

Tim Eitel: Untitled (Interior)

November 25, 2020 – January 16, 2021
 262 Itaewon-ro, Hannam-dong, Yongsan-gu
 Seoul

Tim Eitel, *Interior (Shadow)*, 2020 © Tim Eitel / Artists Rights Society (ARS),
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Seoul – Pace Gallery is pleased to present *Untitled (Interior)*, an exhibition of new oil paintings and watercolors by leading German contemporary painter Tim Eitel. Eitel is celebrated for his open-ended pieces that mirror or reframe our reality to invite considerations of individual and collective perception. His depictions of isolated figures in contemporary public spaces are, on one hand, subjective windows onto our own experience, and, on the other, objective scenes relayed through overt compositional or formal conceits such as the modernist grid: another kind of window.

Expanding upon themes of partition and connection present in recent solo exhibitions including *tim eitel_untitled* (2001-2020) at the Daegu Art Museum in South Korea, *Tim Eitel: Sites and Attitudes* at Pace in Beijing, and *Tim Eitel: Open Walls* at Museum der bildenden Künste in Leipzig, Germany, *Untitled (Interior)* takes Eitel's psychological portraits into the space of the modern art museum. His painted portrayals of lone figures in arts venues turn our vision toward human interiority itself. The show will run from November 25, 2020 to January 16, 2021 at Pace in Seoul.

Eitel, who works in Paris, rose to acclaim as a member of the New Leipzig School, a group of figurative painters that coalesced at the Leipzig Academy of Fine Arts in post-reunification Germany. After studying painting under Arno Rink, Eitel moved to Berlin and co-founded the cooperative gallery Liga in 2002, cementing the prominence of the group globally. For the past two decades, the artist has culled and simplified elements from a rich repository of photographs and memories to formulate his atmospheric paintings. Methodically layered and meticulously composed, his work is a matter of utmost precision.

The works in *Untitled (Interior)*, all made in 2020, take place in an unspecific modern art museum painted using flat planes of pure color and horizontal and vertical lines that abut, intersect with, layer, and mirror one another. The result, which approaches abstraction, is a dreamscape that recalls the lived experience of being in arts spaces, by virtue of its photorealist elements, but is distinct from it, in terms of its emptying or vacating of the space, which

places emphasis on perception and reflection as phenomena. Unnecessary details that might tip these paintings too far toward narrative specificity are pared back to direct the viewer's attention to the theaters of contemplation in which art is housed, spaces dedicated not only to the objects of our gaze, but at the same time to the act of gazing itself, movement in thought and attention in between stimulus and events.

The works on view range in size from *Packing/Unpacking*, an intimately scaled image of an art handler kneeling before the back of a stretched canvas, to *Interior (Ghost)*, which measures over six feet or nearly two meters in height and depicts a phantom imprint of a man walking through an art museum, viewed through a large, gridded window. The individuals in these images are unreachable. Seen from behind or from the side, they deflect the viewer's gaze and conjure up a sense of alienation or strangeness in a simulacrum of reality. The artworks that the figures behold, too, are inaccessible to us as viewers: we observe these artworks from the back, or blotted out by the glare of the sun, or, as in *Interior (Shadow)* and *Interior (Passage)*, just beyond our field of vision. As we mentally follow the museumgoer through painted space, it is in fact that suggestion of time as also evidenced by the attention Eitel commands to the quality of surfaces and scenes he constructs, that leads to an open-ended proposal for the relevance of signifiers as a counterpoint to the aesthetic material qualities innate to environment, as drivers of the understanding of these interior spaces depicted if not our individual perspective.

Tim Eitel (b. 1971 Leonberg, Germany) conveys a deep command of color, technique, and form in his figurative paintings inspired by his observations of contemporary life and art history. He studied at the Hochschule für Grafik und Buchkunst in Leipzig from 1997 to 2001 and was a Meisterschüler (Master Student) of Professor Arno Rink from 2001 through 2003. He has received a number of prestigious awards throughout his career, including the Landesgraduiertenstipendium, Saxonia, Germany (2002) and the Marion Ermer Preis (2003). Cofounder of the collective Galerie LIGA in Berlin, he was one of the leading protagonists of the New Leipzig School before gaining a reputation as one of the most important painters of his generation.

He has participated in over fifty group exhibitions and twenty monographic exhibitions worldwide since 2000, including at the Museum zu Allerheiligen, Schaffhausen, Switzerland (2004); Saint Louis Art Museum, Missouri (2005); Kunsthalle Tübingen (2008); Rochester Art Center, Minnesota (2013); Essl Museum, Klosterneuburg, Austria (2013); Kasteel Wijlre, Netherlands (2018); Museum der bildenden Künste Leipzig, Germany (2019); and Daegu Art Museum, South Korea (2020). Eitel's work is held in numerous important collections, including the Albertina, Vienna; ARKEN Museum of Modern Art, Ishøj, Denmark; Daegu Art Museum, South Korea; Deutsche Bank Collection, Germany; Hamburger Bahnhof, Museum für Gegenwart, Berlin; Museum Frieder Burda, Baden-Baden; and the Rubell Family Collection, Miami.

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 enters its seventh decade, Pace's mission continues to be inspired by a 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, performances and interdisciplinary projects through Pace Live, and curatorial research and writing. Today, Pace has nine locations worldwide: two galleries in New York—including its newly opened headquarters at 540 West 25th Street, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street—as well as galleries in Palo Alto, London, Geneva, Hong Kong, and Seoul. In July 2020 Pace opened a temporary gallery space in East Hampton, New York that will be programmed through October 2021. Additionally, the gallery's seasonal exhibition space in Palm Beach will be open through spring 2021.

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