

PACE



Art Basel

June 17-22, 2025

Booth A7



Joan Mitchell

Untitled 1957-58

oil on canvas

81¼ × 108½" | 206.4 × 275.6 cm

83¹⁵/₁₆ × 111⁵/₁₆ × 2½" | 213.2 × 282.7 × 6.4 cm, framed

No. 92664 | USD 16,000,000



PACE



Helen Frankenthaler

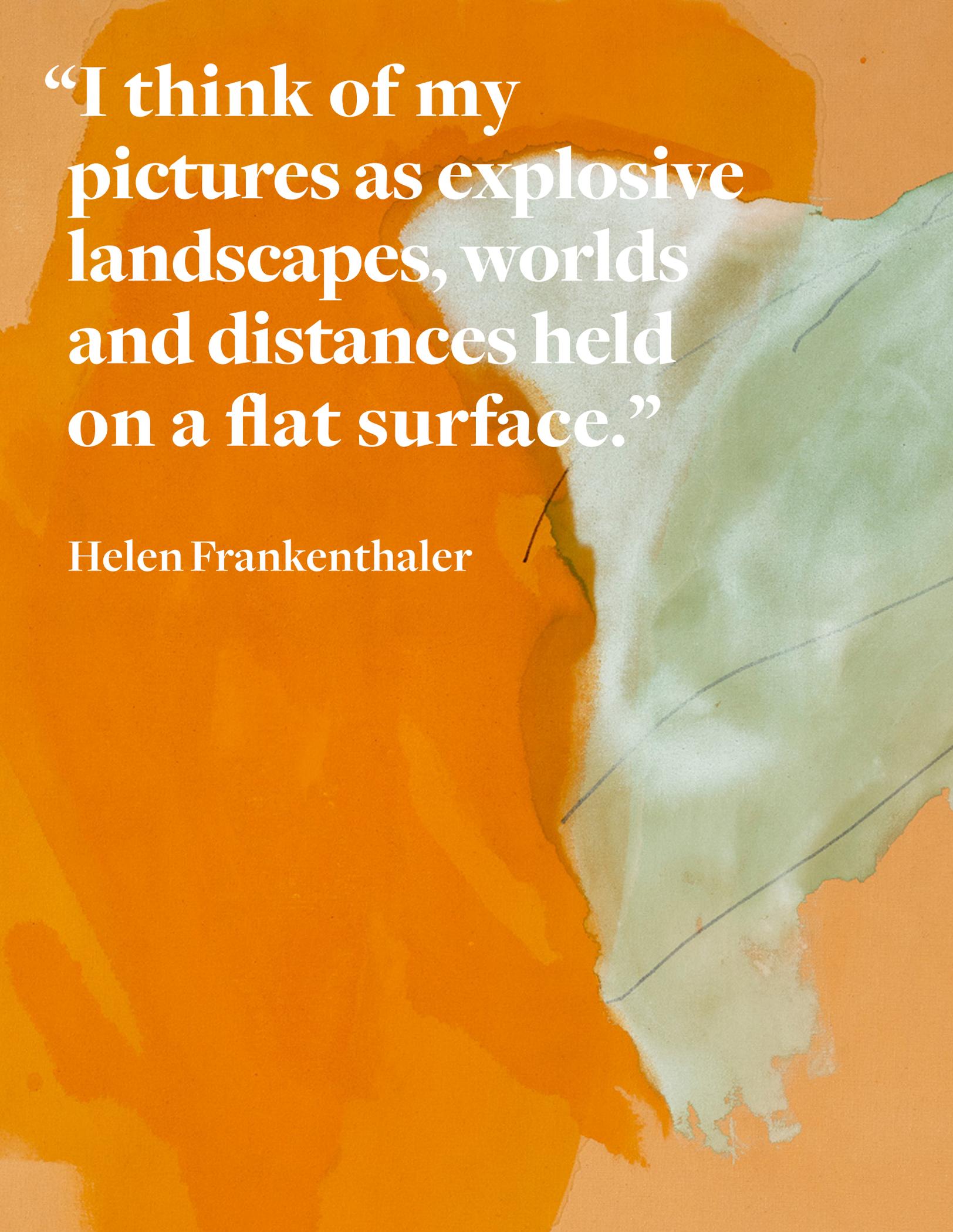
Ore 1974

acrylic and marker on canvas

65 × 53" | 165.1 × 134.6 cm

66½ × 54¼ × 1⅝" | 168.9 × 137.8 × 4.1 cm, framed

No. 94018 | USD 3,850,000



**“I think of my
pictures as explosive
landscapes, worlds
and distances held
on a flat surface.”**

Helen Frankenthaler



Louise Nevelson

Moon Garden Gate X 1973-75

wood painted black

59¼ × 57 × 12½" | 150,5 × 144,8 × 31,8 cm

No. 54892 | USD 500,000

PACE



Agnes Martin

Untitled #5 2002

acrylic and graphite on canvas

60 × 60" | 152.4 × 152.4 cm

60⁷/₈ × 60⁷/₈ × 2" | 154.6 × 154.6 × 5.1 cm, framed

No. 34493 | USD 4,500,000

PACE



Mark Rothko

Untitled 1969
acrylic on paper mounted on canvas
71³/₄ × 38¹/₂" | 182.2 × 97.8 cm
No. 10500 | price upon request



Alexander Calder

Untitled c. 1941

sheet metal, wire, wood, string, and paint

38¼ × 33 × 11¾" | 97.2 × 83.8 × 29.8 cm

No. 95857 | USD 12,000,000



Alexander Calder

Three White Dots on Skinny Platform 1964
sheet metal, brass, wire, and paint
6½ × 3½ × 1" | 16.5 × 8.9 × 2.5 cm
No. 94331 | USD 550,000

PACE



Pablo Picasso

Homme à la pipe assis et amour Winter 1969

oil on canvas

76³/₄ × 38" | 195 × 96.5 cm

86¹/₄ × 47¹/₁₆ × 2¹⁵/₁₆" | 219 × 119.5 × 7.5 cm, framed

No. 94872 | price upon request

PACE



Jackson Pollock

Untitled CR 871, 872, 873, 874, 875, 878 c. 1950–54
6 framed sketchbook pages; blue pencil, pencil, pen and ink,
ink wash and blue ballpoint pen on paper
11 × 8½" | 27.9 × 21.6 cm, sheet
18⅞ × 16¾ × ½" | 47.9 × 42.5 × 1.3 cm, framed
overall installation dimensions variable
No. 74261 | USD 3,800,000

