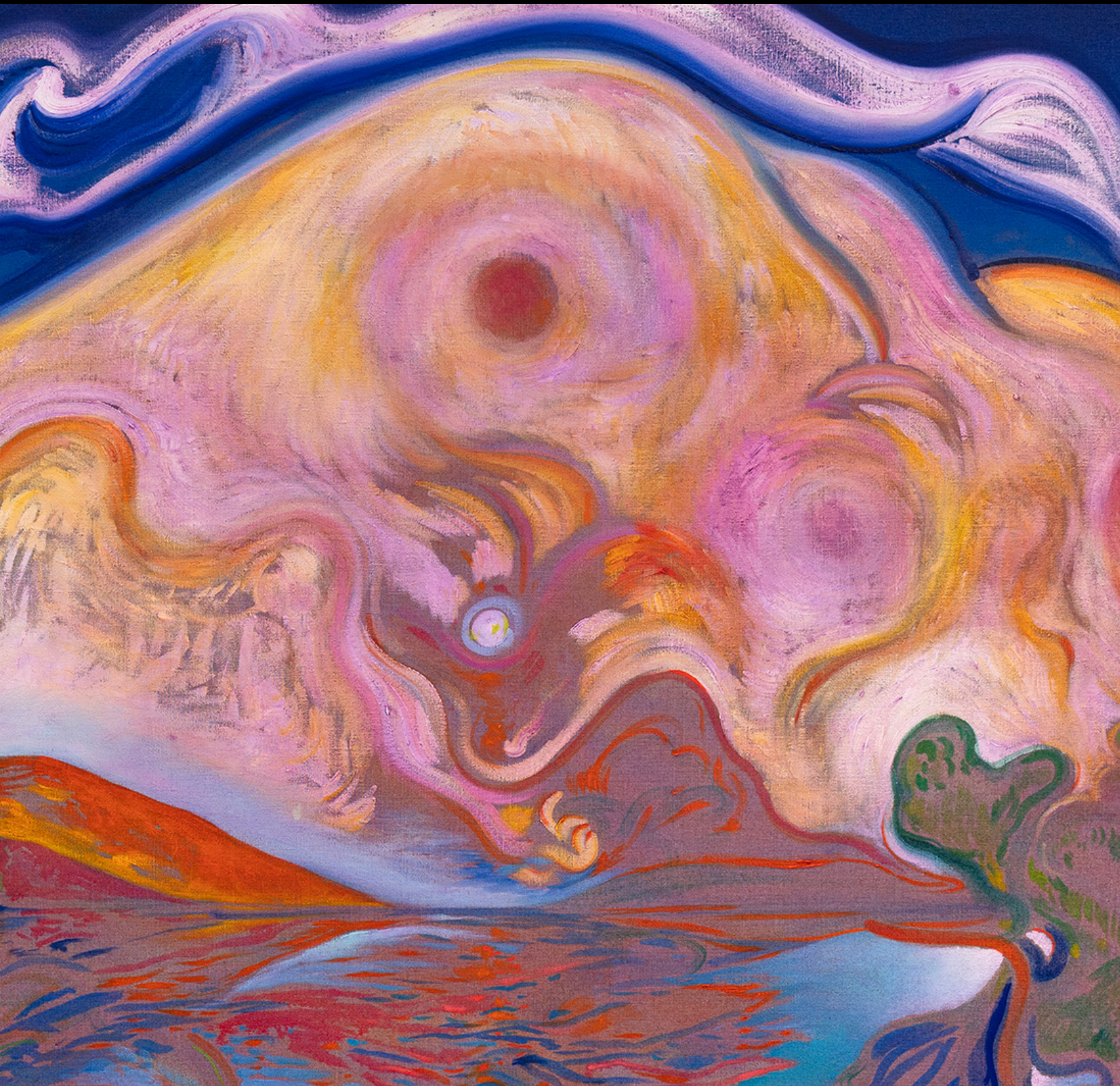


PACE

Art Basel Miami Beach

December 4–8, 2024

Booth F9



PACE



Joan Mitchell

Untitled c. 1958

oil on canvas

74 $\frac{3}{4}$ × 74 $\frac{7}{8}$ " | 189.9 × 190.2 cm

75 $\frac{5}{8}$ × 75 $\frac{3}{4}$ × 1 $\frac{1}{4}$ " | 192.1 × 192.4 × 3.2 cm, framed

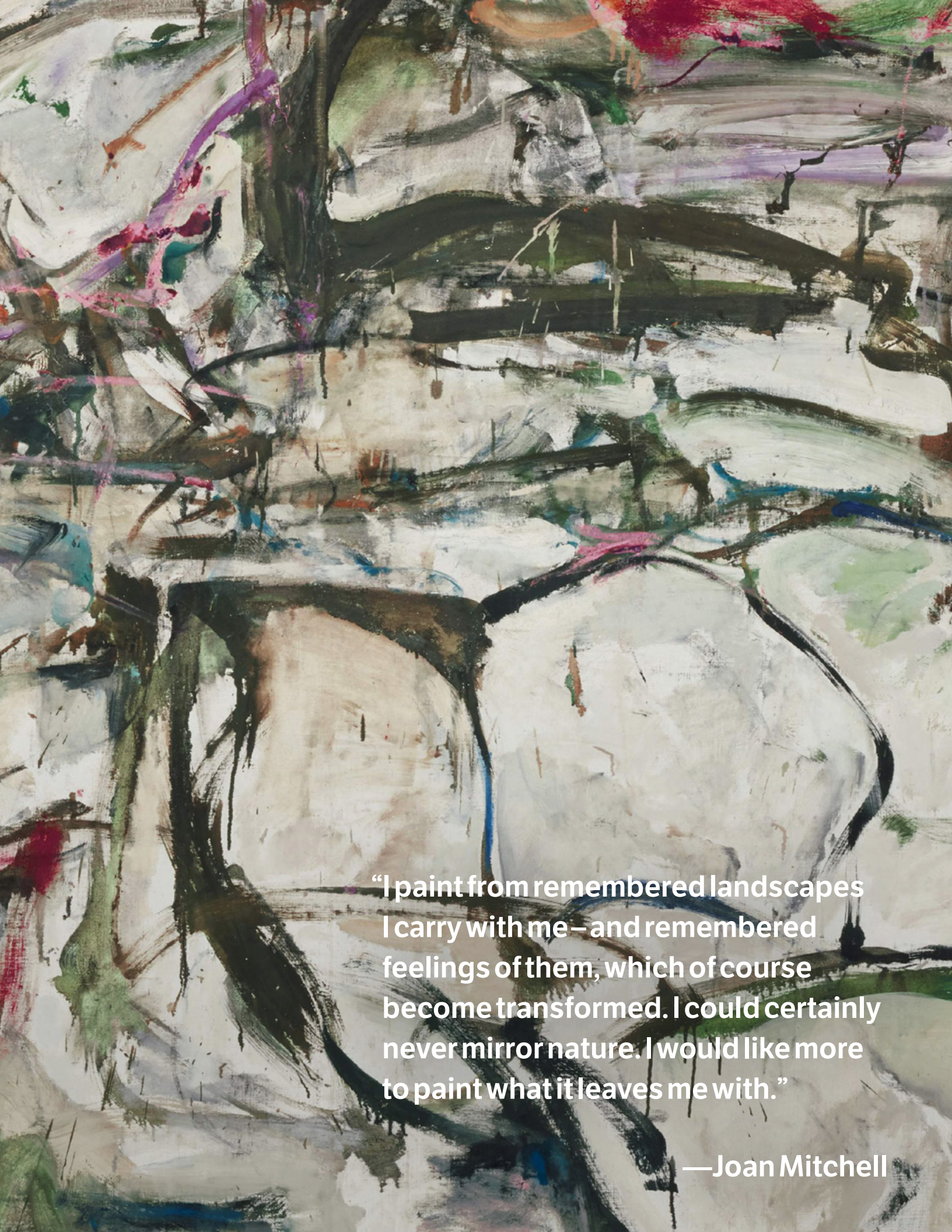
No. 93631 | USD 9,500,000

Joan Mitchell

Untitled c.1958

Joan Mitchell painted *Untitled* (ca. 1958) at a pivotal moment in her career, marked by increased creative exploration that led to her critical success. The frenetic strokes that characterized her earlier work gave way to the sweeping arcs and bold gestures that dominate her canvases from the late 1950s. *Untitled* features declarative, assertive strokes of olive green punctuated by rich jewel tones. These bands of color dart across the picture plane, concentrated in the upper and lower registers, set against Mitchell's carefully crafted field of whites, which were critical in establishing figure and ground; she said in 1957 that painting without white was like "planting a garden without plants."¹ The subtle layering of white over and around deeper colors reveals that rather than haphazardly spreading paint, the artist thoughtfully formed each brushstroke in response to the previous one and in anticipation of the next. Splitting her time between Paris and New York, Mitchell was increasingly influenced by French Impressionism while also exploring the lyrical potential of Abstract Expressionism. The independence and confidence that Mitchell gained in this period, as reflected in the bold gestures of *Untitled*, propelled her into a period marked by increased spontaneity and a dynamic engagement with the French countryside.

¹ Joan Mitchell quoted in Judith E. Bernstock, *Joan Mitchell* (New York: Hudson Hills Press, 1988), 39.



“I paint from remembered landscapes I carry with me – and remembered feelings of them, which of course become transformed. I could certainly never mirror nature. I would like more to paint what it leaves me with.”

