

Frieze London

October 9–13, 2024

Booth D21





Tom Wesselmann

Bedroom Painting #64 1983

oil on shaped canvas

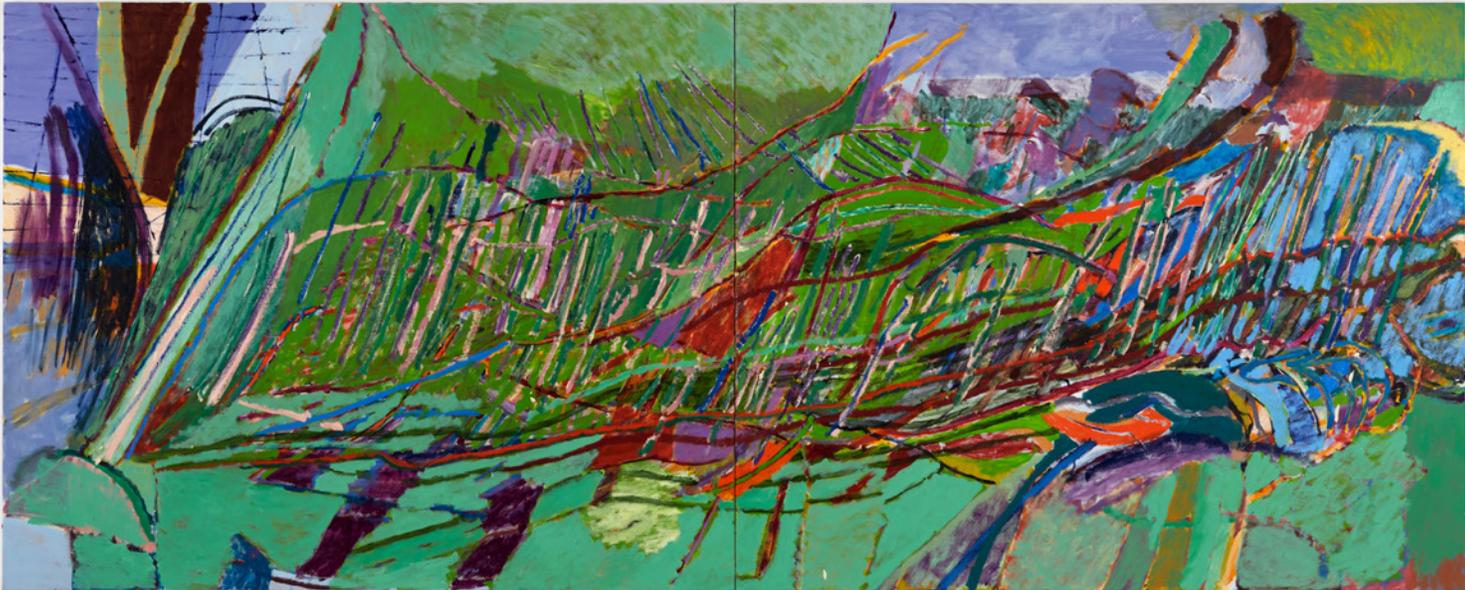
71" × 11' 6" | 180.3 × 350.5 cm

No. 93017 | Price upon request

Tom Wesselmann

Bedroom Painting #64 1983

Tom Wesselmann's *Bedroom Painting #64* (1983) is a stunning example from the artist's Bedroom Paintings series (1968–1983) and mature output at large. Wesselmann's mastery of both the still life and nude genres is highlighted in the present work, which reflects elements of his Great American Nude series (1961–1984), Still Life series (1962–2001), and Seascape series (1965–1979). In his Bedroom Paintings, the artist balances studies of everyday objects with the female form using vibrant colors and flattened perspective. *Bedroom Painting #64* depicts both the quietude of home life and the mystery of what is missing. In the present work, a blue vase holding a bouquet of red tulips, a turquoise blanket, and a windowsill through which a night sky is barely perceptible act as a background through the frame of a woman's breast and arm, suggested by the negative space of his characteristically shaped canvas. Other works from this series are populated with fragmented legs, feet, or breasts and mundane items such as bottles of nail polish, cigarettes, fish bowls, and clocks, among a multitude of other objects. These collections represent a microcosm of domesticity and femininity which Wesselmann spotlights in his larger-than-life compositions. *Bedroom Painting #64* made its debut in 1962 at Sidney Janis Gallery, New York in the solo exhibition *New Work by Tom Wesselmann*.



Pam Evelyn

Settlement 2024
oil on linen
78¾ × 196⅞" | 200 × 500 cm, overall
78¾ × 98⅞" | 200 × 250 cm, each panel
No. 92400 | USD 185,000

PACE



Elmgreen & Dragset

Boy with Drone (Marble) 2024

marble, plinth in steel and lacquer

59 $\frac{7}{16}$ × 17 $\frac{5}{16}$ × 31 $\frac{1}{2}$ | 151 × 44 × 80 cm (figure)

19 $\frac{5}{8}$ × 19 $\frac{5}{8}$ × 19 $\frac{5}{8}$ | 50 × 50 × 50 cm (plinth)

