

PACE

Art Basel Miami Beach

December 6–10, 2023

Booth D35





Joel Shapiro

untitled 2019

painted bronze

71¾ × 65½ × 31½" | 182.2 × 166.4 × 80 cm

No. 77488.AP | Edition of 3 + 1 AP | USD 775,000





Sam Gilliam

Annie 2022

watercolor on washi

77¾ × 43" | 197.5 × 109.2 cm, sheet

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

No. 80959 | USD 350,000



Yoshitomo Nara

Little Thinker 2001

acrylic on cotton mounted on fibre reinforced plastics

70¾ × 70¾ × 10" | 179.7 × 179.7 × 25.4 cm

No. 89351 | USD 4,500,000

Yoshitomo Nara

Little Thinker 2001

Yoshitomo Nara's *Little Thinker* (2001) exemplifies the “disarming tenderness” of his signature adolescent figures—at once precocious and vulnerable, rebellious and cherubic—that art critic Marco Meneguzzo ascribes to the state of “childhood, that happy period regulated more by instinct than morals, let alone imposed social rules.”¹ The titular child in *Little Thinker* stands with hands behind their back, head bowed slightly forward and eyes closed. The figure smiles gently, a pair of crossed bandages affixed to their forehead. This disc-shaped painting belongs to a group of likewise circular paintings Nara executed in 2001, drawing from the tradition of *tondo* painting, a practice that dates to Greek and Roman antiquity and was revived in the 15th and 16th century Renaissance period, often featuring a central, rounded composition omitting a complex background and allowing a focused presentation of the main subject. Nara made *Little Thinker* the year following his return to Japan after living in Germany for 12 years, during which the artist immersed himself in the study of western art history. *Little Thinker* demonstrates the confluence of these studies with the references to his childhood in Japan, including anime, manga, and punk aesthetics.

¹ Marco Meneguzzo, “Yoshitomo Nara,” in *Artforum*, September 2002. <https://www.artforum.com/events/yoshitomo-nara-4-206365/>





Yoshitomo Nara

Title to be confirmed 2021
colored pencil on paper
9 × 6⁵/₈" | 22.9 × 16.8 cm
No. 89935 | USD 110,000



Yoshitomo Nara

Title to be confirmed 2022
colored pencil on paper
9 $\frac{1}{16}$ × 6 $\frac{11}{16}$ " | 23 × 17 cm
No. 89931 | USD 110,000

Yoshitomo Nara

Title to be confirmed 2020
pen, colored pencil, and ball-point on paper
7 $\frac{5}{16}$ × 5 $\frac{1}{2}$ " | 18.5 × 14 cm
No. 89936 | USD 110,000



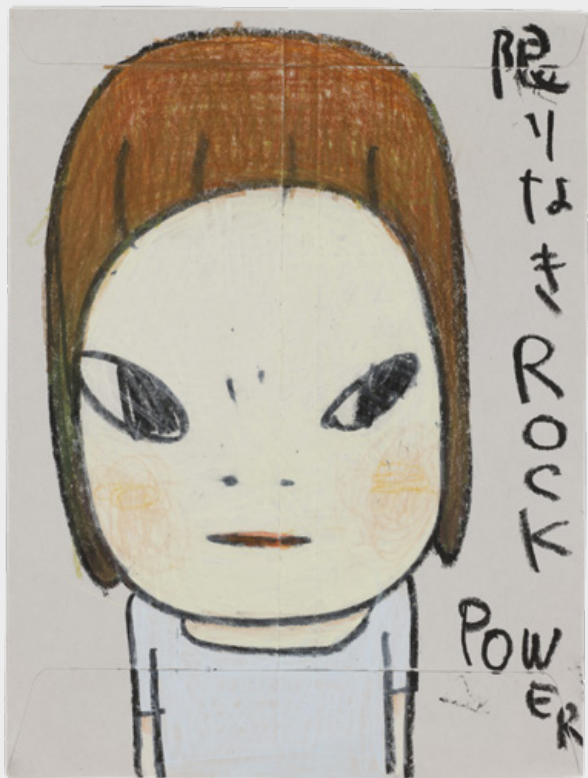
Yoshitomo Nara

Title to be confirmed 2022

acrylic, grease stick, colored pencil, and collage on paper

16⁵/₈ × 14¹⁵/₁₆" | 42.3 × 37.9 cm

No. 89930 | USD 185,000



Yoshitomo Nara

Title to be confirmed 2022
colored pencil on paper
11¹⁵/₁₆ × 9" | 30.4 × 22.9 cm
No. 89932 | USD 125,000



Yoshitomo Nara

Title to be confirmed 2021
colored pencil on paper
11¹⁵/₁₆ × 9¹/₂" | 30.4 × 24.2 cm
No. 89933 | USD 150,000