—Joan Mitchell

PACE



Ellsworth Kelly

Dark Blue Panel 1999

oil on canvas

8' 4" × 64" | 254 × 162.6 cm

No. 91799 | USD 2,700,000

Ellsworth Kelly

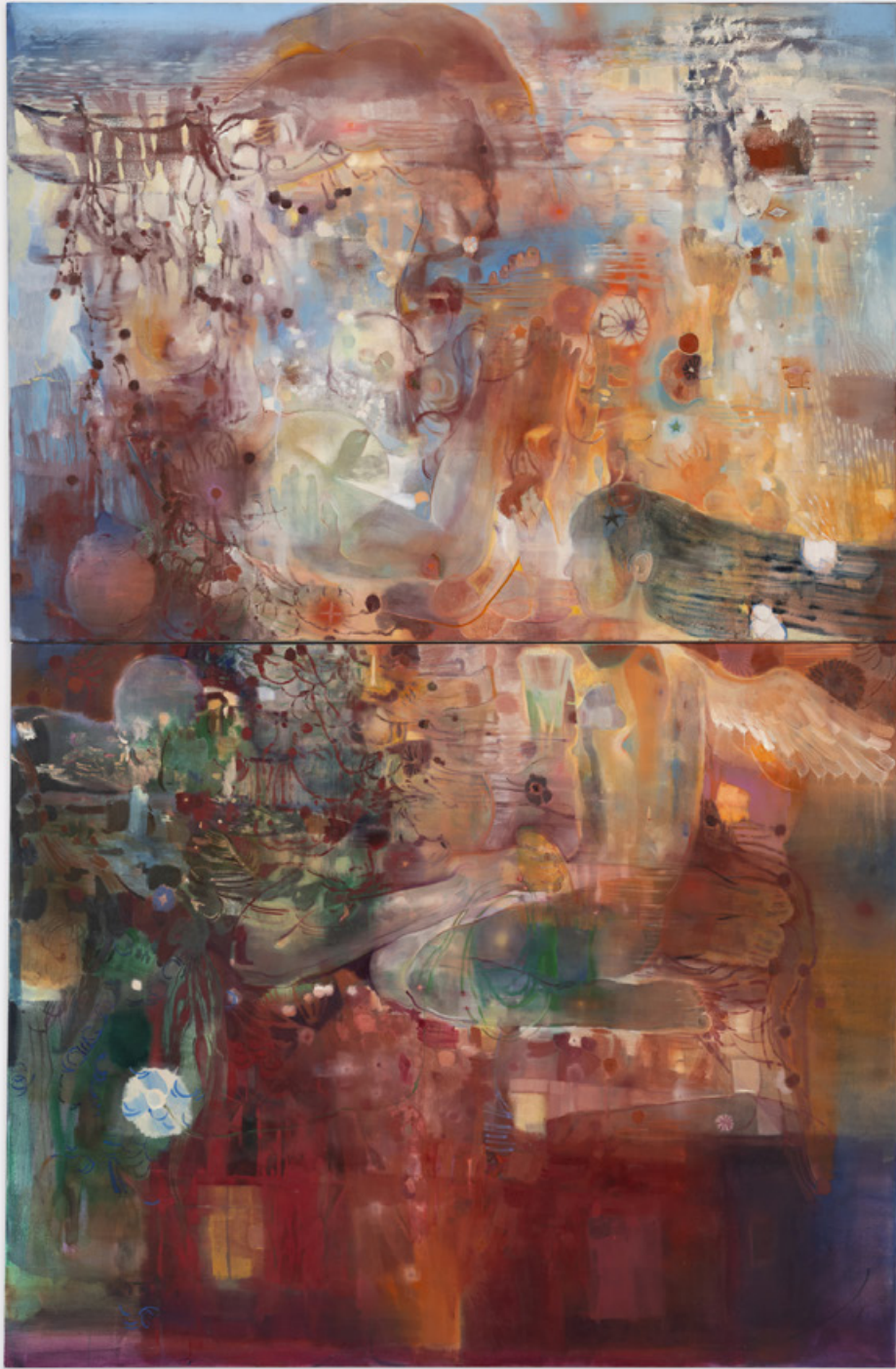
Dark Blue Panel 1999

Dark Blue Panel (1999), a rich expanse of unadulterated azure, exemplifies Ellsworth Kelly's radical exploration of geometric hard-edge abstraction and his longstanding desire to produce vivid hues that were distinctly his own. Over his eight-decade career, Kelly engaged with the fundamentals of perception—pure form, color, and line—to redefine the bounds of painting. Central to his practice was an assertion of the inherent flatness of painting, a key tenet of modernism. In *Dark Blue Panel*, he achieves this effect by smoothly applying the medium in a way that belies the thick, viscous texture of the oil paint. Often inspired by shapes found in everyday life, the artist stretched and curved his canvases until his works took on sculptural qualities, vacillating between two and three dimensions. *Dark Blue Panel* is a distorted rectangle, *challenging* perceptions of the traditional portrait canvas. Through this rejection of illusionism and absence of painterly gesture, Kelly highlights the monochromatic surface, establishing an unmistakable relationship between the painting as figure and wall as ground. The title of the painting releases the work from any metaphor, demonstrating Kelly's clear and forthright approach to artmaking.



**“I want the painting shape
and color to come into the room,
not be a painting, but a presence.”**

—Ellsworth Kelly



LiHeiDi

what pane of glass make lucid the reflection? 2024

oil on linen

96 $\frac{7}{16}$ × 63" | 245 × 160 cm, overall installed

45 $\frac{1}{4}$ × 63" | 114.9 × 160 cm, top panel

51 $\frac{3}{16}$ × 63" | 130 × 160 cm, bottom panel

No. 93284 | USD 68,000

Li Hei Di

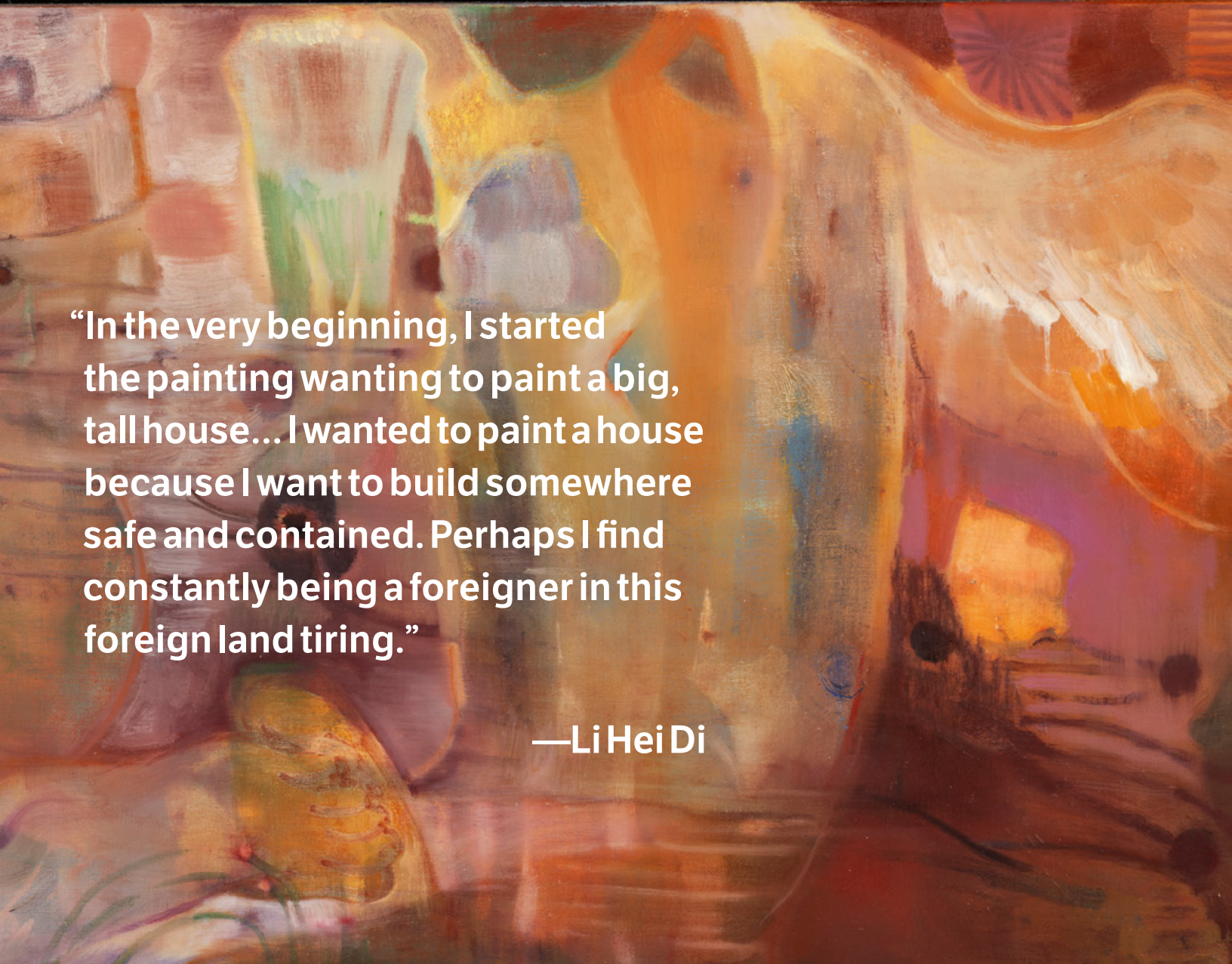
what pane of glass make lucid the reflection? 2024

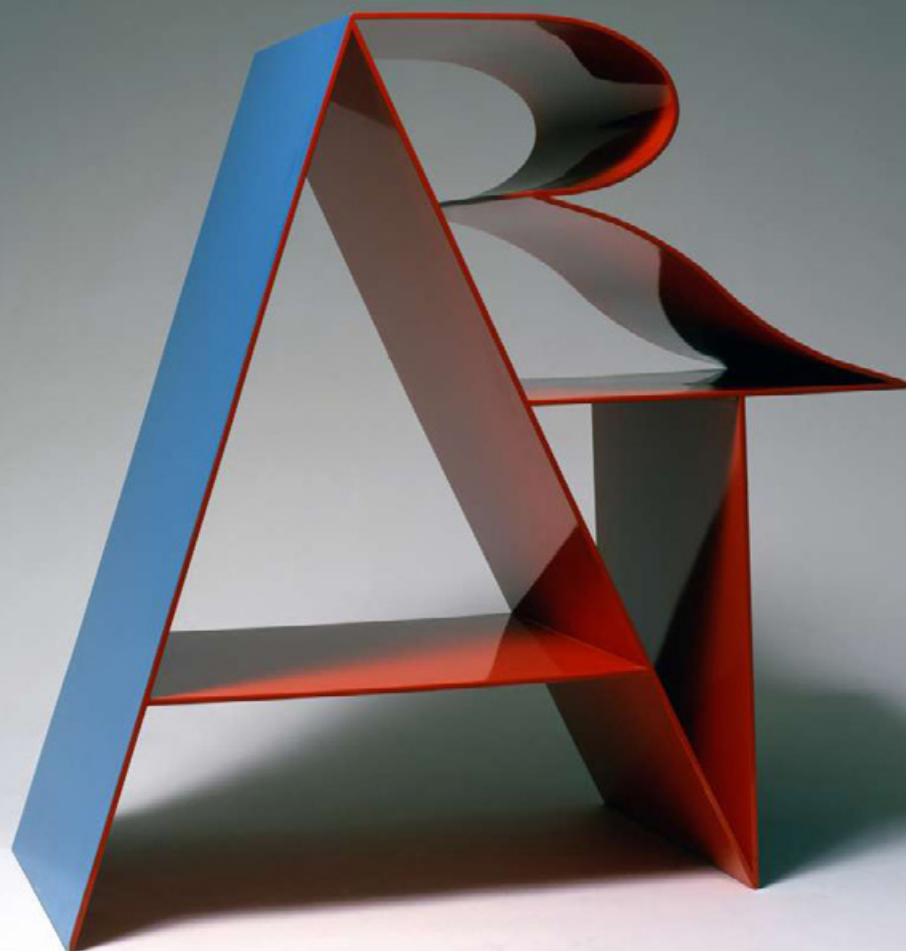
Li Hei Di's dreamlike painting *what pane of glass make lucid the reflection?* (2024) takes its title from a passage in Christina Sharpe's book *Ordinary Notes* (2023). Through an interplay of abstract forms interspersed with moments of visual clarity, the present work marks a shift towards figuration in the artist's recent practice. The composition teems with elusive, barely perceptible objects and figures: a skull, vestiges of limbs, a winged figure, stars, flowers, and a magenta-hued house, all surfacing from beneath diaphanous layers of color. The profile of the winged figure displays the curve of a jaw, nose, and eyes; the artist rarely depicts faces, distinguishing this work within their oeuvre. Drawing inspiration, in part, from Spanish surrealist Remedios Varo, Li creates ethereal environments in which figures and objects interact. Li's creative process began with the house, building on a personal desire to create safe spaces, before gradually evolving into a denser composition. Objects, bodies, and shapes began to populate the top panel of the diptych as well as the top portion of the lower panel, flooding the space with all that has been liberated from the dwelling. The result is a dialogue between the human subconscious, desire, and the memories and objects attached to the idea of home.



“In the very beginning, I started the painting wanting to paint a big, tall house... I wanted to paint a house because I want to build somewhere safe and contained. Perhaps I find constantly being a foreigner in this foreign land tiring.”

