

FRIEZE NEW YORK 2025

Adam Pendleton Lynda Benglis

May 7–11
Booth B10



FRIEZE NEW YORK 2025 ADAM PENDLETON & LYNDA BENGLIS

Pace is pleased to announce its presentation for the 2025 edition of Frieze New York, running May 7 to 11 at The Shed. Curated by Adam Pendleton, the gallery's booth will feature six of his recent paintings alongside six new and recent sculptures by Lynda Benglis.

The presentation explores how both artists translate gesture into physical form through their distinct mediums—Pendleton through painting and Benglis through sculpture—revealing their shared interest in pushing the boundaries of abstraction through formal, material, and conceptual innovation.

This year's edition of Frieze New York will coincide with *Adam Pendleton: Love, Queen*, on view at the Hirshhorn Museum in Washington, D.C. from April 4, 2025 to January 3, 2027. Anchoring the museum's 50th anniversary celebration, this major exhibition will bring together paintings from multiple bodies of work as well as a new single-channel video work. The artist's presentations at both the Hirshhorn and Frieze will focus on his unique contributions to contemporary American painting.

Pendleton's paintings challenge convention by blurring distinctions among painting, photography, and drawing, rendering visually active and spatially complex works that give visual form to what the artist describes as the 'complex real'—the onslaught of sensory phenomena and often contradictory information that defines contemporary experience. His painting process begins on paper by exploring the full breadth of mark-making. He layers paint, spray paint, ink, and watercolor, while integrating fragmentary text and geometric forms through stenciling techniques. These works on paper are photographed and subsequently combined using a screen-printing process. The resulting paintings are at once expressionistic, minimal, and conceptually rich.

Benglis has been celebrated for her free, ecstatic forms, which are simultaneously playful, visceral, organic, and abstract, since the 1960s. Having begun her career in the midst of the Postminimal movement, she has continually pushed the tradition of sculpture into new territories, using a variety of materials—from beeswax, latex, and polyurethane foam to plaster, gold, vaporized metals, glass, ceramics, and paper—to experiment with new processes and ideas. Benglis's embrace of flowing forms, color, and sensual surfaces attests to her inventive and radical spirit as well as her ongoing investigation of the proprioceptive, sensory experiences of making and viewing her sculptures.

At Frieze New York, Pendleton will present four Black Dada paintings from 2024-2025 alongside two new Movement paintings completed this year. Emerging from his processes of translation and transformation, the paintings' surfaces feature both stark contrasts and subtle variations in tone and finish, dissolving immediate distinctions between foreground and background. In his new Movement paintings—which debuted at the Hirshhorn Museum and will be shown for the first time in New York at Frieze—Pendleton has created expressionistic compositions that reveal the poetics and power of the handmade mark. In these works, he meditates on the force and potential of performative gestures and how painting can communicate the limits and spirit of the human body. On the occasion of the fair, Pace Publishing will release a new book on Pendleton's work from his 2024 New York solo exhibition with the gallery, *An Abstraction*.

Benglis will present six bronze sculptures, created between 2021 and 2024, in Pace's booth at the fair. Each of these coiling, twisting, jutting, and snaking works in bronze has a relationship with an existing clay sculpture by the artist. Rendered at larger scales than their clay counterparts, her Everdur and white Tombasil bronzes invite a different kind of experience and engagement from the viewer. Glistening and reflective, these sculptures lend shape to feeling, harnessing liquid, buoyant qualities to express the pleasures of gesture and materiality, the powers of memory, the poetics of gravity, and the matter of sensation itself.

During the run of Frieze New York, solo exhibitions of work by Robert Indiana and Robert Mangold will be on view at Pace's 540 West 25th Street gallery, and a solo show by Alicja Kwade will be presented at the gallery's 508/510 West 25th Street space.

On May 17, an exhibition of works on paper by Joan Jonas, curated by Pendleton, will open at Pace's Tokyo gallery—this presentation will shed light on the relationship between drawing and performance in Jonas's practice.



