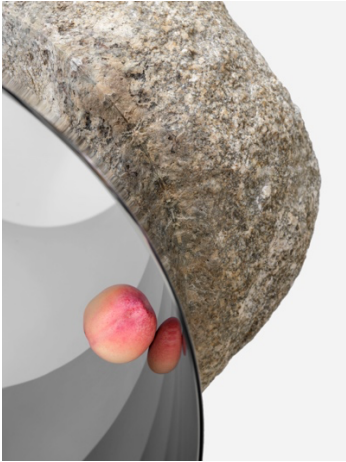


Alicja Kwade: La Pêche miraculeuse

October 29 – December 25, 2026
1F; Azabudai Hills Garden Plaza-A
5-8-1 Toranomon, Minato-ku
Tokyo



Alicja Kwade, *Tunnel-Tell (Ceci Sera Persicum)* (detail), 2026 © Alicja Kwade, courtesy Pace Gallery

Tokyo – A peach is caught in the pull of a tunnel. Boulders encounter their mirror images, heavy stones appear to float between gleaming funnels, and a clock tries in vain to escape its own course. From October 29 through December 25, Pace will present *La Pêche miraculeuse*, an exhibition of new works by Alicja Kwade, at its Tokyo gallery.

Bringing together larger and smaller sculptures in an installation conceived specifically for the exhibition, alongside works on paper, *La Pêche miraculeuse* turns toward the unfamiliar and often unseen spaces within and between things.

As throughout Kwade's practice, the exhibition engages with reality and, with it, all that eludes immediate perception and cannot be fully grasped through the senses. Emptiness, light, and time become the sculptures themselves, while the physicality of things becomes their visible manifestation. At the exhibition's center are the transitions between things, the moments of their emergence and disappearance, and the strategies through which we attempt to comprehend and reflect on the world. Here, Kwade plays with ambiguity and subtle shifts in meaning and perception, always with a subtle touch of humor.

One such shift already occurs in the exhibition's title. *La Pêche miraculeuse* refers to Konrad Witz's 1444 painting *The Miraculous Draught of Fishes*. A familiar landscape thus becomes the setting for a miracle: a real place and a timeless narrative overlap. Kwade extends this principle of recontextualization into language. The French word *pêche* refers both to fishing and to a peach. Through this double meaning, the art-historical reference tips into the everyday. The word's notion of a catch also carries a sense of being caught out, that instant in which one's own expectations are exposed. As in Witz's painting, the familiar remains recognizable yet loses its certainty and opens onto a different mode of perception.

Kwade's new sculptures take up these shifts in various ways. Peaches marked by multiple grooves or pierced with extinguished cigarettes—*Persicum Multiplex* and *Persicum Adustum*—oscillate between beauty and repulsion. Conceived as a process-based sculptural group, *Ad Idem Aliter* unfolds across several versions comprising three, five, seven, and finally ten elements. In each version, the same stone appears in different materials, including glass and marble. Mirrors separate the individual elements from one another while simultaneously connecting them. What remains unseen, the transformation itself, becomes the defining feature of the sculpture, which unfolds as an additive notation in space, ultimately reaching completion in front of the Mori Art Museum during Roppongi Art Night, October 31 through November 1, after which it will be installed on the outdoor terrace of Pace's Tokyo gallery. The Latin title can be loosely translated as "the same, otherwise": the object passes through different material states and reflections while always remaining connected to the same original object. A temporal sequence emerges in which the boundaries between object, image, and transformation increasingly dissolve.

A group of tunnel sculptures—*Tunnel-Tell (Ceci Sera)* and *Tunnel-Tell (Ceci Sera Persicum)*—continues this investigation into the nature of reflection. In each work, a stainless-steel tube polished to a mirror finish on the inside pierces a granite block. Rather than the material enclosing it, the void within the tube forms the true, essential component of the work. Inside, space is reflected, concentrated, and distorted, causing viewers to appear within the distortion as well. The effect is reminiscent of a black hole, dissolving any matter drawn into its pull and condensing it into pure time—or into something beyond matter. In the *Tunnel-Tell (Ceci Sera Persicum)* works, it is the peach that is pulled into this vortex: an unexpected everyday object that stands in for everything that exists in the world and everything we perceive.

The exhibition also includes two sculptures from Kwade's *Strange Attractor* series, made from the same materials as the *Tunnel-Tell* works. In these pieces, raw boulders form a stacked column. They are connected by tapered elements of polished stainless steel whose funnel-like shapes recall hourglasses. These elements hold the stones apart while simultaneously appearing to compress them. The funnels thus function like a machine of creation and destruction, its actual process invisible and concealed within the form. The stones appear to be guided, just as time in these works is manipulated and stretched.

Indeed, time itself appears as a malleable material in Kwade's work. In the works on paper from the *Aperture Ø508 mm* series, hours condense into circular constellations of clock hands. The sculpture *Gegen den Lauf* consists of a functioning wall clock whose face rotates in the opposite direction to its second hand. Forward movement and reversal occur simultaneously.

All the works in the exhibition direct attention toward the point at which certainties begin to falter: a stone becomes an image, a span of time assumes spatial form, and a peach transforms into an unfamiliar body. What lies between things remains invisible yet determines how we see them.

During the run of *La Pêche miraculeuse*, Art Week Tokyo will also take place from November 4 through 8. The citywide initiative connects galleries and institutions across Tokyo, with its bus service providing transportation between participating venues— including Pace's location in Azabudai Hills.