PACE



Richard Pousette-Dart

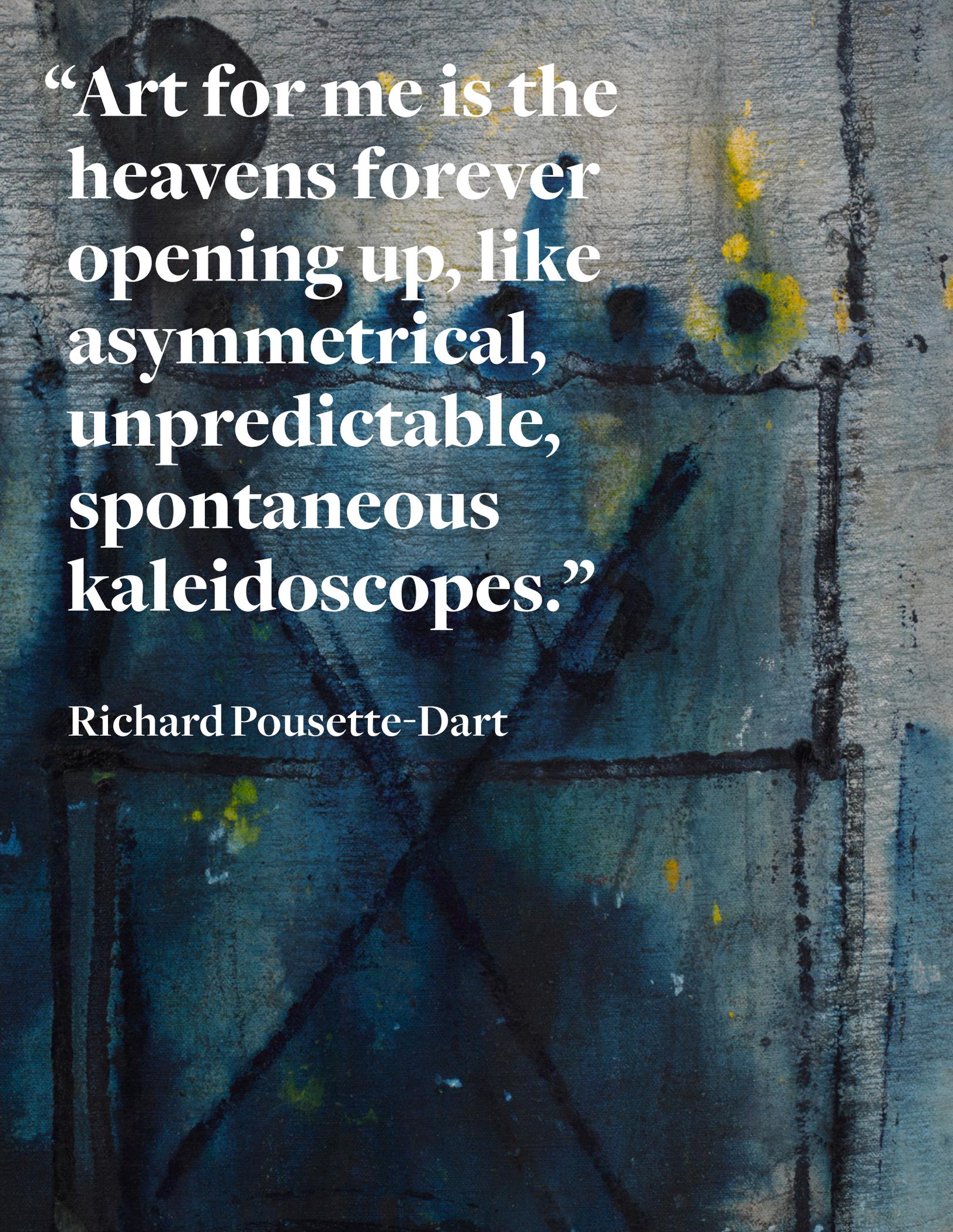
Blue Image 1950

oil on linen

60⁵/₈ × 35¹/₄" | 154 × 89.5 cm

62¹/₄ × 36⁷/₈ × 2" | 158.1 × 93.7 × 5.1 cm, framed

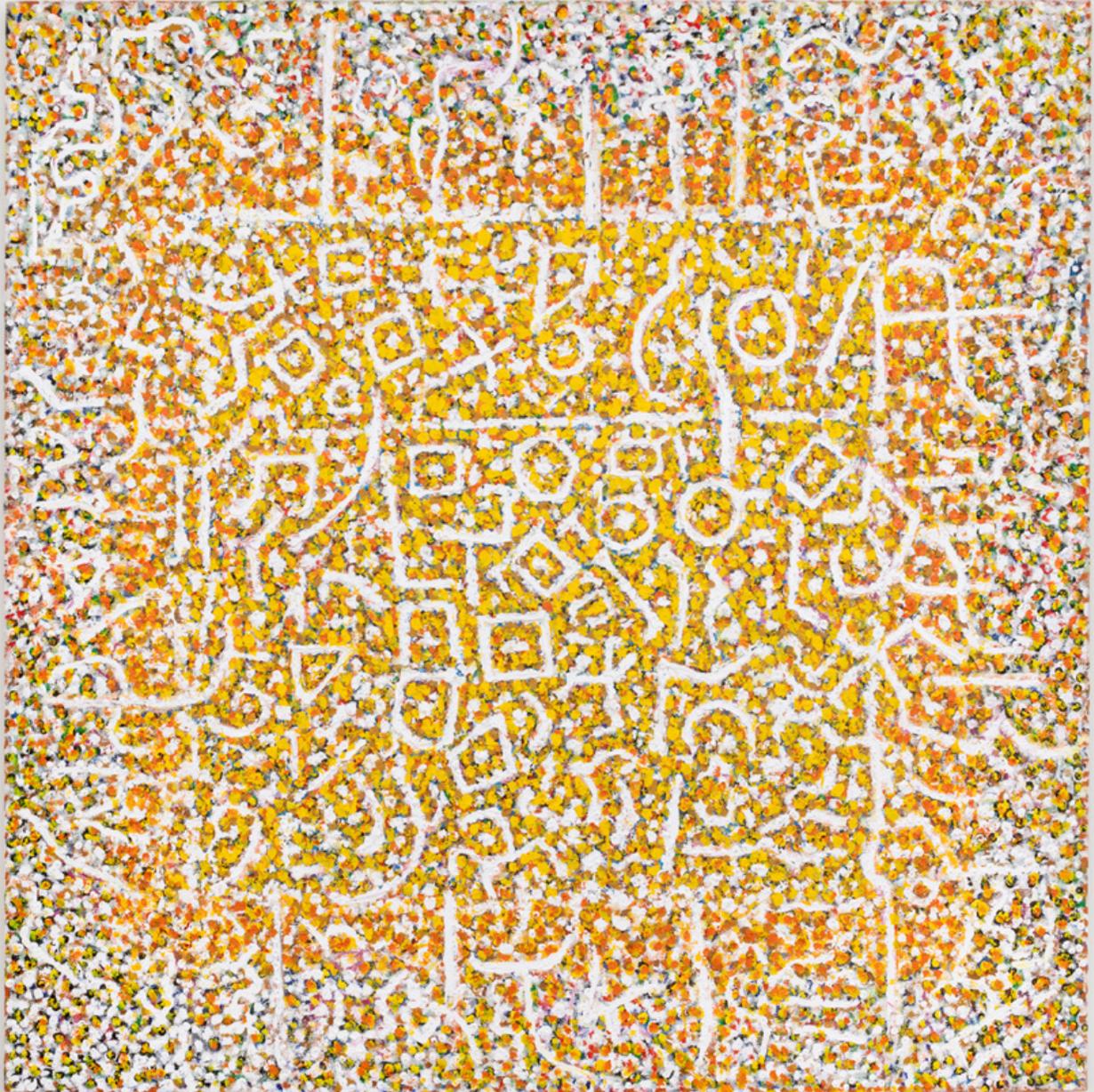
No. 62915 | USD 1,200,000



“Art for me is the
heavens forever
opening up, like
asymmetrical,
unpredictable,
spontaneous
kaleidoscopes.”

