

EXHIBITIONS ON VIEW



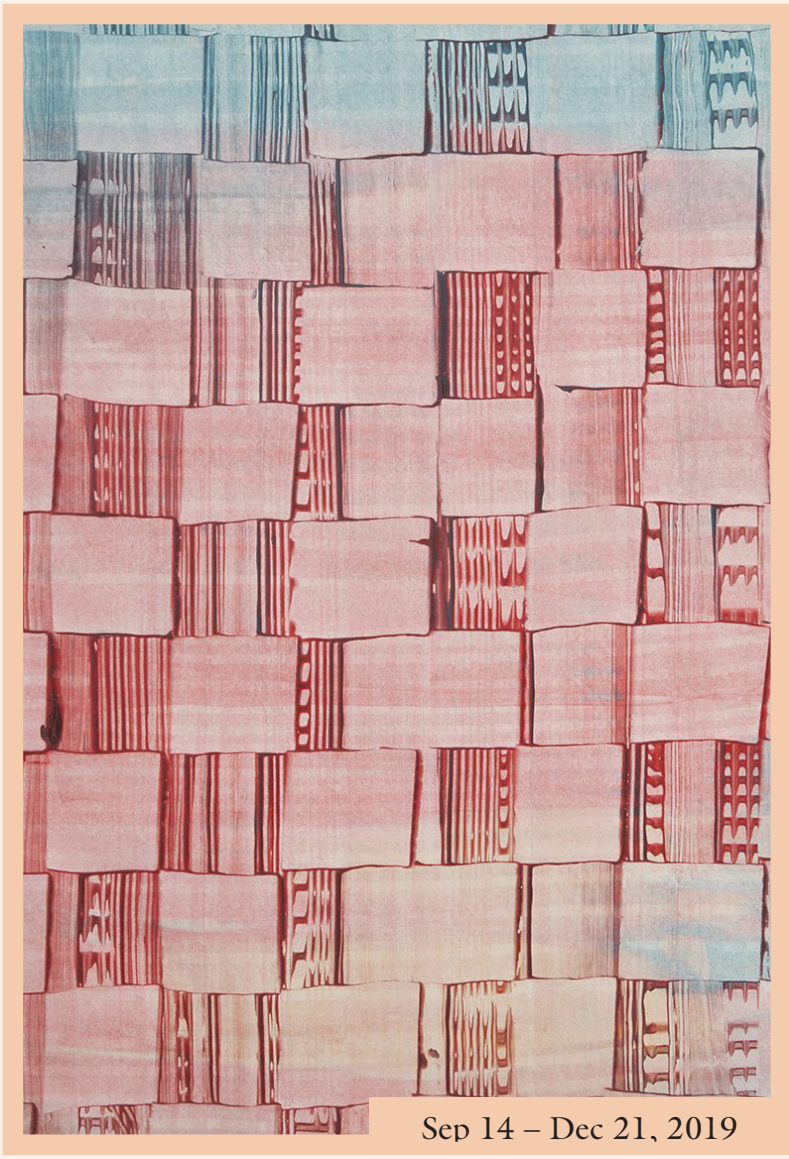
Alexander Calder, *Black Mobile with Hole*, 1954, Sheet metal, wire, and paint, 88" x 96" (223.5 cm x 243.8 cm)

CALDER

Small Sphere and Heavy Sphere

Best known for his creation of the mobile, Alexander Calder is one of the most acclaimed and influential sculptors of the twentieth century. Calder was born in 1898, the second child of artist parents—his father was a sculptor and his mother a painter. In his mid-twenties, he moved to New York City, where he studied at the Art Students League and worked at the National Police Gazette, illustrating sporting events and the Ringling Bros. and Barnum & Bailey Circus. In 1931, a significant turning point in Calder's artistic career occurred when he created his first kinetic non-objective sculpture and gave form to an entirely new type of art. He is renowned for his invention of wire sculpture—coined by critics as “drawings in space”—and the mobile, a kinetic sculpture of suspended abstract elements whose actual movement creates ever-changing compositions. Calder's stables, which suggest implied rather than actual movement, similarly transform their surrounding space and the experience of the viewer. Calder also devoted himself to making outdoor sculpture on a grand scale from bolted sheets of steel, many of which stand in public plazas in cities throughout the world. Pace Gallery has worked closely with the Calder estate since 1984.

