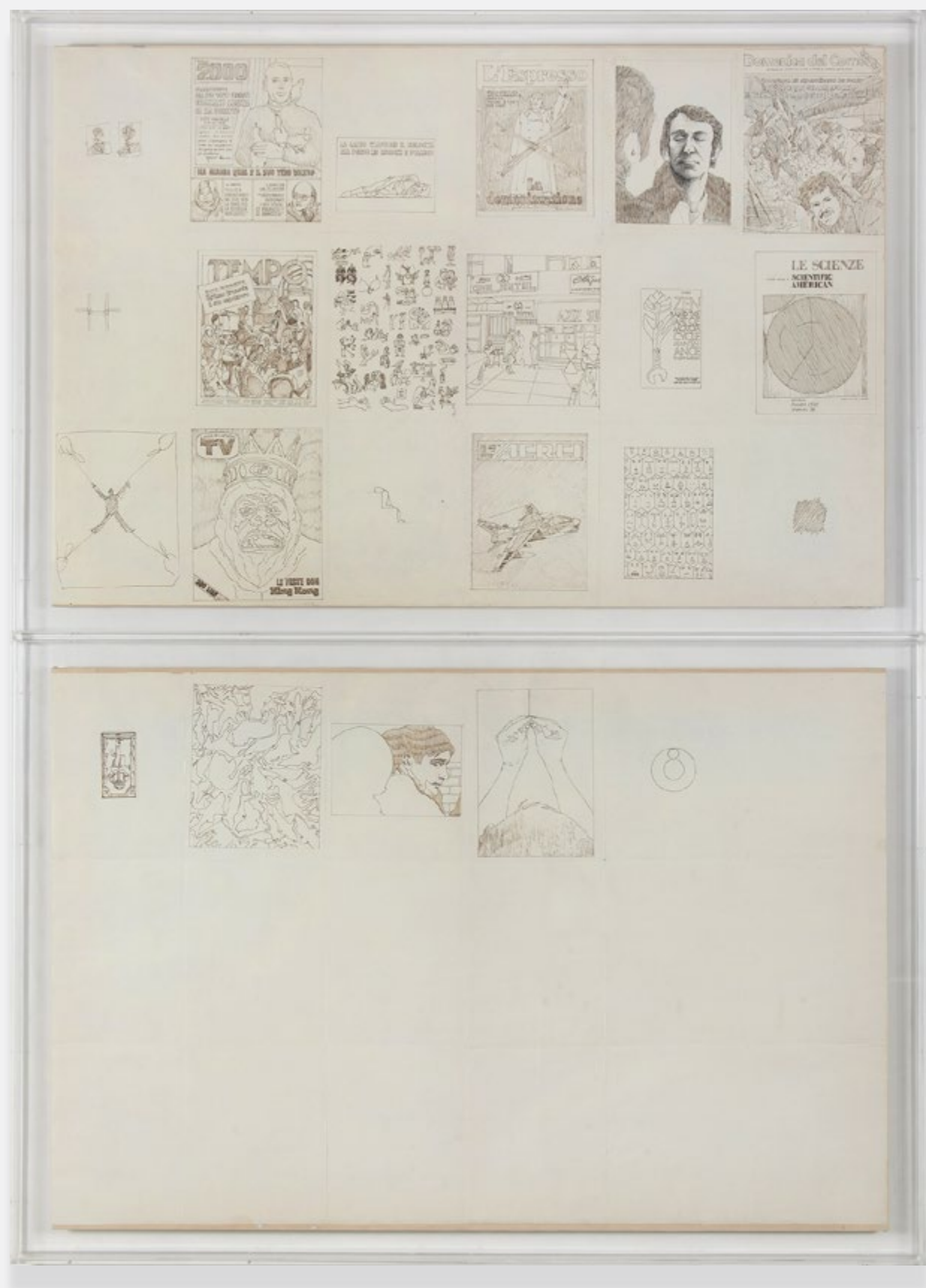
Studio view





Alighiero e Boetti





Alighiero e Boetti, *Collo Rotto Braccia Lunghe*, 1976, Graphite and ink on paper in two parts  
 39 3/8 x 59 inches (100 x 150 cm) each, 43 1/2 x 63 3/4 inches (111 x 162 cm) each framed, BG884, \$350,000





LA LAZIO TRAVOLGE IL BOLOGNA  
MA PERDE RE CECCONI E D'AMICO







Marisa Merz

The artist's studio, Turin, 2016





Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper, copper wire, board, 63 x 47 1/4 inches (160 x 120 cm), MAR181, \$600,000





Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper, 16 1/2 x 11 5/8 inches (41.9 x 29.7 cm), 20 1/8 x 15 1/4 x 1 3/8 inches (51.1 x 38.7 x 3.5 cm) framed, MAR207, \$125,000

Marisa Merz, *Senza titolo (untitled)*, Undated, Mixed media on paper, 16 1/2 x 11 5/8 inches (41.8 x 29.6 cm), 20 1/8 x 15 1/4 x 1 3/8 inches (51.1 x 38.7 x 3.5 cm) framed, MAR208, \$125,000









