

Robert Mangold: Paintings and Works on Paper 1989-2022

January 20 – March 11, 2023
2/3F, Pace Gallery Seoul

Opening Reception: January 19, 5–7 PM



Robert Mangold, *Attic Series V*, 1990 © Robert Mangold

Seoul—Pace is pleased to present a survey exhibition of work by Robert Mangold—who for over six decades has investigated the possibilities of shape, line, and color as they relate to painting—at its recently expanded arts complex in Seoul. On view from 20 January to 11 March, *Robert Mangold: Paintings and Works on Paper 1989–2022*, the artist's first solo show in South Korea in nearly 30 years, will feature paintings created by the artist between the late 1980s and the present day as well as a selection of his works on paper.

Mangold has been a key figure in painting since the 1960s. Exploring the fundamental elements of composition, the artist has created boundary-pushing geometric abstractions on shaped canvases that charted new frontiers within the medium. He is part of a legacy forged with other major figures of Conceptualism and Minimalism, including his close friends Sol LeWitt and Robert Ryman and his wife Sylvia Plimack Mangold.

Included in the upcoming exhibition of his work in Seoul are the paintings *Attic Series V* (1990) and *Red/White Zone Painting II* (1996), which serve as shapeshifting structures in their own rights, reflecting the artist's sustained and ever evolving explorations of color, line, and shape as well as his deep interest in enactments of balance and asymmetry, wholeness and fragmentation. His new painting *Plane Structure 9* (2022) notably lacks a drawn element—since 2018, the artist has experimented with works free of drawing, breaking from his longstanding practice of incorporating line into his canvases.

While Mangold's paintings and drawings are rarely exhibited together, Pace's exhibition in Seoul will see these works engaged in lively exchanges. The mingling of these mediums in the show sheds light on a crucial aspect of Mangold's process-based, contemplative practice through which he uses drawing to parse his vision for a painting. The artist wrote in 1988 that his works on paper "are where the ideas are worked out and most of the important decisions are made, the momentum from them carry me into the painting."

Robert Mangold (b. 1937, North Tonawanda, New York) has, since the 1950s, explored line and color on supports ranging in shape, size, and dimension. Committed to abstraction as a means of communication, he has worked within a consistent geometric vocabulary to produce a varied body of paintings and works on paper. His career has developed through an evolution of techniques for the application of paint onto his chosen surface—first plywood and Masonite, and later, beginning in 1968, stretched canvas. Moving away from the conventions of paintings, he introduced shaped canvases, working with symmetrical and asymmetrical forms as well as curvilinear edges. For his early shaped and multi-panel constructions, Mangold airbrushed oil-based pigments in gradations of color, and later used a roller before ultimately adopting a brush to apply acrylic in subtle hues that near transparency. He remained intrigued by color as much as structure, and his relationship with it shifted throughout the decades. His initial palette, inspired by industrial objects—file cabinets, brick walls, and trucks—transitioned toward colors that evoke mood: warm ochres, light blues, deep oranges,

olive greens, and other hues. Mangold's mostly monochromatic compositions show an attention to gesture with the addition of hand-drawn pencil lines that curve across the planes of color.

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. As part of its commitment to technologically engaged artists within and beyond its program, Pace launched a hub for its Web3 activity, Pace Verso, in November 2021.

Today, Pace has nine locations worldwide including a European foothold in London and Geneva, 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's long and pioneering history in California includes a gallery in Palo Alto, which operated 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, as well as an office and viewing room in Beijing. Pace's satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.

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