Richard Pousette-Dart

PACE



Richard Pousette-Dart

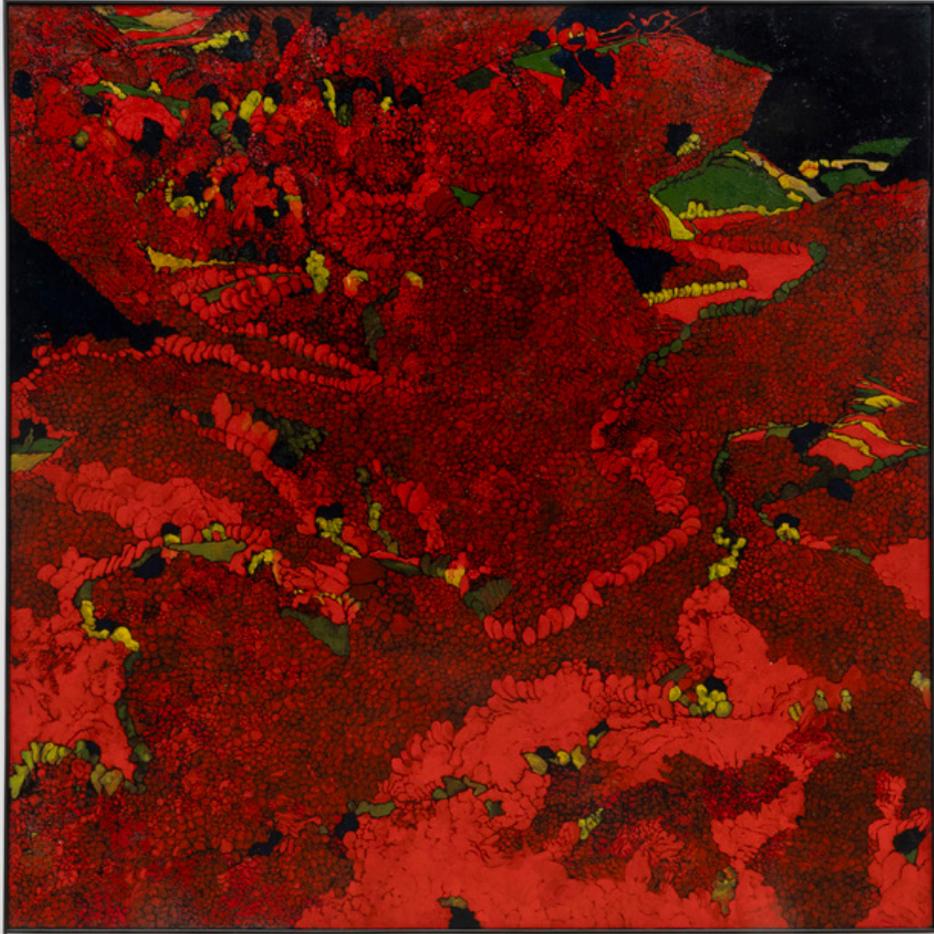
Golden Door 1989–90

acrylic on linen

72 × 72 × 2" | 182.9 × 182.9 × 5.1 cm

No. 93916 | USD 750,000

PACE



Paul Thek

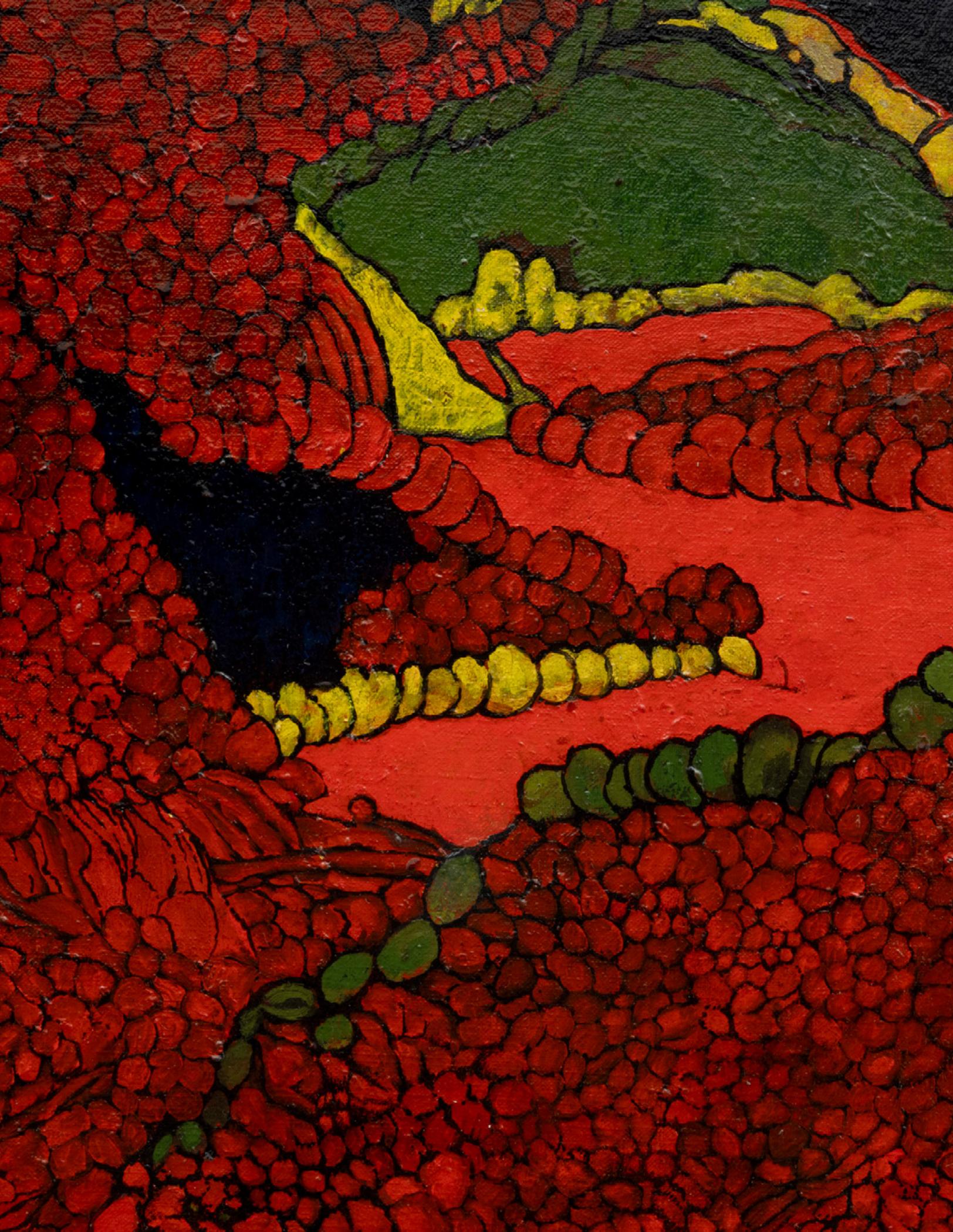
Sicily c. 1962–63

oil on canvas

59 × 59" | 149.9 × 149.9 cm

59¼ × 59⅞" | 150.5 × 150.2 cm, artist frame

No. 92155 | USD 2,800,000



PACE



Robert Indiana

Ahab 1962, cast 1991

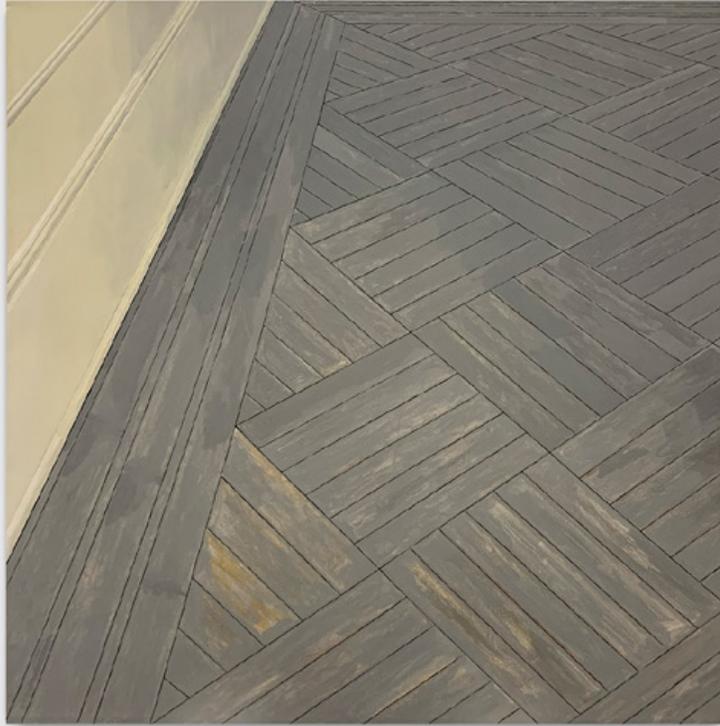
painted bronze

60 × 11³/₄ × 10³/₈" | 152.4 × 29.8 × 26.4 cm

No. 91727.07 | Edition of 8 + 2 APs | USD 850,000

Colin Sargent: So Ahab, your beautiful black and white piece (1962), was a breakthrough?

