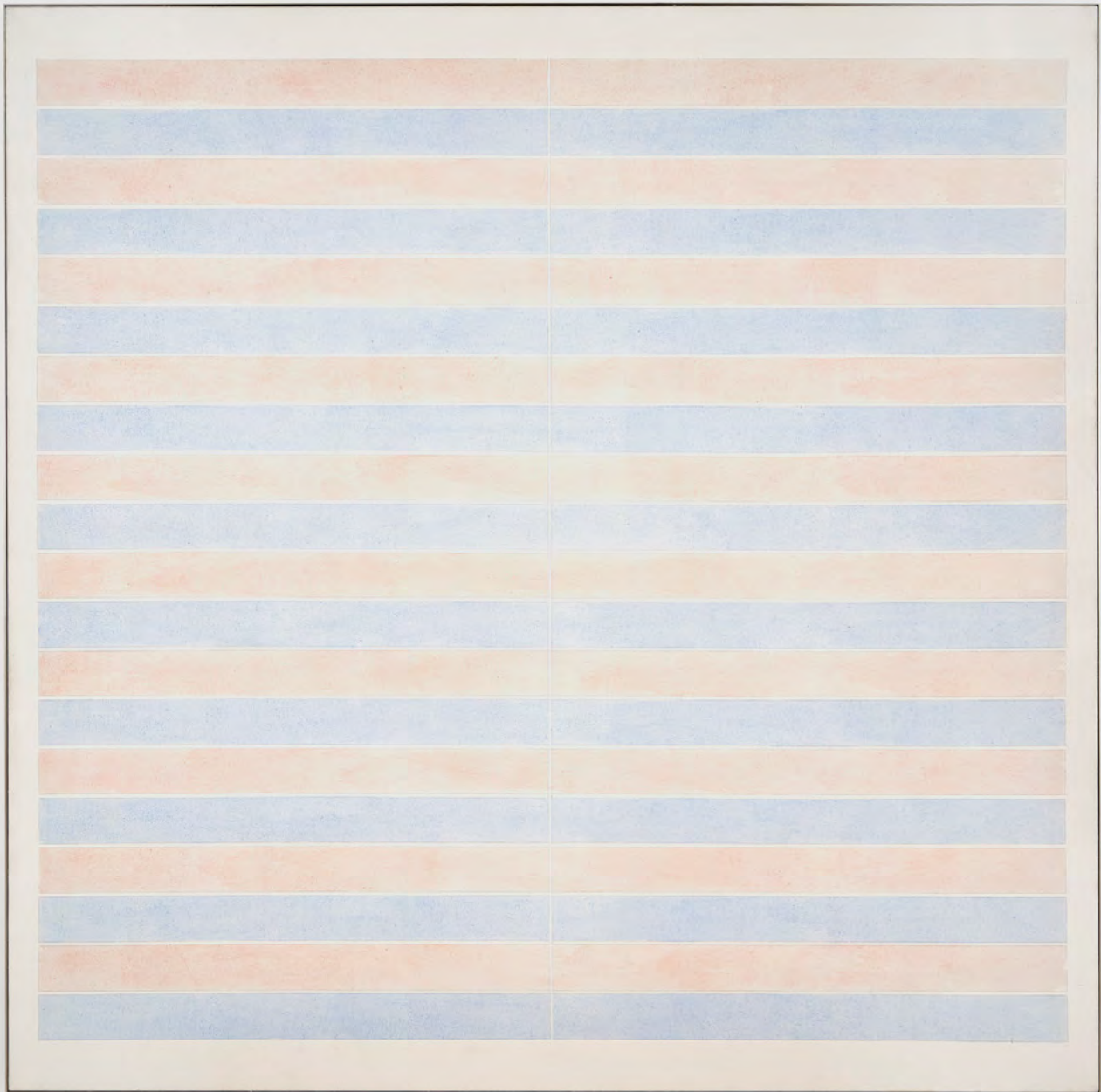


PACE

Art Basel

June 11-16, 2024
Booth A7

PACE



Agnes Martin

Untitled #20 1974
acrylic, graphite and gesso on canvas
72×72" | 182.9×182.9 cm
72¾×72¾" | 184.8×184.8 cm, framed
No. 05378 | USD 12,500,000

Agnes Martin

Untitled #20 1974

Untitled #20 (1974) is a distinguished example of the revelatory expansion of color that marked Agnes Martin's return to painting in 1974, following a seven-year hiatus. The present work belongs to a group of six-foot-square paintings characterized by carefully delineated bands of pale blue and light red, each with variations in orientation and the number of horizontal or vertical bands of color. Both the palette and layout represented new directions for Martin: 1974 signified her development from the grid—the central tenet of her work through the 1960s—toward striped compositions. Martin's process here began with her application of no more than two coats of gesso, over which she traced graphite lines in consistent intervals. This framework was subsequently washed over with paint, and at times, retraced over the painted surface, producing the appearance of soft lines.¹ *Untitled #20* was included in *Agnes Martin: New Paintings*, at The Pace Gallery's 32 East 57th Street location in New York in the spring of 1975, Martin's first show in what became a lifelong collaboration with the gallery. Other red and blue paintings from this 1974 body of work are in the collections of the Cranbrook Art Museum, Bloomfield Hills, Michigan, and the Des Moines Art Center, Iowa.

1 Christina Bryan Rosenberger, "A Sophisticated Economy of Means: Agnes Martin's Materiality" in *Agnes Martin* (New York: Dia Foundation; New Haven, Connecticut: Yale University Press, 2011), 107–09.





Jean Dubuffet

Banc-Salon (Cliché 8269) 1970–2024

polyurethane paint on epoxy

overall dimensions variable

25 × 216 × 160" | 63 × 549 × 405 cm, bench

35½ × 82¾ × 78¾" | 90 × 210 × 200 cm, kite (Le tétrapode)

25½ × 78¾ × 61" | 65 × 200 × 155 cm, kite (Le nébuleaux)

No. 90725.01 | Edition of 6 + 1 AP | USD 800,000

Jean Dubuffet

Banc-Salon (Cliché 8269)

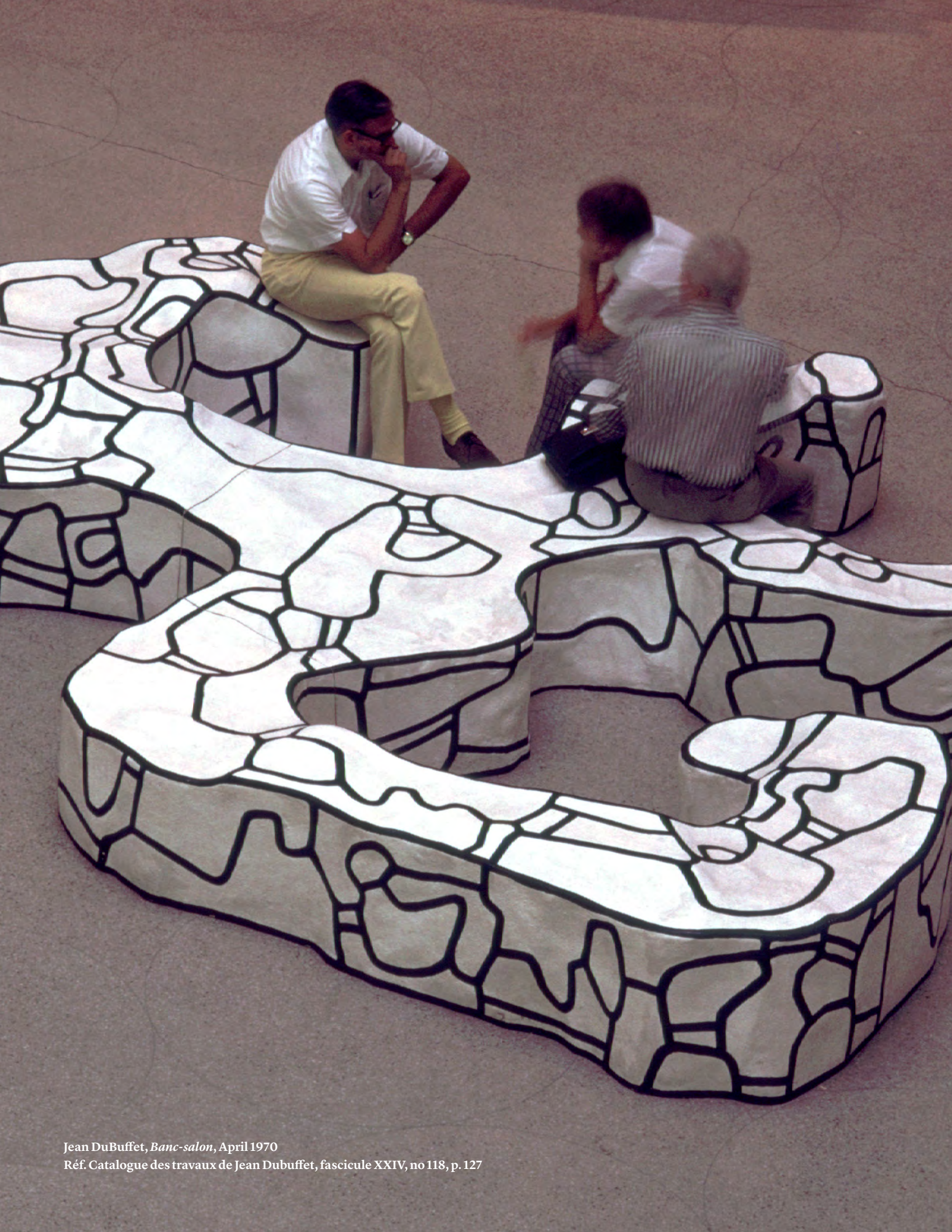
1970–2024



Fig. 1 Jean Dubuffet sculpts a block of polystyrene with a hot wire in his studio on rue Labrouste
© Archives Fondation Dubuffet, Paris 2020 / photo Kurt Wyss, Basel

Jean Dubuffet's *Banc-Salon (Cliché 8269)* (1970–2024) was conceived as part of the artist's *Cabinet Logologique* (1967–69) a space for meditation housed within his *Closerie Falbala* (1973), the monumental architectural work on the artist's property in Périgny-sur-Yerres, France, that stands as his largest sculptural achievement. Dubuffet's discovery of techniques for enlarging sculptures from maquettes—which he would hand-sculpt with hot wire [fig. 1]—in the late 1960s ushered in a period of prolific, imaginative production of architectural sculptures, during which the artist sought to create material forms from mental creations, forming a self-sustaining artistic universe in which the mind “feeds off its own fantasies.”¹ Two *Banc-Salon* maquettes were made, both in 1970, each measuring six feet across, or a one-third scale model of the actualized *Banc-Salon (Cliché 8269)*. One of these maquettes was bought by Chinese-American architect I.M. Pei and his wife Eileen in 1971, a purchase that coincided with the beginning of their collaboration on architectural projects in 1970. The present work and its maquettes belong to Dubuffet's *Hourloupe* cycle (1962–1974), a distinctive series characterized by intricate, interlocking shapes, first formed from the artist's semiautomatic doodling while talking on the telephone, which evolved from drawings and paintings into ambitious sculptural and architectural installations. The *Hourloupe* cycle, the longest and most fruitful of Dubuffet's career, includes other important architectural sculptures from this period including *Le Jardin d'hiver* (1968–70), now permanently installed at the Centre Georges Pompidou, Paris; and *Group of Four Trees* (1972), commissioned by David Rockefeller for the headquarters of the Chase Manhattan Bank in New York. The present work is the first in an edition of six, and the only of these to be produced in the artist's lifetime. It has been installed at the *Closerie Falbala*—with the exception of loan periods to important exhibitions of Dubuffet's work—where it has functioned as a site for respite amidst the artist's personal chamber for meditative inquiry.

