

HAUSER & WIRTH

GLENN LIGON

LATE AT NIGHT, EARLY IN THE MORNING, AT NOON

15 JANUARY – 4 APRIL 2026
NEW YORK, 18TH STREET

ABOUT THE EXHIBITION

Hauser & Wirth is pleased to present 'Late at night, early in the morning, at noon,' a two-part exhibition of new and historic works on paper by Glenn Ligon. This presentation extends the artist's longstanding engagement with language and abstraction through a series of richly layered compositions that meditate on the color blue and its emotional, historical and cultural inflections. In dialogue with the writings of James Baldwin, Ligon's latest work here traverses the space between legibility and sensation, where text dissolves into atmosphere and meaning into light.

The exhibition's title is taken from Baldwin's 1964 introduction to a Beauford Delaney exhibition in Paris and recalls the writer's reflection on a window through which 'everything one saw... was filtered through leaves.' Ligon draws upon Baldwin's description of light 'as blue as the blues when the last light of sun departed,' to consider how color and language can merge to create a kind of figuration. In these new works, blue operates as more than a color; it conveys mood, time and emotion. It evokes the twilight hour between visibility and darkness; it conjures the emotional register of Blues music. For Ligon, as for Baldwin, light becomes a metaphor for perception itself, a means of reckoning with history, intimacy and the power of art to reveal quieter truths.

Learn more →



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Glenn Ligon

Blue (for JB) #4

2025

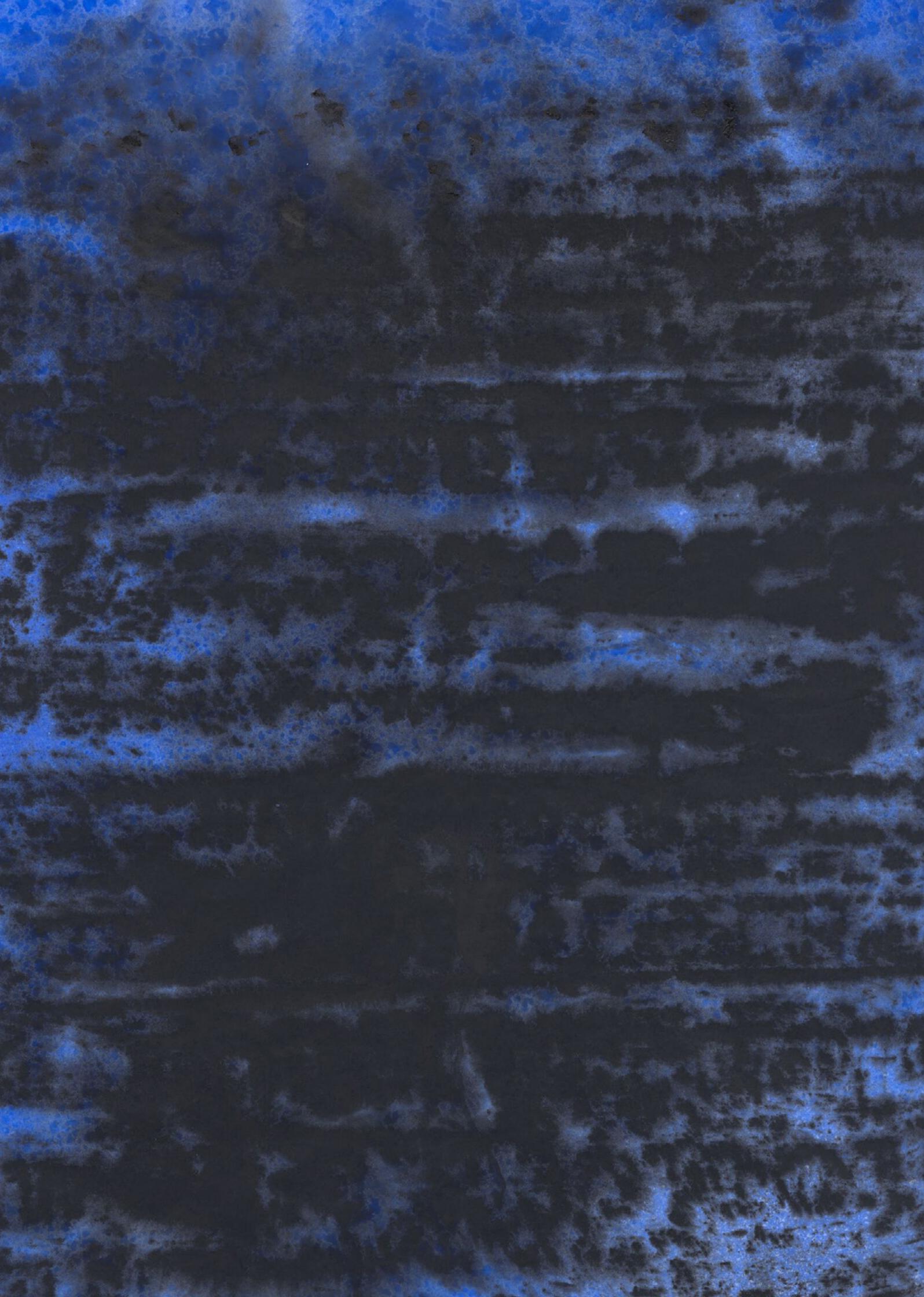
Carbon ink and acrylic on torinoko paper

