



PACE


Art Basel 2023

June 13-18
Booth A8



Joan Mitchell
Girolata Triptych 1963

oil on canvas
76⁷/₈" × 10' 7⁵/₈" | 195.3 × 324.2 cm
No. 86943 | USD 14,000,000

An abstract painting with a dark, textured green background. There are large, expressive brushstrokes of light pink and white, particularly on the right side. A vibrant magenta or purple stroke is visible in the lower right quadrant. The overall style is gestural and expressive, characteristic of abstract expressionism.

"When I am working, I am only aware of the canvas and what it tells me to do. I am certainly not aware of myself. Painting is a way of forgetting oneself."

—Joan Mitchell



Jeff Koons

Fox with Bird 2016–23

gouache and ink on paper

mirror-polished stainless steel with transparent color coating

25 × 63¹/₈ × 26³/₄" | 63.5 × 160.3 × 67.9 cm

No. 78730.01 | Edition of 3 + 1 AP | Price upon request

Jeff Koons

Fox with Bird 2016–23

Jeff Koons' vast oeuvre is characterized by transfigurations: his sculptures overwhelmingly appear to be one thing—an inflatable toy or a mound of colorful Play-Doh—and turn out to be made up of something entirely other. Based on a four-and-a-half-inch porcelain figurine, *Fox with Bird* (2016–23) epitomizes the artist's career-spanning interest in material; enlarged and rendered in mirror-polished stainless steel with transparent color coating, the present work subverts material expectations. *Fox with Bird* belongs to Koons' ongoing Porcelain series, which transforms porcelain figurines into technologically advanced works of art. The fox motif evokes associations across the art historical and literary canons, including 19th century French painter Gustav Courbet's quartet of paintings narrating a fox hunt; Koons previously re-created one of the four, *Dead Fox in the Snow* (1860), in his seminal Gazing Ball series. In the present work, Koons incorporates the sheen of his earlier reflective stainless-steel sculptures and through refined transparent color-lacquering techniques reinvents polychromed sculpture. Koons believes that the Porcelain series encompasses the main interests of his works from over the last five decades. In addition to his dialogue with Courbet, Koons' continuous engagement with the fox motif in *Fox with Bird* evokes ceramics of the 17th and 18th centuries, Flemish Rococo painter Peter Paul Rubens' hunting scenes, and his ongoing interest in the readymade. In the lineage of his earlier Banality series (1988–89), Koons' Porcelain works bridge distinctions between high and low art and accomplish stunning material illusions.



Willem de Kooning

Untitled III 1984


oil on canvas

80 × 70" | 203.2 × 177.8 cm

81½ × 72½ × 2" | 207 × 184.2 × 5.1 cm, framed

No. 75658 | USD 11,000,000

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An abstract painting featuring thick, expressive brushstrokes in vibrant red and blue. The strokes are fluid and organic, creating a sense of movement and depth. The red strokes are more prominent, forming large, flowing shapes, while the blue strokes are more delicate, often appearing as thin, curved lines that define the edges of the red areas. The background is a light, off-white color, which makes the colors of the paint stand out. The overall composition is non-representational and evokes a sense of natural, perhaps aquatic, forms.

"I got into painting in the atmosphere I wanted to be in. It was like the reflection of light. I reflected upon the reflections on the water, like the fishermen do."

—Willem de Kooning



Helen Frankenthaler

Lozenge 1969

acrylic on canvas

8' 7" × 93½" | 261.6 × 237.5 cm

No. 86944 | USD 3,750,000

An abstract painting featuring three large, overlapping areas of color: a vibrant blue on the left, a bright green in the upper center, and a deep red on the right. The colors are applied with visible brushstrokes, giving the surface a textured appearance. The red area is the largest and occupies the right half of the composition. The blue and green areas are more defined and appear to be layered on top of the red.

**"I am an artist of paint,
making discoveries."**

—Helen Frankenthaler



Lee Ufan

From Line (81021) 1981

glue and stone pigment on canvas

89³/₈ × 71¹/₂" | 227 × 181.7 cm

26⁵/₈ × 31¹/₂ × 1¹/₂" | 67.6 × 80 × 3.8 cm, framed

No. 47597 | USD 2,500,000

Lee Ufan

From Line (81021) 1981

Lee Ufan's *From Line (81021)* (1981) belongs to his seminal series of the same name, begun in the early 1970s and extending from his training in traditional brushwork, a discipline that focuses on the rendering of points and lines. Early works from the *From Line* series are characterized by cascading vertical lines of paint, wherein Lee loaded his brush with pigment and repeatedly pulled it downward from the upper edge of the canvas to its lower edge. Lee abandoned this methodical style in 1978 in favor of an unrestricted, dynamic brush stroke that appears in the later works from this series, including the present work, which continued through 1984. Groupings of marks leave areas of empty ground, and these blank spaces disrupt the regularity of lines found in earlier works of the series. Limiting his palette to a single hue, typically burnt orange to evoke earth or cobalt blue to evoke sky, as in the present work,¹ the artist combined ground mineral pigment with animal-skin glue, resulting in a powdery crystalline mixture commonly used in traditional Japanese painting known as nihonga. By mixing his own pigment and using brushes with artificial hair conventionally used for ink painting, Lee found that he could augment the level of friction between the brush and paint particles, slowing the process of application and absorption.² Through this method, Lee's compositions enact a liminal space, as the artist describes, "Something endlessly appearing as it endlessly disappears. Something receding endlessly as it endlessly approaches."

1 The artist also considered using white and gray pigment but wanted to make a strong impression, by which, according to art historian Joan Kee, he meant the desire to stress the materiality of the mark. See Kee, "Encountering Lee Ufan in Korea and Japan" in *Contemporary Korean Art: Tansaekhwa and the Urgency of Method* (Minneapolis; London: University of Minnesota Press, 2013), 315.

2 Ibid., 147.



Jean Dubuffet

Buste aux envols 1972

epoxy painted with polyurethane

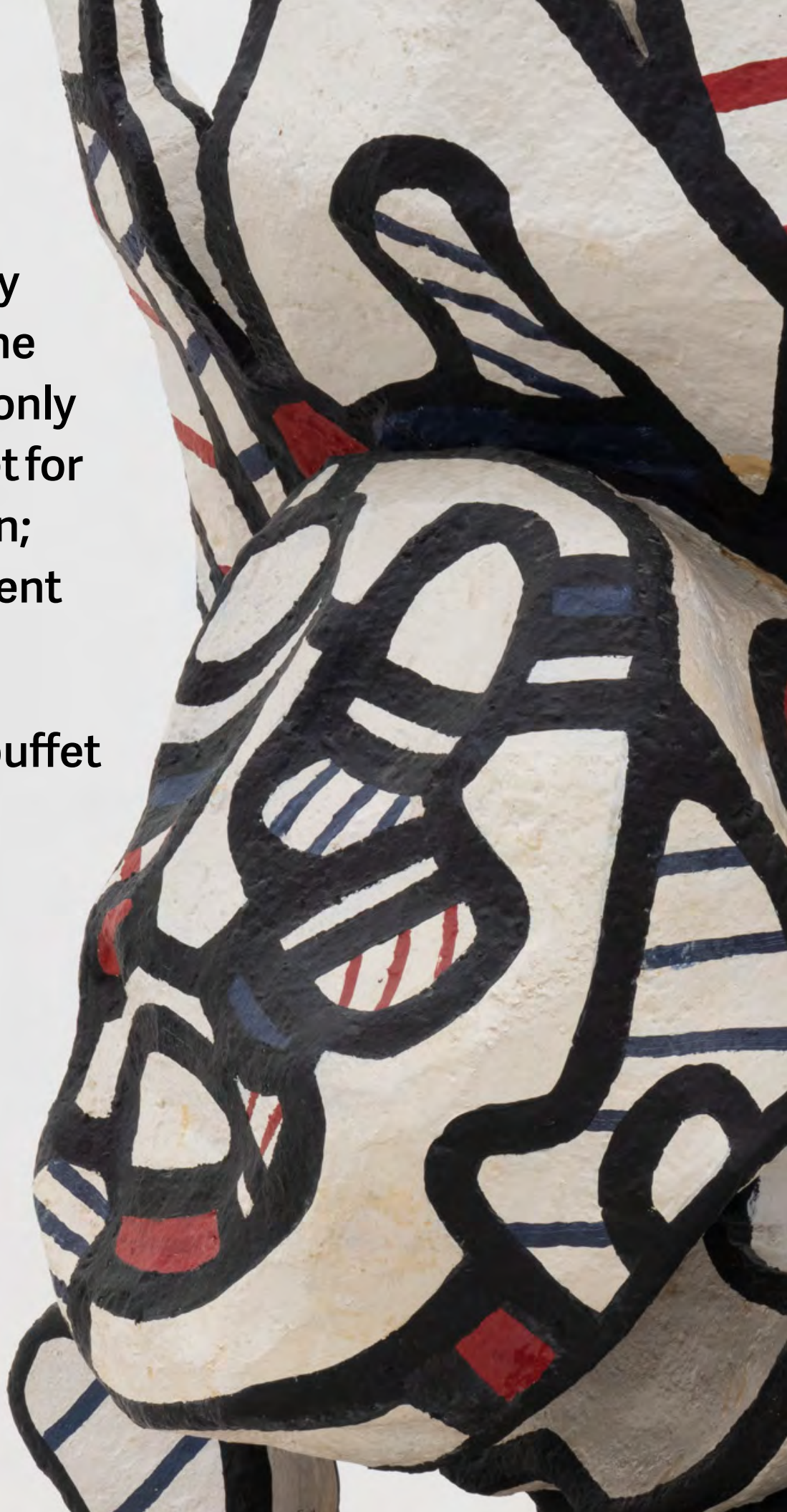
43½ × 27 × 27½" | 110.5 × 68.6 × 69.9 cm

No. 04125 | USD 1,000,000

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"... Art, by its very essence, is of the new.... There is only one healthy diet for artistic creation; that of permanent revolution."

—Jean Dubuffet





Selection of Artworks by **Alexander Calder**

Pace's 2023 Art Basel booth has been specially designed to contain a room for the intimate viewing of works of art. A selection of unique, rarely seen tabletop stabiles, miniature standing mobiles, painting, and work on paper by Alexander Calder will be on view. Previously owned by the artist's family, these works underscore the breadth of the innovative artist's pioneering practice.



Alexander Calder
Two Masks 1949

oil on canvas

22 × 14" | 55.9 × 35.6 cm

No. 87203 | USD 850,000





Alexander Calder
Untitled 1975

sheet metal, brass, wire, and paint
2 × 10 × 2³/₄" | 5.1 × 25.4 × 7 cm
No. 87209 | USD 550,000



Alexander Calder
Untitled c.1960

sheet metal, brass, wire, and paint
1½ × 2½ × ¾" | 3.8 × 6.4 × 1.9 cm
No. 87205 | USD 925,000



Alexander Calder
Untitled c.1965

sheet metal, brass, wire, and paint

4½ × 8 × 3" | 11.4 × 20.3 × 7.6 cm

No. 87206 | USD 775,000



Alexander Calder
Untitled 1976

sheet metal, wire, and paint
27 × 46" | 68.6 × 116.8 cm
No. 86888 | USD 2,800,000

