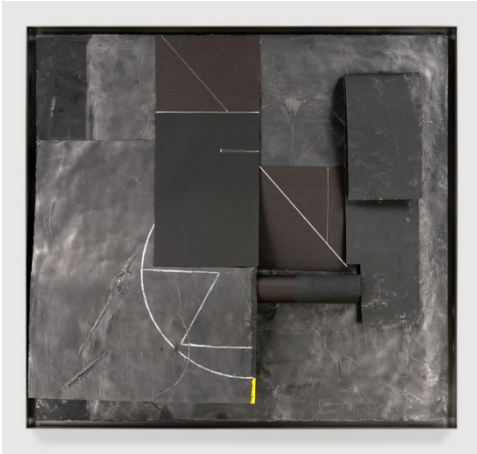


[action=query]: Black Arts and Black Aesthetics

February 1 – 25, 2023
540 West 25th Street
New York



Torkwase Dyson, *Edge, Encounter #4 (Liquid a Place)*, 2022 © Torkwase Dyson, courtesy Pace Gallery

New York – Pace is pleased to present *[action=query]: Black Arts and Black Aesthetics*, an exhibition organized by Kristen Owens, the gallery's inaugural Wikimedia Fellow, at its 540 West 25th Street location in New York. Presented in the library on the gallery's first floor, this presentation is the culmination of Owens's self-guided research into the Black American and Black diasporic artists who have been represented by or exhibited with Pace during its 60-year history. To mark Black History Month, *[action=query]: Black Arts and Black Aesthetics* will run from February 1 to 25.

The six-month-long Wikimedia Fellowship, which began in September 2022, was established as part of an ongoing partnership between Pace and Black Lunch Table, a nonprofit organization working to build a comprehensive and robust digital archive of Black artists' stories. In 2021, Pace collaborated with Black Lunch Table to present a Juneteenth photo booth event at its flagship in New York. Founded in 2005 by artists Heather Hart and jina valentine, Black Lunch Table is dedicated to archiving and sharing the work, voices, and experiences of Black artists throughout history. By way of roundtable discussions, Wikimedia edit-a-thons, and other programming, the organization facilitates collective and collaborative initiatives in service of this mission.

Owens, a librarian and curator whose interdisciplinary research, writing, and curatorial work is situated in African American and Black diasporic studies, is the Librarian for African American and Black Diaspora Studies at New York University Libraries. The title of her upcoming presentation at Pace—*[action=query]: Black Arts and Black Aesthetics*—is derived from several sources: the computational format in which data are edited on Wikipedia and scholar Carolyn Fowler's 1981 book *Black Arts and Black Aesthetics: A Bibliography*, which, along with scholar Howard Rambsy II's recent essay "Carolyn Fowler's *Black Arts and Black Aesthetics* and Public Bibliography," grounded Owens's research as Wikimedia Fellow. Guided and inspired by histories of communal resource sharing, Owens has composed a new, public-facing bibliography for Black arts and aesthetics.

[action=query]: Black Arts and Black Aesthetics will function as a reading room where visitors will have the opportunity to directly engage with a selection of catalogues, theoretical and scholarly essays, and other key publications and archival materials focused on Black art and visual culture. Curated by Owens, these titles will include *The Soul of a Nation Reader: Writings by and about Black American Artists, 1960–1980*; *Black Refractions: Highlights from The Studio Museum in Harlem*; and *Mounting Frustration: The Art Museum in the Age of Black Power*, among others. Owens's bibliographic text will also be available for visitors to read. In the way of artworks,

Edge, Encounter #4 (Liquid a Place) (2022)—a work on paper by Torkwase Dyson, whose practice has been a focus of Owens’s research—will preside over the living room set-up, which will include comfortable seating for visitors.

This exhibition will be complemented by public programming organized by Pace Live—the gallery’s interdisciplinary platform for commissioning, producing, and presenting new live art performances, musical acts, and other events—as well as original editorial content published across Pace’s digital channels.

Deeply engaged with Black Lunch Table’s work in reframing the art historical canon, the Wikimedia Fellowship focuses on editing and expanding Wikimedia entries for frequently overlooked artists. Centering on Pace’s research library, a vital resource comprising over 11,000 volumes, the fellowship is supported by the gallery’s Research and Archives team.

Black Lunch Table is a vernacular history archiving project. Our mission is to build a more comprehensive understanding of cultural history by illuminating the stories of Black people and our shared stake in the world. We envision a future in which all of our histories are recorded and valued.

We believe that true resource equity means equal access to knowledge, health, wealth, and social resources for everyone. This is only possible with a true and comprehensive record of the cultural, intellectual, and social contributions of Black artists. We help to build this record through our in-person roundtable sessions and our online Wikipedia initiative.

Organized around literal and metaphorical lunch tables, our roundtable sessions convene spaces for genuine dialogue on critical social issues. Our online initiatives facilitate the collective authoring, and expansive collection, of information pertaining to the lives and works of Black artists, allowing for an expansive and radical rewriting of history to include all voices.

Find out more at www.blacklunchtable.org

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, 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 explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. As part of its commitment to technologically engaged artists within and beyond its program, Pace launched a hub for its web3 activity, Pace Verso, in November 2021.

Today, Pace has nine locations worldwide, including a European foothold in London and Geneva, 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’s long and pioneering history in California includes a gallery in Palo Alto, which operated from 2016 to 2022. Pace’s engagement with Silicon Valley’s technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. Pace’s satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.






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Press Inquiries

Claire Hurley
Public Relations Manager
churley@pacegallery.com
+1 703 901 1960

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

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