198.1 × 142.2 cm / 78 × 56 in

209.6 × 153 × 7 cm / 82 ½ × 60 ¼ × 2 ¾ in (framed)

USD 195,000.00

LIGON144266



HAUSER & WIRTH



Glenn Ligon

Blue (for JB) #5

2025

Carbon ink and acrylic on torinoko paper

198.1 × 142.2 cm / 78 × 56 in

209.6 × 153 × 7 cm / 82 ½ × 60 ¼ × 2 ¾ in (framed)

USD 195,000.00

LIGON144265



HAUSER & WIRTH



Glenn Ligon

Blue (for JB) #10

2025

Carbon ink and acrylic on torinoko paper

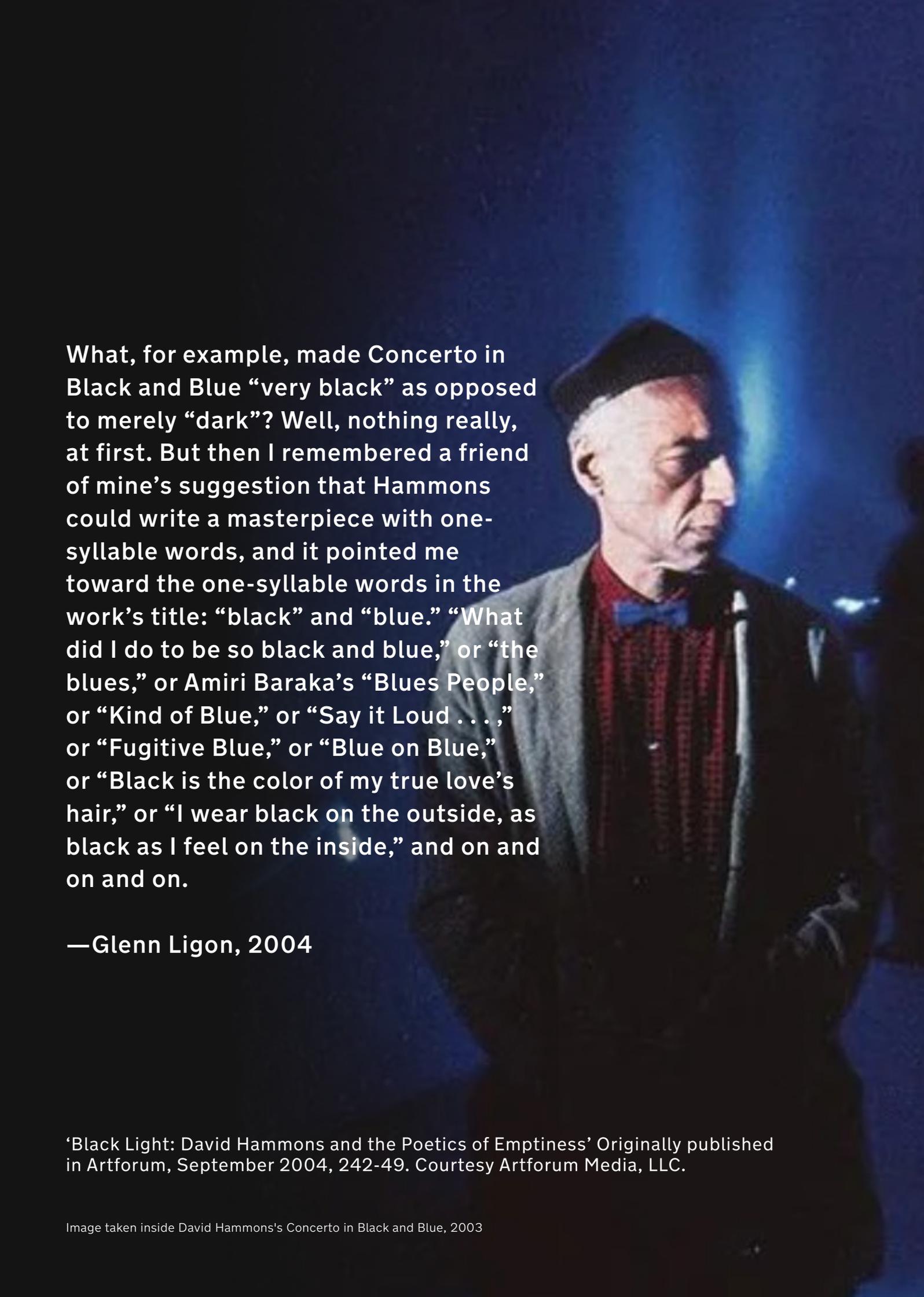
198.1 × 142.2 cm / 78 × 56 in

208.6 × 153 × 7 cm / 82 1/8 × 60 1/4 × 2 3/4 in (framed)

USD 195,000.00

LIGON144744





What, for example, made *Concerto in Black and Blue* “very black” as opposed to merely “dark”? Well, nothing really, at first. But then I remembered a friend of mine’s suggestion that Hammons could write a masterpiece with one-syllable words, and it pointed me toward the one-syllable words in the work’s title: “black” and “blue.” “What did I do to be so black and blue,” or “the blues,” or Amiri Baraka’s “Blues People,” or “Kind of Blue,” or “Say it Loud . . .,” or “Fugitive Blue,” or “Blue on Blue,” or “Black is the color of my true love’s hair,” or “I wear black on the outside, as black as I feel on the inside,” and on and on and on.

—Glenn Ligon, 2004

‘Black Light: David Hammons and the Poetics of Emptiness’ Originally published in *Artforum*, September 2004, 242-49. Courtesy Artforum Media, LLC.