No. 93107 | Unique | USD 250,000

PACE



Emily Kam Ngwarray

Untitled 1992

synthetic polymer paint on canvas

82¹/₁₆ × 47¹/₄" | 210 × 120 cm

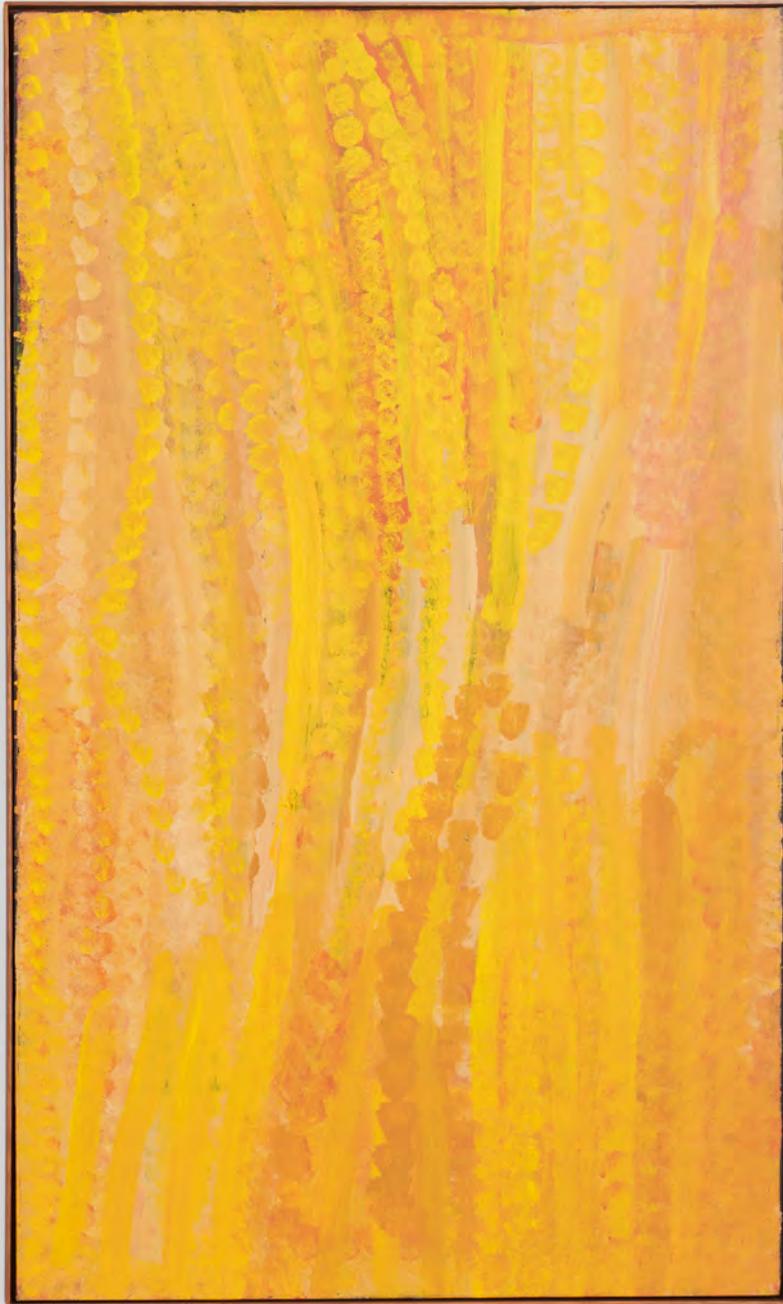
No. 92858 | USD 360,000

PACE



Emily Kam Ngwarray

After Summer 1994
synthetic polymer paint on canvas
60 × 36" | 152.4 × 91.4 cm
No. 92859 | USD 150,000



Emily Kam Ngwarray

Alalgura Awelye I 1994
synthetic polymer paint on canvas
60 × 36" | 152.4 × 91.4 cm
No. 93188 | USD 150,000

Emily Kam Kngwarray

Emily Kam Kngwarray, the first Indigenous Australian woman to achieve critical success in her lifetime, created work deeply intertwined with the beliefs and traditions of the Anmatyerre people, of whom she was a respected elder.¹ Though her work has been likened to Abstract Expressionism, it has no reference in Western art.² Her paintings instead draw inspiration from Anmatyerre beliefs and ceremonies as well as the critical forces in her environment, including rain, seeds, and wildlife. The artist created *Untitled* (1992) and the two works here displayed as a pair, *After Summer* and *Alalgura Awelye I* (both 1994), during the middle of her brief career, a period when she was expanding her color palette to reflect the seasonal changes in her homeland Alhalkere, also called Alalgura. Painted with loose brushstrokes and trailing dots, the swirling pinks, creams, bright yellows, and pale oranges evoke the blooming wildflowers of springtime. Drawing on the tradition of Awelye, a women's ceremony that includes body painting, Kngwarray often worked outdoors, sitting on her canvases as she painted, using her whole body to create a continuum of lines and dabs of paint. These paintings exemplify the artist's connection to her surroundings and the rich traditions of the Anmatyerre community.

1 Judith Ryan, "Points of View: Emily Kam Kngwarray Anwerlarr anganenty (Big Yam Dreaming) pt1," National Gallery of Victoria, Melbourne, 9 July 2014, YouTube video, 14:25, https://www.youtube.com/watch?v=IHUnExr_T_o&t=9s

2 Jennifer Green, "The life and legacy of Emily Kam Kngwarray," in *Emily Kam Kngwarray* (Canberra: National Gallery of Australia, 2023), 140.

PACE



Arlene Shechet

Nearly Autumn: Together 2024

glazed ceramic and powder coated steel

17 × 15½ × 13" | 43.2 × 39.4 × 33 cm, overall

11½ × 15½ × 13" | 29.2 × 39.4 × 33 cm, ceramic

10½ × 5¾ × 6" | 25.7 × 14.6 × 15.2 cm, stand

No. 92933 | USD 75,000



PACE



Robert Longo

Untitled (Vertical Wing) 2023
charcoal on mounted paper
70 × 88¼" | 177.8 × 224.2 cm
No. 90263 | USD 650,000



