

Mary Corse

June 21 – August 16, 2025
1201 South La Brea Avenue
Los Angeles



Mary Corse, *Untitled (White Diamond with Black Reflective Inner Band)*, 2024 © Mary Corse, courtesy Pace Gallery

Los Angeles – Pace is pleased to present an exhibition of new works by Mary Corse at its Los Angeles gallery. On view from June 21 to August 16, this presentation will mark the artist’s first gallery show in LA since 2017 and her first solo exhibition in the city since her 2019 survey at the Los Angeles County Museum of Art. Corse’s show at Pace in Los Angeles will feature new paintings and her *Halo Room*, a new architectural installation that she has been developing over the past few years. Holistically, the exhibition will trace her latest experimentations in painting, shedding light on her radical inquiries into the phenomenological dimensions of art and her role as a key figure in the LA arts community for more than six decades.

Throughout her storied career, Corse—who has lived and worked in Los Angeles since she was a student at the city’s Chouinard Art Institute in the 1960s—has explored light, space, and perception in sublime, scientifically rigorous, and boundary-crossing abstractions across mediums. She is often associated with the California Light and Space movement and has always been committed to the possibilities of painting as her primary concern. As part of her empirical and highly tactile approach to art making, she has continually investigated the ways in which light can be both subject and material.

A sunset drive along Pacific Coast Highway in Malibu in the late 1960s changed the course of her practice. Searching for a way to embed light inside her paintings, Corse investigated the industrial materials in the illuminated road markings along PCH and discovered glass microspheres. Soon after this revelatory event, she began applying these refractive microspheres onto the surfaces of her White Light paintings, endowing her works with a sense of illumination projected from within the picture plane itself that changes with the viewer’s position.

The artist’s presentation at Pace’s Los Angeles gallery will center on her new body of Diamond paintings—a continuation of the first diamond-shaped canvases she made in 1965—and will include several never-before-exhibited works produced this year. With her latest Diamond paintings, Corse delves deeper into the fundamental concepts that have defined her practice from its outset. She expands the scope of her inquiry into the metaphysical dimensions of her oeuvre through new iterations of ideas that have long been essential to her work.

In addition to Corse’s Diamond paintings, the show will feature one of her iconic, glowing light boxes. Early in her practice, the artist’s efforts to free her artworks from the wall led her to quantum physics, and she subsequently created a series of highly engineered light boxes, which she referred to as “light paintings.” Suspended using

monofilaments, the light boxes are powered wirelessly by Tesla coils—high-frequency generators that transmit electromagnetic fields through walls, producing uncanny, spectral effects.

The exhibition will also showcase Corse's new *Halo Room*, an architectural installation that debuted in her 2024 presentation at Pace's New York gallery. This work, which will be installed in the Los Angeles gallery's outdoor courtyard, offers a participatory, intimate experience of scale, space, and light. When a viewer enters the room, they encounter a white light painting and as they approach the painting the resulting effect produces a glowing halo around the viewer's shadow, registering their presence but also incorporating it into the painting itself.

This installation hinges on the energetic relationship between individual and object, producing a moment of intersubjective collision that facilitates a spiritual manifestation of bodies within space. Up to two participants will be allowed inside the installation at a time, and each viewer will only be able to see their own halo—a phenomenon that speaks to the personal nature of experiencing Corse's art. The presence and presentness of the viewer within the *Halo Room* become a pure expression of grace, reflecting the ethos that has animated Corse's practice for decades: as she puts it, "the art is not on the wall, it's in your perception."

Mary Corse (b. 1945, Berkeley, California) investigates materiality, abstraction, and perception through the subtly gestural and precisely geometric paintings that she has made over her sixty-year career. Earning a BFA in 1968 from Chouinard Art Institute, Los Angeles, Corse developed her initial work during the emergence of the Light and Space movement in Southern California. Throughout the 1960s, she experimented with unconventional media and supports, producing shaped canvases, works with plexiglass, and illuminated boxes. In 1968, Corse discovered glass microspheres, an industrial material used in street signs and dividing lines on highways. Combining these tiny refractive beads with acrylic paint, she began to create paintings that appear to radiate light from within and produce shifts in appearance contingent on their surroundings and the viewer's position. She first developed her White Light paintings, and by the 70s, she transitioned to making her Black Light series using black acrylic paint and microspheres. The Black Earth works followed: large ceramic slabs that she fired in a custom-built kiln and glazed black. After thirty years of working monochromatically, she reintroduced primary colors into her paintings based on her understanding of color as constitutive of white light. Corse's art emphasizes the abstract nature of human perception, expanding beyond the visual to include subtleties of feeling and awareness.

In 2021, Corse was the subject of a major one-artist exhibition at the Long Museum, Shanghai, which traveled to the Amorepacific Museum of Art in Seoul in 2022. *Mary Corse: A Survey in Light*, the artist's first one-artist museum survey, was presented at the Whitney Museum of American Art, New York, and the Los Angeles County Museum of Art in 2018 and 2019, respectively. Comprehensive catalogs were published with both surveys. A focused presentation of Corse's work was on view at Dia: Beacon in New York for four years highlighting historical works from the collection.

Corse was also included in the major presentation *Pacific Standard Time: Crosscurrents in L.A., Painting and Sculpture, 1950-1970* at The J. Paul Getty Museum in Los Angeles in 2011. In 2023, the Los Angeles County Museum of Art presented *Light, Space, Surface*, in which Corse's work was exhibited. She was also included in *Long Story Short* at the Museum of Contemporary Art, Los Angeles (2023–2024). In 2024, Corse participated in *Particles and Waves: Southern California Abstraction and Science, 1945–1990*—a group exhibition organized as part of the Getty's PST ART: Art & Science Collide initiative—at the Palm Springs Art Museum in California. The artist's work can be found in the permanent collections of Amorepacific Museum of Art, Seoul; Dia Art Foundation, New York; The J. Paul Getty Museum, Los Angeles; Long Museum, Shanghai; Los Angeles County Museum of Art; The Menil Collection, Houston, Texas; Museum of Contemporary Art, Los Angeles; National Gallery of Art, Washington D.C.; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art, New York, among other institutions.

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 and Geneva as well as 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 galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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