Yoshitomo Nara

Title to be confirmed 2013
colored pencil on paper
6¹⁵/₁₆ × 9" | 17.6 × 22.8 cm
No. 89934 | USD 110,000



Alexander Calder

Untitled (maquette) c. 1967

sheet metal and wire

23 × 20½ × 22¼" | 58.4 × 52.1 × 56.5 cm

No. 87797 | USD 350,000



Alexander Calder

Untitled (maquette) c. 1963

sheet metal and wire

17½ × 14 × 13" | 44.5 × 35.6 × 33 cm

No. 87796 | USD 325,000



Alexander Calder

Critter Diable (maquette) 1974

sheet metal and paint

49 $\frac{5}{8}$ × 37 $\frac{3}{4}$ × 42" | 126 × 95.9 × 106.7 cm

No. 87204 | USD 1,850,000

Alexander Calder

The last decade of Alexander Calder's celebrated career was devoted primarily to monumental sculptural commissions; *Untitled (maquette)* (c. 1963), *Untitled (maquette)* (c. 1967), and *Critter Diable* (1974) are among dozens of small-scale experimentations for stabiles that the artist did not realize in monumental proportions. Calder began to create static "stabiles" out of Plexiglas and sheet aluminum before moving on to heavy steel in the late 1950s. His meticulous process involved crafting a small maquette from sheet aluminum before entrusting the enlargement process to a metal workshop, achieving the desired scale. These remaining maquettes offer a rare glimpse into Calder's artistic method. The present works are variations on a pyramid, a shape that appears throughout Calder's vast oeuvre. *Critter Diable* is an exceptional example of how Calder was able to stabilize a compositional plane atop three delicate feet, one of which—the creature's pointed tail—is invisible from the front. Their varied dynamics showcase Calder's adeptness at transforming simple flat planes into expressive forms through curvature, intersecting angles, and the suggestion of voluminous anthropomorphism. Calder articulated that, unlike his signature mobiles with their inherent movement, the stabile engages with the concept of implied movement, necessitating viewer interaction. As he noted, "You have to walk around a stabile or through it."¹ The artist's mastery of balance, harmony, and movement is evident in these works, capturing his characteristic sense of whimsy and underscoring the enduring legacy of his artistic prowess.

¹ Alexander Calder, interview by Katherine Kuh, *The Artist's Voice: Talks with Seventeen Artists* (New York and Evanston, Illinois: Harper & Row, 1962), 42.





Kenneth Noland

Untitled 1965

acrylic on canvas

64 $\frac{1}{4}$ × 64" | 163.2 × 162.6 cm

47 $\frac{1}{16}$ × 47 $\frac{3}{8}$ × 2" | 119.5 × 120.3 × 5.1 cm, framed

No. 88154 | USD 750,000



Gideon Appah

Cecilia (Triptych) 2020–21

oil and acrylic on canvas

47 × 39" | 119.4 × 99.1 cm, three panels, each

47 × 117" | 119.4 × 297.2 cm, overall installed

No. 90020 | USD 120,000



Lee Kun-Yong

Bodyscape 76-1-2023 2023

acrylic on canvas

63 $\frac{3}{4}$ × 51 $\frac{1}{16}$ × 1 $\frac{1}{16}$ " | 162 × 130 × 4 cm

No. 87632 | USD 250,000



Alicja Kwade

l'ordre des mondes (Totem) 2023

bronze patinated, Bianco Carrara, Wonder Grey,
Azul Macaubas, Rosa Portogallo, Venato Nero, Red Breccia
10' 7½" × 23¼" × 21⅞" | 323.9 × 60.1 × 55.6 cm
No. 89384 | USD 500,000

Alicja Kwade

l'ordre des mondes (Totem)

2023



Fig. 1 Piero Manzoni, *Socle du Monde* (1961). Iron and bronze, $32\frac{1}{4} \times 39\frac{1}{3} \times 39\frac{1}{3}$ " $82 \times 100 \times 100$ cm. Collection of HEART, Herning Museum of Contemporary Art, Denmark.