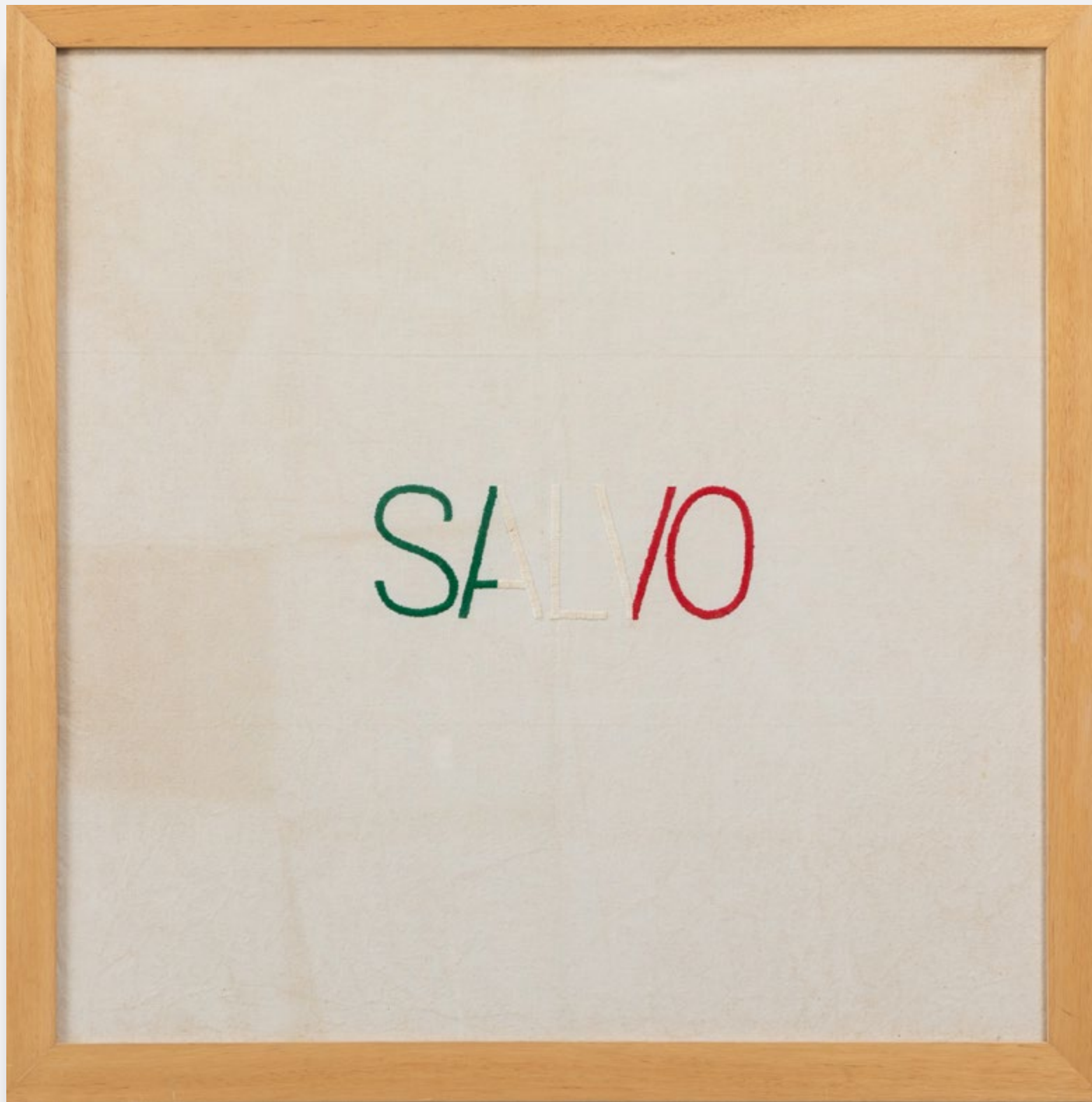
Installation view: Marisa Merz, Gladstone, New York, 2023



SALVO

Salvo





Salvo, *Tricolore*, 1971, Embroidery on fabric, 31 1/2 x 31 1/2 x 5/8 inches (80 x 80 x 1.6 cm) framed, BGS150, \$100,000









Salvo, *Untitled*, 1989, Oil on board  
22 7/8 x 18 7/8 inches (58 x 48 cm), NG7264, \$235,000