1 Jean Dubuffet, “Maquettes” in *Jean Dubuffet: Writings on Sculpture* (Düsseldorf: Richter Verlag, 2011), 47.



Jean DuBuffet, *Banc-salon*, April 1970
Réf. Catalogue des travaux de Jean Dubuffet, fascicule XXIV, no 118, p. 127

PACE



Jean Dubuffet

Le porteur d'horloge 4 avril 1965 1965

vinyl paint on canvas

63¾ × 31½" | 161.9 × 80 cm

65⅜ × 33 × 2" | 166.1 × 83.8 × 5.1 cm, framed

No. 02332 | USD 3,800,000

PACE



Jean Dubuffet

Pommettes Rouges 1958

oil on canvas

31 $\frac{7}{8}$ × 39 $\frac{3}{8}$ " | 81 × 100 cm

34 $\frac{1}{4}$ × 41 $\frac{3}{4}$ × 2 $\frac{3}{8}$ " | 87 × 106 × 6 cm, framed

No. 91928 | USD 2,200,000

PACE



Jean Dubuffet

Mire G 67 (Boléro) May 11, 1983

acrylic on canvas-backed paper

26 ³/₈ × 39 ³/₈" | 67 × 100 cm

33 ⁷/₈ × 46 ¹/₂ × 2 ¹/₂" | 86 × 118.1 × 6.4 cm, framed

No. 54263 | USD 300,000

PACE



Alexander Calder

Untitled 1939

sheet metal, wire, rod and paint

56 × 46 × 24" | 142.2 × 116.8 × 61 cm

No. 91931 | USD 7,750,000

[Click here to watch video](#) password: pacevideo



Alexander Calder

Sail and Peaks (maquette) c.1956
painted aluminum sheet
18¼ × 24 × 15½" | 46.4 × 61 × 39.4 cm
No.11824 | USD 950,000

Alexander Calder

Sail and Peaks (maquette)

c. 1956

Alexander Calder's maquettes from the late 1950s demonstrate his experimentation with the technical aspects of his creations. *Sail and Peaks* (maquette) (c. 1956), comprising five sheets of aluminum painted black, features four pointed crests offset by a gently curving lobe. This tangle of intersecting planes cuts into the surrounding space suggesting volume and weight, recalling the themes of crags and mountains to which the artist frequently returned. Despite their intimate scale, maquettes from this period have an enduring presence that evokes mass and muscularity.¹ The perception of bulk is belied by the artist's command of balance: only three of the work's pointed feet touch the pedestal, while the other two hover delicately just above it. While the present maquette alludes to Calder's mechanical engineering background, the artist's simplified vocabulary and reduced color palette are also evident in *Sail and Peaks*—a masterful example of the balance he struck between bold and elegant silhouettes.

1 Mildred Glimcher, *Alexander Calder: The 50's*, exh. cat. (New York: PaceWildenstein, 1995), 17.



PACE



Adolph Gottlieb

Swirl 1972

oil and alkyd resin on linen

84 × 60" | 213.4 × 152.4 cm

85³/₈ × 61³/₈" | 216.9 × 155.9 cm, framed

No. 53416 | USD 2,500,000

Adolph Gottlieb

Swirl 1972

Following on the heels of his monumental double retrospective at the Solomon R. Guggenheim Museum and the Whitney Museum, both in New York (1968), Adolph Gottlieb's *Swirl* (1972) is emblematic of his mature oeuvre. The present work belongs to his celebrated Burst series, which began in 1956 and represented a sophisticated distillation of the spatial and chromatic arrangements characteristic of his previous series of paintings, the Imaginary Landscapes (1951–57). In *Swirl*, Gottlieb presents two distinct elements: a restrained red orb pulsating within a blue halo, above a frenetic mass of black strokes. The viewer's gaze oscillates between these polar elements, suspended within an ambiguous field where illusionistic spatial relations yield to the dynamic interplay of color and form. While the elements of these dual compositions—light and dark, figure and ground, self-containment and chaos—are often interpreted as dichotomies, Gottlieb explained that they instead exist on an imaginative spectrum. “I want to express the utmost intensity of the color, bring out the quality, make it expressive,” the artist stated in 1968. “At the same time, I would also like to bring out a certain immaterial character that it can have, so that it exists as sensation and a feeling that it will carry nuances not necessarily inherent in the color, which are brought out by juxtaposition.”¹

1 Adolph Gottlieb quoted in Robert Doty, “Part II,” in *Adolph Gottlieb*, exh. cat. (New York: Whitney Museum of American Art, 1968), 21.



PACE



Pablo Picasso

Le peintre et son modèle 1970

pen and ink and wash

10 $\frac{7}{8}$ × 21 $\frac{1}{8}$ " | 27.6 × 53.7 cm

21 × 31 $\frac{1}{2}$ " | 53.3 × 80 cm, framed

No. 90611 | USD 300,000

PACE



Max Ernst

Alice in 1939 1939

oil on board

9 × 6" | 22.9 × 15.2 cm

17⁵/₈ × 14³/₄" | 44.8 × 37.5 cm, framed

No. 89031 | USD 4,000,000

Max Ernst

Alice in 1939 1939

German-born artist Max Ernst painted *Alice in 1939* (1939) while imprisoned in the French internment camp Des Milles in Aix-en-Provence. At the outset of the Second World War, Ernst was living with his partner, English artist Leonora Carrington, in the southern French town of Saint-Martin d'Ardèche, when he was detained as an enemy alien. Typical for works made during his internment, *Alice in 1939* is intimately scaled and portable. It shows a nude Carrington enveloped by moss and bark, surrounded by fungi, birds, and natural imagery. Carrington felt deeply attached to the titular protagonist of *Alice's Adventures in Wonderland* (1865), a children's novel by English author Lewis Carroll. "It is Leonora's facial features, her skin, her hair," notes Ernst biographer Julotte Roche of the depiction of Carrington as the literary figure Alice in the present work. "Leonora is restrained, her head is crushed by the trees of the south, concentrated to fight against the elements... She defends herself the way Max defends himself today. Every centimetre of the tree bark in nature bears the wounds of the expressed effort."¹ The birds on her shoulder and tucked under her chest reference Ernst, who for decades used avian imagery as an alter-ego.² In this time of personal and geopolitical crisis, Ernst represented birds and Alice intertwined to demonstrate a mutually protective embrace with Carrington. This work was first owned by renowned Argentine-Italian surrealist painter Léonor Fini, who had professional ties with both Ernst and Carrington.

1 Julotte Roche, Max et Leonora. *Récit d'investigation (Magnac-sur-Touvre: Le temps qu'il fait, 1997)*, 92-93.

2 Max Ernst, *Max Ernst: Beyond Painting, and Other Writings by the Artist and his Friends* (New York: Wittenborn, Schultz, Inc., 1948), 9-10.



PACE



Robert Rauschenberg

Park Party (Urban Bourbon) 1993

silkscreen ink and acrylic on enameled aluminum

85 × 49" | 215.9 × 124.5 cm

No. 91789 | USD 1,250,000

Robert Rauschenberg

Park Party (Urban Bourbon)

1993

Robert Rauschenberg's Urban Bourbon series (1988–95) consists of 95 large paintings on enamel-coated and mirrored aluminum, continuing his technique of screen printing his own photographic images onto metal.¹ *Park Party (Urban Bourbon)* (1993) collages natural imagery, including palm trees and a grassy park, alternating with built structures such as benches and a sailboat. Characteristic of the Urban Bourbon series, this painting features a vibrant palette of yellow, red, and blue, marrying expressive brushstrokes with layered images. Discussing this body of work, curator Francis M. Naumann suggests that the brilliant colors that Rauschenberg used in this period were a reaction against his teacher Josef Albers, who embraced the theory that colors change based on their surroundings. Rauschenberg, Naumann notes, “maintained that in whatever combination they are presented, colors retain their uniqueness and integrity. ‘You can’t reduce the importance of red,’ he once explained, ‘by subjecting it to green.’”² Many of the photographic images used in the Urban Bourbon series appear elsewhere in Rauschenberg's oeuvre, demonstrating his continued practice of recycling imagery to create novel juxtapositions, placements, and color schemes. Other works from this series are held in the collections of the Israel Museum, Jerusalem; Los Angeles County Museum of Art; and Whitney Museum of American Art, New York.

1 Mary Lynn Kotz, *Rauschenberg: Art and Life*, second edition (New York: Harry N. Abrams, 2004), 277.

2 Francis M. Naumann, “Robert Rauschenberg: Urban Bourbons and Night Shades,” in *Robert Rauschenberg: Urban Bourbons and Night Shades* (Basel: Galerie Beyeler, 1995), n.p.



PACE



Sam Gilliam

Annie 2022

watercolor on washi

77½ × 42½" | 196.9 × 108 cm

81¼ × 45½ × 2" | 206.4 × 115.6 × 5.1 cm, framed

No. 80951 | USD 350,000



Robert Indiana

Four Diamond Peace 2003

oil on canvas

34 × 34" | 86.4 × 86.4 cm, each panel

68 × 68" | 172.7 × 172.7 cm, four panels, overall

No. 91758 | USD 1,500,000

Robert Indiana

Four Diamond Peace 2003

“I had a faint feeling of optimism that if we shouted and hollered and screamed enough maybe we might resurrect this very special thing called peace.”

— Robert Indiana

Over the course of his six-decade career, Robert Indiana embraced the vocabulary of highway signage and protest imagery to explore themes of American identity, personal history, and the power of abstraction and language, establishing an important legacy that resonates in the work of many contemporary artists who make the written word a central element of their oeuvre. *Four Diamond Peace* (2003) is a striking example of his Peace Paintings, a series he began in 2003 in response to the 9/11 terrorist attacks in New York, which he witnessed firsthand. Through his use of text embedded within the visual language of 1960s protest signage, Indiana's Peace Paintings interrogate the notion of peace, or rather, “the absence of peace,” as it relates to both the legacy of the 60s and the aftermath of 9/11.¹ The bold, hard-edged composition and the diamond orientation of the canvas recall traffic signs, a motif the artist returned to throughout his career and which dates to his childhood, during which his father worked at a Phillips 66 gas station. “That Phillips ‘66’ sign,” Indiana recalls, “haunted most of my childhood [...] It was always an image which was very central in my whole life.”² *Four Diamond Peace* exemplifies the centrality of text to the artist's practice. The words “shout”, “howl”, “shriek”, and “scream” strike dissonance with the peace signs they encircle, a formal contradiction that captures the turbulence of the decade from which the peace sign emerged—a time of war, civil unrest, and fervent social movements. The artist explains that by sheer coincidence he missed “both interludes of non-peacefulness: Korea and Vietnam, only to be in New York on September 11 [...] when peace was dramatically ended once more. Peace ever elusive!”³ Drawing parallels between the tragedies of 9/11 and the unrest of the 60s, Indiana interrogates the ways in which American identity has been shaped by peace and violence. This work is a visually arresting example of how relevant Indiana's messages are to the world we live in today.

1 Ken Johnson, “Art in Review: Robert Indiana. Peace Paintings,” *The New York Times*, 21 May 2004.

2 Robert Indiana, interview by Richard Brown Baker, September 12–November 7, 1963. Archives of American Art, Smithsonian Institution.