Pace Gallery is pleased to inaugurate its new global headquarters in Chelsea, New York, with a major exhibition tracing the breadth of Alexander Calder's innovative practice, leading up to his conception of the mobile in 1931—an unprecedented form of kinetic sculpture that radically altered the trajectory of modern art. Working in close collaboration with the Calder Foundation, New York, Pace will present approximately seventy works, spanning the 1920s to the 1960s, that delineate the history of the mobile as it has never been shown before. Organized chronologically, the exhibition examines defining moments in Calder's oeuvre, from his gestural animal sketches of 1925 and three-dimensional wire sculptures made in the late 1920s, to his abstract oil paintings of October 1930 and the first truly kinetic sculptures created in the early 1930s. The exhibition takes its name from Calder's first hanging mobile, *Small Sphere and Heavy Sphere* (1932/33), installed among key examples of the medium from the ensuing decades.



Installation view, Yto Barrada: Paste Papers, September 14–December 20, 2019, Pace Gallery, New York

YTO BARRADA

Paste Papers

As part of our inaugural program at 540 West 25th Street, we will present a site-specific installation of custom wallpaper and framed paste paper works by Yto Barrada in the first-floor library. Inspired by designs that the artist discovered in the endpapers of books within the library of the late architect Luis Barragán at his home in Mexico City, Barrada created a wallpaper that covers the entire south wall of the library. Additionally, the exhibition will feature a series of smaller framed works on paper that influenced Barrada's special commission for Pace.

Barrada's wallpaper employs the techniques of paste paper—a centuries old practice used to embellish book covers and end papers with decorative patterns and abstract designs. This paper fills the wall of the gallery's new research library which holds Pace's vast archival materials and catalogues produced throughout its nearly six-decade history. Dating back to the 16th century, paste paper is one of the oldest decorated-paper forms used by bookbinders, a connection that ties to the library as the exhibition space for the work. This traditional technique consists of applying paint in one or more colors to a sheet of paper with a brush or sponge. Directly after the application of the paint, decorative patterns are made using various tools. Deviating from the traditional technique, Barrada's wallpaper was made using everyday objects, a comb, keys, a twig, fingers. Enrolling the help of friends, kids, and collaborators, the artist's paste papers let go of the traditional precision of the technique in favor of moments of play and spontaneity.

A series of framed practice pieces will be installed directly over the wallpaper, referencing the endpapers found in Luis Barragán's studio library in Mexico City. The artist found these papers in books with titles such as: *The Art of Gardens*; *The Grain Silo-Citadels of Morocco*; *Coatlucue*; *Max Ernst*; *Spanish Andalusia* and *Parables and Evangelical Allegories*, among others, will be installed directly over the wallpaper. In conjunction with the exhibition at the gallery, Pace will also highlight Barrada's work during its first year participating in Printed Matter's New York Art Book Fair.



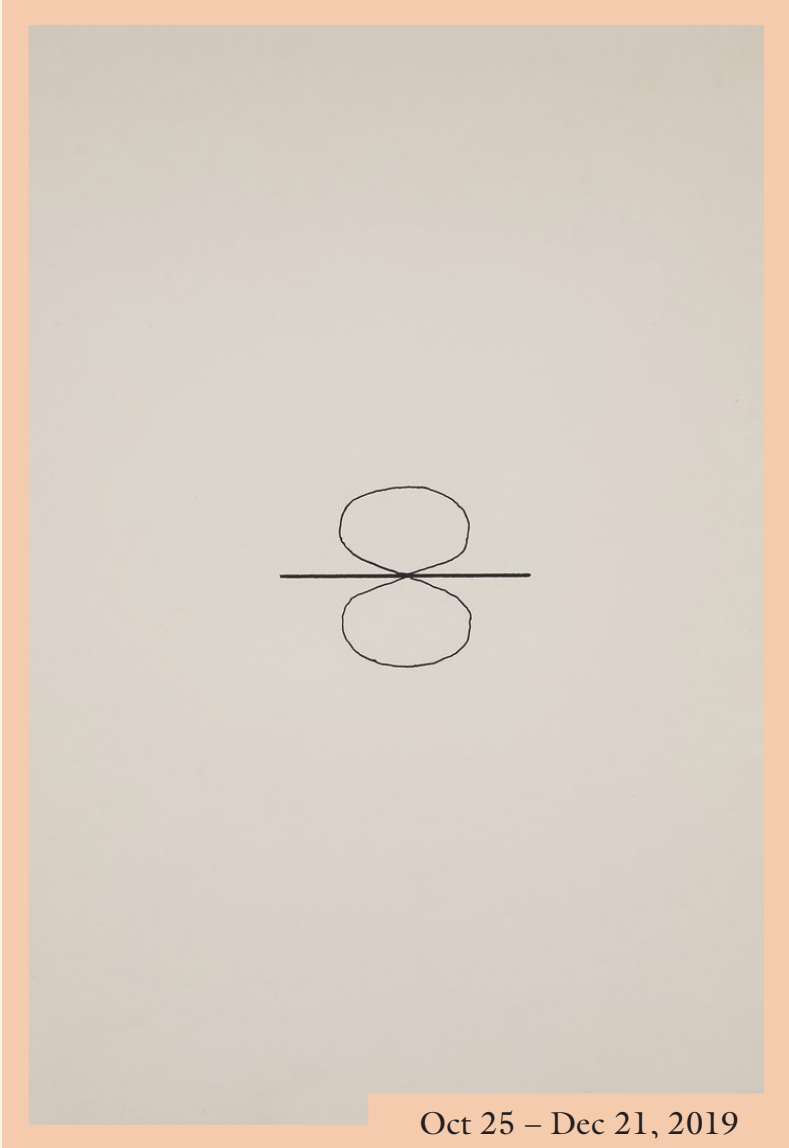
Emmet Gowin, *Subsidence Craters, Looking Southeast From Area 8, Yucca Flat, Nevada Test Site*, 1996, toned gelatin silver print, image, 13.75" x 14.75" (35 cm x 37cm), paper, 16" x 20" inches (40.5 cm x 50.8 cm)

