

Tara Donovan

May 17 – July 3, 2025

1F; Azabudai Hills Garden Plaza-A
5-8-1 Toranomom, Minato-ku
Tokyo



Tara Donovan, *Untitled (Lever House Project)*, 2009 © Tara Donovan, courtesy Pace Gallery

Pace is pleased to present a focused survey of Tara Donovan’s work from the last 20 years at its Tokyo gallery. On view from May 17 to July 3, this presentation—marking the American artist’s first solo exhibition in Tokyo—will bring together sculptures and installations she created between 2003 and 2024.

Known for her process- and system-based work across multiple mediums and dimensions, Donovan began her career in the late 1990s and early 2000s. Drawing on the formal languages of the California Light and Space movement, Minimalism, and Postminimalism, she deftly manipulates and transforms everyday materials and objects—from buttons, plastic straws, Styrofoam cups, pencils, CD-ROM discs, and pins to readymade screens and Slinky toys—into shapeshifting sculptures, installations, drawings, and prints that explore the possibilities and limits of human perception. Her phenomenological works both use and misuse nontraditional materials, turning them into visually dazzling compositions without obliterating their fundamental essences or histories as objects from daily life.

Donovan recently presented the solo exhibition *Tara Donovan: Aggregations* at the Bruce Museum in Greenwich, Connecticut, and her work can be found in the collections of many institutions around the world, including the Metropolitan Museum of Art and Whitney Museum of American Art in New York; the Los Angeles County Museum of Art; the Museum of Fine Arts, Boston; and the Kunsthalle Praha in Czechia, among others. She was awarded the first annual Calder Prize in 2005, and she received a MacArthur Foundation “Genius Grant” in 2008.

The artist’s exhibition in Tokyo—her twelfth solo show with Pace, which has represented her since 2005—will shed light on the evolution of her practice over the last two decades, highlighting her immense technical skill and her enduring interest in enactments of accumulation, aggregation, and iteration. The earliest works in the presentation include *Haze* (2003), a site-responsive sculpture made of translucent drinking straws, and a 2004 cube sculpture composed entirely of straight pins held together by friction and gravity alone—this series is now represented in the collections of the Metropolitan Museum of Art in New York and the Institute of Contemporary Art Boston. A 2011 sculpture created with Mylar and hot glue, measuring some four feet tall, speaks to Donovan’s explorations of organic, undulating forms in addition to geometric ones.

More recent is a 2024 wall sculpture made of cut and reconfigured Slinky toys and a 2025 pin drawing specially created for this show. *Stratagem IX* (2024), another sculpture in the exhibition, features a vertically oriented structure of found, scavenged, and upcycled CD-ROM discs atop a concrete pedestal. Measuring eight-and-a-half feet tall, this work breathes new life into the banal and outmoded medium of the compact disc. Depending on the time of day and the viewer's perspective, a range of optical effects unfold across the refractive surface of the sculpture. Mutable and seemingly alive, *Stratagem IX* responds directly to the presence of the viewer's body as it traverses space. Together, all the works in Donovan's Tokyo exhibition showcase her ability to find patterns and order in unlikely materials—and to use those materials as prisms for embodied experiences.

This year, a sculpture by Donovan figures in the group exhibition *Postcards from the Heart: Selections from the Brigitte and Henning Freybe Collection* at the Vancouver Art Gallery, on view from April 18 to October 5. In 2026, her work will be presented in dialogue with Alexander Calder as part of a major two-artist exhibition at the Seattle Art Museum.

For over twenty years, **Tara Donovan** (b. 1969, Flushing, New York) has created large-scale installations, sculptures and drawings that utilize everyday objects to explore the transformative effects of accumulation and aggregation. Known for her commitment to process, she has earned acclaim for her ability to exploit the inherent physical characteristics of an object in order to transform it into works that generate unique perceptual phenomena and atmospheric effects. Donovan's many accolades include the prestigious MacArthur Foundation "Genius" Award (2008); and the first annual Calder Prize (2005), among others. For over a decade, numerous museums have mounted one-artist exhibitions of Donovan's work including the Museum of Contemporary Art, San Diego, California (2004, 2009); Saint Louis Art Museum, St. Louis, Missouri (2006); The Metropolitan Museum of Art, New York (2007–2008); Institute of Contemporary Art, Boston (2008); Indianapolis Museum of Art, Indiana (2010); Milwaukee Art Museum, Wisconsin (2012); Louisiana Museum of Modern Art, Humlebæk, Denmark (2013), Arp Museum Bahnhof Rolandseck, Remagen, Germany (2014); Parrish Art Museum, Water Mill, New York (2015); Jupiter Artland, Wilkieston, Scotland (2015); Museum of Contemporary Art Denver, Colorado (2018–2019); The Smart Museum of Art at the University of Chicago (2019); and The Bruce Museum, Greenwich, Connecticut (2024–2025). Her work is held in the collections of major institutions including the Indianapolis Museum of Art, Indiana; Kunsthalles Praha, Prague; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; and the Whitney Museum of American Art, New York, among others. Pace Gallery has represented Donovan since 2005. The artist lives and works in Brooklyn, New York.

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 Samantha 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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