

PACE

Art Basel Hong Kong

March 28–30, 2025

Booth 1D27





Alejandro Piñeiro Bello 亞歷杭德羅·皮涅羅·貝洛

Rumor Interior 《內部傳聞》 2025

oil on linen 亞麻布面油畫

90 × 55" | 228.6 × 139.7 cm

No. 94213 | USD 85,000



Matta 馬塔

Tail-cock party 《尾酒派對》 1970

oil on canvas 布面油畫

74¹³/₁₆ × 78³/₄" | 190 × 200 cm

76 × 80⁷/₁₆ × 2¹/₂" | 193 × 204.3 × 6.4 cm, framed

No. 81848 | USD 450,000

Matta

Tail-cock party 1970

Roberto Matta's *Tail-cock party* (1970) is characterized by surreal, biomorphic forms and machinelike elements awash in lush sunset hues and earthen greens. The beauty of his surrealist approach contradicts the deeper existential and philosophical themes embedded in his work. In the present scene, five figures drink tea under the gaze of two semi-formed figures to the right of the composition; the artist's daughter, Federica Matta, explains that these are ancestral figures, a recurring motif for the artist, who made paintings on the human condition to "protect lost souls through the poetic strength of the ancestors." Matta always approached his paintings with the Surrealist practice of "automatic painting," letting intuition dictate form and movement rather than premeditated structure. This spontaneous method allowed his forms to emerge organically, resulting in compositions that feel fluid and otherworldly, as in the ghostly, faintly defined figures in *Tail-cock party*. The title itself is a playful inversion of "cocktail party," subverting the notion of a refined social gathering. Matta introduced an element of Surrealist humor and provokes new interpretations—suggesting a scene that is less conventional, more ambiguous, and perhaps even unsettling. *Tail-Cock Party* exemplifies the complex political, personal, and philosophical layers of Matta's paintings.

馬塔

《尾酒派對》 1970

羅伯托·馬塔 (Roberto Matta) 的《尾酒派對》(Tail-cock party, 1970) 以超現實的生物形態和機械般的元素為特色，充斥著鬱鬱蔥蔥的日落色調和土綠色。他的超現實主義手法之美，與其作品中深藏的存在和哲學主題相矛盾。畫面可見，五個人物在構圖右側兩個半成形人物的注視下喝茶。藝術家的女兒費代麗卡·馬塔 (Federica Matta) 解釋說，這些是祖先的形象，是馬塔作品中的常見主題，他以人類的處境為題作畫，是為了「透過祖先詩意的力量來保護迷失的靈魂」。馬塔總是用超現實主義的「自動繪畫」(automatic painting) 實踐來處理畫作，讓直覺決定形式和動作，而非預設的結構。這種自發性有機地呈現作品形式，創造出流暢而脫俗的構圖，就像《尾酒派對》中如鬼魅般模糊不清的人物。作品標題本身就是「雞尾酒會」的俏皮反轉，顛覆了精緻社交聚會的概念。馬塔引入了超現實主義幽默元素，挑起了新的詮釋——暗示了一個不那麼傳統、更曖昧、甚至可能令人不安的場景。《尾酒派對》體現了馬塔畫作中複雜的政治、個人和哲學層面。



PACE



LiHeiDi 李黑地

The monstrosity lies between us 《怪獸就在我們之間》 2025

oil on linen 亞麻布面油畫

59 $\frac{1}{16}$ × 47 $\frac{1}{4}$ " | 150 × 120 cm

No. 94431 | USD 50,000

Li Hei Di

The monstrosity lies between us 2025

Li Hei Di's painting *The monstrosity lies between us* (2025) draws from the unsettling corporeality of Han Kang's prizewinning novel *The Vegetarian* (2007), which traces its protagonist Yeong-hye's psychological transformation from woman to plant. As Yeong-hye rejects human needs—first renouncing meat, then food, sex, and language—her body becomes a site of both resistance and dissolution. Li's work is inspired by a pivotal scene in which Yeong-hye's brother-in-law paints flowers across her bare body before they sleep together—an act she consents to only under the condition that the painted flowers remain untouched. Li explains, "I was drawn to the idea of sex as both a natural and monstrous force—something chaotic, repressed, and yet inevitable, like vines creeping through cracks in a body." The painting envisions a wild, overgrown garden contained within the body itself, where jewel-toned red flowers bloom amid tangled ivies and vein-like tendrils. At its center, a white, membrane-like form—a placenta, a threshold—pulses with life as shadowy figures move beneath it, half-hidden, caught between emergence and dissolution. A ghostly presence pierces through the composition, evoking both creation and destruction. In *The monstrosity lies between us*, Li confronts the unsettling nature of desire—its unruly, instinctual force, inescapable as roots breaking through the earth. Li's inaugural exhibition with Pace, opening in Hong Kong in May of 2025, will likewise include prints inspired by *The Vegetarian*.

李黑地

《怪獸就在我們之間》 2025

李黑地的繪畫作品《怪獸就在我們之間》（2025）借鑒了韓江的獲獎小說《素食者》（2007）中令人不安的肉身敘事，故事追溯了主人公英惠從女人變成植物的心理轉變。當英惠通過戒斷肉食、食物、性愛乃至語言逐步剝離人性時，她的身體成為一個抵抗與消融的雙重場域。李黑地的創作靈感源於小說中極具張力的場景：姐夫在英惠裸身上繪製花紋，而英惠以他「不可觸碰花朵」為條件同意發生關係。藝術家解釋說：「我被性這種既原始又畸形的力量所吸引如同藤蔓攀附身體裂隙，既混亂壓抑又無可規避。」這幅畫構想了一個被身體包裹著的花園，野生而雜亂，寶石般的紅色花朵在糾纏的常春藤和靜脈般的捲鬚中綻放。畫面核心的白色胎盤形如生命門闕，陰影中的人形在其下若隱若現，於顯現與消融的臨界點搏動著存在之韻律。鬼魅般的存在穿透整個構圖，喚起創造與破壞。在《怪獸就在我們之間》中，李黑地直面慾望令人不安的本質——自身不羈的本能力量，就像根扎破大地一樣不可避免。李黑地加入佩斯後的首展將於 2025 年 5 月底在香港開幕，也將展出受《素食者》啟發而作的版畫。





Zhang Xiaogang 張曉剛

Role-player 《扮演者》 2016

oil on canvas 布面油畫

47¼ × 59½" | 120 × 150 cm

No. 64154 | USD 480,000



Zhang Xiaogang 張曉剛

New Born No. 1 《初生1#》2025

oil on mixed media 油彩, 综合材料

19 $\frac{1}{16}$ × 23 $\frac{5}{8}$ " | 50 × 60 cm

24 $\frac{13}{16}$ × 28 $\frac{3}{4}$ × 1 $\frac{1}{4}$ " | 63 × 73 × 4.5 cm, framed