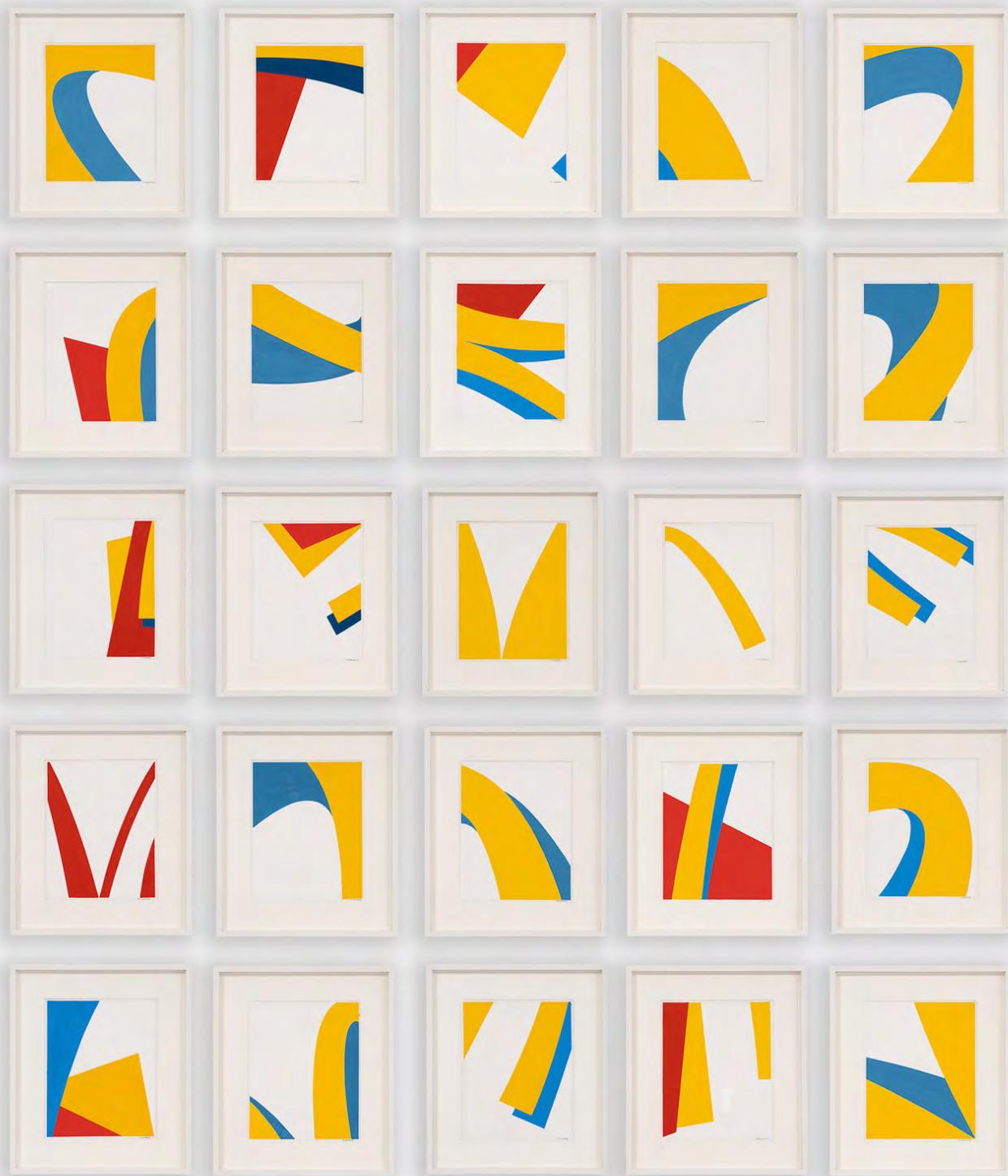
Lynda Benglis

Winged Victory 2024

Everdur bronze

25³/₁₆ × 32³/₄ × 21¹/₁₆" | 64 × 83.2 × 54.4 cm

No. 92836.01 | Edition of 6 + 2 APs | USD 275,000



Keith Coventry, *Junk Studies*, installation view

PACE



Keith Coventry

Junk Study 10 2024
gouache on paper, framed
14 $\frac{1}{16}$ × 12 $\frac{5}{16}$ " | 37 × 32 cm
No. 92996 | USD 14,000

PACE



Paulina Olowska

Habitual Carriage (After Bob Mazzer) 2024

oil on canvas

66¹⁵/₁₆ × 43⁵/₁₆" | 170 × 110 cm

No. 92855 | USD 150,000



Kiki Kogelnik

Brutal in Outer Space c. 1962–63

oil on canvas

36¼ × 29" | 92.1 × 73.7 cm

No. 90915 | USD 165,000

PACE



Alicja Kwade

l'ordre des mondes (Totem) 2024

painted bronze, Azul Macaubas, Verde Guatemala, Bianco Carrara, Rosa Portogallo,
Wondergrey, Blue River Marble, Rainforest Gold, French Breccia

11' 8¹⁵/₁₆" × 21¹/₂" × 21¹³/₁₆" | 358 × 54.6 × 55.4 cm

No. 92869 | Unique | USD 500,000

Alicja Kwade

L'ordre des mondes (Totem) 2024



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

L'ordre des mondes (Totem) (2024) belongs to Alicja Kwade's ongoing series of colonnade sculptures featuring stacked chairs and stone spheres, a body of work that challenges us to rethink the values we attribute to the earth and our place in the universe. The title, French for "the order of worlds," references Piero Manzoni's iconic sculpture *Socle du Monde* (1961), or "base of the world" [fig. 1], where inverted text suggests that the pedestal is the foundation for the earth it rests on. In their essay "A User's Guide to Entropy" (1996), art historians Yve-Alain Bois and Rosalind Krauss point to *Socle du Monde* as a metaphor for a world that has been turned upside-down, capturing the disorienting experience of encountering such a reality: "We would lose our marbles there: signs themselves would become empty, flat; there would be smoke without fire...For the world to lose its meaning, it is enough to turn it inside-out like a glove, to invert the full and the empty."¹ Kwade's work features eight marble-like stone orbs—suggestive of the planets in our solar system—creating a reimagined order of Manzoni's inverted world, with the stacked spheres atop chairs evoking metaphorical seats of power. This series has been prominently showcased in recent public installations and exhibitions, including *L'ordre des mondes* (2023), the largest in the series to date, standing over 20 feet high with 14 stone orbs, unveiled in March on the K11 Musea promenade overlooking Victoria Harbor, Hong Kong, where it will remain on view through November 2024. Upcoming solo exhibitions for Kwade include Tai Kwun Contemporary, Hong Kong (2024), and Museum Leuven, Belgium (2025).

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



Alejandro Piñeiro Bello

Entre La Poesía Y El Sol 2024

oil on hemp

74 x 86" | 188 x 218.4 cm

No. 92506 | USD 75,000



Hank Willis Thomas

Noir et Rouge 2024
mixed media including soccer jerseys from International teams,
La Liga and Premiere League
73 3/8 x 92 1/4" | 186.4 x 234.3 cm
No. 91876 | USD 140,000