ADAM PENDLETON

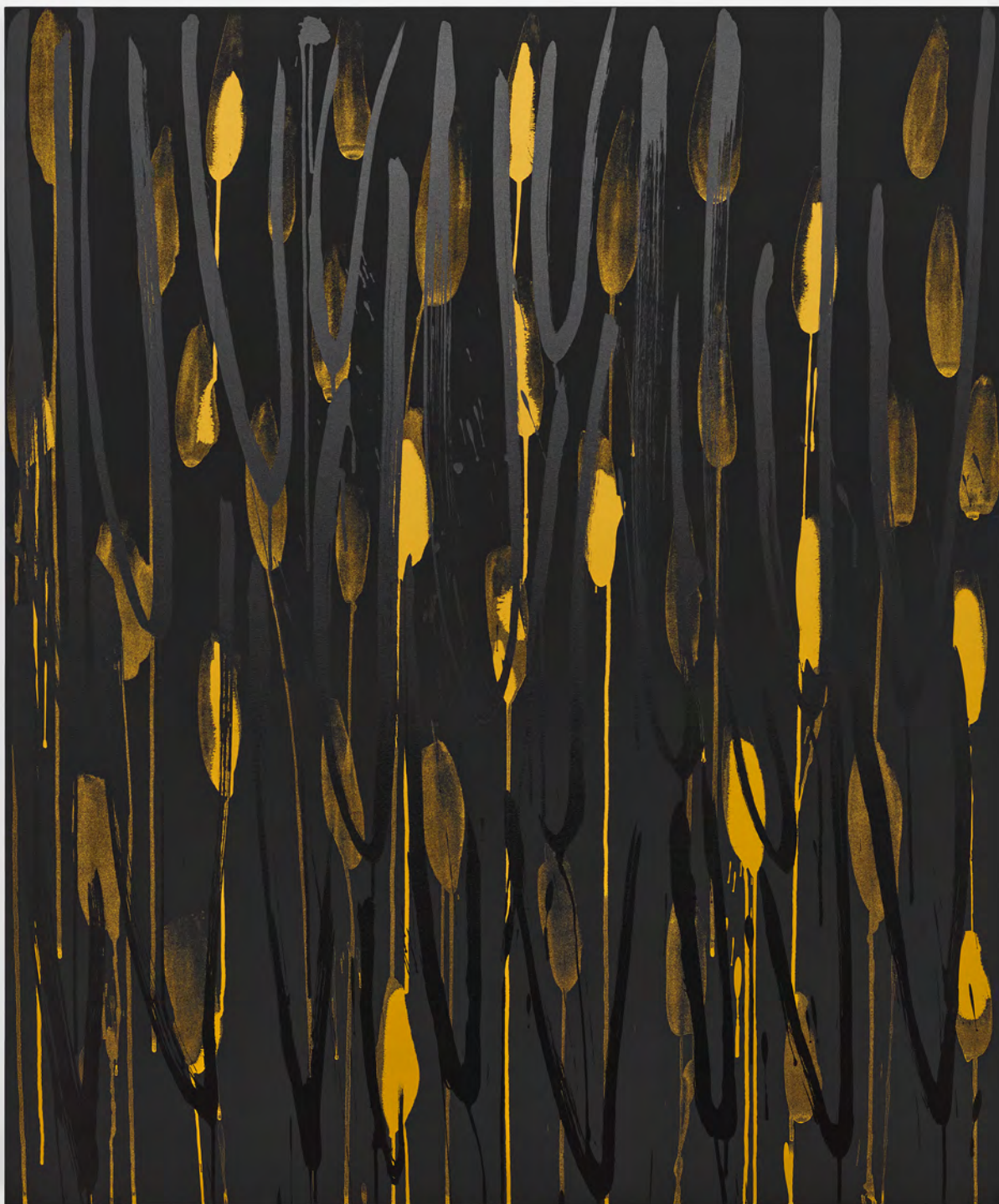
b. 1984, Richmond, Virginia

Adam Pendleton, a central figure in contemporary American painting, continuously redefines the medium as it relates to process and abstraction. Upending linear compositional logic, Pendleton's paintings are created by a distilled layering of gesture, fragment, and form that mirrors the cacophony of contemporary experience. Each painting comes to life through its expressionistic flourishes, stark contrasts, and subtle use of material, tone, and finish, as well as a precision reminiscent of minimal and conceptual art. Generative and poetic, his paintings create fluid and essential spaces for seeing, thinking, and feeling.

