# Gladstone Gallery Returns to Art Basel Paris with Group Exhibition Spanning Historical, Recent, and New Works

## Presentation features work by Matthew Barney, Karen Kilimnik, Philippe Parreno, Richard Prince, Robert Rauschenberg, Peter Saul, Andro Wekua, Joseph Yaeger, and other artists from the gallery's roster

Gladstone Gallery returns to Art Basel Paris, with a group presentation comprising new, recent, and historic works by artists spanning the gallery's dynamic program. Centering the stand is Alexander Calder's *Caged Stone on Yellow Stalk* (1955), a standing mobile that embodies Calder's playful wit, structural ingenuity, and timeless visual poetry. Additional highlights include new works by Andro Wekua, and Joseph Yaeger, alongside works by Matthew Barney and Karen Kilimnik. The presentation also features historical examples by Richard Prince and Robert Rauschenberg, as well as Peter Saul, of whom Gladstone recently announced representation. Art Basel Paris is open to the public from Friday, October 24, through Sunday, October 26, with private previews on Wednesday, October 22, and Thursday, October 23.

As part of the fair's public program Gladstone is co-presenting Ugo Rondinone's monumental sculpture *the innocent* (2024) in the forecourt of the Institut de France, on view from October 17 through October 28. Rondinone's *the innocent* reflects the artist's integrated approach to artmaking and suggests the infinity of anonymous lives sacrificed to centralized power and territorial ambition in the name of civilization. The Paris-based painter Jill Mulleady is also holding a special open studio and cocktails, co-hosted by Gladstone in collaboration with Galerie Neu, on Wednesday, October 22, from 5-8pm. Visits may also be scheduled by appointment on Thursday, October 23, and Friday, October 24, between 12-6pm.

*Caged Stone on Yellow Stalk* features a network of wire extensions, terminating in small painted circular disks and counterbalanced by a granite-like stone in a wire mesh cage, sits atop a yellow rod that curves up from the floor. The yellow rod, or "stalk", remains stable while the other elements of the mobile turn and rotate with the movement of the air around them. Traces of the artist's hand are visible throughout the work, and the various elements display uneven coloration and texture resulting from Calder's manual cutting and filing of the pieces. The tiny coils of wire recall the artist's fanciful circus scenes and the toys he would fashion as gifts for his grandchildren and friends.

### About Gladstone Gallery

Gladstone Gallery is known for its commitment to artists whose prescient approaches and experimental practices have defined the contours of contemporary art. The gallery has long been an active partner in the cultivation of iconoclastic careers, fostering a

roster of artists recognized for their ground-breaking contributions. Headquartered in New York and including outposts in both Brussels and Seoul, Gladstone's impact extends globally, enabling both the presentation of new bodies of work, and an amplification of the international reach of its artists. Alongside its work with contemporary artists, the gallery is steward to the legacies of pivotal historical artists and serves as an advocate for the enduring power of art. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

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