No. 64154 | USD168,000



Mao Yan 毛焰

Reflection in a Night Scene (Studio) 《夜景裏的反光（畫室）》 2021

oil on canvas 布面油畫

59 $\frac{1}{16}$ × 39 $\frac{3}{8}$ " | 150 × 100 cm

No. 90365 | USD 260,000



Tim Eitel 蒂姆·艾特爾

Mirror 《鏡子》 2025

oil, acrylic and charcoal on panel 油彩、丙烯、木炭於畫板

19¹¹/₁₆ × 19¹¹/₁₆" | 50 × 50 cm

No. 94447 | USD 52,500



Nathalie Du Pasquier 娜塔莉·杜·帕斯奎爾

SCARPA EVENTAGLIO 《鞋與折扇》 2005

oil on canvas 布面油畫

39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ " | 100 x 100 cm

No. 77023 | USD 45,000

P A C E



Nathalie Du Pasquier 娜塔莉·杜·帕斯奎爾

Untitled 《無題》 2010

oil on canvas 布面油畫

39 $\frac{3}{8}$ × 59 $\frac{1}{4}$ " | 100 × 150 cm

No. 92477 | USD 45,000



Nathalie Du Pasquier 娜塔莉·杜·帕斯奎爾

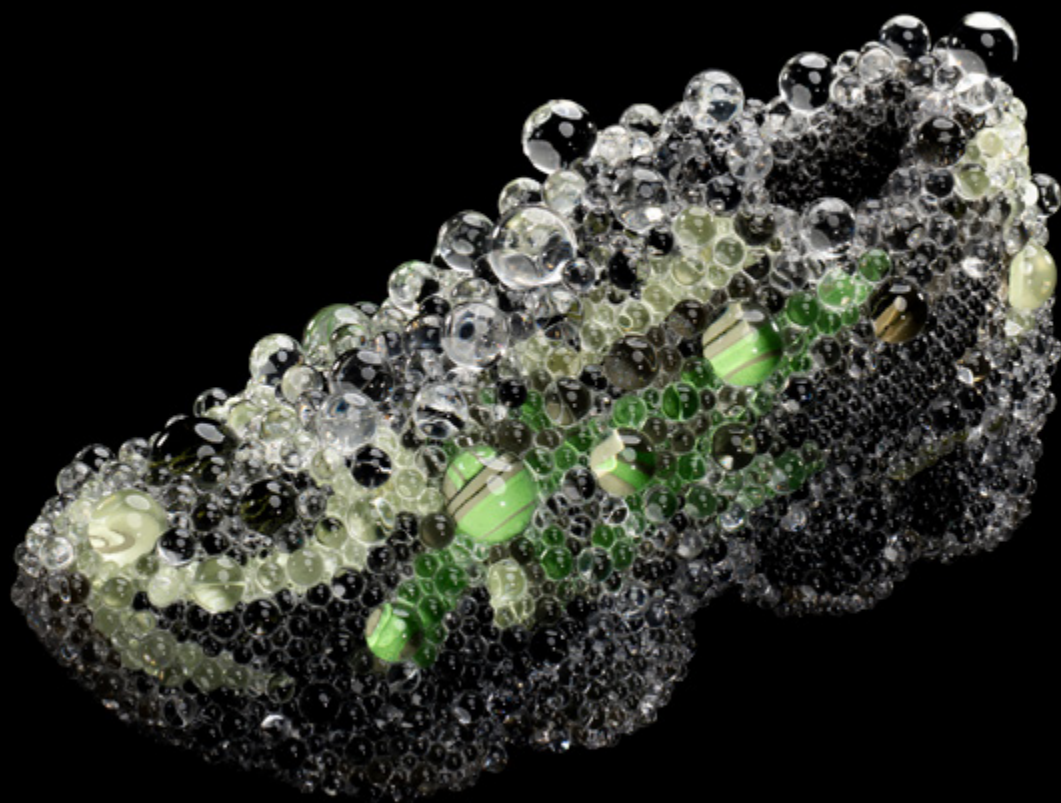
BOTTIGLIE E LEGNO DIPINTO MARRONE 《棕色瓶子與木材》 2005

oil on canvas 布面油畫

38 $\frac{9}{16}$ × 58 $\frac{1}{4}$ " | 98 × 148 cm

46 $\frac{7}{16}$ × 66 $\frac{1}{8}$ × 1 $\frac{3}{8}$ " | 118 × 168 × 3.5 cm, framed

No. 92480 | USD 53,000



Kohei Nawa 名和晃平

PixCell-Shoe#14 (L) 《PixCell-鞋#14 (左)》 2024

mixed media 混合媒介

$5\frac{13}{16} \times 12\frac{11}{16} \times 4\frac{15}{16}$ " | 14.8 × 32.2 × 12.6 cm

No. 94229 | USD 55,000



Yoshitomo Nara 奈良美智

Matryoshka 《套娃》 2020

bronze 青銅

$29\frac{1}{2} \times 11\frac{13}{16} \times 11\frac{13}{16}$ " | 74.9 × 30 × 30 cm

