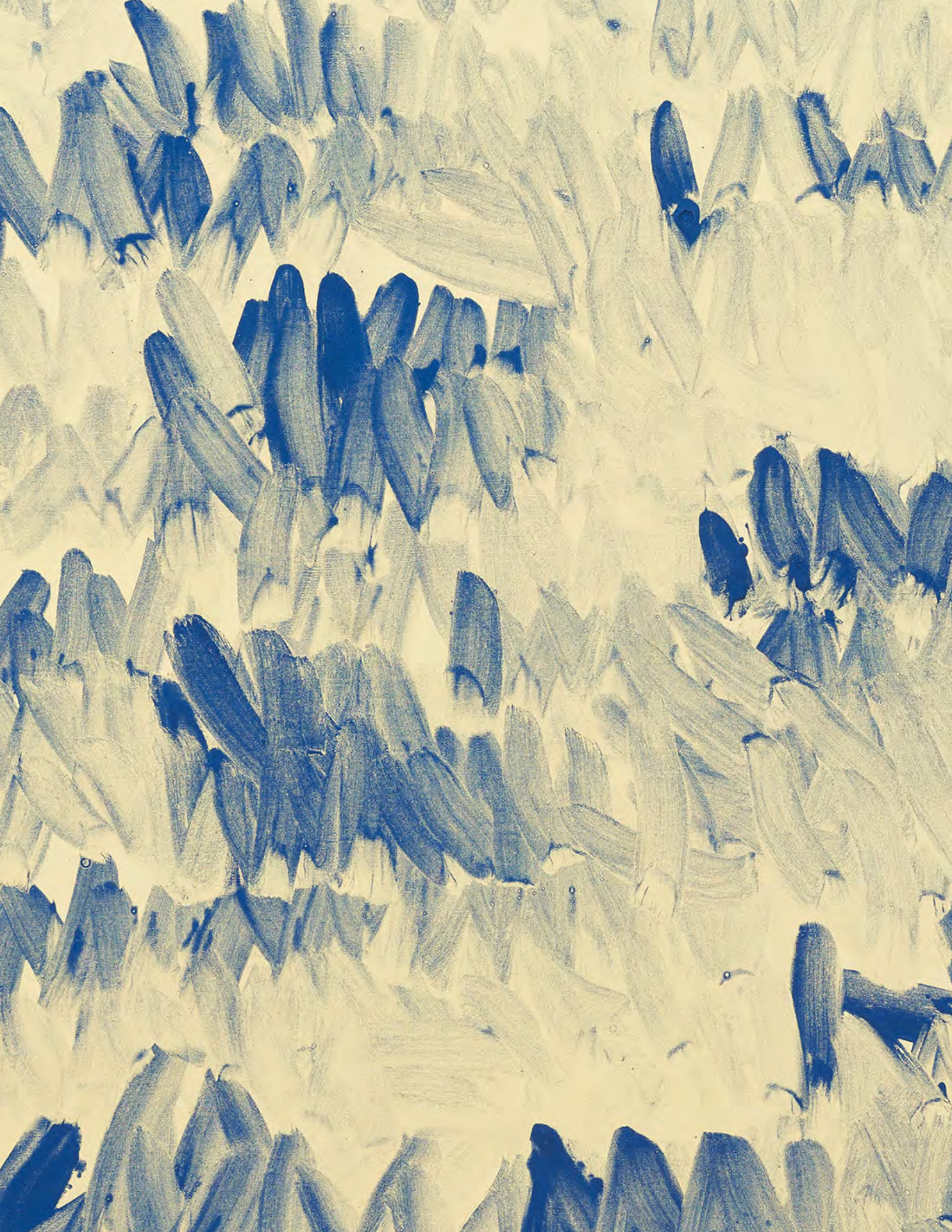


Frieze Seoul

September 2–5, 2026

Booth A10







James Turrell

Nose to the Grindstone 2026

L.E.D. light, etched glass and shallow space

60 × 48" | 152.4 × 121.9 cm

No. 99717 | USD 950,000

James Turrell

Nose to the Grindstone 2026

James Turrell's *Nose to the Grindstone* (2026) continues the artist's career-spanning exploration of perception with a focus on the materiality of light. This radiant new work, an exclusive example from his ongoing Glass Work series, builds on his shallow space constructions of the 1960s; while exploring the properties of LED technology in the early aughts, Turrell discovered that LED allowed for a wider range of tones and lower light levels than his previous medium, neon. In *Nose to the Grindstone*, an elliptical aperture is activated by LED light diffused through finely etched glass whose surface is nearly imperceptible to the viewer. This intervention subtly defines the edges of the luminous field while enhancing the illusion of a dense, seemingly boundless space hovering just beyond the wall's surface. Vivid hues gradually bleed into one another, their transitions unfolding so slowly that the shifts are almost imperceptible, encouraging prolonged and attentive looking. The work directs attention away from what light illuminates and toward light itself as the primary subject of experience. "I'm interested in the thingness of light itself, so that light is, is the revelation," the artist has said.¹

¹ James Turrell quoted in Edward Lifson, "James Turrell Experiments With the 'Thingness of Light Itself,'" NPR Weekend Edition, 7 September 2013. <https://www.npr.org/2013/09/07/219367766/james-turrell-experiments-with-the-thingness-of-light-itself>



Lee Ufan

East Winds 1984

glue and mineral pigment on canvas

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

No. 99312 | USD 1,400,000

Lee Ufan

East Winds 1984

East Winds (1984) is one of a small number of paintings of the same name belonging to Lee Ufan's broader, seminal Winds series of the 1980s. His Winds works—including the more prolific From Winds and With Winds groupings—deconstruct his earlier rigidity, focusing instead on the free-flowing energy of the brushstroke. As Lee explained in a 2015 interview, "From [the late 1970s] onwards, my paintings began to lose their structure and by the mid-1980s they took on a disordered appearance as if a storm had just swept across the canvas."¹ To create *East Winds*, Lee crushed cobalt and dissolved it in glue to make a rich, dense paint with a matte appearance—a raw and pronounced materiality in line with the artist's Mono-ha ambition to present the world "as-it-is."² Lee's work draws upon his early studies in calligraphy, in which points and lines are central components: one can be infinitely expanded or reduced to produce the other, becoming all or nothing, like the inhale and exhale of breath. The alternation between pockets of dark, saturated paint and lighter, translucent markings records the imperfect cyclicity with which the loaded brush becomes sparsely pigmented. By repeating similar patterns across the length and breadth of the entire canvas, Lee creates the illusion of an abstraction that transcends time and self, a theme that characterizes much of the artist's celebrated oeuvre: "My works," he affirms, "are pictorial means to open a channel to the infinite."³

1 Lee Ufan, "Alfred Pacquement in Conversation with Lee Ufan," interview by Alfred Pacquement, *Lee Ufan: From Point, From Line, From Wind* (London: Pace London, 2015), 3.

2 "Lee Ufan, May 5, 2019–October 17, 2021, Dia Beacon" Dia, accessed 6 August 2026. <https://www.diaart.org/exhibition/exhibitions-projects/lee-ufan-exhibition>

3 *Lee Ufan* (Tokyo: Hara Museum of Contemporary Art, 1991), n.p.



Lee Ufan

With Winds 1987

pigment on canvas

63⁵/₁₆ × 51¹/₂" | 162.4 × 130.8 cm

No. 99480 | USD 950,000



Park Young Sook

Untitled 2025

painted and glazed porcelain

26 × 35½" | 66 × 90.2 cm

30⁵/₁₆ × 39⁵/₁₆ × 2⁹/₁₆" | 77 × 101.5 × 6.5 cm, framed

Collaboration with Lee Ufan

No. 98800 | USD 535,000



Park Young Sook

Moon Jar 2025

glazed porcelain

19⁵/₁₆ × Φ20¹/₂" | 49 × Φ52 cm

No. 99498 | USD 95,000

Park Young Sook

Moon Jar 2025

Park Young Sook's *Moon Jar* (2025) continues the artist's forty-year practice of reimagining the traditional Korean moon jar through a contemporary lens. Named for their rounded form and luminous glaze, moon jars first appeared in Joseon Korea in the seventeenth century. Park's Moon Jars are often larger and more technically ambitious than historical examples, in part due to her use of the *eobdaji* technique, which involves joining two separately thrown porcelain sections to form a single vessel. The resulting curves and gently uneven proportions contribute to a sense of movement and spontaneity, giving each work a distinctive character. Writing for *Cereal Magazine*, Ruth Ainsworth describes Park's attention to this point of junction: "The crux of the moon jar is the 'belly', where the two separately thrown halves, or bowls, join. [Park] likens this connection to a marriage; both halves must be in harmony to survive."¹ No two moon jars are alike; subtle variations in their glazes, an outcome of the firing process, result in surfaces ranging from snow white, to milky, translucent white tones, to blue-tinged white. The present *Moon Jar* is a radiant example of this refined practice.