Pendleton's painting process begins on paper by exploring the full breadth of mark-making. He layers paint, spray paint, ink, and watercolor, while integrating fragmentary text and geometric forms through stenciling techniques. These works on paper are photographed and subsequently combined using a screen printing process. Blurring distinctions among painting, drawing, and photography, the resulting paintings are a tangible manifestation of his belief in painting as a powerful "visual and conceptual force."

In 2024, he was honored with the Rosenthal Family Foundation Award for Painting from the American Academy of Arts and Letters. Recent solo and group exhibitions include *Imagining Black Diasporas: 21st-Century Art and Poetics*, Los Angeles County Museum of Art (2024–25); *Adam Pendleton: Blackness, White, and Light*, mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2023–24); *Adam Pendleton: To Divide By*, Mildred Lane Kemper Art Museum, St. Louis, Missouri (2023–24); *Quiet as It's Kept: 2022 Whitney Biennial*, Whitney Museum of American Art, New York (2022); *Adam Pendleton: These Things We've Done Together*, Montreal Museum of Fine Arts (2022); and *Adam Pendleton: Who Is Queen?*, The Museum of Modern Art, New York (2021–22). His landmark solo exhibition *Adam Pendleton: Love, Queen* opened in April 2025 at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., and will be on view through January 2027.

Pendleton's work is held in numerous public collections worldwide, including the Carnegie Museum of Art, Pittsburgh, Pennsylvania; Los Angeles County Museum of Art; Montreal Museum of Fine Arts; Museum of Contemporary Art Chicago; Museum of Contemporary Art, San Diego, California; The Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Solomon R. Guggenheim Museum, New York; The Studio Museum in Harlem, New York; Tate Modern, London; Virginia Museum of Fine Arts, Richmond; and Whitney Museum of American Art, New York.