Yoshitomo Nara

Title TBC 2005

colored pencil on paper

10 $\frac{1}{8}$ × 7 $\frac{3}{16}$ " | 25.7 × 18.3 cm

No. 90776 | USD 125,000



Yoshitomo Nara

No War Love & Peace 2020

bronze

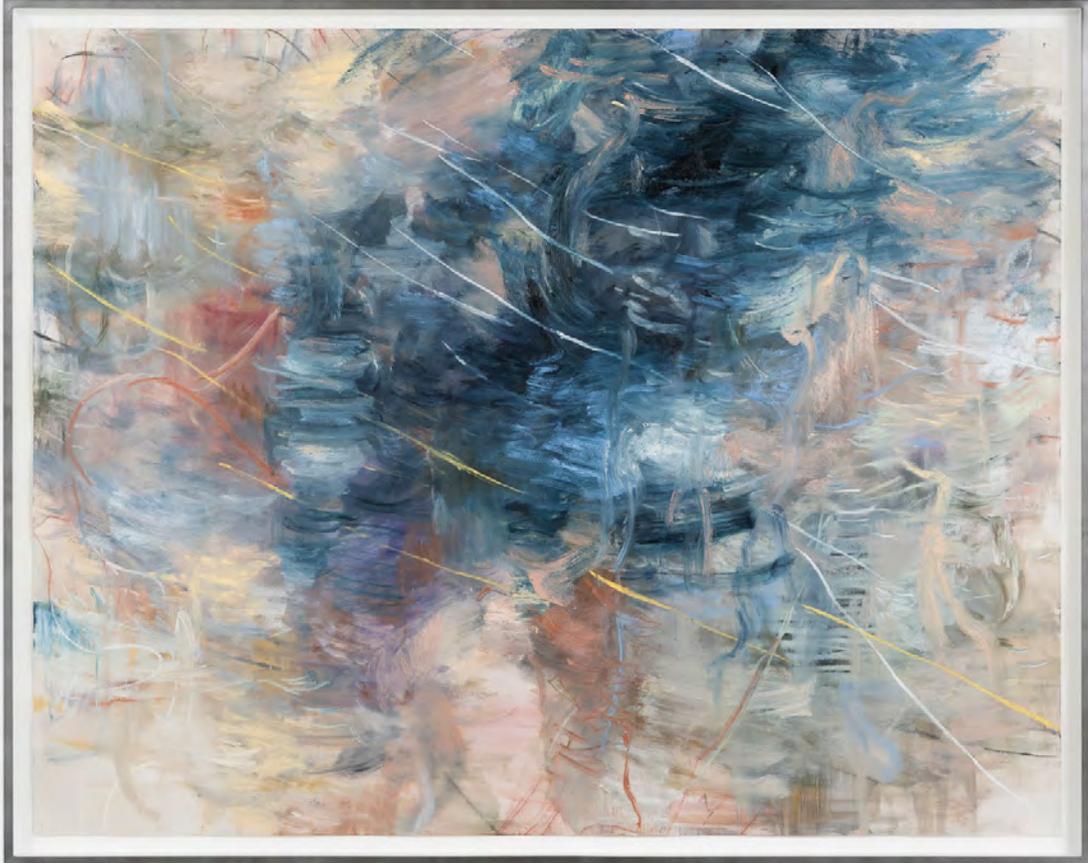
18 $\frac{1}{8}$ × 18 $\frac{1}{8}$ × 12 $\frac{1}{8}$ " | 46 × 47.9 × 32.1 cm

No. 82638.AP1 | Edition of 3 + 2 APs | USD 200,000



Yoshitomo Nara

Iron Law 2003
colored pencil on paper
9 1/16 x 6 1/2" | 23 x 16.5 cm
No. 90775 | USD 110,000



Nigel Cooke

Leaving Crete 2024
charcoal, conte acrylic and oil on paper
57 $\frac{1}{16}$ × 72 $\frac{1}{16}$ " | 145 × 184 cm
No. 93013 | USD 110,000



Yto Barrada

Untitled (Blue Square) 2024

cotton, indigo, found fabric

63 × 49³/₁₆" | 160 × 125 cm

No. 92979 | USD 80,000

PACE



Latifa Echakhch

Wind Wall Icon 2020

metallic pigment, red, black paint, concrete, fiber and vinyl on canvas

78 $\frac{3}{4}$ × 59 $\frac{7}{16}$ × 1" | 200 × 150 × 2.5 cm, triptych, each panel

78 $\frac{3}{4}$ × 177 $\frac{1}{16}$ " | 200 × 450.1 cm, overall

No. 78215 | USD 250,000

Latifa Echakhch

Wind Wall Icon 2020

Latifa Echakhch's multifaceted practice spans painting, sculpture, and installation, using familiar objects and materials to explore the complexities of political and cultural histories. *Wind Wall Icon* (2020), a triptych from her *Wind Wall* series (2020–2022), features golden swirls emerging from a coarse layer of concrete, creating a striking visual contrast that transforms the composition into a dynamic, textured abstraction. Echakhch applies a thin coat of red paint underneath a layer of shining gold paint before partially stripping both away to reveal the muted grey beneath. The series title references Chinese and Japanese *byōbu*—translating to “wind wall”—screened panels adorned with gold leaf and scenes of the natural world and daily life. The use of gold leaf and the triptych construction also evoke Byzantine icons, a connection further underscored by the series title. In Echakhch's hands, these historical formats are eroded, giving way to new modes of representation. The striations in the concrete and semi-sacred associations with gold leaf speak to the physical and metaphysical nature of quotidian material. Echakhch describes her work as a fusion of “politics and poetry,” where techniques of erasure and destruction transform the mundane into potent symbols of identity, history, and mythology.



Robert Nava

Love Letter Dragon 2024
acrylic and grease pencil on canvas
48 x 60 x 1 1/2" | 121.9 x 152.4 x 4.1 cm
No. 91826 | USD 150,000

PACE



Peter Hujar

Paul Thek on Zebra 1965 | print made 2020

pigmented ink print

15½ × 14¾" | 39.4 × 37.5 cm, image

20 × 16" | 50.8 × 40.6 cm, paper

No. 128120.01 | Edition of 10 | USD 14,000



Marina Perez Simão

Untitled 2022

oil on canvas

23⁵/₈ × 19¹/₄" | 60 × 50 cm

No. 85021 | USD 60,000



Gideon Appah

White Water 2024
oil and acrylic on canvas
51¹/₁₆ × 51¹/₁₆" | 130 × 130 cm
No. 90589 | USD 65,000