No. 82637.AP1 | Edition of 3 + 2 APs | price upon request



Yoshitomo Nara 奈良美智

Sing Not a Song 《唱的不是歌》 2002

colored pencil on paper 紙本彩鉛

9¹³/₁₆ × 7¹/₄" | 24.9 × 18.4 cm

No. 90777 | price upon request

PACE



Joel Shapiro 喬·夏皮羅

untitled 《無題》 2023

wood and oil paint 木板油彩

38½ × 18½ × 13⅞" | 97.8 × 47 × 33.3 cm

No. 89668 | USD 200,000



PACE



Joel Shapiro 喬·夏皮羅

untitled 《無題》 2005

wood and casein 木板酪彩

9 × 11¼ × 8½" | 22.9 × 28.6 × 21.6 cm

No. 37124 | USD 95,000

P A C E



Arlene Shechet 阿琳·舍切特

Together: For Japan 《在一起：為日本而作》 2024

glazed ceramic and powder coated steel 釉面陶瓷、粉末噴塗鋼

14 × 15 × 13" | 35.6 × 38.1 × 33 cm

No. 93100 | USD 80,000

PACE



Arlene Shechet 阿琳·舍切特

Waking Up: Together 《甦醒：在一起》 2024

glazed ceramic and powder coated steel 釉面陶瓷、粉末噴塗鋼

17 × 20 × 13" | 43.2 × 50.8 × 33 cm

No. 93101 | USD 80,000

P A C E



Arlene Shechet 阿琳·舍切特

Together: Vernal Night 《在一起：春夜》 2024

glazed ceramic and powder coated steel 釉面陶瓷、粉末噴塗鋼

26 × 15 × 12" | 66 × 38.1 × 30.5 cm

No. 93103 | USD 80,000





Kiki Smith 奇奇·史密斯

Cousin 《堂親》 2016

hand painted laser cut shina plywood 手繪激光切割榎木膠合板

16 $\frac{7}{8}$ × 14 $\frac{1}{8}$ × 6 $\frac{3}{8}$ " | 42.9 × 35.9 × 16.2 cm

No. 66579.01 | Edition of 7 + 1 AP | USD 30,000



Kiki Smith 奇奇·史密斯

Consort 《配偶》 2016

hand painted laser cut shina plywood 手繪激光切割榎木膠合板

20 $\frac{3}{8}$ × 11 $\frac{1}{8}$ × 6 $\frac{3}{8}$ " | 51.8 × 30.2 × 16.2 cm

No. 66580.05 | Edition of 5 | USD 30,000



PACE



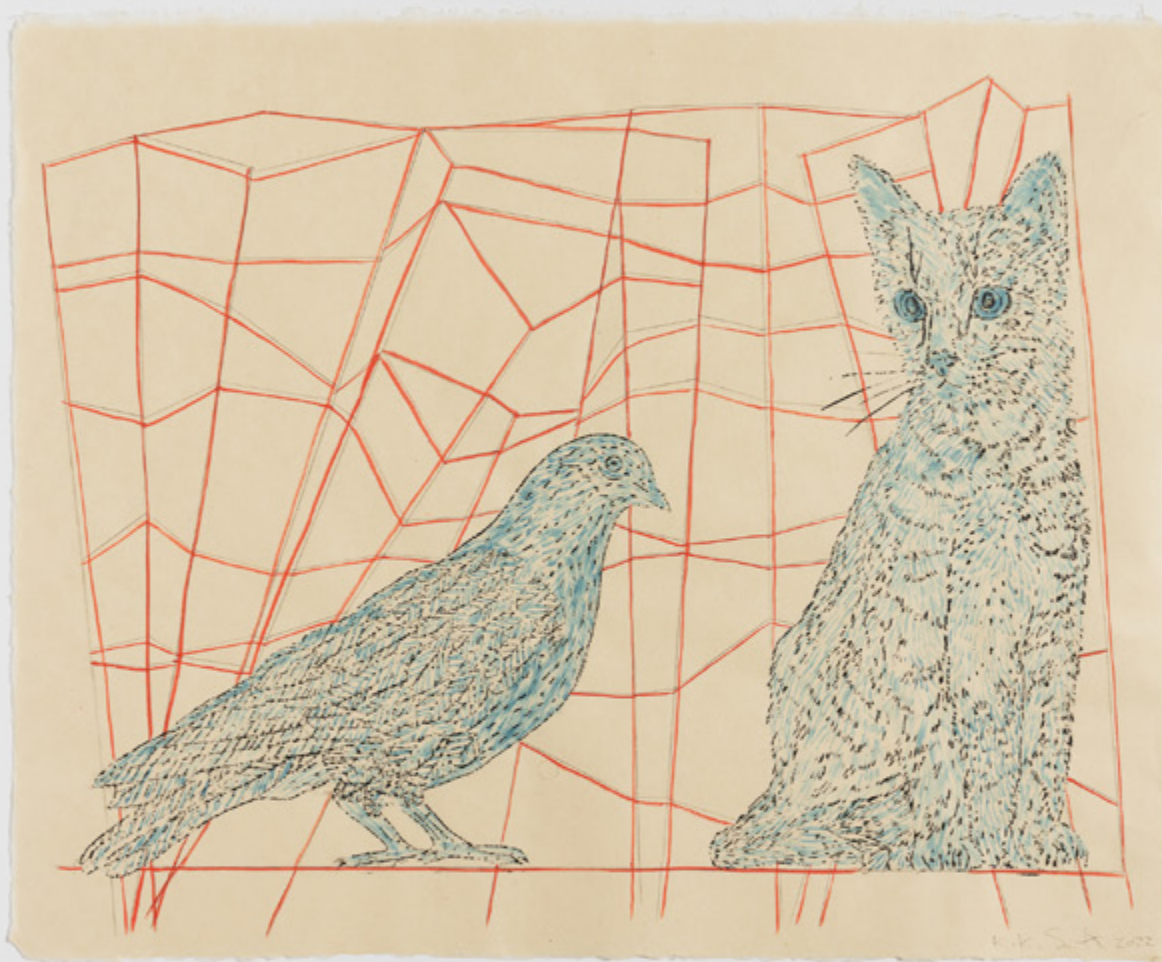
Kiki Smith 奇奇·史密斯

Surrounding 《環繞》 2009

ink on Nepalese paper 尼泊爾紙上墨水

62½ × 29⅞" | 206 × 75.9 cm

No. 50796 | USD 65,000



Kiki Smith 奇奇·史密斯

Empath 473 《神使 473》2022

watercolor and crayon on kitakata paper 喜多方紙上水彩、蠟筆

17½ × 20½" | 44.5 × 52.1 cm

No. 83959 | USD 25,000



Pierre-Auguste Renoir 皮埃爾-奧古斯特·雷諾阿

Roses dans un vase 《瓶中玫瑰》 c. 1916

oil on canvas 布面油畫

12³/₈ × 11³/₁₆ × 1³/₁₆" | 31.4 × 28.4 × 2 cm

21⁷/₁₆ × 20¹/₂ × 3³/₄" | 54.5 × 52 × 9.5 cm, framed

No. 94521 | USD 450,000



Pierre-Auguste Renoir 皮埃爾-奧古斯特·雷諾阿

Fleurs-Fragment 《花卉—掠影》 1915

oil on canvas 布面油畫

6 $\frac{5}{16}$ × 9 $\frac{3}{8}$ " | 16 × 23.1 cm

14 $\frac{3}{8}$ × 17 $\frac{5}{16}$ × 3 $\frac{3}{8}$ " | 36.5 × 44 × 8.5 cm, framed

No. 94555 | USD 70,000

PACE



Lee Ufan 李禹煥

Dialogue 《對話》 2008

oil on canvas 布面油畫

76 $\frac{3}{8}$ × 63 $\frac{3}{4}$ " | 194 × 162 cm

83 $\frac{7}{16}$ × 71 $\frac{1}{4}$ × 4 $\frac{3}{4}$ " | 212 × 181 × 12 cm, framed

No. 75236 | USD 1,100,000

Lee Ufan

Dialogue 2008

Dialogue (2008) is a remarkable early example from Lee Ufan's series of the same name, which the artist began in 2006, deepening his longstanding investigation of painting as a conduit for meditative self-transcendence. Composed of a sculptural column of gradient grey—the first cycle of *Dialogue* works were rendered in grey palettes—Lee's process involves several applications of a monochromatic mineral pigment gradually built up into a singular, substantial mark. Painted in a highly controlled method reminiscent of Buddhist practices in which Lee syncs the application of paint to his breath, *Dialogue* works take up to a month or more to complete and focus on the resonance of space, color, light, and tension. The repetition of minimal marks acts as a record of Lee's embodied experience of creation as well as the temporal and spatial coordinates of his process. For Lee, blank fields of unpainted canvas are as essential as painted form; rooted in *yohaku*, or "resonant emptiness," Lee's blank fields create a dynamic interplay between center and periphery, painted and unpainted space, fostering a dialogue that extends beyond the painting itself. As Lee describes, "it is possible to sense poetry, criticism, and the transcendent in the space."

李禹煥

《對話》 2008

《對話》（2008）是李禹煥（Lee Ufan）於2006年開始創作的同名系列中的早期代表作之一，展現了藝術家長期以來對繪畫作為冥想與自我超越之媒介的深刻探索。此作由一道雕塑般的漸層灰色筆觸構成——對話系列的最初階段多以灰色調呈現。李禹煥的創作過程極為細膩，他反覆疊加單色礦物顏料，逐層構築出單一而厚重的筆觸，使畫面蘊含深遠的張力與重量感。李禹煥的創作方式極為嚴謹，呼應佛教修行的儀式感，在創作過程中調和筆觸與呼吸，使氣息與色彩同步流轉。每一幅《對話》作品都需歷時一個月乃至更長時間方能完成，並專注於空間、色彩、光線與張力之間的共鳴。畫面中極簡筆觸的重複，不僅記錄了藝術家創作時身體的體驗，也映照出時間與空間的軌跡。對李禹煥而言，未經塗繪的留白與繪畫本身同等重要。這一理念植根於「餘白」（yohaku），或稱「共鳴的空無」，他運用畫布上的留白來營造中心與邊緣、實體與虛空之間的動態對話，使作品的內在含義超越畫布本身，延伸至更廣闊的精神層面。李禹煥曾如此描述這種境界：「在這空間之中，可以感受到詩意、批判與超越。」





Lee Kun-Yong 李健鏞

Bodyscape 76-1-2023 《身體描繪 76-1-2023》 2023

acrylic on canvas 布面丙烯

63¾ × 52¾ × 1⅞" | 162 × 134 × 4 cm

No. 87631 | USD 250,000



Lee Ufan 李禹煥

With Winds 《隨風》 1991

pigment suspended in glue on canvas 布面膠水混合懸浮顏料

57 ⁵/₁₆ × 44 ¹/₈" | 145.6 × 112.1 cm

64 × 50 ³/₄ × 23 ⁸/₈" | 162.6 × 128.9 × 6 cm, framed

No. 84061 | USD 950,000

PACE



Li Songsong 李松松

Mindscape 1 《無眼界 I》 2025

oil on canvas 布面油畫

39 $\frac{3}{8}$ " x 39 $\frac{3}{8}$ " | 100 x 100 cm

No. 94444 | USD 128,000





Kenjiro Okazaki 岡崎乾二郎

Your soul creeps into mine, just like a worm in a fresh apple, nibbling deeper as it goes. Do keep the lovely peel intact though - such a pretty sight, no ? Someone taught me to drink chocolate like this now. (Takes a sip with fake elegance.) It's my medicine. Wearing the patterns he like, waiting to hear I'm cute. Not jealous. 《你的靈魂悄悄鑽入我的心，像一條在新鮮蘋果中的蟲，越鑽越深。只是請保留那層美麗的蘋果皮——那麼迷人，對吧？有人教我這樣喝巧克力（假裝優雅地抿了一口。））它是我的藥。穿著他喜歡的圖案，靜待說我可愛。不嫉妒。》 2024

acrylic on canvas 布面丙烯
 64 $\frac{9}{16}$ × 35 $\frac{13}{16}$ " | 164 × 91 cm
 No. 94149 | USD 55,000



