

Chewing Gum VI

August 4– September 7, 2023
 12/F, H Queen's
 80 Queen's Road Central
 Hong Kong

Opening reception:
 Aug 3, 2023 (Thurs), 6-8pm



Lee Ufan, *Relatum - play of primitive*, 2015© Lee Ufan / Artists Rights Society (ARS), New York, courtesy Pace Gallery

Hong Kong – Pace is pleased to present *Chewing Gum VI*, the latest presentation in a series of group exhibitions highlighting the gallery's international program, at its Hong Kong location. On view from August 4 to September 7, *Chewing Gum VI* will bring together works by Yto Barrada, Mary Corse, Elmgreen & Dragset, Mao Yan, Robert Rauschenberg, Joel Shapiro, Li Songsong, Lee Ufan, Brent Wadden, Xiao Yu, and Zhang Xiaogang. An opening reception for the exhibition will be held at the gallery on August 3 from 6–8 p.m.

The *Chewing Gum* exhibition series, which was first presented at Pace's Hong Kong gallery in 2015, explores the ways that globalization can dispel and dissolve cultural differences, proposing new interpretations and connections among various artists' practices. The upcoming edition of *Chewing Gum*, the sixth iteration of the show, will present dialogues among paintings, sculptures, and photographs created between the early 2000s and present day.

Among the works included in *Chewing Gum VI* is Lee Ufan's sculptural installation *Relatum - play of primitive* (2015), which examines the relationships between objects and space. A painting by Mary Corse and a sculpture by the duo Elmgreen & Dragset will be situated in conversation with one another and with Lee's installation. Corse's *Untitled (DNA Series)* (2017), which features vertical black and white bands, incorporates acrylic paint and glass microspheres that reflect and refract light. In Elmgreen & Dragset's recent sculpture *On Target, Fig. 7* (2022), an arrow is embedded amid overlapping circles rendered in black, green, and white lacquer and mirror reflective stainless steel. Skewed slightly to the right of center, the target depicted in this work raises questions about perception and experience. As such, the sculpture exemplifies the artists' interest in re-contextualizing everyday objects and challenging traditional modes of representation to create new meanings and associations.

A work on paper by Zhang Xiaogang, who is known for his figurative paintings and sculptures that engage with memory to explore both personal and collective histories, will also figure in the exhibition. In Zhang's *Black Stone* (2014), a figure drifts across the picture plane, floating within undefined space and exuding a sense of isolation and alienation. Meanwhile, Mao Yan's 2013 painting *Oval Portrait: Andrew* eschews markers of cultural and temporal significance. Rather, the portrait is imbued with spiritual and psychological complexity that encourages introspection and meditation. Li Songsong's idiosyncratic work on paper *Which Animal Do You Like Best?* (2013) will be in conversation with these works as well as Xiao Yu's wall-mounted bronze sculpture *BB* (2019), which invites contemplation of the human condition and the ecology of the art world.

Highlights in *Chewing Gum VI* will also include Robert Rauschenberg's painting *Page 19, Paragraph 5 (Short Stories)* (2001); a painted wood sculpture by Joel Shapiro that reflects the artist's longstanding interest in exploring—and occasionally erasing—the line between abstraction and figuration; a vibrant handwoven painting created by Brent Wadden in 2022; and a set of Yto Barrada's chromogenic prints, *Untitled (felt*



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circus flooring, Tangier (2013–15). The patchworks of images, colors, and materials in these works collide in unexpected ways in the exhibition.

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.





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 eight 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 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, as well as an office and viewing room in Beijing. Pace presents seasonal programming in temporary, satellite spaces, including its gallery in Palm Beach, which opened in 2020, and its gallery in East Hampton, which operated from 2020 to 2022.

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