Jannis Kounellis



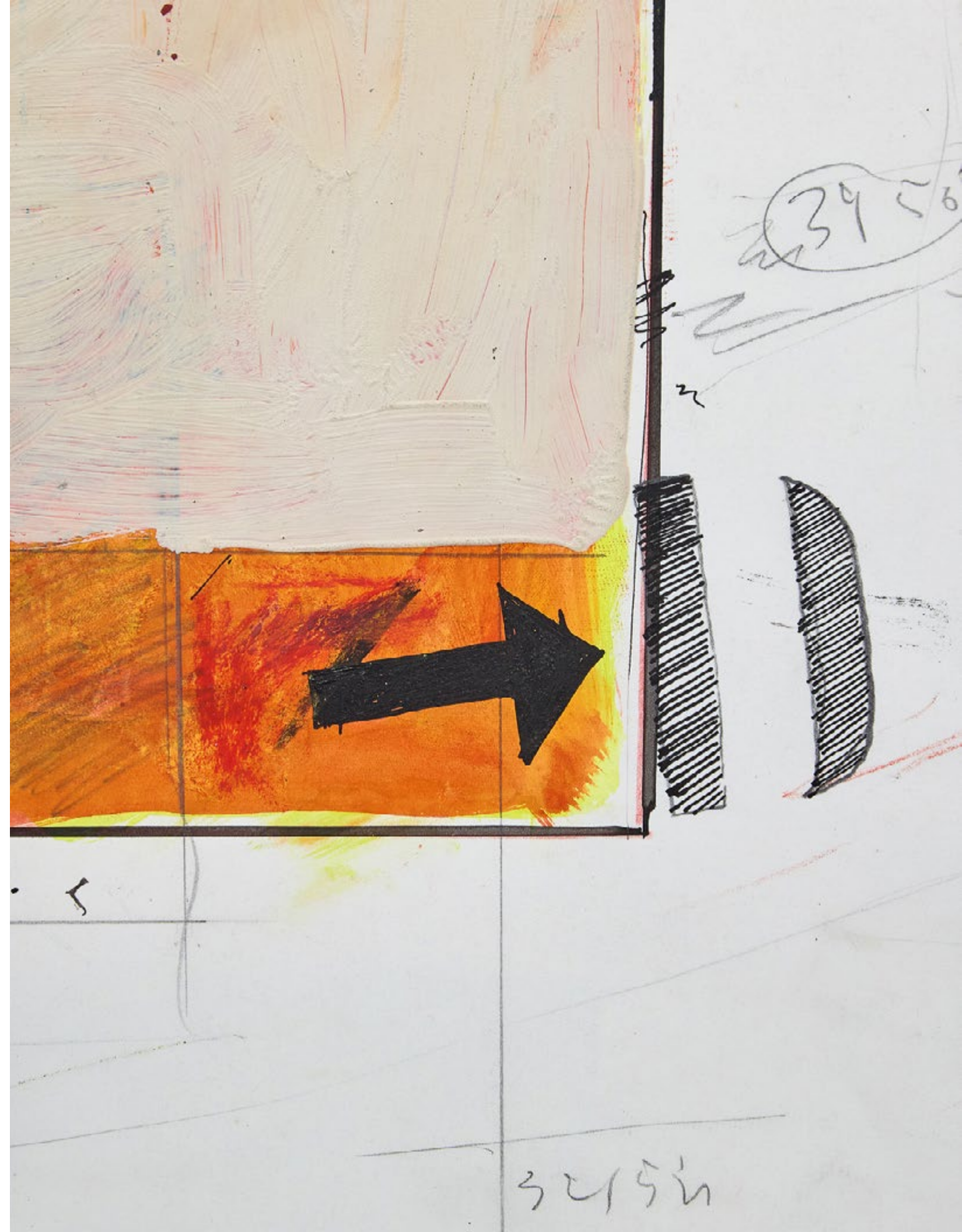


Jannis Kounellis, *Untitled*, 1960, Mixed media on cardboard, 18 1/2 x 27 1/4 inches (47 x 69 cm), KOU650, €180,000



After Kounellis' arrival in Rome in 1956, the artist began experimenting with urban language, manipulating its fundamental components consisting of arrows, letters, numbers, and signs. This drawing falls into the category of his iconic *Alfabeti* or *Figures and Letters* series. The seemingly cryptic symbols are suggestive of a language, code, or mathematical formula, but resist any particular meaning or representation. Signs that usually identify size, weight, and direction are set free of their moorings. Presenting this fragmented syntax on paper and canvas, Kounellis manipulated its original purpose and instead brought attention to the visual form of these signs. The elements' meaning—though familiar and visually accessible—was replaced by Kounellis' personal alphabet and language.

Art historian Gloria Moure has observed that these figures “were undoubtedly compositional signs, somewhere between image, language, and arithmetic, intended to be recited in the midst of unconnected babblings.” For Kounellis, the symbols “were also phonetic and, therefore, profoundly musical,” as well as having a linguistic basis rooted in the artist's interest in writers such as Giuseppe Ungaretti. Although by the mid-1960s Kounellis shifted his focus to material and physicality, this work on paper marks the beginning of Kounellis' ever-growing visual vocabulary and his work with repetition and symbolism.







Amy Sillman





Amy Sillman, *Structure with black & yellow*, 2025, Oil and acrylic on linen, 59 x 55 1/4 inches (149.9 x 139.7 cm), AS2027, \$575,000





Anna Zemánková

Installation view, Anna Zemánková  
Gladstone, New York, On view through June 14, 2025





Anna Zemánková, *Untitled*, c. 1960's, Gouache, ink and pastel on paper  
24 5/8 x 17 3/4 inches (62.5 x 45 cm), 31 3/8 x 24 3/8 x 1 1/2 inches (79.7 x 61.9 x 3.8 cm) framed, NG7309, \$90,000