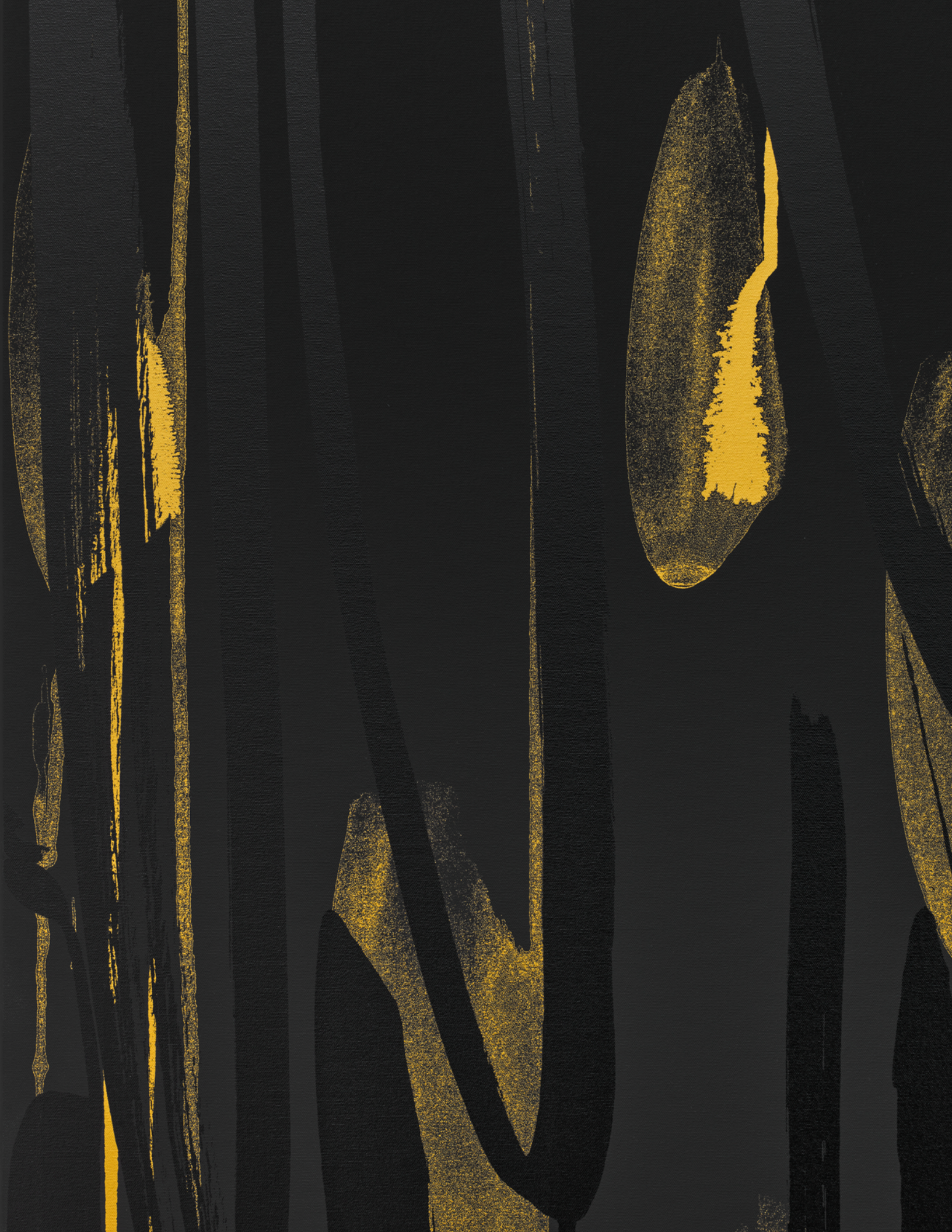
ADAM PENDLETON

Untitled (Movement) 2025

silkscreen ink and black gesso on canvas

96 × 80" | 243.8 × 203.2 cm

No. 94458 | USD 425,000





ADAM PENDLETON

***Untitled (Movement)* 2025**

silkscreen ink and black gesso on canvas

96 × 80" | 243.8 × 203.2 cm

No. 94459 | USD 425,000





ADAM PENDLETON

Black Dada (B) 2024–25

silkscreen ink and black gesso on canvas, two parts