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





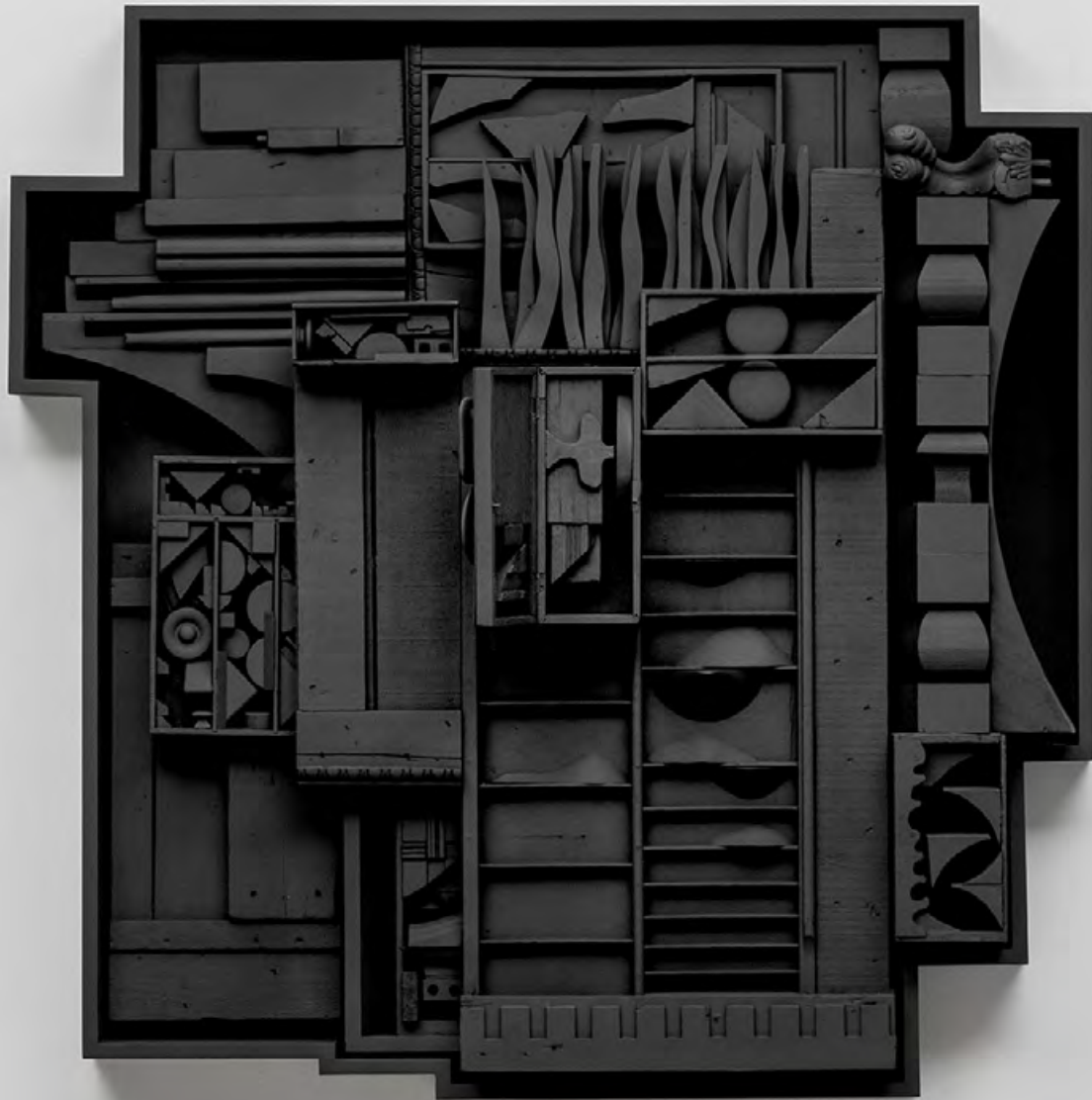
Alexander Calder
Flèche rouge c.1954

sheet metal, wire, and paint
13 × 36" | 33 × 91.4 cm
No. 87095 | USD 2,000,000

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







Louise Nevelson

Moon Zag X 1979

wood painted black

50 × 49 × 12½" | 127 × 124.5 × 31.8 cm

No. 07911 | USD 325,000

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Agnes Martin

Untitled 1962

oil, ink, and nails on canvas mounted on wood

9 $\frac{3}{4}$ × 9 $\frac{3}{4}$ × 1" | 24.8 × 24.8 × 2.5 cm

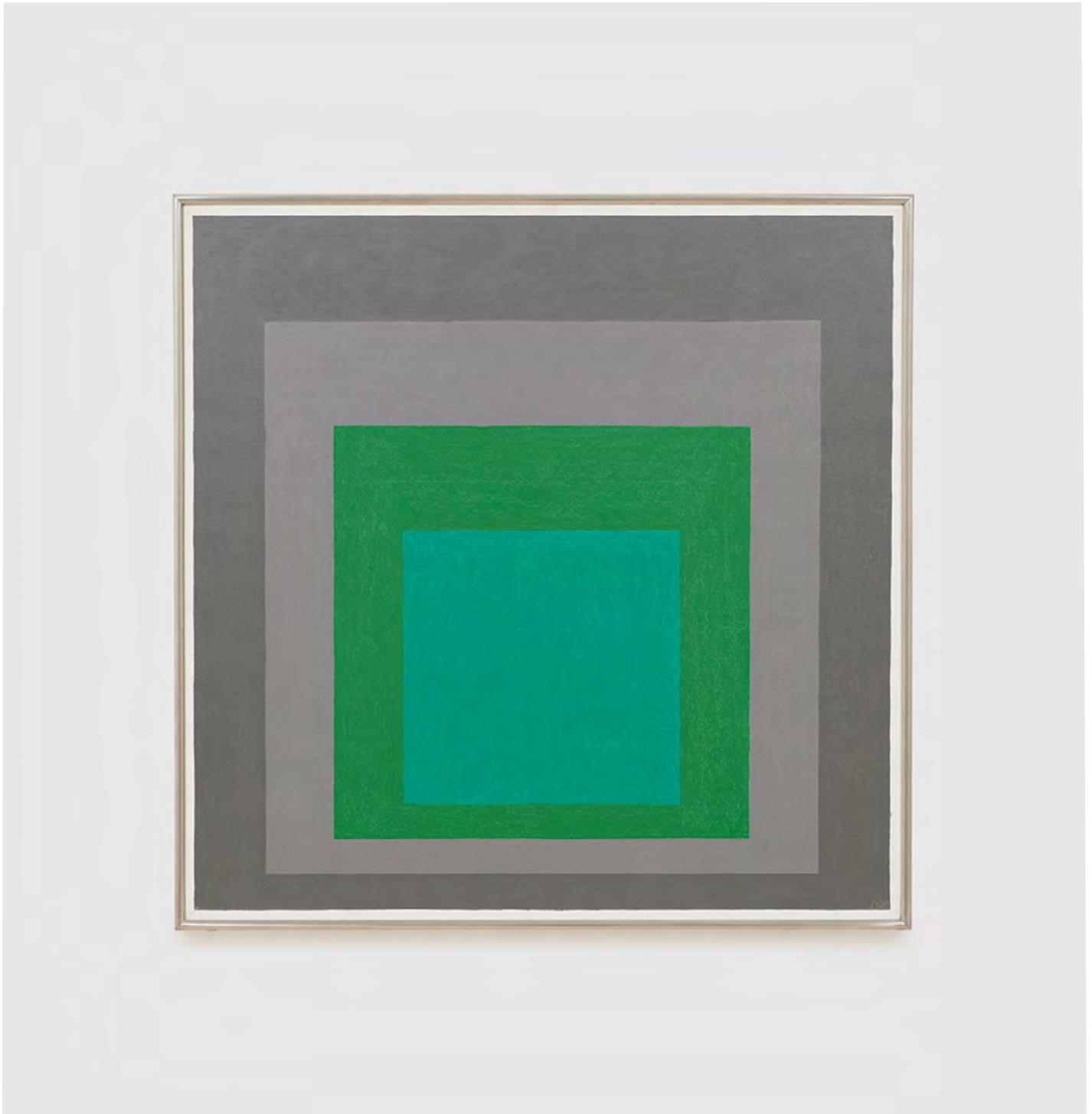
No. 59565 | Price upon request



Donald Judd
Untitled 1969

brass
6 × 36 × 26" | 15.2 × 91.4 × 66 cm
No. 76131 | USD 1,500,000





Josef Albers

Study for Homage to the Square "New Hope" 1966

oil on masonite

32 × 32" | 81.3 × 81.3 cm

No. 82896 | USD 1,250,000





Andy Warhol
Untitled (Flowers) 1964

silk screen on canvas
8 × 8" | 20.3 × 20.3 cm
No. 87537 | USD 575,000



Nigel Cooke

Promethean Spring 2023

oil and acrylic on linen

80¹¹/₁₆" × 9' 1⁷/₁₆" | 205 × 278 cm

No. 86771 | USD 425,000



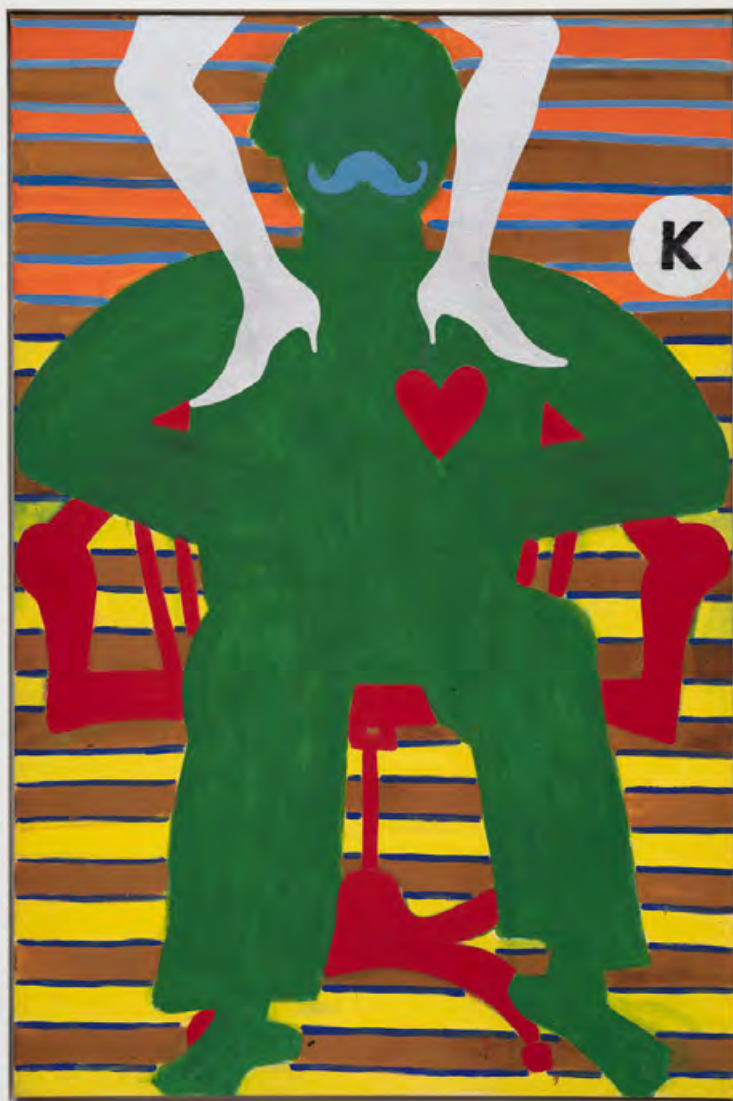
Nigel Cooke

Promethean Spring 2023

The luminous, calligraphic yellow strokes layered with sweeping marks in rich green, blue, and red in Nigel Cooke's *Promethean Spring* (2023) are ablaze. According to Greek mythology, Prometheus betrayed the gods by giving humankind fire. Cooke's new painting brings the dynamism of fire, the enchanting mysteries of ancient mythology, and humanity's quest for scientific knowledge into this active composition. *Promethean Spring* demonstrates Cooke's experimentation with a new painting process centered around erasure. With an eye toward the relationship between the background and foreground, Cooke uses colliding and overlapping forms to obscure some elements while accentuating others. In this way, he imbues his works with a sense of immeasurable depth. The artist explains the metaphorical resonance of his mark making: "An emphasis on line in my work allows for a freedom of definition, even as it collapses into the modelling of forms and the rendering of atmospheric conditions here and there. Falling to pieces then rallying, striving to connect but breaking down—we see these moments in our friendships and love affairs, in a weed in the cracks of the sidewalk, in the forest, in the makeup of bacteria."¹ Cooke's distinctive practice, informed by subjects ranging from mythology to paleontology, neuroscience, and zoology, is rooted in encounters with spirituality and the natural world. The artist stated, "I believe the value of looking at painting is the experience of mystery. For me, deepening that sense of mystery is the purpose of painting."²

1 Nigel Cooke, "'The Complexity of Life Is Inspiration:' Nigel Cooke on Painting, Mystery, and Myth," interview with Pace Gallery, *Pace Journal*, 9 May 2023. <https://www.pacegallery.com/journal/nigel-cooke-on-painting-mystery-and-myth/>

2 Ibid.



Kiki Kogelnik

Sam 1962

oil and acrylic on canvas

72 × 48" | 182.9 × 121.9 cm

74 × 49³/₄ × 3¹/₄" | 188 × 126.4 × 8.3 cm, framed

No. 86902 | Price upon request

PACE



Mary Corse

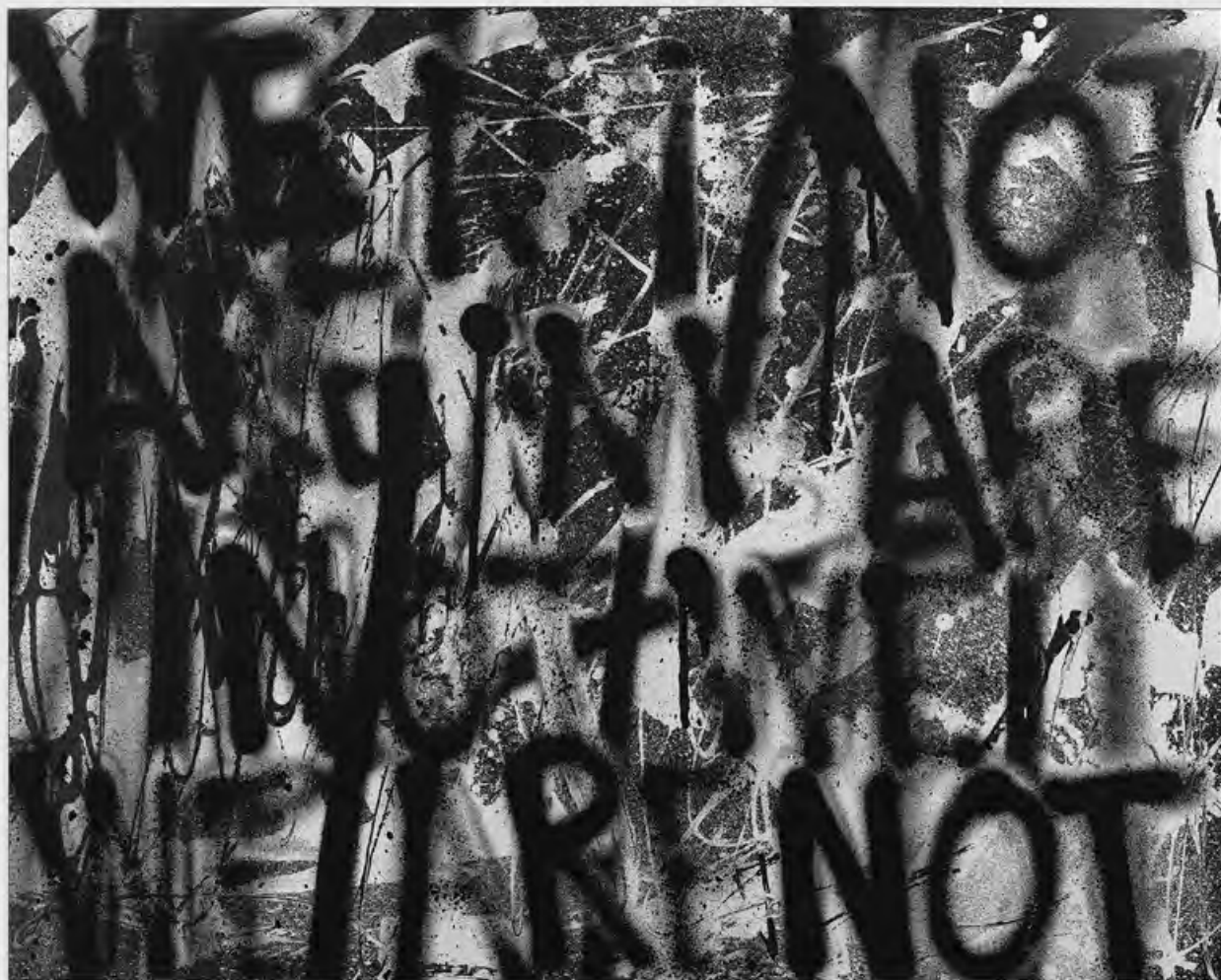
Untitled (White, White, Yellow, Beveled) 2023