Alicja Kwade's monumental sculpture *L'ordre des mondes (Totem)* (2023), French for "the order of worlds," composed of solid stone spheres supported by a scaffolding of cast bronze chairs, references Italian artist Piero Manzoni's seminal sculpture *Socle du Monde* (1961), or "base of the world." [fig. 1] The text on Manzoni's work appears inverted, suggesting that the pedestal is the foundation for the earth it rests on. In their essay "A User's Guide to Entropy" (1996), art historians Yve-Alain Bois and Rosalind Krauss point to *Socle du Monde* as a metaphor for a world that has been turned upside-down, describing the conceptual experience of encountering such an upended world: "We would lose our marbles there: signs themselves would become empty, flat; there would be smoke without fire...For the world to lose its meaning, it is enough to turn it inside-out like a glove, to invert the full and the empty."¹ Kwade's marble-like stone orbs are a symbolic reordering of Manzoni's toppled world. *L'ordre des mondes (Totem)* reorients worlds stacked atop one another on chairs, evoking metaphorical seats of power. Distinguished by their varying sizes and materials—the present stones were sourced from quarries across the globe, including Rosa Portogallo from the Estremoz region of Portugal, and Azul Macaubas sourced from Brazil—Kwade's spheres conjure the planets in a solar system using stones quarried from Earth. This kind of material illusion is present across her oeuvre, consistently challenging the frameworks through which we understand the universe and humankind's place within the cosmos.

¹ Yve Alain-Bois and Rosalind Kraus, "A User's Guide to Entropy," in *October*, Vol. 78, Autumn 1966, 45. <https://www.jstor.org/stable/778906>