3 Adrian Dannatt and Robert Indiana, *Robert Indiana: Peace Paintings* (New York: Paul Kasmin Gallery, 2004), n.p.



HOWL
FOR PEACE NOW

SHOUT
FOR PEACE NOW

SH
FOR PE

SCREAM
FOR PEACE NOW

PACE



Josef Albers

Homage to the Square 1957

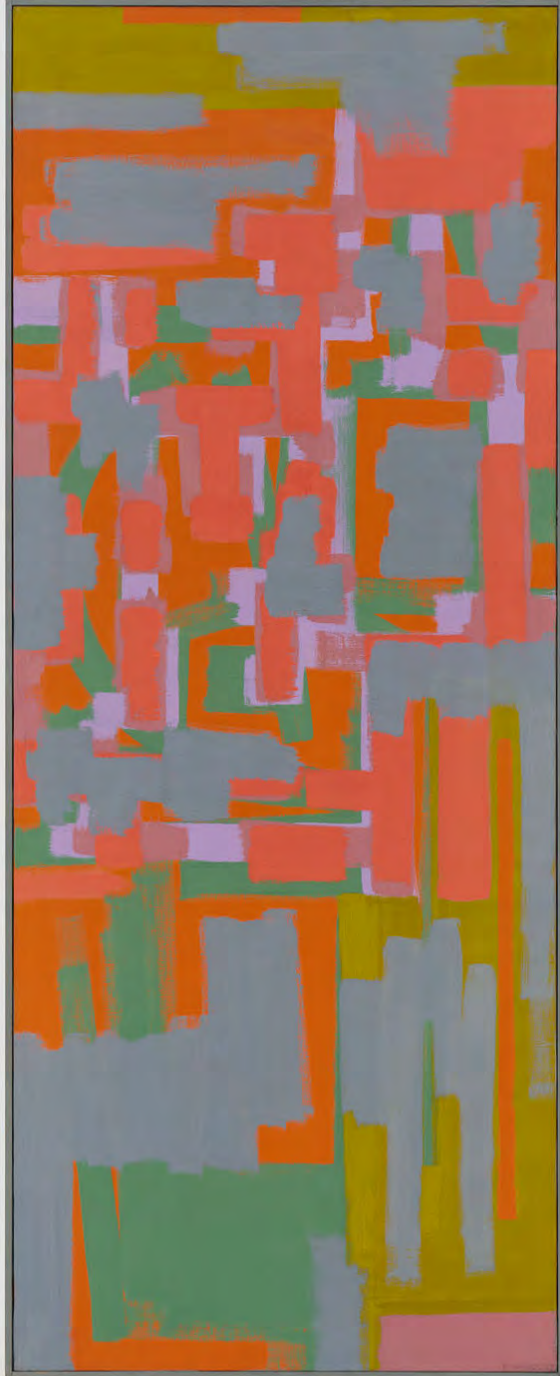
oil on masonite

24 × 24" | 61 × 61 cm

24⁷/₁₆ × 24⁷/₁₆ × 1¹/₄" | 62.1 × 62.1 × 3.2 cm, framed

No. 35952 | USD 850,000

PACE



Ad Reinhardt

Abstract Painting 1950
oil on canvas
50 × 20" | 127 × 50.8 cm
50⁵/₈ × 20¹/₂" | 128.6 × 52.1 cm, framed
No. 90335 | USD 2,000,000

PACE



Richard Pousette-Dart

Dance of the White Flame 1980

acrylic on canvas

90 × 90" | 228.6 × 228.6 cm

No. 73947 | USD 950,000

Richard Pousette-Dart

Dance of the White Flame

1980

A unique example from Richard Pousette-Dart's late output, *Dance of the White Flame* (1980) comprises a frenzy of colorful lines flickering across a red field horizontally bisected by a mist of white points. The work juxtaposes the gestural qualities of his early paintings, which he created while involved in the New York School, with the pointillist, all-over style he began developing in the 1960s. During this period, Pousette-Dart often applied paint directly to the canvas using the tip of a brush, or touched tubes of paint to the surface to achieve an atmosphere seemingly composed of particles of light. Synthesizing the energy and abstraction seen in his paintings from the 50s with the delicate mark-making style of his late career, this lyrical work draws the viewer's eye up and across the canvas, engaging in a visual choreography characteristic of his practice as whole. The tension in this dichotomy makes *Dance of the White Flame* a notable work in the artist's storied oeuvre. In a notebook dated the year before he completed the present work, the artist wrote, "When I enter a work & become involved all preplans or power or purpose or will or force or idea—all vanish—the work begins to speak to me & we have a vital exchange between whatever are the materials & my own inner experience my creative imagination & the inevitable progressions & logic of the work itself."¹

1 Richard Pousette-Dart quoted in *Richard Pousette-Dart: 1916-1992*, (New York: Metropolitan Museum of Art, 1997), 15.



PACE



Fernando Botero

El General 1974

oil on canvas

54 × 37" | 137.2 × 94 cm

USD 2,200,000



Wayne Thiebaud

Sliced Pie Stand 2017/2018

oil on canvas

24 × 18⁷/₈" | 61 × 47.9 cm

33³/₈" × 27³/₄" | 84.8 × 70.5 cm, framed

No. 91911 | USD 2,250,000

PACE



Mary Corse

Untitled (White Diamond) 2024

glass microspheres in acrylic on canvas

70³/₄ × 70³/₄ × 4¹/₂" | 179.7 × 179.7 × 11.4 cm

No. 91566 | USD 350,000



Lee Ufan

With Winds 1988

oil and mineral pigment on canvas

51³/₁₆ × 76³/₈" | 130 × 194 cm

No. 91656 | USD 1,500,000



Gideon Appah

All of Our Days 2023

acrylic and oil on canvas

94½ × 86⅝" | 240 × 220 cm

No. 90242 | USD 120,000

PACE



Elmgreen & Dragset

Did I Grow? 2024
marble, brushed steel, numbers and height engraved in black
81 $\frac{7}{8}$ × 21 $\frac{5}{8}$ × 27 $\frac{9}{16}$ " | 208 × 54.9 × 70 cm, overall
56 $\frac{1}{8}$ × 21 $\frac{5}{8}$ × 11 $\frac{1}{4}$ " | 142.6 × 54.9 × 28.6 cm, figure
No. 91580.01 | USD 250,000

Elmgreen & Dragset

Did I Grow? 2024

Did I Grow? (2024) depicts a boy carved from white Carrara marble, standing with one hand curled to his chest in a gesture suggesting vulnerability or introspection. He is positioned on a stainless-steel stadiometer, as if being measured at a doctor's office. *Did I Grow?* evokes the anticipation of growing bigger, older, ever closer to adulthood. Elmgreen & Dragset often engage with the theme of childhood in their works, addressing the complicated emotions that come with growing up and the pressures of societal expectations.

In Did I Grow?, the figure is quite literally being measured, which hints at the judgment and comparison children are often subjected to, both by others and themselves. Rendered in marble and stainless steel, materials associated with fine art or long-time use, this everyday scene is imbued with a new significance that underscores the emotional weight of the moment. In choosing to render the figure in marble, a material synonymous with classical statuary and idealized representations of the human body, Elmgreen & Dragset seem to comment on traditional and dated masculine values often imposed on boys from a young age. The enduring nature of the marble is a reminder of the impossibility of capturing the complexities and developments within a human life in a single sculpture. Over time, the figure itself will never grow; it will remain unchanged indefinitely.



PACE



Elmgreen & Dragset

The Critic (German silver) 2023

patinated nickel silver

31½ × 27¾ × 40¾" | 80 × 69.1 × 102.1 cm

No. 87221 | USD 150,000



David Hockney

August 2021, *Landscape with Shadows* 2021

twelve iPad paintings comprising a single work, printed on paper, mounted on Dibond

42½ × 80¾" | 108 × 205.1 cm

43⅞ × 81⅓⅓" | 111.4 × 207.8 cm, framed

No. 84296.16 | Edition of 25 | USD 850,000



Yoo Youngkuk

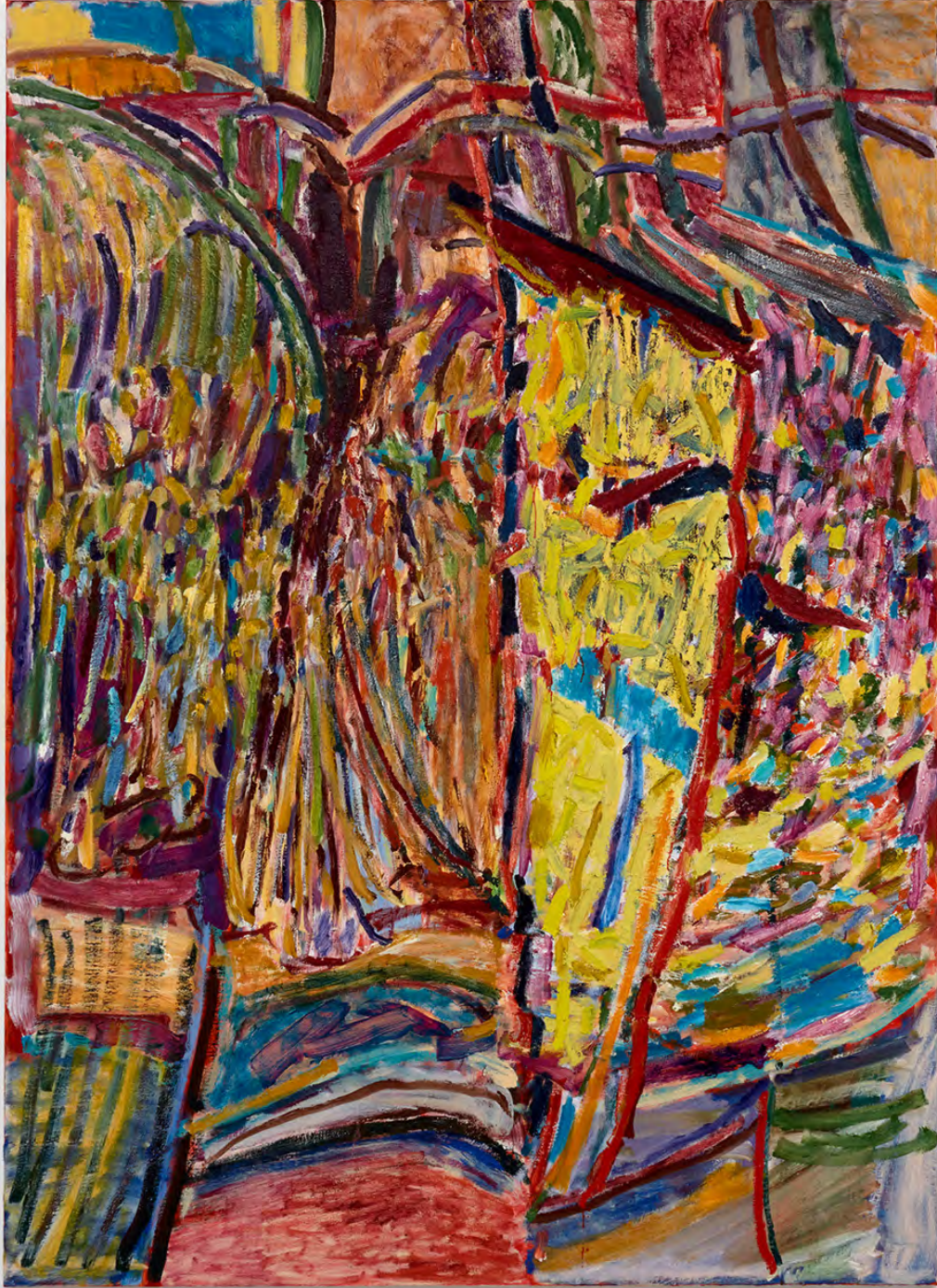
Work 1975

oil on canvas

26³/₄ × 40⁹/₁₆" | 68 × 103 cm

No. 91893 | USD 600,000

PACE



Pam Evelyn

Inconstant 2024
oil on linen
86⁵/₈ × 63" | 220 × 160 cm
No. 91862 | USD 75,000



Robert Frank

Contact sheet from "The Americans" c.1955-56
gelatin silver print
19 5/8 x 15 5/8" | 49.8 x 39.7 cm, image
20 x 16" | 50.8 x 40.6 cm, paper
No. 91865 | USD 75,000

PACE



Robert Frank

Mabou/N.Y.C. 2002

gelatin silver print

15³/₈ × 19³/₄" | 39.1 × 50.2 cm, image

15⁷/₈ × 19⁷/₈" | 40.3 × 50.5 cm, paper

No. 129063 | USD 50,000



Art Basel Unlimited

Robert Frank

Unlimited: The sector for monumental projects that transcend the classical art fair booth.

Robert Frank's *The Americans*, published in 1958 by Robert Delpire in Paris (as *Les Américains*) and the following year by Grove Press in New York, with an introduction by Jack Kerouac, includes 83 of the more than 28,000 photographs Frank took during a two-year trip across America funded by his 1955 John Simon Guggenheim Memorial Foundation fellowship. Traveling the lower 48 states, Frank peered beneath the surface of American life in the 1950s, capturing the country's darkness and beauty. The photographs of people and places he selected for his monograph represent a collective portrait of American identity, culture, and politics—inflected by racial, economic, and regional divisions—at the middle of the 20th century. To mark the centenary of Frank's birth, Pace, in collaboration with Zander Galerie, is showing all 83 photographs in this iconic body of work—plus an 84th print, a triptych image, that the artist added to the end of the sequence for Aperture's 1978 edition of *The Americans*—as part of Art Basel Unlimited. The set of photographs on view in this special presentation is that which Frank chose to keep for his personal collection, now in the possession of The June Leaf and Robert Frank Foundation.