PACE



David Hockney

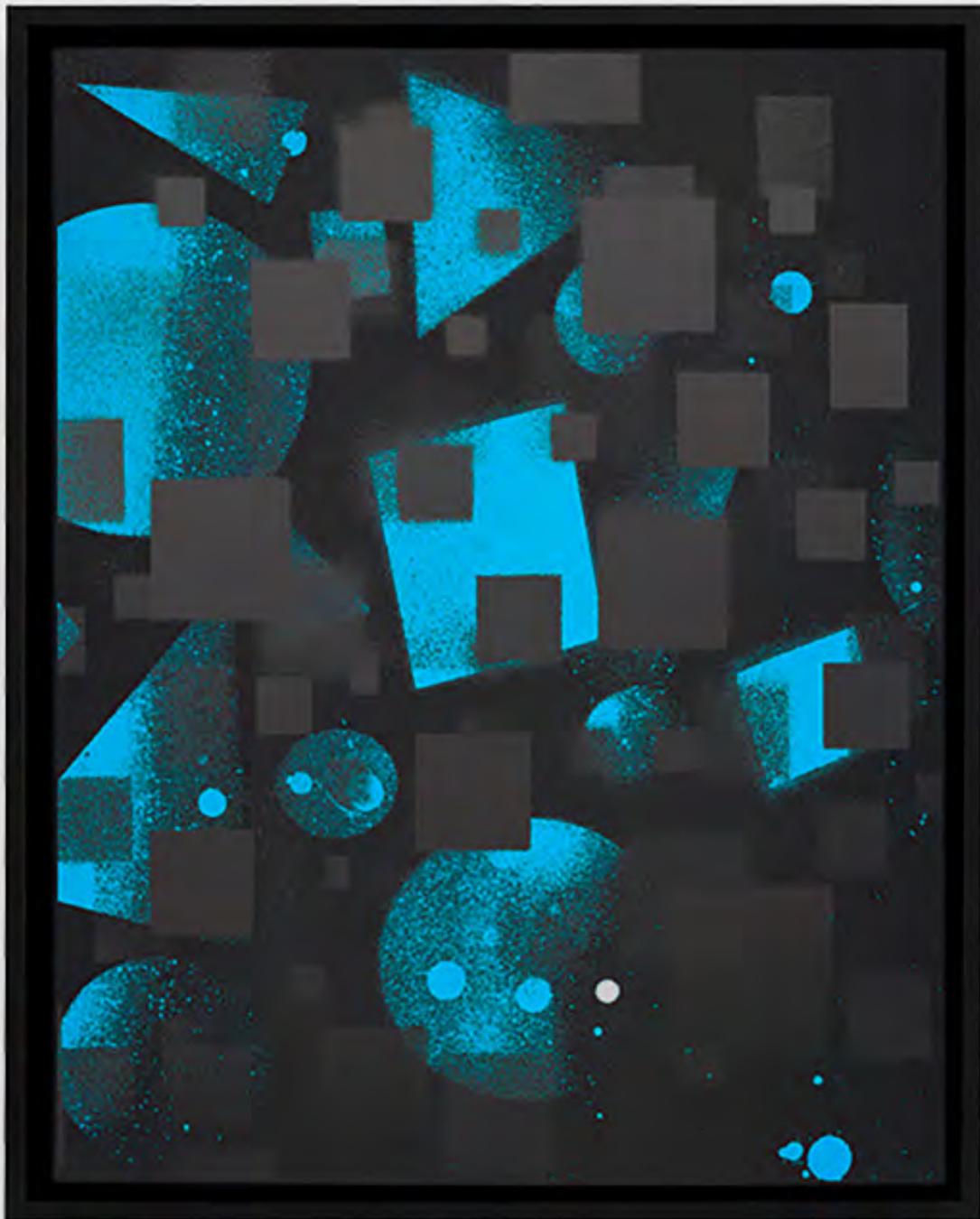
25th July – 7th August 2021, Rain on the Pond 2021

eight iPad paintings comprising a single work, printed on paper, mounted on Dibond

39¼ × 111" | 99.7 × 281.9 cm

No. 84294.16 | Edition of 25 | USD 650,000

PACE



Adam Pendleton

Untitled (Composition) 2024
silkscreen ink and black gesso on canvas
19 × 15" | 48.3 × 38.1 cm
20½ × 16½" | 52.1 × 41.9 cm, framed
No. 92950 | USD 70,000

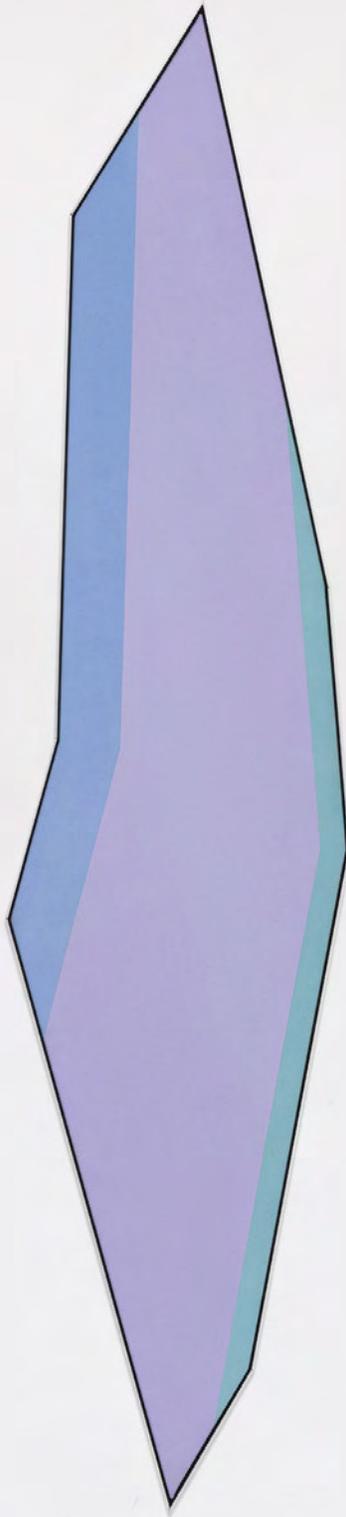
PACE



Adam Pendleton

Untitled (Composition) 2024
silkscreen ink and black gesso on canvas
19 × 15" | 48.3 × 38.1 cm
20½ × 16½ × 2" | 52.1 × 41.9 × 5.1 cm, framed
No. 92949 | USD 70,000

PACE



Kenneth Noland

Increment 1982

acrylic on canvas

89¼ × 20¾" | 226.7 × 52.7 cm

No. 93018 | USD 300,000

PACE



Mika Tajima

Art d'Ameublement (Matapu) 2024
spray Acrylic and Thermoformed PETG
72 × 54" | 182.9 × 137.2 cm
No. 91708 | USD 90,000