Lee Ufan

From Line 1983

pigment on canvas

46 × 35¹³/₁₆" | 116.8 × 91 cm

No. 88090 | USD 925,000



Fred Wilson

Form Over Function 2023

blown glass

91 $\frac{1}{8}$ × 60 $\frac{3}{4}$ " | 231.5 × 154.3 cm

No. 89761 | USD 125,000



CAST ADRIPT UPON THE SURFACE OF THE WATER

Lawrence Weiner

CAST ADRIPT UPON THE SURFACE OF THE WATER 2018

language + the materials referred to

dimensions variable

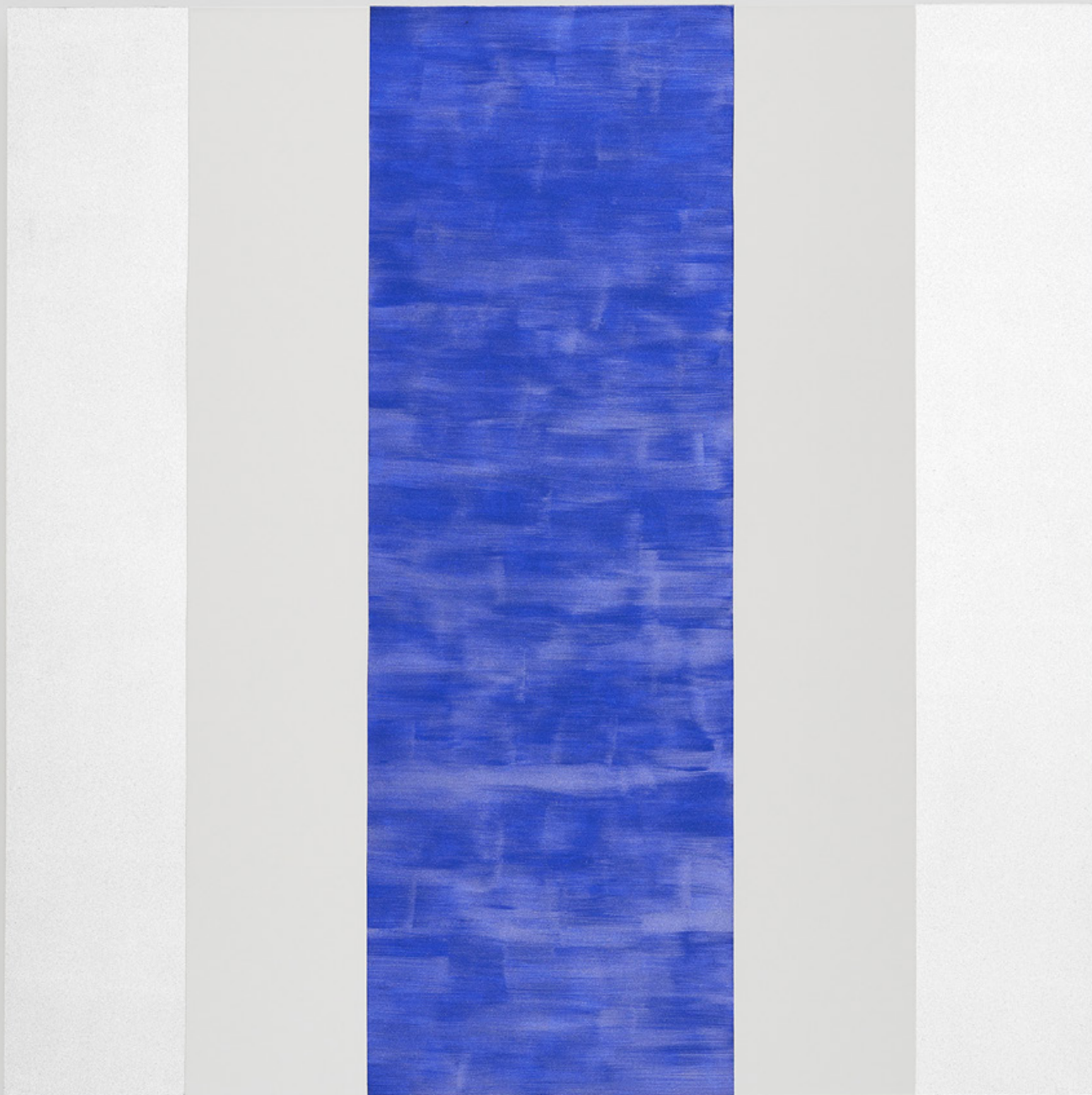
No. 88423 | USD 400,000

Lawrence Weiner

CAST ADRIFT UPON THE SURFACE OF THE WATER

2018

Lawrence Weiner's *CAST ADRIFT UPON THE SURFACE OF THE WATER* (2018) continues the explorations of the boundaries between text, sculpture, and image that the artist began in the late 1960s and carried out until his death in 2021. As in many of Weiner's wall statements, this artwork employs an ambiguous phrase that, while evoking everyday conversation, offers the viewer no stable point of reference and no clear sense of a subject. Although the installation of the work directly onto the wall invokes the tradition of the fresco, the artwork's use of language engages playfully with our expectations that prominently presented wall texts should provide information, directions, or instructions. The language in this artwork is none of the above, and its indeterminacy revels instead in productive slippages between sound, sense, and signification. Weiner's oeuvre has long highlighted the wall as a non-neutral site in our engagement with art. His *A 36" x 36" Square Removal to the Wallboard or Lathing from a Wall* (1968) initiated this intervention into the tradition of the "blank" gallery wall, and his text works can be understood as an extension of this project to draw the viewer's attention to the wall as an active element in so many encounters with artworks.