The Black space Chris Ofili conjures in his paintings, like the space of *Concerto*, is black and blue. Blue is the veil through which Blackness appears, like the powdered skin of the devils of *Paramin*, and it is the bluing up that transforms Black.

—Glenn Ligon, 2014

'Blue Black' Originally published in *Chris Ofili: Night and Day*, ed. Massimiliano Gioni, 79-95. Exh. cat., New Museum, New York. New York: Skira Rizzoli, 2014.

HAUSER & WIRTH



Glenn Ligon

Blue (for JB) #12

2025

Carbon ink and acrylic on torinoko paper

198.1 × 142.2 cm / 78 × 56 in

209.6 × 153 × 7 cm / 82 ½ × 60 ¼ × 2 ¾ in (framed)

USD 195,000.00

LIGON144746



HAUSER & WIRTH



Glenn Ligon

Blue (for JB) #18

2025

Carbon ink and acrylic on torinoko paper

198.1 × 142.2 cm / 78 × 56 in

208.9 × 153 × 7 cm / 82 ¼ × 60 ¼ × 2 ¾ in (framed)

USD 195,000.00

LIGON144269



'I had to, like, open the bruise up and let some of the blues . . . bruise blood come out to show them.'

—Daniel Hamm

The title of this work is extracted from a quote by Daniel Hamm, imprisoned as part of the famed “Harlem Six” or “Blood Brothers,” a group of young black men wrongly accused of murder in 1965. Hamm’s quote is particularly poignant against the current social landscape in which incidents of police violence against and wrongful incarcerations of young African American men have continued to rise.

