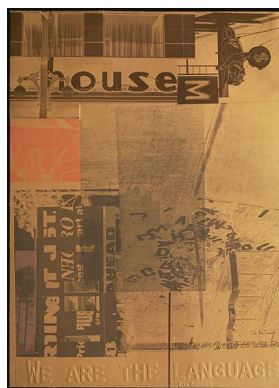
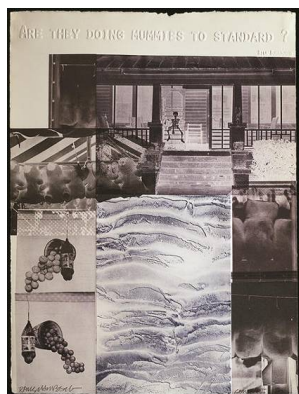
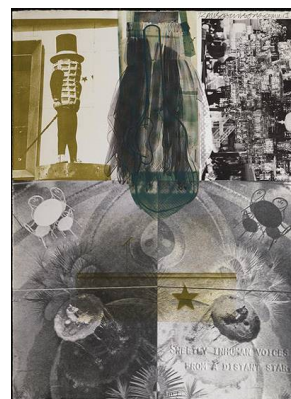
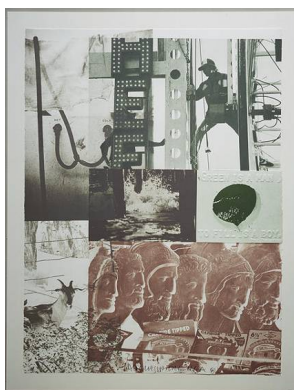
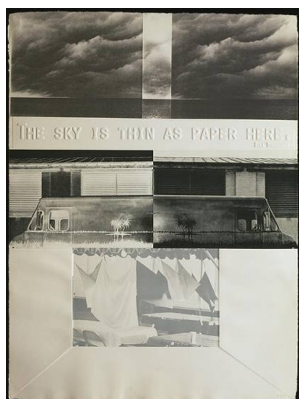




GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

We are the Language
March 15 – April 28, 2018



ROBERT RAUSCHENBERG

AMERICAN PEWTER WITH BURROUGHS I-VI 1981

Complete set of 6 lithographs with embossing

31 1/2 x 23 1/2" (80 x 59.7 cm)

Various edition sizes

RR81-1011-1016



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

We are the Language
March 15 – April 28, 2018



ALLEN RUPPERSBERG

GREAT SPECKLED BIRD 2013

Multi-colored screenprint on perforated player-piano roll

Overall 11 1/4 x 240 1/2" (28.6 x 610.9 cm)

Edition of 12, #7

AR12-5365



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

We are the Language
March 15 – April 28, 2018

JOHN BALDESSARI

THE NEWS: THREE MEN LEAVING HOUSE... 2014

Multi-color screenprint

38 1/4 x 35 1/8" (97.2 x 89.2 cm)

Edition of 50, #16

JBA13-5366



THREE MEN LEAVING HOUSE
(FLOWER PLANTERS NEAR DOOR)

JOHN BALDESSARI

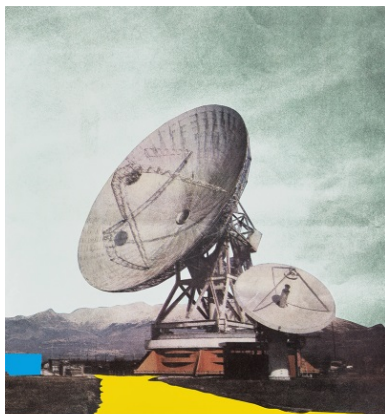
THE NEWS: FOUR DUCKS STANDING ON A BENCH 2014

Multi-color screenprint

46 1/4" x 35 1/8" (117.5 x 89.2 cm)

Edition of 50, #16

JBA13-5371



FOUR DUCKS STANDING ON A BENCH
(IN FRONT OF A BLACKBOARD).
THREE DUCKS ON THE FLOOR



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

We are the Language
March 15 – April 28, 2018

JOHN BALDESSARI

THE NEWS: A YOUNG BOY BEING FITTED FOR A GAS MASK 2014

Multi-color screenprint

46 1/2" x 35 3/8" (118.1 x 89.9 cm)