EMMIT GOWIN

The Nevada Test Site

Emmet Gowin (b. 1941, Danville, Va.) received a BFA in Graphic Design from the Richmond Professional Institute (now Virginia Commonwealth University) in 1965 and an MFA in Photography from the Rhode Island School of Design in 1967. While at RISD, Gowin studied with photographer Harry Callahan, who became one of his mentors as well as one of his greatest influences. Following his marriage to Edith Morris in 1964, Gowin began making memorable portraits of her as well as his family members. In addition to his work in portraiture, Gowin has explored landscape and aerial photography since the 1980s, documenting sites in the Czech Republic, Mexico, the Middle East, Japan, and the United States. This series addresses concerns over, among other issues, the global impact of pivot irrigation, natural resource mining, and military occupation and weapons testing on the environment. In this exhibition, Gowin presents staggering aerial photographs of this powerfully evocative place.

The Yucca Flat is a Nevada desert drainage basin where more than a thousand nuclear tests were carried out between 1951 and 1992, making it the most irradiated nuclear-based spot on Earth, about an hour from Las Vegas. The images show blast areas where sand has been transformed to glass, valleys pockmarked with hundreds of craters, trenches that protected soldiers from blasts, areas used to bury radioactive waste, and debris left behind following tests conducted as deep as five thousand feet below the Earth's surface. Together, these stunning, unsettling views unveil environmental travesties on a grand scale. Gowin remains the only photographer granted official and sustained access to the Nevada Test Site. Emmet has said of this project "...my experience photographing the Nevada Test Site in 1996-97 left me at a turning point. Later I came to realize that one cannot study industrial scale agriculture, excessive water usage, and the building and testing of the atomic bomb without being changed. Three visits to the Nevada Test Site were all I could endure." The Nevada Test Site stands as a testament to the harm we inflict on our surroundings, the importance of bearing witness, and the possibilities for aesthetic redemption and a more hopeful future.



Richard Tuttle, *basis*, early 1970s, ink on paper, 13-7/8" x 11" (35.2 cm x 27.9 cm)

RICHARD TUTTLE

basis, 70s Drawings

Pace Gallery is pleased to present in its newly opened headquarters in New York an exhibition of seminal works by pioneering conceptual and Postminimalist artist Richard Tuttle. The exhibition is split into two bodies of work from the early and late 1970s—a decade marked by the birth of many new art forms, ranging from process-based art to land art and institutional critique. Always a maverick, Tuttle was at the forefront of these experimental practices. His works of this period defied categorization and went against the monumentalizing aesthetic and austere industrial precision of much art at the time—most notably Minimalism—through their modest scale, emphasis on the artist's idiosyncratic touch, and embrace of everyday, humble materials. Bringing together his series of ninety-four “basis” drawings and the sculptural piece *8th Wood Slat* (1974), this exhibition offers a unique glimpse into the formative years of Tuttle's groundbreaking creative process, which elevated the perception of drawing to that of painting and sculpture. Presented together for the first time, these elegantly elemental works operate as visual poems that convey the artist's open mind and freshness of vision in the 1970s. Richard Tuttle: *basis*, 70s Drawings will be on view from October 25 through –December 21, 2019.