[Click here for more info about this project ↗](#)

PACE



Hank Willis Thomas

Fy-ah 2024

screen print and UV print on retroreflective vinyl mounted on Dibond

62 × 48" | 157.5 × 121.9 cm

No. 91713 | USD 110,000



Hank Willis Thomas

Fy-ah 2024
(alternate view illuminated)

Hank Willis Thomas

Fy-ah 2024



Fig. 1 Henri Matisse, *Icarus*, plate VIII from the illustrated book *Jazz* (1949). Pochoir. Published by E. Tériade, Paris. 16½ × 10¼" (41.9 × 26 cm). Gift of Lila Acheson Wallace, 1983. The Metropolitan Museum of Art. <https://www.metmuseum.org/art/collection/search/337069>

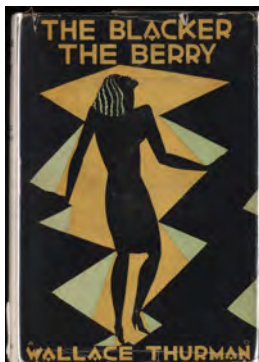
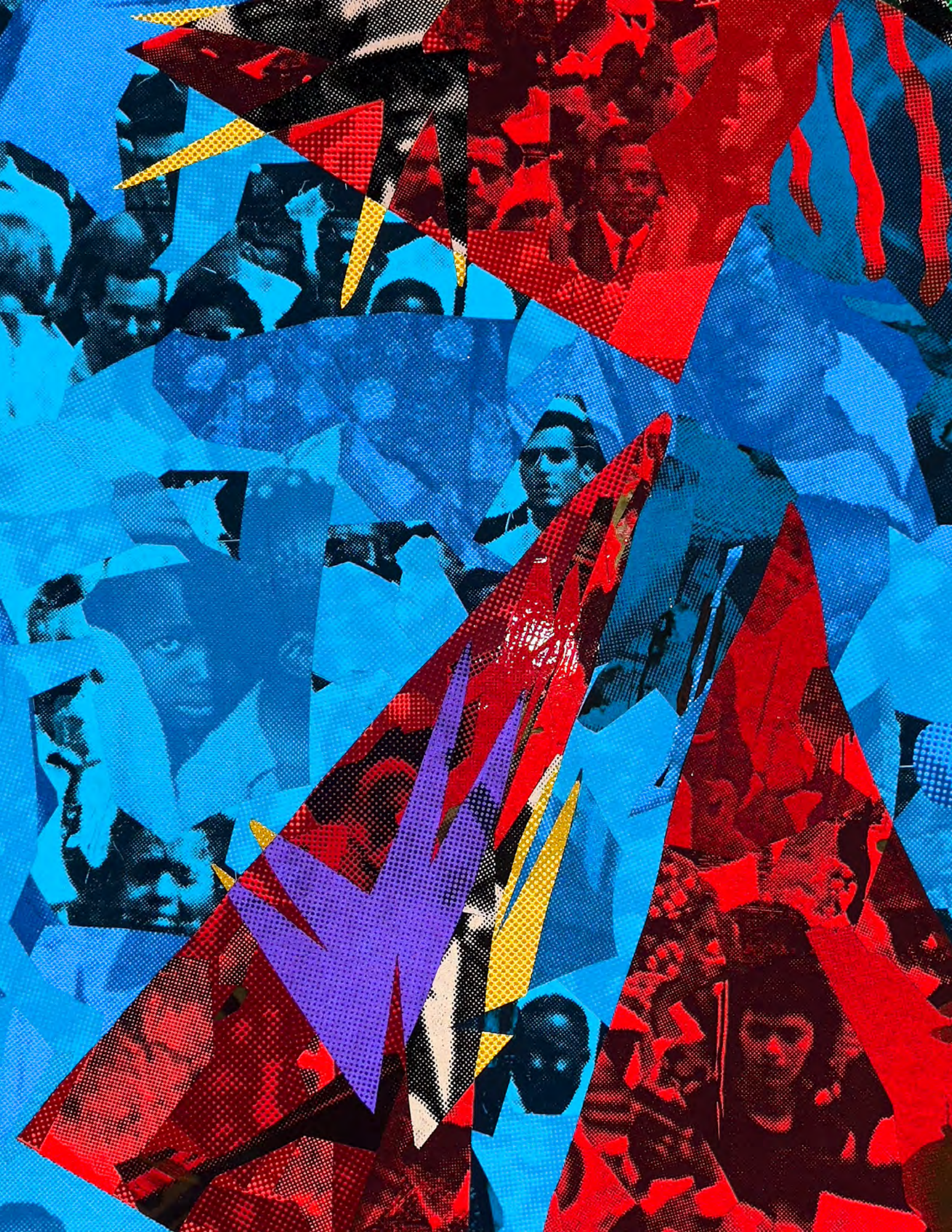
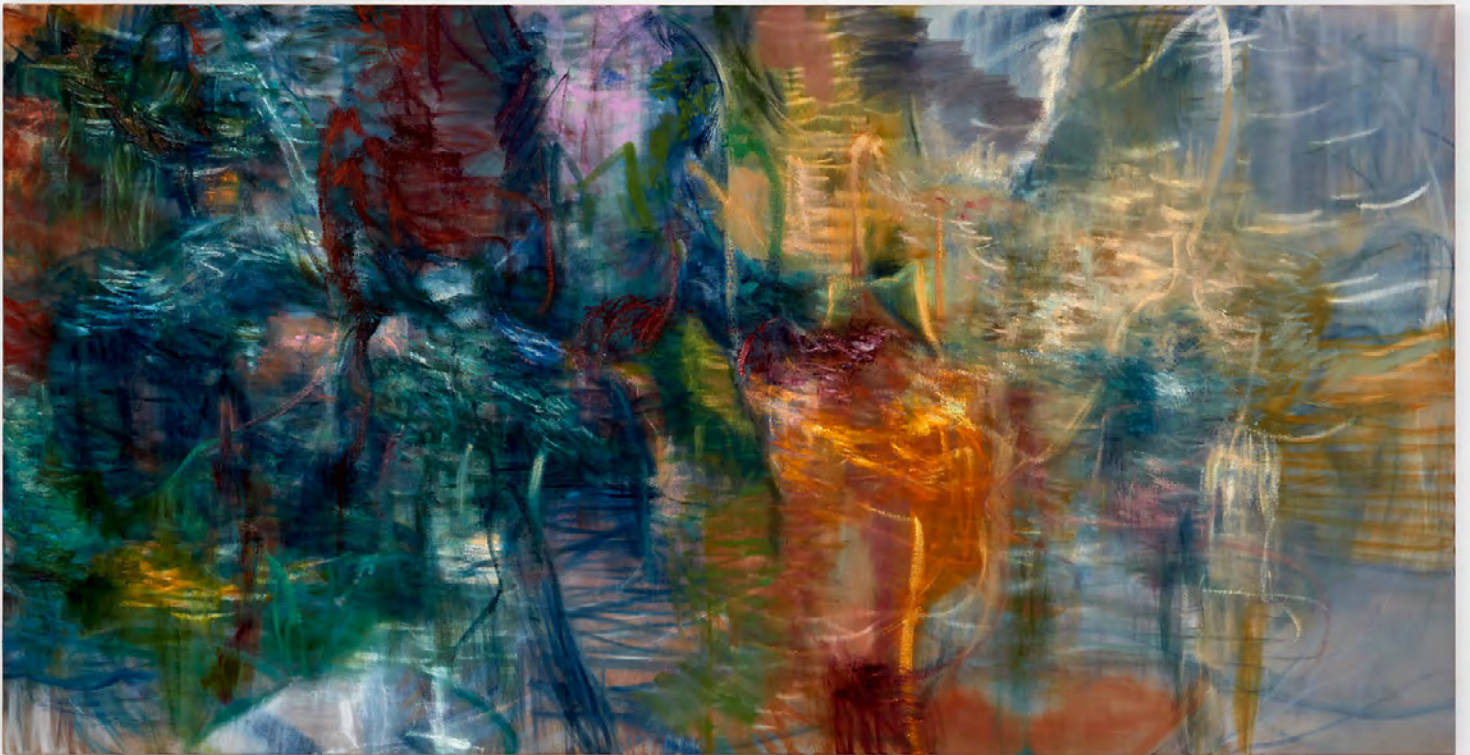


Fig. 2 Aaron Douglas, cover illustration for *The blacker the berry ... : a novel of negro life*, by Wallace Thurman (New York: Macaulay Co., 1929). 7⅞ × 19⅝" (20 × 49 cm). Beinecke Rare Book and Manuscript Library, Yale University. <https://collections.library.yale.edu/catalog/2002524>

Hank Willis Thomas's new retroreflective work *Fy-ah* (2024) weaves a multilayered composition over a photographic collage of faces and crowds. *Fy-ah* stitches together two modernist precedents. The central figure with outstretched arms and the starry background references Henri Matisse's *The Fall of Icarus* (1945), a lithograph made for the art periodical *Verve* (no. 13, November 1945), and later reprinted in his seminal illustrated book *Jazz* (1947) [fig. 1]. In Greek mythology, Icarus escaped imprisonment by flying on wings made of wax. Careless in his joy, he flew too close to the sun and melted the feathers, sending him plummeting back to earth. In *Fy-ah*, Thomas doubles the body of Icarus, overlaying it with the blue figure of a woman with an upturned face. A pool of red zigzags surrounds these figures' overlapping bodies. This second layer of the composition alludes to a 1929 cover illustration by Aaron Douglas for the Harlem Renaissance novel of the same year *The Blacker the Berry* [fig. 2], which tells the story of a dark-skinned Black girl who experiences colorism, racism, and sexism. Stars like flashes, swaths of jagged red, and a Black body in freefall exist in painful simultaneity with an expansive sense of hope embodied by the female figure and her skyward gaze.



PACE



Nigel Cooke

The Nurture of Jupiter 2024

oil on linen

57¹/₁₆" x 9' 3" | 145 x 282 cm

No. 91891 | USD 330,000



Robert Longo

Untitled (After Goya; The Third of May 1808, 1814) 2024
charcoal on mounted paper
90 × 116⁵/₈" | 228.6 × 296.2 cm
96³/₈ × 122³/₄ × 4⁹/₁₆" | 244.2 × 311.8 × 11.6 cm, framed
No. 91073 | USD 800,000

Robert Longo

Untitled (After Goya; The Third of May 1808, 1814) 2024



Fig. 1 Francisco de Goya, *The 3rd of May 1808*, 1814, 106 × 137" (268 × 347 cm). Collection Museo del Prado, Madrid.



Fig. 2 Robert Longo, *Untitled (After Rubens; The Massacre of the Innocents, c. 1610)*, 2024, charcoal on mounted paper, 90 × 116¼" (228.6 × 295.3 cm)

Untitled (After Goya; The Third of May 1808, 1814) (2024) exemplifies Robert Longo's mastery of charcoal and fascination with images that have shaped our collective psyche. The artist pays homage to Francisco de Goya's masterpiece *The Third of May 1808* (1814), widely considered the first modern representation of war [Fig. 1]. In Goya's depiction of the 1808 massacre of Spanish rebels revolting against Napoleon's invasion, the artist offers a stark portrayal of the brutalities of war. Longo immerses himself in the image, reproducing Goya's dynamic brushstrokes and nuanced tonal variations—an exacting technique and meditation on how and why the painting was made. Translating the image into his own language, Longo generates a "slippage of past, present, and future,"¹ Goya's painting has been referenced throughout art history, influencing paintings like Manet's *Execution of Emperor Maximilian* (1867–68) and Picasso's *Guernica* (1937). Longo thus participates in this rich lineage, reimagining the images that encourage us to "learn how to mourn, reflect, heal, and contemplate hope."²

Pace Gallery presents this monumental work concurrently with Galerie Thaddaeus Ropac's presentation of the companion piece, *Untitled (After Rubens; The Massacre of the Innocents, c. 1610)* (2024) [Fig. 2]. Longo states, "I've been struggling to find a way to talk about the current state of the world in a way that effectively expresses my absolute dread and horror. Making these drawings based on works by artists who attempted to do the same allowed me to address the atrocities of war in a way that felt more mindful than a direct and graphic depiction of the current wars in Gaza and Ukraine."