—Li Hei Di





Robert Indiana

ART (Red Blue) 1972–2000 | conceived: 1972; executed: 1999

polychrome aluminum

18 × 18 × 9" | 45.7 × 45.7 × 22.9 cm

No. 91774.AP4 | Edition of 8 + 4 APs | USD 195,000

PACE



Sam Gilliam

Whispering Wind 1972

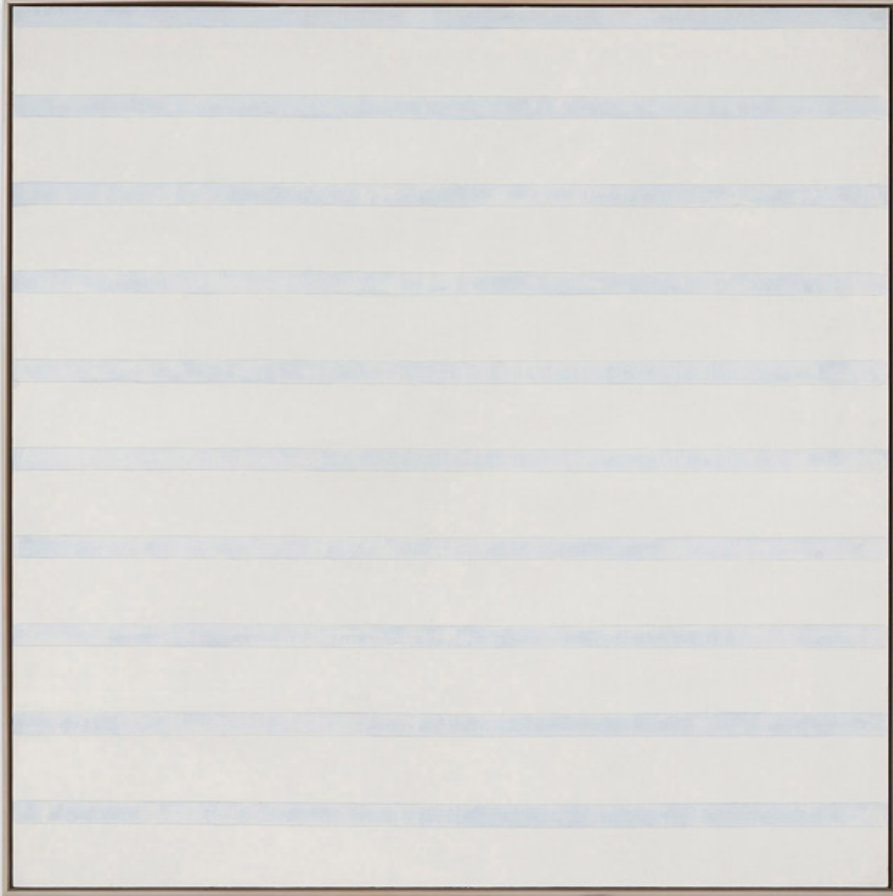
acrylic on canvas

28 × 71" | 71.1 × 180.3 cm

32¾ × 72 × 2" | 83.2 × 182.9 × 5.1 cm, framed

No. 93202 | USD 1,250,000





Agnes Martin

Untitled #12 1998

acrylic and graphite on canvas

60 × 60" | 152.4 × 152.4 cm

61¼ × 61¼ × 2¼" | 155.6 × 155.6 × 5.7 cm, framed

No. 30653 | price upon request

Agnes Martin

Untitled #12 1998

Agnes Martin's elegantly transcendent paintings redefined the boundaries of American Minimalism from the 1960s until her death in 2004. *Untitled #12* is a testament to the artist's mastery of her field in the way she navigates material and metaphysical concerns. Horizontal stripes in muted shades of cream and grey, their borders delicately outlined by strokes of graphite, unfold across the canvas. One has the feeling that these stripes extend past the borders of the work, drifting off into an infinite pattern. The subtle materiality of this work tempers its sense of boundless expansion and structured repetition. The graphite line that borders each stripe is ever so slightly imperfect, allowing the soft grey of the painted stripe to seek its own level. This gesture toward the hand of the artist imbues this painting with a profound humanity. Art historian Rosalind Krauss wrote of Martin's work: "The grid's mythic power is that it makes us able to think we are dealing with materialism (or sometimes science, or logic) while at the same time it provides us with a release into belief (or illusion, or fiction.)"¹ *Untitled #12* plays with the logical boundaries of Martin's signature grid itself, allowing the elements to stretch sideways and form stripes instead of boxes. In this sensitive work, which liberates even the steadfast grid from its rigid confines, Martin emphasizes a linearity and playful continuity that connects her abstraction to the finely spun metaphysical qualities of myth. The understated power of this painting, its profound impact, comes from this joyful balance between the materiality of the canvas, the emphasis on surface quality and human touch, and the ultimate release into the spiritual infinite.

1 Rosalind E. Krauss, "Grids" *October* 9, 1979: 51–64.



Cy Twombly

Sperlonga drawing 1959

pencil & acrylic on paper

27 × 38¾" | 68.6 × 98.4 cm

35⅝ × 46⅞ × 1¼" | 90.5 × 119.1 × 3.2 cm, framed

No. 18870 | USD 800,000

Garden
Tunisia

1 2 3 4 5
A A A A A

①

Cyt wormly
1959



Robert Rauschenberg

Untitled - UNESCO Original Artwork 1988

acrylic on fabric laminated paper

64¼ × 49½" | 163.2 × 124.8 cm

No. 59875 | USD 750,000



Richard Lindner

Marilyn Was Here 1967

oil on canvas

71 $\frac{1}{8}$ × 59 $\frac{3}{4}$ " | 182.6 × 151.8 cm

74 × 62 × 2" | 188 × 157.5 × 5.1 cm, framed

No. 93632 | USD 850,000

PACE



Alejandro Piñeiro Bello

500 Years 2024

oil on linen

72 × 60" | 182.9 × 152.4 cm

No. 93557 | USD 60,000

Alejandro Piñeiro Bello

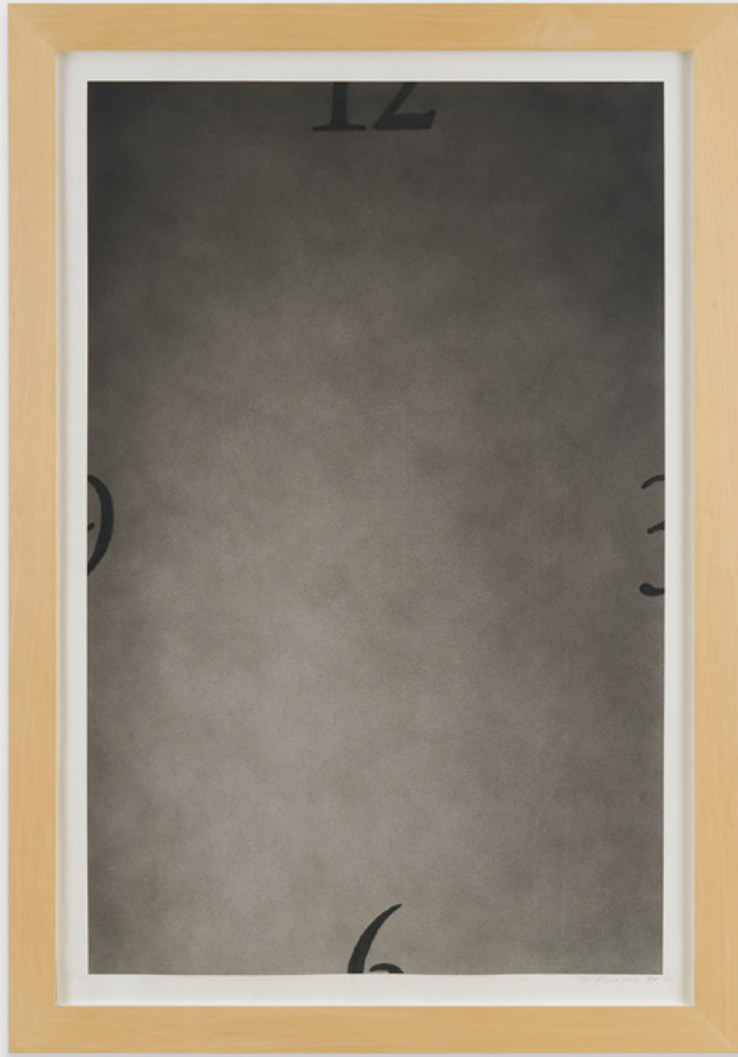
500 Years 2024

Alejandro Piñeiro Bello's new technicolor seascape *500 Years* (2024) is a surreal imagination of the Caribbean islands a half millennium ago, before the first European colonists arrived. Piñeiro Bello shares a speculative glimpse of this environment as it was inhabited by the Taíno people, offering a semi-phantasmagoric vision of the islands as they might have appeared at the cusp of colonial contact. The painting dares viewers to believe in this vision, yet each brushstroke hints at a flickering uncertainty— the place exists not as fact, but somewhere between shared memory and lost history. Each iridescent hue, plant, shape, and human form recalls ancient cave paintings, where life was first rendered and understood, evoking a primal connection to the past. Tiny human figures dot this vast dreamscape, where swirling winds and hurricanes are illuminated by a glowing red sun, while wave-like arabesques of color, light, and abstractions lie beneath the heavy haze of the afternoon. For Piñeiro Bello, painting is a continuous conversation with the past: he engages with the voices from the Cuban poet Virgilio Piñera, whose 1940s work *La Isla en Peso* (“The Whole Island”) captivated him, to modernist Cuban painter Amelia Peláez, whose use of vibrant color and geometric abstraction deeply influenced his exploration of Caribbean identity and history.¹ In *500 Years*, this dialogue unfolds across five centuries, translating a history of loss, survival, and cultural resilience into forms and colors that oscillate between the real and the symbolic.

1 Victoria Woodcock, “Artist to Watch: Alejandro Piñeiro Bello Taps into Dreamscapes and Magical Realms,” *Galerie Magazine*, 5 November 2024. <https://galeriemagazine.com/artist-to-watch-alejandro-pineiro-bello/>



PACE



Ed Ruscha

Merc Montclair 1994

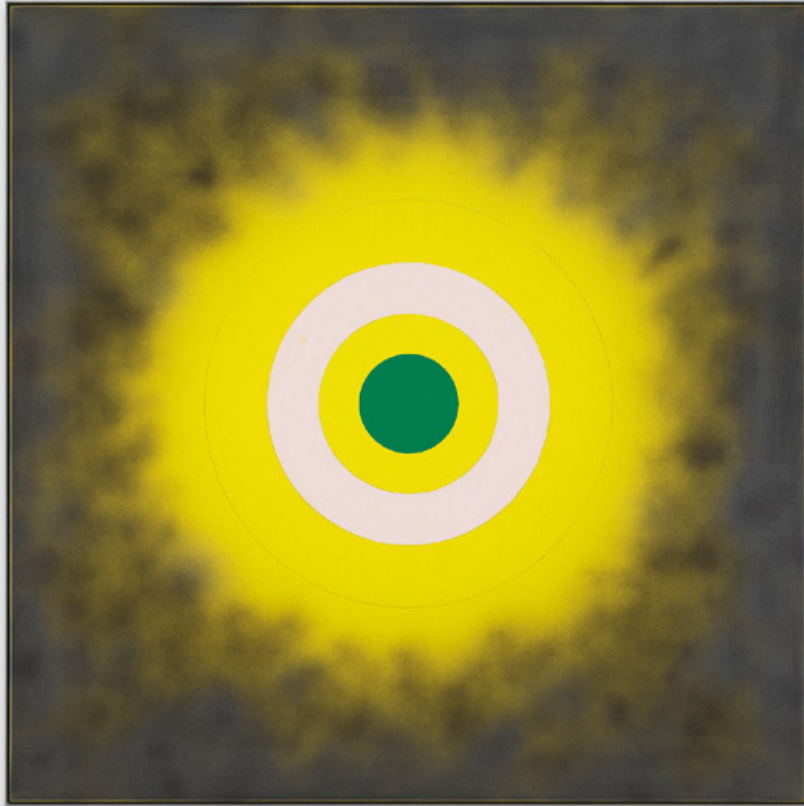
charcoal and acrylic on paper

60 × 40" | 152.4 × 101.6 cm

65⁵/₁₆ × 45³/₄ × 1⁷/₁₆" | 166.5 × 116.2 × 3.7 cm, framed

No. 89772 | USD 350,000

PACE



Kenneth Noland

Mysteries Solar Blaze 2000

acrylic on canvas

48 × 48" | 121.9 × 121.9 cm

48⁵/₈ × 48⁵/₈ × 2" | 123.5 × 123.5 × 5.1 cm, framed

No. 92964 | USD 650,000





Oldenburg/van Bruggen

Notebook Page: Gazebos in the Form of a Blueberry Pie à la Mode and a Poppy 1996

pencil, colored pencil, watercolor

6 × 8½" | 15.2 × 21.6 cm and 4 × 2⁵/₁₆" | 10.2 × 7.5 cm, two sheets

11 × 8½" | 27.9 × 21.6 cm, one sheet

No. 77313 | USD 35,000

PACE



Oldenburg/van Bruggen

Notebook Page: House in the Form of a Blueberry Pie à la Mode 1996

pencil and colored pencil

4½ × 3½" | 11.4 × 8.9 cm, two sheets, each

11 × 8½" | 27.9 × 21.6 cm, one sheet

No. 77321 | USD 35,000

PACE



Oldenburg/van Bruggen

Study for Blueberry Pie à la Mode, Flying 1996

plaster painted with acrylic on metal, wood and plastic base painted with latex

24 × 17 × 11½" | 61 × 43.2 × 28.3 cm

No. 55790 | USD 385,000

PACE



Oldenburg/van Bruggen

Blueberry Pie à la Mode, Flying, Scale A 1996
cast aluminum painted with polyurethane enamel
29 × 57 × 27" | 73.7 × 144.8 × 68.6 cm
No. 37728.02 | Edition of 2 | USD 1,200,000