Elizabeth Peyton



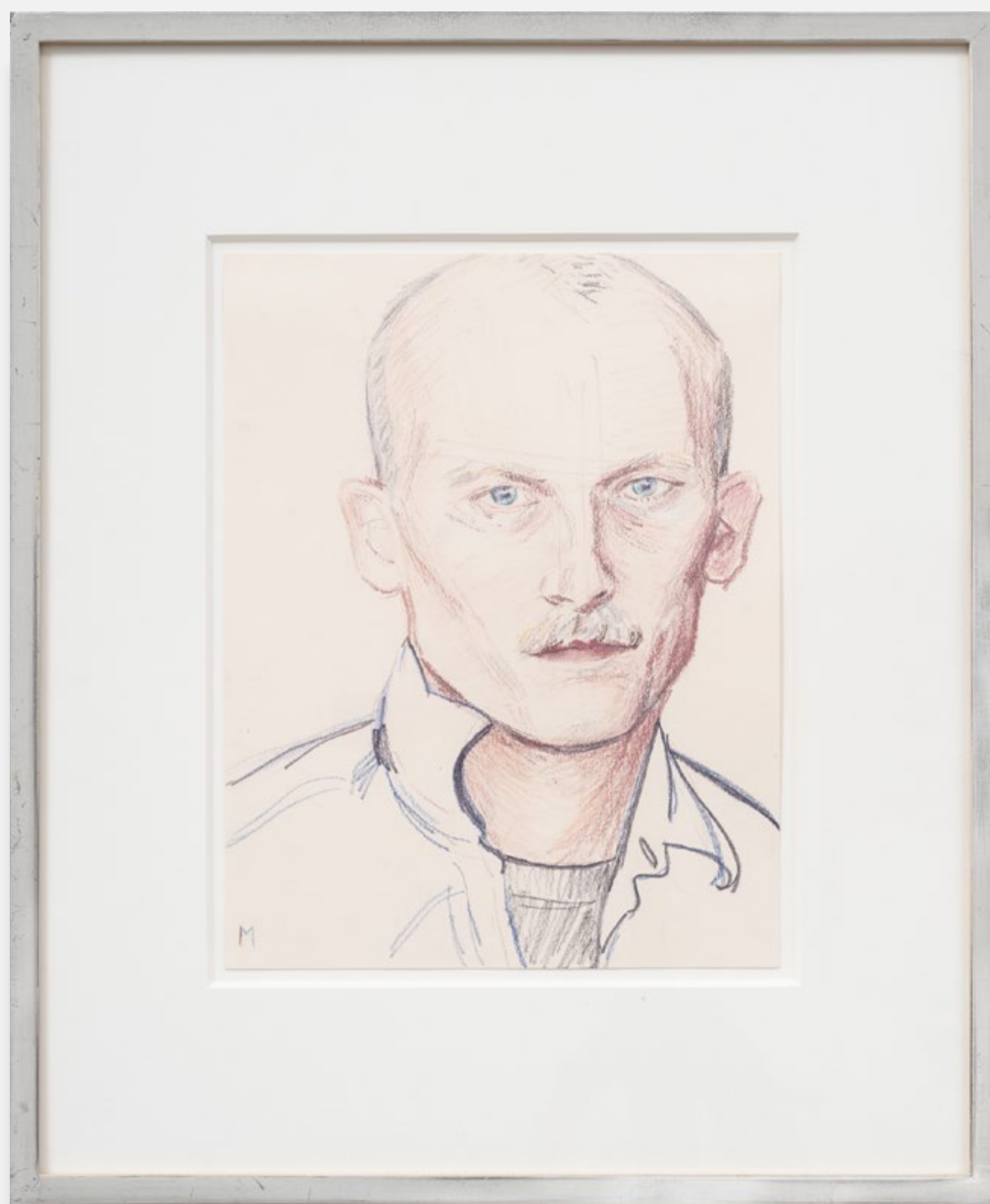


Elizabeth Peyton, *Alice Neel in 1931*, 2007-2008, Oil on linen mounted on board, 13 x 10 inches (33 x 25.4 cm), GG085









Elizabeth Peyton, *Matthew*, 2008, Colored pencil and pastel on paper, 11 5/8 x 9 inches (29.5 x 22.9 cm), 19 1/4 x 16 x 1 1/8 inches (48.9 x 40.6 x 2.9 cm) framed, NG7312, \$150,000









Matthew Barney

Installation view: Matthew Barney, *SECONDARY*  
Fondation Cartier, Paris, 2024





Matthew Barney  
*Corner Strike: Double Bind*, 2025  
Ceramic, high-density polyethylene  
13 1/2 x 17 1/4 x 17 1/2 inches (34.3 x 43.8 x 44.5 cm)  
MB834, \$110,000









Jim Hodges





Jim Hodges, *sometimes like stars*, 2016, 18k plated brass wit pins in two parts, 17 x 18 inches (43.2 x 45.7 cm), NG7328, \$500,000





Jim Hodges, *a song inside a storm*, 2025, Charcoal with 24kt gold, saliva and pastel on paper  
49 7/8 x 38 1/4 inches (127 x 97.8 cm), 54 3/4 x 43 3/8 x 1 3/4 inches (139.1 x 110.2 x 4.4 cm) framed, HOD272, \$135,000





Jill Mulleady





Jill Mulleady, *After The Explosion*, 2025, Oil on linen, 38 1/4 x 51 1/4 inches (97 x 130 cm), JMD093, \$110,000





Sarah Lucas

Installation view, Sarah Lucas: *Happy Gas*  
Tate Britain, London, 2023





Sarah Lucas  
*GODDESS*, 2022  
Bronze, concrete, mild steel  
46 3/8 x 58 1/4 x 36 3/8 inches  
(117.6 x 147.9 x 92.2 cm)  
Edition of 6 + 2 AP  
SL196, £300,000