PACE



William Monk

79AD II 2024

oil on canvas

21 $\frac{5}{8}$ × 35 $\frac{7}{16}$ " | 54.9 × 90 cm

22 $\frac{3}{8}$ × 36 $\frac{1}{8}$ × 2 $\frac{1}{2}$ " | 56.8 × 91.8 × 6.4 cm

No. 91901 | USD 85,000



Sonia Gomes

Untitled (Loom series) | Sem título (série Tear) 2024

drawing, bindings, fabrics, ropes, wood, nails, lace

20½ × 20½ × 2¾" | 52.1 × 52.1 × 7 cm

No. 91833 | USD 60,000

PACE



Kevin Francis Gray

Samuel 2024

Calacatta Caldia marble, steel

73³/₈ × 48⁷/₁₆ × 1⁵/₁₆" | 187 × 123 × 5 cm

No. 92871 | Unique | USD 100,000



PACE



Genesis Belanger

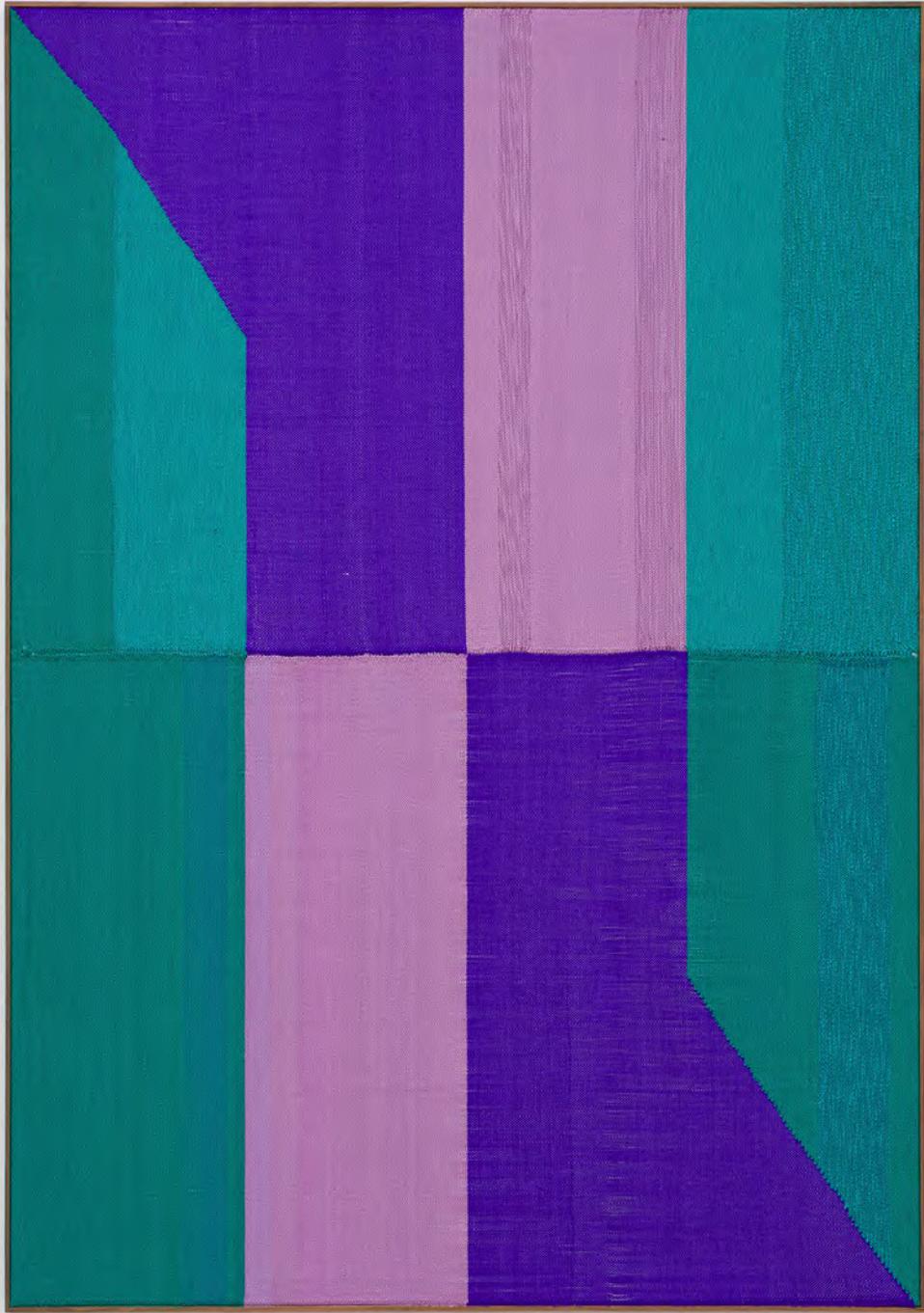
It Wasn't Me 2024

Stoneware, porcelain with oil painted manicure

7 × 18 × 8" | 17.8 × 45.7 × 20.3 cm

No. 92745 | USD 32,000

PACE



Brent Wadden

Untitled 2024

hand-woven fibers, wool, cotton and acrylic on canvas

81 $\frac{1}{8}$ × 56 $\frac{1}{4}$ " | 206 × 144 cm

No. 91830 | USD 85,000

PACE



Arlene Shechet

Spring To Summer: Together 2024

glazed ceramic and powder coated steel

27 × 13 × 12" | 68.6 × 33 × 30.5 cm, overall

15½ × 13 × 12" | 39.4 × 33 × 30.5 cm, ceramic

12 × 8 × 6" | 30.5 × 20.3 × 15.2 cm, stand

No. 92932 | USD 75,000

PACE



Acaye Kerunen

Ebiinu (she has come, has she come? is she coming?) 2023

raffia, stripped and hand dyed palm leaves, stripped and dyed sorghum stems, twined sisal
9' 2⁵/₈" × 27⁹/₁₆" × 19¹³/₁₆" | 281 × 70 × 50 cm

No. 90455 | USD 60,000



PACE



Loie Hollowell

Split down the middle, December 16 2022
soft pastel on paper
26 x 23" | 66 x 58.4 cm
29¾ x 26¼ x 2" | 75.6 x 66.3 x 5.1 cm
No. 90156 | USD 50,000