glass microspheres in acrylic on canvas

78 × 52" | 198.1 × 132.1 cm

No. 87653 | USD 500,000

P A C E



Adam Pendleton

Untitled (WE ARE NOT) 2023

silkscreen on canvas

96 × 120" | 243.8 × 304.8 cm

No. 86894 | Price upon request

Art Basel Unlimited

Adam Pendleton



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

Adam Pendleton will present a large-scale video work titled *Toy Soldier (Notes on Robert E. Lee, Richmond, Virginia/Strobe)* (2021–22) which centres on the monument to the Confederate General, Robert E. Lee in Richmond, Virginia. When the footage was shot for *Toy Soldier (Notes on Robert E. Lee, Richmond, Virginia/Strobe)*, the Robert E. Lee Monument had stood in Richmond, Virginia—former capital of the Confederacy—for more than 130 years. The monument is the video’s subject but also its predicate, the object it acts upon in a series of cinematic operations that efface, invert, obscure, and fragment it. The video’s rhythm is driven as much by its stroboscopic visuals as by its soundtrack: clips from Amiri Baraka’s staccato 1980 reading of his poem “Dope” and the gliding strings, woodwinds, and percussion of composer Hahn Rowe’s score. This presentation coincides with the artist’s first major solo exhibition in Europe, *Blackness, White, and Light* at Museum moderner Kunst Stiftung Ludwig Wien in Vienna, Austria.

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



Richard Pousette-Dart

Light Beyond Flowers 1990–91

acrylic on linen

72 × 72" | 182.9 × 182.9 cm

No. 80133 | USD 750,000



Arlene Shechet

Uncle 2022

glazed ceramic, painted and dyed hardwood, and steel

28 × 18 × 24" | 71.1 × 45.7 × 61 cm

No. 85071 | USD 90,000

Arlene Shechet

Uncle 2022

Uncle (2022), a new work by the multidisciplinary sculptor Arlene Shechet, exemplifies the artist's intense interest in madcap abstractions and unexpected material combinations. The small-scale sculpture incorporates glazed ceramic, painted and dyed hardwood, and steel, creating distinct and idiosyncratic components, lively textural interactions and contrasts, and organic forms. *Uncle* is an amalgam of textures, featuring sleek and smooth steel, rough hardwood, and course ceramic. Vivid hues of orange, pink, yellow, blue, and green populate these textures in surprising combinations. The present sculpture aligns with Shechet's ongoing explorations of materiality within her practice. Like much of the artist's work, *Uncle* reveals itself to viewers as they navigate it from all sides, taking in its varied niches, crevices, and angles. Seen from different perspectives, the work shapeshifts and transforms before viewers' eyes.





Yoshitomo Nara
My First Step 2021

colored pencil on paper
13 $\frac{1}{8}$ × 9 $\frac{1}{2}$ " | 33.3 × 24.1 cm
No. 87135 | USD 150,000



Yoshitomo Nara

Decision 2022

acrylic and colored pencil on corrugated board

9½ × 9⅛" | 24.1 × 23.2 cm

No. 87134 | USD 125,000

Miss Frankenstein 2017

acrylic and colored pencil on paper

7⅜ × 5⅓⅓" | 18.7 × 14.8 cm

No. 87140 | USD 110,000



Yoshitomo Nara
Everyday Fight 2019

colored pencil on paper
13¹/₈ × 9⁷/₁₆" | 33.3 × 24 cm
No. 87137 | USD 150,000



Yoshitomo Nara

Round Girl 2021

pen and colored pencil on paper

3³/₈ × 3⁷/₁₆" | 8.6 × 8.7 cm

No. 87138 | USD 45,000

Kamikaze! 2019

colored pencil on paper

6 × 6¹³/₁₆" | 15.2 × 17.3 cm

No. 87139 | USD 110,000



Yoshitomo Nara
Running Away 2007

acrylic and colored pencil on paper

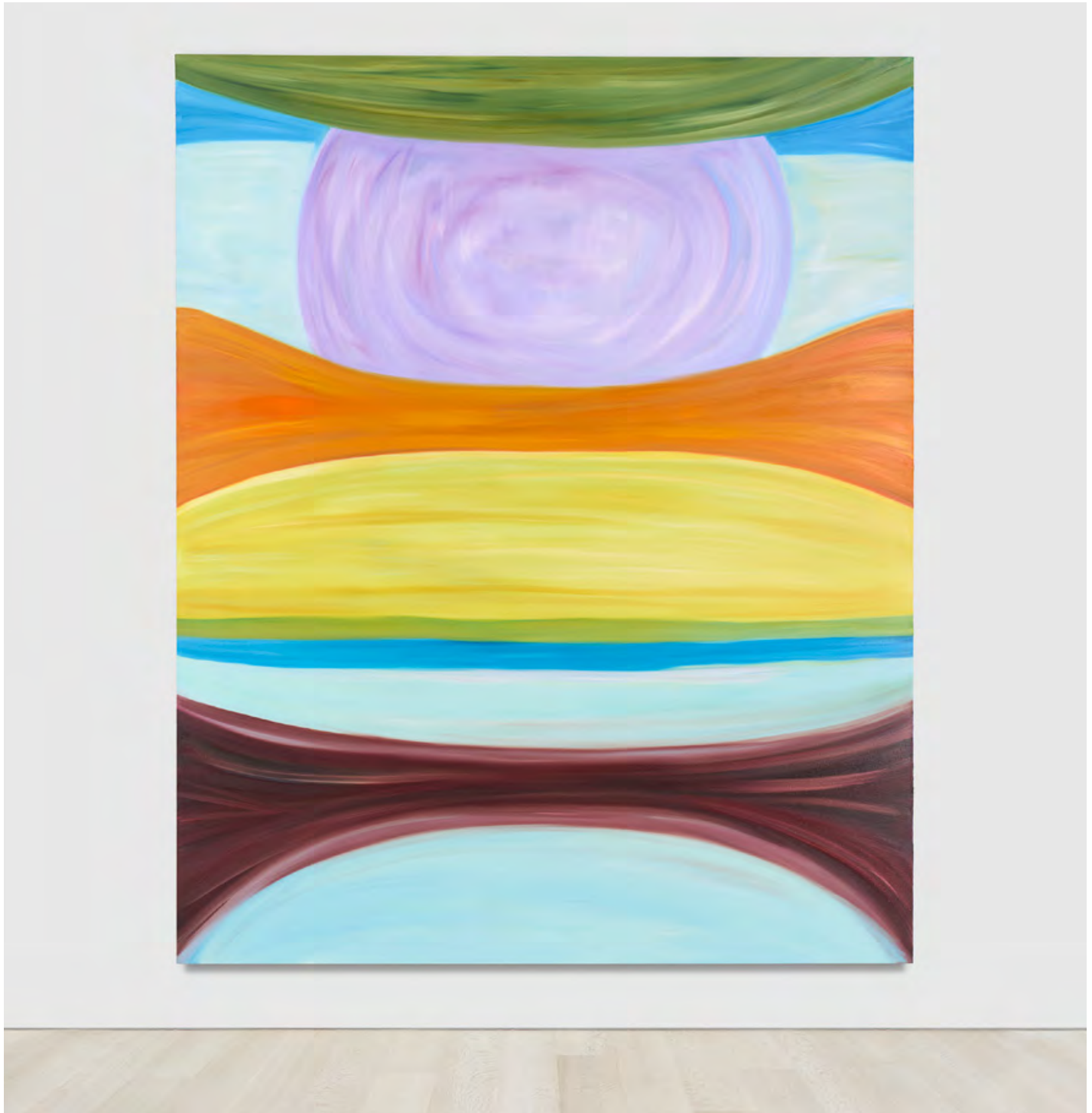
9 × 6⁷/₁₆" | 22.9 × 16.4 cm

No. 87136 | USD 110,000

"I have a
conversation with
my own feelings,
moment by
moment, and
the result of that
is what gets
embedded into
my work."

—Yoshitomo Nara





Marina Perez Simão
Untitled 2023

oil on linen
8' $\frac{7}{8}$ " \times 78 $\frac{3}{4}$ " | 246 \times 200 cm
No. 86898 | Price upon request

Marina Perez Simão

Untitled 2023

Rooted in the natural landscape of her native Brazil, Marina Perez Simão's luminous *Untitled* (2023) pulses with a magnetic, musical energy. Influenced by painters such as Tarsila do Amaral, Agnes Pelton, and Luchita Hurtado, Simão's work is situated within a constellation of artists who similarly explore the metaphysical elements of nature through their depictions of landscapes. The artist's radiant panoramas transcend representation; the artist stated, "I often [include] more than one horizon. I break the composition [for] a change of state, in a way—a promise of something beyond the painting."¹ Neither solid nor liquid, sky nor ground, the shapes in Simão's works defy easy classification. Her abundantly sensorial, gestural planes are infinitely expansive, drawing on literary and musical references, dance, and astronomy, and are indelibly embedded in the artist's memories. Working south of the equator in São Paulo, as curator Diana Campbell explains, Simão's fantastical, resplendent compositions "refuse to capitulate to the northern-dominated thinking that has historically eclipsed other modes of being."² The artist interrogates the legacy of colonialism alongside her career-spanning explorations of color, light, and the metaphysical across her oeuvre of sublime paintings.

- 1 Marina Perez Simão quoted in Jennifer Piejko, "What Is It About Brazilian Artist Marina Perez Simão's Dreamlike Landscapes That Is Making So Many Collectors Dream of Owning Them?" *Artnet*, 21 March 2022. <https://news.artnet.com/art-world/marina-perez-simao-profile-2085643>
- 2 Diana Campbell, "Star Sailing: Marina Perez Simão's Recent Work," in *Marina Perez Simão* (Rio de Janeiro: Editoria Cobogó, 2022), 76.



Robert Irwin

#3 x 6'D - Four Fold 2016

Light + Shadow + Reflection + Color

72 x 17 x 4⁵/₈" | 182.9 x 43.2 x 11.7 cm

No. 86736 | USD 300,000

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Art Basel Unlimited

Robert Irwin



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

Image: Robert Irwin, *Untitled*, 1966–67. Collection Dia Art Foundation; Gift of Milly and Arne Glimcher. © Robert Irwin/Artists Rights Society (ARS), New York Light & Space Copenhagen Contemporary, 2021. Photo: © 2021 David Stjernholm

Pioneering Light and Space artist, Robert Irwin will display an enigmatic disc painting from 1966–67. The installation appears to hover off the wall projecting patterned shadows that extend into space. This iconic series, executed between 1966 and 1969, represents the culmination of a period of gradual philosophical evolution for the artist. *Untitled* (1966–67) and Irwin's other disc paintings can be understood as systems in which encounters between light and shadow play out. Producing kaleidoscopic, clover-shaped patterns, these works are deeply engaged with the artist's lifelong investigations of perception, experience, and subjectivity. Irwin constructs an environment in which the interaction between light and shadow confounds viewers, obfuscating depth and solidity. Other examples from this body of work can be found in the permanent collections of major US museums including the Museum of Modern Art, New York; Los Angeles County Museum of Art; and the San Francisco Museum of Modern Art.