David Salle





David Salle, *Talk Therapy*, 2025, Oil, acrylic flashe, and charcoal on archival UV print on linen  
37 1/4 x 55 1/8 inches (94.6 x 140 cm), 40 3/4 x 58 1/2 x 2 3/4 inches (103.5 x 148.6 x 7 cm) framed, DS095, \$200,000



# SEVERAL FLAMES

Ed Ruscha





Ed Ruscha, *Several Flames*, 1973, Pastel on paper, 22 5/8 x 28 3/4 inches (57.5 x 73 cm), NG6882, \$525,000





Anicka Yi

Installation view, Anicka Yi: *There Exists Another Evolution, But In This One*  
UCCA Center for Contemporary Art, Beijing, On view through June 15, 2025





Anicka Yi, ſ†RñRñKſ, 2025, Acrylic, UV print, aluminum artist's frame, 53 1/2 x 80 1/2 x 1 1/2 inches (135.9 x 204.5 x 3.8 cm), AY285, \$225,000









# Rosemarie Trockel

Installation view, Rosemarie Trockel: *The Kiss*  
Gladstone, New York, On view through August 1, 2025





Rosemarie Trockel  
*Dead Chamelion*, 2008  
Ceramic, glazed (white)  
33 1/2 x 25 5/8 x 9 7/8 inches (85 x 65 x 25 cm)  
RT419, €480,000









Rosemarie Trockel, *Untitled*, 1987, Wool over canvas, 21 3/4 x 21 3/4 x 1 inches (55.2 x 55.2 x 2.5 cm), 23 1/8 x 23 1/8 x 3 inches (58.7 x 58.7 x 7.6 cm) framed, NG7318, \$325,000





