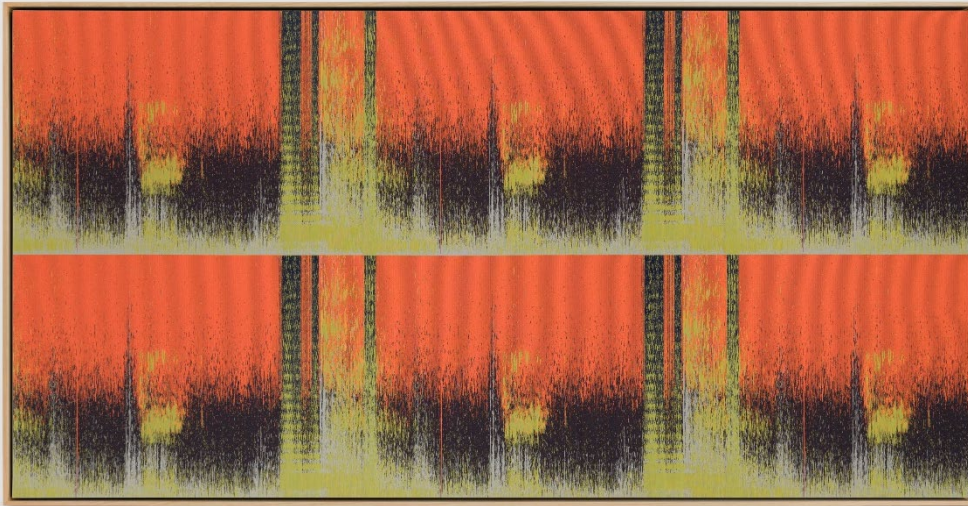


Mika Tajima: Air Max

13 July – 13 August, 2022
Quai des Bergues, 15-17
Geneva

Opening Reception: Tuesday 12 July, 6-8pm



Mika Tajima, *Negative Entropy (TAE, Test Shot, Inner Divertor Operation, Norman, Orange, Hex)*, 2022
Cotton, polyester, rayon, wool acoustic, baffling felt, and wood © Mika Tajima

Geneva – Pace Gallery is pleased to announce our first exhibition with multidisciplinary artist, Mika Tajima who joined the gallery earlier this year. On view from 13 July to 13 August, *Air Max* brings together new works from three of Tajima's most iconic bodies of work: *Negative Entropy*, *Anima*, and *Pranayama*.

At the core of Tajima's practice is an interrogation of deeply sensed, invisible forces. Encompassing performance, sculpture, painting, textile, and installation, her work seeks to materialise the ungraspable, bringing awareness to the energies and frequencies that exist within and between humans. A driving force in Tajima's practice is an inquiry into the relationship between nature and technology, mapping and exploring the relational structures of human bodies in built environments. In marrying the language of painterly abstraction with advanced technologies, Tajima's work occupies a similar space as several artists in Pace's roster, such as James Turrell, Trevor Paglen, and teamLab.

One of Tajima's best-known series, *Negative Entropy*, embodies the artist's distinctive union of the digital with physical matter. The works begin with an ephemeral audio recording that is converted into digital spectrogram images before being transposed into abstract Jacquard weavings. Capturing sound from a diverse array of sources – from a high-tech energy company in California to the morning prayer in a Zen temple in Japan – the *Negative Entropy* textiles give form to sound and frequencies. Tajima considers them as 'acoustic portraits', affective images of specific energy production sites.

Borrowing its title from a physics term that denotes a structural shift from disordered to ordered, the *Negative Entropy* works are concerned with the systems that govern and the polarities of freedom and control. For *Negative Entropy (Toranomom Construction Site, Morning Radio Taiso, Full Width, Red, Hex)* (2022), Tajima visited a construction site in Japan to record the workers' morning exercise regime. Embedded in the tapestry of coral, rust, and lilac, Tajima captures the sound of hundreds of bodies' aligning as they prepare for their day's work. Woven into the fabric of this piece is the tension between a collective and an individual, the body and the urban environment.

