

Chewing Gum V

July 22 – September 1, 2022
 12/F, H Queen's
 80 Queen's Road Central
 Hong Kong



Irving Penn, *Black and White Fashion With Handbag (Jean Patchett)*, New York, 1950 © The Irving Penn Foundation, courtesy Pace Gallery

Hong Kong – Pace is pleased to present *Chewing Gum V*, the latest presentation in a series of group exhibitions highlighting the gallery's expansive, international program, at its Hong Kong space. On view from July 22 to September 1, the exhibition will spotlight work by key modern and contemporary artists, including **Zhang Xiaogang, Louise Nevelson, Mao Yan, Irving Penn, Kiki Smith, Claes Oldenburg and Coosje van Bruggen**, and other figures. The show will meditate on exchanges between artists across temporal and geographic boundaries.

Cultivating a dialogue among paintings, sculptures, and photographs created between the mid 20th century and present day, *Chewing Gum V* follows four previous editions in the exhibition series, which has been presented at Pace's Hong Kong gallery since 2015.

Zhang is known for his figurative paintings and sculptures that engage with memory to explore both personal and collective histories. Replete with symbolism and allusions, his painting *Green Wall – White Bed* (2008), on view in *Chewing Gum V*, examines the intermingling of public and private spaces. This work will be presented in conversation with Nevelson's 1985 wall sculpture, which brings to the fore the relational and perceptual possibilities of form and space.

Mao's 2013 painting *Oval Portrait of Thomas No. 2* eschews markers of cultural and temporal significance. Rather, the portrait is imbued with spiritual and psychological complexities that encourage introspection and contemplation of the self. Meanwhile, Penn's black-and-white fashion photographs reflect the idiosyncratic, malleable nature of self-expression.

Smith's dynamic sculpture *Rabbits* (1998) examines the relationships between predators and their prey, while Oldenburg and van Bruggen's 2005 sculpture *Collar and Bow 1:16* draws out the madcap qualities of seemingly banal, everyday objects.

In the way of abstract works, a 3D printed sculpture by Sui Jianguo, which features the artist's fingerprints in white copper, figures in *Chewing Gum V*. Liu Jianhua's porcelain sculpture *Blank Paper* (2014) explores enactments of blankness and their attendant resonances, inviting viewers to conjure their own narratives of the work and the exhibition as a whole.

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



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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 President and 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. Pace’s presence in Silicon Valley since 2016 has bolstered its longstanding support of experimental practices and digital artmaking. 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 ten 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 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. In 2020, Pace opened satellite exhibition spaces in East Hampton and Palm Beach, with continued programming on a seasonal basis. In 2022, the gallery opened its West Coast flagship in Los Angeles, and continues to operate its gallery in Palo Alto.

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