

Chewing Gum III

12/F, H Queen's
80 Queen's Road Central
May 25 – July 4, 2019

Opening Reception:
Friday, May 24, 6 – 8 PM



Hong Kong—Pace Gallery is pleased to present the themed exhibition *Chewing Gum III*, the third installment following *Chewing Gum* and *Chewing Gum II*, presented in 2015 and 2017 respectively. This exhibition continues Pace's sustained studies in the Hong Kong gallery of the individual creative states of contemporary artists from different temporal, regional, and cultural backgrounds, with a special focus on relationships between "object and object", "people and object", and "people and people". Here, the everyday act of "chewing" alludes to the ways in which a globalized context tends to dispel, and even dissolve, cultural differences, and to the effect of viewer participation in bringing about new connections between artworks. The exhibition will open to the public with a reception on Friday, May 24, from 6 to 8pm, and remain on view through 4 July.

The exhibition includes a sculpture by South Korean artist **Lee Ufan**, who emerged as one of the leading figures of the Japanese avant-garde group Mono-ha in the late 1960s. *Relatum – expansion place* (2008) arose from his rigorous search for the precise stone to juxtapose industrially produced steel plates. With these two elements in dialogue, Lee connects nature to human consciousness. The space, light, air and shadows that fall in and around the objects in *Relatum* are integral to the work's poetic silence, and its breath-like contraction and expansion of matter. This conscious exploration of the external space through the inherent qualities of his materials can be linked to the artist's own struggle with self-identification—he once said that he is neither Korean nor Japanese, and thus remains in a state of mutual exploration with the outside world. Contrary to Lee Ufan's outward direction of expansion, **Song Dong**, a significant figure of Chinese contemporary art, is known for using quotidian materials and waste from the outside world and turning them into works of self-expression, as seen in his *Usefulness of Uselessness* series. Simultaneously poetic and political, personal and global, this work characteristically explores broader biographical experiences.

Similar links between the internal and the external can be found in other works in the exhibition. **Joel Shapiro's** untitled red sculpture derives from the abstract, geometric style of Minimalism and elicits a sense of movement. He straddles figuration and abstraction with his arrangement of simple oblong beams, which suggests active human forms that appear to reach, balance and dance. Shapiro's sculptures are capable of expanding from the space in which they are located. **Louise Nevelson** utilized found objects and discarded pieces of wood gathered from city streets, transforming disparate elements into unified structures. Her esteemed free-standing and wall-mounted sculptures, including *Symphony 3* (1974) and *Untitled* (1976–78), use her iconic black paint, which infuses the works with the illusionary depth of light and shadow into the works, the artist elicits a three-dimensional sensation and a spiritual quality, encouraging the viewer to read the internal relationships within the sculptures with their own life experiences, summing up the objectification of the external world into a personal landscape. Another celebrated sculptor from the same period, **Tony Smith** expressed organic simplicity that functions both in isolation and in dialogue with the surroundings, found here in his work *Generation* (1965). As Smith said: "*Generation* is the first

piece I thought of as a certified monumental expression. I don't think of it as personal or subjective. I attempted to make it as urban and objective as possible."

By stripping away the details of reality in his paintings, **Tim Eitel** presents a near-abstract simplicity that imbues his world with a serene and meditative atmosphere. *Conversation* (2018) and *Photograph* (2018) are figurative oil paintings that present a complete impression of the artist's tranquil, compelling spaces. They highlight Eitel's command of color, technique and form, and showcase his ongoing investigation of interior space, memory and perception. The pictures are a series of relationships between elements, of juxtapositions between people and spaces, and of the resistance and coexistence between the individual and the collective. With the same practice of turning elements of everyday life to the abstract, **Irving Penn's** *Seven Metal, Seven Bone* (1980) and *Construction with Nut, New York* (1980), both from the artist's Archaeology series, achieve abstract structure by reprocessing and reorganizing mundane objects, erasing the traces of human life, and giving new aesthetic values to these substances, along with new internal contexts.

American artist **Kiki Smith** is known for her multidisciplinary practice relating to the human condition and the natural world, focusing on incorporating animalistic elements into her work since the mid-1990s. Using a wide range of media—as in *Ejaculating Snake II* (2006), made of ink on Nepalese paper, and *Prelude* (2014), a large-scale glasswork—the artist explores the rich terrain of human and natural forms, of which decay, rebirth, and the cycles of the seasons, nature, and eclipses are recurring themes. The works also display her ability to move fluidly between materials with vastly different characteristics and properties. Known as the “father of Korean performance art”, South Korean artist **Lee Kun-Yong** works from the inside out, incorporating his own body into his gestural paintings and investigating the essence of art and its existence through perpetual experiments with body and space. “The Method of Drawing” is a term Lee uses in reference to his bodily drawings. He records the movements of his body using acrylic paint, leaving traces of his trajectories on canvas. His early pencil on paper works are also physical manifestation of these performances. As he has stated before, when the body serves as medium, the inner experience of life becomes connected to the external world.