36 × 28 ½" | 91.4 × 72.4 cm

37 ⅞ × 30 ⅞ × 2 ¼" | 96.2 × 77.2 × 5.7 cm, framed

No. 94460 | USD 165,000





ADAM PENDLETON

Black Dada (K) 2024–25

silkscreen ink and black gesso on canvas, two parts

36 × 28 ½" | 91.4 × 72.4 cm

37 ⅞ × 30 ⅞ × 2 ¼" | 96.2 × 77.2 × 5.7 cm, framed

No. 94461 | USD 165,000







ADAM PENDLETON

Black Dada (D) 2024–25

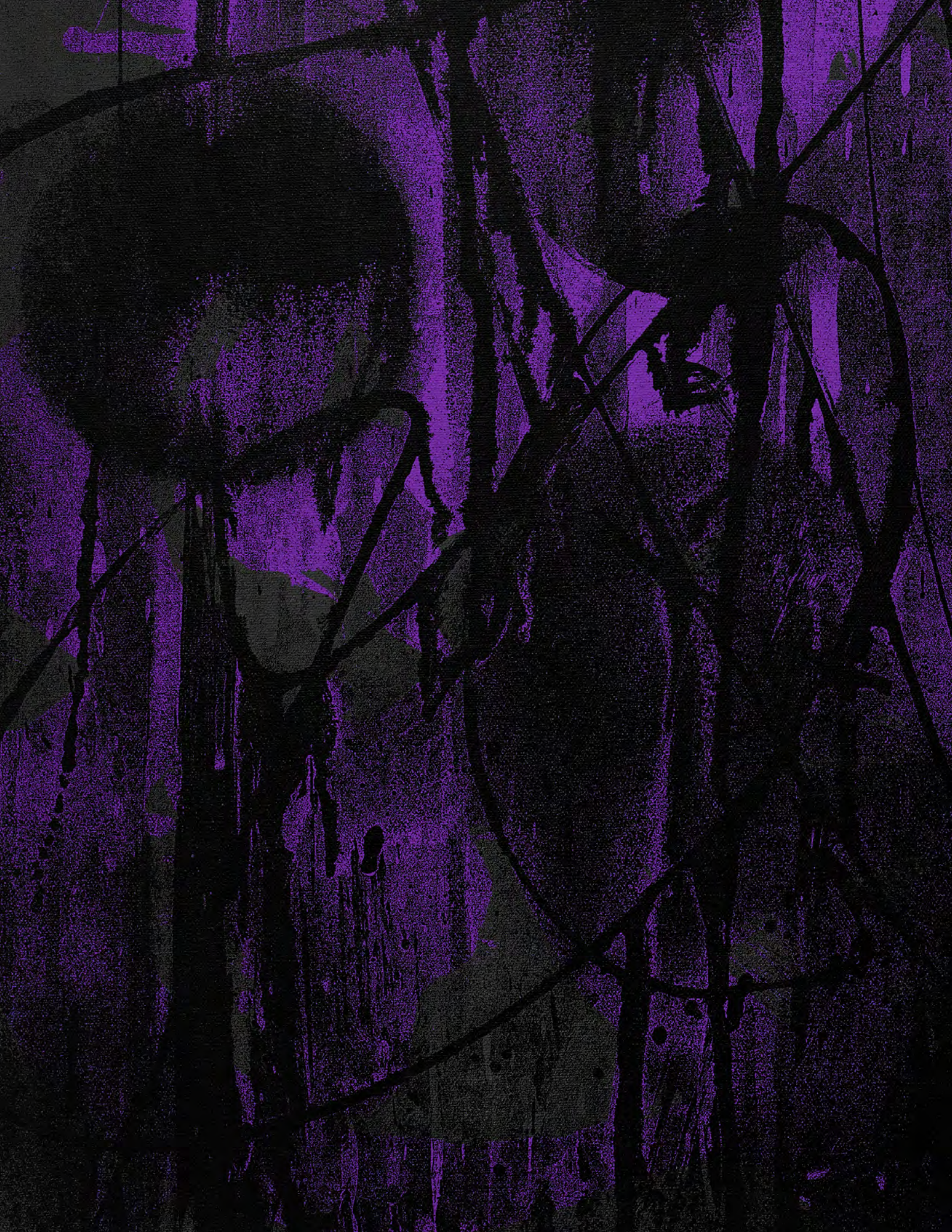
silkscreen ink and black gesso on canvas, two parts