These two presentations precede co-exhibitions opening on October 8th at Pace Gallery and Galerie Thaddaeus Ropac in their respective London spaces.

1 Kate Fowle, "Robert Longo in Conversation with Kate Fowle," in *Garage*, Fall/Winter 2016, 152. https://www.robertlongo.com/press/pdf/2016_Garage-Garagemagazine.pdf

2 Qing Liu, "Flights," in *The New Beyond* (Paris: Galerie Thaddaeus Ropac, 2022), 120.



PACE



Robert Longo

After De Kooning (Woman and Bicycle, 1952-1953) 2014
charcoal on mounted paper
90 × 57⁵/₈" | 228.6 × 146.4 cm
94³/₁₆ × 61¹³/₁₆ × 4⁷/₈" | 239.2 × 157 × 12.4 cm, framed
No. 86733 | USD 950,000

PACE



Robert Longo

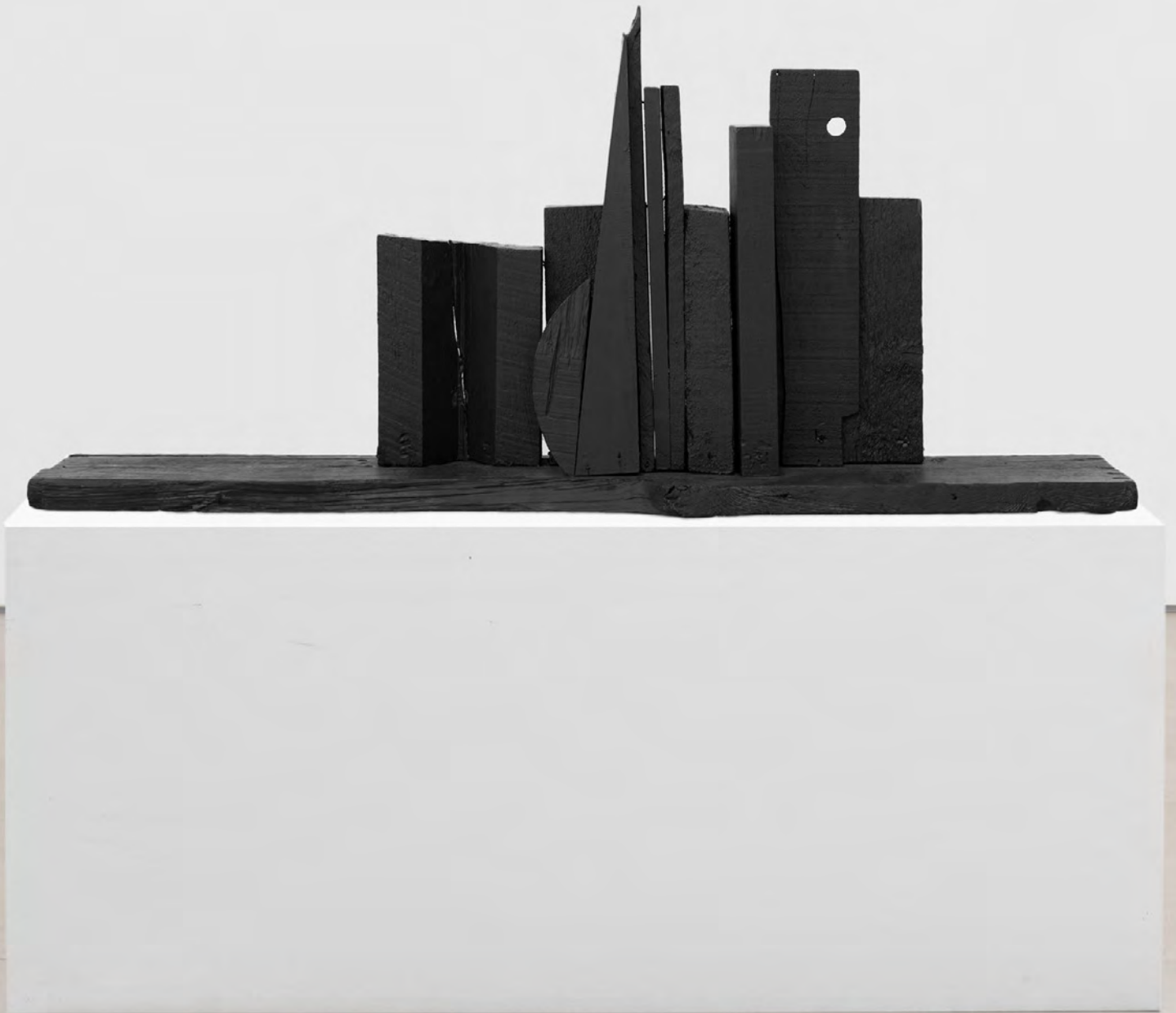
Men in Cities (Rick) 1988

charcoal on paper

29 × 21¼" | 73.7 × 54 cm, image

36⅜ × 28⅜ × 1⅜" | 92.4 × 72.1 × 3.5 cm, framed

No. 91185 | USD 250,000



Louise Nevelson

Moon Spikes 1953

wood painted black

22³/₄ × 49³/₄ × 7³/₄" | 57.8 × 126.4 × 19.7 cm

No. 05302 | USD 375,000





Beatriz Milhazes

Mares do Sul 2001

acrylic on canvas

70 $\frac{1}{4}$ × 77 $\frac{13}{16}$ " | 178.5 × 197.3 cm

No. 90054 | USD 1,200,000

Beatriz Milhazes

Mares do Sul 2001



Fig. 1 Roberto Burle Marx's Copacabana promenade, constructed in the 1970s.

Beatriz Milhazes's *Mares do Sul* (2001), translating to “southern ocean” in her native Portuguese, is a kaleidoscopic paean to the vibrant coastline of her lifelong home of Rio de Janeiro. Among fields of rich color layered with curvilinear forms and punctuated with floral and geometric structures, undulating sinusoidal lines along the vertical axis evoke Brazilian landscape architect Roberto Burle Marx's design for the Copacabana promenade, or calçadão; a four-kilometer-long stretch of geometric pavement mosaic along Rio de Janeiro's Copacabana beachfront. [fig. 1] In *Mares do Sol*, Milhazes employs her signature mono-transfer painting method, a unique form of monoprinting she has developed since 1989. The artist paints directly onto firm plastic sheeting before imprinting imagery onto canvas, a technique that, when repeated, creates multilayered yet smooth-surfaced paintings. The present work is characteristic of Milhazes's opulent oeuvre of large-scale, mosaic-like abstractions. Describing *Mares do Sul* as a “nautical apparatus of the shifting gaze,” art historian Paulo Herkenhoff explains that, in its multitude of references to her home country and its iconic shoreline, “This is Beatriz Milhazes's baroque atlas.”¹

1 Paulo Herkenhoff, “Vertical Waves” in *Beatriz Milhazes* (Rio de Janeiro: Francisco Alves, 2006), 150.





Paulina Olowska

The Philosophin (Verena in Vienna) 2023

oil on canvas

8' 6 $\frac{3}{8}$ " x 86 $\frac{3}{8}$ " | 260 x 220 cm

No. 90180 | USD 250,000

PACE



Kiki Kogelnik

It Hurts c. 1974-75

oil and acrylic on canvas

72¼ × 53¾" | 183.5 × 136.5 cm

No. 91815 | USD 330,000

PACE



Torkwase Dyson

Errantry - A Love 1 2024

acrylic on canvas

48 × 48" | 121.9 × 121.9 cm

No. 91836 | USD 65,000

Torkwase Dyson

Errantry - A Love 1 2024

Across both her sculptural and painterly practices, Torkwase Dyson has contended with the emancipatory potentials of architectural and infrastructural space. The artist's interests converge in *Errantry - A Love 1* (2024), a resolutely abstract composition that deploys her archetypal 'hypershapes'—in this case, irregular triangles and a curvilinear line, to explore ideas of errantry. This painting is part of a series the artist began in 2024, as a mediation on Martiniquan writer and poet Edouard Glissant's philosophy of errantry, which emphasizes mindful movement and spiritual exploration post-colonization, crucial for fostering imaginative possibilities and poetic connections. For Dyson, this geometric lexicon possesses a latent architectural language of concealment and escape, specifically referencing spaces of anti-Black captivity. The arching curve represents the tiny ship compartment in which the fugitive enslaved Anthony Burns hid for a grueling three to five weeks as he fled from Richmond, Virginia, to Boston in 1854 in pursuit of freedom. The triangular forms refer to Harriet Jacobs's "garret," the crawl space of her grandmother's house where she hid from 1835 to 1842—an unimaginable seven years of confinement—before successfully escaping to Philadelphia, Pennsylvania. Dyson takes up errantry as a painting idea to produce, with her hypershapes, compositions that explore proximity, improvisation, indeterminacy, and non-territorial movement. These new paintings also explore color and light, thinking about aliveness, beauty, and the spatio-temporal distance of Blackness in motion across multiple geographies.





Art Basel Unlimited

Torkwase Dyson

Unlimited: The sector for monumental projects that transcend the classical art fair booth.

This work is a mediation on ideas of errantry and explores light and space as materials to encourage improvisation. The form is made of thresholds where viewers can wander between a space of intimacy and space for public gathering. The work is activated by audiences traversing the form and embodying the quiet of a multi-sensory experience that cares for both solitude, the commons over time.

[Click here for more info about this project ↗](#)

PACE



Mika Tajima

Art d'Ameublement (Kobbebukta) 2024

spray acrylic, thermoformed PETG

72 × 54" | 182.9 × 137.2 cm

No. 90383 | USD 90,000

PACE



Latifa Echakhch

title TBC 2024

ink on canvas

78³/₄ × 59¹/₁₆" | 200 × 150 cm

81¹/₈ × 100¹³/₁₆ × 1⁷/₁₆" | 206 × 256 × 3.6 cm, framed

No. 91937 | USD 130,000

PACE



Alicja Kwade

Continuum 2024

bronze, Carrara marble, blue sodalite

50⁵/₈ × 23⁵/₈ × 6¹/₄" | 128.5 × 60 × 16 cm

No. 91490 | unique | USD 100,000

Alicja Kwade

Continuum 2024



Fig. 1 *The Blue Marble*, taken by the crew of the Apollo 17 spacecraft on December 7, 1972. NASA image designation AS17-148-22727.

Alicja Kwade's new sculpture *Continuum* (2024) is comprised of a tiered marble and bronze framework partially painted black, modeled after acoustic waves. This structure is punctuated by two wormholes; based on a solution to one of German-born theoretical physicist Albert Einstein's field equations, a wormhole is a hypothetical tunnel-like structure in spacetime that connects disparate points in the universe. Kwade visualizes these wormholes with trumpet-like openings connected by narrow channels of different lengths. Positioned in the peaks and troughs of the sculpture are three sodalite spheres, identical in volume but each at a different elevation within the work. Sodalite, a mineral typically appearing in deep blue colors, contains striations ranging from delicate veining to bold and dramatic streaks of white and yellow, resulting from the infiltration of materials such as calcite, feldspar, or nepheline during the mineral's formation. These whitish streaks set against radiant blue are evocative of *The Blue Marble* [fig. 1], a photograph of Earth taken on December 7, 1972, from the Apollo 17 spacecraft en route to the moon. The image is considered one of the most widely reproduced in history and became a symbol for the surge of environmentalism in the 1970s. Kwade's *Continuum* situates these earthly globes between her interstellar wormholes, creating a cosmos of interacting extraterrestrial bodies and composing a visual rendering of all that is mysterious in the universe.





Art Basel Unlimited

Alicja Kwade

Unlimited: The sector for monumental projects that transcend the classical art fair booth.