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries. Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by our drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global program, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has ten locations worldwide: three galleries in New York; one in London; one in Geneva; one in Palo Alto, California; one in Beijing; two in Hong Kong; and one in Seoul. Pace will open a new flagship gallery at 540 West 25th Street in New York in September 2019.

Image: Song Dong, *Usefulness of Uselessness No. 10* (detail), 2013-2015, old furniture, plywood, tile, old window frame, 65 cm x 86 cm x 57 cm © Song Dong, courtesy Pace Gallery

For **press inquiries**, please contact: Gwen Gong, Pace Gallery, wgong@pacegallery.com or +852 2608 5065

For **sales inquiries**, please contact: Pace Gallery, +852 2608 5065 or hongkong@pacegallery.com

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Chewing Gum III

香港中環皇后大道中 80 號
H Queen's 12 樓

2019 年 5 月 25 日至 7 月 4 日

開幕酒會:

5 月 24 日 (星期五) 6 時至 8 時



香港一佩斯畫廊將精心推出專題群展「Chewing Gum III」，為 2015 年首次舉辦「Chewing Gum」展覽後該系列的第三輯。與一般的飲食不同，口香糖強調「咀嚼」的感受與品嚐而非結果，是次展覽在延續佩斯對於不同時代及地域文化背景下當代藝術家個體創作生態的關注的同時，亦將於並置中創建全新語境，以「咀嚼」這一動作行為隱喻當代全球化對於多元文化差異的消化與品味，從不同藝術家所採用的各類媒材與形式中探討「物與物」、「人與物」乃至「人與人」之間展示出的文化連結，並通過香港這一特殊環境增添新一層的互文。展覽將於 5 月 24 日星期五晚間六時至八時向公眾開放並持續展出至 7 月 4 日。

李禹煥，作為 20 世紀 60 年代後期先鋒藝術組織日本物派的創始人與主要推廣者之一，其作品強調空間，感知與物體之間的關係，從對自然的欣賞和他選用材料的內在特質中發展而來。《關係項—擴張》使用由他嚴格挑選的特定石材，並將其與工業生產的鋼板並列。通過這兩個元素之間的對話，藝術家將自然產物與人類意識聯繫起來。這種通過物質特徵有意識對外部空間的探索，可聯繫至藝術家自身的文化定位——他曾說過，自己既非韓國人也非日本人，與外部世界始終處於一種相互探索的狀態。而這件作品所蘊含的抽象表達的力量，正體現出了一種反思，以及同外部世界相互作用的關係。與李禹煥的表現方向正好相反，展覽中另外兩件出自中國當代藝術代表人物**宋冬**的作品，《無用之用-9 號》與《無用之用-10 號》中，藝術家通過使用舊傢具、膠合板、瓷磚和舊窗框等日常廢棄物，將外部物質世界的遺留轉化為自身精神與美學的抒發，標誌性地同時具備著詩意與政治性，個人化與全球化，從更高層面對個人經驗進行探索，形成了一個內在的語境。

相似的內外聯繫亦能於展覽內其他作品中尋到。**喬·夏皮羅**的雕塑作品通過對簡潔長方形塊的安排，暗示人體向外探索、保持平衡、以及翩翩起舞的型態，跨越於巨象和抽象之間，蘊含了輕盈的韻律，和對重力的抵抗。在他對物質形式與色彩表達的研究中，夏皮羅的雕塑作品脫離了所置空間本身，展現出向外擴張，探索的可能性。而**路易絲·內維爾森**設則擅於利用從城市街道收集的物件與丟棄的木塊等本身已有歷史的外界素材，將分散的日常事物化成規一的整體——她備受推崇的獨立式和壁掛式雕塑常被塗成純色——特別是黑色。《交響曲 3 號》和《無題》是 20 世紀 70 年代內維爾森巔峰時期的標誌性黑色壁掛式雕塑，通過光影將虛幻的深度賦予她的作品中，展現出了立體感和一種精神特質，鼓勵觀眾從自身經驗去體會雕塑內部的空間聯繫，將外部的客觀世界轉化為個人的圖景。展覽中另一位知名雕塑家作品，**托尼·史密斯**的《一代》則體現藝術家典型的有機與簡約，無論是獨立還是於對話中皆有強有力的效果。正如史密斯所說：「《一代》是我認為的第一件真正的紀念性表達。我不認為這是個人或主觀的，我盡可能地試圖讓它達到城市化與客觀。」