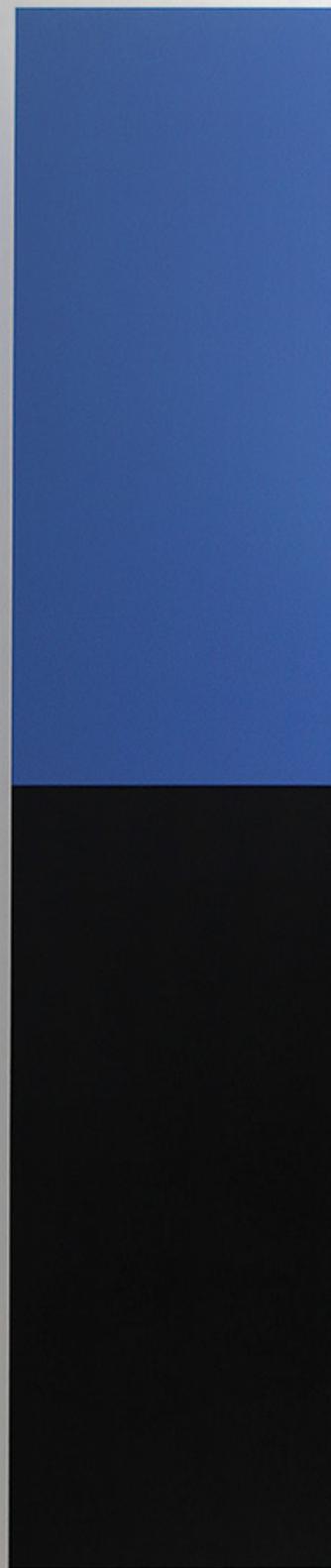
A Small Band, 2015, ‘All The World's Futures’, 56th Venice Biennale, Okwui Enwezor

Robert Ayers: Can you explain how this show, Blue Black, came about?

Glenn Ligon: I did the first visit probably two years ago, with the understanding that I would be doing a solo show using the whole space. When I got here I realized how the Ellsworth Kelly is such an iconic piece in the building. I had only seen it in pictures, but when you get to the space you realize, “Oh, the Kelly is here. Every show has to respond to it.”

Robert Ayers
Originally published as ‘Glenn Ligon: In Conversation with Robert Ayers,’
Ocula, July 27, 2017, [ocula.com/magazine/conversations/glenn-ligon](https://www.ocula.com/magazine/conversations/glenn-ligon)

Ellsworth Kelly, Blue Black, 2001. Installation view, Pulitzer Arts Foundation, Saint Louis, Missouri





Installation view, Pulitzer Arts Foundation, 'Blue Black. Curated by Glenn Ligon', St. Louis MO, June 9 – October 7, 2017

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Glenn Ligon

Study for Blue (for JB) #10

2025

Carbon, graphite, and acrylic on Kozo paper

39.4 × 30.5 cm / 15 ½ × 12 in

47.6 × 38.4 × 3.5 cm / 18 ¾ × 15 ⅛ × 1 ⅜ in (framed)