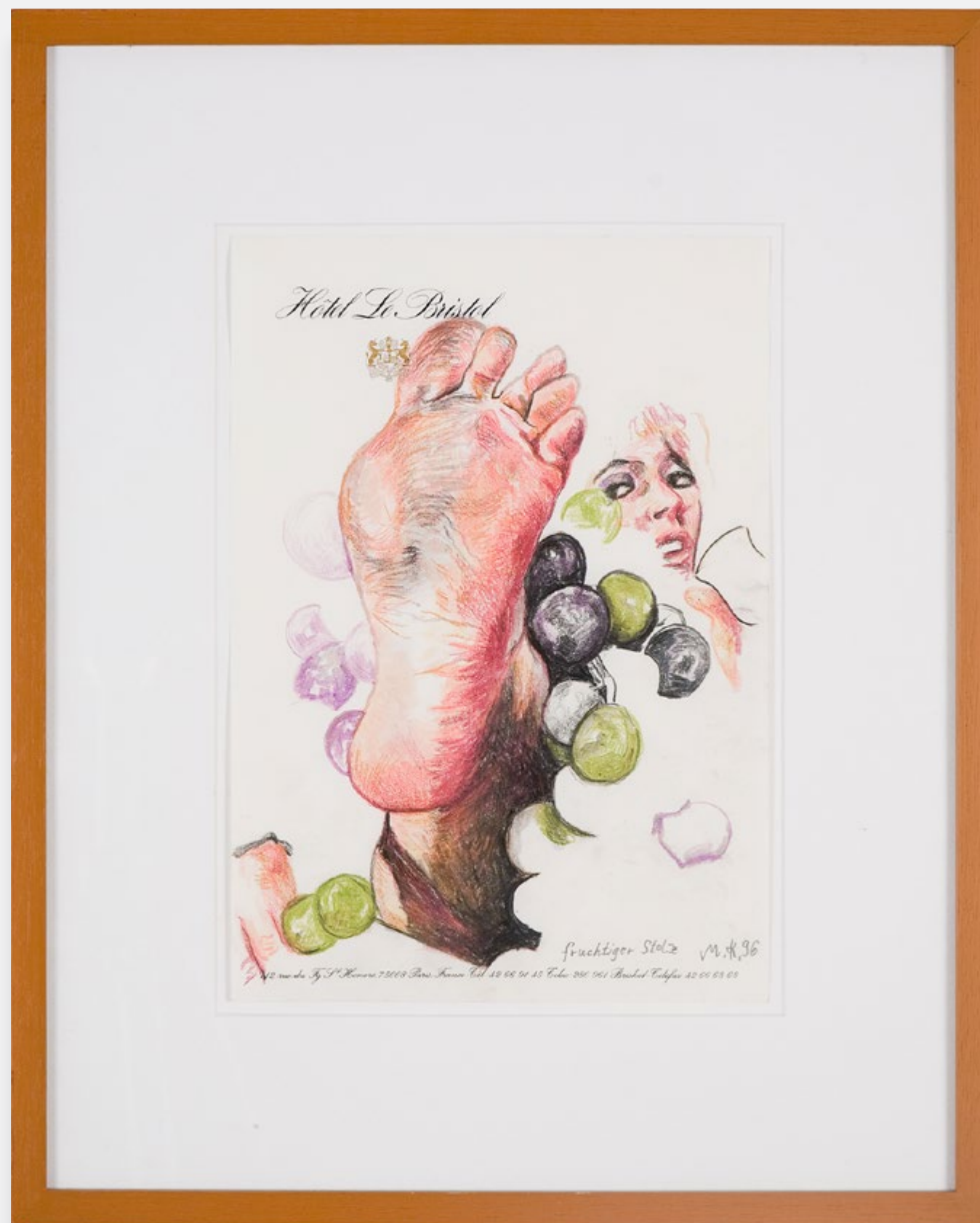


*Hôtel Le Bristol*



Martin Kippenberger





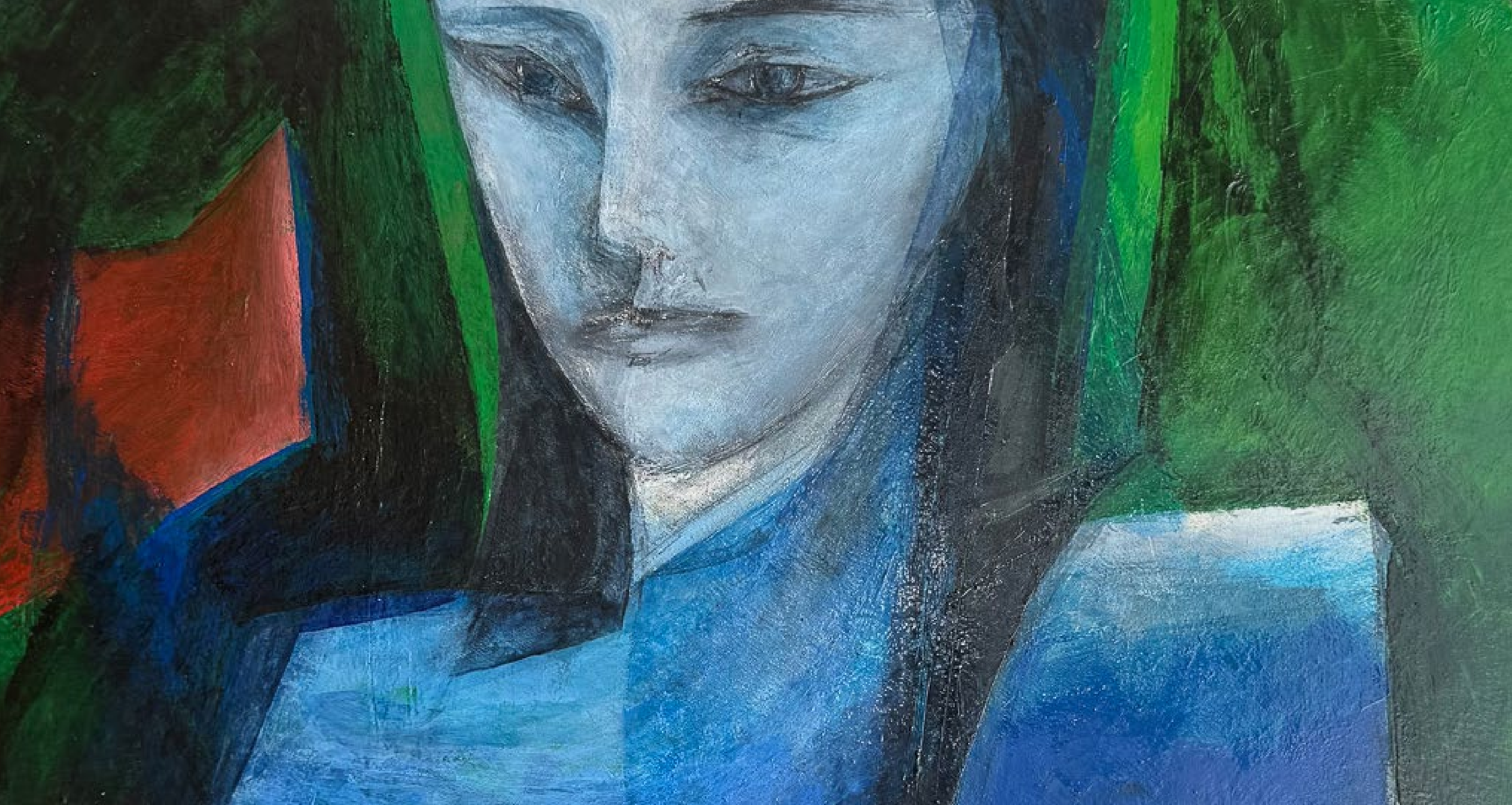
Martin Kippenberger, *Untitled*, 1996, Mixed media on hotel stationery  
18 5/8 x 15 1/8 inches 11 5/8 x 8 1/4 inches (29.5 x 21 cm), 18 5/8 x 15 1/8 inches (47.3 x 38.4 cm) framed, NG7326, \$75,000





Installation view, Martin Kippenberger: *The Problem Perspective*  
The Museum of Modern Art, New York, 2009





Andro Wekua





Andro Wekua, *Lunar*, 2025, Oil and charcoal on canvas  
21 5/8 x 21 5/8 inches (55 x 55 cm), 22 1/4 x 22 1/4 x 2 inches (56.6 x 56.6 x 5 cm), AW355, €110,000





Carrie Mae Weems





Carrie Mae Weems

*Preach*, 2024-2025

Five archival pigment prints

16 x 20 inches (40.6 x 50.8 cm) each

40 3/4 x 16 3/4 x 1 1/2 inches (103.5 x 42.5 x 3.8 cm)

Overall: 65 1/2 x 61 1/2 x 1 3/8 inches (166.4 x 156.2 x 3.5 cm) framed

Edition of 5 + 1 AP

CMW580, \$125,000





This work is a part of Weems' new series, *Preach*, and is an original commission for the exhibition at Gallerie d'Italia in Turin. The series traces religion and spirituality for African-Americans across generations, and celebrates the deep, passionate, and joyful forms of worship that define Weems' Black Church experience, while also denouncing the violence and oppression that are inseparable elements of this history. Weems writes in the new poem that accompanies this installation:

"In flames and bombs, pray where and when you can, in harbors and cabins, in palaces and basements, in theaters and clubs. From your secret hiding place you have discovered new forms of worship..."