Kenjiro Okazaki 岡崎乾二郎

明慧-Myōe/ *Beneath the Tangerine Trees*/あかあかあかやあかあかや月

《明慧-Myōe/ 橘樹下/ あかあかあかやあかあかや月》 2024

acrylic on canvas 布面丙烯

6½ × 8¼ × 1⅞" | 16.5 × 20.5 × 2.9 cm

No. 94532 | USD 12,000



Kenjiro Okazaki 岡崎乾二郎

Footsteps toward Amida / Spring Equinox 《向阿彌陀的足跡 / 春分》 2021

acrylic on canvas 布面丙烯

7 $\frac{3}{16}$ × 9 $\frac{5}{16}$ × 1 $\frac{3}{16}$ " | 18.3 × 25.2 × 3 cm

No. 94535 | USD 12,000



Kenjiro Okazaki 岡崎乾二郎

The Audacious Swimmer / Λέανδρος / Parts the Waves with Arms Untiring

《大膽的游泳者 / Λέανδρος / 以不知疲倦的雙臂劈開波濤》 2024

acrylic on canvas 布面丙烯

7 $\frac{3}{16}$ × 9 $\frac{13}{16}$ × 1 $\frac{3}{16}$ " | 18.2 × 25 × 3 cm

No. 94547 | USD 12,000

PACE



Kenjiro Okazaki 岡崎乾二郎

Ponte dei Sospiri / My Soul Can Reach, When Feeling Out of Sight

《嘆息橋 / 我的靈魂可以觸及，當它感覺不再可見時》2024

acrylic on canvas 布面丙烯

7 $\frac{3}{16}$ × 9 $\frac{15}{16}$ × 1 $\frac{1}{8}$ " | 18.2 × 25.2 × 2.9 cm

No. 94531 | USD 12,000



Kenjiro Okazaki 岡崎乾二郎

Aglauros: Dewfall / εἴτε / Leucadian Leap 《阿格勞露：露珠 / εἴτε / 雷卡迪安之躍》 2023

acrylic on canvas 布面丙烯

5 $\frac{9}{16}$ × 8 $\frac{1}{8}$ × 1 $\frac{1}{8}$ " | 14.1 × 20.6 × 2.9 cm

No. 94546 | USD 12,000

P A C E



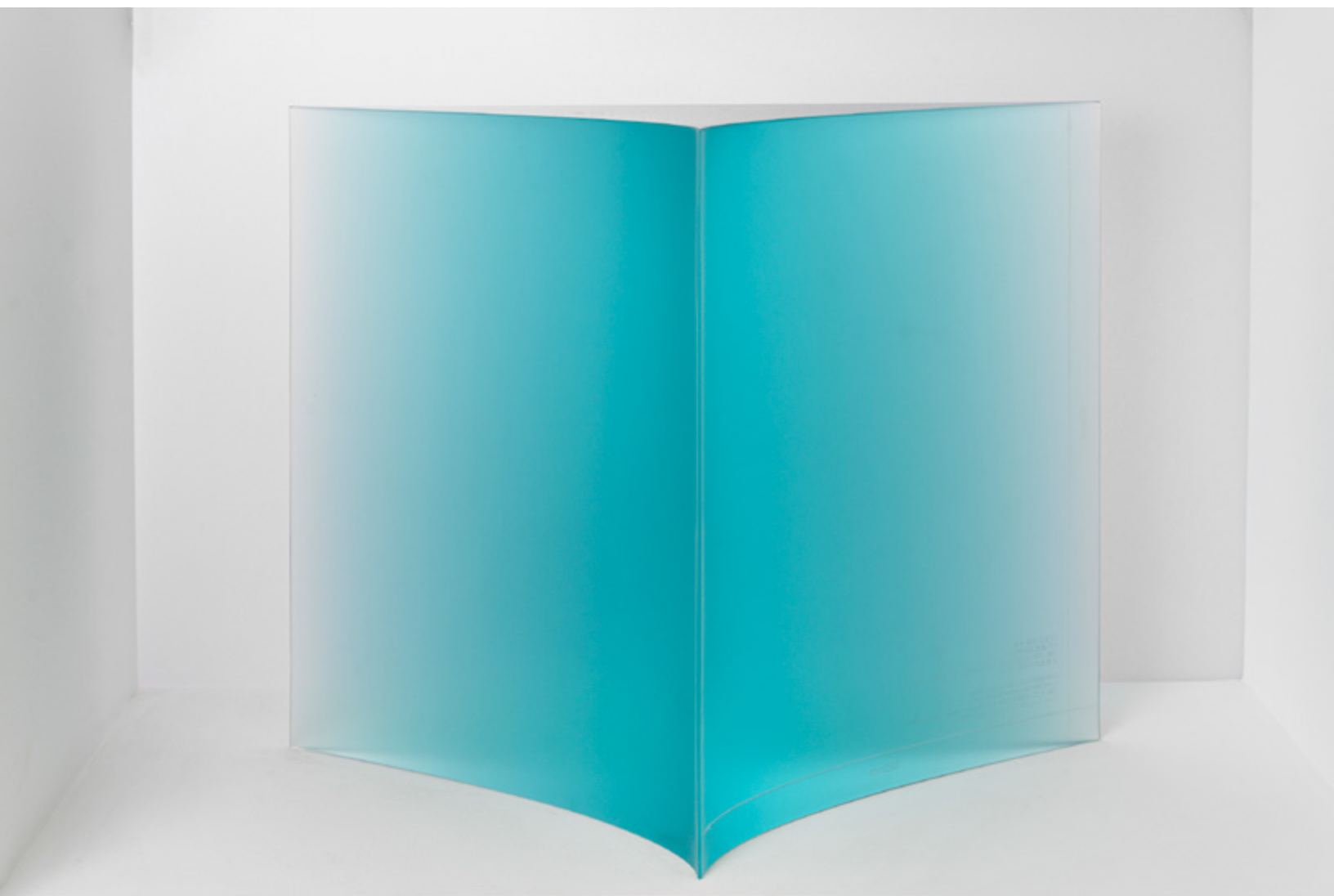
Mika Tajima 田島美加

Art d'Ameublement (Moto Ku) 《家具藝術 (Moto Ku)》2025

spray acrylic, thermoformed PETG 丙烯噴漆和熱成型 PETG

52 × 40" | 132.1 × 101.6 cm

No. 94071 | USD 60,000



Song Dong 宋冬

IGNORANCE Author Song Dong // 5-mo Vertical Version 502x380mm // ISBN2021-2023-Crystal-Light Sky Blue-color-78930g-005-V // Song Dong Art Publishing House (2023)
《【无知】作者 宋冬 5开 竖版 502x380mm ISBN2021-2023-Crystal-Light Sky Blue-color-78930g-005-V 宋冬艺术出版社（2023）》 2021-23

crystal 水晶

19¾ × 23¼ × 9½" | 50.2 × 59 × 23 cm

No. 94449 | USD 90,000

Song Dong

IGNORANCE Author Song Dong

5-mo Vertical Version 502x380mm//

ISBN2021-2023-Crystal-Light Sky Blue-color-78930g-005-V// Song Dong Art Publishing House (2023) 2021-23

Song Dong's *IGNORANCE...* (2023) is one of the 36 glass books in his Ignorance series, a body of luminous works that meditate on the limits of knowledge. Each book is in full compliance with international publishing standards, with its ISBN and other identifying information etched onto the work near the spine. However, this book bears no other words. In the present work, the muted turquoise color is intensely concentrated at the spine, and sweeps out along the arc of the pages to become almost completely invisible at the delicately transparent edges of the work. The crisp edges of the spine and arching pages appear as if they were sliced from the very air. Hovering in front of the viewer, the work appears to occupy the negative space of a book, a mold of what is left behind when words disappear. The slightly frosted surface of the work resembles the texture of paper. Precariously balancing between what is there and what is not, this work quietly unfolds itself in layers of presence and absence. Working with glass is a delicate process replete with contingencies that must coalesce, through skill and chance, into the desired final form. Tiny bubbles, the products of chance but also the bearers of ineffable meaning, shimmer deep within the book. Apparition-like, *IGNORANCE...* invites contemplation on the "wordless book," where text dissolves and expressive color and the fragile materiality of glass impart a transcendent spirituality of form. In *IGNORANCE...*, Song ruminates on the impossibility of complete knowledge, instead gently presenting this book without words as a treatise on the beauty of knowing what you don't know. Rather than a source of facts and figures, this book offers a different kind of understanding. Song's Ignorance series was first begun for his one-artist exhibition for The Shanghai Museum of Glass's annual Annealing project, in which the museum invites artists to create glass artworks exploring the unpredictable nature of the material. Mysterious and depthless, *IGNORANCE...* is not crystallized as a final state of being but rather accepted as part of a spiritualized process of reflection, where there always exists the illuminating possibility of creating something out of nothing.