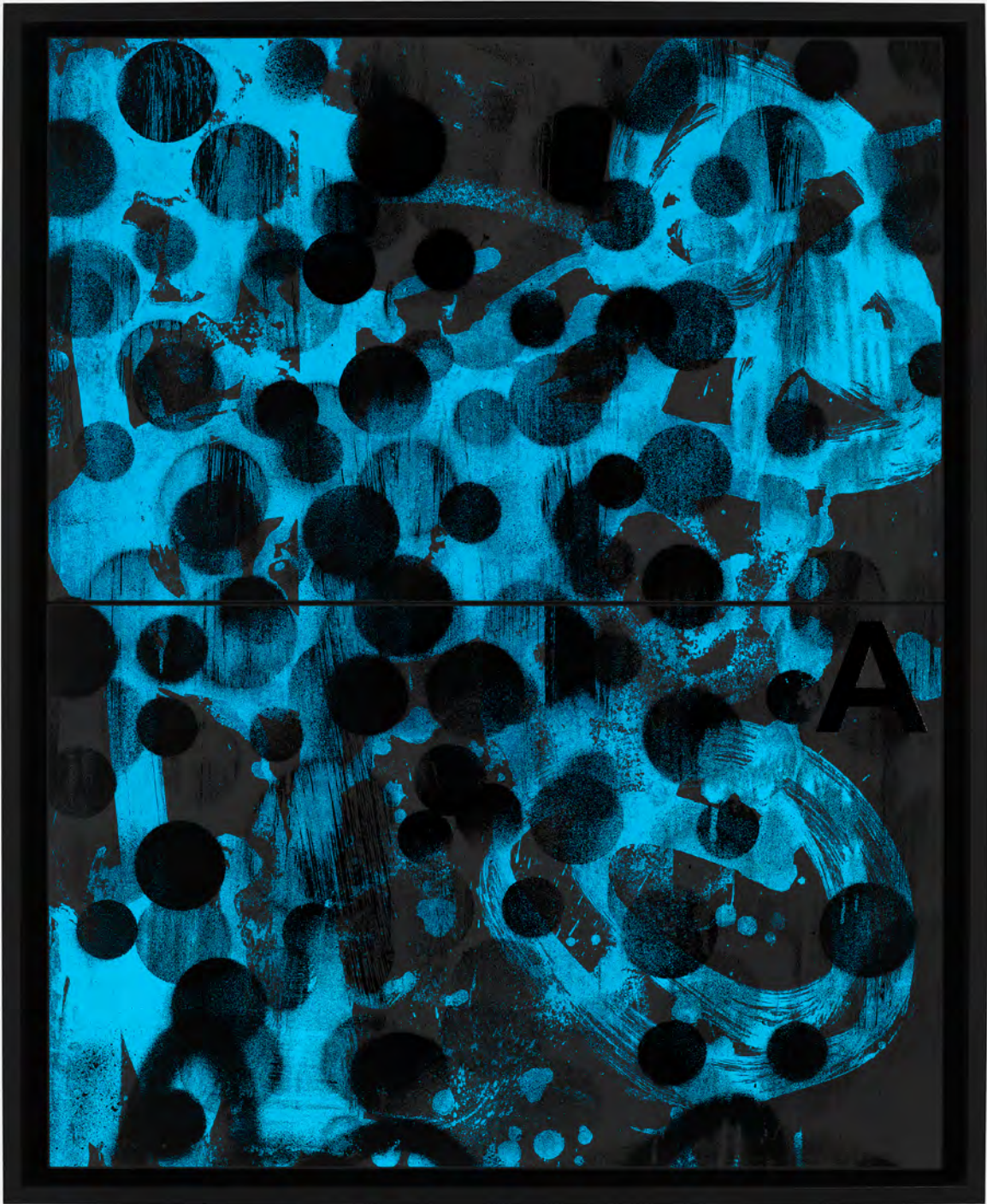
36 × 28 ½" | 91.4 × 72.4 cm

37 ⅞ × 30 ¾ × 2 ¼" | 96.2 × 78.1 × 5.7 cm, framed

No. 94463 | USD 165,000







ADAM PENDLETON

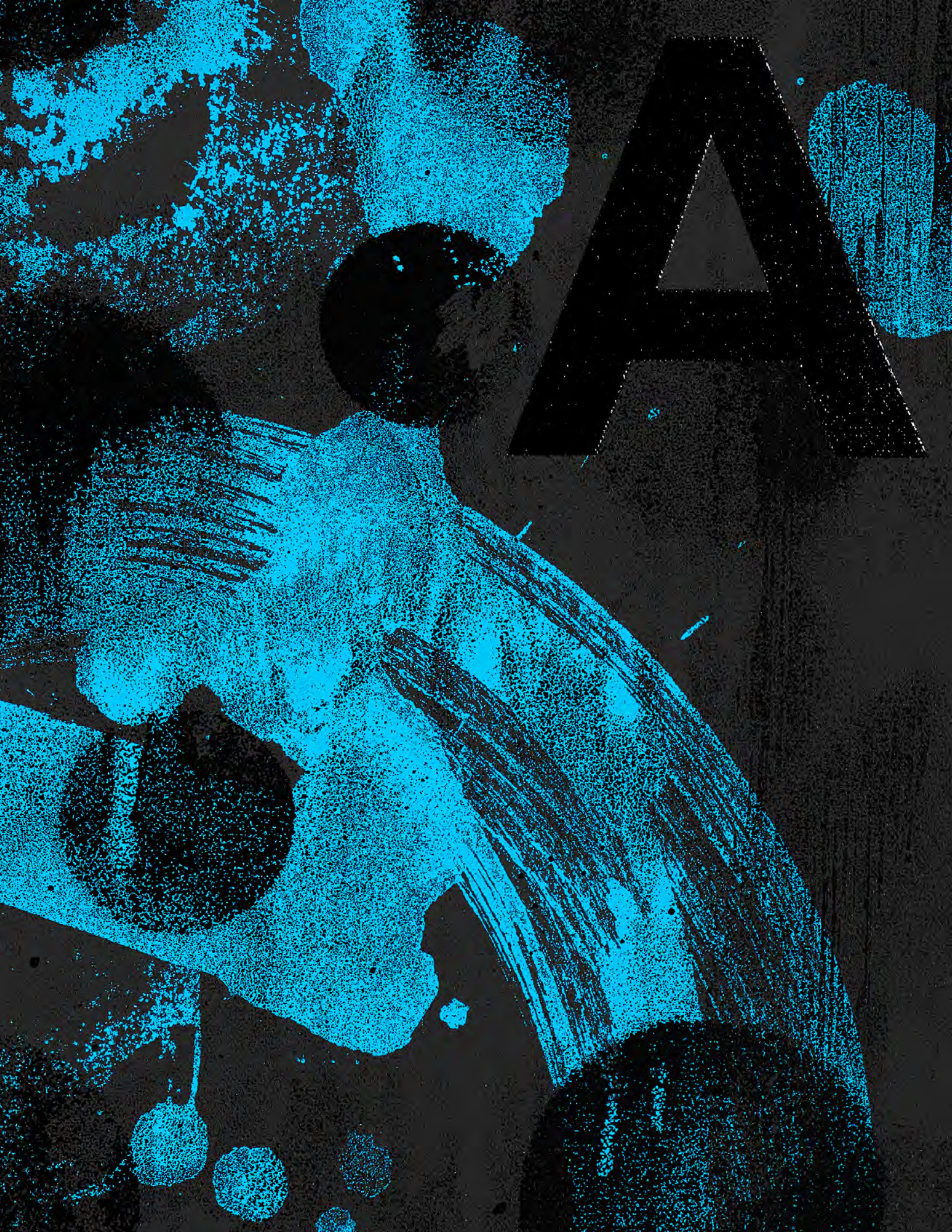
Black Dada (A) 2024–25

silkscreen ink and black gesso on canvas, two parts

36 × 28 ½" | 91.4 × 72.4 cm

37 ⅞ × 30 ⅞ × 2 ¼" | 96.2 × 77.2 × 5.7 cm, framed

No. 94462 | USD 165,000





LYNDA BENGLIS

b. 1941, Lake Charles, Louisiana

Since the 1960s, Lynda Benglis has been celebrated for the free, ecstatic forms she has made that are simultaneously playful and visceral, organic and abstract. Emerging amid the rise of Postminimalism, she has consistently pushed the boundaries of painting and sculpture, expanding their possibilities over the course of her career. Composed of a variety of materials—from beeswax, latex, and polyurethane foam to later innovations with plaster, gold, vaporized metals, glass, ceramics, and paper—her works demonstrate an enduring fascination with process. The embrace of flowing forms, color, and sensual surfaces attests to her inventive and radical spirit. Benglis’s experimental videos extend this commitment to process into new media, featuring performative actions and using technological mediation to explore themes of physical presence, narcissism, sexuality, and gendered identity. Through her multifarious practice, Benglis continues a long-running investigation of the proprioceptive, sensory experiences of making and viewing her works.