PACE



Wayne Thiebaud

Small cake 2017

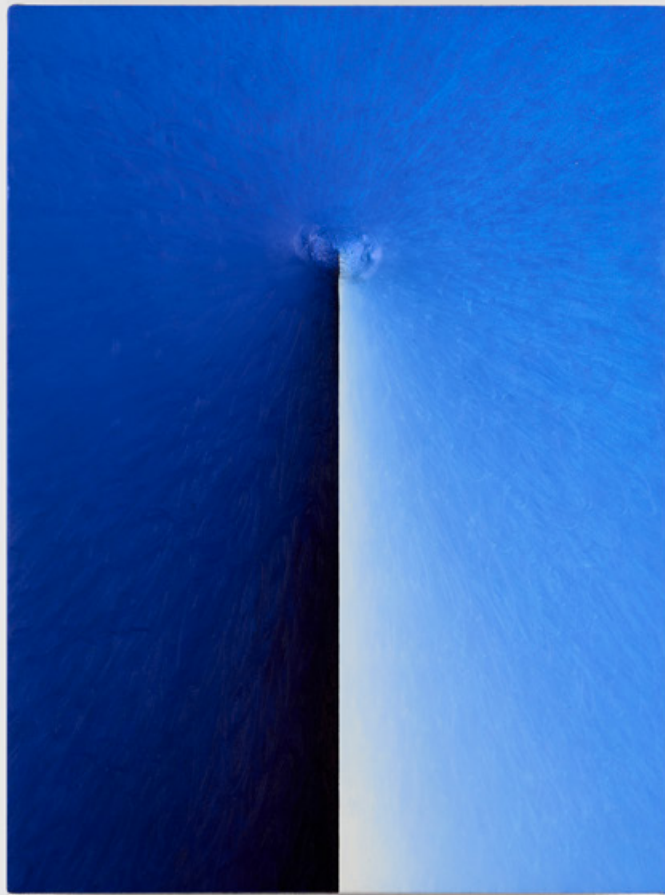
oil on board

9 $\frac{7}{8}$ x 11 $\frac{1}{8}$ " | 25.1 x 28.3 cm

No. 93292 | USD 1,300,000



PACE



Loie Hollowell

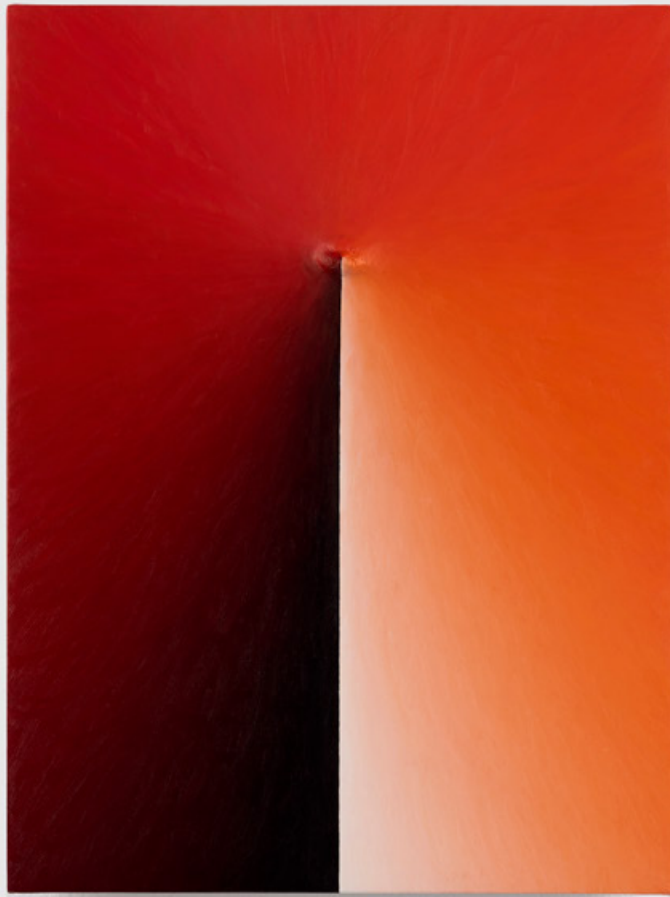
Spectrum, Ultramarine Blue 2024

oil paint, acrylic medium, aqua resin, epoxy resin, and sawdust on linen over panel

12 × 9 × 2½" | 30.5 × 22.9 × 6.4 cm

No. 93059 | USD 80,000

PACE



Loie Hollowell

Spectrum, Cadmium Yellow Orange 2024

oil paint, acrylic medium, aqua resin, epoxy resin, and sawdust on linen over panel

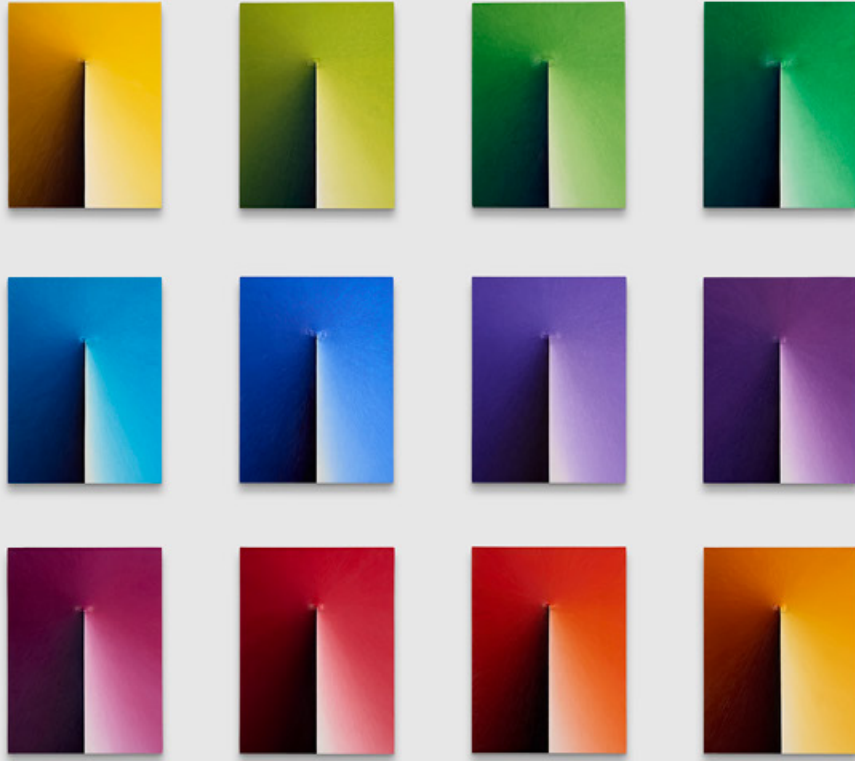
12 × 9 × 2½" | 30.5 × 22.9 × 6.4 cm

No. 93054 | USD 80,000

Loie Hollowell

Spectrum installation

The dimensional, chromatic paintings that comprise Loie Hollowell's Spectrum installation are a unified body of individual works that refine her ongoing exploration of bodily forms in space. These paintings invoke Ellsworth Kelly's monumental *Spectrum V* (1969) and span the full chromatic range—from yellow to green, blue, purple, red, orange, and back to yellow—while their individual parts balance smooth transitions with stark contrasts. A “milking line”—symbolizing the pull of gravity on milk as it drips from the nipple, either before or after feeding—drops straight down from each raised nipple, sharply delineating a bright highlight on the left and a dark shadow on the right. A fold, a crease, a pleat, a peak: the nipple designates a dividing line and a kind of crucible of intense chroma, each of which was cast from the body of a breastfeeding friend. The plumb line conjures the glowing, revolving arm of a radar map while connoting the time-keeping function and cyclicity of a sundial. Another iteration of Spectrum is on view in *Loie Hollowell: Overview Effect* at Pace's Los Angeles gallery through January 18, 2025. These works demonstrate both the artist's technical prowess and conceptual innovation, resulting in trompe-l'oeil illusions that both hyperbolize and complicate real dimensionality.



Loie Hollowell

Spectrum installation
works sold individually

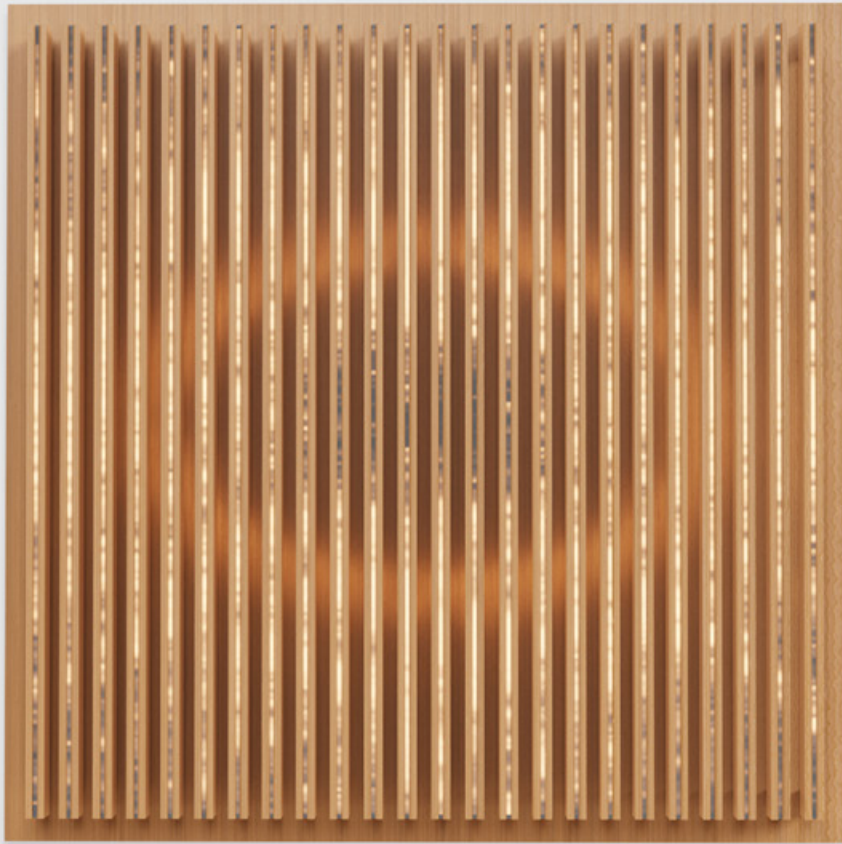
PACE



Peter Alexander

10/13/17 (*Blue Black Needle*) 2017
urethane
100 × 6 × 5¼" | 254 × 15.2 × 13.3 cm
No. 88019 | USD 150,000