Using herself as her muse and guide, Weems invites us to join this spiritual awakening and condemn the persecution that makes these sacred spaces places of refuge and activism. *Preach* weaves together early images from Harlem, San Diego, and Sea Island, Georgia, with a wide range of new work that evokes the transcendental and profane reality of religious expression for black Americans today.





Richard Aldrich





Richard Aldrich, *Untitled*, 2024-2025, Oil and wax on linen, 82 x 74 inches (208.3 x 200.7 cm), RA215, \$145,000





Ugo Rondinone

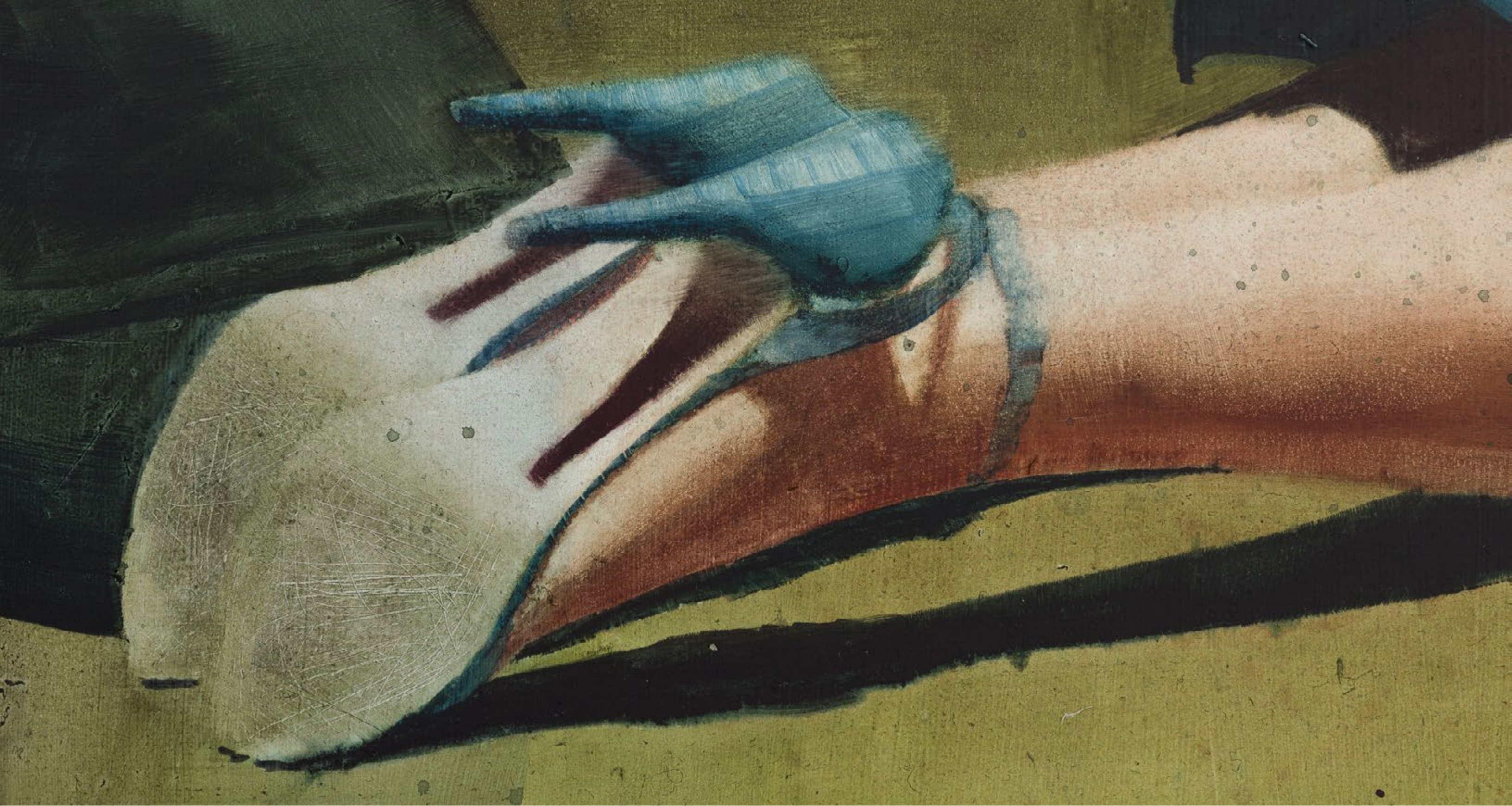
Installation view, Ugo Rondinone: *Cry Me a River*  
Kunstmuseum Luzern, Switzerland, 2024