*Robert Indiana: I think so. That happened back when I was at Coenties Slip in New York. I might be the first modern artist to attempt to be both a painter and a sculptor at the same time, working both mediums into one piece. I think of painting as a feminine object and a statue as a masculine object, and the complete display of *Ahab*, which included a painted backdrop for context [*The Melville Triptych* (1962)], worked in those terms. Of course, it's a variation on the Moby Dick theme. When I did that construction, I did it because the words Coenties Slip appear on the first page of Melville's *Moby Dick*.*



Sylvia Plimack Mangold

Grey Parquet 1965

acrylic on canvas

40 × 40" | 101.6 × 101.6 cm

No. 87258 | USD 300,000

PACE



Kenneth Noland

Untitled 1968

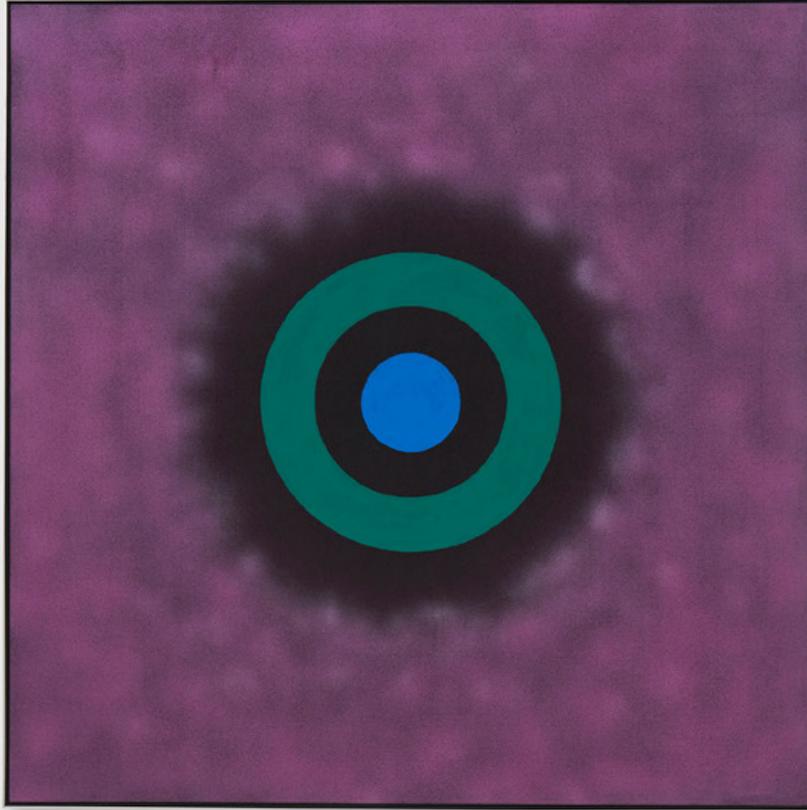
acrylic on canvas

95¼ × 24½ × 2" | 241.9 × 62.2 × 5.1 cm

98¾ × 24¾ × 2" | 250.8 × 62.9 × 5.1 cm, framed

No. 92953 | USD 475,000

PACE



Kenneth Noland

Mysteries: Nimbus 2001

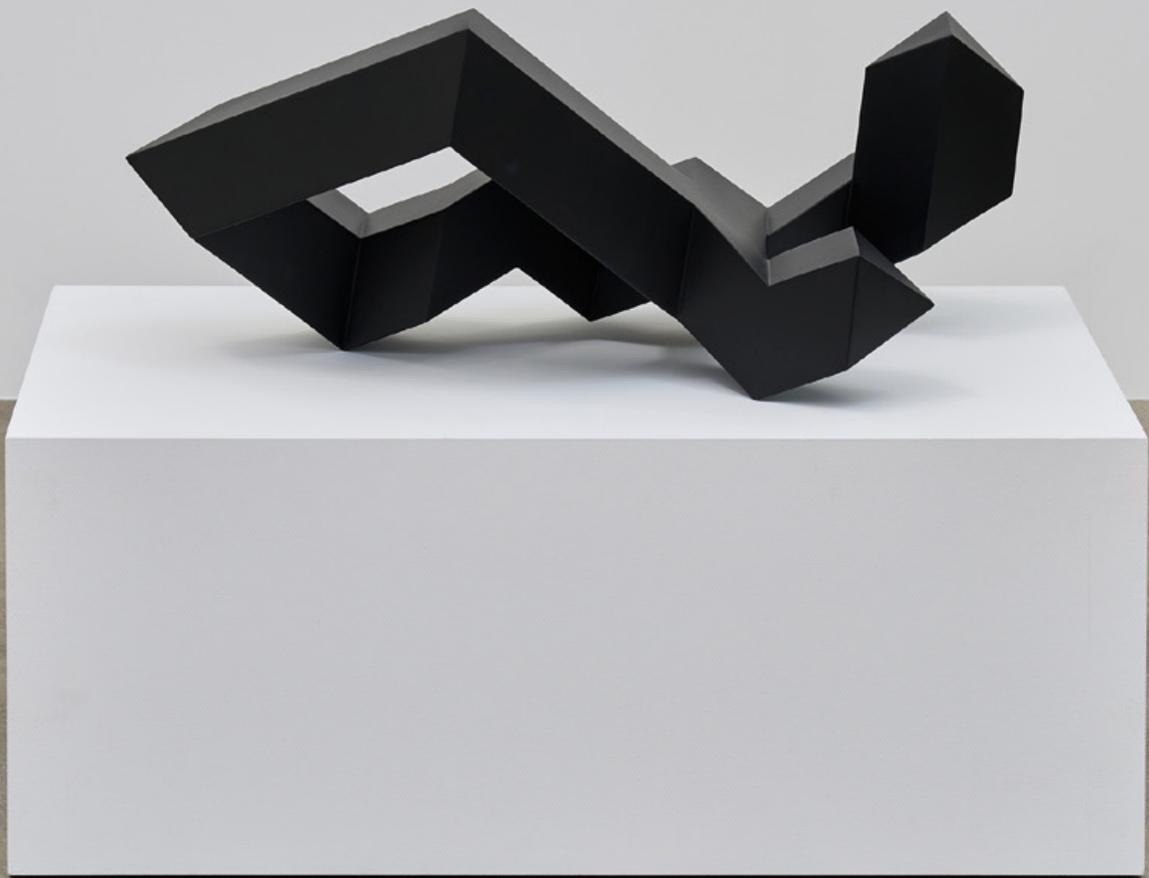
acrylic on canvas

48 × 48" | 121.9 × 121.9 cm

48½ × 48½ × 2" | 123.2 × 123.2 × 5.1 cm, framed

No. 92965 | USD 575,000

PACE



Tony Smith

Throwback 1976-79

steel painted black

13½ × 33 × 17" | 34.3 × 83.8 × 43.2 cm

No. 07925.03 | Edition of 6 + 1 AP | USD 300,000



Adolph Gottlieb

Untitled 1966
oil and acrylic on canvas
48 × 60" | 121.9 × 152.4 cm
49 × 60³/₁₆ × 1¹/₁₆" | 124.5 × 154.5 × 4 cm, framed
No. 95047 | USD 750,000