Mary Corse

Untitled (White, White, Blue, Beveled) 2023

glass microspheres in acrylic on canvas

78 × 78" | 198.1 × 198.1 cm

No. 90013 | USD 575,000



Lynda Benglis

QT 2023

Everdur bronze

23 × 18 × 16" | 58.4 × 45.7 × 40.6 cm

No. 89691.01 | Edition of 6 + 2 APs | USD 225,000



Maysha Mohamedi

Apology Received in Peach 2023

oil on canvas

71 × 61" | 180.3 × 154.9 cm

No. 90077 | USD 80,000



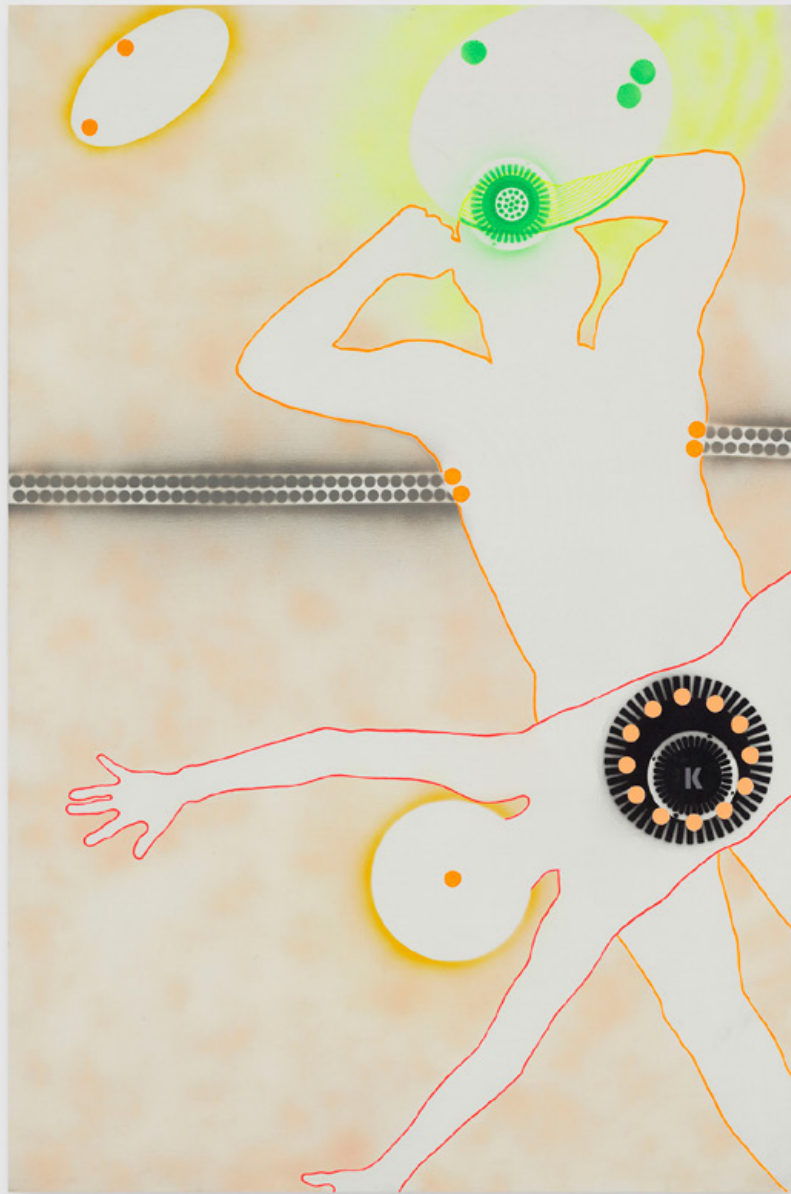
Richard Pousette-Dart

Seriphus 1968

oil on linen

19¾ × 22½" | 50.2 × 57.2 cm

No. 88242 | USD 185,000



Kiki Kogelnik

Potential for Hypersonic Flight 1965

oil and acrylic on canvas

72 × 47¾" | 182.9 × 121.3 cm

No. 83881 | USD 265,000



Robert Ryman

Painting with Steel and Line 1978

oilstick and silverpoint on paper, white painted steel frame with hexagonal bolts

21 $\frac{3}{8}$ × 19 $\frac{1}{2}$ " | 54.3 × 49.5 cm

No. 58593 | USD 525,000



Hank Willis Thomas

The Verve of Calypso 2023

screen Printed and UV Printed Retroreflective Vinyl mounted on Dibond

80 × 60 × 2" | 203.2 × 152.4 × 5.1 cm

81¾ × 61⅝" | 207.6 × 156.5 cm, framed

No. 88603 | USD 125,000

Hank Willis Thomas

The Verve of Calypso 2023



Fig. 1 Romare Bearden, *The Sea Nymph* (1977). Collage of various papers with paint and graphite on fiberboard, 44 × 32" 111.8 × 81.3 cm.

Greek poet Homer's the *Odyssey* (c. 8th century BCE) chronicles the ten-year saga of Odysseus, the mythological king of Ithaca, on his journey home from the Trojan War. Homer's epic tells of a shipwreck that marooned Odysseus on the sea nymph Calypso's island, where she would entrap him for seven years. American artist Romare Bearden recast the tale with Black characters in his "Odysseus Series" (1977), a project of 20 collages and watercolors that challenges the historical centering of white narratives. Nearly five decades later, Hank Willis Thomas's *The Verve of Calypso* (2023) expands upon Bearden's project, borrowing the compositional structure of Bearden's collage *The Sea Nymph* (1977). [fig. 1] *The Verve of Calypso* is composed of overlapping, fragmented historical photographs—including one showing the sold-out crowd at the opening night of the Negro Theater Project's enormously successful production of *Macbeth* at the Lafayette Theater, Harlem, 1936, featuring an all-Black cast and a retelling of Shakespeare's tragedy in 19th century Haiti; and another taken September 17, 1963, of unidentified mourners following the funeral service of 14-year-old Carol Robertson, one of four young African Americans killed in a bomb blast the previous Sunday—that together speak to varied experiences of Blackness in the United States. Rendered in retroflective vinyl, the images are only visible from certain angles. "All of my work is about framing and contexts," says the artist. "Depending on where you're standing, it really shapes your perspective of the truth, of reality, and of what's important."¹ Thomas enlivens the cool palette of Bearden's collage with vivid organic shapes reminiscent of Henri Matisse's iconic forms, like the plantlike shapes in his lithograph cover illustration for the inaugural issue of the art periodical *Verve* (1937), from which Thomas draws part of the playful title for the present work. The title also references the artist's interest in Afro-Caribbean Calypso music, a genre known for its energetic rhythms and often socially or politically charged lyrics, mirrored in the vivacity of Thomas's *The Verve of Calypso*.

