

# Monument to the Unimportant

November 26, 2025 – February 14, 2026

5 Hanover Square  
London

Opening Reception: Tuesday, November 25, 6–8 p.m.



Claes Oldenburg/ Coosje van Bruggen, *Inverted Collar and Tie*, 1993 © The Claes Oldenburg and Coosje van Bruggen Estate; Wayne Thiebaud, *Little Deli*, 2001 © Wayne Thiebaud/ VAGA at ARS, New York and DACS, London 2025; Martin Kippenberger, *Design for a Mothers' Rest Home in Heilbronn*, 1985 © Martin Kippenberger, courtesy Galerie Capitain; Genesis Belanger, *Do Not Disturb*, 2025 © Genesis Belanger, courtesy Pace Gallery

Pace is pleased to present *Monument to the Unimportant*, a group exhibition bringing together sculptures, paintings, works on paper, and an installation that each take the everyday object as a point of departure, revealing art's enduring ability to transform the overlooked into sites of inquiry and visions of delight. The exhibition will on view in London from November 26, 2025, through February 14, 2026.

*Monument to the Unimportant* extends **Genesis Belanger's** long-time interest in the representation of the everyday object in art and will feature her own sculptures alongside works by **Henni Alftan, Keith Coventry, Elmgreen & Dragset, Nathalie Du Pasquier, Urs Fischer, Sylvie Fleury, Robert Gober, David Hockney, Martin Kippenberger, Konrad Klapheck, Jac Leirner, Tony Matelli, Claes Oldenburg, Michelangelo Pistoletto, Wayne Thiebaud, Rachel Whiteread, Erwin Wurm, and B. Wurtz**. Belanger's works, often infused with wit and unease, serve as both anchor and lens for this exploration, tracing how the language of objects reflects desire, labor, and care.

Often directly mimetic, these works upturn visual hierarchies in fine art and propose that the mundane can be harnessed to monumental effect. Spanning over 60 years of making, they share common subjects: cakes abound in the work of Oldenburg and Thiebaud; the architecture of the home inspires Wurm and Belanger's sculptures; and both Klapheck and Hockney illuminate the infrastructure—the cabling and piping—of daily life. These resonances suggest that, while what we choose to celebrate differs across cultures and times, the unimportant almost always relates to the domestic, the alimentary, and the excretory.

The artists in this exhibition elevate their subjects from the invisibility of everyday life using a variety of contextual, material, and formal devices. These range from alchemical transformations, such as Matelli's delicately painted bronze weeds, to compositional rearrangements of size, scale, crop, juxtaposition, and repetition, like in Thiebaud's *Various Cakes* (1981). Closely framed and sumptuously lit, this painting depicts five rows of pastel-hued iced desserts and illuminates the energy and abundance of consumer choice in 20th century America. Also on view are Oldenburg's *N.Y.C. Pretzel* (1994) and *Profiterole* (1989–90), both editions of multiple works. Like Thiebaud's cakes, they are replications of foodstuffs, yet here their multiplicity toys with the tension between mass production and artistic originality.

Among the works on view, many refer to objects or spaces that exist only for, or because of, the human body. Bereft of their users, the artworks themselves become stand-ins for the figure. In Belanger's sculptures, domestic objects often morph into bodily surrogates that suggest presence through absence. The two urinals that form Elmgreen & Dragset's sculpture *Gay Marriage* (2010) stand side-by-side, their ultra-realistic rendering disturbed only by the surreal and tender tangling of their shared, closed loop pipes. Whiteread's 1993 *Untitled (Plaster Torso)*, however, implicates the body as a vulnerable and isolated site. An interior cast of an overfilled hot water bottle, this sculpture's plaster surface, which, in its making, has been scratched and pockmarked, bears a remarkable affinity with the porosity of skin.

The slippery nature of meaning inflects *Monument to the Unimportant*. In some works, the ambiguity of perspective makes explicit our lack of control over what, and how, we see—such as B. Wurtz's *Untitled (Steamer)* (1987), which consists of a large, monochromatic photograph that towers above its eponymous domestic item. Without the object below, this foreshortened and cropped image might instead be read as the silver hull of an advanced space-age machine.

A similar tension animates Urs Fischer's *Mr. E & Spotzy* (2012), a sculpture composed of two mirror-polished steel boxes, each screen-printed with high-resolution images of an ironing board and iron. The images appear to hover within their reflective shells as the surrounding world mirrors across the chrome surface. Here, familiar tools of domestic labor merge with the language of high technology and the cool precision of Minimalist form. Fischer's work unsettles perception and meaning while leaving us to confront our own unavoidable reflection.

**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 eight 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. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. 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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