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Louise Nevelson & Yin Xiuzhen

12/F, H Queen's

80 Queen's Road Central

September 20 – November 15, 2019

Opening Reception:

Thursday, September 19, 6 – 8 PM

Hong Kong—Pace is pleased to present *Louise Nevelson & Yin Xiuzhen*, a two-person exhibition that places one of the premier sculptors of the twentieth century in dialogue with a renowned Chinese contemporary artist. It will mark the first time the work of these artists, each from different eras and cultural backgrounds, has been presented in juxtaposition with one another. The unique associations and contrasts between the two artists' works—Nevelson's large-scale wood 'walls,' with their heavy dark tones, and Yin's colorful sculptures made of bright materials—are explored with new conceptual resonance. The exhibition will be on view at Pace Gallery in the H Queen's building from September 20 – November 15, 2019, with an opening reception in the presence of Yin Xiuzhen on Thursday, September 19, from 6 – 8 pm.

A leading Abstract Expressionist who pioneered site-specific and installation art, Nevelson is renowned for her majestic monochromatic works, which are comprised of wooden materials found in the area surrounding her studio. She transformed these castaways by unifying and coating them in a monochromatic paint surface. Some of her most iconic sculptures painted in black will be on view in this exhibition and attest to her positive position on the color black. As Nevelson has stated, 'it's only an assumption of the western world that it means death, for me it may mean finished, completeness, maybe eternity.'

Nevelson's striking monumental installation *Untitled* (1971), will be on view among the black wall reliefs and standing wall sculptures. Encompassing 83 distinct elements, the work's intricacy lies in both the method of its construction—it is made of shallow open boxes stacked into a leaning tower with serrated edges—and the salvaged wood bits and pieces with which Nevelson filled many of her works. This high wall has an absorbing visual complexity marked by fluctuating depths, straight lines and curves, overlaps, and vacancies, and has been likened to the faceting of Cubism.

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By painting every object and box the same dully glowing black, the artist unifies them visually while also obscuring their original identities. The social archaeology suggested by the objects' individual histories and functions, then, is muted but not erased. According to the Walker Art Center, a major art institution that holds Nevelson's sculptures in their permanent collection, 'it is as if we were looking at the wall of a library, in which all of the books had been translated into another language.'

This analogy of 'books translated into another language' can also be found in Yin Xiuzhen's Bookshelf series (2009–13). 'The Chinese scholar Su Shi used to say that even Confucius started learning by reading books,' Yin has said regarding this work. 'Everyone's personal experience is like a thick set of volumes. Continuing my interest in clothes as a "second skin", I've collected bookshelves from different places and have made new "clothes" for the books to keep them warm. These are made from old clothes, which are actually miniature versions of people's experiences, retaining the temperature and spirit of the bodies they used to cover.' By transforming the legacy and triviality of daily life, Yin's works reflect sociopolitical, economical, and historical changes through the lens of the subtle and real circumstances of individuals. This deep concern for life itself is naturally and intuitively conveyed to audiences with the aid of the artist's skill for manipulating everyday materials, such as worn clothes.

The exhibition will also feature Yin's Wall Instrument series (2016–present). In addition to the characteristic materials commonly seen in her works—particularly the old clothing thought of as humanity's 'second skin'—these works extend her creative process to the use of ceramics. While ceramics are also quite commonplace, their exquisite nature gives form to a subtle sense of distance. Old clothing, soft and warm, is inextricably tied to memory and the experiences of human senses and, through Yin's process, are embedded into the porcelain works, solidifying and preserving them in time. Ceramics themselves are transformed from common earth into exquisite forms once fired in a kiln; this transformation doubtlessly carries with it even greater symbolic significance. As a process, and the changes it signifies, the porcelain works indicate that the artist's 'bodily' understanding of creative materials is probing a spiritual world focused on form. Thus, the ceramics that appear in the form of 'instruments' in this work may be viewed as 'spiritual instruments,' which are vessels that carry complex and vivid lives, guiding viewers to a higher plane of understanding.

Louise Nevelson (b. 1899, Kiev; d. 1988, New York), a leading sculptor of the twentieth century, pioneered site-specific and installation art. She is recognized for her sculptures of unified box-like structures that are comprised of discarded furniture and other wood elements found in the area surrounding her studio, and painted in monochromatic black, white, or gold. She also experimented with bronze, terracotta, and Plexiglas, as well as collage, works on paper, and the realm of public art. With her compositions, Nevelson explored the relational possibilities of sculpture, summing up the objectification of the external world into a personal landscape. Although her practice is situated in lineage with Cubism

and Constructivism, her sense of space and interest in the transcendence of the object reveal an affinity with Abstract Expressionism.

Featured in over 400 group exhibitions, Nevelson represented the United States at the Venice Biennale in 1962 and was also included in the 1976 edition of the Biennale. In addition to *Sixteen Americans*, other prominent group exhibitions include *The Art of Assemblage*, The Museum of Modern Art, New York (1961); the Carnegie International, Pittsburgh (1958, 1961, 1964, 1970); and Documenta, Kassel (1964, 1968).

Yin Xiuzhen (b. 1963, Beijing, China) began her career in the early 1990s following her graduation from Capital Normal University in Beijing where she received a B.A. in oil painting from the Fine Arts Department in 1989. Best known for her works that incorporate second-hand objects, Yin uses her artwork to explore modern issues of globalization and homogenization. By utilizing recycled materials such as sculptural documents of memory, she seeks to personalize objects and allude to the lives of specific individuals, which are often neglected in the drive toward excessive urbanization, rapid modern development, and the growing global economy. The artist explains, 'In a rapidly changing China, "memory" seems to vanish more quickly than everything else. That's why preserving memory has become an alternative way of life.'

Her artworks have been shown extensively in various international exhibitions including *Brain*, Manchester Craft Centre, United Kingdom (1998); *Yin Xiuzhen in Beijing Commune*, Beijing Commune (2007); *Introspective Cavity*, Ullens Center for Contemporary Art, Beijing (2008); *Projects 92: Yin Xiuzhen*, The Museum of Modern Art, New York (2010); *Yin Xiuzhen*, Groninger Museum, The Netherlands (2012); *Yin Xiuzhen*, Kunsthalle Dusseldorf, Germany (2012); *Slow Release*, Garage Museum of Contemporary Art, Moscow (2016); and *Made in China 007: Action and Reflection: Yin Xiuzhen*, The Museum of Contemporary Art, Yinchuan (2018).

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 seven locations

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