¹ "Hank Willis Thomas in 'Bodies of Knowledge,'" *Art21*, Video, 1:18. <https://art21.org/watch/art-in-the-twenty-first-century/s11/hank-willis-thomas-in-bodies-of-knowledge/>



Hank Willis Thomas

The Verve of Calypso 2023
(alternate view illuminated)



Elmgreen & Dragset

This Is How We Play Together, Fig. 2 2023

marble

24¹³/₁₆ × 23⁵/₈ × 18¹/₈" | 63 × 60 × 46 cm, figure

5⁷/₈ × 23⁵/₈ × 23⁵/₈" | 14.9 × 60 × 60 cm, base

No. 89515 | USD 275,000



Kylie Manning

Yesterday 2023

oil on linen

60 × 80" | 152.4 × 203.2 cm

No. 89559 | USD 85,000



Arlene Shechet

Sister 2023

glazed ceramic, painted and dyed hardwood, steel

29 × 16 × 26½" | 73.7 × 40.6 × 67.3 cm

No. 90094 | USD 90,000





Robert Longo

Untitled (Ukrainian and Russian Tank Battle) 2023

charcoal on mounted paper

96" × 12' | 243.8 × 365.8 cm, image

101 $\frac{7}{8}$ × 149 $\frac{7}{8}$ × 4 $\frac{3}{8}$ " | 258.8 × 380.7 × 11.1 cm, framed

No. 90005 | USD 850,000

Robert Longo

Untitled (Ukrainian and Russian Tank Battle) 2023

Robert Longo's *Untitled (Ukrainian and Russian Tank Battle)* (2023) belongs to his series *A History of the Present* (2020–ongoing), a body of charcoal drawings informed by the Coronavirus pandemic, political upheaval in the United States, and global conflicts. The drawing depicts an aerial view of a tank battle that is scarring the landscape, felling trees and causing untold losses. The present work spans 12 feet across and eight feet tall, characteristic of Longo's oeuvre of large-scale drawings revealing remarkable precision and perceptiveness, enlarging images to a scale not otherwise visible to the human eye. *Untitled (Ukrainian and Russian Tank Battle)* is in the lineage of his earlier *Destroyer Cycle*, which explores violence and power in such works as *Untitled (Robert E. Lee Monument Graffiti for George Floyd; Richmond, Virginia, 2020)* (2022), a charcoal rendering of the Robert E. Lee monument in Richmond, Virginia preceding its removal after months of protests. Other drawings, such as *Untitled (Insurrection at the U.S. Capitol; January 6th, 2021; Based on a photograph by Mark Peterson)* (2021) and *Untitled (Ferguson Police August 13, 2014)* (2014)—depicting hazy, faceless officers during protests against police violence following the murder of 18-year-old Michael Brown by Ferguson police August 9, 2014—speak to Longo's unrelenting call for justice through these poignant works. *Untitled (Ukrainian and Russian Tank Battle)* demonstrates his continuous engagement with social and political unrest, violence, and oppression through charcoal. "I'm making artworks out of dust," the artist has said.¹

¹ Robert Longo quoted in Joe Lloyd, "Robert Longo: 'I'm making artworks out of dust'" in *Studio International*, 22 September 2017. <https://www.studiointernational.com/robert-longo-interview-im-making-artworks-out-of-dust>





William Monk

Son of Nothing V 2023

oil on canvas

17¹¹/₁₆ × 27⁹/₁₆" | 45 × 70 cm

18⁹/₁₆ × 28⁷/₁₆ × 2⁵/₁₆" | 47.1 × 72.2 × 5.9 cm, framed

No. 88123 | USD 80,000



Li Songsong

Red Panda 2023

oil on canvas

47¼ × 39⅞" | 120 × 100 cm

No. 90048 | USD 138,000





Matthew Day Jackson

Geyser 2023

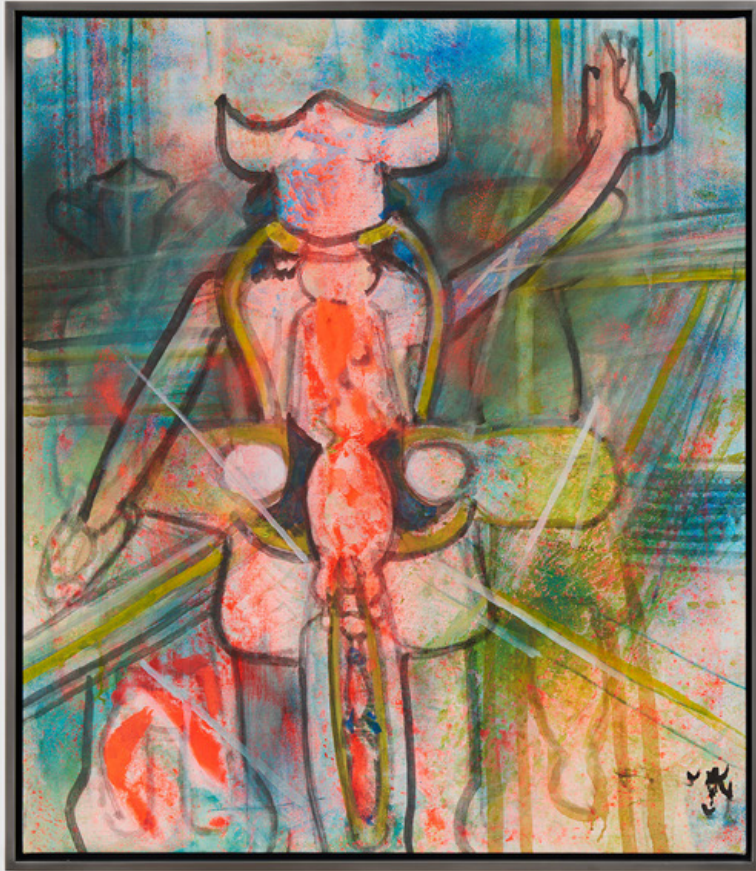
wood, acrylic paint, urethane plastic, fiberglass,