USD 25,000.00

LIGON144240



HAUSER & WIRTH



Glenn Ligon

Study for Blue (for JB) #12

2025

Carbon, graphite, and acrylic on Kozo paper

39.4 × 30.5 cm / 15 ½ × 12 in

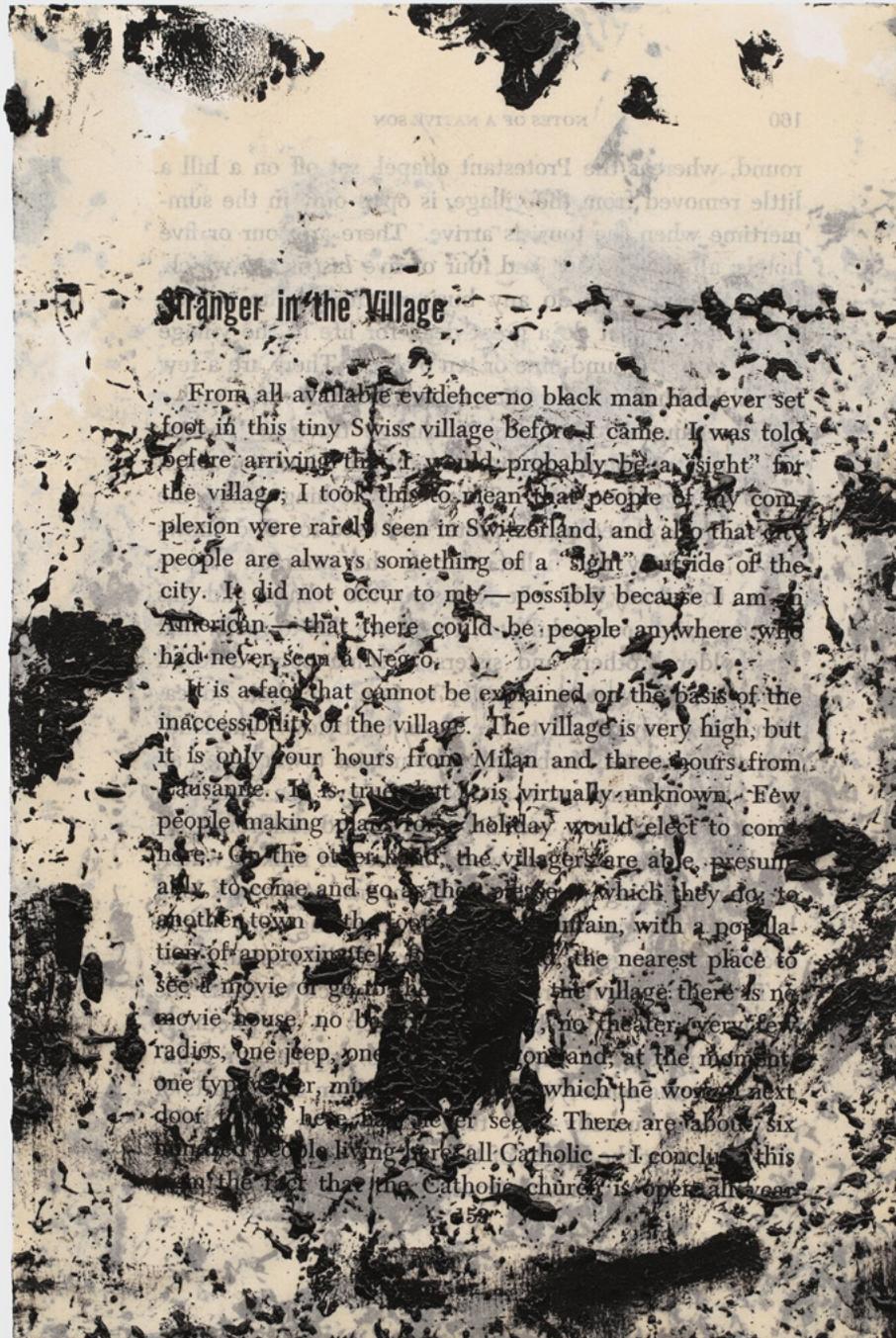
47.6 × 38.4 × 3.5 cm / 18 ¾ × 15 ⅛ × 1 ⅜ in (framed)

USD 25,000.00

LIGON144238



EARLY WORKS



Glenn Ligon

Untitled

2016

Archival pigment print

Ed. 5/5 + 1 AP

180.3 × 124.5 cm / 71 × 49 in

183.2 × 127.3 × 5.4 cm / 72 1/8 × 50 1/8 × 2 1/8 in (framed)