Alicja Kwade (b. 1979, Katowice, Poland) investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Kwade's multifaceted practice spans sculpture, installation, video, and photography. She utilizes quotidian and found objects such as rocks, mirrors, lamps, and clocks to explore profound ideas about the fabric of reality. Kwade's use of elements such as copper, iron, human-made plastics, and recycled materials reflects her interest in both physics and chemistry, using art to bring core concepts together and examine the phenomena of the physical world. Her works often utilize the alchemical properties of her chosen materials to reveal the nature of the systems we use to understand the world—such as those for marking time or uncovering the origins of the universe—distilling complex ideas through form, material, and composition. Through her practice, Kwade examines planetary systems, molecular compositions, and mathematical frameworks, challenging conventional modes of thinking and exploring both the physical and metaphysical. While her work is often associated with Minimalism, Kwade approaches her practice with an eye toward Conceptual art.

Important exhibitions of Kwade's work include *Alicja Kwade: Von Explosionen zu Ikonen Piepenbrock Förderpreis für Skulptur 2008 WerkRaum. 25*, Hamburger Bahnhof, Museum für Gegenwart, Berlin (2008); *Alicja Kwade: Probleme massereicher Körper*, Westfälischer Kunstverein, Münster, Germany (2010); *Alicja Kwade: Warten auf Gegenwart*, Kunstmuseum St. Gallen, Switzerland (2014), which traveled to Kunsthalle Nürnberg, Germany (2015); *Alicja Kwade: Monolog aus dem 11ten Stock*, Haus am Waldsee, Berlin (2015); *Perception is Reality - Über die Abbildung von Wirklichkeit und Virtuellen Welten*, Frankfurter Kunstverein, Germany (2017); *Alicja Kwade: Out of Ousia*, Kunsthall Charlottenborg, Copenhagen (2018); *Alicja Kwade: "Being..."*, Neuer Berliner Kunstverein, Berlin (2018); *Alicja Kwade: LinienLand*, Museum Haus Konstruktiv, Zurich (2018); *Alicja Kwade: Kausalkonsequenz*, Langen Foundation, Neuss, Germany (2020); *Alicja Kwade: In Abwesenheit / In Absence*, Berlinische Galerie – Landesmuseum für Moderne Kunst, Berlin (2021); *Alicja Kwade: Au Cours Des Mondes*, Place Vendôme, Paris (2022); *Alicja Kwade: In Agnosie*, Lehmbruck Museum, Duisburg, Germany (2023–24); *Alicja Kwade*, Museum Voorlinden, Wassenaar, the Netherlands (2024); and *Alicja Kwade: Pretopia*, Tai Kwun Contemporary, Hong Kong (2025). In 2017, she participated in *Viva Arte Viva*, curated by Christine Macel at the 57th Venice Biennale. In 2019, The Metropolitan Museum of Art commissioned her to create *ParaPivot*, which was on view at the roof garden through October of that year. Her work is held in numerous public collections worldwide, including Centre Georges Pompidou, Paris; Kunsthalle Mannheim, Germany; Los Angeles County Museum of Art; Louisiana Museum of Modern Art, Humlebæk, Denmark; and Wrocław Contemporary Museum, Poland. Kwade lives and works in Berlin.

Pace is a global art gallery of and for the future, modeled on a set of core values established during its founding in 1960 and designed to serve its artists, estates, and collectors in a way that is focused, responsive, and aligned with its enduring mission.

Working with a roster of around 80 artists, the gallery sets a unique approach for the individual development and trajectory of each artist and estate, the majority of whom it has partnered with for decades. This intergenerational mix of new, established, and legacy artists is centered on shared lineages, pairing contemporary figures with their forebears. Pace's robust global exhibition program further foregrounds this connection and dialogue between contemporary art and 20th-century masterworks.

Pace's artist-first ethos prioritizes human relationships above systems and focuses resources strategically, with a responsive and nimble program that extends to public installations, philanthropic projects, performances, and other interdisciplinary initiatives. Rooted in its historic context and decades-long relationships with artists, Pace has played a key role in shaping and building major public and private collections across the US and around the globe. It also advances legacy and scholarship through its imprint, Pace Publishing, which has published more than 1,000 titles, including monographs and special-edition artist's books.

Today, Pace has a presence in nine cities worldwide, with an approach driven by the character of the local collecting community and resonating with the history of each region. This commitment to place and community is grounded by two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street in Chelsea—and 125 Newbury, an experimental project space in Tribeca. Through an exhibition program spearheaded by Arne Glimcher, 125 Newbury mounts innovative shows by emerging artists as well as curated presentations focusing on revealing new dimensions of historical artists' practices.

Pace has also been active in California for 60 years and opened its West Coast flagship in Los Angeles in 2022, and has galleries in London, Seoul, Berlin, and Tokyo. It was one of the first international galleries to have a major presence in China, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates offices in Beijing and Hong Kong, as well as Geneva.

A reputation for innovation and collaboration is woven through Pace's history, noticeable in the very first decision to name the gallery after something other than its founder, and evident in its pioneering of many of the practices that have defined the gallery landscape. This extends from Arne Glimcher, who built the first large-scale, market-defining international gallery, to Marc Glimcher, who has introduced new strategies and innovations that have expanded the purview of gallery initiatives, and to Samanthe Rubell, whose commitment to fostering collaborative partnerships has further strengthened the program. In 2025, Pace initiated and became a partner in Pace Di Donna Schrader Galleries, a boutique model devoted to secondary market sales operating on a global scale, which is charting a new path for the sale and stewardship of historic artworks.

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