UV pigment, lead, stainless steel frame

61¼ × 47¼ × 2" | 155.6 × 120 × 5.1 cm

No. 87152 | USD 185,000





Matta

L'éternité hors du moi 1996

oil on canvas

40⁵/₈ × 34³/₄" | 103.2 × 88.3 cm

41¹⁵/₁₆ × 36⁹/₁₆ × 2¹/₂" | 106.5 × 92.9 × 6.4 cm

No. 81850 | USD 165,000



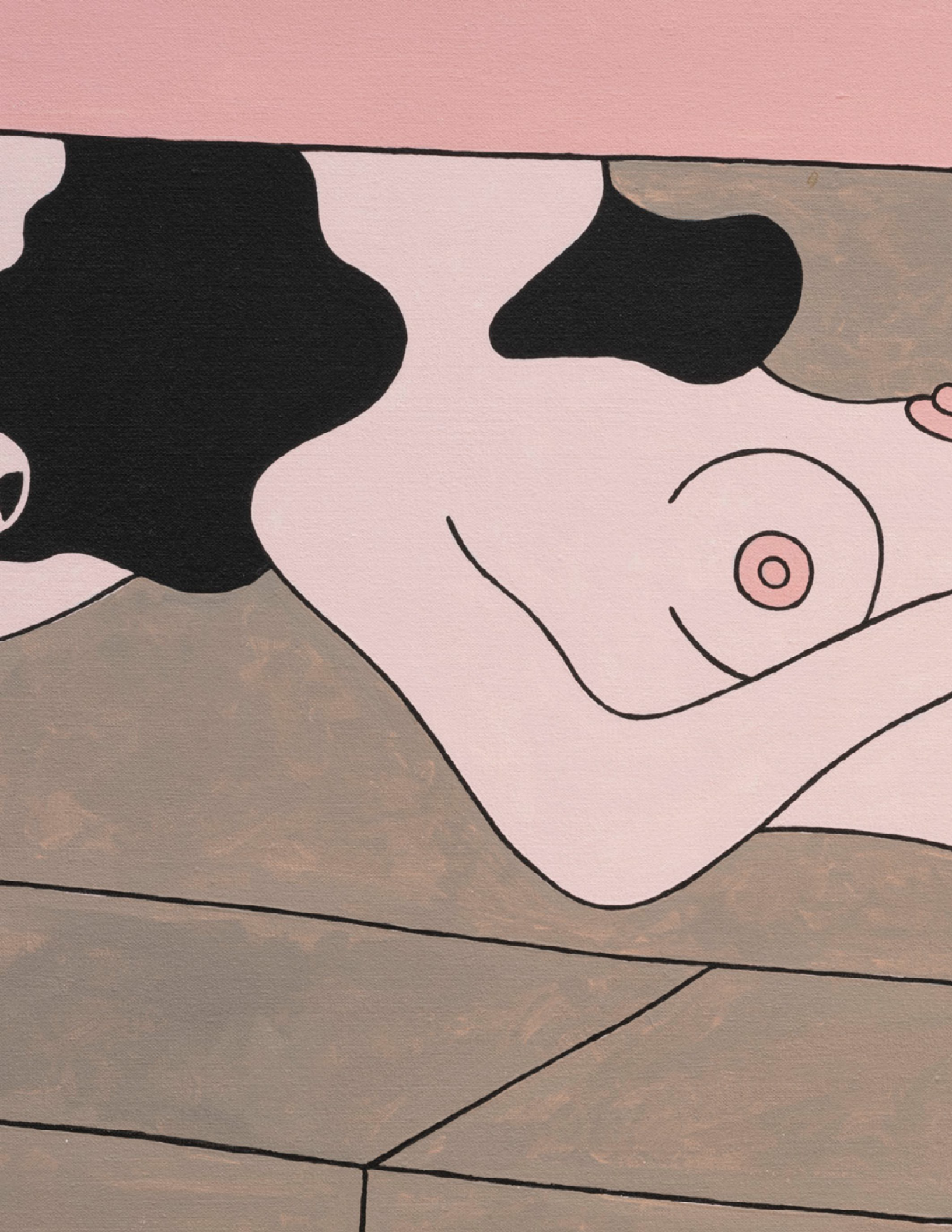
John Wesley

Sofa 1997

acrylic on canvas

36 × 59½" | 91.4 × 151.1 cm

No. 85524 | USD 325,000





Peter Alexander

2/28/20 Turquoise Bar 2020

urethane

77 × 6½" | 195.6 × 16.5 cm

No. 88618 | USD 50,000



Mika Tajima

Art d'Ameublement (Osero Medweschje) 2023

spray enamel, thermoformed PETG

72 × 54" | 182.9 × 137.2 cm

No. 89397 | USD 70,000



Thomas Nozkowski

Untitled (4-117) 1986

oil on canvas board

16 × 20" | 40.6 × 50.8 cm

No. 68304 | USD 90,000



Beatriz Milhazes

Salcinha | 2001
acrylic on canvas
66½ × 27½" | 168.9 × 69.9 cm
No. 89447 | USD 950,000



Alejandro Piñeiro Bello

No Es Día, Tampoco Noche ("It's not day, it's not night") 2023

oil on hemp

96¼ × 72¼" | 244.5 × 183.5 cm

No. 90047 | USD 50,000



Marina Perez Simão

Untitled 2023

oil on linen

78³/₄ × 66¹⁵/₁₆" | 200 × 170 cm

No. 89215 | USD 165,000



Latifa Echakhch

The All 2023

acrylic and concrete on canvas

78¹³/₁₆ × 59¹/₈ × 1" | 200.2 × 150.2 × 2.6 cm

No. 87589 | USD 130,000



Robert Nava

Phoenix Guard Bunny 2023
acrylic and grease pencil on canvas
48 × 60 × 1½" | 121.9 × 152.4 × 3.8 cm