¹ Ruth Ainsworth, "Reflections of the Moon: The Moon Jars of Young Sook Park," *Cereal Magazine*, vol. 15, March 2018. <https://www.readcereal.com/articles/reflections-of-the-moon#607>



Yoo Youngkuk

Work 1989

oil on canvas

41 $\frac{5}{16}$ × 41 $\frac{5}{16}$ " | 105 × 105 cm

No. 99847 | USD 1,050,000



Anicka Yi

*HLKREKp\$*MLJ 2026*

UV-cured ink on acrylic topology, aluminum artist's frame

53½ × 80½ × 1½" | 135.9 × 204.5 × 3.8 cm

No. 99388 | USD 225,000



Anicka Yi

Tipitaka 2026

glass, stainless steel, and wood

12½ × 15 × 15" | 31.8 × 38.1 × 38.1 cm, vessel

7⅞ × 11 × 11" | 18.7 × 27.9 × 27.9 cm, stainless steel stand

47⅞ × 12¾ × 12¾" | 121.6 × 32.4 × 32.4 cm, wood pedestal

No. 99676 | USD 85,000





Anicka Yi

Anagatavamsa 2026

glass, stainless steel, and wood

18½ × 14¼ × 14¼" | 47 × 36.2 × 36.2 cm, vessel

11 × 11 × 11" | 27.9 × 27.9 × 27.9 cm, stainless steel stand

47⅞ × 12¾ × 12¾" | 121.6 × 32.4 × 32.4 cm, wood pedestal

No. 99677 | USD 85,000



Anicka Yi

Jinalankara 2026

glass, stainless steel, and wood

$\frac{5}{16} \times 7\frac{7}{8} \times 7"$ | $0.8 \times 20 \times 17.8$ cm, vessel

$4\frac{5}{8} \times 11 \times 11"$ | $11.7 \times 27.9 \times 27.9$ cm, stainless steel stand

$47\frac{7}{8} \times 12\frac{3}{4} \times 12\frac{3}{4}"$ | $121.6 \times 32.4 \times 32.4$ cm, wood pedestal

No. 99841 | USD 85,000

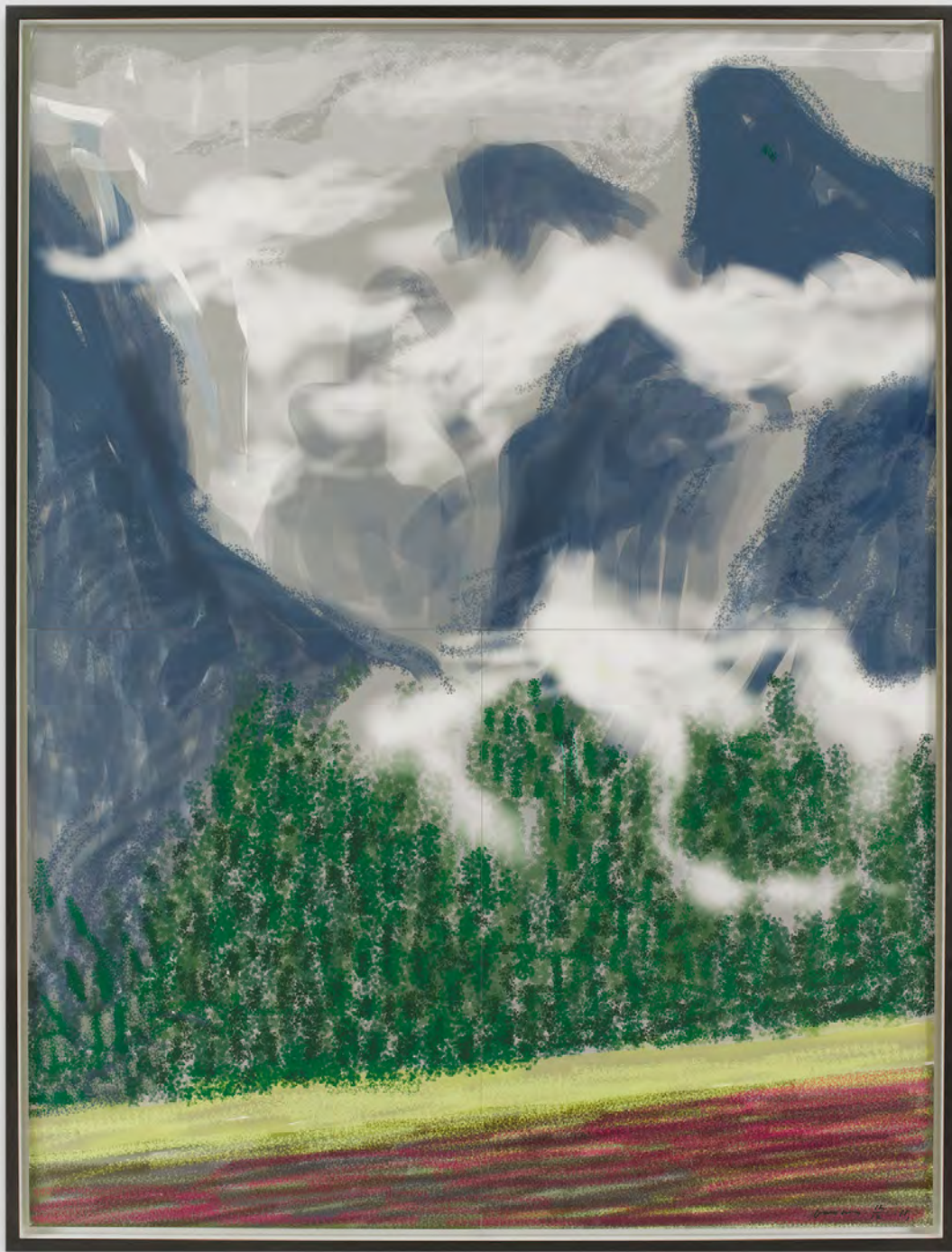
Anicka Yi



Fig. 1 Anicka Yi, *In Love With the World*, Hyundai Commission, Turbine Hall, Tate Modern, London, 2021. Installation view.

Recent works from Anicka Yi's Glassworks series (2026) and a new work from her Saturn Paintings (2025–26) explore the porous boundaries between biological and technological life. Three new Glassworks, *Tipitaka*, *Anagatavamsa*, and *Jinalankara*, employ glass to create enlarged crystalline forms reminiscent of microscopic marine organisms, their cilia-like appendages radiating from reflective cores that continually register and refract their surroundings. Elevated on stainless-steel mounts and wooden plinths, the sculptures evoke scientific specimens and speculative lifeforms, recalling the floating “aerobes” and biomorphic “xenojellies” that populated Yi's aqua-scapes such as *In Love With the World* (2021), her Hyundai Commission for Tate Modern's Turbine Hall [fig. 1]. The sculptures imagine life beyond familiar systems of classification, where biological, technological, and ecological boundaries remain in flux. This conception of life as relational informs Yi's ongoing project of the “biologization of the machine,” in which artificial intelligence and computational systems are understood not as autonomous technologies but as living entities capable of mutation, hybridization, and symbiosis. *HLKREKp\$*MLJ* (2026), from her Saturn Paintings, extends this investigation. Produced through UV-cured ink on acrylic, the work continues the artist's interrogation of painting as a site of authorship by incorporating text generated through a custom machine-learning model trained on her previous work alongside texts on marine biology, poetry, and quantum physics. The resulting title, encrypted into an invented symbolic language inspired by Leet and ASCII, occupies a space between human speech, computer code, and an imagined extraterrestrial script. As Yi has observed, “The broader thesis here is about the evolutionary transformation of the human and its companion species in the face of radical environmental and technological change.”¹

1 Anicka Yi, “Biologizing the Machine,” lecture presented at the Royal College of Art, London, 28 September 2019. In *Anicka Yi: Metaspore*, ed. Fiammetta Griccioli and Vicente Todolí with Remina Greenfield (Milan: Pirelli HangarBicocca, 2022), 204.



