

Adam Pendleton: An Abstraction

May 3 – August 16, 2024
540 West 25th Street
New York



Adam Pendleton, *Black Dada (A/A)*, 2024
© Adam Pendleton, courtesy Pace Gallery

New York – Pace is pleased to present *An Abstraction*, an exhibition of recent paintings and drawings by New York-based artist Adam Pendleton, at its 540 West 25th Street gallery in New York from May 3 to August 16. Pendleton’s first solo show at Pace’s New York gallery in ten years, *An Abstraction* follows a series of significant solo exhibitions by the artist at museums around the world, including the Museum of Modern Art in New York in 2021; the Montreal Museum of Fine Arts in 2022; and mumok - Museum Moderner Kunst Stiftung Ludwig Wien, Vienna in 2023. The return to his home city marks a continuation of his career-long project of creating spaces of engagement and “fighting for the right to exist in and through abstraction.”

Pendleton’s work indexes and documents the physical process of painting to create layered pictorial fields that—in their painterly, psychic, and verbal expressions—announce a new mode of visual composition for the 21st century. He is guided by a visual and structural philosophy he has termed “Black Dada,” an ongoing inquiry into Blackness and its relationship to abstraction and conceptions of the avant-garde. Investigating Blackness as a color and theoretical proposition, the artist’s work reflects a contrapuntal understanding of the world in both sensorial and conceptual terms.

In *An Abstraction*, the artist’s 12 paintings and 13 drawings will hang within a monumental, site-specific architecture consisting of five black triangular forms. These sculptural walls will reorder the gallery into new, unexpected spaces and extend the visual language of the exhibited works.

Bringing together the artist’s Black Dada and Untitled (Days) bodies of work, the new paintings and drawings in the exhibition feature a variety of marks—spray painting, stenciled geometric forms, and expressionistic brushstrokes—to blur distinctions between painting, drawing, and photography and propose painting as a documentary and performative act.

Pendleton’s new Black Dada works imbue his iconic black and white compositions with focused and saturated colors. Each of the paintings and drawings in this body of work bears one or more typographic letters from the phrase “BLACK DADA,” rendered in a sans serif font amid the artist’s gestural marks. Continually transposing and overwriting these two modes of inscription, Pendleton cultivates a living library of his own ever-evolving gestures and processes.

Paintings and drawings from Pendleton's Untitled (Days) body of work will also be featured in *An Abstraction*. Using collagist strategies of indexing, daily mark-making, fragmentation, and recombination, these works create a cumulative portrait of the artist's experimentations in the studio.

In spring 2025, the Hirshhorn Museum and Sculpture Garden in Washington, D.C. will present *Love, Queen*, a landmark exhibition of Pendleton's work that will anchor the institution's 50th anniversary year.

Born in Richmond, Virginia in 1984, **Adam Pendleton** completed the Artspace Independent Study Program in Pietrasanta, Italy, in 2002. His work has been featured at major museums around the world, including solo exhibitions at the Baltimore Museum of Art; Le Consortium, Dijon, France; Isabella Stewart Gardner Museum, Boston; KW Institute for Contemporary Art, Berlin; Museum of Contemporary Art Cleveland; and Museum of Contemporary Art Denver, among others. Recent solo and group exhibitions include *Adam Pendleton: Who is Queen?* (2021–22) at the Museum of Modern Art, New York; *Adam Pendleton: These Things We've Done Together* (2021–22) at the Montreal Museum of Fine Arts; *Biennial: Quiet as It's Kept* (2022) at the Whitney Museum of American Art, New York; *Adam Pendleton: Blackness, White and Light* (2023–24) at the mumok - Museum Moderner Kunst Stiftung Ludwig Wien, Vienna; and *Adam Pendleton: To Divide By* (2023–24) at the Mildred Lane Kemper Art Museum, St. Louis.

His work is in numerous public collections, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Solomon R. Guggenheim Museum, New York; the Studio Museum in Harlem, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art Chicago; the Museum of Contemporary Art San Diego; and Tate, London.

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 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.

Today, Pace has seven locations worldwide, including European footholds in London and Geneva as well as Berlin, where the gallery established an office in 2023. Pace maintains 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 was open 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, along with an office and viewing room in Beijing. In spring 2024, Pace will open its first gallery space in Japan in Tokyo's new Azabudai Hills development.



For immediate release




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