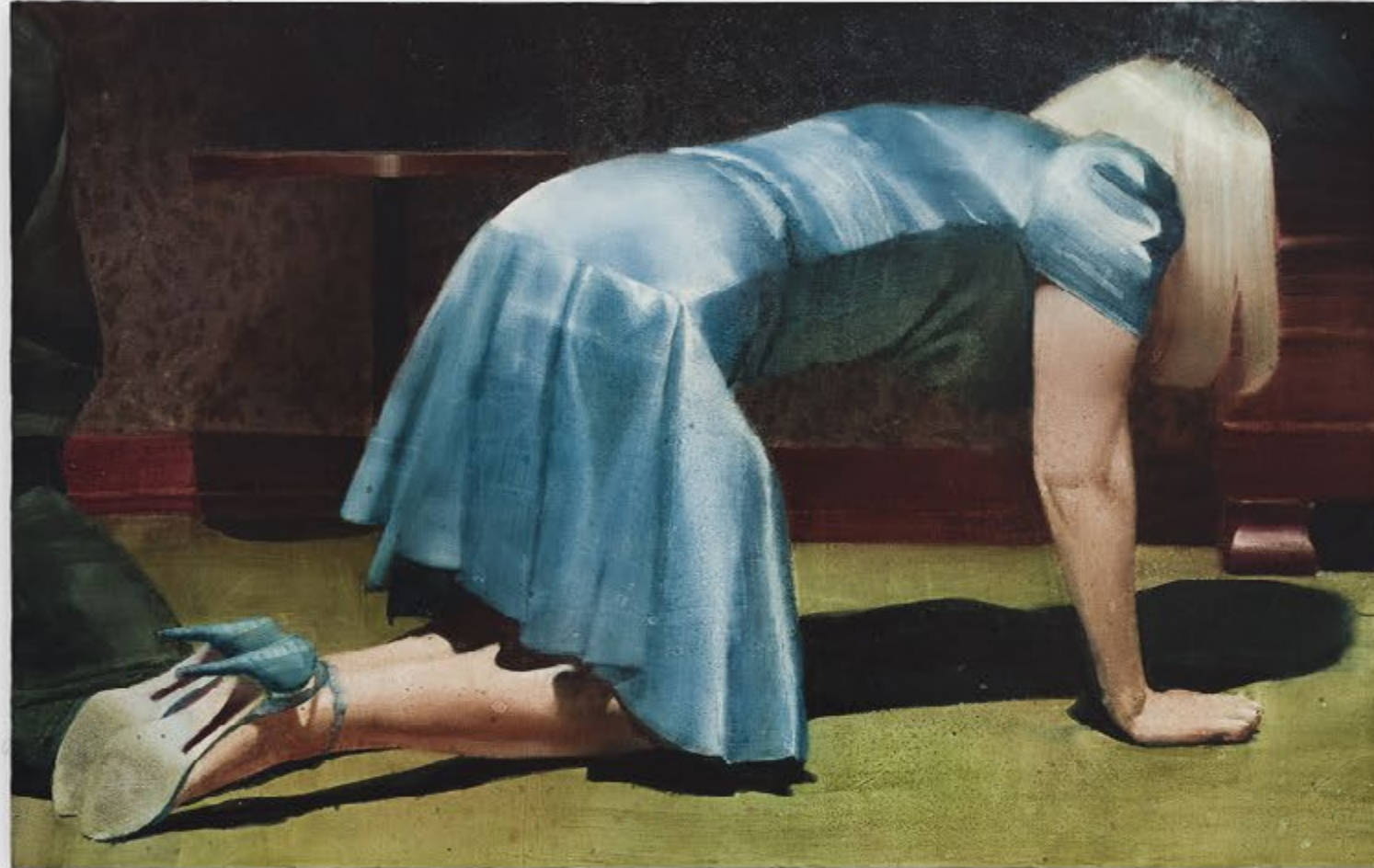
Ugo Rondinone, *the defiant*, 2025,  
Bluestone, stainless steel and concrete  
Sculpture: 86 3/4 x 51 3/4 x 23 5/8 inches  
(220 x 131.5 x 60 cm),  
Pedestal: 5 x 59 x 35 1/2 inches (12.7 x 149 x 90.2 cm)  
UR1213, \$550,000





Joseph Yaeger





Joseph Yaeger, *Existence is a life sentence*, 2025, Watercolor and studio debris on gessoed linen, 47 1/4 x 74 3/4 inches (120 x 190 cm), JY003, £80,000





Rachel Rose





Rachel Rose, *The Rainbow*, 2025, Color pigment, metallic powders, and oil on wood panel  
16 3/4 x 22 inches (42.5 x 55.9 cm), 27 1/8 x 32 3/8 x 1 inches (68.9 x 82.2 x 2.5 cm) framed, RR159, \$55,000





Kerstin Brätsch

Installation view, Kerstin Brätsch: *METAATEM*  
MUNCH Museum, Oslo, Norway, On view through August 3, 2025





Kerstin Brätsch, *META series*, 2024, Oil, pigments, collage on canvas, 98 1/2 x 76 3/4 inches (250 x 195 cm), BR1151, \$100,000









Christopher Wool





Christopher Wool, *Untitled*, 1987, Marker on paper, 8 x 6 3/4 inches (20.3 x 17.8 cm), 12 x 11 inches (30.5 x 27.9 cm) framed, NG7243, \$250,000



G L A D S T O N E

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