PACE



Leo Villareal

Golden Game 2024

LEDs, wood, metal, acrylic, custom software and electrical hardware

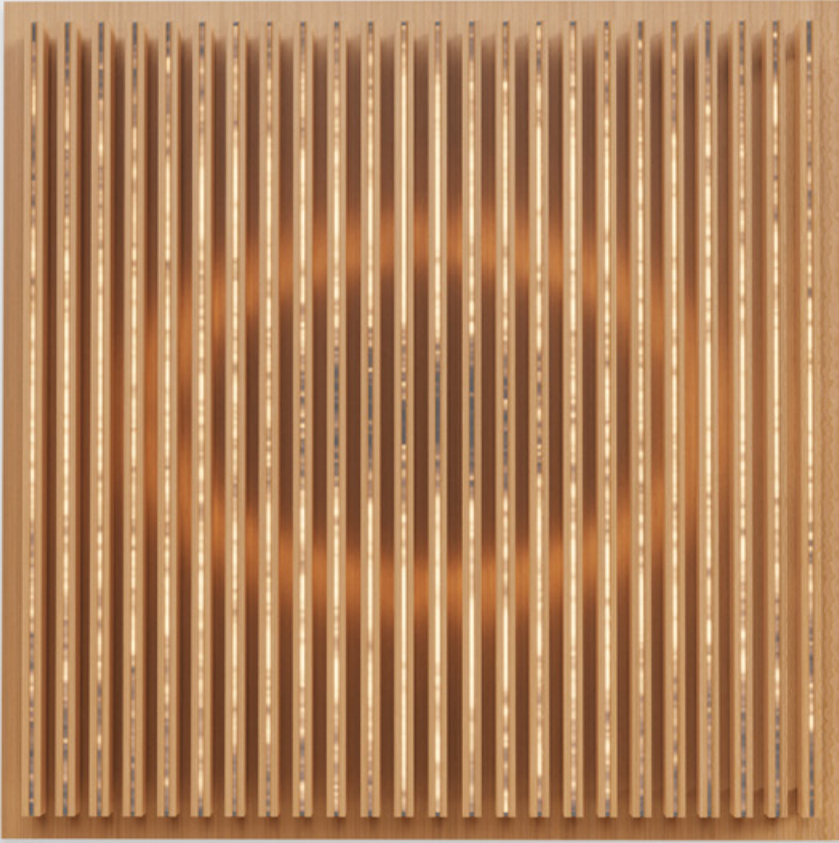
52 × 52 × 4" | 132.1 × 132.1 × 10.2 cm

No. 93222 | USD 125,000

Leo Villareal

Golden Game 2024

A contemporary heir to the Light and Space movement of the 1970s, Leo Villareal's *Golden Game* (2024) sparks curiosity and wonder through its transformative use of LED lights and meticulously crafted algorithms. *Golden Game*, the title a reference to a book on 17th century alchemical engravings, takes common components and transfigures them into something much more precious than the sum of their parts. Hypnotic in its scintillating beauty, *Golden Game* invites contemplation on the delicate balance between technology and nature. This work produces patterns that rhyme with those found in the organic world—the constantly moving lights reminiscent of morning sunlight on a lake, the minute sparkles of a crystal, or the pearlescent sheen of a bird's feather. Invisible but essential, the algorithmic component of the work structures the shimmering fluctuations of light on *Golden Game*'s surface. Villareal's bespoke algorithm allows controlled random playback, ensuring that the artwork is ever-changing and never repeats the same configuration twice. The balance between the algorithmic and the ephemeral inspires extended looking and careful observation of patterns both hidden and in plain sight. Through its layered and subtly shifting tonalities of warm browns and beiges, dusted with quickly moving sparks of golden light, this work takes on the qualities of a mirage. The viewer is both witness to and student of the unifying forces that structure our world of light and change. The technology of the artwork, rather than distancing us from nature, illuminates our continued proximity. The gently glowing LEDs become the measure by which we might understand the interconnected energies of the universe. Alchemical and mystical, *Golden Game* redefines the boundaries of technology in pursuit of the transcendent.





Lynda Benglis

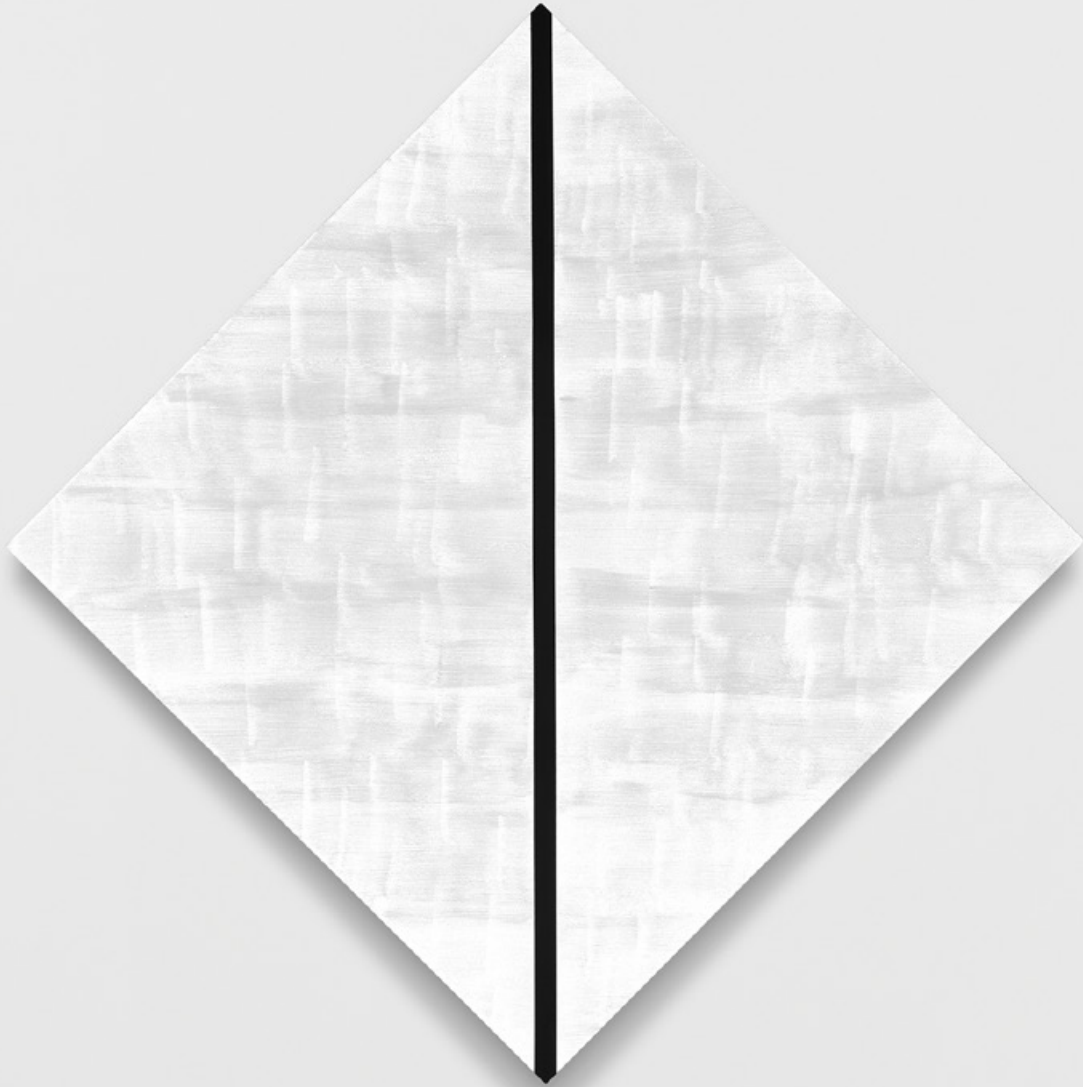
Heart Of The Matter 2024

white tombasil bronze

30 × 23 × 40" | 76.2 × 58.4 × 101.6 cm

No. 92838.01 | Edition of 6 + 2 APs | USD 250,000

PACE



Mary Corse

Untitled (White Diamond with Black Inner Band) 2024
glass microspheres in acrylic on canvas
70¾ × 70¾ × 3¾" | 179.7 × 179.7 × 9.5 cm
No. 93572 | USD 350,000

PACE



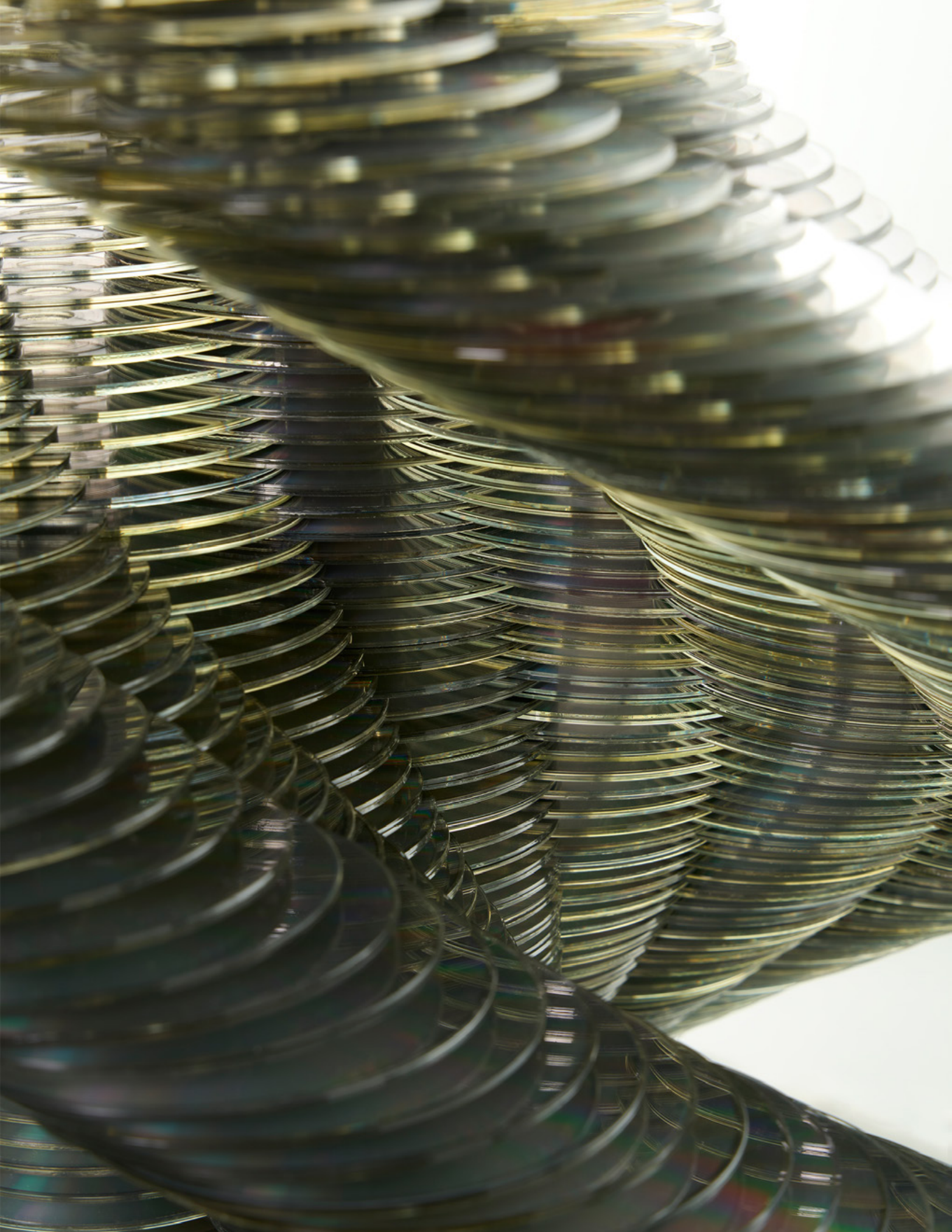
Tara Donovan

Stratagem XVI 2024

CDs

84 × 22½ × 22½" | 213.4 × 57.2 × 57.2 cm

No. 90421 | USD 225,000



PACE



Mika Tajima

Art d'Ameublement (Oparo Island) 2024
spray acrylic, thermoformed PETG
90 × 67" | 228.6 × 170.2 cm
No. 92144 | USD 120,000