PACE



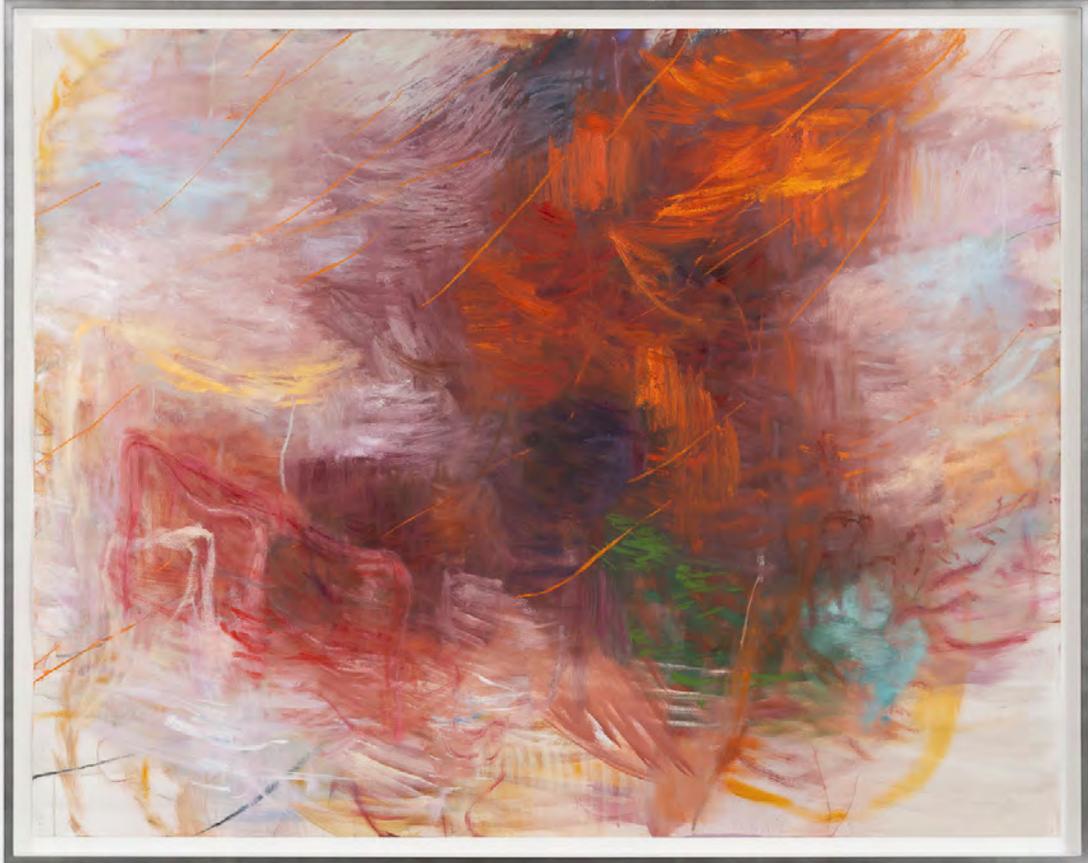
Torkwase Dyson

Of Impossible Distance 3 (Hyper Shapes) 2024

wood, graphite

30 × 20 × 2½" | 76.2 × 50.8 × 5.4 cm

No. 91844 | USD 35,000



Nigel Cooke

Nemesis 2024

charcoal, conte acrylic and oil on paper

57 $\frac{1}{16}$ × 72 $\frac{1}{16}$ " | 145 × 184 cm

No. 92982 | USD 110,000

PACE



Kevin Francis Gray

Reposing Mother (Maquette) 2024

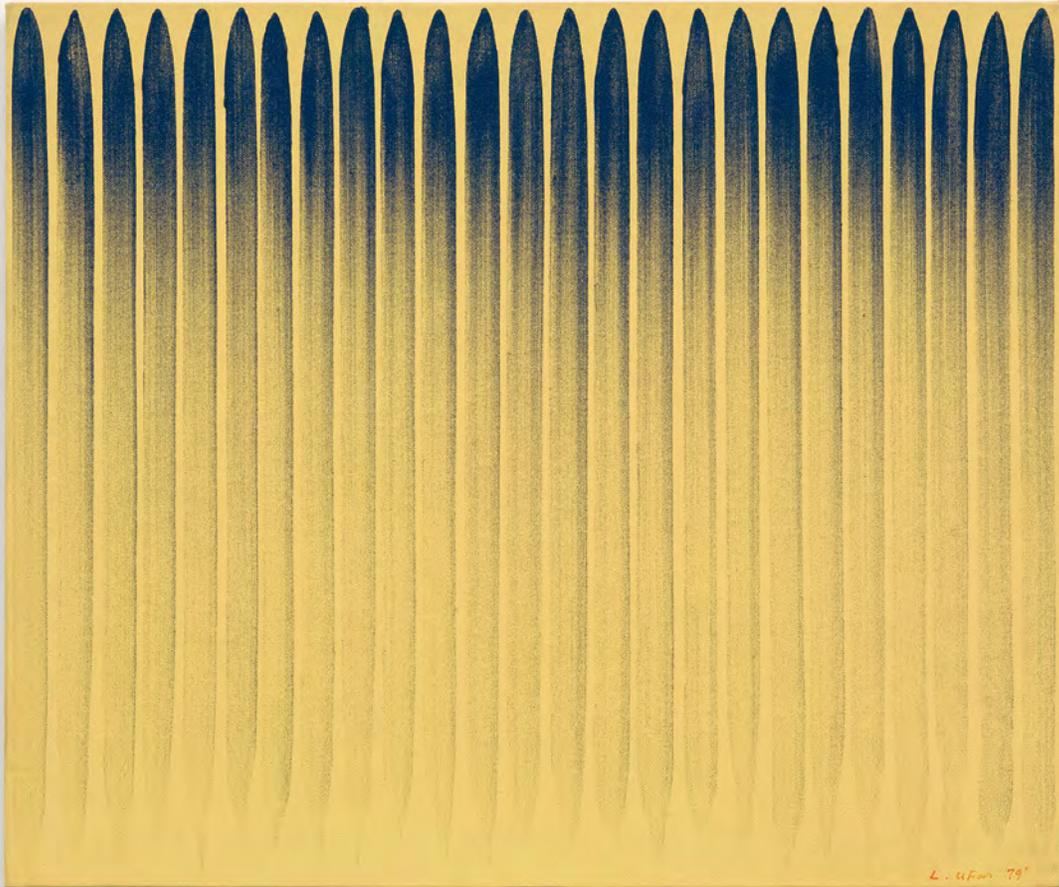
Bianco Michelangelo marble, burr elm wood

$32\frac{5}{16} \times 12\frac{5}{8} \times 12\frac{3}{4}$ " | $82 \times 32 \times 31$ cm, 30 kg, sculpture

$37\frac{3}{8} \times 19\frac{7}{8} \times 18\frac{1}{8}$ " | $95 \times 50.5 \times 46$ cm, 140 kg, plinth

$69\frac{1}{4} \times 19\frac{7}{8} \times 18\frac{1}{8}$ " | $177 \times 50.5 \times 46$ cm, 170 kg, overall

No. 92870 | Unique | USD 70,000



Lee Ufan

From Line No. 790121 1979
oil on canvas
23 $\frac{7}{8}$ × 28 $\frac{5}{8}$ " | 60.6 × 72.7 cm
No. 91408 | USD 525,000

