

Tara Donovan

April 15 – May 9, 2021
340 Royal Poinciana Way
Suite M333
Palm Beach

Image: Tara Donovan, *Composition (Cards)*, 2021
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Palm Beach — Pace Gallery is pleased to announce a solo exhibition of work by Tara Donovan which will reexamine the artist’s seminal *Composition (Cards)* series at the gallery’s outpost in Palm Beach. Ethereal, illusive pieces made from styrene index cards, the five sculptural paintings on view exemplify Donovan’s unique approach to artmaking, a generative process in which she incrementally and cumulatively shapes her work. Collectively, Donovan’s practice is characterized by her ongoing exploration of the aesthetic potential of her chosen media as well as her formidable capacity to challenge and play with the limits of perception. Coming on the heels of Donovan’s solo exhibition of recent work at Pace’s New York headquarters, this is the process-based artist’s debut show at the gallery’s South Florida location and will run from April 15 – May 9, 2021.

Since the early 2000s, Donovan has created sculptures and installation works through the rigorous accumulation, arrangement, and repetition of mass-produced, banal materials such as drinking straws, Styrofoam cups, rubber bands, or Scotch tape. Donovan works systematically with large quantities of these quotidian objects, leveraging the material properties of the items to build sublime atmospheric structures that play with light, color, texture, and translucence in an exploration of the innumerable ways in which a medium can behave. The subtle yet powerful perceptual shifts that characterize Donovan’s work align her with the Californian Light and Space artists, while her sustained emphasis on process, pattern, and seriality situates her in conversation with the Postminimalists. Ultimately, her distinctive work is elusive, resistant to categorization, and transcendent in its ability to activate, drive, and shape experience between viewers, their environment, and one another.

Extending upon the artist’s core interest in investigating aggregative procedures using a singular material, the wall-mounted *Composition (Cards)* works explore stratification as both a sculptural technique and a means to construct a two-dimensional picture plane. Various evoking topographical maps, weavings, landscape paintings, and geometric designs, these pieces—which Donovan has described as “sculptural paintings” that function outside of classical divisions between media—comprise stacked styrene cards laid on their sides to look like vertical lines. Working from freehand templates, she laboriously and incrementally stacks the cards, actively improvising to shape the unique spaces between each individual unit, and ultimately producing relief-style abstractions that exude liveliness, rich in the illusion of dimensionality and movement.

Collectively, the Composition (Cards) are characterized by a proliferation of intricate patterns with lenticular or holographic effects, marked by subtle shifts in pattern and texture established through their interplay between positive and negative spaces, as the viewer's eye moves or the light changes. The works—combining the linearity of drawing, the materiality of painting, and the volumetric capabilities of sculpture—amply demonstrate Donovan's talent for coaxing an almost otherworldly beauty from seemingly mundane materials in an embodiment of optimized perception.

Donovan was recently the subject of a solo exhibition at the Museum of Contemporary Art Denver in 2019. *Tara Donovan: Fieldwork* then traveled to the Smart Museum of Art in Chicago.

Tara Donovan (b. 1969, New York) creates large-scale installations, sculptures, drawings, and prints, utilizing everyday objects to explore the transformative effects of accumulation and aggregation. By identifying and exploiting the usually overlooked physical properties of modest, mass-produced goods, Donovan creates ethereal works that challenge our perceptual habits and preconceptions. The atmospheric effects of her art align her with Light and Space artists, such as Robert Irwin and James Turrell, while her commitment to a laborious and site-responsive methodology links her to Postminimalist and Process artists, especially Eva Hesse, Jackie Winsor, Richard Serra, and Robert Morris. She has had major survey exhibitions at the Institute of Contemporary Art, Boston, which was also on view at the Museum of Contemporary Art San Diego, and Museum of Contemporary Art Denver, as well as a string of solo projects at the Metropolitan Museum of Art in New York, UCLA's Hammer Museum, the Berkeley Art Museum, Smart Museum of Art, Indianapolis Museum of Art, Milwaukee Art Museum, Parrish Museum, and the Museum of Contemporary Art Cleveland, among others.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, Isamu Noguchi, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of President and CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon. The gallery has also spearheaded exploration into the intersection of art and technology through new business models, exhibition interpretation tools, and representation of artists engaging with technology.

Today, Pace has nine locations worldwide including London, Geneva, a strong foothold in Palo Alto, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace was one of the first international galleries to establish outposts in Asia where it operates permanent spaces in Hong Kong and Seoul. In July 2020 Pace opened a temporary gallery space in East Hampton, New York that will be programmed through October 2021. Additionally, the gallery's seasonal exhibition space in Palm Beach will be open through spring 2021. In fall 2021, Pace will continue to expand its European presence with the opening of a larger gallery space in London.

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