

# Elmgreen & Dragset: The Alice in Wonderland Syndrome

September 13 – October 25, 2025  
1201 South La Brea Avenue  
Los Angeles



Elmgreen & Dragset, *September 2025*, 2025 © Elmgreen & Dragset / Artists Rights Society (ARS), New York.

Los Angeles – Pace is pleased to present *The Alice in Wonderland Syndrome*, Elmgreen & Dragset’s first solo exhibition in Los Angeles—and their fourth with the gallery—from September 13 to October 25. This immersive two-part presentation will occupy the main exhibition space and the adjacent south gallery, exploring themes of scale, perception, and psychological distortion through enactments of doubling and resizing. The show follows Elmgreen & Dragset’s recent solo presentations at the Musée d’Orsay in Paris and the Amorepacific Museum of Art in Seoul, and it coincides with the artists’ thirtieth anniversary of working as a duo and the twentieth anniversary of their famed *Prada Marfa* installation, which was unveiled in Texas in 2005.

Renowned for their subversive sculptural interventions, Berlin-based artists Elmgreen & Dragset often examine questions of identity and belonging in their collaborative practice, and they are particularly interested in radical recontextualizations of objects and new modes of representation in sculpture and large-scale installation.

In *The Alice in Wonderland Syndrome*, the artists explore how scale influences our understanding of reality. For this presentation, the duo plays with the physical features of Pace’s Los Angeles gallery, using the architectural division of the gallery as a framework for doubling and resizing. Each artwork is presented in full scale in the main gallery, while exact half-size versions are shown in the adjoining space, which the artists have rescaled into a half-size replica of the main space. This spatial reduplication and resizing is inspired by the neurological condition called Alice in Wonderland Syndrome, or Dysmetropsia, in which shifts in perception, often triggered by fatigue, alter one’s experiences of distance and scale.

The first work that visitors will encounter in the exhibition is a hyper realistic sculpture of a female gallery assistant slumped over the reception desk, seemingly asleep. The surreal presentation that follows in the exhibition spaces, where objects appear out of scale, could be a vision or dream playing out in her mind, in which visitors are the protagonists.

The main gallery space will feature new sculptural works and wall pieces—works from the duo’s Sky Target series—that probe the boundaries of the real and the reflected, the seen and the sensed. In their circular Sky Target paintings, fragments of clouds drifting across blue skies are rendered on mirror polished stainless steel disks. The skies are partially obscured by reflective surfaces, allowing viewers to glimpse themselves within illusory “heavens.” Each Sky Target is named after a specific location that the artists have visited. Two circular wall works, which the artists refer to as “stripe

paintings,” will also be on view. In these works, vertical bands revealing airplanes and their contrails in the sky alternate with equally sized bands of mirrored strips, creating a rhythm of image and reflection. The tension between transparency and opacity, and representation and self-awareness, is heightened by the viewer’s shifting position within the space.

Two figurative sculptures carved in marble will be presented on the floor of both the main and adjacent galleries. One of these works depicts two young men, both wearing VR goggles, embracing—physically close but mentally elsewhere. The other shows a young man seated with headphones, absorbed in his own auditory reality. These figures embody the contemporary condition of disconnection, amplified by digital mediation. The immateriality of the digital experiences represented in both works is contrasted with their medium, marble, a historically significant and physically durable material that is deeply rooted in the tradition of sculpture.

*The Alice in Wonderland Syndrome* invites visitors into a *mise en abyme* of visual and spatial contradictions. While much of our reality has been compressed into the format of an iPhone screen, Elmgreen & Dragset continue their investigations into how physical environments shape our sense of self and how bodily presence still plays an important role in the way we interact with our surroundings.

**Elmgreen & Dragset** (Michael Elmgreen, b. 1961, Copenhagen, Denmark; Ingar Dragset, b. 1969, Trondheim, Norway) pursue questions of identity and belonging and investigate social, cultural, and political structures in their artistic practice. They are interested in the discourse that can ensue when objects are radically re-contextualized and traditional modes for the representation of art are altered. Michael Elmgreen and Ingar Dragset are based in Berlin and have worked together as an artist duo since 1995. They have presented numerous solo exhibitions at prominent institutions worldwide including Kunsthalle Zürich (2001); Tate Modern, London (2004); Serpentine Gallery, London (2006); Museo de Arte Contemporáneo de Castilla y León, Spain (2009); ZKM - Museum of Contemporary Art, Karlsruhe, Germany (2010); Museum Boijmans van Beuningen, Rotterdam (2011); Victoria and Albert Museum, London (2013–14); Leeum, Samsung Museum of Art, Seoul (2015); UCCA Center for Contemporary Art, Beijing (2016); Tel Aviv Museum of Art, Israel (2016); Whitechapel Art Gallery, London (2018–19); Nasher Sculpture Center, Dallas, Texas (2019–2020); Fondazione Prada, Milan (2022); and Centre Pompidou-Metz, France (2023–24). In 2009, they represented both the Nordic and the Danish Pavilions at the 53rd Venice Biennale. They are renowned for large-scale public installations including *Short Cut* (2003), an installation comprising a Fiat Uno and a camper trailer, which appear to emerge from the ground; *Prada Marfa* (2005), a full-scale replica of a Prada boutique installed along U.S. Route 90 in Valentine, Texas; and *Van Gogh’s Ear* (2016), a gigantic vertical swimming pool placed in front of Rockefeller Center in New York City.

Their work is held in public collections worldwide, including ARKEN Museum of Contemporary Art, Ishøj, Denmark; Art Production Fund, New York; Columbus Museum of Art, Ohio; Museo Jumex, Mexico City; Hamburger Bahnhof, Nationalgalerie der Gegenwart, Berlin; Kistefos Museet, Jevnaker, Norway; Leeum, Samsung Museum of Art, Seoul; Louisiana Museum of Modern Art, Humlebæk, Denmark; Moderna Museet, Stockholm; and the Museum of Contemporary Art Chicago, among others.

**Pace** is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has nine locations worldwide, including 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. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. It maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023 and a gallery space in 2025. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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