As evinced by their vivid colors, intimate scale, and sustained experimentation with line, the works in Richard Tuttle: *basis*, 70s Drawings are akin in style to the artist's most renowned pieces. Like all of Tuttle's oeuvre, they seek to challenge our preconceived notions on the nature of art and how we experience it. “In some sense, an artist is...a true philosopher,” Tuttle explains. “You can go to the limit of any and all disciplines.” His two sets of drawings—forty-one from the early '70s and fifty-three from the late '70s—articulate a visual vocabulary that would form the basis of much of his later work of the '80s, including the series “Loose Leaf Notebook Drawings,” “India Work,” and “Hong Kong Set.” They are part of Tuttle's then-controversial reinvention of the medium: drawing as a performative act occurring within the gallery space and through the use of materials deemed extraneous to the arts.



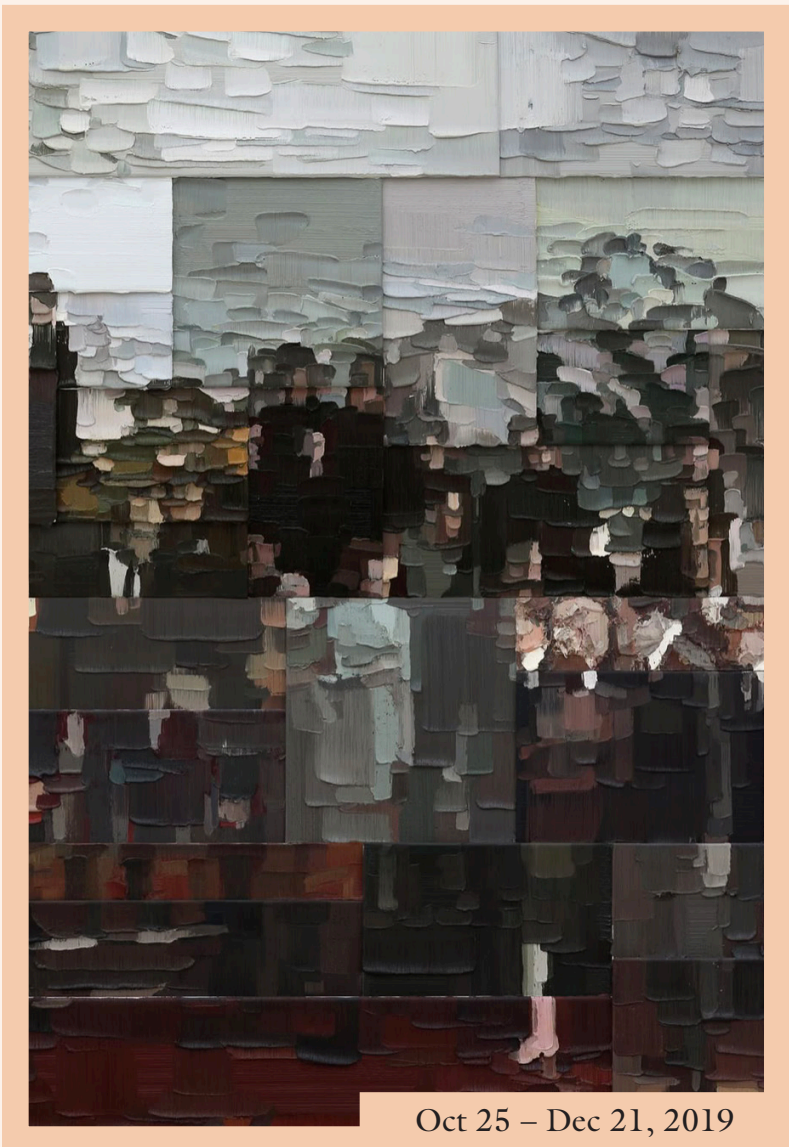
Mary Corse, *Untitled (Black Earth)*, 1978, fired earth clay tile, 23" x 23" (58.4 cm x 58.4 cm)

MARY CORSE

Recent Paintings

Traversing physical and metaphysical experiences of luminosity, *Recent Paintings* at Pace is organized around a central pavilion-like room, in which the artist has installed a series of monumental canvases that incorporate fields of primary color. A new series of Corse's Inner Band paintings populate an ambulatory space surrounding the pavilion. In tandem with her first-floor exhibition, we will exhibit a new monumental outdoor painting on steel, which Corse has installed on the gallery's sixth-floor outdoor terrace, in addition to a wireless lightbox work powered by a high-frequency Tesla coil from the 1960s. This is the first solo presentation of Corse's work in New York since her survey at the Whitney Museum of American Art in 2018.