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



Elmgreen & Dragset
The Guardian 2023

bronze, steel, and lacquer

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

No. 86558 | USD 350,000

PACE




Elmgreen & Dragset
Seoulwihaneul 2023

stainless steel, oil paint

51³/₁₆ × 51³/₁₆ × 1" | 130 × 130 × 2.5 cm

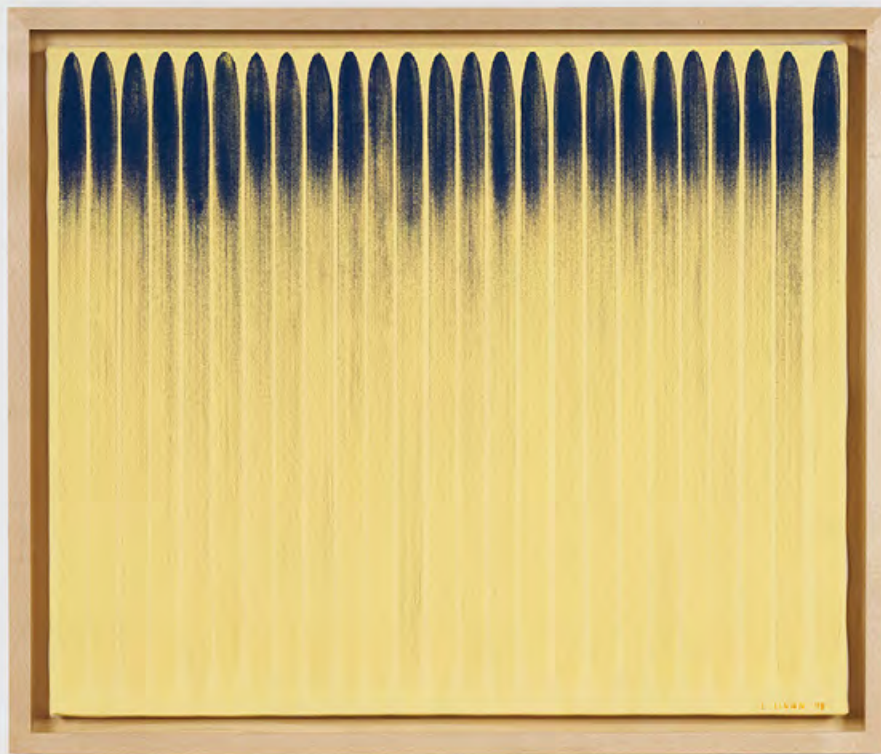
No. 87401 | USD 110,000

PACE



"It's so important to show
that you can break the
rules, even on a small scale,
especially in societies that
have become more and
more regulated."

—Elmgreen & Dragset



Lee Ufan


From Line 1978

pigment suspended in glue on canvas

24 × 28⁵/₈" | 61 × 72.7 cm

25⁵/₈ × 31¹/₂ × 1¹/₂ | 67.6 × 80 × 3.8cm, framed

No. 82767 | USD 575,000



"Humanity's dynamism
derives not from human
power but from the
wild power wielded by
nature. Thus, human
beings could mend
civilization by engaging
in a dialogue with the
roots of existence."

—Lee Ufan



Sam Gilliam

Song Nafana 1973

acrylic on canvas

49 × 51¼ × 2½" | 124.5 × 130.2 × 6.4 cm

No. 87714 | USD 1,700,000

PACE



Robert Longo

Untitled (Robert E. Lee Monument Graffiti for George Floyd; Richmond, Virginia, 2020) 2022

charcoal on mounted paper

70 × 87½ × ⅝" | 177.8 × 222.3 × 1.6 cm, artwork

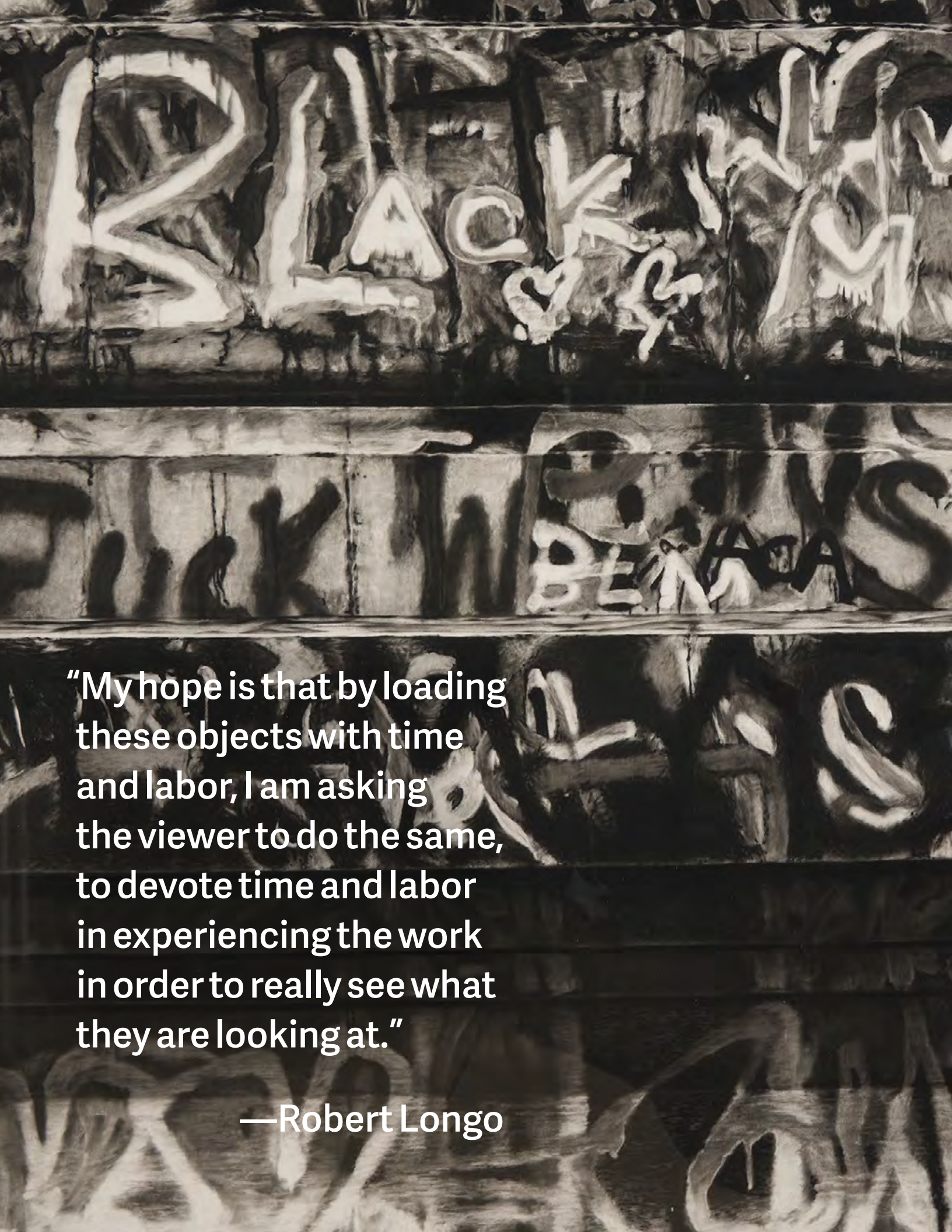
76 × 93⅝ × 3⅝" | 193 × 237.8 × 9.2 cm, frame

No. 85074 | USD 750,000

Robert Longo

Untitled (Robert E. Lee Monument Graffiti for George Floyd; Richmond, Virginia, 2020) 2022

Untitled (Robert E. Lee Monument Graffiti for George Floyd; Richmond, Virginia, 2020), (2022) belongs to the final installment of Robert Longo's Destroyer Cycle. The present work comes from a series of works on paper examining notions of American power, violence, and mythmaking pulled from the "image storm" of society's "culture of impatience." Centered on themes of protest, freedom, and entropy, this masterful charcoal drawing reflects on the turbulence of social and political upheaval, while simultaneously proposing an earnest hopefulness for the future. Drawing inspiration from media photography and footage from 2020, Longo renders a poignant still of a country in crisis. The present work is an eerie and profound piece depicting an image of the Robert E. Lee monument in Richmond, Virginia preceding its removal after months of protests. The monument was erected in 1890 and was one of the largest remaining Confederate statues in the United States.



"My hope is that by loading these objects with time and labor, I am asking the viewer to do the same, to devote time and labor in experiencing the work in order to really see what they are looking at."

—Robert Longo



Cecily Brown

I'm Left, You're Right, She's Gone 2011

oil on canvas

25 × 22¹/₁₆" | 63.5 × 56 cm

No. 85522 | USD 1,700,000





Latifa Echakhch

The All 2023

acrylic and concrete on canvas

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

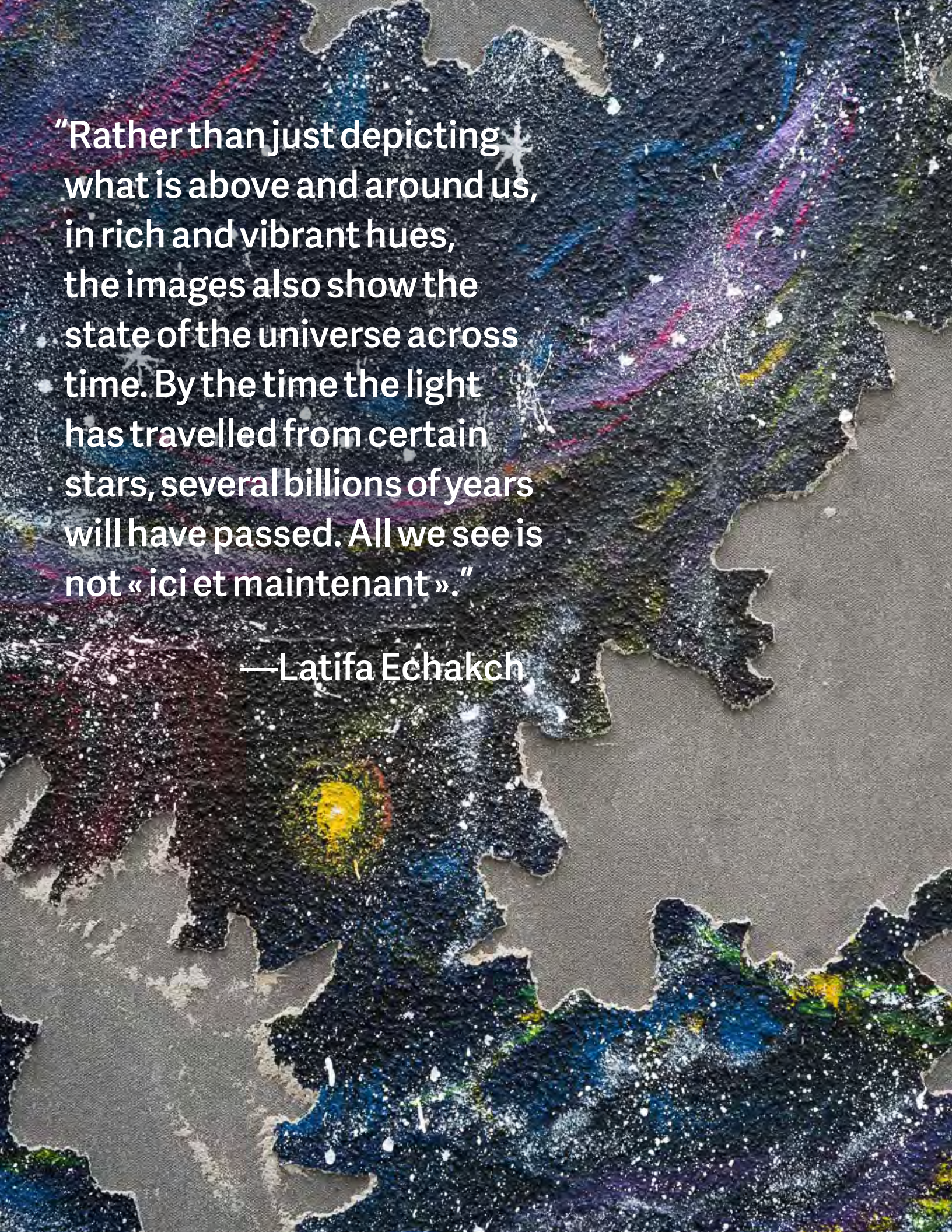
No. 84690 | EUR 120,000

PACE

Latifa Echakhch

The All 2023

Based in Switzerland, Moroccan-born artist Latifa Echakhch's multifaceted practice of painting, installation, sculpture, and sound is informed by how everyday objects and imagery can be transfigured into signifiers of identity, history, and mythology. Describing her work as "a question of power and postures," Echakhch states she has "no other goals but questioning the world around me." The present work is from a new series titled *The All*, where Echakhch depicts the sky—a recurring theme throughout her practice—focusing on imagery from the universe itself and unknown galaxies to ancient stars. Here an aurora of pigment emerges amid a metallic grey background made of concrete—a visual contrast transforming the composition into a dynamic abstraction. Works from this series are drawn from images transmitted by NASA's recently launched James Webb Space Telescope (currently orbiting the sun over one million miles away from Earth at the second Lagrange point), the largest optical telescope in space. The first image from this telescope was released in July 2022.



“Rather than just depicting what is above and around us, in rich and vibrant hues, the images also show the state of the universe across time. By the time the light has travelled from certain stars, several billions of years will have passed. All we see is not « ici et maintenant ».”

