

Robert Rauschenberg

Vydocks

12/F, H Queen's
80 Queen's Road Central
September 19 – November 2, 2018

Opening Reception:
Tuesday, September 18, 6 – 8 PM

Hong Kong—Pace Gallery is pleased to present an exhibition of Robert Rauschenberg's *Vydock* series – large-scale works of acrylic paint, silkscreened images of Rauschenberg's own photographs and graphite on white aluminum. Rarely seen since its initial exhibition in 1995, the *Vydock* series features the white background that characterizes much of Rauschenberg's later production, and bridges the artist's earlier works on metal with his later *Anagram* (1995–97) and *Anagram (A Pun)* (1997–2002) series. Presented in Pace's recently-opened gallery in Hong Kong's new H Queen's

building, *Robert Rauschenberg: Vydocks* will be on view September 19 – November 2, 2018, with a special opening reception on Tuesday, September 18, from 6 – 8 pm. On the occasion of the exhibition, Pace will publish a full-color catalogue with an essay, in both English and traditional Chinese, by American poet and critic John Yau.

"Rauschenberg was a tireless innovator in a constant quest to capture our common yet also intrinsically personal experience of the ephemerality of time and our shifting perceptions and recollections of the world around us," said Marc Glimcher, Pace Gallery President and CEO. "He was not an artist bound to a particular medium or set of rules, rather he consistently challenged existing parameters of art and prevailing frameworks of modernism. While the *Vydock* series represents a pivotal phase of Rauschenberg's ever-evolving practice – uniting his early and late works and introducing key motifs into his creative arsenal; these works have gone largely unseen and underappreciated since they were first shown over twenty years ago. With this exhibition, we are thrilled to take a critical step to change that course, and honored to reintroduce the series to Rauschenberg scholars, collectors and the public alike."

Rauschenberg completed the *Vydocks* as the last painting series in which he used acrylic, silkscreened images, and metal supports. The vertical passages in *Vydocks* traverse a wide chromatic spectrum in a kind of farewell engagement with a medium the artist shortly set aside. The exhibition will include a selection of eight *Vydock* works, each of which Rauschenberg created on identical sheets of bonded aluminum, measuring around eight



feet high by five feet wide. The proportions of the panels, which the artist custom ordered and prepared, suggest the significance that Rauschenberg placed on shaping his work on a human scale, approximating the height and width of a person's reach. Each panel has a pristine, resistant white surface onto which he brushed acrylic paint, transferred silkscreen images, and drew graphite lines—three distinct elements traditionally relating to three different artistic practices: painting, photography, and drawing. Rauschenberg harnessed these techniques to create compositions of balanced coexistence, underscoring his openness to diverse materials and processes and his embrace of the dialogues and understandings that such juxtapositions can catalyze.

The *Vydock* works possess a similar balance in their imagery, with neither abstraction nor representation dominating. Each panel features Rauschenberg's own photographs, capturing everything from a seagull resting on a pier to a towel hanging on a clothes line, silkscreened on either side of slanting painted multi-color vertical bands, which rise along the height of the metal support. The pairing of photographic images and painted passages that reoccurs through the series reveals Rauschenberg's ongoing exploration of the relationships between abstraction and representation, painting and photography, and the original and the copy. An ardent believer in time's unrepeatability and the unique significance and substance of every moment, Rauschenberg relentlessly sought to create art that captured the elusive nature of time, perception, reality and memory. The *Vydock* series represents a critical element of that artistic and philosophical pursuit; and shows the artist striving to express the infinitely different ways one sees and remembers the world.

Robert Rauschenberg (b. 1925, Port Arthur, Texas; d 2008, Captiva, Florida) emerged as one of the most significant figures of postwar American art. During his studies at Black Mountain College, Rauschenberg created a series of seminal monochrome paintings. Afterward he continued to challenge assumptions about the essence of painting with his Combines (1954–64), which paved the way for Pop art as well as new directions in assemblage and painting. Also in the 1960s, Rauschenberg was an early innovator of screen printing and later explored technology with Experiments in Art and Technology (E.A.T.). In 1970, he moved to Captiva, Florida, as his primary residence though he remained active in New York and abroad, working with artists and choreographers as well as lawmakers, pushing his belief in art as a vital force in ushering in a better world.

In 1990, Rauschenberg established his eponymous foundation to further his lifelong goals of effecting social change through his art. Today, the Robert Rauschenberg Foundation works to preserve this mission, supporting social causes such as education and the environment, fostering artistic practices through grants and residencies and cultivating scholarship and awareness of Rauschenberg's work and legacy. The Foundation is jointly represented by Pace; Galerie Thaddeus Ropac, Paris and Salzburg; and Galeria Luisa Strina, São Paulo.

During his life, Rauschenberg's work was the subject of numerous solo exhibitions and was included in significant group exhibitions including Documenta and the Venice Biennale, where he was awarded the International Grand Prize in Painting in 1964. His work is represented in more than one hundred public collections.

Rauschenberg's work is held in virtually every major international public collection of postwar art. He has been the subject of over 500 one-artist exhibitions. The National Collection of Fine Arts (now the Smithsonian American Art Museum), Washington, D.C., presented a retrospective exhibition that traveled through 1978 to venues including

The Museum of Modern Art, New York, and San Francisco Museum of Modern Art. In 1997, Susan Davidson and Walter Hopps curated a retrospective of Rauschenberg's work at the Solomon R. Guggenheim Museum, New York, which later toured internationally. The first posthumous retrospective of his work was organized in 2016 by Tate Modern, London and The Museum of Modern Art, and traveled to San Francisco Museum of Modern Art in 2017.

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 in New York, anticipated for completion in fall 2019. In 2016, Pace joined with Futurecity to launch Future\ Pace—an international cultural partnership innovating multidisciplinary projects for art in the public realm.

Image: Robert Rauschenberg, *Escort (Vydock)*, 1995. Acrylic and graphite on bonded aluminum, 97" x 60-3/4" (246.4 cm x 154.3 cm). © Robert Rauschenberg Foundation / Licenses by VAGA, New York, New York.

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