Alicja Kwade

Binding Finding 2024

bronze

63³/₁₆ × 33⁵/₈ × 27¹/₈" | 161.5 × 85.4 × 68.9 cm

No. 92188 | USD 200,000

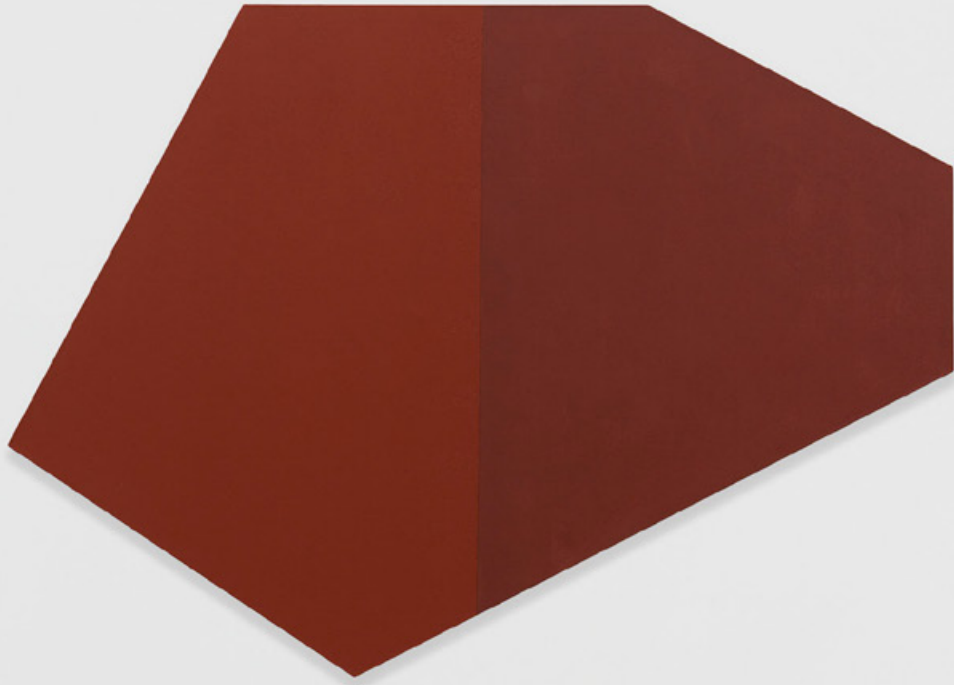
Alicja Kwade

Binding Finding 2024

Alicja Kwade's sculpture *Binding Finding* (2024) explores the duality suggested by its title: "binding" refers to the connections or constraints that hold things together, while "finding" implies discovery or revelation. This tension is reflected in the work's materials and composition, featuring two perpendicular walls made from bronze-cast mortar. The mortar signifies humanity's underlying connections, even as the absence of bricks—symbolic of structure—suggests a questioning of what holds these connections together. Her use of bronze ties *Binding Finding* to a long art historical tradition, where the metal was used to immortalize significant figures and moments. By casting everyday materials like mortar in bronze, Kwade challenges conventional notions of permanence and cultural significance, a gesture seen in previous works such as her *Mono Monde* series (2023–), in which she transformed mass-produced so-called "monobloc" chairs into bronze sculptures, blurring the boundaries between high and low art. The motif of bricks, and their absence, appears in Kwade's earlier work *The Glass House* (2022), where transparent glass bricks dismantle the notion of solidity, emphasizing what's visible and what remains unseen. In *Binding Finding*, the negative space where bricks would be prompt viewers to reconsider the space between objects and the connections that hold them together. Kwade has cited her interest in gestalt psychology, which suggests that meaning arises from the relationships between parts rather than the parts themselves. In *Binding Finding*, the absence of bricks and the presence of voids shift focus from individual elements to the connections between them, inviting viewers to consider the invisible forces that hold the structure together.



PACE



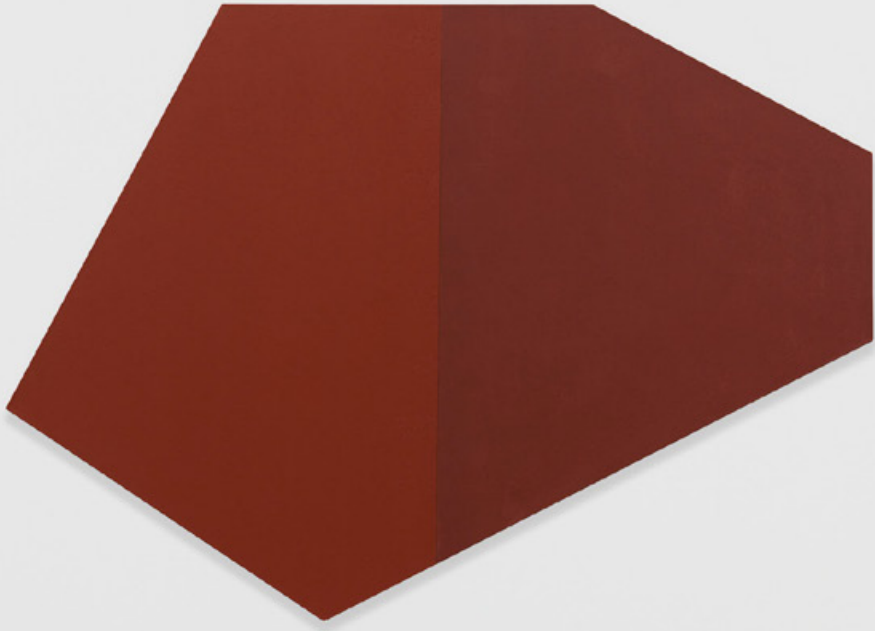
Robert Mangold

Double Pentagon Oxide 1 2023

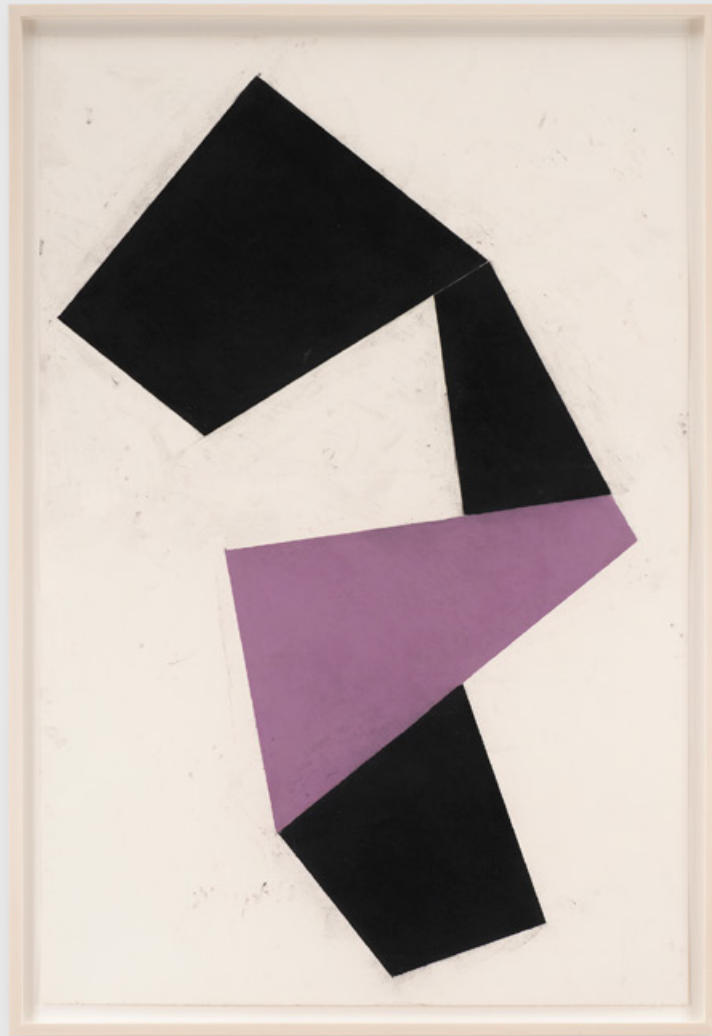
acrylic on canvas

40 × 56½ × 1¼" | 101.6 × 143.5 × 4 cm

No. 91300 | USD 350,000



PACE



Joel Shapiro

untitled 2022
pastel on paper
60 × 40" | 152.4 × 101.6 cm
No. 85310 | USD 70,000

PACE



Lee Ufan

Dialogue 2012

watercolor on paper

29 $\frac{5}{8}$ × 41 $\frac{1}{2}$ " | 75.2 × 105.4 cm

40 × 51 $\frac{1}{2}$ × 1 $\frac{1}{2}$ " | 101.6 × 130.8 × 3.8 cm, framed

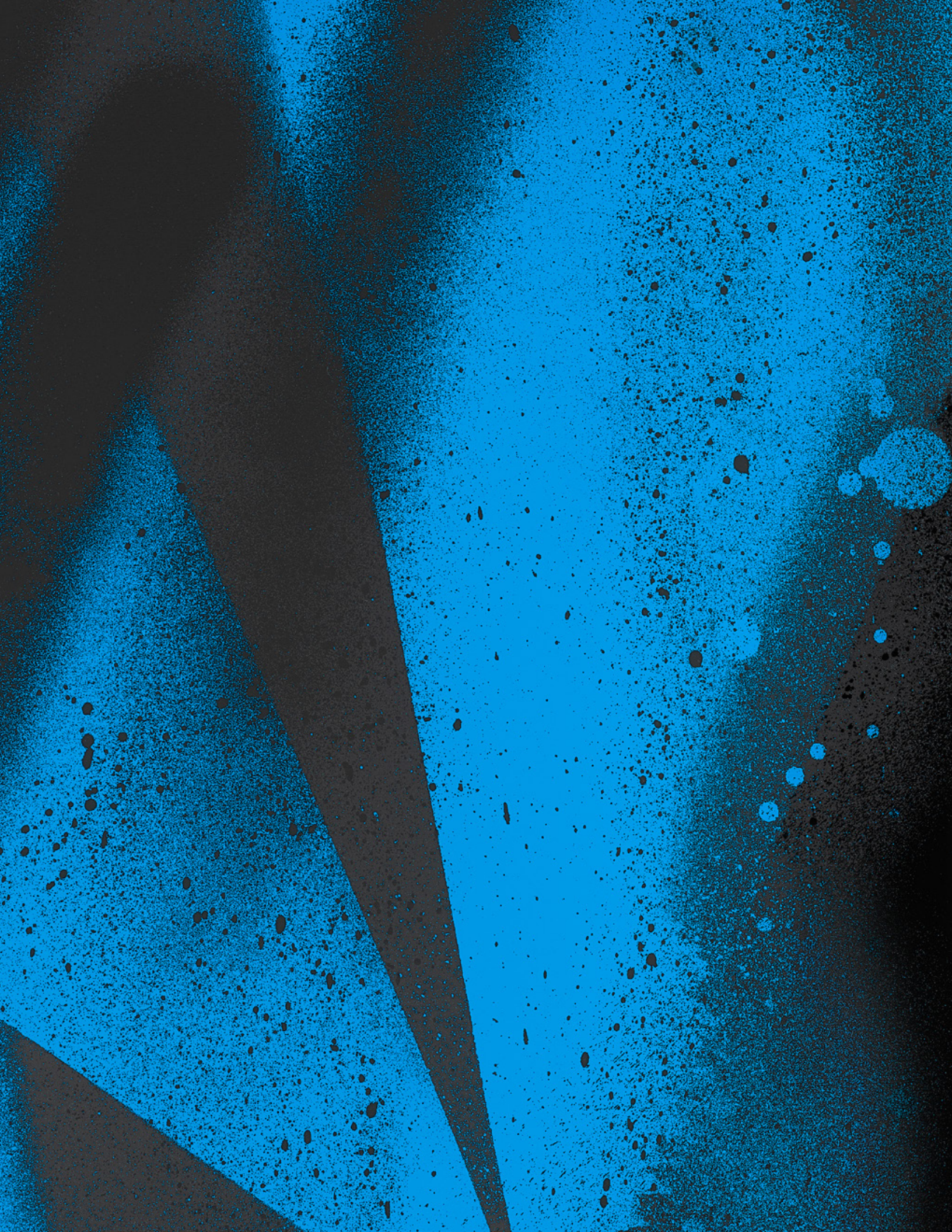
No. 54603 | USD 225,000

PACE



Adam Pendleton

Black Dada (B) 2024
silkscreen ink and black gesso on canvas, two parts
48 × 76" | 121.9 × 193 cm, each panel
96 × 76" | 243.8 × 193 cm, overall
No. 91581 | USD 425,000



