

## Pace Gallery Announces Booth Highlights for Art Basel Miami Beach 2023

The gallery’s booth (#D35) will spotlight works by contemporary artists as well as major 20<sup>th</sup> century figures



Left to right: Lynda Benglis, *QT*, 2023 © Lynda Benglis / Artists Rights Society (ARS); Alexander Calder, *Critter Diable (maquette)*, 1974 © Calder Foundation, New York / Artists Rights Society (ARS), New York; Marina Perez Simão, *Untitled*, 2023 © Marina Perez Simão, courtesy Pace Gallery and Mendes Wood DM; Fred Wilson, *Form Over Function*, 2023 © Fred Wilson, courtesy of Pace Gallery

Pace Gallery is pleased to announce details of its presentation for the 2023 edition of Art Basel Miami Beach. The gallery’s booth (#D35) will feature works by contemporary artists across its program—including **Gideon Appah, Lynda Benglis, Mary Corse, Latifa Echakhch, Elmgreen & Dragset, Sam Gilliam, David Hockney, Loie Hollowell, Matthew Day Jackson, JR, Alicja Kwade, Lee Kun-Yong, Lee Ufan, Li Songsong, Robert Longo, Kylie Manning, Beatriz Milhazes, Richard Misrach, Maysha Mohamedi, William Monk, Yoshitomo Nara, Robert Nava, Thomas Nozkowski, Michal Rovner, Joel Shapiro, Arlene Shechet, Marina Perez Simão, Mika Tajima, Hank Willis Thomas, Lawrence Weiner, and Fred Wilson**—alongside modern masterpieces by **Alexander Calder, Kiki Kogelnik, Roberto Matta, Kenneth Noland, Richard Pousette-Dart, and John Wesley**.

Among the highlights is Lynda Benglis’s new bronze sculpture *QT* (2023), which belongs to a lexicon of forms that the artist has been developing, refining, and reworking over the course of her career. These works began as small ceramic sculptures that Benglis refers to as “Elephant Necklaces.” The artist transposes her formal experimentations with clay into her undulating, luminous, and reflective bronze sculptures that register the presence and pressure of her fingers at the moment of contact with the original material. Domestically scaled, these bronze works evoke waves, eddies, and whorls frozen in time. During the run of the fair, the Museum of Contemporary Art Jacksonville will present *A Walk on the Wild Side: ‘70s New York in the Norman E. Fisher Collection*, a group exhibition featuring work by Benglis.

*Critter Diable (maquette)*, a 1974 sculpture by Alexander Calder, will also figure prominently on the booth. This idiosyncratic, red-painted metal maquette—which depicts an impish, devil-like creature with horns and a pointed tail—was produced by the artist in the final years of his life and never realized at a monumental scale.

Pace’s presentation at Art Basel Miami Beach will reflect the gallery’s ongoing and upcoming exhibitions around the world, including those coinciding with Art Basel Miami Beach—the booth will include a blown glass “drip” sculpture by Fred Wilson, whose exhibition *Dramatis Personae* continues at Pace’s Los Angeles gallery through December 22;

*Little Thinker*, a 2001 painting by Yoshitomo Nara, who is presenting a survey of his drawings at Pace in Geneva through February 29, 2024; a 1997 painting by John Wesley, who will be the subject of a solo exhibition opening at Pace’s New York gallery in January 2024; and new paintings by Mika Tajima, who will also mount a solo show with Pace in New York in January, and Marina Perez Simão, whose West Coast debut solo presentation opens at Pace’s Los Angeles gallery in January.

Major contemporary artworks on the gallery’s booth also include Robert Longo’s *Untitled (Ukrainian and Russian Tank Battle)* (2023), a large-scale charcoal drawing examining the toll of Russia’s war in Ukraine; an otherworldly landscape painting created by Matthew Day Jackson using a combination of physical and digital techniques; a new abstract painting by Maysa Mohamedi; and *The Verve of Calypso* (2023), a retroreflective artwork—which reveals latent images depending on lighting and the perspective of the viewer—produced by Hank Willis Thomas this year.

In the way of contemporary sculpture, the booth will feature a new marble work by Elmgreen & Dragset, who are presenting their own work alongside pieces by 60 other international artists in *READ*, the duo’s first major exhibition in the Czech Republic, on view at the Kunsthalles Praha through April 22, 2024; a new abstract composition forged with glazed ceramic, painted and dyed hardwood, and steel by Arlene Shechet; and a totemic mixed media sculpture by Alicja Kwade, who joined the gallery’s program this year.



Maysa Mohamedi, *Apology Received in Peach*, 2023 © Maysa Mohamedi, courtesy Pace Gallery

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

Today, Pace has seven locations worldwide, including European footholds in London and Geneva as well as Berlin, where the gallery established an office in 2023. Pace maintains two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace’s long and pioneering history in California includes a gallery in Palo Alto, which was open from 2016 to 2022. Pace’s engagement with Silicon Valley’s technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, along with an office and viewing room in Beijing. In spring 2024, Pace will open its first gallery space in Japan in Tokyo’s new Azabudai Hills development.



For immediate release




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