—Latifa Echakch

Latifa Echakhch

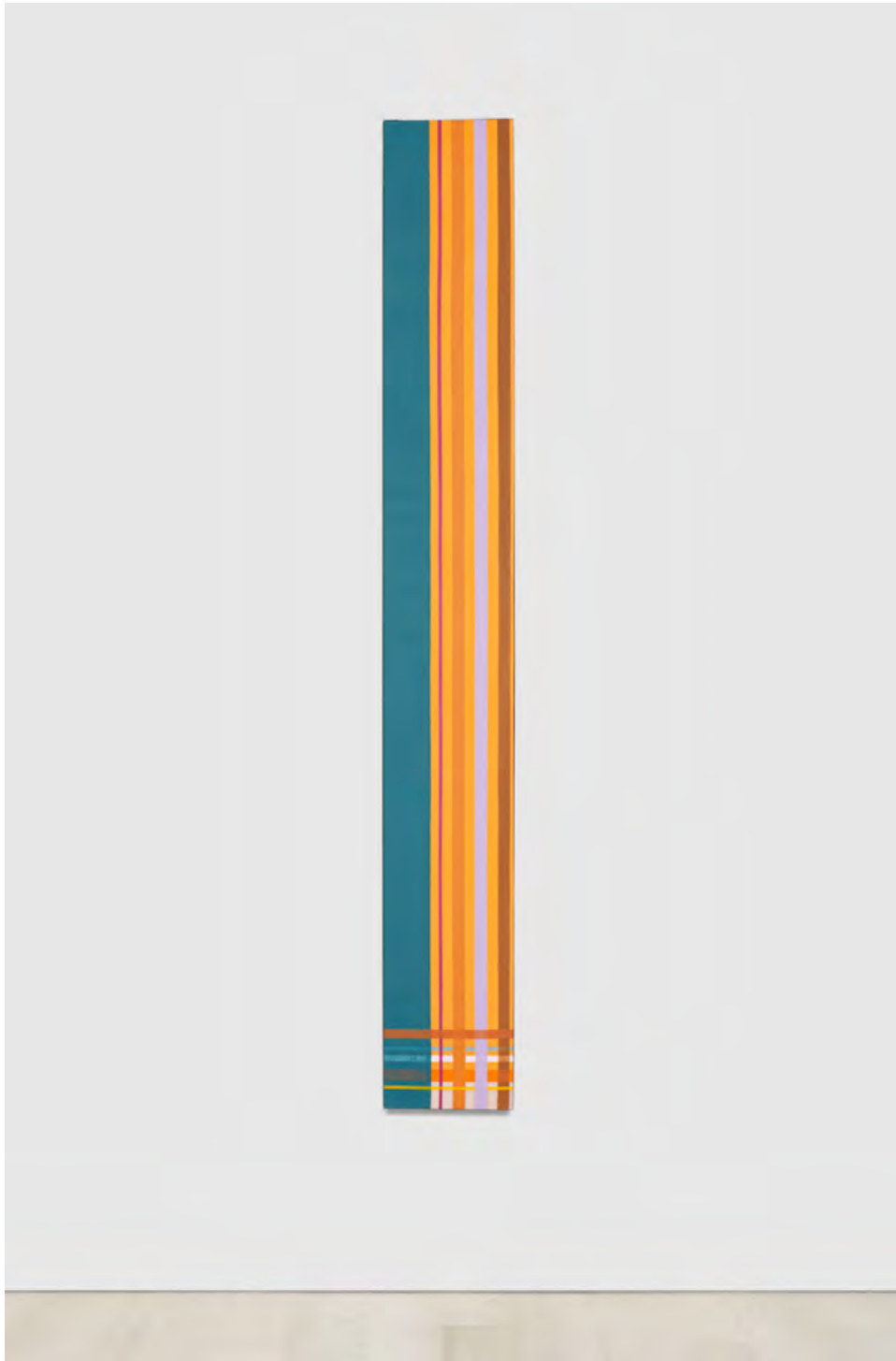
Der Allplatz, Messeplatz



Top: Installation view of *The Concert* by Latifa Echakhch, Swiss Pavilion at the 59th International Art Exhibition – La Biennale di Venezia, 2022. Courtesy the artist. Photo: Samuele Cherubini

Bottom: Exhibition view, *All around fades to a heavy sound*, kamel mennour, Paris, 2014. © Latifa Echakhch Photo: Fabrice Seixas. Courtesy of the artist and Pace, London

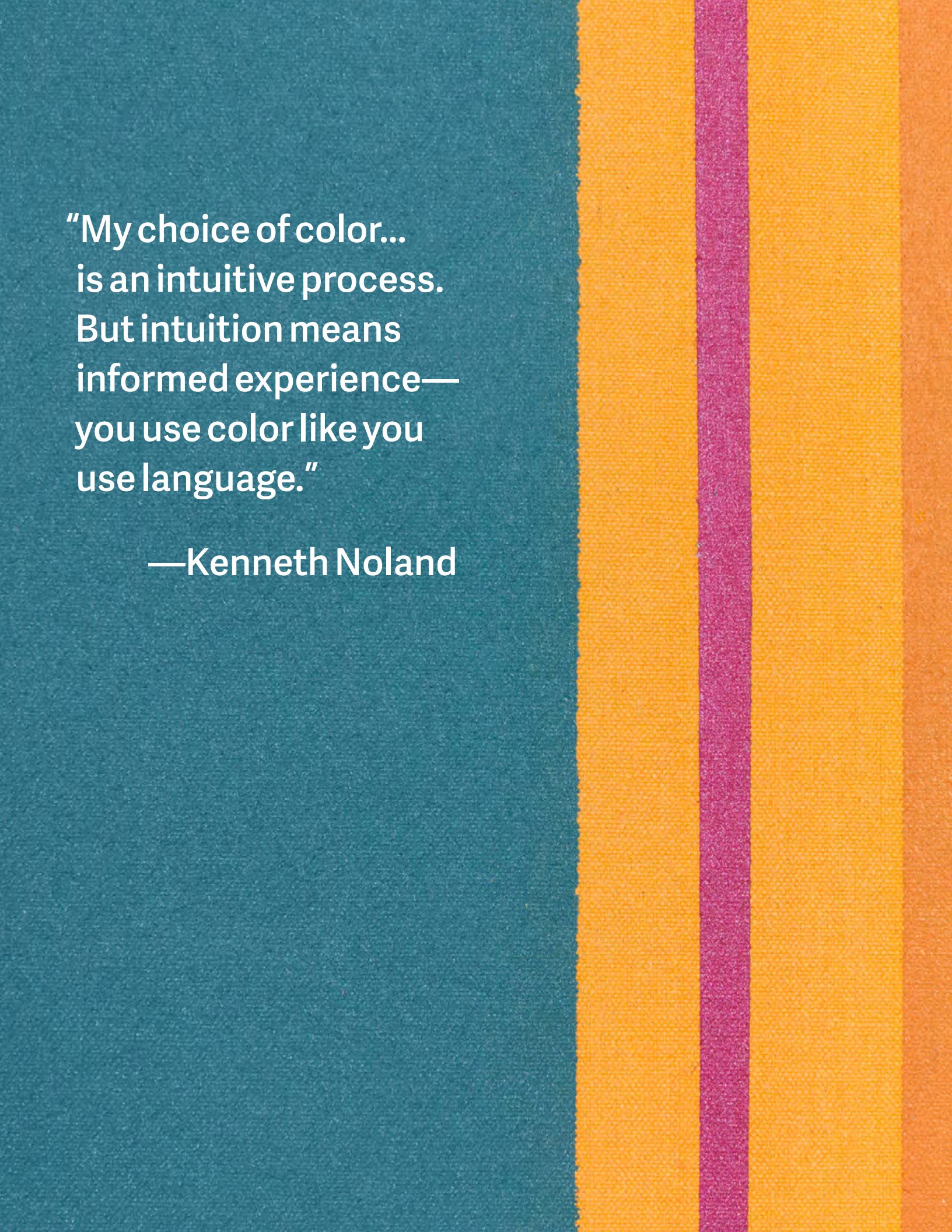
Curated by Samuel Leuenberger, Latifa Echakhch has been chosen to stage a site-specific presentation on the city's Messeplatz at the entrance of the fair. Titled *Der Allplatz*, the installation recalls the idea of deconstructed stages, the symbol of wreckage and ruins, uncovering the hope and possibilities that lie within them. The expansive, sprawling installation will also function as a backdrop for a series of live concerts and events, including a musical performance by Robert Longo. Organised by the artist and Luc Meier, Director of La Becque Artist Residency, the musical acts interrogate the fundamentals of sound and music. Beyond the performances, the various islands and stage settings will be available for the public to sing, recite poetry, share knowledge, or simply come to rest.



Kenneth Noland
Light Under 1971

acrylic on canvas
87 × 11" | 221 × 27.9 cm
No. 84517 | USD 300,000





"My choice of color...
is an intuitive process.
But intuition means
informed experience—
you use color like you
use language."