David Hockney

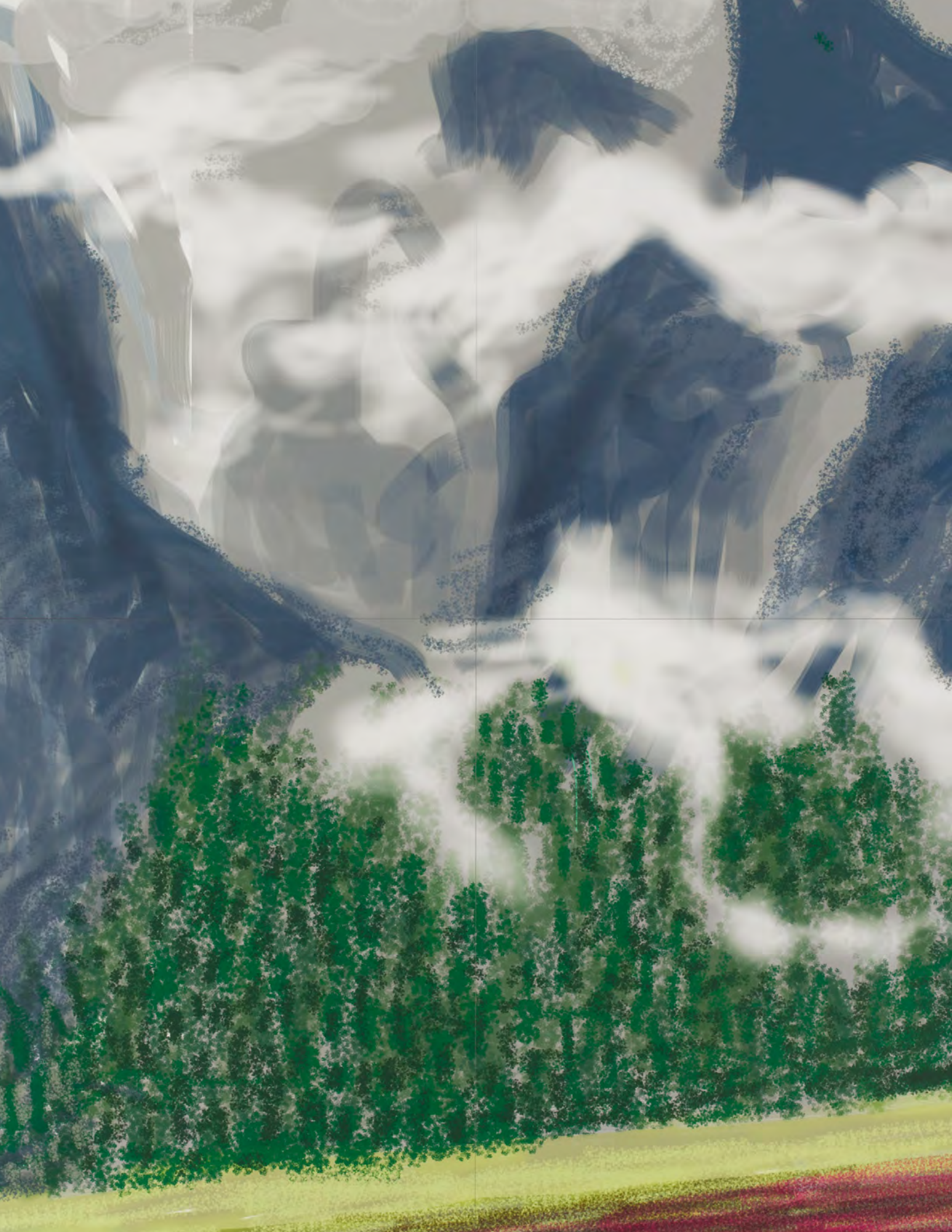
Yosemite II, October 5th 2011 2011

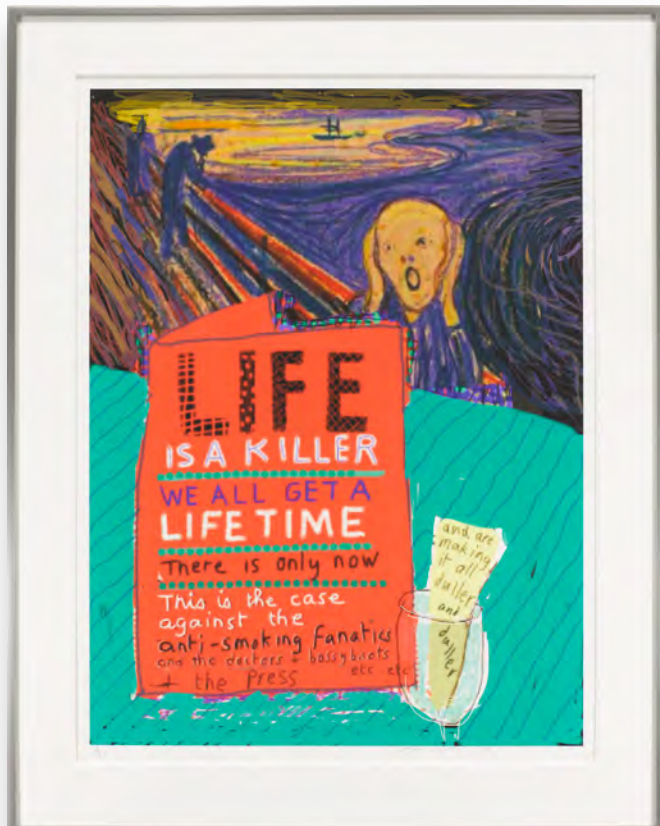
iPad drawing printed on four sheets of paper, mounted on four sheets of Dibond

92¾ × 69¾" | 235.6 × 177.2 cm

96¾ × 73 × 3" | 244.5 × 185.4 × 7.6 cm, frame

No. 62821.05 | Edition of 12 | USD 750,000 (excluding VAT)





David Hockney

"Untitled No.17" from "The Yosemite Suite" 2010

iPad drawing printed on paper

37 × 28" | 94 × 71.1 cm

40 $\frac{5}{8}$ × 32 × 1 $\frac{5}{8}$ " | 103.2 × 81.3 × 4.1 cm, framed

No. 62624.20 | Edition of 25 | USD 95,000 (excluding VAT)

Life 2012

iPad drawing printed on paper

37 × 28" | 94 × 71.1 cm

40 $\frac{5}{8}$ × 32 $\frac{1}{2}$ × 1 $\frac{3}{8}$ " | 103.2 × 81.6 × 3.5 cm, framed

No. 68604.23 | Edition of 25 | USD 75,000 (excluding VAT)



David Hockney

"Untitled No.5" from "The Yosemite Suite" 2010

iPad drawing printed on paper

37 × 28" | 94 × 71.1 cm

40¼ × 31¾ × 2" | 102.2 × 80.6 × 5.1 cm, framed

No. 62612.19 | Edition of 25 | USD 125,000 (excluding VAT)