Isamu Noguchi

Seen and Unseen 1962

bronze in 2 parts

19½ × 27 × 24" | 49.5 × 68.6 × 61 cm, element 1

6½ × 27½ × 26" | 16.5 × 70 × 66 cm, element 2

No. 03622.03 | Edition of 3 | USD 1,500,000

PACE



Torkwase Dyson

Drift and Tune 2 (Bird and Lava) 2024

acrylic and graphite on canvas

36 × 12 × 2" | 91.4 × 30.5 × 5.1 cm, 2 panels, each

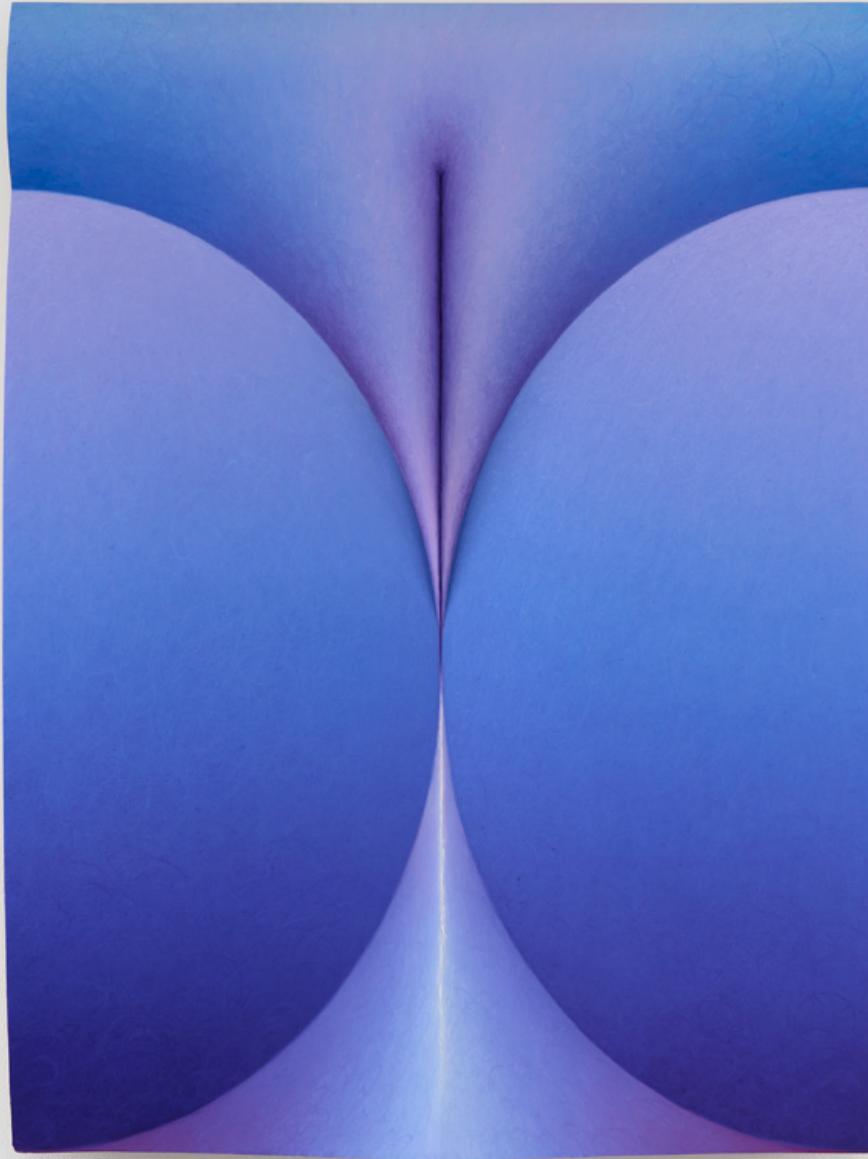
36 × 24 × 2" | 91.4 × 61 × 5.1 cm, overall

No. 93150 | USD 40,000

**“In this moment
of environmental
precarity we will
need to be both liquid
and mountains, bird
and lava. And it is the
density of Black grace
that will always be the
thing that keeps us in
our own humanity.”**

Torkwase Dyson

PACE



Loie Hollowell

Pressure in blue-purple 2025
oil paint on aqua resin cast in linen covered frame
28 × 21 × 3½" | 71.1 × 53.3 × 8.9 cm
No. 93032 | USD 275,000