宋冬

【无知】作者 宋冬

5开 竖版 502x380mm ISBN2021-2023-
Crystal-Light Sky Blue-color-78930g-
005-V 宋冬艺术出版社（2023）2008

宋冬的《無知……》（2023）隸屬於《無知》系列中的 36 冊玻璃書之一，這是一系列思考知識極限的發光作品。每本書都完全符合國際出版標準，書脊處蝕刻有ISBN編號等識別資訊，卻在翻開後顯現出徹底的空白文本。

這件裝置中，柔和的綠松石色集中在書脊上，並沿著書頁的弧線向外延伸，在作品微妙透明的邊緣幾乎完全隱形。書脊和拱形頁面的清晰邊緣看起來就像是從空氣中切割出來般，仿若懸浮空中，宛若實體書籍的負形空間鑄模。磨砂玻璃表面模擬紙張紋理，在存在與虛無間維持微妙張力。

使用玻璃是一個微妙的過程，充滿了偶然性，必須透過技巧和機緣將其結合成所需的最終形式。微小的氣泡是偶然的產物，但也承載著不可言喻的意義，在書中深處閃爍著光芒。猶如幻影般，引發人們對「無字之書」的沉思，文字在書中消融，而富有表現力的色彩和玻璃脆弱的物質性賦予了形式超然的靈性。在《無知……》中，藝術家思考了完全知識的不可能性，而是溫和地以無言的方式呈現這本書，作為一篇關於揭示固化知識與流動認知間的辯證。這本書不是事實和數據的來源，而是提供了不同的理解。宋冬的《無知……》系列首展於上海玻璃博物館年度展覽「退火」，在該展覽中，博物館邀請藝術家創作玻璃藝術品，探索材料的不可預測性。





Song Dong 宋冬

Da Cheng Ruo Que Φ81 No. 01 《大成若缺 Φ81—號》 2020–23

old wooden windows, mirror, mirror panel, glass 舊木窗、鏡子、鏡面板、玻璃

$31\frac{11}{16} \times 31\frac{13}{16} \times 2\frac{5}{16}$ " | 80.5 × 80.8 × 7.5 cm

No. 87659 | USD 108,000



Jiro Takamatsu 高松次郎

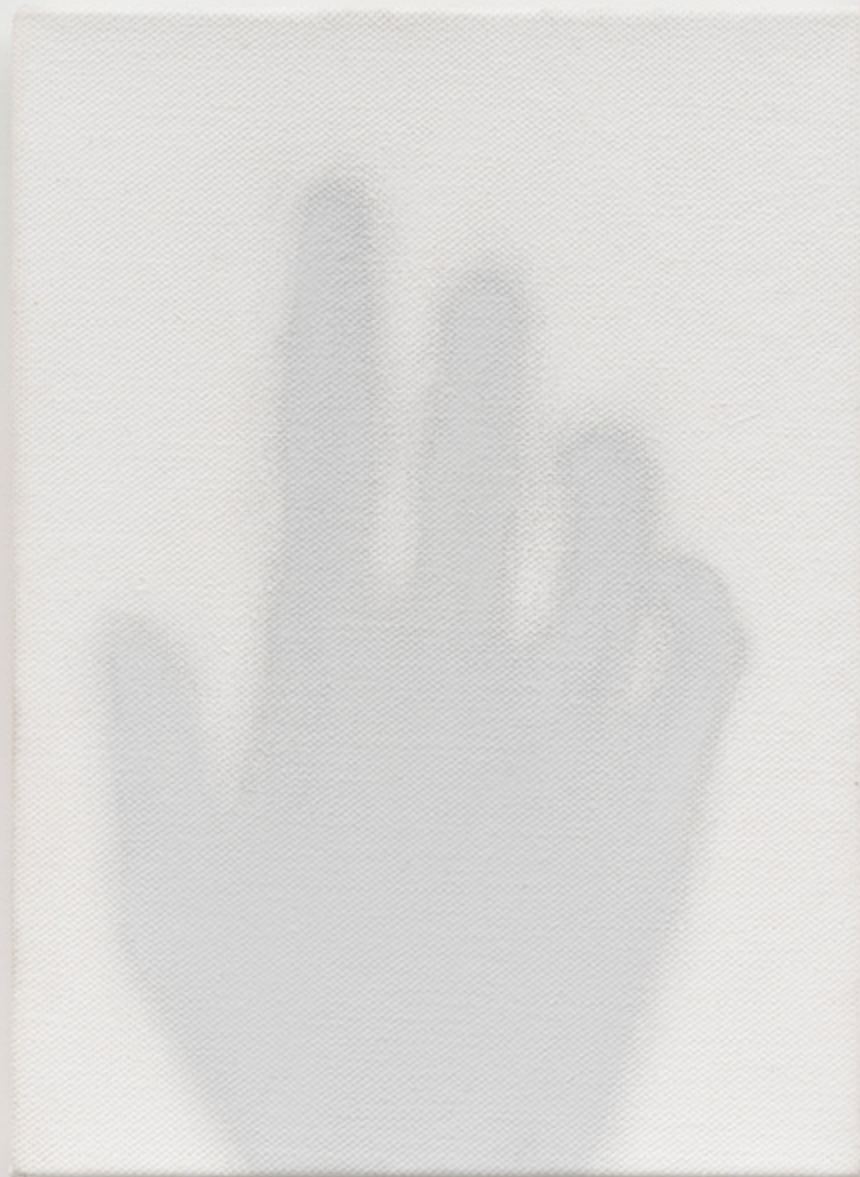
Shadow [No. 1413] 《陰影 [No. 1413]》 1997

acrylic on canvas 布面丙烯

20⁷/₈ × 17¹⁵/₁₆" | 53 × 45.6 cm

No. 84784 | USD 110,000

P A C E



Jiro Takamatsu 高松次郎

Shadow 《陰影》 1997

acrylic on canvas 布面丙烯

13⅞ × 9½ × 1⅞" | 33.3 × 24.1 × 2.7 cm

No. 89819 | USD 65,000

PACE



Alicja Kwade 阿麗佳·柯維德

Little Be-Hide 《小隱身》 2024

granite, patinated bronze, mirror 花崗岩、著色青銅、鏡子

43 $\frac{5}{16}$ × 29 $\frac{1}{2}$ × 56 $\frac{1}{8}$ " | 110 × 75 × 142.5 cm

No. 94338 | USD 71,500

Alicja Kwade

Little Be-Hide 2024

In *Little Be-Hide* (2024), Alicja Kwade explores perception and the boundary between reality and illusion. The installation consists of two identical-looking stones—a natural granite boulder and its bronze cast—positioned on either side of a double-sided mirror. Depending on the viewer’s angle, the mirror acts either as a reflective surface or a seemingly transparent pane, revealing or concealing parts of the objects. The illusion blurs the line between the original and its counterpart, challenging the viewer’s sense of reality. By playing with the duality of “being” and “hiding” (*Be-Hide*), Kwade questions how perception shapes our understanding of the world. The work shifts between the visible and the hidden, inviting us to reconsider not just what we see, but how we see it.