—Kenneth Noland



Tony Smith
Untitled 1958

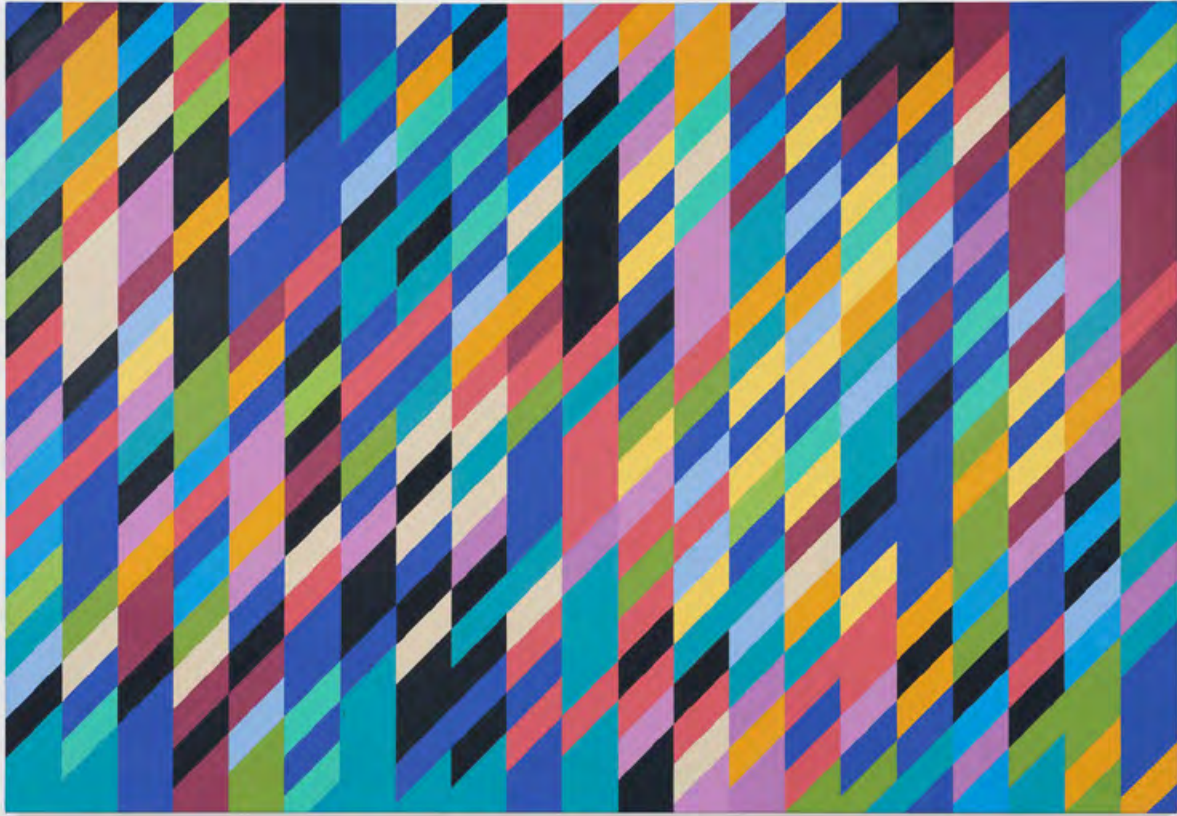
oil on canvas

24 × 30" | 61 × 76.2 cm

25¼ × 31½" | 64.1 × 80 cm, framed

No. 81200 | USD 350,000





Bridget Riley

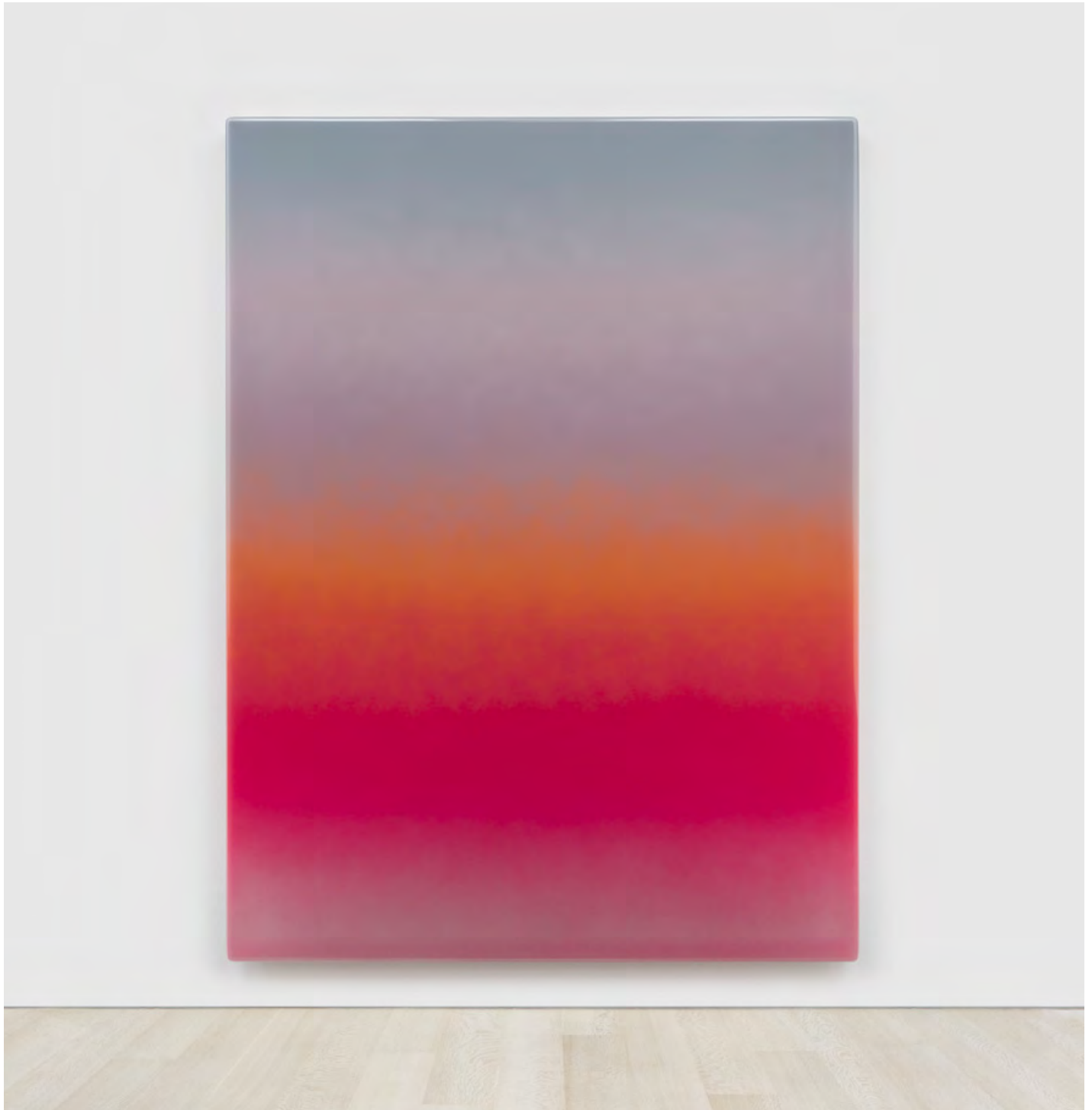
Rio 1989

oil on canvas

65 × 94" | 165.1 × 238.8 cm

No. 85184 | USD 3,000,000

PACE



Mika Tajima

Art d'Ameublement (Bjørnøya) 2023

spray acrylic and thermoformed PETG

90 × 65" | 228.6 × 165.1 cm

No. 85113 | USD 95,000

P A C E

Mika Tajima

Art d'Ameublement (Bjørnøya) 2023

Mika Tajima's *Art d'Ameublement (Bjørnøya)* (2023) draws its title from two sources: French composer Erik Satie's *Musique d'ameublement* (Furniture Music)—a series of repetitive background musical compositions intended to serve as aural décor—and the island of Bjørnøya (Bear Island), the southernmost island of the Norwegian Svalbard archipelago. Composed of an otherworldly gradient spray painted onto the underside of a custom acrylic shell, *Art d'Ameublement (Bjørnøya)* is born from the cosmos of psycho-geographic associations, art historical references, physics, traditional medicine, and critical theory that constitute Tajima's varied oeuvre. Across her *Art d'Ameublement* series, Tajima assigns each painting the name of a deserted island. In doing so, she invents the experience of encountering that place, an experience that neither the artist nor the viewer can have in reality. Once a whaling site, later a contentious territory between 19th century Imperial powers Russia and Germany, and now a sparsely populated weather station, Bjørnøya boasts the fewest annual sunlight hours of any place in Europe. Tajima's resplendent sunset-hued painting reflects an imagination not rooted in fact but instead are a fantasy of the mind. As the artist explains, her *Art d'Ameublement* paintings intend to “shape the experience of someone experiencing a space.” In the ethos of Satie's *Furniture Music*, Tajima's *Art d'Ameublement (Bjørnøya)* provides a cerebral backdrop of infinite interpretations and impressions that creates a scene for expressions of thought and creativity.

"The gradients in the Art
D'Ameublement paintings
speak to the idea of nuance
and possibility—color evolves
across the interior surface of
the painting and reflects back
the viewer's gaze, conjuring
other places and existences
only in the mind's eye."

—Mika Tajima

Art Basel Unlimited

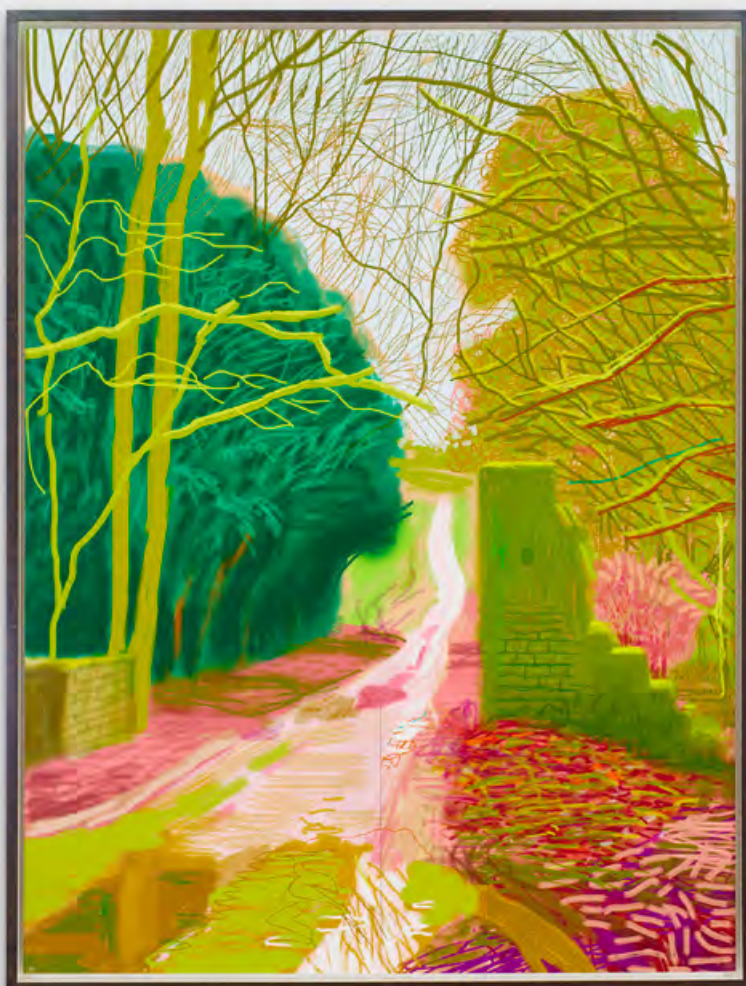
Mika Tajima



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

Tajima's ambitious, site-specific installation *You Be My Body for Me* (2023) will comprise an architectural configuration of her Pranayama sculptures regularly spliced by free-standing panes of "smart glass", which contains electrical charges to control the material's opacity. The rose quartz sculptures are punctuated by bronze air jet nozzles arranged in acupuncture diagrams, creating a contradiction between the open form and dense material as if the breath has been blocked. Oscillating between transparent and reflective, the glass deftly moves between portal and barrier, bringing the viewers' body into the installation to invite questions of self-determinacy and human agency.

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



David Hockney

*The Arrival of Spring in Woldgate, East Yorkshire in 2011
(twenty eleven) – 29 January 2011*

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

46½ × 35" | 118.1 × 88.9 cm, each sheet of paper

93 × 70" | 236.2 × 177.8 cm, overall

96⅞ × 73 × 2⅞" | 244.2 × 185.4 × 7.3 cm, frame

No. 59304.08 | Edition of 10 | USD 850,000



Jules de Balincourt
Little Big Boat People 2023

oil on panel
44 × 48" | 111.8 × 121.9 cm
No. 87219 | USD 110,000

PACE

Jules de Balincourt

Little Big Boat People 2023

Jules de Balincourt describes himself as an “organic transmitter of media”—someone who sifts through a deluge of information from a vast array of sources to produce an “intuitive, anti-conceptual narrative.”¹ These narratives are open-ended, allowing for myriad associations and interpretations. The artist explains, “Often in the pictures one couldn’t tell whether the individuals were celebrating the burgeoning democracy or running from the forces of oppression. Essentially this is how all my paintings operate—are the people on the boat escaping or enjoying a leisurely ride?”² *Little Big Boat People* (2023) capitalizes on this ambiguity, depicting a swarm of boats at different scales, from the two enormous crafts resembling cruise ships to a boat that resembles a military destroyer looming in the shadowy background. Tiny figures in the painting may be embarking or disembarking from a barren landscape, their fate up to the beholder. Describing another of de Balincourt’s dreamlike seafaring paintings, *Misfit Island* (2014), writer Blaire Dessent observes: “He moves deftly between jokey social commentary...and a more serious reflection on society...[*Misfit Island*] suggests the precarious journey so many immigrants make, whether the recent wave from Africa to Europe, or the history of Ellis Island.”³ The title of the present work may reference the Vietnamese Boat People, refugees who fled Vietnam by boat following the end of the Vietnam War in 1975, many of whom perished. Across his oeuvre, de Balincourt delves into the realms of escape, marginalized communities, and failed utopias, juxtaposed with the allure of travel and leisure, rendered in dreamlike universes of kaleidoscopic, radiant color.

1 Jules de Balincourt, “Painting the World: Q+A With Jules de Balincourt,” interview with Yasha Wallin, *Art in America*, 17 June 2011. <https://www.artnews.com/art-in-america/interviews/jules-de-balincourt-thaddaeus-ropac-56207/>

2 Ibid.

3 Blaire Dessent, “Jules de Balincourt - Galerie Thaddaeus Ropac,” *Whitehot Magazine*, October 2014. <https://whitehotmagazine.com/articles/de-balincourt-galerie-thaddaeus-ropac/3055>

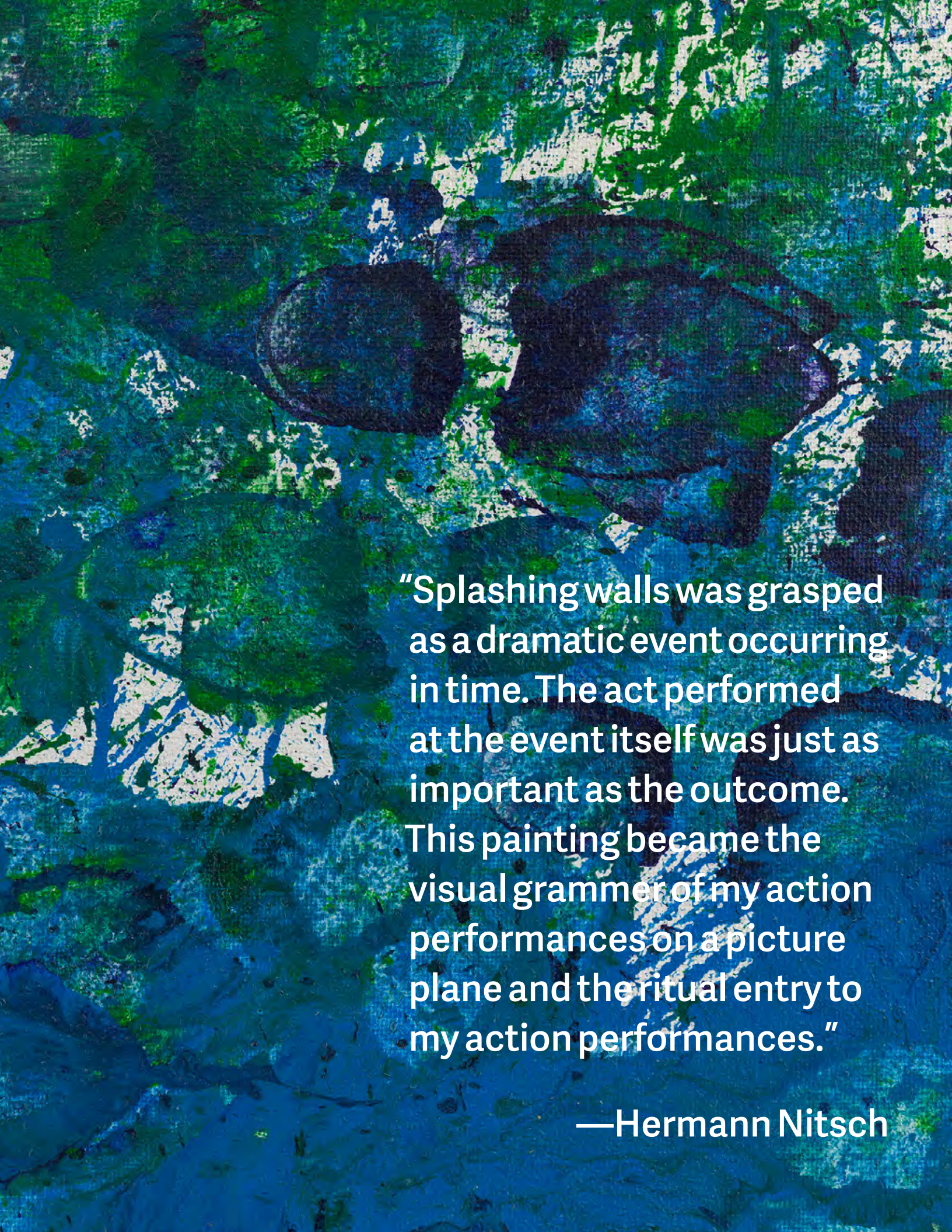




Hermann Nitsch
Schüttbild 2007

acrylic on jute
78³/₄" × 9' 10¹/₈" | 200 × 300 cm
No. 83732 | USD 110,000

P A C E

An abstract painting featuring a complex texture of blue, green, and white. The composition is dominated by a large, dark, irregular shape in the upper center, which appears to be a silhouette of a person or a large rock. The background is a mix of vibrant blue and green, with white highlights that create a sense of depth and movement. The overall effect is one of dynamic energy and visual complexity.

"Splashing walls was grasped as a dramatic event occurring in time. The act performed at the event itself was just as important as the outcome. This painting became the visual grammar of my action performances on a picture plane and the ritual entry to my action performances."

