

Pace Announces Details of Adrian Ghenie Exhibition Inaugurating Expanded Gallery Complex in Seoul, Marking Artist's First Solo Show in Asia

On the occasion of the exhibition, Pace Publishing will produce a Korean translation of Ghenie's recent catalogue *The Hooligans* from the imprint



Adrian Ghenie, *Self-Portrait with Paintbrush*, 2022 © Adrian Ghenie, courtesy Pace Gallery

Pace is pleased to present an exhibition of new works on paper by Adrian Ghenie at its newly expanded gallery in Seoul. Running from September 2 to October 22, this presentation will mark Ghenie's first solo show in Asia and coincide with the inaugural edition of Frieze Seoul. Presented in the main gallery space of Pace's Seoul arts complex, the show—spread across two floors of exhibition space—will include 28 variously sized charcoal drawings that reflect Ghenie's experimentations in mark-making and figuration.

Ghenie, whose practice spans painting, drawing, and collage, is best known for his lush oil paintings of figures in layered, cinematic works that mine visual, political, and social histories, including those of his native Romania.

Over the last five years, Ghenie has often employed the art of a particular genre or era as a starting point to develop a new body of work. He creates a kind of conflict between the story of that period and his own autobiography—this wrestling match between stories and narratives is mediated by his strokes and swathes of rich, blended color and luxurious impasto. The result is a dreamscape of visceral, distorted images layered with renditions of collaged elements and unfinished gestures.

Ghenie has now added charcoal drawing to his repertoire, and this forthcoming presentation with Pace in Seoul will be his first exhibition devoted entirely to the medium. The works in the show examine banal and sometimes grotesque figures engaged in the most typical actions of a technological society, marrying the tradition of Otto Dix and George Grosz to a contemporary vision of people obsessed with their cell phones, masked with N95s, or idly fidgeting with remote controls as they surrender to their televisions.

Beyond this handling and interpretation of the subject matter, the medium itself presents a unique challenge. The artist has devised a new process for using charcoal, almost in the manner of old master prints. He bends the dry, unforgiving charcoal to his will, achieving the liquid, sensuous imagery for which he is known.

Pace's exhibition of Ghenie's new body of works on paper in Seoul reflects its commitment to spotlighting its robust, international contemporary program at its expanded arts complex in the Korean capital. A Korean translation of the artist's recent book *The Hooligans*—produced by Pace Publishing, the gallery's imprint—will be available to view and purchase in the new Osulloc Tea House, which opens at the Seoul gallery complex on the occasion of the Frieze art fair in the city. In addition to serving locally produced teas and Korean-tea infused cocktails, the Osulloc Tea House will host rotating displays of prints, editions, and multiples as well as titles from Pace Publishing.

This exhibition will also coincide with the opening of a new outdoor sculpture courtyard, where the interdisciplinary art collective teamLab will present an interactive digital installation, at Pace's Seoul arts complex. teamLab's installation in the courtyard is part of its upcoming solo exhibition with Pace in Seoul, on view from September 2 to October 29 in the gallery's recently opened ground floor exhibition space that is specially equipped for immersive, experiential artworks. In addition to the outdoor installation, teamLab's solo show in Seoul will include a selection of monitor-based works and a never-before-seen interactive digital installation titled *Massless Suns and Dark Spheres* (2022).

In addition to these exhibitions, the Tokyo and London-based artist duo A.A. Murakami is set to preview *Floating World: Genesis*—the upcoming NFT project to be released as part of a new partnership between Art Blocks, the leading platform for generative art, and Pace Verso, the gallery's web3 hub—at Pace's Seoul gallery during Frieze Seoul. Known for creating unique sensory installations that explore phenomena of the natural world, A.A. Murakami has developed *Floating World: Genesis* as an ode to primordial life on Earth. Further details about *Floating World: Genesis* will be released in the coming weeks.

Adrian Ghenie (b. 1977, Baia Mare, Romania) adopts elements from the tradition of history painting while subverting its conventions by representing provocative subjects and undermining norms of realism. A formally trained painter, he synthesizes his technical abilities with conceptual tendencies from Dada, merging representational and abstract imagery. His practice conflates and extends painting techniques of the past, displaying both a Baroque mastery of chiaroscuro and a gestural handling of paint indebted to Abstract Expressionism. With pronounced brushwork that introduces distortions of depicted space and his subjects' features, Ghenie's art unearths feelings of vulnerability, frustration, and desire, invoking human experience and themes of the collective unconscious.

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 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. 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 nine 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 operated 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’s satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.

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