阿麗佳·柯維德

《小隱身》 2024

在《小隱身》（2024）中，阿麗佳·柯維德探索了感知，以及現實與幻覺之間的界限。這件裝置由兩塊外觀相同的石頭組成，一側為未經雕琢的花崗岩原石，另一側則是青銅鑄造的鏡像體，放置在一面雙面鏡的兩側。鏡子既可作為反射面，也可作為看似透明的窗格，顯露或隱藏物件的部分。這種錯覺模糊了原物與對應物之間的界限，挑戰了觀者的現實感。

透過存在與隱蔽（Be-Hide）的雙重辯證，柯維德質疑感知如何塑造我們對世界的理解。作品在可見與不可見之間轉換，邀請我們重新思考，不只是我們看到什麼，而是我們如何看到它。





Alicja Kwade 阿麗佳·柯維德

Light Lessons (February/Berlin) 《光的課題（二月/柏林）》 2025

brass watch hands on cardboard 紙板上黃銅鐘錶指針

35¼ × 30⅞ × 1⅞" | 89.5 × 78.5 × 4.8 cm

No. 94336 | USD 40,000



Alicja Kwade 阿麗佳·柯維德

Light Lessons (January/Berlin) 《光的課題（一月/柏林）》 2025

brass watch hands on cardboard 紙板上黃銅鐘錶指針

35¼ × 30⅞ × 1⅞" | 89.5 × 78.5 × 4.8 cm

No. 94335 | USD 40,000



P A C E



Loie Hollowell 洛伊·霍洛韋爾

Alizarin crimson and cadmium orange/red and white brain

《深紅與橘紅交織的白色腦髓》2025

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

亞麻布面板上油彩、丙烯媒介、環氧樹脂和水性樹脂

48 × 36 × 3½" | 121.9 × 91.4 × 8.9 cm

No. 86636 | USD 450,000

Loie Hollowell

Alizarin crimson and cadmium orange/red and white brain 2025

Alizarin crimson and cadmium orange/red and white brain (2025) is a vibrant example from Loie Hollowell's Brain series, a body of varicolored ovals that symbolize the conceptual space of the brain. In the present work, the titular reds and oranges form a warm-toned, seamless color gradient that vibrates with chromatic intensity. Across Hollowell's Brain series, the varied palettes evoke distinct psychological states, fostering immersive, phenomenological experiences. The smooth, glossy finish of the abstracted Brains is achieved in a labor-intensive process in which each layer of semi-transparent oil paint is applied during a single, full-day session until the desired saturation is achieved. The resulting sleek finish contrasts with the sculptural bar anchoring each composition—a three-dimensional horizon line rendered in thickly textured, muted paint—grounding the ethereal form in physical space. Ovals have long served as abstractions of the human head in Hollowell's practice, seen in earlier works like her geometric self-portraits. In the Brain paintings, she magnifies and isolates this elemental shape, stretching it to its fullest possible diameter, as if zooming in on one of her "standing figure" portraits until only the head remains. In the present work, Hollowell's distinctive manipulation of scale and color offers a dynamic encounter with the psyche.

洛伊·霍洛韋爾

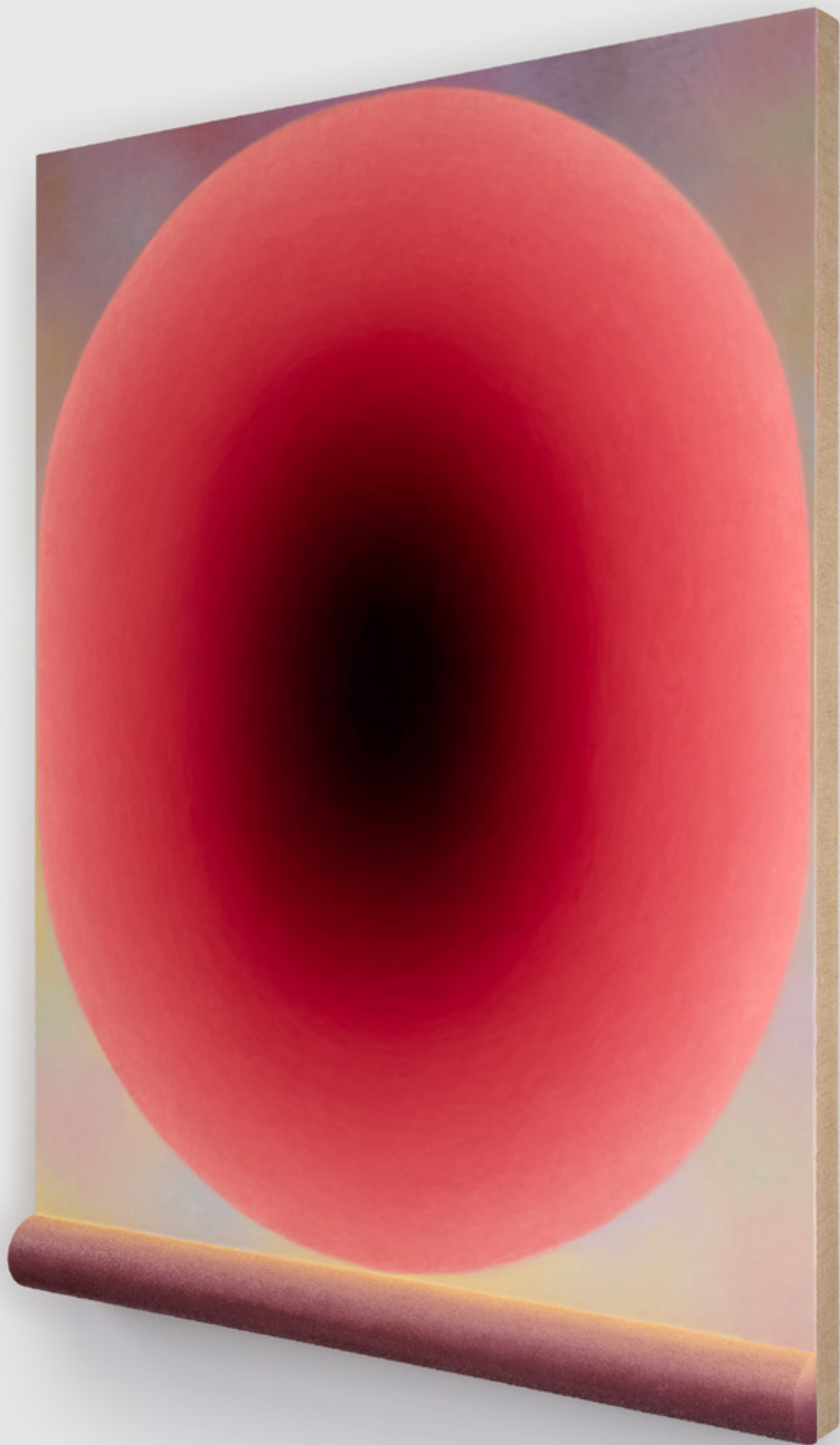
《深紅與橘紅交織的白色腦髓》

2025

洛伊·霍洛韋爾《大腦》系列新作《深紅與橘紅交織的白色腦髓》（2023），以標誌性的變色橢圓形構建出腦神經空間的視覺隱喻。作品通過紅橙暖色調的無縫漸變，形成具有視覺震顫感的色彩場域——這種飽和度極高的色頻振動，正是該系列喚醒觀者心理共鳴的核心語法。

作為腦科學的美學轉譯，藝術家通過密集的手工勞作實現概念轉化：每層半透明油彩需經24小時固化，反覆疊加直至形成類腦髓質的光滑釉面。這種工業級精度的手工質感，與粗獷的雕塑基桿構成張力——後者以厚重肌理顏料構築三維地平線，將虛幻的腦內圖景錨定於物理空間。

橢圓形態在霍洛韋爾創作譜系中始終承載頭部意象的抽象指涉，從早期幾何自畫像到《站立人物》系列皆可見其演變軌跡。本次她將該元素進行顱腔尺度的極限放大，通過色彩比例的重構，使觀者的視覺神經與作品色彩矩陣產生生物性共振。當直徑擴張至臨界點的橢圓形佔據整個視域，那些被解剖的認知過程，終在虹膜與畫布的光化學反應中完成具象化。





Yin Xiuzhen 尹秀珍

Wall Instrument-Standing Waves Document No. 14 《壁器 - 滄浪誌 卷十四》 2021-22

porcelain, used clothes 瓷、穿過的衣服

35-¹³/₁₆" × 42-¹/₂" × 2-¹/₂" | 91 × 108 × 6.4 cm

No. 84782 | USD 110,000



Yin Xiuzhen 尹秀珍

Wall Instrument No. 28 《壁器 28號》 2019–21

porcelain, used clothes 瓷、穿過的衣服

37 $\frac{7}{8}$ × 38 $\frac{3}{4}$ × 4 $\frac{5}{16}$ " | 95.5 × 98.5 × 11 cm

No. 81984 | USD 110,000



PACE



Yoo Youngkuk 劉永國

Work 《作品》 1971

oil on canvas 布面油畫

12 $\frac{5}{8}$ × 12 $\frac{5}{8}$ " | 32 × 32 cm

13 $\frac{1}{8}$ × 13 $\frac{1}{8}$ × 1 $\frac{3}{8}$ " | 33.3 × 33.3 × 3.5 cm, framed