PACE



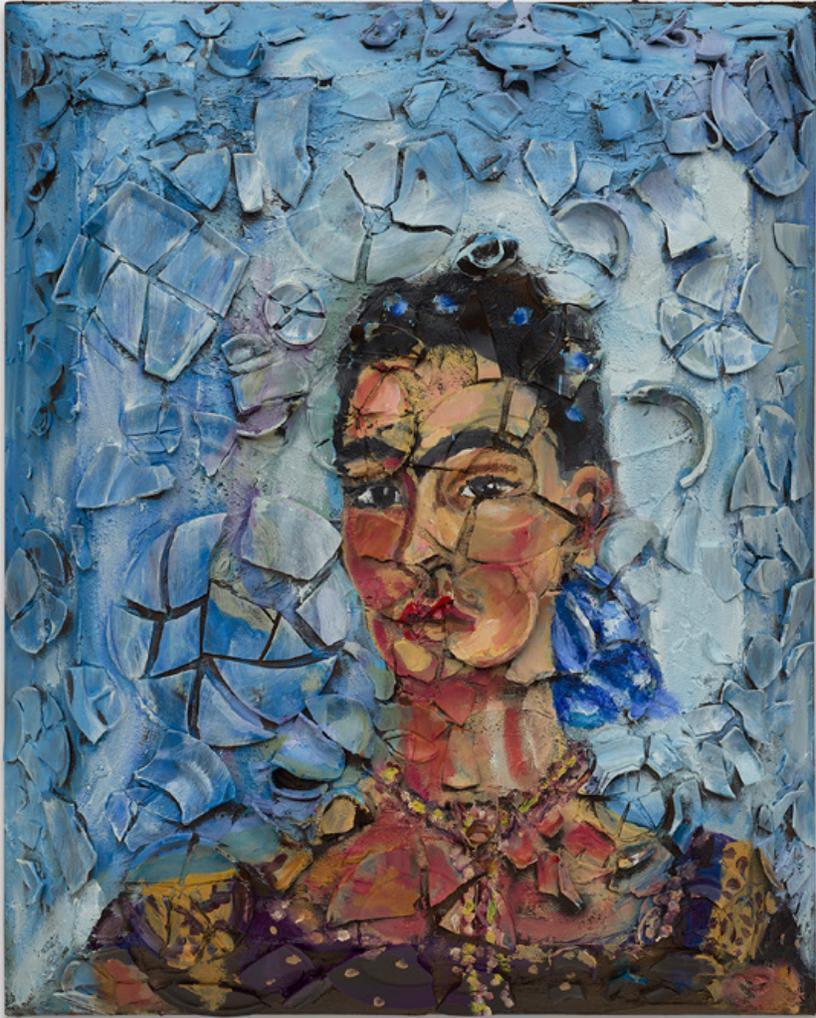
Sam Gilliam

Glide Again 1971

acrylic on canvas

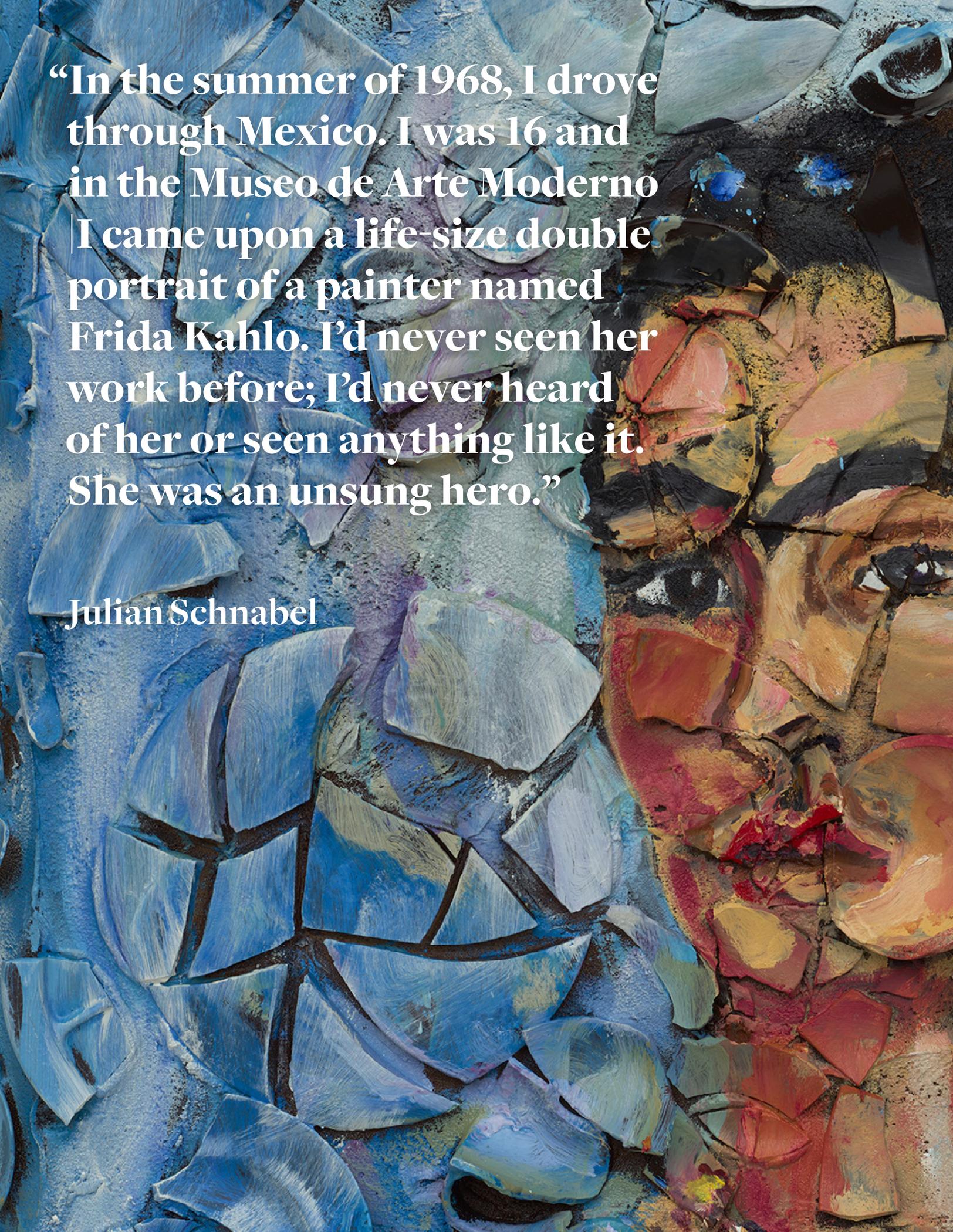
110 × 38" | 279.4 × 96.5 cm

No. 93407 | USD 1,600,000



Julian Schnabel

Young Frida 2024–25
oil, plates and bondo on aluminum
60 × 48" | 152.4 × 121.9 cm
No. 93866 | USD 550,000



“In the summer of 1968, I drove through Mexico. I was 16 and in the Museo de Arte Moderno | I came upon a life-size double portrait of a painter named Frida Kahlo. I’d never seen her work before; I’d never heard of her or seen anything like it. She was an unsung hero.”

Julian Schnabel



Yoshitomo Nara

Miss Tannen at Dusk 2013

acrylic on wood board

57 $\frac{1}{16}$ × 22 $\frac{1}{16}$ × 2 $\frac{3}{8}$ " | 144.9 × 56 × 6 cm

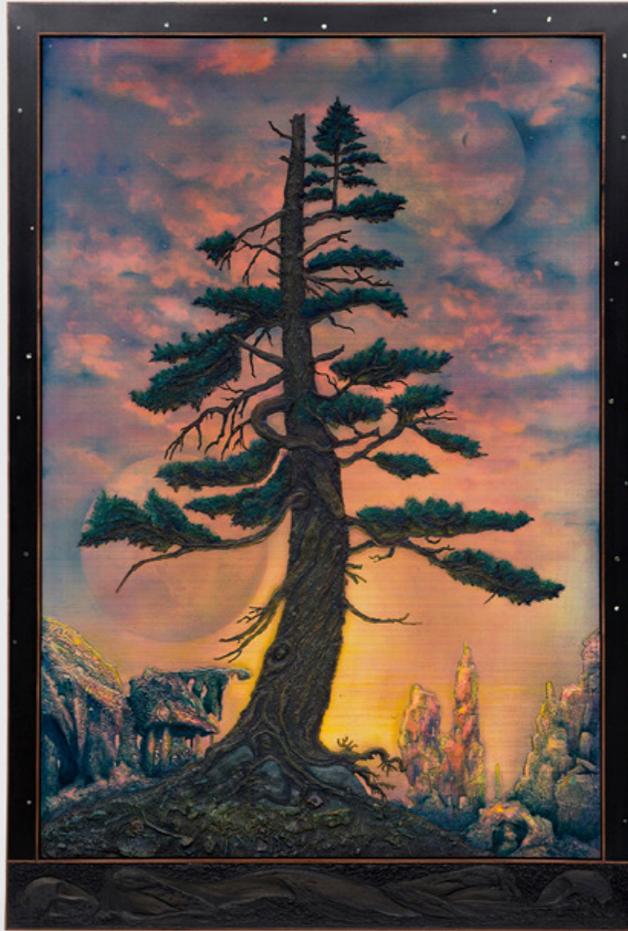
No. 56743 | EUR 1,600,000



Matthew Day Jackson

Eclipse after the rains 2025
wood, oil paint, epoxy resin, abalone shell
49⁵/₈ × 33¹¹/₁₆ × 1¹⁵/₁₆" | 126 × 85.6 × 4.9 cm
No. 94378 | USD 115,000

PACE



Matthew Day Jackson

After the rains 2025

wood, oil paint, epoxy resin, abalone shell

49¹¹/₁₆ × 33¹¹/₁₆ × 2¹/₁₆" | 126.2 × 85.6 × 5.2 cm

No. 94098 | USD 115,000



PACE



Alicja Kwade

SunderState V 2025

polished glass, clock, patinated bronze

27⁵/₈ × 12" | 70.2 × 30.5 cm, diameter

No. 94655.01 | Edition of 3 + 1 AP | USD 125,000



PACE



Elmgreen & Dragset

The Visitor 2025

marble

74³/₈ × 25¹³/₁₆ × 14" | 189.5 × 65.6 × 35.6 cm

No. 95011 | USD 300,000



PACE



Emily Kam Kngwarray

Anooralya - Yam Story 1994
synthetic polymer paint on linen
60¼ × 48⅛" | 153 × 122 cm
No. 95153 | USD 450,000



Antoni Tàpies

Gris i colors 1974
mixed media on canvas
76¾ × 51¾" | 195 × 130 cm
No. 95935 | USD 920,000

PACE



Arlene Shechet

Summer Crush 2025

glazed ceramic, painted and dyed hardwood and steel

21½ × 19½ × 20" | 54.6 × 49.5 × 50.8 cm

No. 95257 | USD 110,000

PACE



Arlene Shechet

Fictional First Person 2025
glazed ceramic, painted and dyed hardwood, steel and palladium leaf
43 × 34 × 28" | 109.2 × 86.4 × 71.1 cm
No. 95256 | USD 150,000



PACE



Adam Pendleton

Black Dada (A/A) 2025
silkscreen ink and black gesso on canvas, two parts
36 × 28½" | 91.4 × 72.4 cm, overall
37⅞ × 30⅜ × 2¼" | 96.2 × 77.2 × 5.6 cm, framed
No. 95960 | USD 165,000



Chiffon Thomas

Shoal of Feuds 2025

bronze, Victorian iron bath foot claw, glass, 19th century bible cover, silicone skin, thread, epoxy