Emily Kam Ngwarray

Untitled 1992

acrylic on canvas

59¼ × 35¼" | 150.5 × 89.5 cm

No. 97745 | USD 300,000



Adrian Ghenie

The Spanish Room 2 2025

oil on canvas

82 $\frac{1}{16}$ × 82 $\frac{1}{16}$ " | 210 × 210 cm

84 × 84 × 2 $\frac{3}{4}$ " | 213.4 × 213.4 × 7 cm, framed

No. 96877 | EUR 1,500,000

Adrian Ghenie

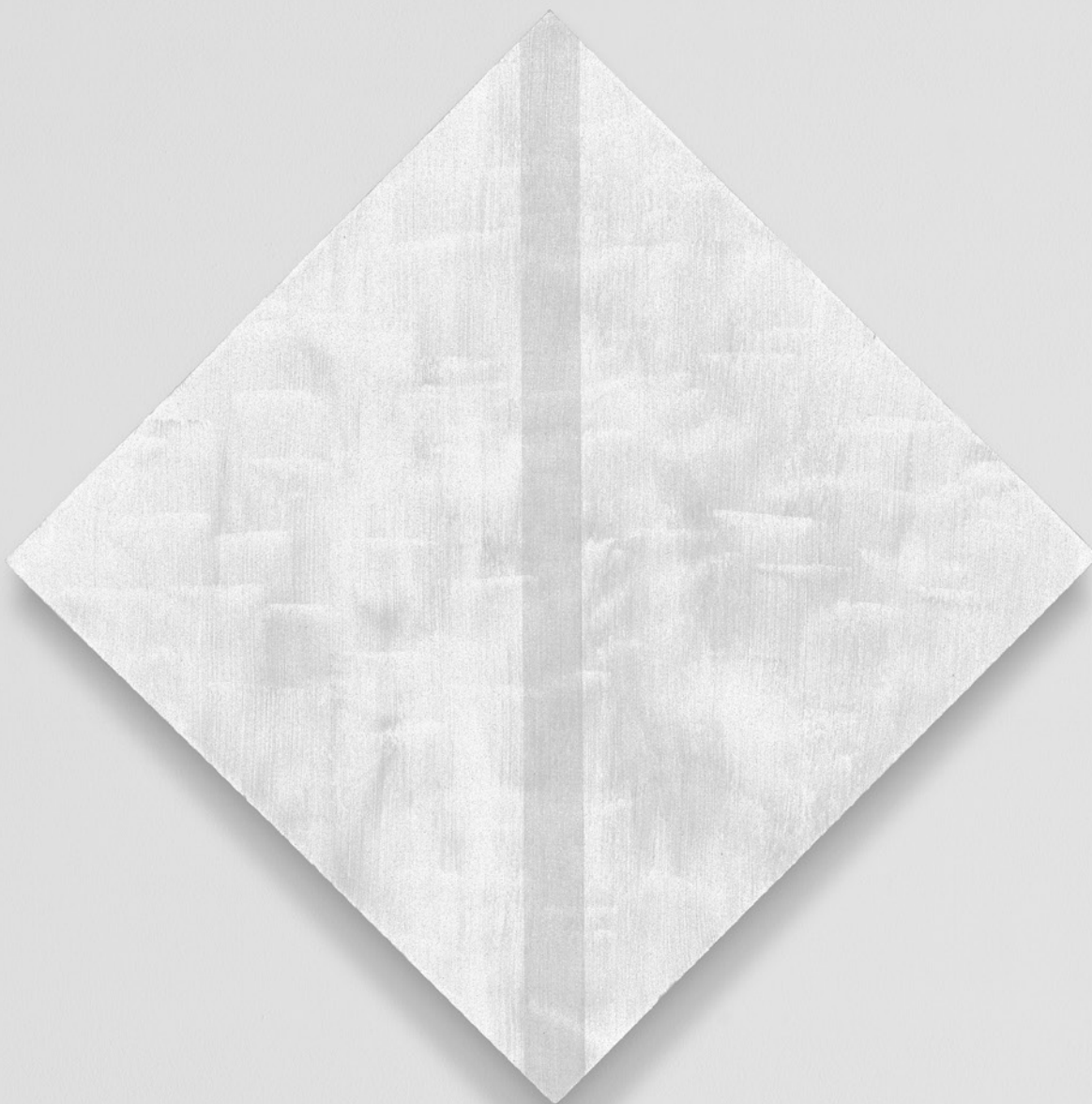
The Spanish Room 2 2025



Fig. 1 Diego Velázquez, *The Toilet of Venus*, 1647–51, oil on canvas, 48¾ × 69⅔" | 122.5 × 177 cm. National Gallery of Art, London [Presented by the Art Fund, 1906].

Adrian Ghenie's painting *The Spanish Room 2* (2025) continues his examination of museumgoers' varied interactions with art. The swirling, chaotic work depicts two humanoid figures holding small red hammers before a painting, referencing a protest by Just Stop Oil activists. On November 6, 2023, two members of the group cracked the glass on Spanish painter Diego's Velázquez's masterpiece *The Toilet of Venus* (1647–51), widely referred to as *The Rokeby Venus*, at London's National Gallery of Art. This act by Just Stop Oil—a group that objects to the British government extending new permits to produce fossil fuels—was itself a direct reference to British suffrage campaigner Mary Richardson, who in 1914 attacked the same canvas with a meat cleaver to protest the arrest of suffrage leader Emeline Pankhurst. Echoing the suffragist slogan, the 2023 activists declared, "Women did not get the vote by voting. It is time for deeds, not words." Old Masters are a recurring touchstone for Ghenie; in this painting, he contributes to the layered conversation around Velázquez's work in his own unsettling, expressionistic style.





Mary Corse

Untitled (White Diamond with White Inner Band) 2025

glass microspheres in acrylic on canvas

36¾ × 36¾ × 2⅝" | 93.3 × 93.3 × 6.7 cm

No. 97897 | USD 225,000





Marina Perez Simão

Untitled 2021

oil on canvas

67 × 53¾ × 1½" | 170.2 × 136.5 × 3.8 cm

No. 76869 | USD 220,000



Alicja Kwade

TransForm 2019

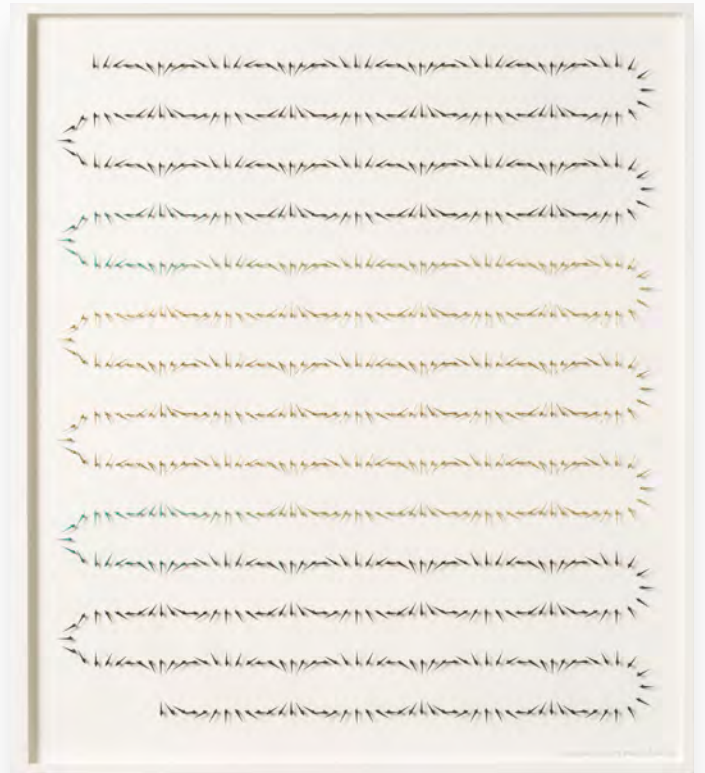
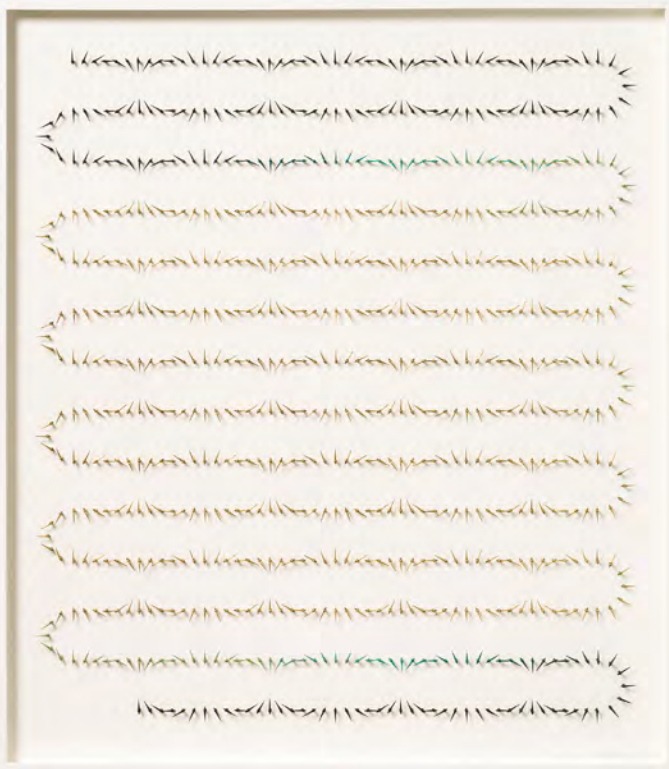
natural wooden root, petrified wood, ceramic, bronze mirrored tree sphere,
bronze bowl with branch and milled layer oak sphere