Alicja Kwade's monumental new sculpture *ParaPosition* (2024) comprises interlocking steel scaffolds suspending two boulders in midair, resulting in a framework that mediates ever-shifting encounters. *ParaPosition* performs an act of material illusion, giving a pair of substantial boulders the appearance of levitation, a trick the artist enacts across her oeuvre. In the lineage of her large-scale stone-and-steel installations, *ParaPosition* draws on landmark conceptual artworks—from Piero Manzoni's *Socle du Monde* (1961), or "base of the world," to Joseph Kosuth's *One and Three Chairs* (1965)—to probe what constitutes an artwork. This work is closely related to her *ParaPivot* series, from which the artist was commissioned to create two sculptures—*ParaPivot I* and *ParaPivot II*—for a site-specific presentation on the rooftop garden of the Metropolitan Museum of Art in New York in 2019. Currently on view at Pace's Los Angeles gallery is *Alicja Kwade & Agnes Martin: Space Between the Lines*, featuring two new sculptures related to her *ParaPivot* works, wherein stone orbs seem to levitate within steel frameworks, resembling imagined solar systems informed by ancient astronomy. This summer, Storm King Art Center, New Windsor, New York will unveil their acquisition of Kwade's tremendous outdoor installation *LinienLand* (2018). Constituting a powder-coated steel framework supporting planet-like stone orbs, this work is born from the same conceptual schema as *ParaPosition*, furthering Kwade's exploration of humankind's attempts to understand and order the cosmos.

[Click here for more info about this project ↗](#)

PACE



Adrian Ghenie

The Night Bird 2022

charcoal on paper

39³/₈ × 51³/₁₆" | 100 × 130 cm

44³/₄ × 56¹/₂ × 1⁵/₁₆" | 113.6 × 143.5 × 5 cm, framed

No. 83402 | USD 350,000



Qiu Xiaofei

The Couch 2022
oil on linen
47¼ × 47¼" | 120 × 120 cm
No. 91924 | USD 170,000



PACE



Kylie Manning

Mire 2024

oil on linen

60 × 80" | 152.4 × 203.2 cm

No. 91808 | USD 85,000



PACE



Loie Hollowell

Split Orbs in fuchsia, yellow, blue and purple 2023

oil paint, acrylic medium, and high-density foam on linen over Dibond panel

48 × 36 × 3¾" | 121.9 × 91.4 × 9.5 cm

No. 88976 | USD 450,000



PACE



Joel Shapiro

untitled 2023

bronze

18 $\frac{1}{8}$ × 17 $\frac{1}{2}$ × 16 $\frac{1}{2}$ " | 46 × 44.5 × 41.9 cm

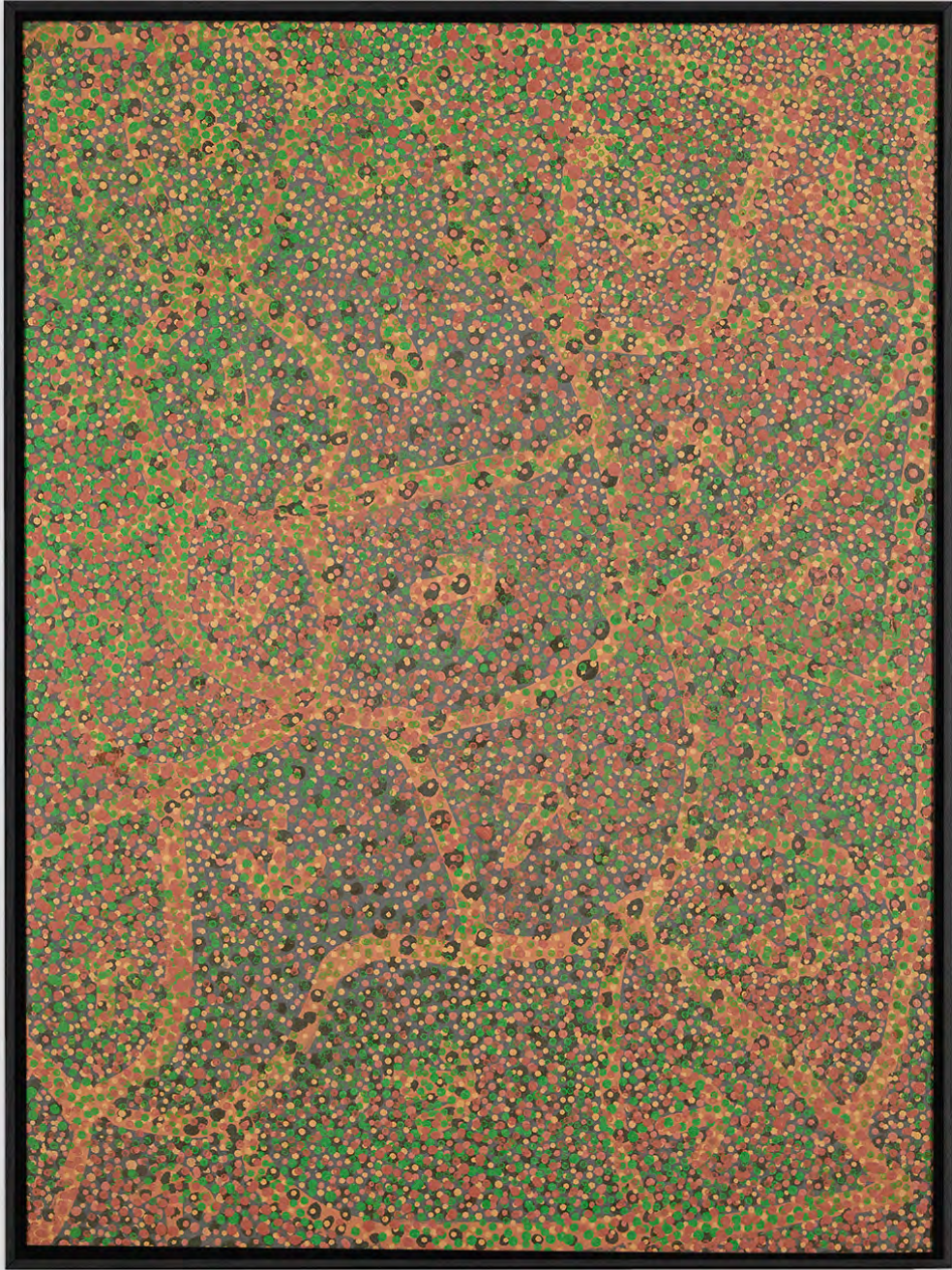
No. 91695 | USD 165,000





Emily Kam Kngwarray

Yam Story 1995
synthetic polymer paint on linen
47⁵/₈ × 36¹/₄" | 121 × 92.1 cm
No. 91861 | USD 250,000



Emily Kam Ngwarray

Emu - Yuyara and Yam - Annlara Dreaming at Alalgura 1990
synthetic polymer paint on linen
47¼ × 35⅞" | 120 × 90 cm
No. 91860 | USD 220,000

Emily Kam Kngwarray

Yam Story 1995

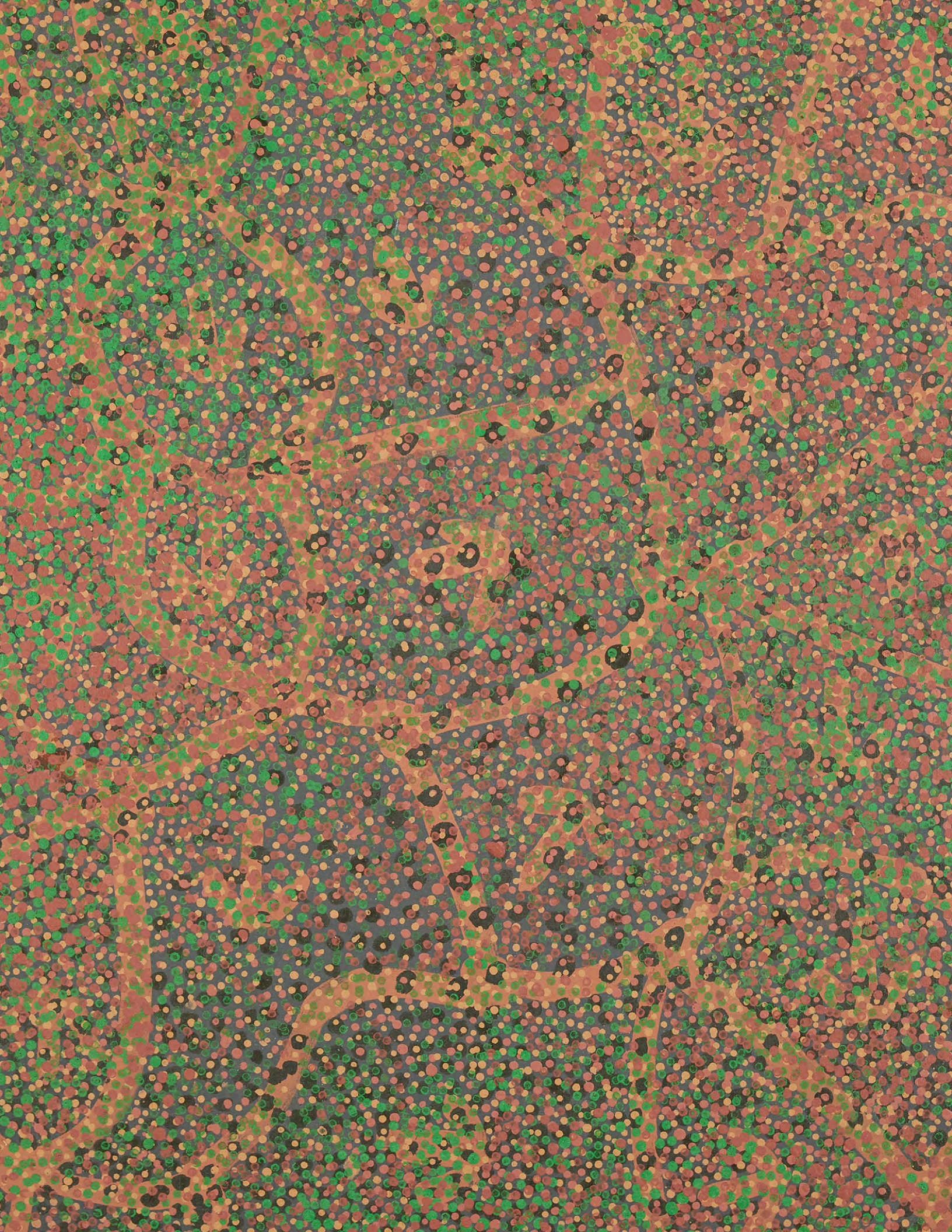
Emu - Yuyara and Yam - Annlara

Dreaming at Alalgura 1990

Emily Kam Kngwarray, a member of the Anmatyerre people of Alhalkere in Australia's Northern Territory, is widely renowned as one of the continent's most important artists. Working in the remote central desert region of Utopia, her artistic production was deeply rooted in Indigenous Australian beliefs and a cultural responsibility to their ancestral lands; an all-encompassing worldview that draws on the history, relationships, topography, vegetation, and spirit of the surrounding earth.

Indigenous Australians, comprising both Aboriginal and Torres Strait Islander peoples, represent the world's oldest continuous civilisation. Central to their cultural worldview is Dreaming, a comprehensive framework that structures and narrates relationships among individuals, families, ancestral history and future descendants, and the land and spirits. As an Elder of the Anmatyerre people and custodian of the women's Dreaming, Kngwarray developed a complex and potent visual repertoire, translating her charged iconography across various mediums over decades.

Kngwarray's artistic journey is marked by her role in ceremonial traditions, expressed through dance, chant, and the painting of bodies with natural materials such as ground ochre, charcoal, and ash. Her later production, which saw a shift to painting on canvas, represents a continuation of these deep-rooted oral and visual traditions. Beginning in 1988-89, when she was already in her seventies, Kngwarray's paintings, characterized by layered brushstrokes and dabs of paint, embodied the vibrancy and rhythm of the natural world, reflecting her acute sense of its dynamic and pulsating nature. *Emu - Yuyara and Yam - Annlara Dreaming at Alalgura* (1990) and *Yam Story* (1995) are exemplary of her output from the final decade of her life.





