

Pace Gallery Announces Dual Presentation by Robert Mangold and Arlene Shechet for Frieze New York 2024

Featuring new and recent works by both artists, the gallery's booth will situate Mangold's paintings and Shechet's sculptures in a lively dialogue

This year's fair coincides with the opening of *Arlene Shechet: Girl Group* at Storm King Art Center in New York

Exhibitions by Adam Pendleton, Tara Donovan, and Huong Dodinh will be on view at Pace's New York gallery during the fair

Booth #B11 Presentation at The Shed:
May 1 – 5, 2024



Left to right: Robert Mangold, *Double Pentagon Oxide 4*, 2024 © Robert Mangold / Artists Rights Society (ARS), New York; Arlene Shechet, *Better Half*, 2024 © Arlene Shechet, courtesy Pace Gallery

New York – Pace is pleased to announce details of its presentation for the 2024 edition of Frieze New York, which runs from May 1 to 5 at The Shed. The gallery's booth (**#B11**) will showcase the unexpected affinities between two contemporary abstractionists: Robert Mangold and Arlene Shechet. Exhibited together at the fair, Mangold's paintings and Shechet's sculptures speak to the expressive power of geometry, line, color, and space in both two- and three-dimensional mediums.

This presentation at Frieze New York will coincide with the opening of *Arlene Shechet: Girl Group*—in which the artist is debuting six new large-scale commissions—at Storm King Art Center in New York on May 4.

The gallery's booth will bring together new paintings by Mangold and new sculptures by Shechet. Combining, dividing, layering, and twinning are present in the works of both artists, who explore questions of symmetry and asymmetry, interiority and exteriority, wholeness and fragmentation, and opening up and collapsing inward on their own aesthetic and material terms. Mangold's and Shechet's varied experiments in abstraction will be on view in this special presentation.

The shaped canvases by Mangold on view at the fair reflect his deep and enduring interest in the fundamental elements of composition which have guided his practice for more than 60 years. In these recent works, shape has

become the most salient element of the artist's composition. The integral relationship of shape and drawing, once essential to Mangold's practice, has been foregone, with the drawing no longer helping to determine the shape. The shapes of the canvases, all variations on a five-sided polygon, reinforce the objecthood of the paintings, while vertical hand-drawn lines that appear in several works emphasize the painting's surface. In contrast to the drawing, the push and pull of the canvas shapes themselves seem to extend Mangold's paintings into illusory dimensional planes.

Shechet's six new sculptures at Frieze New York, including five small-scale works and one freestanding composition, combine painted and dyed hardwood, steel, glazed ceramic, and gold leaf elements. In these geometric constructions, as with her other bodies of work, the artist investigates the visual paradoxes and contradictions that arise during her improvisational, intuitive—yet highly technical—process. Uniting seemingly disparate forms and materials, Shechet is guided by a general impulse, engaging in a spirited exchange with her works as she wills them to life. The colors, steel linear forms, and vocabulary of geometry in the sculptures she will show on Pace's booth at the fair are in dialogue with Mangold's paintings, and vice versa. Evoking different interpersonal and familial relationships in their titles—which include *Live In Lover*, *Brother*, *Better Half*, and *Seventh Son*—Shechet's new works encourage open ended interpretations by viewers, who bring their own associations and experiences to their readings of each sculpture.

Exhibitions by Adam Pendleton, Tara Donovan, and Huong Dodinh will open at Pace's 540 West 25th Street gallery in New York on May 3, coinciding with Frieze New York. On May 10, an exhibition of a large-scale digital artwork by teamLab will open at Pace's 510 West 25th Street space, marking the collective's first solo show in New York in ten years.

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 2024, Pace will open its first gallery space in Japan in Tokyo's new Azabudai Hills development.



For immediate release


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