17¼ × 8 × 7½" | 43.8 × 20.3 × 19.1 cm

No. 95695 | USD 28,000

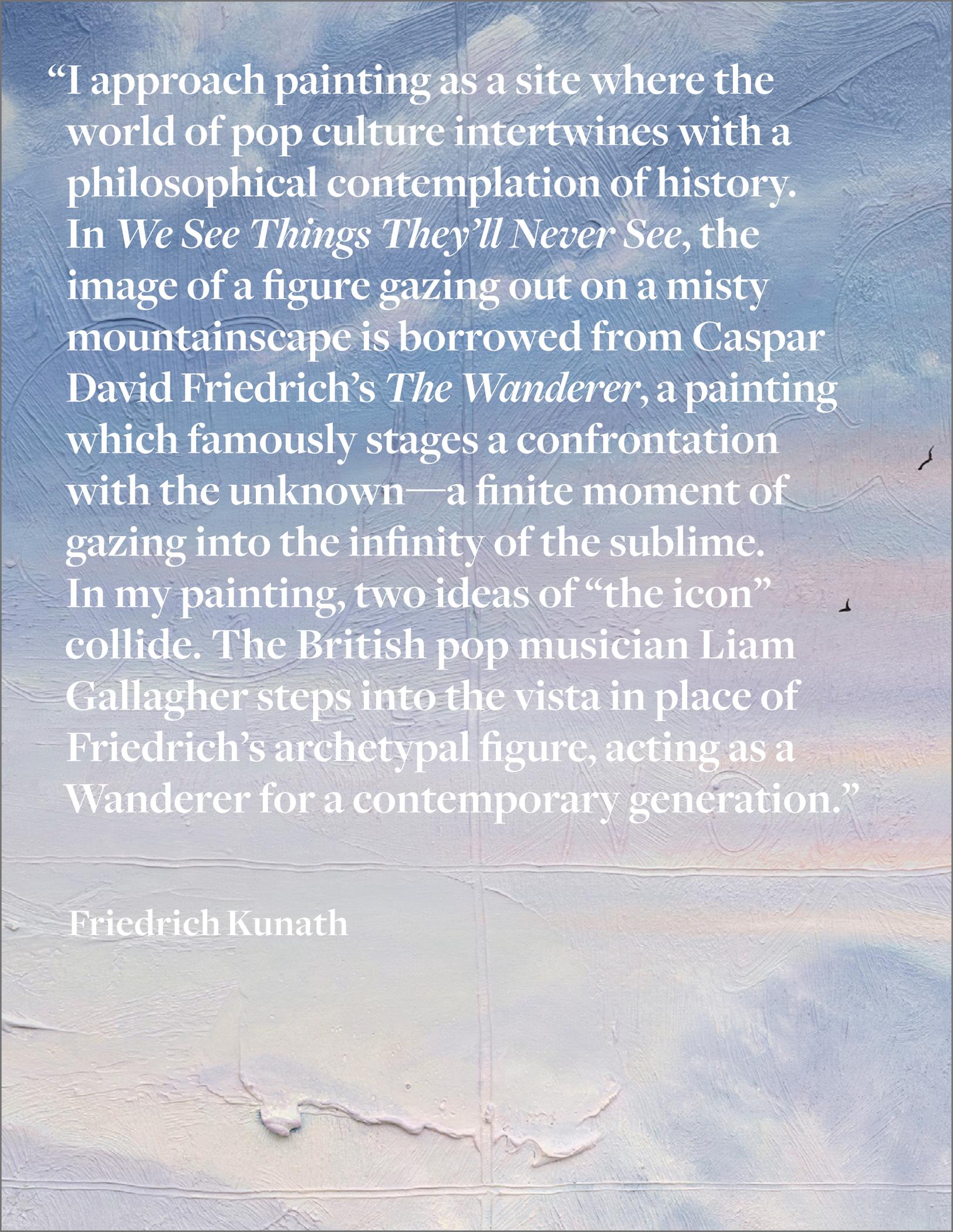


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Friedrich Kunath

We See Things They'll Never See 2025
oil on canvas
72 × 84 × 1½" | 182.9 × 213.4 × 3.8 cm
No. 95260 | USD 135,000



“I approach painting as a site where the world of pop culture intertwines with a philosophical contemplation of history. In *We See Things They’ll Never See*, the image of a figure gazing out on a misty mountainscape is borrowed from Caspar David Friedrich’s *The Wanderer*, a painting which famously stages a confrontation with the unknown—a finite moment of gazing into the infinity of the sublime. In my painting, two ideas of “the icon” collide. The British pop musician Liam Gallagher steps into the vista in place of Friedrich’s archetypal figure, acting as a Wanderer for a contemporary generation.”

Friedrich Kunath

PACE



Marina Perez Simão

Untitled / Sem Título 2025
oil on linen
78 $\frac{3}{4}$ × 66 $\frac{15}{16}$ " | 200 × 170 cm
No. 95544 | USD 190,000

PACE



Li Hei Di

Triple Flood 2025
oil on linen
25¹/₁₆ × 21⁵/₈" | 65 × 55 cm
No. 95697 | USD 28,000



PACE



Kylie Manning

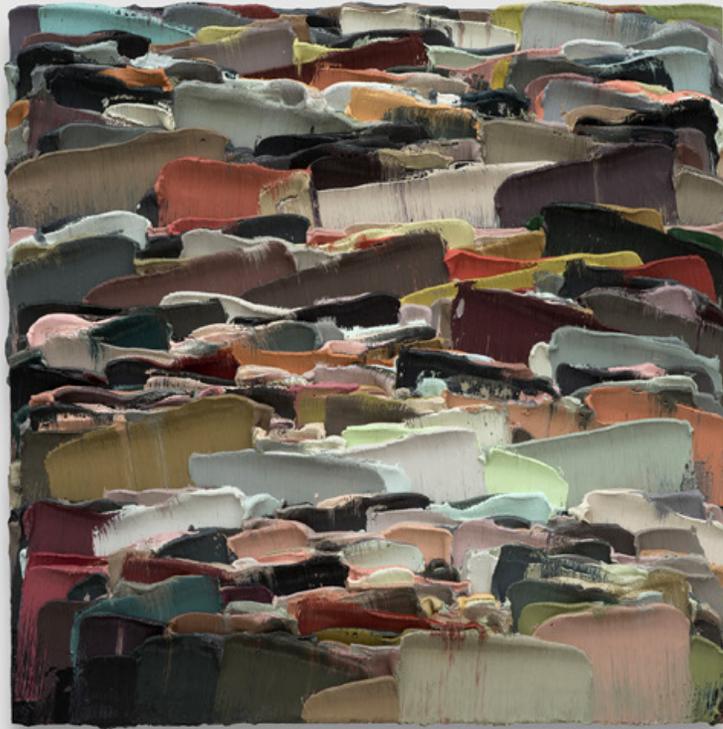
Jetty 2025

oil, charcoal, graphite and quartz on linen

64 × 80 × 1½" | 162.6 × 203.2 × 3.8 cm

No. 95765 | USD 115,000

PACE



Li Songsong

Mindscape II 2025

oil on canvas

39³/₈ × 39³/₈ × 3³/₈" | 100 × 100 × 10 cm

No. 95786 | USD 128,000

PACE



Pam Evelyn

Focal Length 2025

oil on linen

63 × 59¼" | 160 × 150 cm

No. 95826 | USD 85,000

PACE



Dan Flavin

"monument" for V. Tatlin 1975

cool white fluorescent light

120 × 24 × 5" | 304.8 × 61 × 12.7 cm

No. 95828.02 | Edition of 5 | USD 650,000

PACE



Lauren Quin

The Conscious Cramp 2025
oil on canvas
96 × 78 × 1" | 243.8 × 198.1 × 2.5 cm
No. 95835 | USD 85,000

An abstract painting with a vibrant, multi-colored palette. The composition is dominated by large, expressive brushstrokes in shades of blue, green, purple, and yellow. The background features a complex interplay of colors, with some areas appearing more saturated and others more muted. The overall effect is one of dynamic energy and emotional intensity.