17¹⁵/₁₆" × 13³/₄" × 8' 6³/₈" | 45.5 × 35 × 260 cm

final length variable

No. 99350 | EUR 140,000

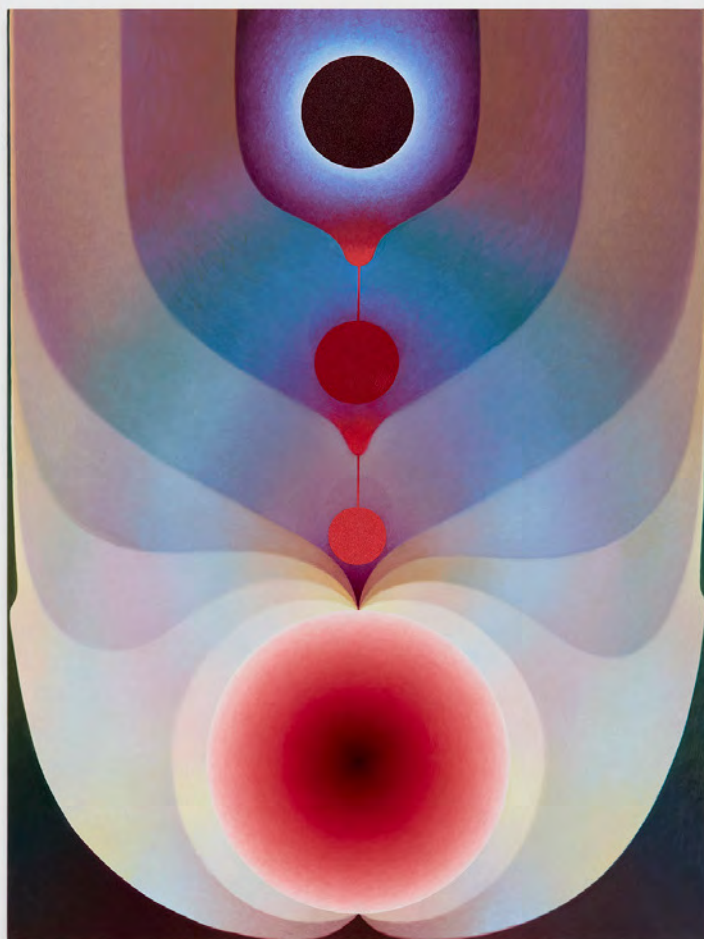




Alicja Kwade

Light Lessons (August/Berlin) 2025
brass watch hands on cardboard, framed
35¼ × 30⅞ × 1⅞" | 89.5 × 78.5 × 4.8 cm, framed
No. 94422 | unique | EUR 38,000

Light Lessons (December/Berlin) 2025
brass watch hands on cardboard, framed
35¼ × 30⅞ × 1⅞" | 89.5 × 78.5 × 4.8 cm, framed
No. 94426 | unique | EUR 38,000