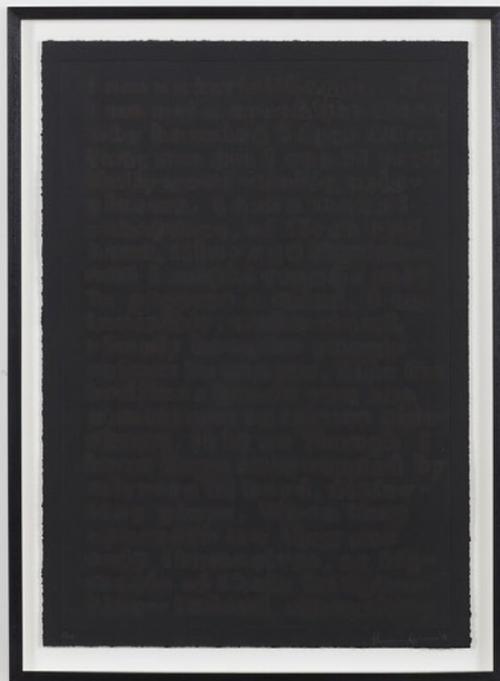
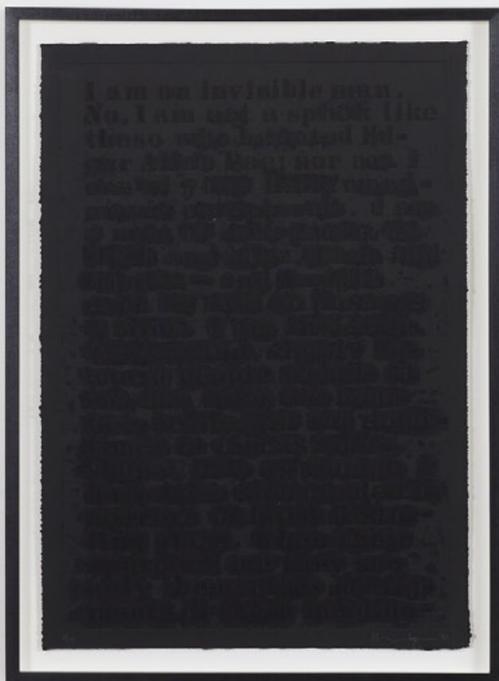
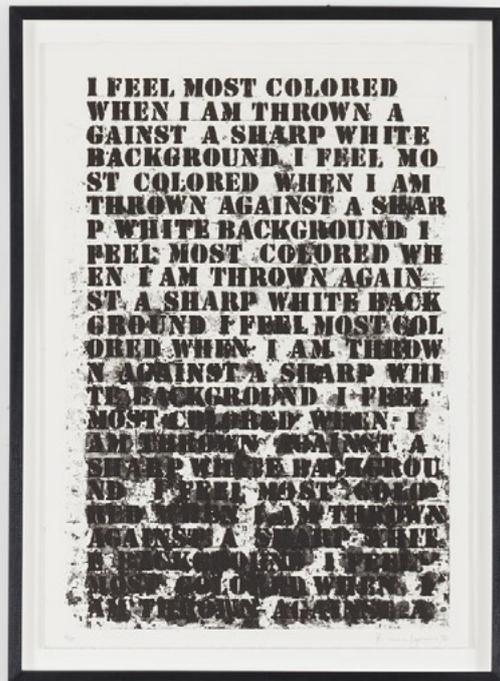
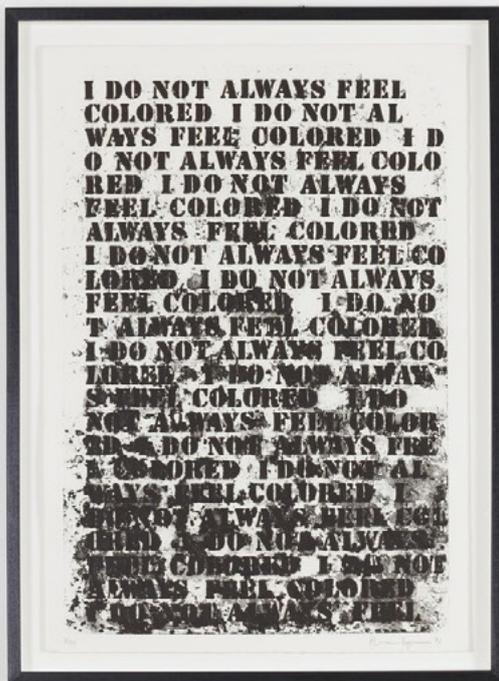
USD 165,000.00

LIGON142152

Stranger in the Village

From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a "sight" for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a "sight" outside of the city. It did not occur to me — possibly because I am an American — that there could be people anywhere who had never seen a Negro.