No. 94469 | USD 180,000

P A C E



Yoo Youngkuk 劉永國

Work 《作品》 1979

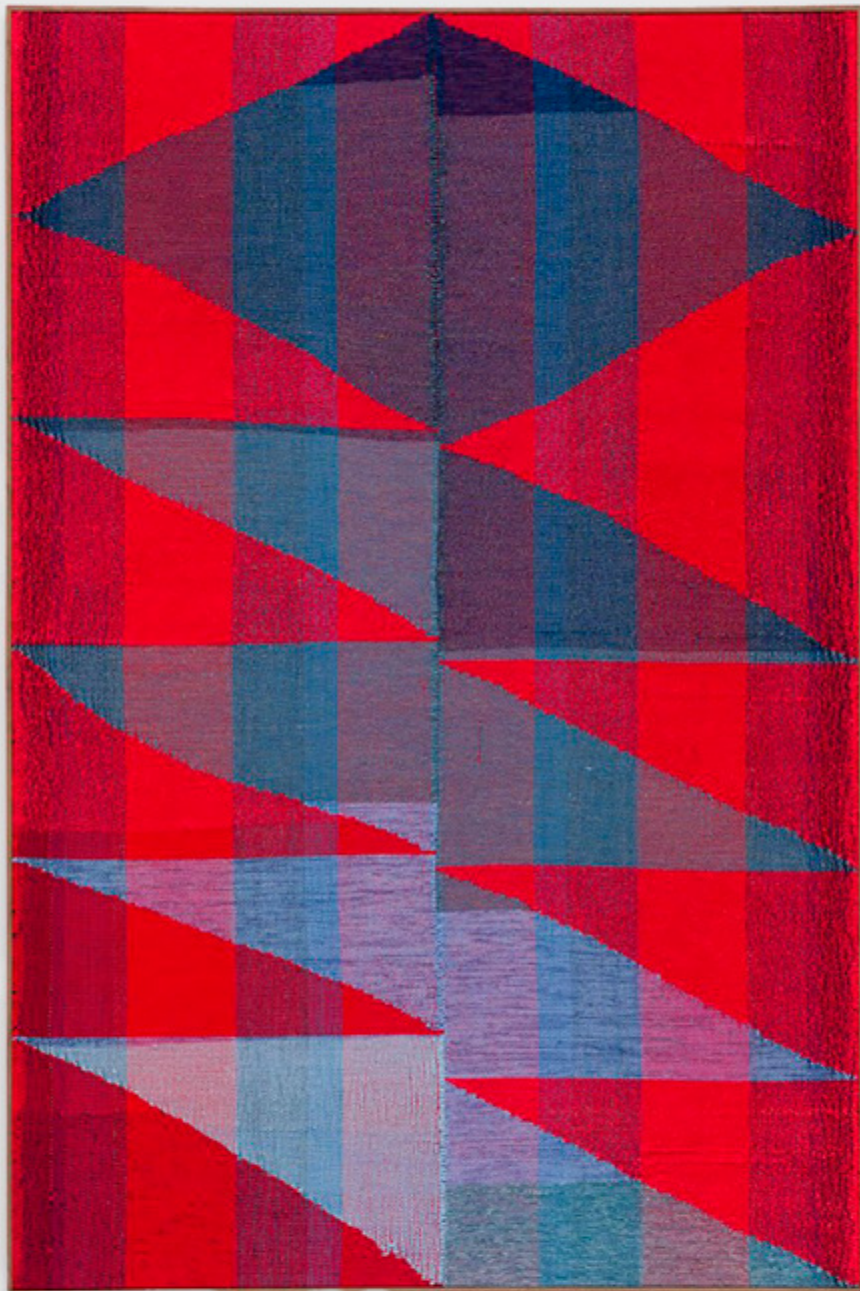
oil on canvas 布面油畫

28 $\frac{5}{8}$ × 36 $\frac{1}{4}$ " | 72.7 × 92 cm

29 $\frac{5}{16}$ × 36 $\frac{1}{2}$ × 1 $\frac{3}{8}$ " | 74.5 × 92.7 × 3.5 cm, framed

No. 94500 | USD 480,000

PACE



Brent Wadden 布倫特·瓦登

Untitled 《無題》2023

hand woven fibers, wool, cotton and acrylic on canvas 手織纖維、羊毛、棉、布面丙烯

69¹/₁₆ × 46⁷/₁₆ × 1⁹/₁₆" | 177 × 118 × 4 cm

No. 94578 | USD 75,000

PACE



Zao Wou-Ki 趙無極

Composition 《構成》 1962

watercolor on paper 紙本水彩

22 $\frac{5}{8}$ × 29 $\frac{7}{8}$ " | 57.4 × 75.9 cm

26 $\frac{3}{8}$ × 34 $\frac{1}{8}$ × 1 $\frac{3}{4}$ " | 67 × 86.7 × 4.4 cm, framed