Since the 1960s, Corse's pioneering approach to painting has probed the medium's capacity to materialize and radiate light from within. Corse often emphasizes that her paintings are “not on the wall,” but instead suspended in a perceptual relationship between viewer and canvas. For Corse, the essence of painting is therefore not about paint, but rather about underlying structures of visual experience as they unfold in space and time. Beginning in the late 1960s, Corse has pursued this interest in perception by incorporating glass microspheres on the surfaces of her paintings. An industrial material used to enhance the visibility of road markings, the microspheres capture and refract light depending on the viewer's position relative to the work's optically rich surface. In Corse's paintings, reality flashes into visibility at the moment in which the viewer transcends what she calls “finite thought,” instead inhabiting an experience that is intuitive, affective, and connects to the infinite in us. Corse worked for most of her career in tonal variations of white and black, but in the 1990s began to respond to the way the glass microspheres in her *White Light* and *Black Light* paintings acted as tiny prisms, breaking down light into its constituent parts. Building upon her decades-long interest in the nature of refraction, Corse's recent engagement with primary colors suggests how chromatic effects have always been subtly present in her ostensibly monochrome paintings.



Li Songsong, *Tempest*, 2019, oil on aluminum panel, 122-1/16" x 149-5/8" (310 cm x 380 cm)

LI SONGSONG

One of My Ancestors

Pace Gallery is pleased to present the first solo exhibition in the US since 2011 of renowned Chinese artist Li Songsong. The exhibition features his most recent works—canvases whose thick layers of paint depict everyday scenes as well as historical imagery culled from found photographs. Li's paintings point to China's many transformations, but eschew narrative in order to emphasize the way images operate as nebulous fragments of a history that is open to interpretation. The exhibition will be on view on the 2nd floor of Pace's new flagship building at 540 West 25th Street from October 25 to December 21, 2019, with an opening reception with the artist on October 24. In the process of reinterpreting found imagery drawn from public sources such as everyday news items, Li adopts an impartial attitude. “I did not deliberately look for these images,” he explains, “It just happened. For example, a friend of mine went to an old book stall in Beijing to buy old magazines. I saw a good photo, and then I used it. I don't seem to care about the content of the image itself. Of course, they are a starting point, but they will affect you more on a psychological level.

Li is interested in the ways in which images can trigger memories and emotions—a psychological impact magnified by his technique. The use of impasto and the dense materiality of his brushstrokes elicit a potent haptic response, while his palette of cool shades of gray, green, and beige create an estrangement from his chosen subject matter. Through his signature use of compact blocks of color, Li deconstructs and reassembles images, pushing his art towards abstraction. This exhibition also presents works that signal the artist's exploration of new subject matter—images oriented toward individualized experience and private life rather than collective memory and the public sphere. *Zorro* (2019), for instance, depicts the artist's pet dog, who recently passed away. The ashes of the animal's cremated body are the focus of another piece, *Bone to Ash* (2019). Deviating from his usual strategy of finding inspiration in widely circulated photography, Li turns to a poignant personal event that, despite its specificity, addresses questions with universal resonance—death, love, and memory.

PAST EXHIBITIONS

DAVID HOCKNEY
La Grande Cour, Normandy
Sep 14–Oct 19, 2019

LOIE HOLLOWELL
Plumb Line
Sep 14–Oct 19, 2019

PETER HUJAR
Master Class
Sep 14–Oct 19, 2019

FRED WILSON
Chandeliers
Sep 14–Oct 12, 2019

TONY SMITH
Source, Tau, Throwback
Apr 26–Jul 26, 2019

RICHARD POUSETTE-DART
Works 1940-1992
May 10–Jun 28, 2019

RAQIB SHAW
Landscapes of Kashmir
Apr 5–May 18, 2019

ADOLPH GOTTLIEB
Classic Paintings
Mar 1–Apr 13, 2019

KIKI SMITH
Murmur
Mar 1–Mar 30, 2019