蒂姆·艾特爾擅於對日常現實進行去細節化的剝除，使其畫作呈現出近乎抽象的簡潔性。《對話》和《照片》作為具象的木板油畫，展現出艾特爾獨特的寧靜又引人注目的空間印象。這兩件作品凸顯了艾特爾對色彩、技巧與形式的掌控，並展示了藝術家對內部空間，記憶以及感知的持續研究。作品的畫面彷彿就只是元素之間的構成關係、人

物與空間的並置關係、個體與集體即依附又對抗性的共存關係。同樣是將日常現實抽象化，**歐文·佩恩**的攝影作品《七枚金屬、七根骨頭，紐約》與《以螺母構造的結構，紐約》，作為佩恩的「考古學」系列的一部分，則是通過對日常事物的加工重組呈現抽象的結構，抹去人為生活的痕跡，賦予這些物質新的美學含義，以及新的內部語境。

美國藝術家**奇奇·史密斯**以其與人類狀況和自然世界相關的多領域實踐而聞名，自 20 世紀 90 年代中期起，她便開始專注於將動物元素融入她的作品中。通過大量不同的外部媒介，例如此次於特殊的尼泊爾紙上用墨水製作的《進射之蛇 II》，和大型玻璃繪畫作品《序幕》，史密斯探索了人類與動物形態以及天體與自然所蘊涵的豐富元素，其中衰變、重生和永恆循環是反復出現的主題，同時表現了史密斯在具有截然不同的特性和性質的材料之間自由游動的能力。而被譽為「韓國表演藝術之父」的**李健鏞**，則由內向外，將自己的身體融入藝術創作中，其作品以身體於空間中的不斷實驗以及藝術品與觀眾之間的關係來研究藝術的本質及其存在。「繪畫方法」是李健鏞於 1976 年首次進行他標誌性的身體繪畫表演時開始使用的一個術語。他使用丙烯酸塗料記錄他的身體動作，在畫布上留下他的動作和軌跡的痕跡，而他的早期紙本鉛筆作品是他表演的物理留存；以身體為中介，生命內部的體驗得以與外部世界相連通。

「咀嚼」的概念，在此次展覽中以各種媒材來進行實踐，包括裝置、繪畫、攝影、雕塑等，同時這個咀嚼的表現是從差異的文化中不斷品嚐和消化一些東西，使這個展覽似一個咀嚼的過程；這是一個在當代語境下正進行過程中的展覽。

佩斯畫廊是一家全球知名的當代藝術畫廊，代理了眾多二十至二十一世紀最為重要的藝術家及藝術家基金會。在總裁兼首席執行官馬克·格裡姆徹的帶領下，佩斯畫廊一直扮演著藝術界生力軍的角色，在現當代藝術的創作以及歷史的塑造中起著舉足輕重的作用。自 1960 年阿尼·格裡姆徹創建畫廊以來，佩斯畫廊已經與眾多知名藝術家建立了富有活力而穩定的合作關係，創造了卓越的精神財富。在即將步入第七個十年之際，佩斯畫廊將繼續秉承其使命，為全球最具影響力和創造力的藝術家提供支持，並與全世界的人們共同分享這些具有時代前瞻性的藝術創作。

為不斷促進這一使命，佩斯畫廊將積極開展全球範圍內的藝術計劃，包括大型展覽、藝術家項目、公共裝置、機構合作、策展研究及寫作等。佩斯畫廊至今於全球擁有十個空間，其中紐約設有三間、倫敦、日內瓦、加州帕羅奧圖、北京、首爾各設一間及香港設有二間。佩斯畫廊將在紐約開設一家全新的旗艦畫廊，預計將於 2019 年冬天落成。

圖片：宋冬，*無用之用-10 號*（局部），2013-2015，舊傢俱，膠合板，瓷磚，舊窗框，65 cm × 86 cm × 57 cm ©宋冬，圖片由佩斯畫廊提供

媒體垂詢，請聯繫：Gwen Gong，佩斯畫廊，+852 2608 5065/wgong@pacegallery.com

作品垂詢，請聯繫：佩斯畫廊，+852 2608 5065/hongkong@pacegallery.com

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