PACE



Louise Nevelson

Sky Gate XXIV 1973
wood painted black
28 × 17½ × 2" | 71.1 × 44.5 × 5.1 cm
No. 04938 | USD 130,000



PACE



Elmgreen & Dragset

The Guardian 2023

gilded bronze

114³/₁₆ × 41⁵/₁₆ × 33¹/₂" | 290 × 104.9 × 85.1 cm

No. 87923 | USD 425,000





Yoshitomo Nara

Head Study I 2020

bronze

19½ × 12 × 14¾" | 49.5 × 30.5 × 37.5 cm

No. 82483 | USD 215,000



Yoshitomo Nara

My Way 2022

acrylic and grease stick on wood

40⁵/₁₆ × 17⁵/₁₆ × 2¹/₁₆" | 104 × 45.5 × 5.3 cm

45⁵/₁₆ × 22¹/₄ × 3⁷/₁₆" | 115.1 × 56.5 × 8.8 cm, framed

No. 90769 | USD 575,000

PACE



Yoshitomo Nara

Flight 2001

acrylic and colored pencil on paper

20 $\frac{3}{4}$ × 14 $\frac{1}{8}$ " | 51.4 × 35.9 cm

23 × 17 $\frac{1}{2}$ × 1 $\frac{3}{16}$ " | 58.4 × 44.5 × 3 cm, framed

No. 90723 | USD 550,000



Yoshitomo Nara

Title TBC 2022

acrylic, grease stick, and colored pencil on corrugated board
18½ × 16¼ × ¼" | 47 × 41.3 × 0.2 cm

No. 90770 | USD 200,000

Yoshitomo Nara

Title TBC 2018

colored pencil on paper
11⅝ × 16⅞" | 29.6 × 42 cm

No. 90773 | USD 150,000



John Wesley

Smooch 2003
acrylic on canvas
43 × 63" | 109.2 × 160 cm
No. 93540 | USD 375,000



Richard Pettibone

R Lichtenstein, Masterpiece, 1962-1975

acrylic and silkscreen ink on canvas in artists frame

7 × 7" | 17.8 × 17.8 cm

7¼ × 7½ × ¼" | 19.7 × 19.1 × 1.4 cm, framed

No. 89764 | Edition of 25 | USD 75,000



Gideon Appah

Boy with a Bird 2023
acrylic and oil on canvas
78¾ x 59½" | 200 x 150 cm
No. 90237 | USD 85,000



Hank Willis Thomas

"We shall not permit our grievances to overshadow our opportunities." 2024

silkscreen and UV Print on Retroreflective Vinyl mounted on Dibond

46 $\frac{1}{16}$ × 61 $\frac{1}{16}$ × 1 $\frac{3}{4}$ " | 117 × 155.1 × 4.4 cm

47 $\frac{7}{8}$ × 62 $\frac{1}{2}$ × 2 $\frac{3}{8}$ " | 121 × 158.8 × 6 cm, framed

No. 93220 | USD 110,000

PACE



Robert Longo

Untitled (Othello) 2024
charcoal on mounted paper
50 × 40" | 127 × 101.6 cm, image
55 × 45" | 139.7 × 114.3 cm, framed
No. 93197 | USD 550,000



PACE



Irving Penn

Gisele Reading (A) New York, 2006 | print made 2006

gelatin silver print mounted to board

14 × 19½" | 35.6 × 48.6 cm, image

21½ × 26¾ × 1½" | 54.6 × 67.9 × 3.8 cm, framed

No. 110451.09 | Edition of 17 | USD 85,000

PACE



Robert Frank

Indianapolis 1956 | print made 1970s

gelatin silver print

8 $\frac{5}{8}$ × 13" | 21.9 × 33 cm, image

11 × 14" | 27.9 × 35.6 cm, paper

16 $\frac{1}{2}$ × 20 $\frac{1}{2}$ × 1 $\frac{1}{2}$ " | 41.9 × 52.1 × 3.8 cm, framed

No. 119810.07 | USD 85,000

PACE



Nina Chanel Abney

Pool Party at Rockingham #1 2016
acrylic and spray paint on canvas
82 × 60" | 208.3 × 152.4 cm
No. 89770 | USD 300,000



Jiro Takamatsu

Shadow No. 1453 1997
acrylic on canvas
51⁵/₁₆ × 63¹³/₁₆" | 130.3 × 162.1 cm
No. 92239 | USD 300,000



Louise Bourgeois

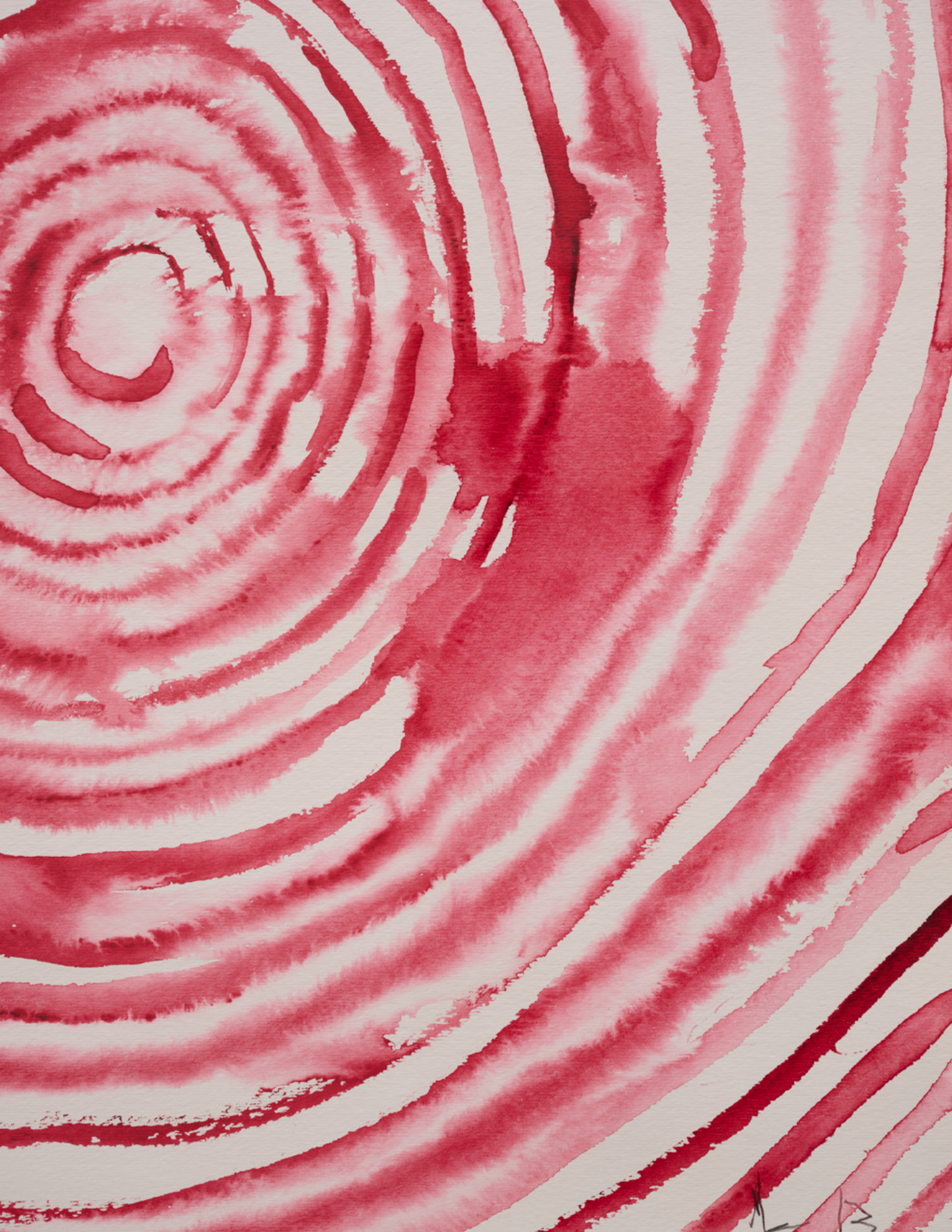
Spiral 2009

Gouache on paper

23 × 18" | 58.4 × 45.7 cm

26⁵/₈ × 21 × 1³/₄" | 67.6 × 53.3 × 4.4 cm, framed

No. 85837 | USD 100,000





Adolph Gottlieb

Imaginary Landscape 1955

oil on canvas board

8 × 10" | 20.3 × 25.4 cm

14½ × 16½ × 1½" | 36.8 × 41.9 × 3.8 cm, framed

No. 43744 | USD 250,000



Adolph Gottlieb

Untitled 1973

acrylic on paper

18 × 24" | 45.7 × 61 cm

24½ × 30¼ × 1½" | 62.2 × 76.8 × 3.8 cm, framed

No. 90861 | USD 125,000

PACE



Michal Rovner

Glass Flowers II 2024

LCD screen and video

74¹³/₁₆ × 42¹/₁₆ × 5³/₈" | 190 × 106.8 × 13.7 cm

No. 92507.04 | Edition of 5 + 2 AP | USD 175,000

PACE



Emily Kam Kngwarray

Untitled 1992

synthetic polymer paint on linen

47⁵/₈ × 59¹³/₁₆" | 121 × 152 cm

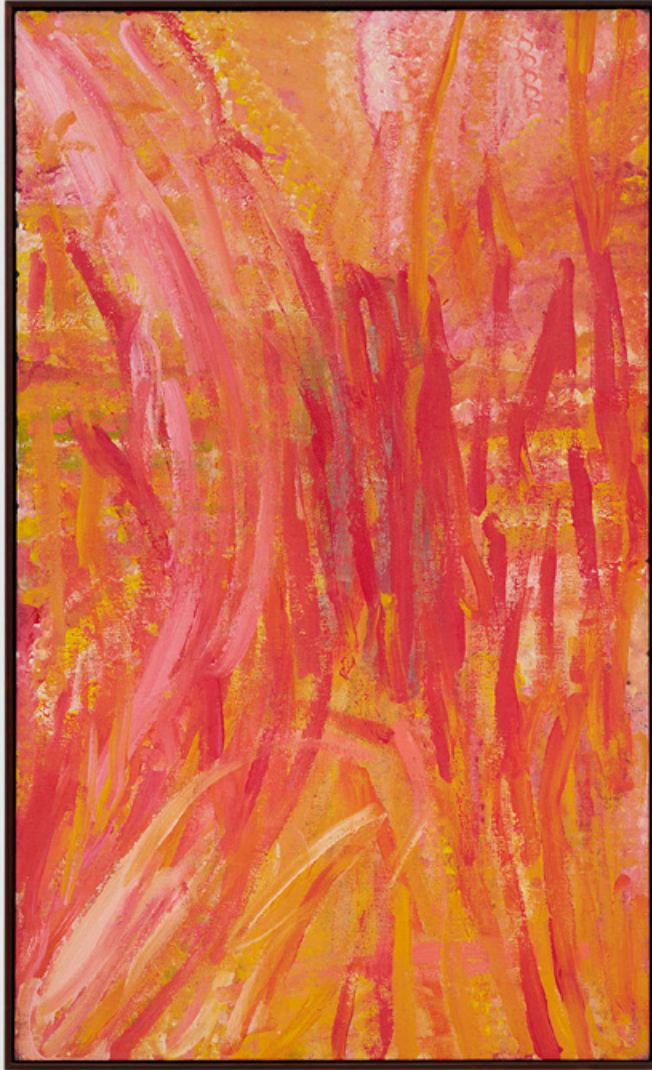
No. 93619 | USD 450,000

Emily Kam Kngwarray

Untitled 1992

Aboriginal artist Emily Kam Kngwarray frequently drew from the wildlife and traditions of her native landscape in Australia's Western Desert to construct her expressive visual language. *Untitled* (1992), composed of pink, ochre, and rust-red dots traversing the canvas, resembles the paint application in *awely*, an Aboriginal ceremonial practice that includes covering women's bodies in dabs of oil and organic pigments. Patterns employed are specific to each woman and reinforce their relationship within their community and environment. Kngwarray approached her work as an extension of *awely* and other rituals, prioritizing the meaning inherent to her mark-making over precise form. The warm tones and patterns in *Untitled* suggest the coming of summer, celebrating the abundance of seeds and flowers of the Western Desert. She sat on the ground to create her canvases, often singing in time, creating her own ritual: the rhythmic application of paint wove together her artistic practice, her community, and their homeland.