**“There is a point when
an image can become
more than itself—when
I am truly entangled
with it and will never
be the same after it.
Painting is like blowing
on the embers of
that moment.”**

Lauren Quin



Hank Willis Thomas

Untitled 2024
mixed media including decommissioned US Prison Uniforms and US Flags
58½ × 73¼" | 148.6 × 186.1 cm
No. 95851 | USD 140,000

PACE



Alfred Stieglitz

Equivalent (Rain Drops) 1927

gelatin silver contact print adhered to board by Stieglitz

$3\frac{5}{8} \times 4\frac{5}{8}$ " | 9.2 × 11.7 cm, image, paper and mount

$12\frac{1}{2} \times 9\frac{3}{4}$ " | 31.8 × 24.8 cm, board

$15\frac{5}{16} \times 12\frac{5}{16} \times 1\frac{1}{4}$ " | 38.9 × 31.3 × 3.2 cm, framed

No. 100800 | USD 45,000

PACE



Harry Callahan

Sunlight on Water 1943

vintage gelatin silver print

3¼ × 4½" | 8.3 × 11.4 cm, image

4 × 5" | 10.2 × 12.7 cm, paper

14½ × 11¾ × 1⅛" | 36.8 × 28.9 × 2.9 cm, framed

No. 106564.07 | USD 40,000

PACE



Robert Frank

MacArthur Parade, NYC 1951
gelatin silver print
14 × 10" | 35.6 × 25.4 cm, image
15¾ × 11" | 40 × 27.9 cm, paper
No. 119359.01 | USD 60,000



Hermann Nitsch

Schüttbild 2019

acrylic on jute

39³/₈ × 39³/₈" | 100 × 100 cm

No. 83734 | USD 48,000



William Monk

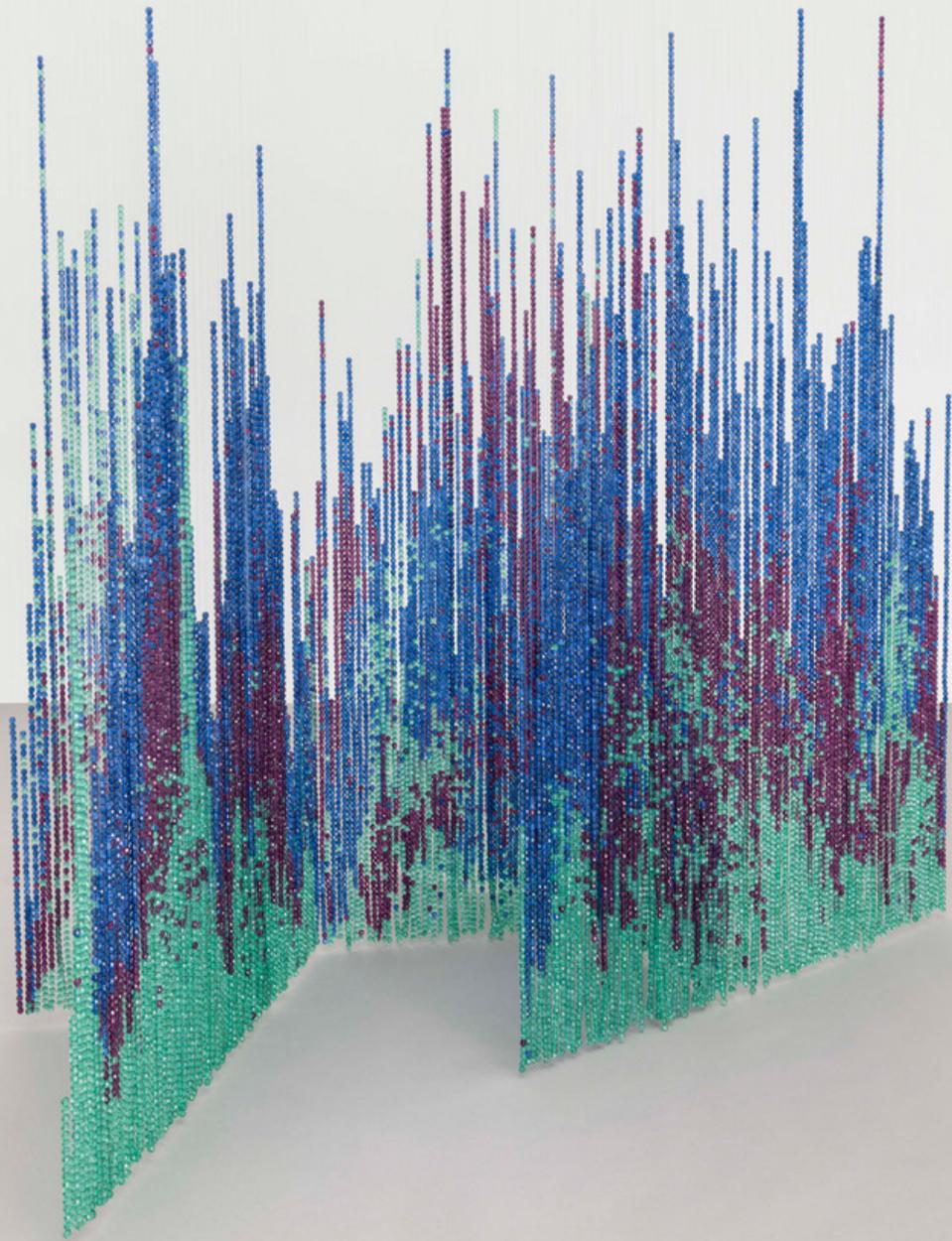
Sentinel IV 2025

oil on canvas

21⁵/₈ × 35⁷/₁₆" | 55 × 90 cm

22³/₈ × 36³/₈ × 2¹/₂" | 57 × 92.4 × 6.4 cm, framed

No. 95766 | USD 85,000



Latifa Echakhch

Entre la nuit et l'aurore (Between night and dawn) 2025

colored glass beads and nylon threads

47¼ × 61 × 37⅜" | 120 × 155 × 95 cm, pearls

overall height variable

No. 95913 | EUR 60,000



Art Basel Unlimited

Arlene Shechet

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

Arlene Shechet's colossal aluminum sculpture *Midnight* (2024) exudes a surprising lightness and airiness, belying its impressive scale and solid materiality. Its dynamic composition alternates between matte and glossy facets, with sections painted in warm sunset hues contrasting against areas of seemingly raw metal. *Midnight* is one of six large-scale metal sculptures commissioned for *Girl Group*, the artist's much praised milestone exhibition at Storm King Art Center, New Windsor, New York (2024). The intersecting curvaceous planes and the variety of colors and textures in *Midnight* elevates her celebrated ceramics to a monumental scale in welded and painted aluminum.



Art Basel Unlimited

Robert Longo

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

We are the Monsters (2025) comprises two new Combines, a drawing, and a film, all reflecting on a culture of extreme impatience.

The Combines— *Untitled (Dog)* and *Untitled (Wolf)*—use multimedia to test the limits of two-dimensional imagery. The graphite drawing, based on Albrecht Dürer's *The Four Avenging Angels* (1498), transitions into a black-and-white, ultra-fast-paced looped film presenting the onslaught of images drawn from almost a year of international news, spanning July 4, 2024, to June 15, 2025. Randomly interrupted by computer-generated pauses, the film creates an immersive, cyclical experience with no beginning or end—only shifting ways of looking and seeing.



Art Basel Unlimited

Latifa Echakhch

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

Untitled (Tears Fall) is a monumental installation of threads with blue glass beads at the bottom, forming a shimmering curtain that cascades from the ceiling. The nylon threads refract light, each culminating with a vivid burst of blue at the base: beads that appear at varying points towards the bottom, evoking the moment that water hits a surface. Recalling the fluidity of a waterfall, this beadwork captures an interplay of upward and downward motion. Water, a recurring symbol of human emotion, here becomes a metaphor for dualities: the ascent of hope and ambition and the weight of sorrowful rain to still feel the beauty when things are falling apart. Through its scale and materiality, Latifa Echakhch's work conveys a fragile, enduring connection to nature's landscapes.

Exhibitions On View

NEW YORK



David Byrne
Apr 10 – Dec 31



Alicja Kwade
May 7 – Aug 15



Robert Mangold
May 9 – Aug 15



Robert Indiana
May 9 – Aug 15

LOS ANGELES



Robert Irwin
Apr 5 – Jun 7

LONDON



Michal Rovner
Apr 26 – May 28



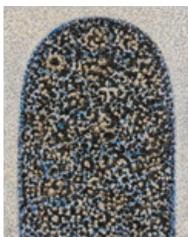
Emily
Kam Kngwarray
Jun 6 – Aug 8

SEOUL



James Turrell
Jun 14 – Sep 27

GENEVA



Pace: 65 Years
May 21 – Aug 9

TOKYO



Joan Jonas
May 17 – Jul 3



Tara Donovan
May 17 – Jul 3

HONG KONG



Li Hei Di
May 29 – Aug 29

PACE