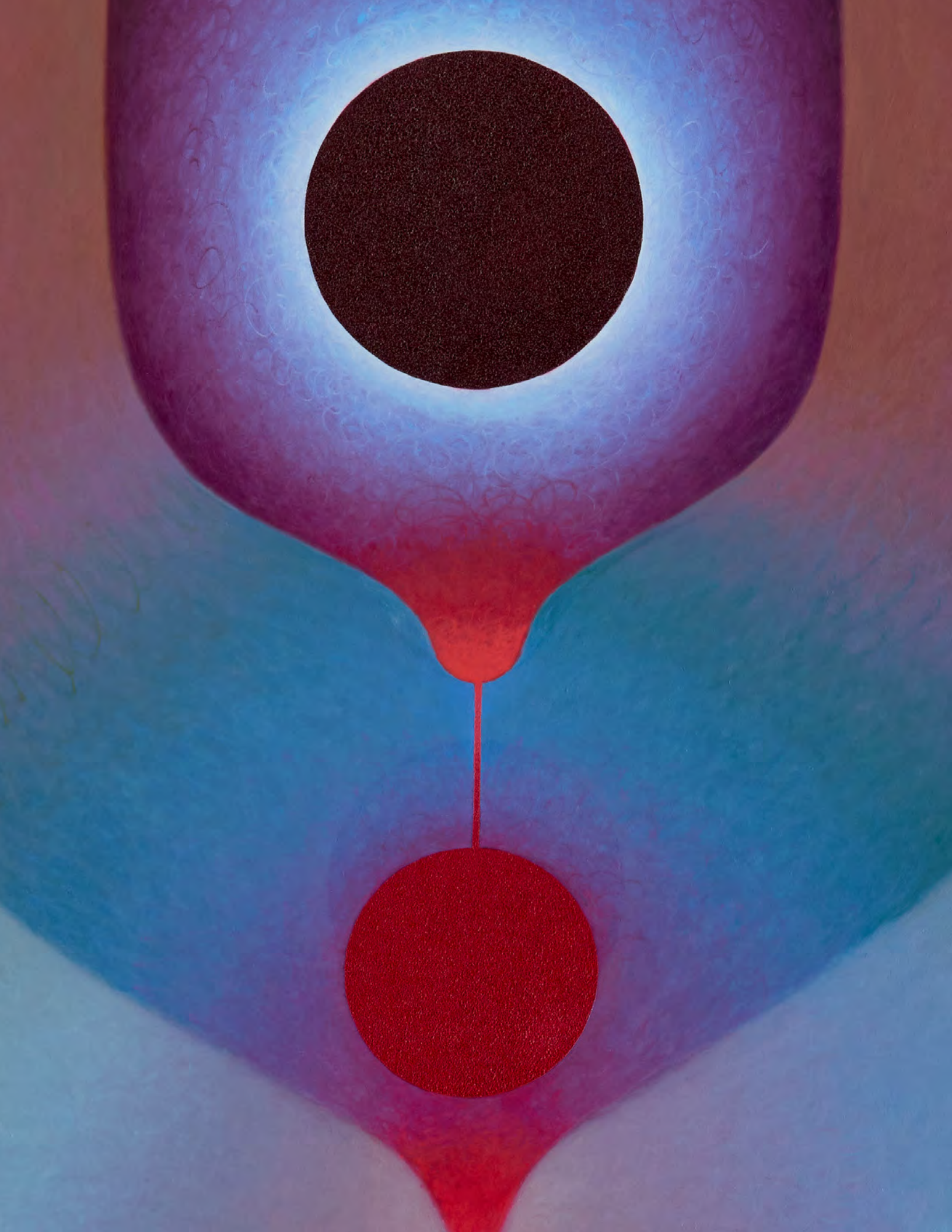
Loie Hollowell

Pit and the pendulum in red 2026

oil and acrylic medium on linen over panel

48 × 36 × 2" | 121.9 × 91.4 × 5.1 cm

No. 99271 | USD 450,000





Lauren Quin

Morning Fold 2026

oil on canvas

80 × 60" | 203.2 × 152.4 cm

No. 99600 | USD 90,000



Maysha Mohamedi

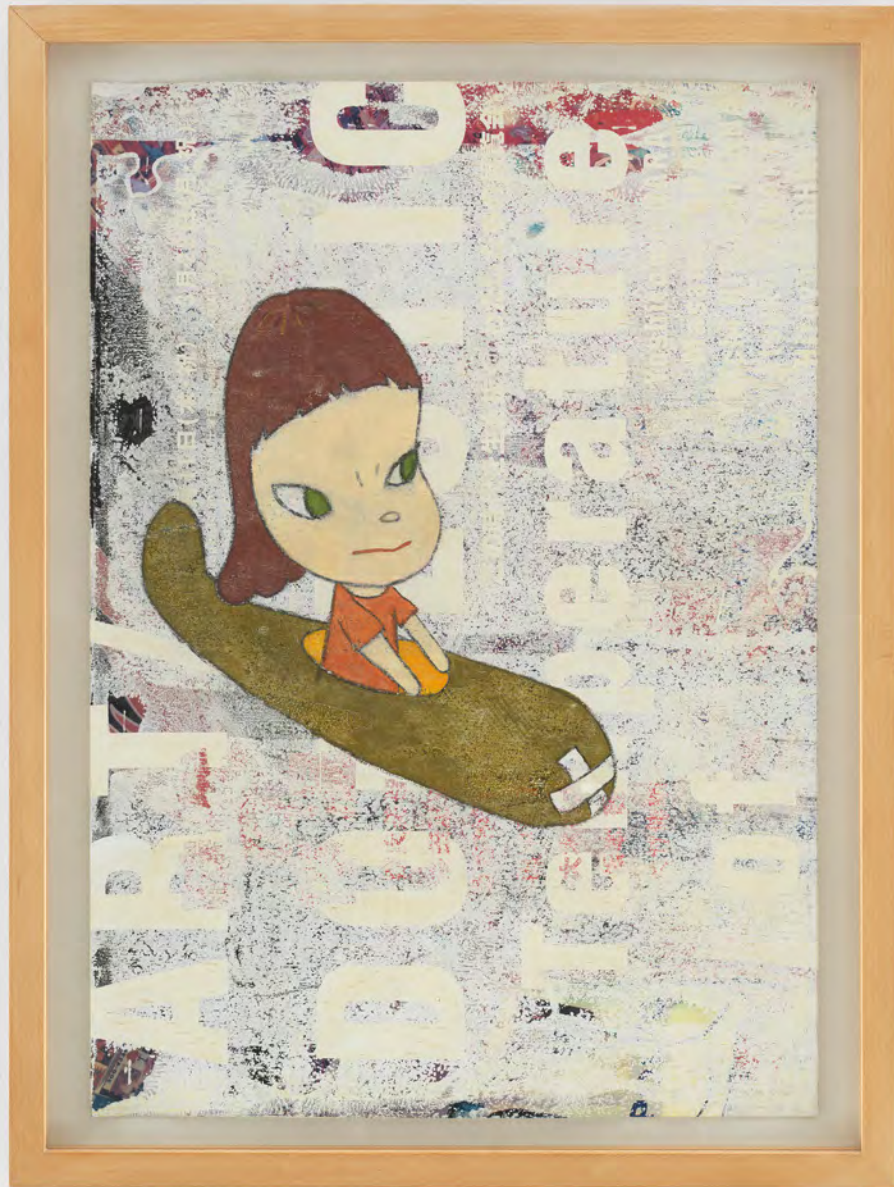
Lunch for One 2026

oil on canvas

49 × 41" | 124.5 × 104.1 cm

No. 99751 | USD 100,000





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

No. 90723 | USD 650,000



Yoshitomo Nara

Guitar Angel 1995

acrylic on paper

21¹⁵/₁₆ × 16⁷/₁₆" | 55.8 × 41.8 cm

28⁹/₁₆ × 23³/₄ × 1³/₄" | 72.5 × 59.1 × 4.4 cm, framed

No. 84565 | USD 575,000



Yoshitomo Nara

Puppy 2000

acrylic and colored pencil on paper

20 $\frac{3}{4}$ × 14 $\frac{3}{8}$ " | 51.5 × 36.5 cm

25 $\frac{9}{16}$ × 19 $\frac{11}{16}$ " | 65 × 50 cm, framed

No. 99840 | USD 550,000



Yoshitomo Nara

Rock'n' Roll for World Peace 2023

grease stick on paper

43 $\frac{7}{8}$ × 31 $\frac{1}{8}$ " | 109.5 × 79.1 cm

49 $\frac{9}{16}$ × 37 $\frac{3}{16}$ × 1 $\frac{13}{16}$ " | 124.9 × 94.5 × 4.6 cm, framed

No. 89998 | USD 300,000



Kohei Nawa

PixCell-Galah 2026

mixed media

$20\frac{7}{8} \times 6\frac{5}{16} \times 10\frac{5}{8}$ " | 53 × 16 × 27 cm, sculpture

$58\frac{3}{4} \times 11\frac{1}{16} \times 12\frac{3}{8}$ " | 148 × 29 × 31.5 cm, overall

No. 99565 | USD 80,000





Kohei Nawa

PixCell-Angel#3 2025

mixed media

$8\frac{7}{8} \times 4\frac{5}{16} \times 4\frac{7}{16}$ " | 22.6 × 11 × 11.3 cm, sculpture

$9\frac{3}{16} \times 8\frac{11}{16} \times 8\frac{11}{16}$ " | 23.4 × 22 × 22 cm, overall

No. 99566 | USD 38,000



Kohei Nawa

Prism [Lantern/Glass Cloche] 2026

mixed media

14½ × 12½ × 12½" | 36.8 × 31.8 × 31.8 cm, sculpture

29½ × 18¼ × 18¼" | 74.9 × 46.4 × 46.4 cm, pedestal

44⅞ × 17¼ × 17¼" | 112.1 × 44.9 × 44.9 cm, overall

No. 98382 | USD 55,000



Kenjiro Okazaki

The wind followed Nezha's soul; nowhere to depend, nowhere to rest: wooden coffin, clay body, burned shrine, drifting and wandering. / Lotus petals laid as Three Powers; stalks bent into three hundred bone-joints; leaves above, middle, below; one golden pill at the center; breath circulated, and a man leapt up: sound. 2026

acrylic on canvas

63 × 51 $\frac{1}{16}$ × 2 $\frac{3}{4}$ " | 160 × 130 × 7 cm

No. 99589 | USD 85,000





Kenjiro Okazaki

They disappeared among the shadows below; Basilio stood speechless, listening, as the stairway dragged him on and gave no heed / The sounds of his brother's body striking against the steps; that noise, only the wind shaking raindrops from the wide banana leaves, carried among the shadows below and Basilio returned 2026

acrylic on canvas

63 × 51 $\frac{1}{16}$ × 2 $\frac{3}{4}$ " | 160 × 130 × 7 cm

No. 99590 | USD 85,000



Kenjiro Okazaki

Hortus conclusus soror mea, sponsa / Vox turturis audita est in terra nostra / Ecce iste venit saliens in montibus 2025
 acrylic on canvas
 $8\frac{3}{8} \times 6\frac{7}{16} \times 1\frac{3}{16}$ " | 20.6 × 16.4 × 3 cm
 No. 99592 | USD 14,000



Annihilating all that's made / 千里江山 / A green thought in a green shade 2025
 acrylic on canvas
 $8\frac{3}{8} \times 6\frac{7}{16} \times 1\frac{3}{16}$ " | 20.6 × 16.4 × 3 cm
 No. 99593 | USD 14,000



Kenjiro Okazaki

Ἡριγένεια ῥοδοδάκτυλος Ἥως / 花喰鳥 /
Tenderly touching her thumb to her heart 2025
 acrylic on canvas
 $8\frac{3}{16} \times 6\frac{7}{16} \times 1\frac{3}{16}$ " | $20.5 \times 16.4 \times 3$ cm
 No. 99594 | USD 14,000