PACE



Brent Wadden

Untitled 2024

hand-woven fibers, wool, cotton and acrylic on canvas

57 $\frac{7}{8}$ × 72 $\frac{13}{16}$ " | 147 × 185 cm

No. 91829 | USD 85,000

PACE



Richard Learoyd

Untitled, Poppies 2024

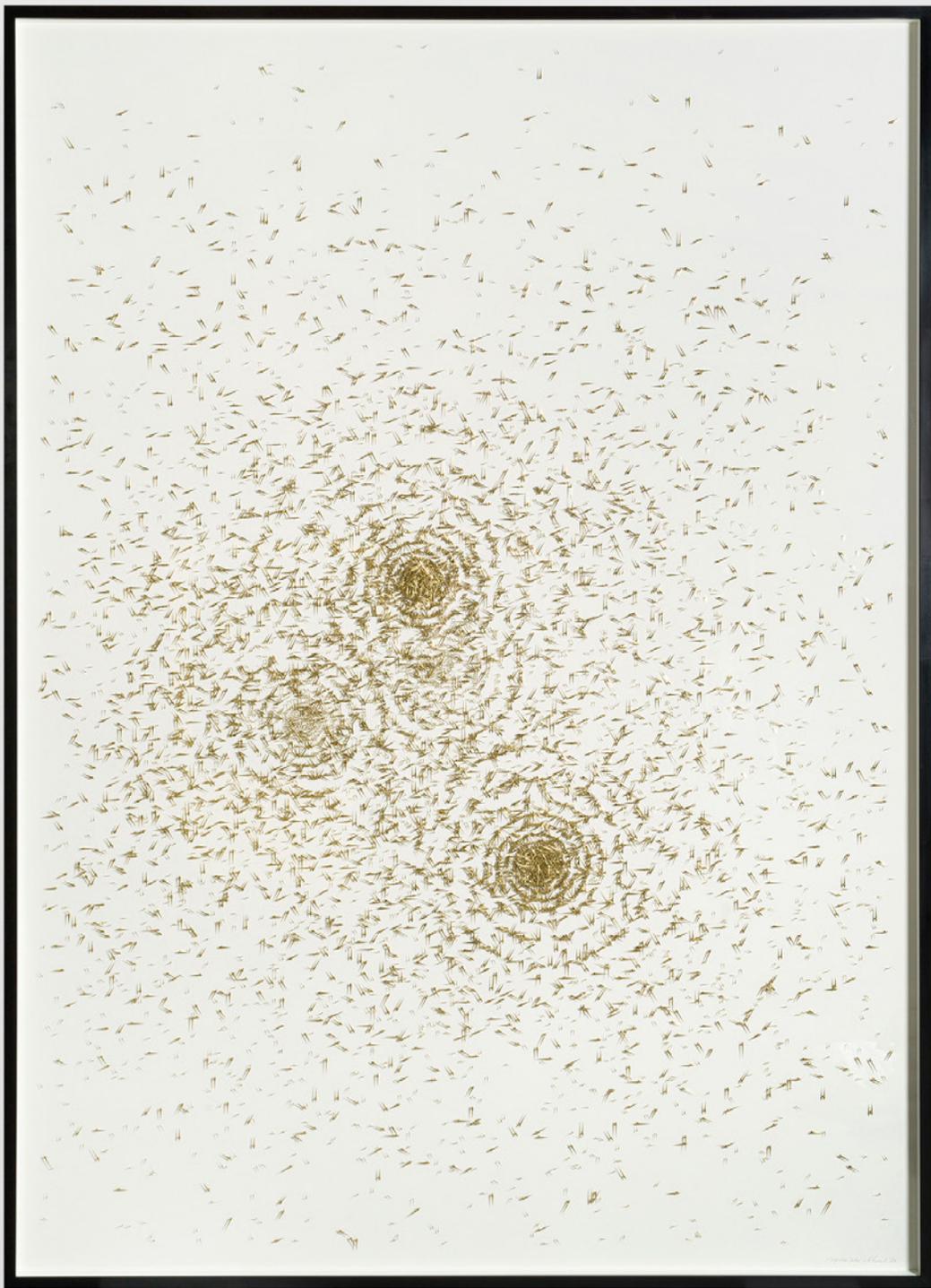
camera obscura Ilfochrome photograph mounted to aluminum

27³/₁₆ × 25" | 69.1 × 63.5 cm, image, paper, and mount

36 × 33¹/₁₆" | 91.4 × 85.6 cm, frame

No. 93153 | Edition of 3 | USD 45,000

PACE



Alicja Kwade

Tropisches Jahr 2023

galvanized brass on cardboard

8' 4" × 72⁷/₁₆" × 2³/₄" | 254 × 184 × 7 cm

No. 88217 | Unique | USD 90,000



PACE



Acaye Kerunen

The Reckoning 2024

handwoven and dyed raffia, mutuba, stripped, dyed and woven palm leaves

82 $\frac{5}{16}$ × 55 $\frac{7}{8}$ × 7 $\frac{1}{2}$ " | 209 × 142 × 19 cm

No. 92975 | USD 50,000

PACE



Mao Yan

Condensed or Adrift No. 4 2023

oil on canvas

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

No. 90369 | USD 220,000

PACE



Torkwase Dyson

Of Impossible Distance 2 (Hyper Shapes) 2024

wood, graphite

17 × 20½ × 3¼" | 43.2 × 51.1 × 8.3 cm

No. 91845 | USD 30,000



PACE



Hank Willis Thomas

Satyriade 2024

screen print and UV print on retroreflective vinyl mounted on Dibond

47 $\frac{7}{8}$ × 60" | 121.6 × 152.4 cm

No. 92085 | USD 110,000



Satyriade, 2024, alternate view

Hank Willis Thomas

Satyriade 2024

Hank Willis Thomas's *Satyriade* (2024) draws both its title and compositional framework from the Alvin Ailey American Dance Theater's 1982 ballet of the same name, a performance set in ancient Greece and performed by Ailey's renowned, Black-centered dance company. The five interlinked figures in Thomas's composition are based on a 1982 photograph of a *Satyriade* rehearsal. Thomas renders the figures in vibrant primary colors and stark white against a black background; made from retroreflective vinyl, the composition reveals itself to be a collage of overlapping, fragmented historical photographs when captured with flash photography. The amalgamation of archival imagery—taken from important historical moments of protest and liberation—embeds key moments from this history into the framework of dance. Thomas's body of recent works in this medium similarly give new perspectives to historical narratives. "All of my work is about framing and contexts," says the artist. "Depending on where you're standing, it really shapes your perspective of the truth, of reality, and of what's important."¹ In *Satyriade*, Thomas furthers his career-spanning investigation of the deep connections between artistic innovation and social justice movements.

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

PACE



Fred Wilson

First Lovelorn 2023
blown glass
23¼ × 7 × 1¼" | 59.1 × 17.8 × 4.4 cm
No. 90173 | USD 50,000





Thomas Nozkowski

Untitled (2-143) 1980

oil on canvas board

16 × 20" | 40.6 × 50.8 cm

No. 92575 | USD 105,000

PACE



Peter Hujar

Sheep, Pennsylvania 1969 | print made 2018
pigmented ink print
15 × 14¾" | 38.1 × 37.5 cm, image
20 × 16" | 50.8 × 40.6 cm, paper
No. 128037.03 | Edition of 10 | USD 14,000

Exhibitions On View

NEW YORK



Joel Shapiro

Sep 13 – Oct 26



Mary Corse

Sep 13 – Oct 26



Jiro Takamatsu

Sep 20 – Nov 2

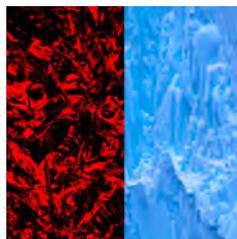
LOS ANGELES



Torkwase Dyson

Sep 14 – Oct 26

LONDON



Robert Longo

Oct 9 – Nov 9

GENEVA



Lee Kun-Yong

Aug 28 – Nov 6

TOKYO



Maysha Mohamedi

Sep 6 – Oct 16

SEOUL



Lee Ufan &
Mark Rothko

Sep 4 – Oct 26



Wang Guangle

Sep 4 – Oct 26

P A C E