—Hermann Nitsch



Lee Kun-Yong

Bodyscape 76-1-2023 2023

acrylic on canvas

64 × 51³/₁₆ × 1⁹/₁₆" | 162.5 × 130 × 4 cm

No. 86714 | USD 250,000

PACE



Li Songsong
Oga and Bombala 2022

oil on canvas

39³/₈ × 39³/₈ × 3¹⁵/₁₆ " | 100 × 100 × 10 cm

No. 87158 | USD 128,000

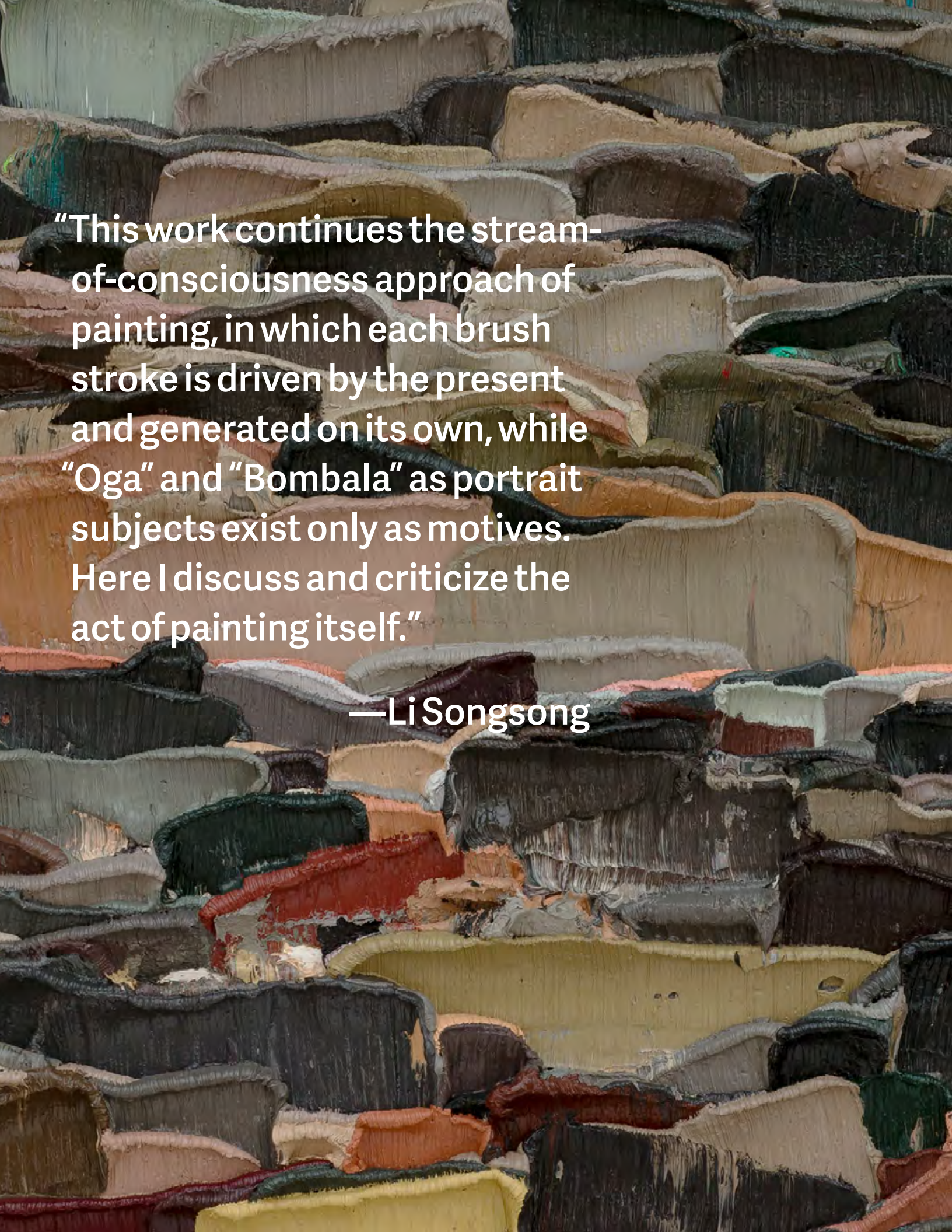
PACE

Li Songsong

Oga and Bombala 2022

Li Songsong's *Oga and Bombala* (2022) belongs to the artist's distinctive body of dimensional paintings that explore the tension between individual experience and collective memory. In Li's densely painted canvases—where brushstrokes accrue as layers several inches thick—images are not finely delineated with an abundance of detail and shading. Rather, they are more imprinted than modeled, pressed into the wet oil ground with a loaded brush, as if the essence of a certain moment had left its traces on the canvas. Li's process begins with photographs drawn from found imagery and mass media, which the artist may edit or manipulate. His richly layered paintings then further abstract his source imagery; as Chinese artist Jing He describes, Li is “fond of the ambiguous area between portrayal and manifestation.”¹ In this liminal space, Li has established a singular mode of mosaic-like tactile painting informed by both Chinese history and the artist's own family life.

1 Jing He, “Li Songsong: Beihai,” *Leap*, no. 168, February 2017, 185.



"This work continues the stream-of-consciousness approach of painting, in which each brush stroke is driven by the present and generated on its own, while "Oga" and "Bombala" as portrait subjects exist only as motives. Here I discuss and criticize the act of painting itself."

—Li Songsong



Yto Barrada

Untitled (After Stella, Sidi Ifni VI) 2023

cotton and dye from plant extracts

42 $\frac{1}{4}$ × 42" | 107.3 × 106.7 cm, unframed

42 $\frac{5}{8}$ × 42 $\frac{3}{8}$ × 2 $\frac{11}{16}$ " | 108.3 × 107.6 × 6.8 cm, framed

No. 86896 | USD 85,000

Yto Barrada

Untitled (After Stella, Sidi Ifni VI) 2023

Yto Barrada's work is imbued with politics, often subtly suggested in symbolic visuals and instilled with a poetic sensibility rather than obvious directives. The artist's recent series of large-scale textile works continues her exploration of dyeing processes using natural pigments derived from plants, metals, and insects. The series *Untitled (After Stella)* alludes to Frank Stella's Moroccan paintings—begun in 1964 and completed the following year. Each of the 12 paintings in Stella's series are titled after a city in Morocco, Barrada's home country. The geometry and brilliance of the fluorescent alkyd paints mimics the colorful tile patterns found during his travels there during his honeymoon. Citing his paintings in her titles, Barrada's hand-sewn textile works similarly present luminous tones in alternating diagonal bands of color. Her textiles are equally inspired by the painters Mohamed Chebaa, Farid Belkahia, and Mohamed Melehi of the Casablanca Art School in the 1960s. After Morocco gained independence in 1956, these artists pioneered a style of North African modernism that belied traditions of French colonialist history, approaching abstraction through integrating materials and motifs of their local heritage and visual culture. The exchange between American and African visual culture is integral to this series, as Barrada explained in a 2018 interview: "the work is also about American Abstraction borrowing from Morocco borrowing from America."¹ Whereas Stella had drawn influence from Moroccan visual tradition, Barrada recontextualizes Stella's work by demonstrating its complex and ongoing debt to Moroccan culture.

1 Yto Barrada, "Yto Barrada with Osman Can Yerebakan," interview with Osman Can Yerebakan, *The Brooklyn Rail*, June 2018. <https://brooklynrail.org/2018/06/art/YTO-BARRADA-with-Osman-Yerebakan>





Sam Gilliam

Coronet 1965

acrylic on canvas

$70^{11/16} \times 48^{15/16} \times 1\frac{1}{2}$ " | 179.5 × 124.3 × 3.8 cm

$72\frac{1}{4} \times 50\frac{3}{16} \times 2\frac{1}{4}$ " | 183.5 × 127.5 × 5.7 cm, framed

No. 85277 | USD 675,000





Julian Schnabel

Number 2 (Van Gogh, Self Portrait with Bandaged Ear, Willem) 2019

oil, plates, and Bondo on wood

72 × 60 × 10" | 182.9 × 152.4 × 25.4 cm

No. 70111 | USD 950,000



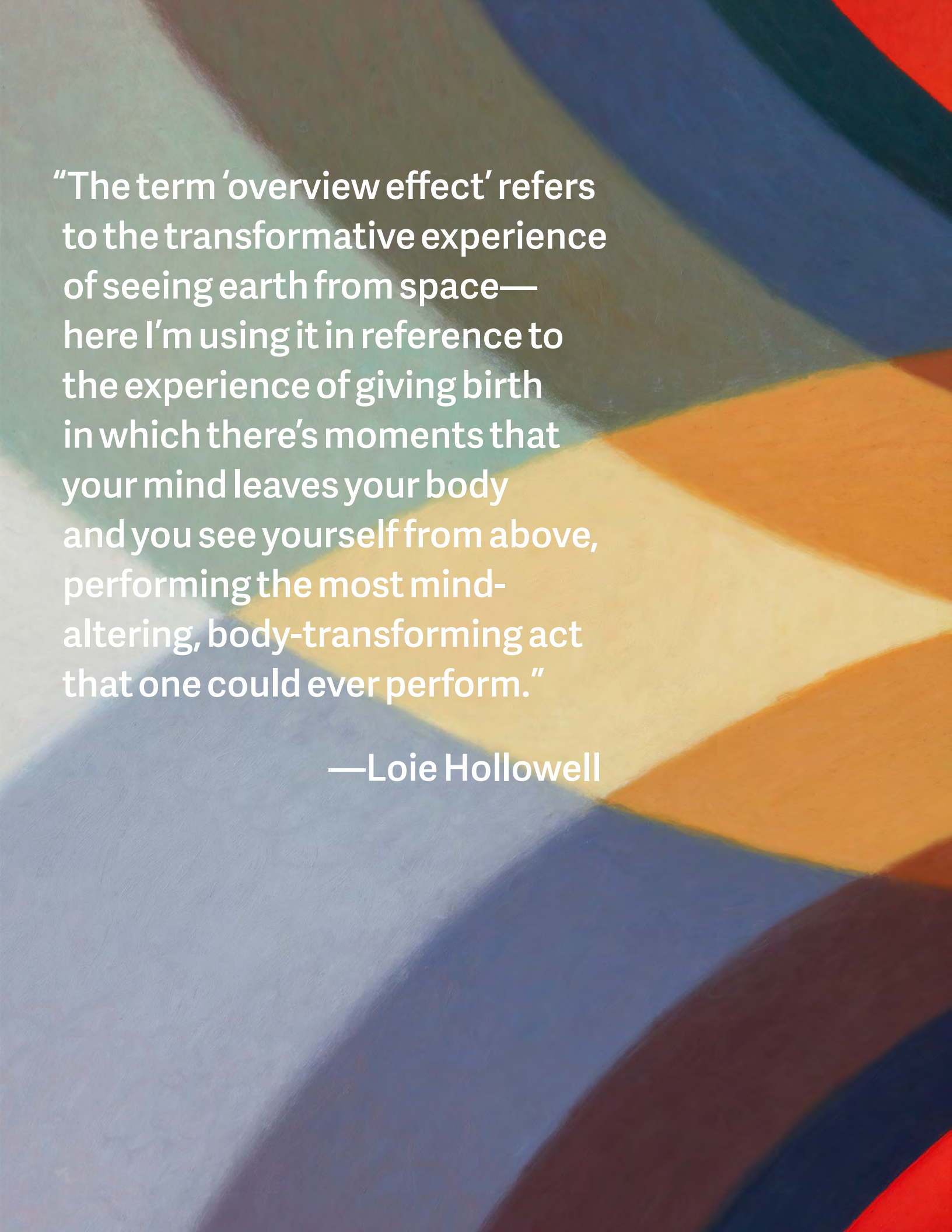
Loie Hollowell

Overview Effect 2023

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

72 × 54 × 3" | 182.9 × 137.2 × 7.6 cm

No. 86637 | Price upon request



“The term ‘overview effect’ refers to the transformative experience of seeing earth from space—here I’m using it in reference to the experience of giving birth in which there’s moments that your mind leaves your body and you see yourself from above, performing the most mind-altering, body-transforming act that one could ever perform.”