Works by Benglis are held by major public collections including The Art Institute of Chicago; Buffalo AKG Art Museum, New York; Carnegie Museum of Art, Pittsburgh, Pennsylvania; Dallas Museum of Art, Texas; Detroit Institute of Arts, Michigan; Harvard Art Museums, Cambridge, Massachusetts; High Museum of Art, Atlanta, Georgia; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Irish Museum of Modern Art, Dublin; The Jewish Museum, New York; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Philadelphia Museum of Art, Pennsylvania; Solomon R. Guggenheim Museum, New York; Tate, London; and Walker Art Center, Minneapolis, Minnesota.

Benglis was awarded a Guggenheim Fellowship in 1975, an Australian Art Council Award in 1976, and two National Endowment for the Arts grants, in 1979 and 1990. In 2011, the College Art Association honored her with the Distinguished Artist Award for Lifetime Achievement, and in 2012, she was inducted into the American Academy of Arts and Letters. In 2014, Benglis was honored at both the New Museum Gala and the Art Basel Miami Beach Women in the Arts event. She received the International Sculpture Center Lifetime Achievement Award in 2017, the Barnett and Annalee Newman Foundation Grant in 2018, and was named an honoree at the Storm King Art Center Gala in 2019. Most recently, in 2022, she was awarded the Lifetime Achievement Award by the Women’s Caucus for Art in New York. She holds honorary degrees from Tulane University and the University of Thessaloniki in Greece.