It is a fact that cannot be explained on the basis of the inaccessibility of the village. The village is very high, but it is only four hours from Milan and three hours from Lausanne. It is true that it is virtually unknown. Few people making plans for a holiday would elect to come here. On the other hand, the villagers are able, presumably, to come and go as they please, which they do, to another town in the foot of the mountain, with a population of approximately 5000, the nearest place to see a movie or go to the bank. In the village there is no movie house, no bank, no post office, no theater, very few radios, one jeep, one car, one motorcycle, and, at the moment, one typewriter, mine. The woman next door to me here has never seen one. There are about six hundred people living here, all Catholic — I conclude this from the fact that the Catholic church is open all year.



Glenn Ligon
Untitled (America/Me)

1992

Suite of four; softground etching, aquatint, spit bite,
and sugarlift on paper

Ed. of 45 + 10 AP

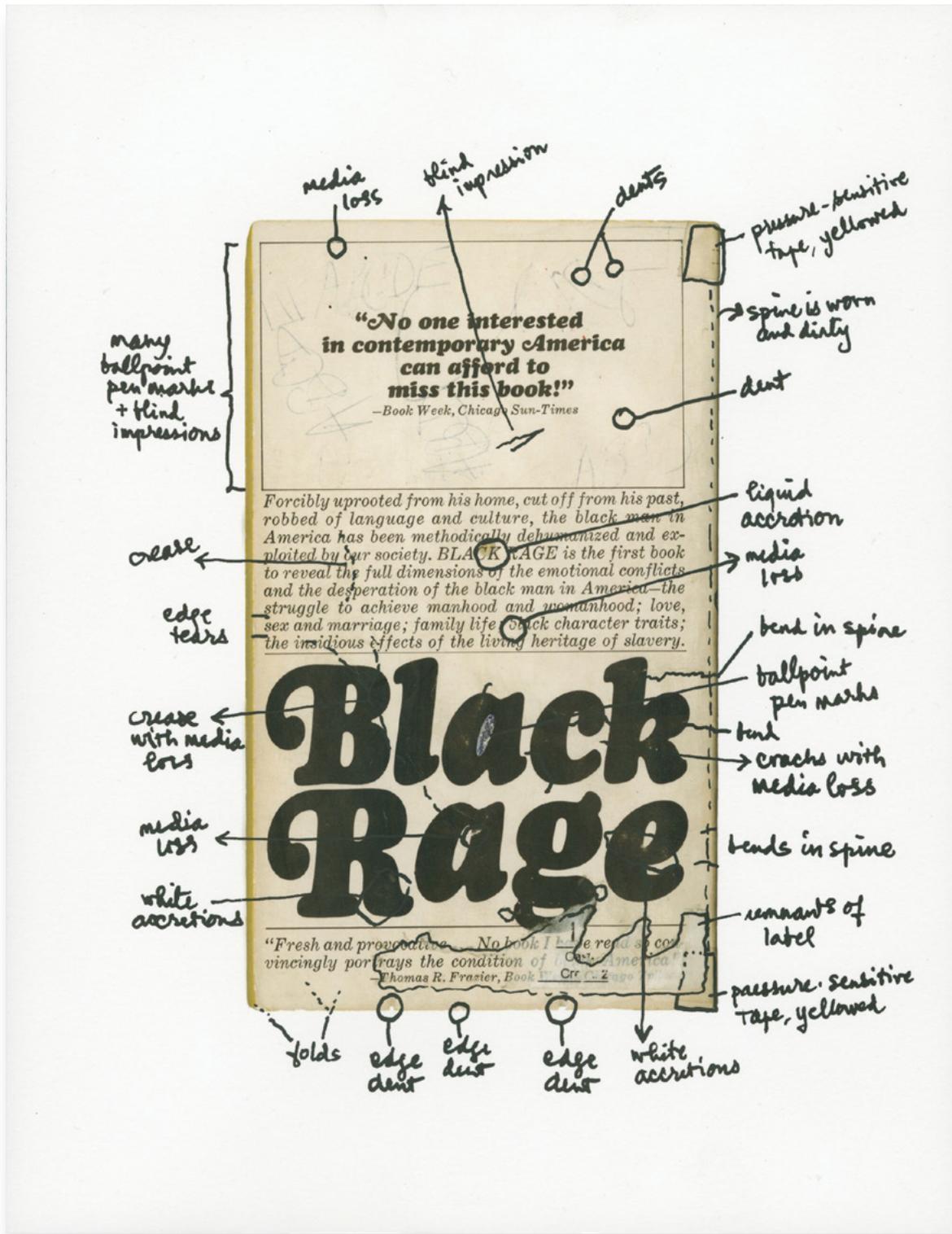
63.5 × 44.2 cm / 25 × 17 ³/₈ in, each

71.12 × 51.75 × 3.81 cm / 28 × 20 ³/₈ × 1 ¹/₂ in (framed each)