No. 85243 | USD 150,000



Michal Rovner

Blue Ice 2021

LCD screen and video

43 $\frac{3}{8}$ × 24 $\frac{5}{8}$ × 2 $\frac{1}{4}$ " | 109.5 × 62.5 × 5.7 cm

No. 80157.04 | Edition of 5 + 2 APs | USD 100,000



JR

The Chronicles of Miami, Close Up, Work in Progress #2, USA 2022

black and white print multilayer on laser cut cardboard,
printed duraclear, steel and plexiglass

27½ × 55 × 3" | 69.9 × 139.7 × 7.6 cm, framed

No. 89816 | EUR 43,000



Richard Misrach

761-02 [*The Swimmer*] 2002

print made 2020

pigment print mounted to Dibond

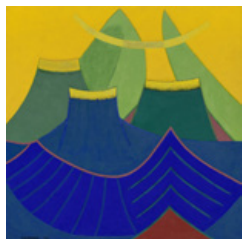
59 × 88½" | 149.9 × 224.8 cm, image, paper, and mount

63 × 92½ × 3" | 160 × 235 × 7.6 cm, frame

No. 83591.03 | Edition of 5 + 1 AP | USD 130,000

Exhibitions On View

NEW YORK



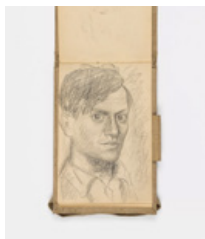
Yoo Youngkuk

Nov 10 – Dec 22



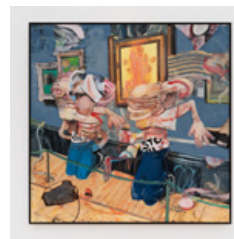
Raqib Shaw

Nov 10 – Dec 22



Picasso

Nov 10 – Dec 22



Adrian Ghenie

Nov 10 – Dec 22

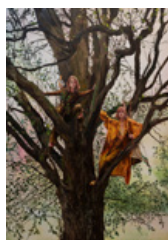
NEW YORK



Tim Eitel

Nov 17, 2023 –
Jan 13, 2024

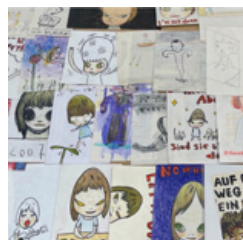
LONDON



Paulina Olowska

Nov 22, 2023 –
Jan 6, 2024

GENEVA



Yoshitomo Nara

Nov 17, 2023 –
Feb 29, 2024

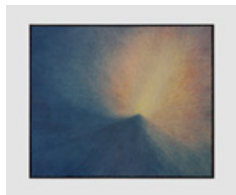
LOS ANGELES



Fred Wilson

Nov 5 – Dec 22

HONG KONG



Brice Guilbert

Nov 2 – Dec 7

SEOUL



Kohei Nawa

Nov 24, 2023 –
Jan 6, 2024

P A C E