塩こをろこをろに画き鵬して / *Kūškī dar miyān-e čahārbāg* /
 乘能磁呂島 2025
 acrylic on canvas
 $8\frac{3}{16} \times 6\frac{1}{2} \times 1\frac{3}{16}$ " | $20.5 \times 16.5 \times 3$ cm
 No. 97901 | USD 14,000



Robert Longo

Study of White Horse Head 2026

ink and charcoal on vellum

21 × 21½" | 53.3 × 53.7 cm, image

33¾ × 34½ × 1½" | 85.7 × 87.6 × 3.8 cm, framed

No. 99257 | USD 90,000



Robert Longo

Study of Low Dark Forest 2026

ink and charcoal on vellum

15 $\frac{3}{16}$ × 33" | 38.6 × 83.8 cm, image

30 $\frac{3}{4}$ × 46 $\frac{3}{8}$ × 1 $\frac{1}{2}$ " | 76.8 × 117.8 × 3.8 cm, framed

No. 99259 | USD 90,000



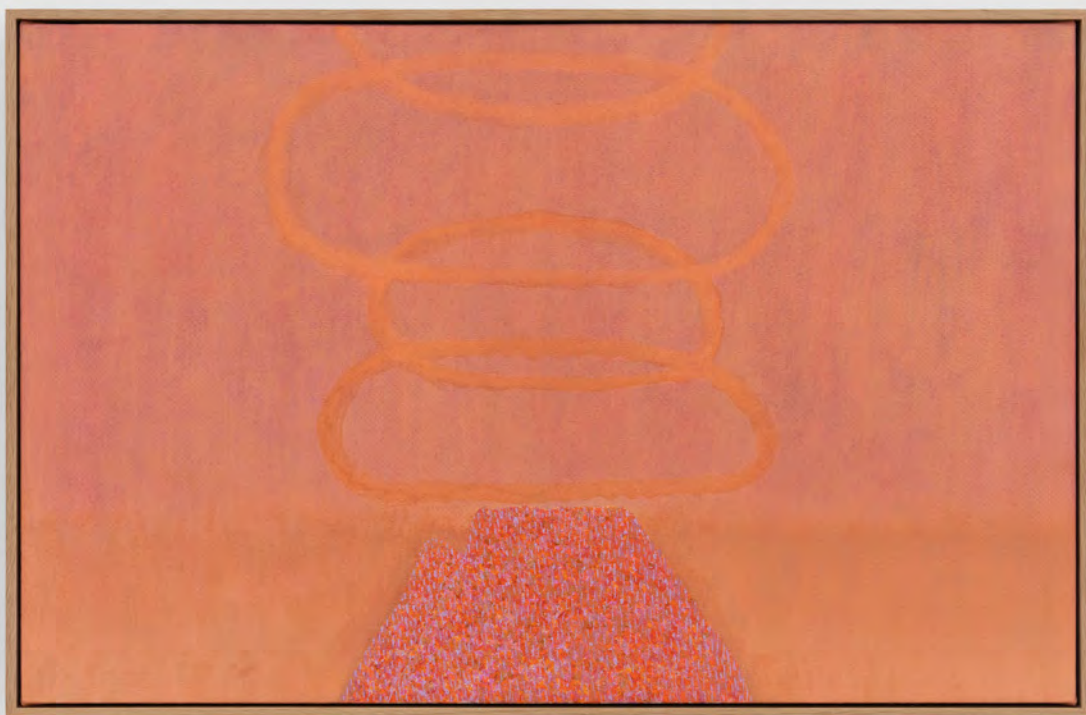
Robert Nava

Two Kinds of Laughing 2026

oil, acrylic, grease pencil, graphite and crayon on canvas

48 × 60" | 121.9 × 152.4 cm

No. 99679 | USD 150,000



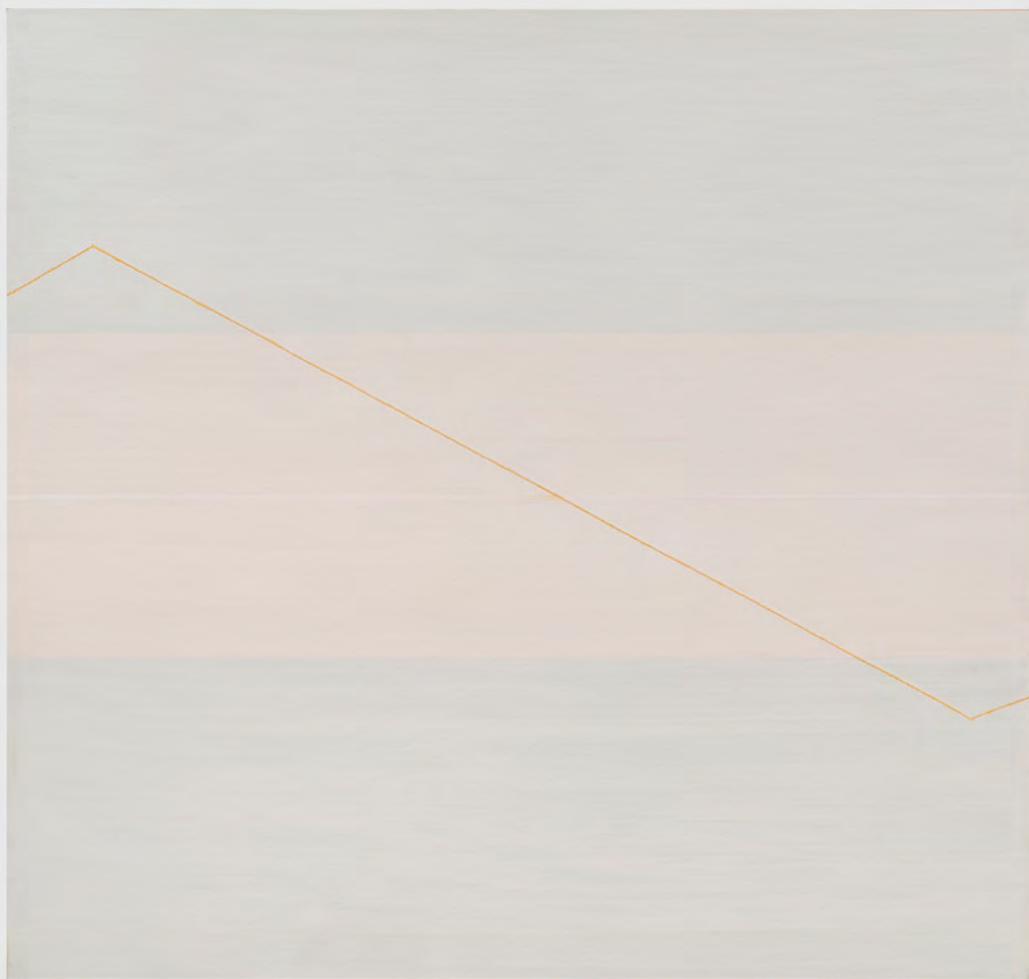
William Monk

Smoke Ring Mountain V 2026

oil on canvas

17¹¹/₁₆ × 27⁹/₁₆" | 44.9 × 70 cm

No. 99214 | USD 75,000



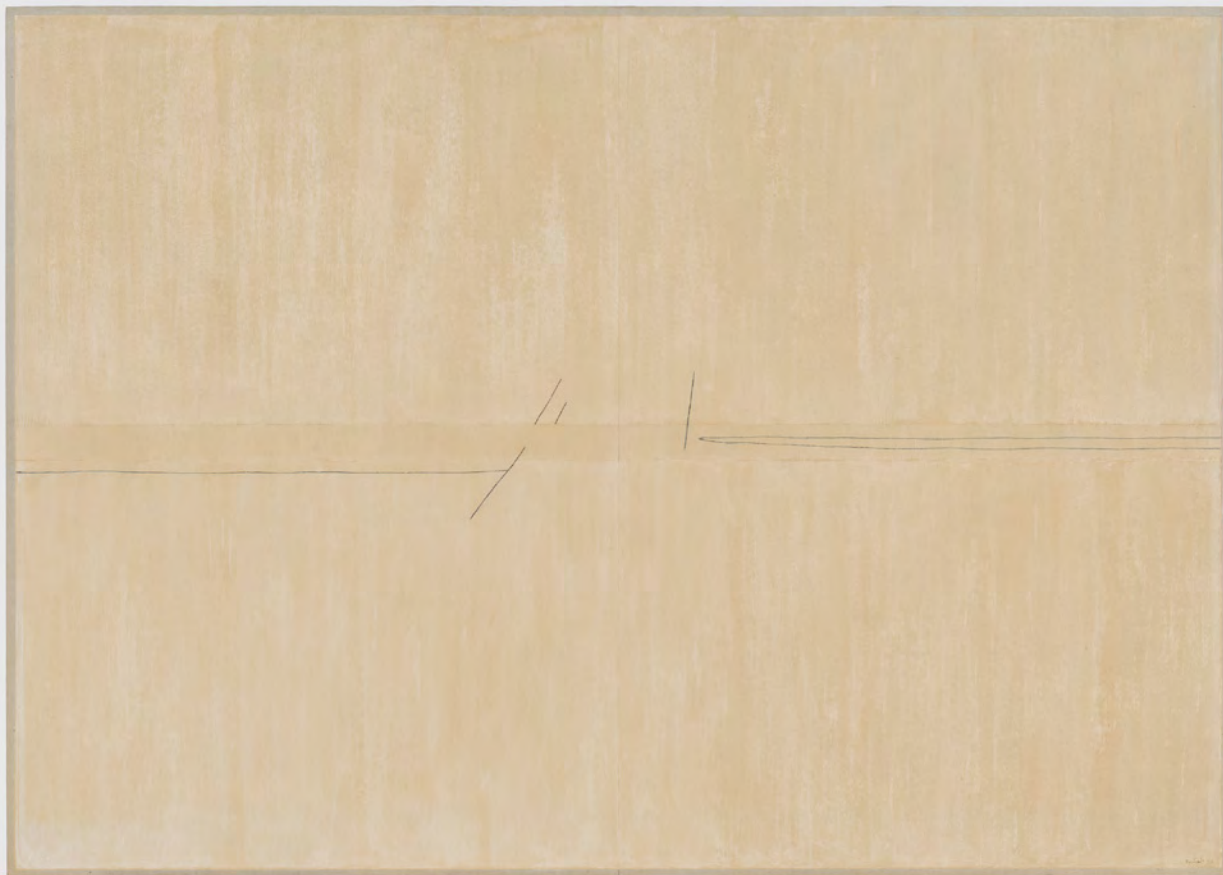
Huong Dodinh

K.A.145, December 2011 - January 2012 2011-12

organic binders and natural pigments on canvas mounted on wood

31½ × 33½ × 1⅝" | 80 × 84 × 4.2 cm

No. 90678 | USD 40,000



Huong Dodinh

Sans titre 1992

organic binders and natural pigments on paper mounted on wood