Yoshitomo Nara

Angel Baby 2022

acrylic and grease stick on wood

44½ × 33¾ × 1¾" | 113 × 85.7 × 3.5 cm

49 × 38¾" | 124.5 × 96.8 cm, framed

No. 89617 | USD 825,000



Yoshitomo Nara

Wisdom Tooth 2022
colored pencil on paper
13 1/8 x 9 7/16" | 33.3 x 24 cm
No. 90774 | USD 150,000

PACE



Yoshitomo Nara

Sweater 2022

colored pencil on paper

11⁵/₈ × 8¹/₄" | 29.5 × 21 cm

No. 90778 | USD 125,000

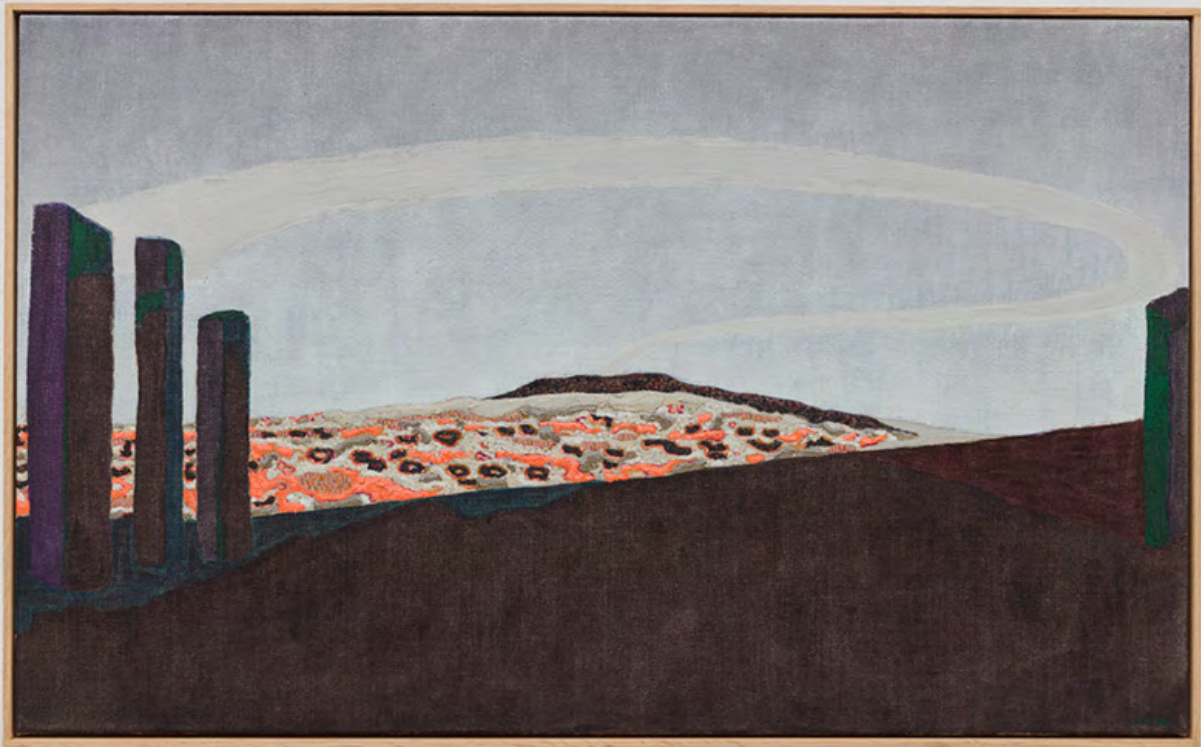
PACE



Alejandro Piñeiro Bello

Spiralscape 2024
oil on linen
72 × 48" | 182.9 × 121.9 cm
No. 91502 | USD 42,000

PACE



William Monk

79AD III 2024

oil on canvas

21 $\frac{5}{8}$ × 35 $\frac{7}{16}$ " | 54.9 × 90 cm

No. 91807 | USD 85,000



Matthew Day Jackson

Geyser Basin 2024

wood, wood stain, acrylic paint, oil paint, epoxy resin, fiberglass, lead, wood inlay frame

73 $\frac{3}{8}$ × 85 $\frac{1}{2}$ × 2" | 186.4 × 217.2 × 5.1 cm

No. 91797 | USD 250,000

Matthew Day Jackson

Geyser Basin 2024



Fig. 1 Otto Dix, *Der Krieg*, 1929–31, oil and tempera on wood, 80 $\frac{1}{3}$ × 184 $\frac{1}{4}$ " (204 × 468 cm). Galerie Neue Meister, Dresden, Germany.

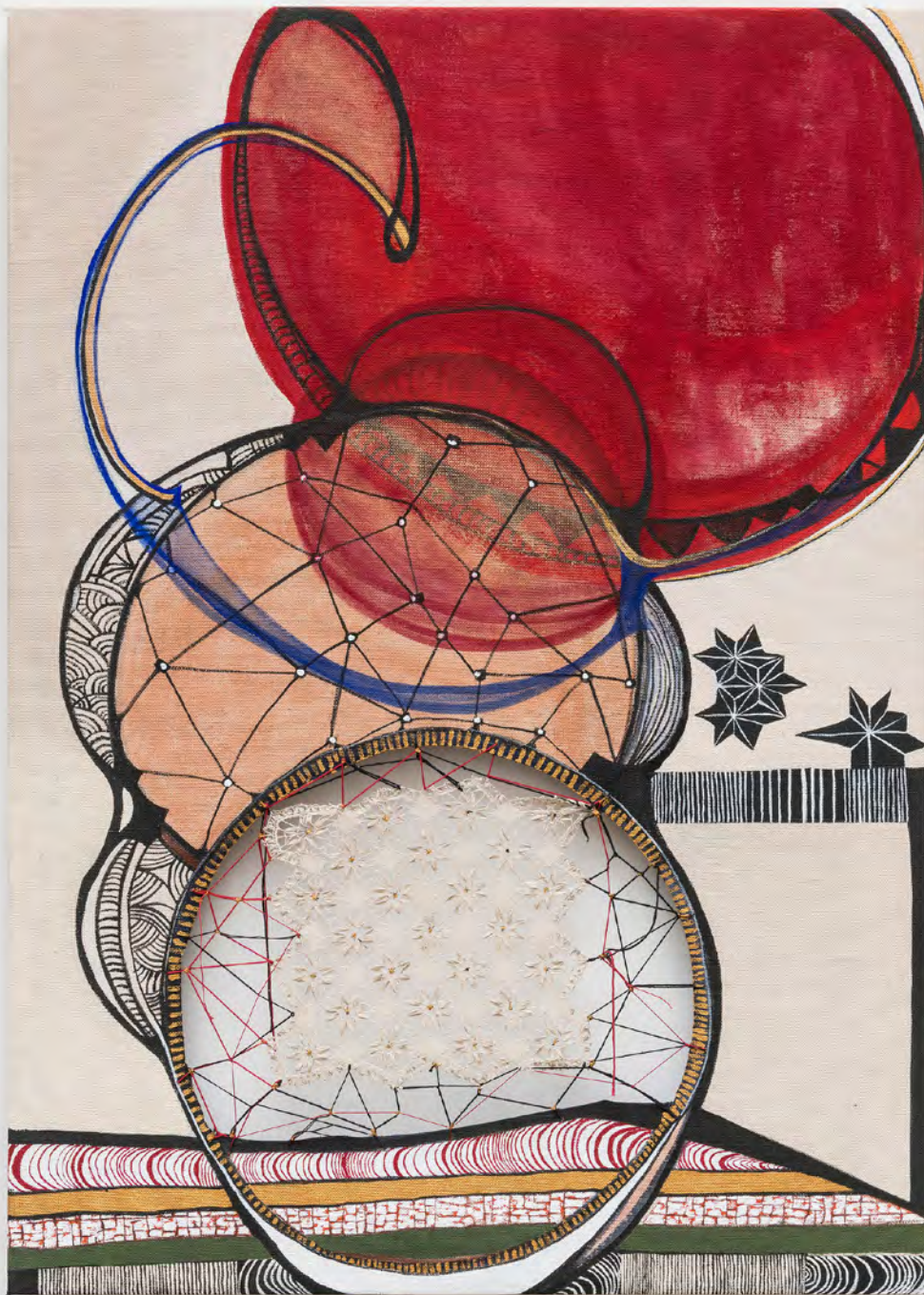
Matthew Day Jackson's *Geyser Basin* (2024) mines depictions of humankind's inevitable self-destruction from across the art historical canon. Its idyllic landscape draws on imagery of an effervescent geyser from Wyoming's Yellowstone National Park, belying the toxicity of the poured lead it is made from, an allusion to minimalist works by Robert Smithson and Richard Serra and a commentary on the toxic effects of human activities on the environment. Jackson's painting borrows its compositional structure from German artist Otto Dix's *Der Krieg* (1929–32), or "The War," a triptych with predella that takes formal cues from Renaissance paintings and altarpieces. [fig. 1] *Der Krieg* progresses from a column of marching soldiers on the left, through a devastated urban landscape in the central panel, to figures withdrawing from the fight on the right, depicting the grim cycle of war's destruction. Dix's predella shows soldiers lying prostrate—ambiguous whether sleeping or dead—underneath an awning, imagery that in turn borrows from German-Swiss painter Hans Holbein the Younger's *The Body of the Dead Christ in the Tomb* (1520–22), a realist postmortem portrayal of its eponymous figure. In the place of Dix's soldiers or Holbein's Christ, Jackson introduces two figures in his inlaid frame: both figures are a nod to Romanian sculptor and painter Constantin Brancusi's "sleeping heads," first introduced in 1907; blended with a face modeled after *L'Inconnue de la Seine*, an unidentified young woman whose 1885 death was immortalized in a now-iconic death mask. In *Geyser Basin*, the horizon is an inversion of the mountain range that remains constant across English-American landscape painter Thomas Cole's suite of five paintings together called *The Course of Empire* (1833–36), which portray the cyclical rise and fall of civilizations. This inversion tells us that Jackson's painting is set on the other side of the mountains, suggesting an expansion into uncharted territory that could be a historical American West, or with its dual moons, an entirely new planet.





Jules de Balincourt

When Figures Get Lost 2024
oil on panel
80 x 70" | 203.2 x 177.8 cm
No. 91734 | USD 200,000



Sonia Gomes

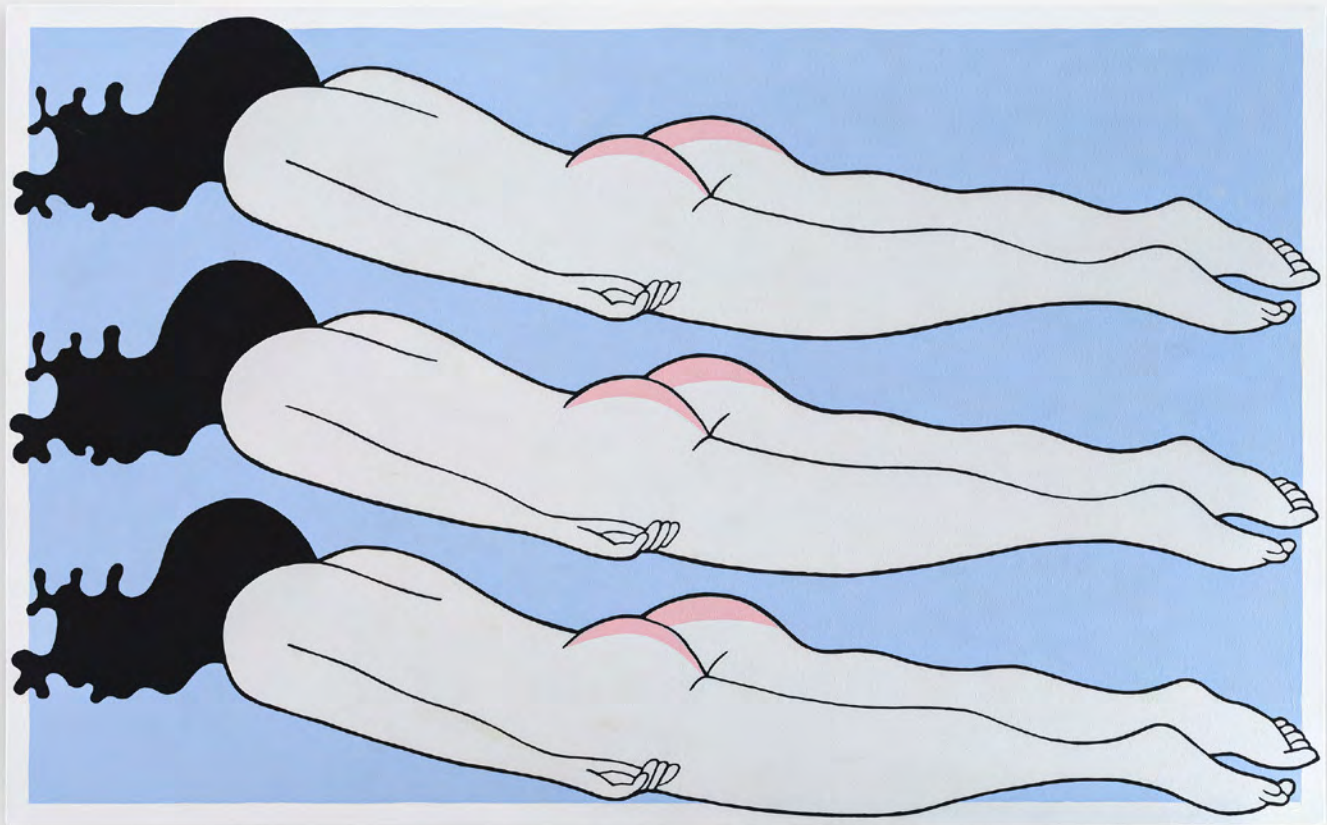
Outros sóis 2024

drawing, stitching and bindings, vinyl paint, threads and acrylic marker on linen and lace