Emily Kam Kngwarray

Ceremonial Expression 1994

synthetic polymer

59 $\frac{3}{8}$ × 35 $\frac{3}{4}$ × 1" | 150.8 × 90.8 × 2.5 cm

60 $\frac{3}{4}$ × 37 × 1 $\frac{1}{4}$ " | 154.3 × 94 × 4.4 cm, framed

No. 93620 | USD 350,000

PACE



Acaye Kerunen

Ker Mon (Reign of Females) 2024

clay dyed Mutuba, woven Kalanami Mikeka, dyed and woven raffia, sisal

67¹/₁₆ × 42¹/₁₆ × 6⁵/₁₆" | 172 × 108.5 × 16 cm

No. 92976 | USD 50,000



PACE



Nigel Cooke

Rosa's Version 2024
charcoal, conte acrylic and oil on paper
72 $\frac{1}{16}$ × 57 $\frac{1}{16}$ " | 184 × 145 cm
No. 93204 | USD 110,000





Richard Tuttle

What's It About Head 2020
plywood, spray paint, wood glue, nails
24 × 20 × 2" | 61 × 50.8 × 5.1 cm
No. 76162 | USD 40,000

PACE



Li Songsong

Dragon Year 2024

oil on canvas

47¼ × 47¼" | 120 × 120 cm

No. 93317 | USD 150,000

PACE



Richard Misrach

Orange Cloud Variation #35 2022 | print made 2024

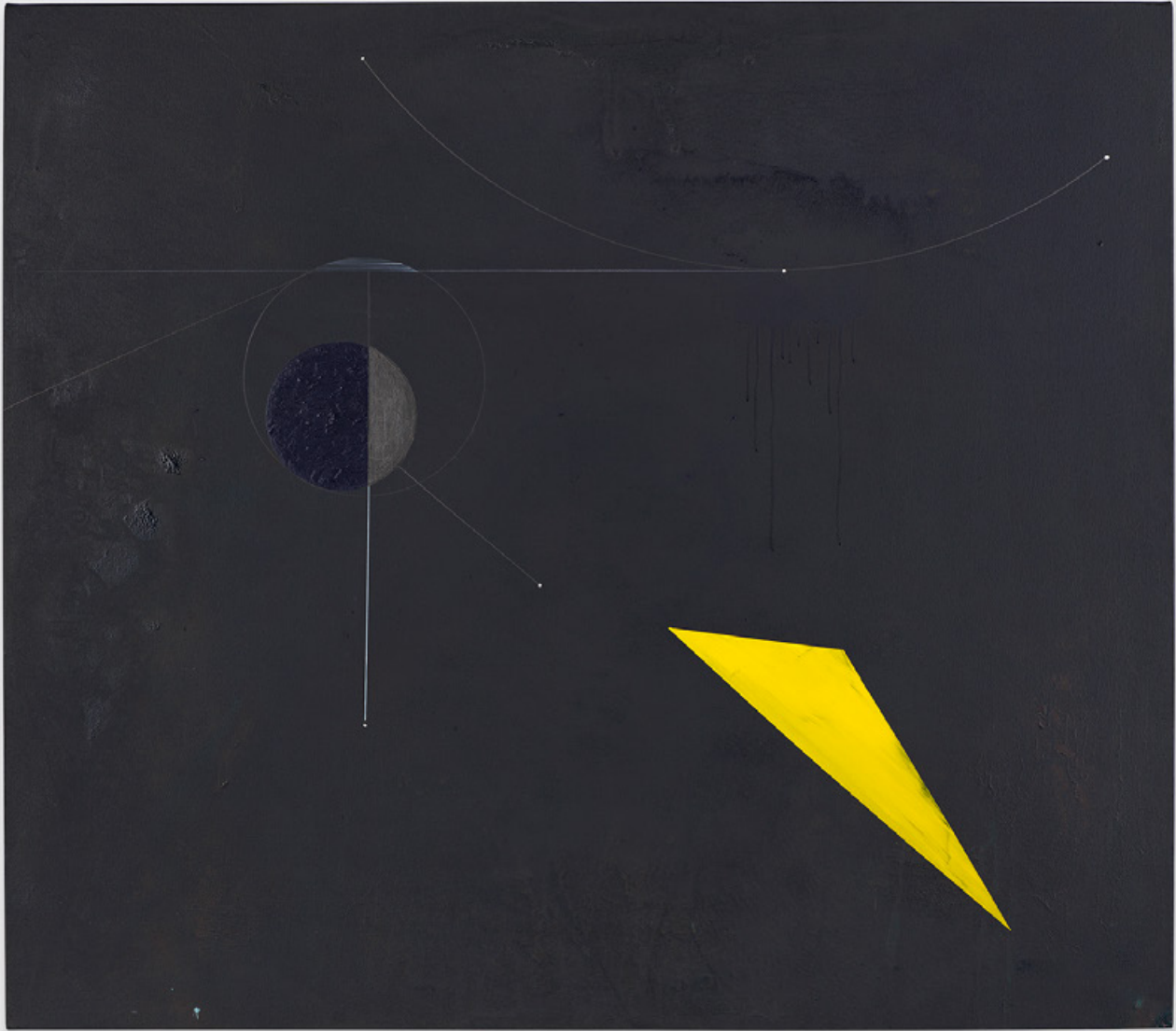
pigment print mounted to Dibond

60 × 80" | 152.4 × 203.2 cm

63 × 83 × 3" | 160 × 210.8 × 7.6 cm, framed

No. 93551.03 | Edition of 5 + 1 AP | USD 70,000

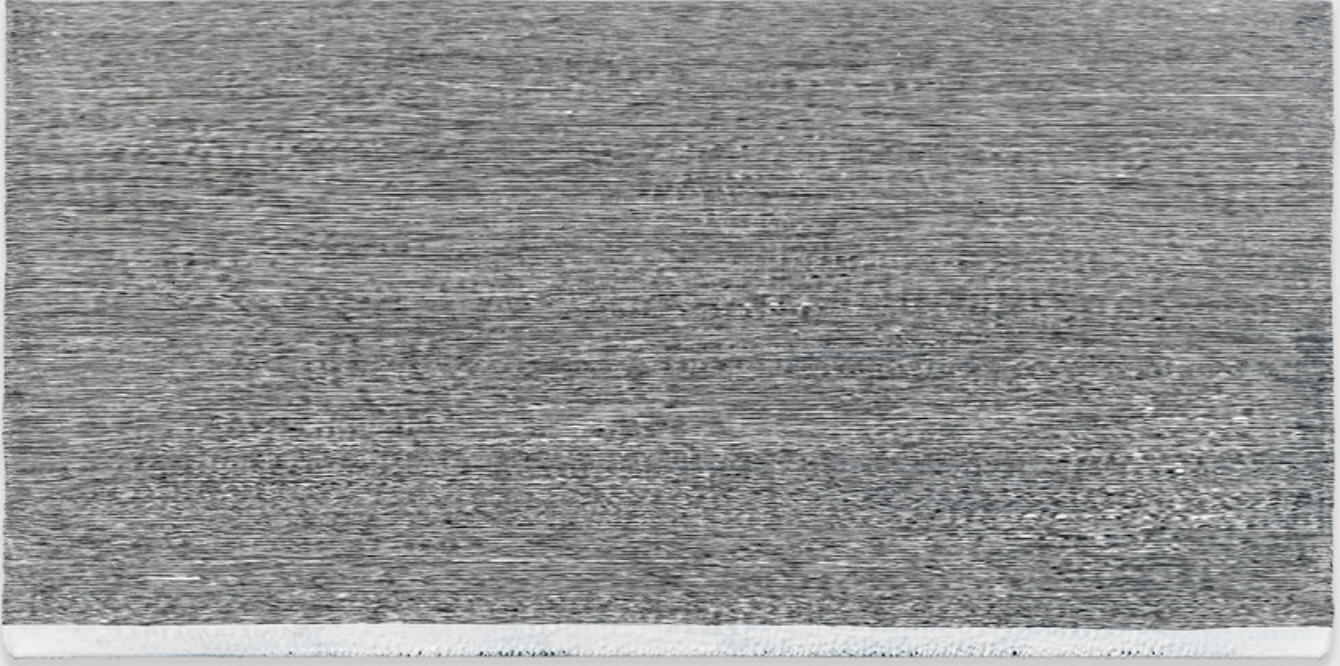
PACE



Torkwase Dyson

Undrowned 2 (Bird and Lava) 2024
acrylic and graphite on canvas
64 × 72 × 2" | 162.6 × 182.9 × 5.1 cm
No. 92726 | USD 95,000

PACE



Wang Guangle

Coffin paint 140404 2014
acrylic on canvas
45¼ × 91⅜ × 6½" | 114.9 × 232.1 × 16.5 cm
No. 59043 | USD 280,000

PACE



Genesis Belanger

On Pause 2024

porcelain

12¼ × 11½ × 6" | 31.1 × 29.2 × 15.2 cm

No. 93552 | USD 25,000





Thomas Nozkowski

Untitled (9-1) 2011

oil on linen on panel

22 × 28" | 55.9 × 71.1 cm

23³/₈ × 29³/₈ × 2¹/₈" | 59.4 × 74.6 × 5.4 cm, framed

No. 56184 | USD 140,000

PACE



Thomas Nozkowski

Untitled (9-40) 2014

oil on linen on panel

22 × 28" | 55.9 × 71.1 cm

23¼ × 29¼ × 1½" | 59 × 74.3 × 3.8 cm, framed

No. 59410 | USD 140,000



PACE



William Monk

Smoke Ring Mountain I 2024

oil on canvas

17¹¹/₁₆ × 27⁹/₁₆ | 44.9 × 70 cm

18¹/₂ × 28¹/₂ × 2¹/₂" | 47 × 72.4 × 6.4 cm, framed

No. 93601 | USD 80,000



William Monk

Smoke Ring Mountain II 2024

oil on canvas

17¹/₁₆ × 27⁹/₁₆ | 44.9 × 70 cm

18¹/₂ × 28¹/₂ × 2¹/₂" | 47 × 72.4 × 6.4 cm, framed

No. 93602 | USD 80,000



Jasper Johns

Flag 1960–69
embossed lead
17 × 23" | 43.2 × 58.4 cm
No. 89766.14 | Edition of 60 | USD 200,000



Jeff Koons

Inflatable Flower 2000

mirror-polished stainless steel with transparent color coating

35¼ × 18¼ × ⅝" | 89.5 × 46.4 × 1.6 cm

No. 89771.02 | Edition of 13 | USD 225,000

PACE



Yin Xiuzhen

Wall Instrument No. 4 2016

porcelain, used clothes

33⁷/₁₆ × 22⁷/₁₆ × 1¹⁵/₁₆" | 85 × 57 × 5 cm

No. 68452 | USD 78,000

Exhibitions On View

NEW YORK



Pam Evelyn

Nov 8 – Dec 21



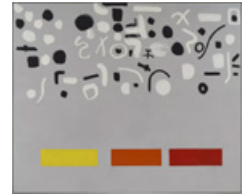
Robert Frank

Nov 15 – Dec 21



Irving Penn

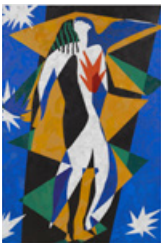
Nov 15 – Dec 21



Adolph Gottlieb

Nov 15 – Dec 21

LONDON



Hank Willis Thomas

Nov 20 – Dec 21

LOS ANGELES



Loie Hollowell

Nov 9, 2024 –
Jan 18, 2025

HONG KONG



Mika Tajima

Oct 31 – Dec 21

SEOUL



Lawrence Weiner

Nov 8 – Dec 28

TOKYO



Arlene Shechet

Nov 2 – Dec 21

GENEVA



Paulina Olowska &
Deborah Turbeville

Nov 21, 2024 – Feb 22, 2025

PACE