$33\frac{1}{16} \times 54\frac{1}{2} \times \frac{13}{16}$ " | $84 \times 138.5 \times 2$ cm

No. 90685 | USD 85,000



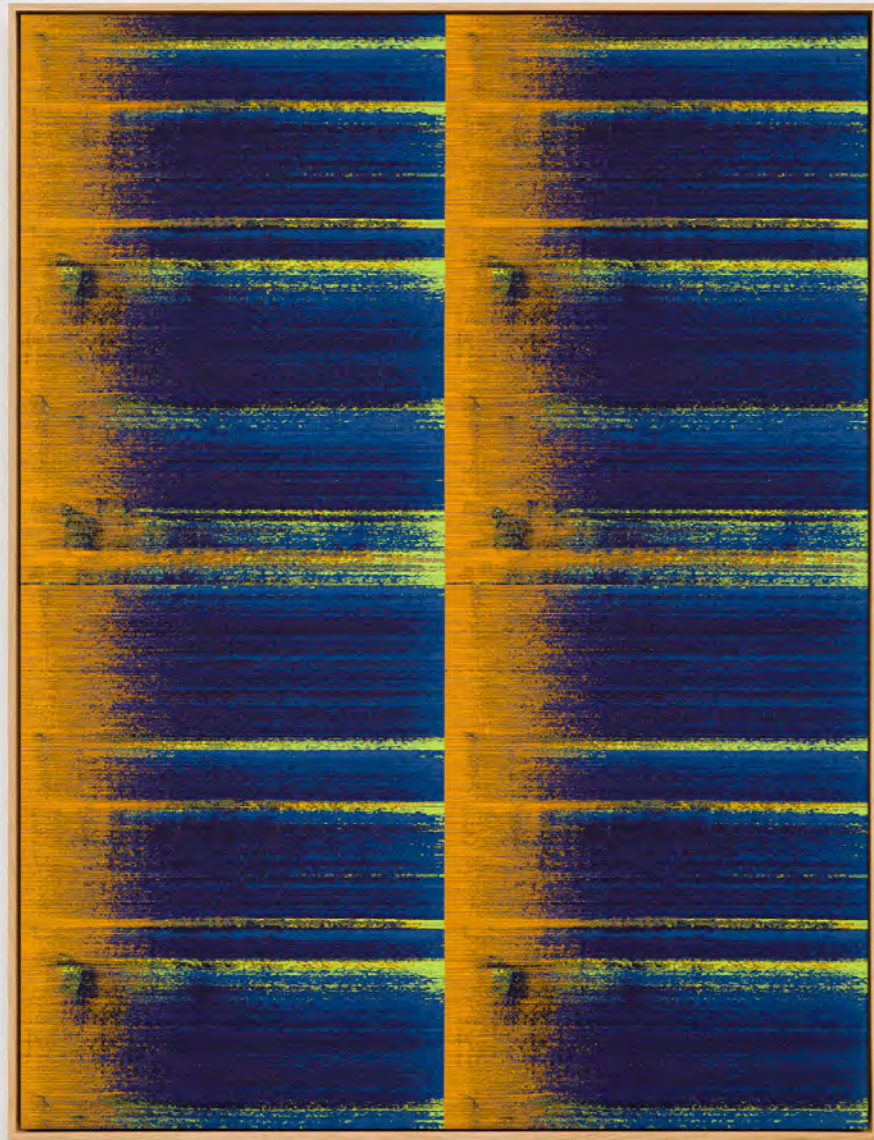
Kiki Smith

In the Trees 2019

bronze

11½ × 25¼ × 22¼" | 29.2 × 64.1 × 56.5 cm

No. 97212 | USD 85,000



Mika Tajima

Negative Entropy (Kurozumikyo Shrine Meditation, Blue, Quad) 2026

nylon, polyester, recycled polyester, cotton, rayon, wool acoustic baffling felt, and white oak

72 × 55 × 1½" | 182.9 × 139.7 × 3.8 cm, panel

73⅜ × 56⅞ × 2½" | 186.4 × 144.5 × 6.4 cm, framed

No. 98795 | USD 95,000



Kylie Manning

Scorpion Bay 2023

oil on linen

74 × 96" | 188 × 243.8 cm

No. 85562 | USD 145,000



Paulina Olowska

The Rowan (Jarzębina) 2026

oil on canvas

8' 6 $\frac{3}{8}$ " $\times$ 66 $\frac{15}{16}$ " | 260 $\times$ 170 cm

No. 94673 | USD 250,000

Exhibitions On View

pacegallery.com/exhibitions

NEW YORK

Arlene Shechet

Sep 11 – Oct 24

Torkwase Dyson

Sep 11 – Oct 24

Lynda Benglis

Sep 11 – Oct 24

NEW YORK – 125 NEWBURY

Asher Liftin

Sep 18 – Oct 31

LOS ANGELES

David Lynch

Sep 18 – Oct 24

LONDON

Krzysztof Grzybacz

Sep 3 – Oct 3

BERLIN

Exquisite Corpse

Sep 10 – Nov 11

SEOUL

Friedrich Kunath

Sep 1 – Oct 24

TOKYO

Nigel Cooke

Aug 28 – Oct 10

P A C E