51³/₁₆ × 36⁵/₈ × 1¹⁵/₁₆" | 130 × 93 × 5 cm

No. 91521 | USD 150,000





John Wesley

3 Sunbathers 1987
acrylic on canvas
26¼ × 42½" | 66.7 × 108 cm
No. 91927 | USD 375,000



John Wesley

Black Sheep 1983
gouache on paper
19¾ × 25½" | 50.2 × 64.8 cm
23 × 28" | 58.4 × 71.1 cm, framed
No. 90901 | USD 45,000



Yto Barrada

Untitled (How to Plan a Garden II) 2024

noi silk

31½ × 25¼" | 80 × 64.1 cm

35¼ × 29⅛ × 1½" | 89.5 × 74 × 3.8 cm, framed

No. 90704 | USD 55,000

PACE



Hermann Nitsch

Schüttbild 2020

acrylic on jute

78³/₄ × 59¹/₁₆" | 200 × 150 cm

No. 90002 | USD 100,000



PACE



Jiro Takamatsu

Shadow 1989/1997

acrylic on canvas

9' 6½" × 85⅞" | 290.8 × 218.1 cm

No. 89830 | USD 475,000



Robert Nava

Level Four Boss 2023
acrylic and grease pencil on canvas
60 × 48 × 1½" | 152.4 × 121.9 × 4.1 cm
No. 91800 | USD 150,000

PACE



Li Songsong

I'm Smiling 2021
oil on canvas
47¼ × 39⅜" | 120 × 100 cm
No. 90925 | USD 138,000

PACE



Michal Rovner

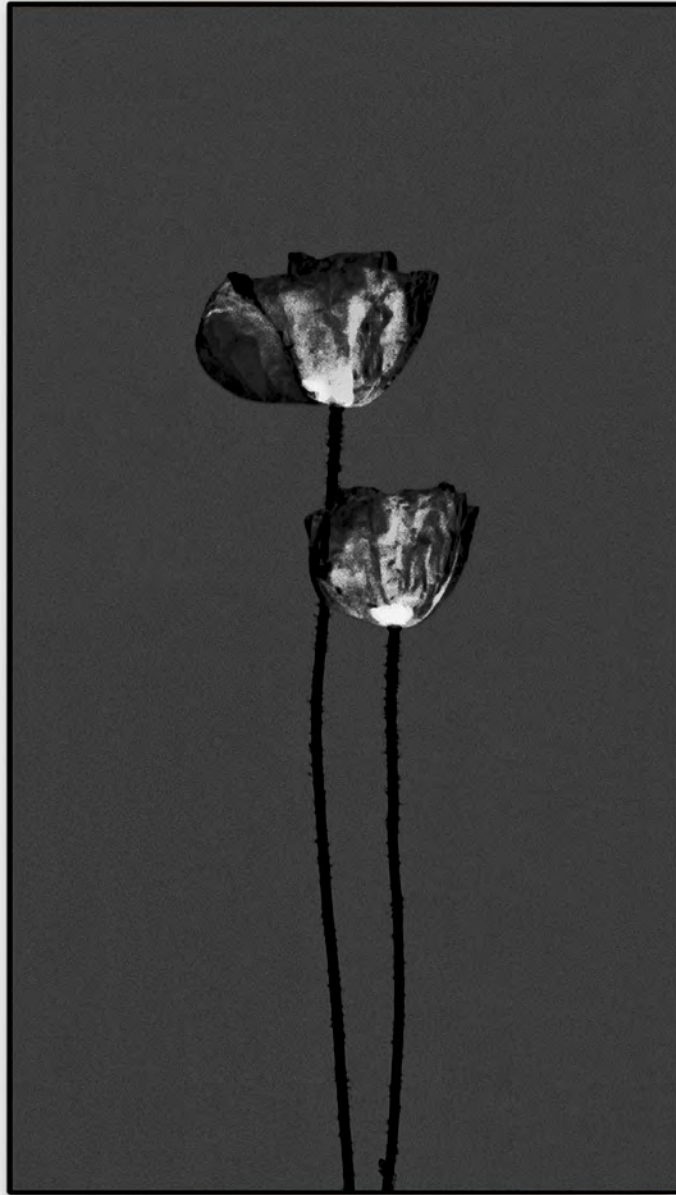
Glass Flowers 2024

LCD screen

74^{13/16} × 42^{1/2} × 5^{3/8} | 190 × 108 × 13.7 cm

No. 91053.02 | Edition of 5 + 2 APs | USD 175,000

PACE



Michal Rovner

Dark Light (Duo) 2024

LCD screen

74^{13/16} × 42^{1/2} × 5^{3/8}" | 190 × 108 × 13.7 cm

No. 91050.01 | Edition of 3 + 2 APs | USD 175,000

PACE



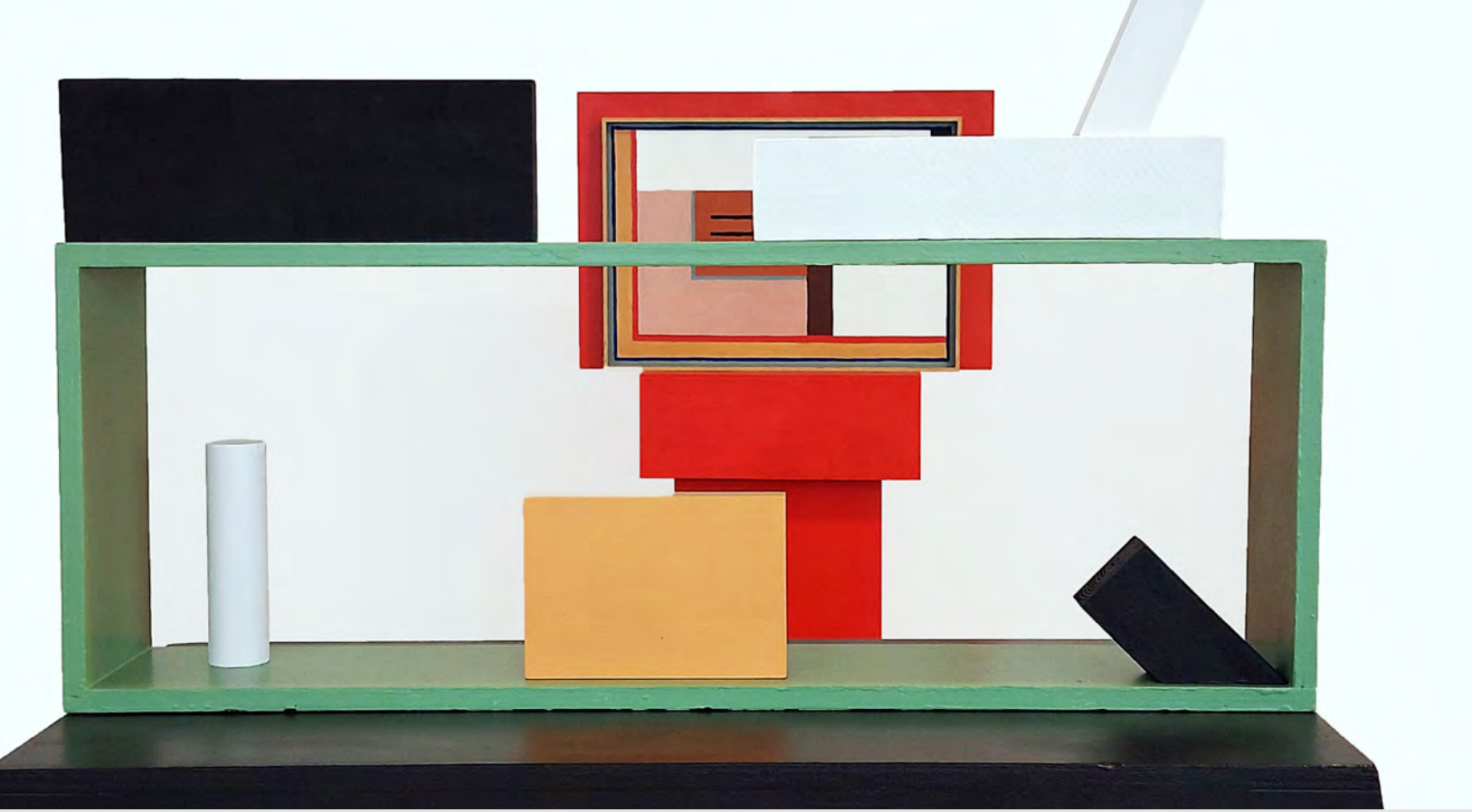
Trevor Paglen

UNKNOWN #851111 (Unclassified object in the Orion B Molecular Complex) 2024
dye sublimation on aluminum print

35 × 50" | 88.9 × 127 cm

35⁷/₈ × 50⁷/₈ × 1¹/₂" | 91.1 × 129.2 × 3.8 cm, framed

No. 91587.01 | Edition of 3 + 1 AP | USD 45,000



Art Basel Unlimited

Nathalie Du Pasquier

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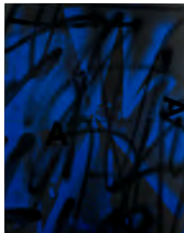
Nathalie du Pasquier's *Così fan tutte* (2015-23)—borrowing from the 1790 Mozart opera of the same title—is a three-dimensional collage of wooden sculptures that invoke the pleasure of performance. This assemblage of wooden towers, painted in contrasting fields of color, form a spatial environment resembling modular theatrical sets. Akin to the operatic stage, modular elements allow for versatility in creating various spatial configurations, accommodating a range of scenes and narratives. Much like a dressed stage, Du Pasquier's installation is an encompassing environment, allowing viewers to walk among the towers, which rise to or above human scale. The new artwork reconstitutes forms from the artist's oeuvre to create novel arrangements through the addition or subtraction of modular elements, a practice the artist describes as a form of environmentalism. "Forgive the scars..." the artist writes. "These wooden pieces have travelled through time." *Così fan tutte* is presented jointly with Apalazzo Gallery, Brescia, Italy.

Exhibitions On View

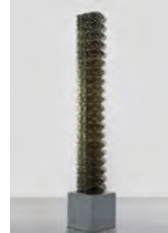
NEW YORK



Huong Dodinh
May 3 – Aug 16



Adam Pendleton
May 3 – Aug 16



Tara Donovan
May 3 – Aug 16



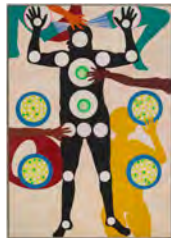
teamLab
May 10 – Aug 16

LOS ANGELES



Alicja Kwade &
Agnes Martin
May 18 – Jun 29

LONDON



Kiki Kogelnik
May 24 – Aug 3

GENEVA



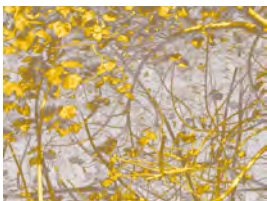
Elmgreen &
Dragset
May 23 – Aug 10

BERLIN POP-UP



Maysha Mohamedi
Apr 27 – Jun 26

SEOUL



Richard Misrach
May 11 – Jun 15



Illusive Places
May 11 – Jun 15

PACE