No. 94557 | USD 500,000





Zao Wou-Ki 趙無極

Red Composition 《紅色構成》 1962

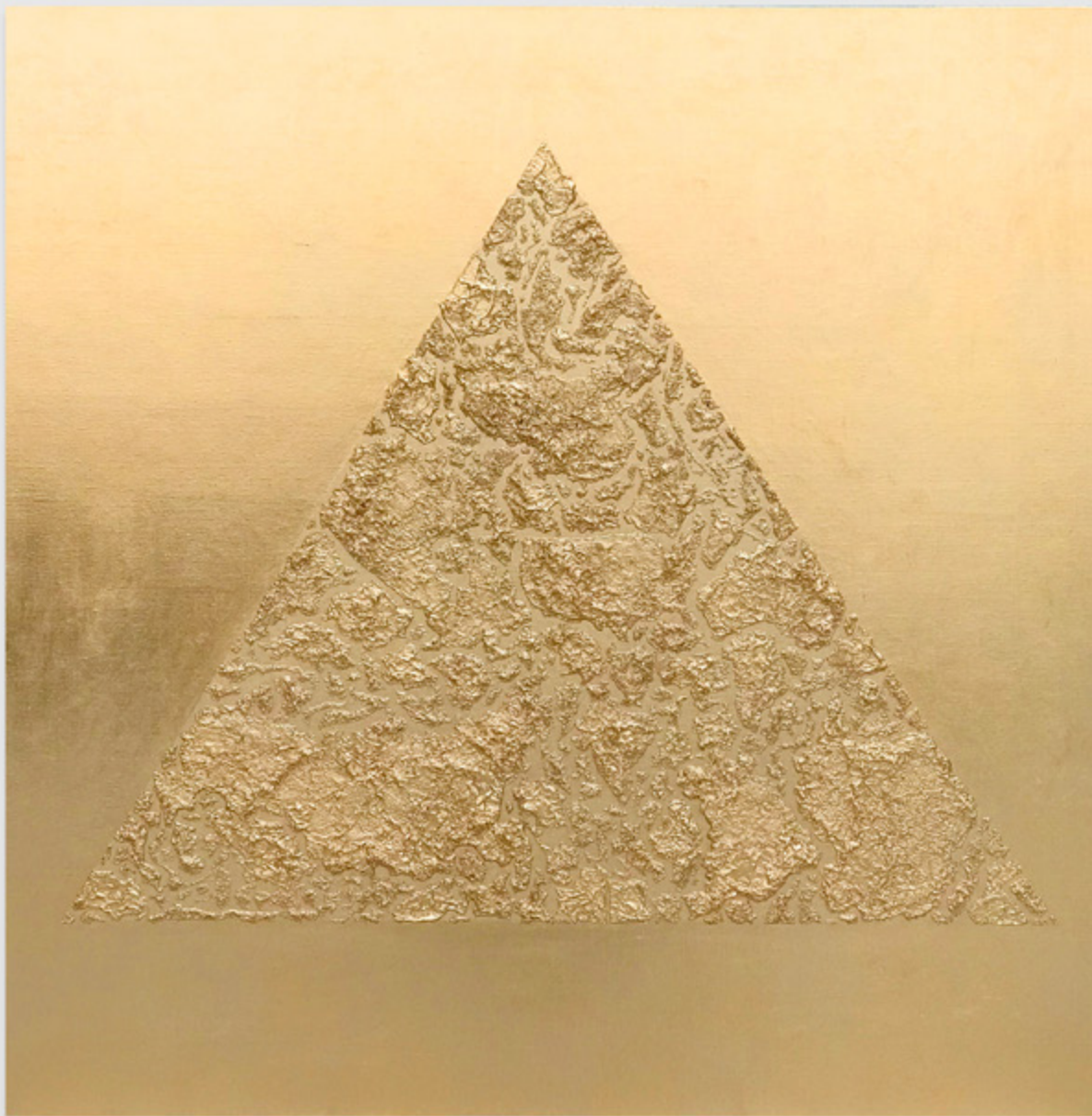
watercolor and ink on paper 紙本水彩、墨水

29¹⁵/₁₆ × 22¹¹/₁₆" | 76.1 × 57.6 cm

34¹/₈ × 26³/₈ × 1³/₄" | 86.7 × 67 × 4.4 cm, framed

No. 94556 | USD 550,000

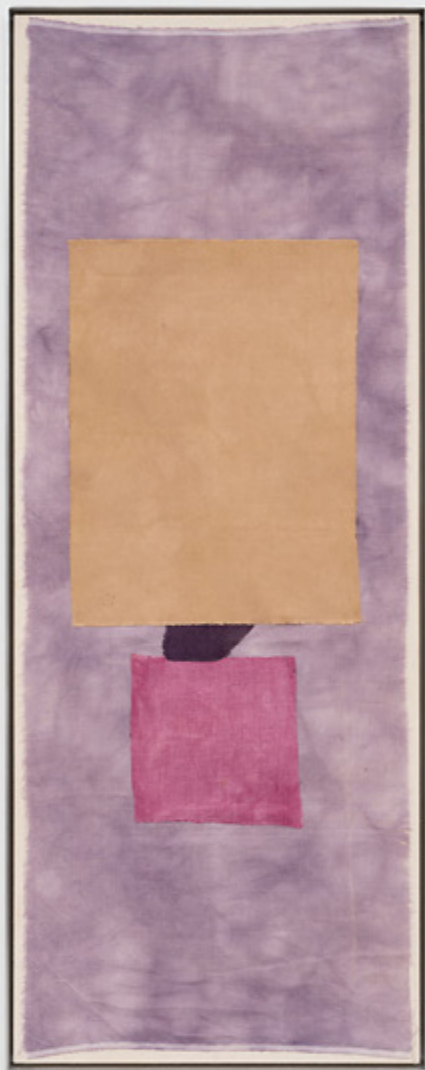
PACE



Hong Hao 洪浩

Edged - World No. 25 《有邊之世界二十五》2019
mixed media, gold foil on canvas 布面混合媒介及金箔
63 × 63" | 160 × 160 cm
No. 74274 | USD 70,000

P A C E



Yto Barrada 雅圖·巴拉達

Untitled (Be-Pu-P/Pu) 《無題 (Be-Pu-P/Pu) 》 2023

silk, linen and cotton with natural dyes 天然染料絲綢、亞麻和棉布

51¾ × 20" | 131.4 × 50.8 cm

52½ × 20¾ × 2" | 133.4 × 52.7 × 5.1 cm, framed

No. 90716 | USD 55,000

PACE



Brice Guilbert 布萊斯·吉爾伯特

Fournes 《福尼茲》 2023

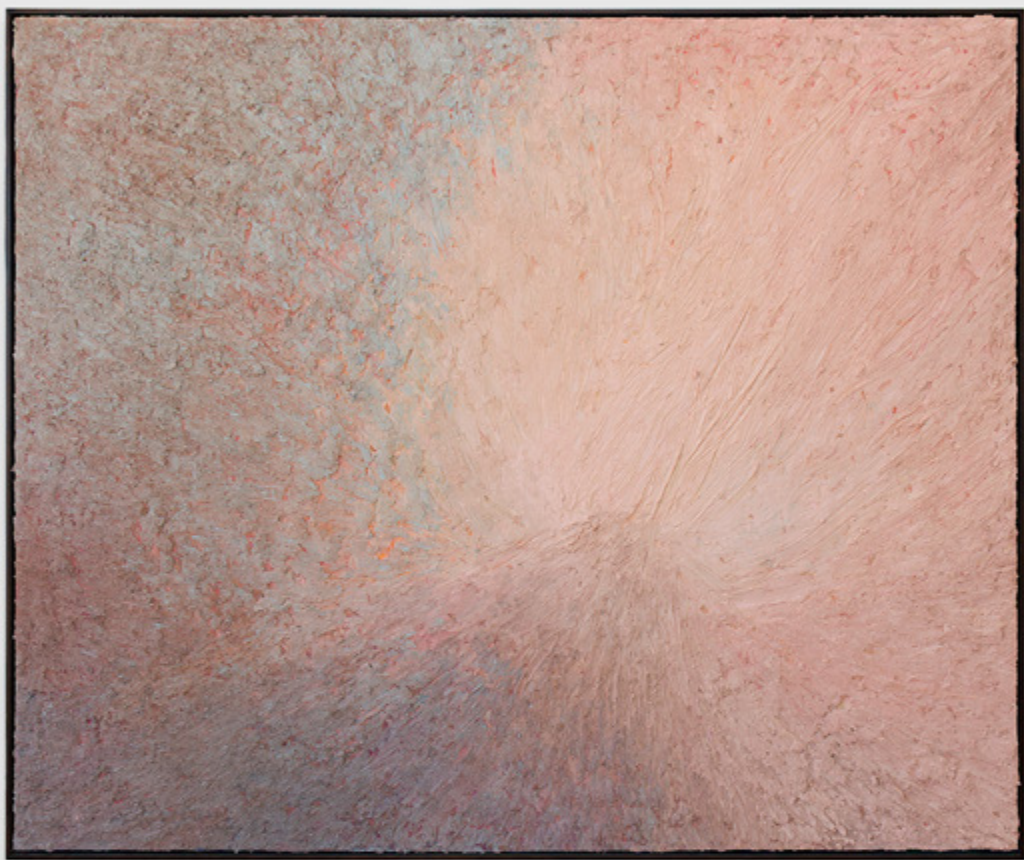
oil stick on wood 木板油畫棒

9 $\frac{1}{16}$ × 11" | 23 × 28 cm

9 $\frac{1}{4}$ × 11 $\frac{3}{8}$ × 1 $\frac{1}{8}$ " | 23.5 × 28.9 × 2.9 cm, framed

No. 93763 | USD 12,000

PACE



Brice Guilbert 布萊斯·吉爾伯特

Fournes 《福尼茲》 2024

oil stick on wood 木板油畫棒

39 $\frac{3}{8}$ × 47 $\frac{1}{4}$ " | 100 × 120 cm

40 $\frac{3}{8}$ × 48 $\frac{1}{4}$ × 1 $\frac{1}{16}$ " | 102.5 × 122.5 × 4 cm, framed

No. 93760 | USD 25,000



Jules de Balincourt 吉爾·德·貝蘭庫爾

Union Reunion 《聯盟重聚》 2023

oil and oil stick on panel 木板上油彩、油畫棒

70 × 80" | 177.8 × 203.2 cm

No. 88501 | USD 200,000

Exhibitions On View

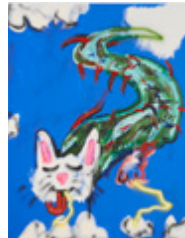
NEW YORK



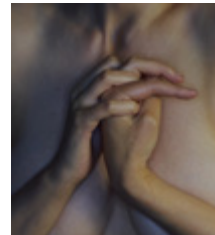
Jean Dubuffet
Mar 13 – Apr 26



Kylie Manning
Mar 14 – Apr 19



Robert Nava
Mar 14 – Apr 26



Richard Learoyd
Mar 7 – Apr 26

LONDON



Tim Stoner
Mar 5 – Apr 12

LOS ANGELES



The Monster: Curated
by Robert Nava
Feb 1 – Mar 15

HONG KONG



Robert Indiana
Mar 25 – May 9

SEOUL



Sam Gilliam
Jan 10 – Mar 29

TOKYO



Kenneth Noland
Jan 10 – Mar 29



Sam Gilliam
Mar 7 – May 6



Kenneth Noland
Mar 7 – May 6

P A C E