—Loie Hollowell



John Wesley

Untitled (Woman with Red Lips) 2004

acrylic on paper

23½ × 18¾" | 59.7 × 47.6 cm

29⅜ × 24¼ × 1⅝" | 74.1 × 61.6 × 4.1 cm, framed

No. 86523 | USD 45,000

PACE



Trevor Paglen

PALLADIUM Variation #4 2023

stainless steel and mirror foil

23⁵/₈ × 70⁷/₈" | 60 × 180 cm

No. 85905.02 | Edition of 3 + 1 AP | USD 65,000

PACE



Richard Misrach

Shadow Ballet #8 2022

print made 2023

pigment print mounted to Dibond

59 × 111" | 149.9 × 281.9 cm

62½ × 115 × 3" | 158.8 × 292.1 × 7.6 cm, framed

No. 86709.03 | Edition of 5 + 1 AP | USD 70,000

PACE



Kiki Smith

Breeze 2022

bronze with paint and silver and gold leaf

dimensions variable, × 33 pollinator elements (4 large and 29 small)

No. 87430 | Price upon request



Sonia Gomes

Passarim II 2022

acrylic, vinyl and crochet on jute

51³/₁₆ × 36⁵/₈ × 3⁹/₁₆" | 130 × 93 × 9 cm

No. 87153 | USD 150,000

PACE

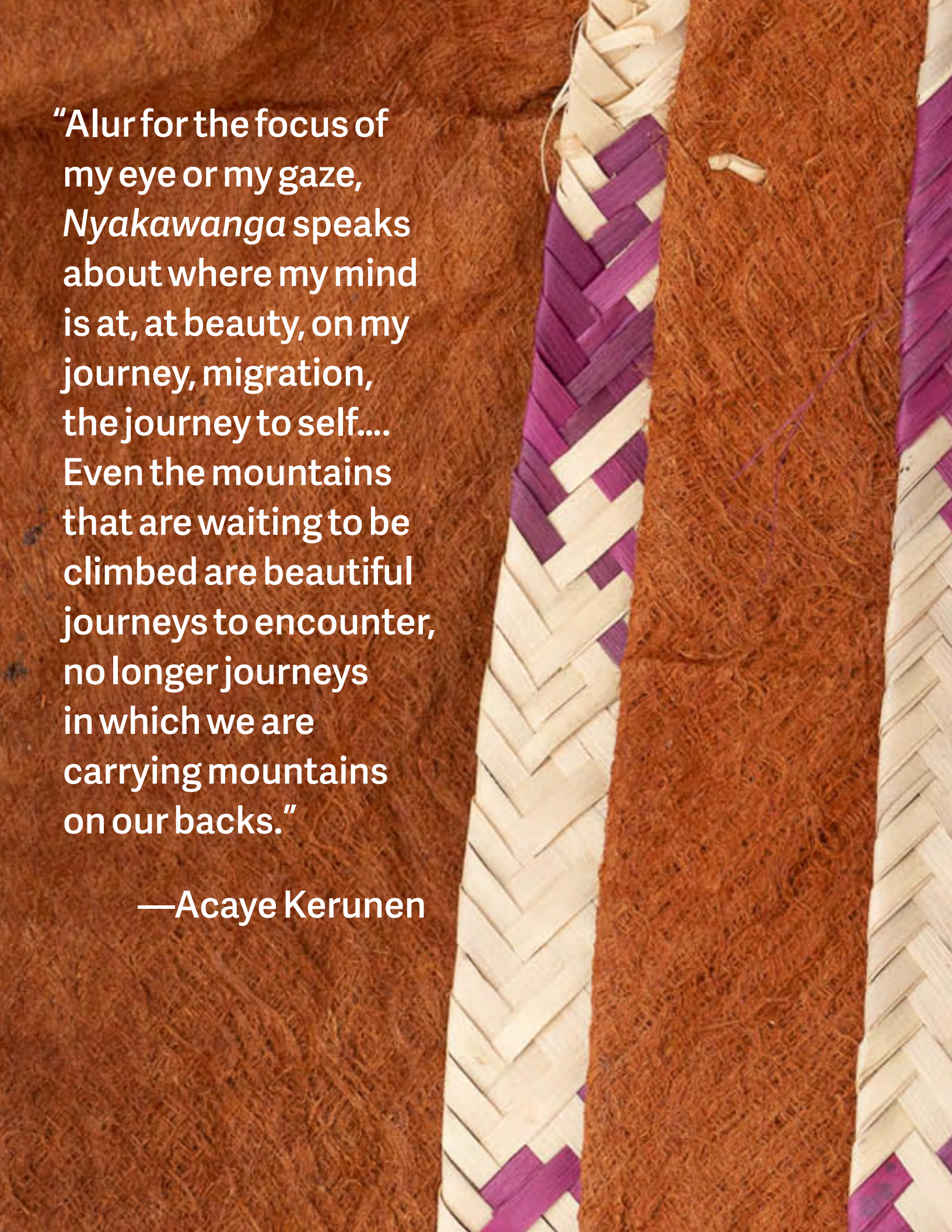


Acaye Kerunen
Nyakawanga 2023

hand dyed and woven palm leaves, hand yarned barkcloth, raffia

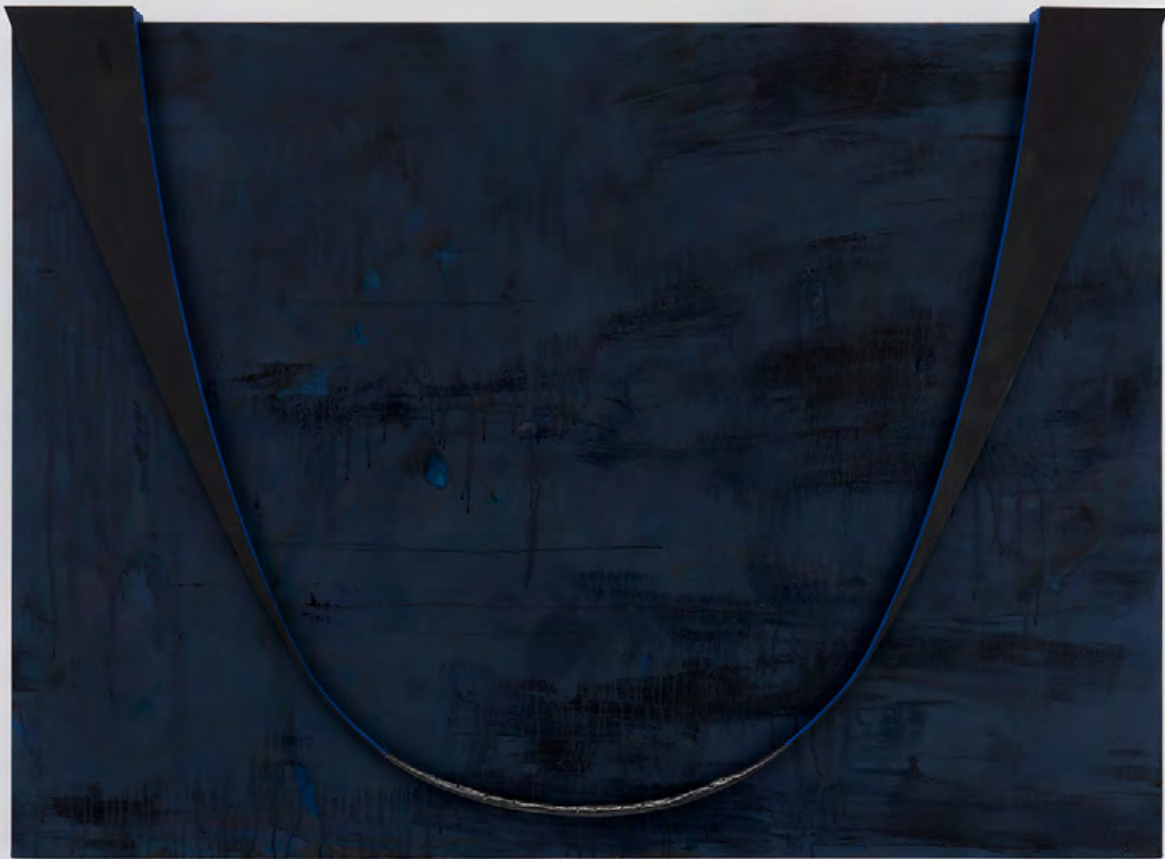
90⁹/₁₆ × 53⁹/₁₆" | 230 × 136 cm

No. 87392 | USD 50,000



“Alur for the focus of
my eye or my gaze,
Nyakawanga speaks
about where my mind
is at, at beauty, on my
journey, migration,
the journey to self....
Even the mountains
that are waiting to be
climbed are beautiful
journeys to encounter,
no longer journeys
in which we are
carrying mountains
on our backs.”

—Acaye Kerunen



Torkwase Dyson

Memory (Liquid a Place) 2023

acrylic, wood, and graphite on canvas

48³/₄ × 66 × 4³/₄" | 123.8 × 167.6 × 12.1 cm

No. 87528 | USD 85,000

PACE



Qiu Xiaofei

Potted Plant in the Forest 2023

oil on linen

31½ × 31½ × 1⅜" | 80 × 80 × 3.5 cm

No. 87530 | Price upon request

PACE



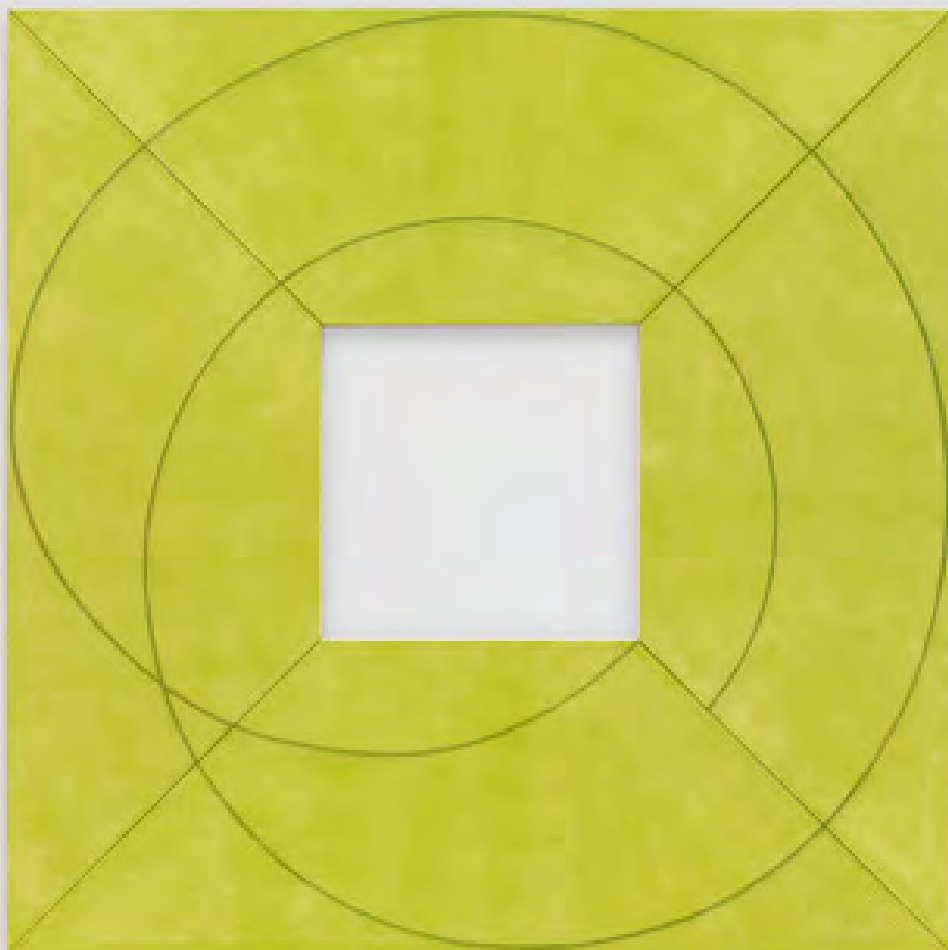
Zhang Xiaogang

Boy Standing on One Leg 2023

oil on paper with collage

60¹/₁₆ × 48³/₈ × 1⁵/₁₆" | 152.6 × 122.8 × 3.3 cm

No. 87531 | USD 268,000



Robert Mangold

Framed Square with Open Center I 2013

acrylic and black pencil on canvas

60 $\frac{1}{4}$ × 60 $\frac{1}{4}$ " | 153 × 153 cm

No. 57556 | USD 500,000



Joel Shapiro
untitled 2013

wood and oil paint
15 × 17 × 20 ¼" | 38.1 × 43.2 × 51.4 cm
No. 87541 | USD 140,000



Kohei Nawa

PixCell-Violin#6 (Aurora) 2023

mixed media

24½ × 8¹¹/₁₆ × 7¹/₁₆" | 62.2 × 22 × 18 cm

23⁵/₈ × 23⁵/₈" | 60 × 60 cm, base size

No. 87143 | Price upon request

PACE

"The image of the violin is confined while being broken apart into countless spheres, and the colors beneath them alter according to a viewer's perspective inducing reality with a floating feeling."

—Kohei Nawa



JR: Women

On View in Geneva



Pace Gallery
Quai des Bergues 15-17
May 25 – July 18, 2023

Pace's Geneva gallery is delighted to present *JR: Women*, a solo exhibition of the internationally renowned French artist. Marking his first show in Switzerland since 2008, JR brings together a suite of artworks from his Women Are Heroes project. This exhibition follows the release of his latest encyclopedic book, *Artist Until I Find a Real Job*, published in April 2023.

Known for his large-scale, outdoor photographic installations, JR's practice is rooted in an exploration of identity, community, and social justice. His work is typified by monumental installations that transform urban settings and tackle cultural and socio-political issues. Through his portraits, JR brings individual experiences and stories to the broadest possible audience.

Quote References

- 3 Joan Mitchell quoted in Ashbery, John. “An Expressionist in Paris.” *Art News* 64, no. 2 (April 1965): 63–64.
- 7 Willem de Kooning quoted in *De Kooning Paintings, 1960–1980*. Basel: Kunstmuseum Basel, 2005: 152.
- 9 Helen Frankenthaler quoted in Carmean, E. A. *Helen Frankenthaler: A Paintings Retrospective* (exhibition catalogue). New York: Abrams; Museum of Modern Art, 1989: 5.
- 13 Jean Dubuffet quoted in Glimcher, Mildred, “Jean Dubuffet: Towards an Alternative Reality,” in *Jean Dubuffet: Towards an Alternative Reality*. New York: Abbeville Press and Pace Gallery, 1987: 3.
- 32 Mary Corse 2023.
- 44 Yoshitomo Nara, 2023.
- 51 Elmgreen & Dragset, 2023.
- 53 Lee Ufan, 2023.
- 57 Robert Longo, 2023.
- 61 Latifa Echakch, 2023.
- 64 Kenneth Noland as quoted by Patricia Johnson, “Circle, Circle on the Wall,” *The Houston Chronicle*, November 14, 1993.
- 70 Mika Tajima, 2023.
- 77 Hermann Nitsch as quoted in Aigner, Carl (ed.) *Hermann Nitsch: Strukturen: Architekturgezeichnungen, Partituren und realisationen des O. M. Theaters* (exhibition catalogue). Vienna: Leopold Museum–Private Foundation, 2011: 207.
- 81 Li Songsong, 2023.
- 88 Loie Hollowell, 2023.
- 95 Acaye Kerunen, 2023.
- 102 Kohei Nawa, 2023.

P A C E