LYNDA BENGLIS

***Mad Hatter* 2021**

Everdur bronze (golden)

23 × 15 × 13" | 58.4 × 38.1 × 33 cm

No. 79656.AP1 | Edition of 6 + 2 APs | USD 275,000





LYNDA BENGLIS

Hooker 2022

white Tombasil bronze

23 ¼ × 19 ½ × 23 ½" | 59.1 × 49.5 × 59.7 cm, estimated dimensions

No. 80833.AP1 | Edition of 6 + 2 APs | USD 300,000





LYNDA BENGLIS

***Dice* 2023**

white Tombasil bronze

26 ½ × 27 ¾ × 26 ½" | 67.3 × 70.5 × 67.3 cm

No. 90299.AP1 | Edition of 6 + 2 APs | USD 300,000





LYNDA BENGLIS

***Winged Victory* 2024**

Everdur bronze

25 $\frac{3}{16}$ × 32 $\frac{3}{4}$ × 21 $\frac{1}{16}$ " | 64 × 83.2 × 54.5 cm

No. 92836.AP | Edition of 6 + 2 APs | USD 275,000





LYNDA BENGLIS

Lasso 2023

Everdur bronze

22 × 28 ½ × 36" | 55.9 × 72.4 × 91.4 cm

No. 90300.AP1 | Edition of 6 + 2 APs | USD 275,000





LYNDA BENGLIS

***Heart Of The Matter* 2024**

white Tombasil bronze

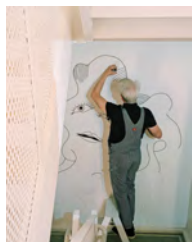
30 × 23 × 40" | 76.2 × 58.4 × 101.6 cm

No. 92838.AP1 | Edition of 6 + 2 APs | USD 250,000



Exhibitions On View

NEW YORK



David Byrne
Apr 10 – Dec 31



Alicja Kwade
May 7 – Aug 15



Robert Mangold
May 9 – Aug 15

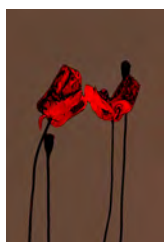


Robert Indiana
May 9 – Aug 15

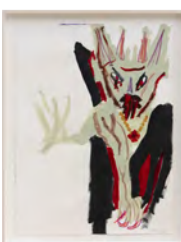
LOS ANGELES



Robert Irwin
Apr 5 – Jun 7



Michal Rovner
Apr 26 – May 28



Reverse Alchemy
May 2 – Jun 14

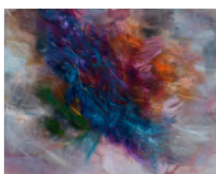


Pace: 65 Years
May 21 – Aug 9

SEOUL

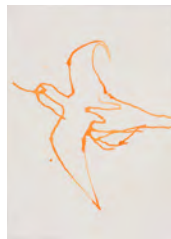


Louise Nevelson
Apr 11 – May 17

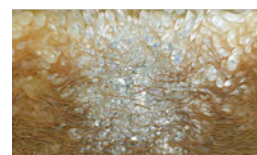


Nigel Cooke
Apr 11 – May 17

TOKYO



Joan Jonas
May 17 – Jun 28



Tara Donovan
May 17 – Jun 28

The background of the page features a grayscale photograph of a museum installation. On the left, a large, square, light-colored frame contains the words "PACE" in a bold, sans-serif font and "gallery" in a smaller, lowercase, serif font below it. To the right of this frame, a wall is covered in a mosaic of small, square tiles. In the foreground, a white, cylindrical pedestal stands on the left. On the right, a person's legs in a light-colored skirt and dark high-heeled shoes are visible, standing next to a dark, vertical structure that has a circular "PUBLIC TELEPHONE" sign with a bell icon. The overall lighting is soft and even.

PACE
gallery

PACE 65^{YEARS}

Celebrating 65 Years at Pace

Throughout 2025, Pace is celebrating its 65th anniversary year with a series of exhibitions of work by artists who have been central to its program for decades. Presented around the world, these exhibitions are odes to some of the gallery's longest-lasting relationships with artists including **Jean Dubuffet, Sam Gilliam, Robert Indiana, Robert Irwin, Robert Mangold, Agnes Martin, Louise Nevelson, Kenneth Noland, Claes Oldenburg, Joel Shapiro, and James Turrell**. Over the course of their careers, these figures, with Pace's support, charted new courses in the history of art.

Learn more about these shows and explore films, interviews, archival materials, and publications related to Pace's history [here](#).

P A C E