Edition of 50, #16

JBA13-5369



A YOUNG BOY BEING FITTED FOR
A GAS MASK (CLOSE UP/ SIDE VIEW)

JOHN BALDESSARI

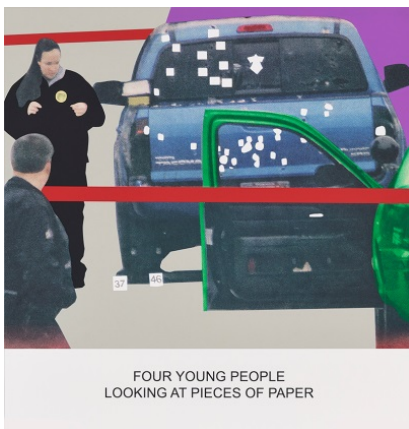
THE NEWS: FOUR YOUNG PEOPLE LOOKING AT PIECES OF PAPER 2014

Multi-color screenprint

36 3/4 x 35 1/4" (93.3 x 89.5 cm)

Edition of 50, #16

JBA13-5368



FOUR YOUNG PEOPLE
LOOKING AT PIECES OF PAPER



GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

We are the Language
March 15 – April 28, 2018



A man who never says, "Yes, okay", but rather "with pleasure, I'm honored!" with courtesy, kees of affection, bowing and scraping, but funny, very funny, with a particular inflexion of the voice, a kind of controlled incongruity, verging on mannerism, with the flowers of rhetoric, the tone rising and falling. A lady-like side to him—talking with his nose pointing into the air as if he were leeching in what was going on, with a rather old-fashioned appearance, a musketeer, who once caused an uproar in a British station because the return ticket was more expensive than the outbound one due to a levy for the tunnel; one who bought a racing pair of peak from "Goulet Turpin" and, when the management refused to reimburse him and the police refused to register his complaint, made his protest by leaving the meat outside the door of the police station; a man who keeps a file on his enemies entitled *My Hates* on his bookshelf; a Shakespearean character, a mixture of buffoon, common rascal, and tragic figure, who likes to play the role of the man cast down by outrageous fortune and yet at the same time an utterly delighted, warm, reserved man, a very rare mixture, a man who seems to have walked straight out of a Marx Brothers film; a man who nearly died laughing at the following joke: A guy is doing survey on the sex life of the french. "Excuse me, Madame, can you tell me where the orgasmous zones are", and the woman answers "I'm sorry, I don't live here". A man who loves the Paul Delaunay painting *The Evocation of Lady Jane Grey*, one who gets frightened in airplanes, who even in a film, could never carry off the role of the huckle; a rather brilliant intellectual who never shows off, who loves minor literature, B-movies, nineteenth-century potboilers, and opera, a pinball wizard, who looks out of place in a nightclub, who wears sagging clothes, who overdoes things—overized jackets, checked trousers—who is like someone out of a children's book who is both candid and learned, one who has trouble being concise when leaving a message on the answering machine and has to call back two or three times; the kind of person computers forget, who loves Italy, Jerry Lewis, smoking cigars, holding a camera, the circus, jazz, comics especially *Blade and Mortimer*—an arctic cook who makes escapes in pinkish saacs, who loves pasta; a man afraid, navigating through culture, who can't find his place, always ready to fall in love as long as he doesn't have a chance; a lover doomed to despair, who says, "I'm in love, we'll see if it works out", who wanted to be an Egyptologist when he was young, who always smiling, who always relies a pilot. A man comfortable in his madness, organized in his solitude. Myrtenkas. Someone who would be capable of disappearing without a trace... Au revoir, Pierre.



SOPHIE CALLE

THE ADDRESS BOOK 2009

A portfolio of prints: 28 pages, each with text and photographs, in a screenprinted binder; one etching with gold leaf, one blind embossment and one 5-color lithograph with collage
Binder: 14 x 15 1/2 x 1 1/2" (35.6 x 39.4 x 3.8 cm)
Each sheet: 15 1/4 x 12 5/8" (38.7 x 32.1 cm)
Edition of 45, #22
SC09-2220