USD 65,000.00

LIGON144718

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I DO NOT ALWAYS FEEL



Glenn Ligon

Black Rage (back cover)

2019

Silkscreen and digital print

Ed. of 100 + 29 AP

27.9 × 21.6 cm / 11 × 8 ½ in

35.6 × 29.2 × 3.8 cm / 14 × 11 ½ × 1 ½ in (framed)

USD 3,500.00

LIGON144725

many
ballpoint
pen marks
+ blind
impressions

**"No one interested
in contemporary America
can afford to
miss this book!"**

-Book Week, Chicago Sun-Times

Forcibly uprooted from his home, cut off from his past, robbed of language and culture, the black man in America has been methodically dehumanized and exploited by our society. **BLACK RAGE** is the first book to reveal the full dimensions of the emotional conflicts and the desperation of the black man in America—the struggle to achieve manhood and womanhood; love, sex and marriage; family life; black character traits; the insidious effects of the living heritage of slavery.

crease ←

edge
tears

crease ←
with media
loss

media
loss ←

white
accretions

Black Rage

"Fresh and provocative... No book I have read so convincingly portrays the condition of America"
-Thomas R. Frazier, Book Week, Chicago Sun-Times

folds

edge
dent

edge
dent

edge
dent

white
accretions





Glenn Ligon

Left Leaning (Dark)

2022

Aquatint with spitbite and photogravure

Ed. of 35 + 5 AP

67.3 × 55.9 cm / 26 ½ × 22 in

77.2 × 65.1 × 3.8 cm / 30 ¾ × 25 ⅝ × 1 ½ in (framed)

USD 8,500.00

LIGON144727

HAUSER & WIRTH



Glenn Ligon

Self-Portrait at Nine Years Old

2008

Stenciled pulp on handmade paper

Ed. of 25 + 5 AP

30.5 × 30.5 cm / 12 × 12 in

38.1 × 38.1 × 3.8 cm / 15 × 15 × 1 ½ in (framed)

USD 8,000.00

LIGON144717



W. Lugo '08

HAUSER & WIRTH



Glenn Ligon

Untitled (America/Me)

2022

Digital image with hand-drawn additions

Ed. of 50 + 10 APs

27.9 × 35.6 cm / 11 × 14 in

33.3 × 41.3 × 3.8 cm / 13 1/8 × 16 1/4 × 1 1/2 in (framed)

USD 5,000.00

LIGON119019

HAUSER & WIRTH



Glenn Ligon

Warm Broad Glow (reversed)

2007

Photogravure aquatint on Somerset paper

Ed. of 35 +10 AP

62.2 × 90.2 cm / 24 ½ × 35 ½ in

72.7 × 93 × 3.8 cm / 28 ⅝ × 36 ⅝ × 1 ½ in (framed)

USD 10,000.00

LIGON144719

ABOUT THE ARTIST

Glenn Ligon (b. 1960 in New York) is an artist who explores US history, literature and society across bodies of work that build critically on the legacies of modern painting and conceptual art. Since the mid-1980s, he began using language to explore questions around race, identity and history. In his text-based paintings, Ligon looks to prominent writers and cultural figures including James Baldwin, Zora Neale Hurston, Gertrude Stein and Richard Pryor for source material. Ligon's practice also encompasses photography, print, installation, video and sculpture, the latter often made of neon lettering. Both politically provocative and formally rigorous, his work presents a deep confrontation with America, bringing important cultural moments and artifacts into a broader, contemporary context.

Learn more →



**THIS EXHIBITION IS ON VIEW AT
443 WEST 18TH STREET
NEW YORK**

HAUSERWIRTH.COM