

Lauren Quin: Eyelets of Alkaline

January 31 – March 28, 2026
1201 South La Brea Avenue
Los Angeles



Lauren Quin, *Eyelets of Alkaline*, 2025 © Lauren Quin, courtesy Pace Gallery.

Pace will present an exhibition of new paintings by Los-Angeles based artist Lauren Quin, on view from January 31 to March 28, 2026 at its Los Angeles gallery. Marking her first solo show with Pace since joining the gallery in 2025, this body of work foregrounds a decisive and self-imposed rupture in Quin's practice since her 2024 exhibition at 125 Newbury in New York. In these new paintings, produced over the past year and a half, Quin has turned from an "overdose" of chromatic intensity toward what she describes as a "detox of color." The exhibition will be accompanied by a fully illustrated catalogue from Pace Publishing, featuring a new text by the poet, playwright, and essayist Ariana Reines.

Though they may at first appear monochromatic, Quin's new paintings are anything but monochromes. Dense tonal fields of blacks and greys are haloed by bleachfields of fugitive color, neither fully present nor fully absent. Brilliant hues persist as echoes, sedimented and worked into atmospheres. Quin's lexicon of "symbols"—a repertoire of forms she has developed over time, which recur across her works—are digested and absorbed. The color feels like the remnant of a stain—faded sepia against flashes of grisaille. Through this reduction, Quin short-circuits the associative, emotional, and referential powers of color.

Formally, Quin's compositions are assemblages, stitched together from previous bodies of work, temporally fragmented and sutured. In each painting, she collages motifs, symbols, and spatial logics into new unities held taut between stability and collapse. Time binds Quin's works internally; rather than progressing forward, they loop, re-suture, re-combine. The result is a kind of internal yet inscrutable language that emerges across her oeuvre, an esoteric mode of meaning-making that feels almost mystical. Quin calls this "superstitious abstraction," an approach guided by the search for moments of synchronicity and serendipity, which then suggest the next step in the chain of formal invention.

Quin begins each composition by laying down a ground composed of what she describes as "sumptuous tunnels of light," expanding pictorial space with pattern and shape before working against it, "swelling up the space in the painting." This

underpainting functions as a clarifying step—a means, as the artist puts it, of “bringing forward what I needed from the painting.” Layers are then scraped back, exposed, reworked, leaving visible pentimenti that memorialize but also obscure the chain of her decisions. This letting-go is rigorous: to allow the painting to become high-key and chromatic, to coax it back to grayscale, only to allow color to re-enter in altered form. All the works in this exhibition passed through a similar cycle of “detoxification,” governed by this rule-based system of advance and retreat.

The spatial logic of Quin’s paintings is centrifugal and entropic. Tubular structures appear cracked open, their innards spilling outward past the picture plane. In Quin’s masterful command of her medium, the logic of space is itself stretched, split, and held in a state of productive instability. The body is no longer depicted but rather summoned as a series of interwoven surfaces, volumes, and interiors. “There is no body in an assembled way,” Quin says of these works. “I am interested in the body insofar as I am thinking about something as small as the glint of an eye.” The kernel of Quin’s paintings can often lie in such a tiny detail or fragment of everyday life, a piercing shard of sensation stolen from experience. Her paintings are soundings from the unseen spectacle of the minute, from the splendor of what swells into vision before disappearing in a flash, dissolved into the afterglow of memory.

Lauren Quin (b. 1992, Los Angeles) lives and works in Los Angeles, CA. She received her MFA from the Yale School of Art and a BFA from the School of the Art Institute of Chicago. Her work was recently the subject of a solo exhibition at the Nerman Museum of Art (2023). Other solo presentations have taken place at the Pond Society in Shanghai (2022), at Blum & Poe in Los Angeles (2022) and Tokyo (2023), and at Friends Indeed in San Francisco (2021). Her paintings have been included in several group exhibitions, including at the Institute of Contemporary Art, Miami (2022), and reside in the collections of the Hirshhorn Museum in Washington, D.C.; Columbus Museum of Art, Columbus, OH; Dallas Museum of Art, Dallas, TX; Fine Arts Museums of San Francisco, CA; High Museum of Art, Atlanta, GA; Institute of Contemporary Art, Miami, FL; Long Museum, Shanghai, China; Museum of Contemporary Art, Los Angeles, CA; Museum of Fine Arts, Boston, MA; Nerman Museum of Contemporary Art, Overland Park, KS; Pérez Art Museum, Miami, FL; Phoenix Art Museum, Phoenix, AZ; Smart Museum, Chicago, IL; Walker Art Center, Minneapolis, MN; and the Yuz Museum, Shanghai, China.

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, Geneva, and 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 a gallery in Seoul and opened its first gallery in Japan in Tokyo’s Azabudai Hills development in 2024.



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Press Inquiries

Talia Trauner
Senior Manager, Public Relations
ttrauner@pacegallery.com
+1 305 778 9349

Emily Kopp
Public Relations Manager
ekopp@pacegallery.com
+1 516 426 4146

Lauren Zimmerman
Public Relations Associate
lzimmerman@pacegallery.com
+1 312 213 7151

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