

## Trevor Paglen: A Color Notation

November 11 – December 24, 2022  
2/3F, Pace Gallery Seoul

Opening Reception: November 10, 6–8 PM



Trevor Paglen, *Near Bodega Bay Deep Semantic Image Segments*, 2022 © Trevor Paglen

Pace is pleased to present an exhibition of new and recent work by Trevor Paglen at its recently expanded arts complex in Seoul. On view from November 11 to December 24, the show, titled *A Color Notation*, will bring together new and recent landscape photography by the artist. The presentation will focus on Paglen’s visual transformations of natural landscapes through computer programming and artificial intelligence algorithms. *A Color Notation* will mark the artist’s first solo exhibition at Pace’s gallery in the Korean capital.

Paglen’s rigorous practice encompasses photography, sculpture, video, and installation, and his process often incorporates engineering and journalism. Paglen is known for his investigations of invisible phenomena and forces, including technological, scientific, socio-political, and historical subjects. Through his work, the artist has explored surveillance, data collection, and militarism in America, meditating on the ways these issues influence modes of perceiving and relating to the natural world, from the landscapes of the American West to the cosmological realms beyond the Earth. In recent years, Paglen has presented solo exhibitions at the San José Museum of Art in California; the Carnegie Museum of Art in Pittsburgh; the Smithsonian American Art Museum in Washington, D.C.; the Nam June Paik Art Center in Yonjin, South Korea; the Museo Tamayo in Mexico City; and the Barbican Centre in London.

The medium- and large-format photographs in Paglen’s forthcoming exhibition with Pace in Seoul were made using a custom-built computer vision system developed in the artist’s studio. Through this process, the artist reveals the visual outputs of analyses from different computational systems, which draw on his original photographs to generate new interpretations of his images.

Some of the works in *A Color Notation* are forged with “classical” computer vision algorithms utilized in applications for self-driving cars, industrial manufacturing, weapons systems, and robotics—these algorithms register in the images as fine lines, circles, and other basic shapes. Other artworks in the show have been analyzed by artificial intelligence or machine-learning algorithms that detect and identify different components of black-and-white photographs. In the resulting images, randomized and arbitrary colors represent the regions differentiated from one another by the AI system. Through his masterful manipulation of these technologies, Paglen brings questions of perception to the fore of his image making practice.

*A Color Notation* will feature a selection of works created by Paglen in 2020 and 2022. Among them are images from the artist’s Bloom series, for which he transforms black-and-white images of blossoming flowers into vibrant and intensely textural tableaus using the AI process. A selection of the artist’s ethereal images of clouds, which show the delicate lines produced by the “classical” computer vision algorithms amid skies of warm purples, pinks, oranges, and reds, will also be on view. Two images of Multnomah Falls in Oregon, one of which is the only black-and-white work in the exhibition, illustrate the wide ranging, otherworldly visual effects from the computer algorithms. The aesthetic beauty of these and

other works in the exhibition belie their conceptual and technical complexities.

The group exhibition *Codes and algorithms. Wisdom in a calculated world* at Espacio Fundación Telefónica in Madrid, which features Paglen's work and continues through April 17, 2023, coincides with the artist's upcoming exhibition with Pace in Seoul. His work is also on view in *Slip.Stream.Slip (Part 2)* at the School of Digital Arts (SODA) in Manchester, United Kingdom, through December 16. Paglen will participate in the forthcoming group exhibition *My Life in the Metaverse*, opening at the Manarat Al Saadiyat in Abu Dhabi on November 14.

Presented in the main gallery space of Pace's Seoul gallery, *A Color Notation* will coincide with an ongoing solo exhibition by the interdisciplinary art collective teamLab, running through December 24 in the gallery's recently opened ground floor exhibition space specially equipped for experiential and immersive artworks. On the occasion of Frieze Seoul in September, Pace unveiled its new outdoor sculpture courtyard and Osulloc Tea House at its arts complex in the city.

**Trevor Paglen** (b. 1974, Camp Springs, Maryland) is known for his wide-reaching and interdisciplinary practice that incorporates image-making, sculpture, investigative journalism, writing, engineering, and numerous other disciplines into his unique approach to art. Paglen constantly questions the limits of visibility in series such as *The Black Sites*, *The Other Night Sky*, and *Limit Telephotography* in which the limits of vision are explored through the histories of landscape photography, abstraction, Romanticism, and technology. Paglen's investigation into the epistemology of representation can be seen in his *Symbology* and *Code Names* series which utilize text, video, object, and image to explore questions surrounding military culture and language. Among his chief concerns are learning how to see the historical moment we live in and developing the means to imagine alternative futures.

**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. 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 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 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.

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