Just as the *Negative Entropy* works visualise sound, Tajima's *Anima* sculptures give form to breath. Inspired by the malleability of glass as it changes form between liquid and solid, Tajima is interested in the transparent material's capacity to materialise the human breath. Drawing inspiration from philosophical ideas of the life (or

‘anima’ in Latin), Tajima not only ‘animates’ her sculptures but also brings attention to the incorporeal essence of a body. Each form is punctured by jacuzzi jet nozzles – a recurring motif in Tajima’s work that recalls an array of visual references from robotics and prosthetics to bondage aesthetics. The contrast of delicate, biomorphic form with the mechanical ruptures produces a flow of air, creating the impression of release and pressure as if the sculpture is breathing.

In *Anima 42* and *Anima 43*, Tajima expands this idea by infusing the molten glass with a phosphorescent mineral that causes the sculptures to glow in a darkened environment. By absorbing and emitting light, these sculptures are imbued with a quasi-sentient quality, as if in a constant state of evolution.

One of only two works Tajima has made in marble, *Pranayama (Marble 2)* (2018), is a prescient sculpture cast from the mould of a respirator mask. Though made before the covid-19 pandemic, the contemporary context in which it is displayed enhances the power it holds. Drawing inspiration from the Ayurvedic idea of controlling breath as a means of managing the nervous system, this sculpture speaks to the biopolitics of self-regulation and the emphasis on wellness and body maximization in contemporary culture. Like the Anima works, this sculpture incorporates a jacuzzi jet, creating a contradiction between the open form and dense material as if the breath has been blocked.

Mika Tajima is an artist whose practice materializes techniques developed to shape the physicality, productivity, and desires of the human body. Her sculptures, paintings, videos, and installations focus on the embodied experience of ortho-architectonic control and computational life. From architectural systems to ergonomic design to psychographic data, Tajima's works operate in the space between the immaterial and the tangible to create heightened encounters that target the senses and emotions of the viewer, underlining the dynamics of control and agency. Tajima holds a BA in Fine Arts and East Asian Studies from Bryn Mawr College, Bryn Mawr, PA, and an MFA from Columbia University, School of the Arts, New York, NY. Selected exhibitions include *Appear* at Dazaifu Tenmangu, Dazaifu, Japan; *Spectral*, Taro Nasu, Tokyo, Japan; *World of Networks*, Centre Pompidou, Paris, France; *Speculative Portraits*, San Francisco Museum of Modern Art, San Francisco, CA; *Pacific Century, Hawaii Triennial 2022*, Honolulu, HA; *Æther* at Borusan Contemporary, Istanbul, Turkey; *Dirty Protest*, The Hammer Museum, Los Angeles, CA; *Programmed*, Whitney Museum of American Art, New York, NY; *COLORI*, Castello di Rivoli and GAM, Torino, Italy; *All Watched Over by Machines of Loving Grace*, Palais de Tokyo, Paris, France; *Meridian (Gold)*, Sculpture Center, New York, NY. Her work is also in public collections that include Los Angeles County Museum of Art, Los Angeles, CA; Hammer Museum, Los Angeles, CA; San Francisco Museum of Modern Art, San Francisco, CA; Dallas Museum of Art, Dallas, TX; Albright-Knox Art Gallery, Buffalo, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.

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. Pace’s presence in Silicon Valley since 2016 has bolstered its longstanding support of experimental practices and digital artmaking. As part of its commitment to innovative, technologically engaged artists within and beyond its program, Pace launched its own dedicated NFT platform, Pace Verso, in November 2021. The gallery’s past NFT projects have spotlighted digital works by Glenn Kaino, DRIFT, Lucas Samaras, Simon Denny, Urs Fischer, John Gerrard, and other artists.

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 gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. In 2020, Pace opened temporary exhibition spaces in East Hampton and Palm Beach, with continued programming on a seasonal basis.

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