

# Richard Tuttle and Choong Sup Lim

## How Objects Grasp Their Magic

Pace Gallery Seoul  
2022.02.11 – 2022.03.12



Left: Choong Sup Lim, *Untitled-Vegetarian II*, 2012, acrylic and U.V.L.S gel on shaped canvas, 35.6 x 76.2 x 11.5 cm  
Right: Richard Tuttle, New York, New Mexico, 1998, acrylic on fir plywood, 55.9 x 64.8 cm

Pace is pleased to present *How Objects Grasp Their Magic*, a two-person exhibition of work by Richard Tuttle and Choong Sup Lim at its Seoul gallery. Running from February 11 to March 12, the presentation will explore the ways that both artists have challenged existing rules and notions of genre and media through their experimentations in drawing, painting, sculpture, collage, and installation. Tuttle and Lim were both influenced by Conceptualism, Pop, Minimalism, and Postminimalism, and Pace’s exhibition examines the dialogues and divergences between their practices and approaches to artmaking.

Deeply engaged with the underlying powers of objects, the two artists are known for their poetic works across various mediums. In his work, Tuttle investigates the physical properties of objects, freeing them of the constraints of the conventions of sculpture and installation. The artist imbues his pieces with idiosyncrasies and nuances, eschewing discernable narratives and enabling objects to act as portals to unknown dimensions and experiences.

Lim, on the other hand, foregrounds personal narratives, memories, and sentiments in his objects. For Lim, objects can contain personal and collective histories. The artist considers himself a storyteller and a poet, meticulously and contemplatively uniting multifarious objects and memories. His works are also informed by natural and urban settings, including his hometown of Jincheon, Korea and New York, where he lives and works.

As an homage to Lim, Tuttle has penned the poem “Placid Reminder.” The work reads:

His dedication  
sharing, hard work  
combine in spirit  
and mind generosity

*How Objects Grasp Their Magic* will feature some 20 sculptures and paintings created by Tuttle between 1991 and 2019. Lim will show works made from 1989 to 2021, including his Fossilscape series, shaped canvas paintings, kinetic installations, and drawings.

**Richard Tuttle** (b. 1941, Rahway, New Jersey) has revolutionized the landscape of contemporary art, challenging rules and notions of genre and media. Using humble materials, he explores line, shape, color, and space in his practice. His work exceeds rational determinations, sensitizing viewers to perception and the unconscious while engaging aspects of painting, drawing, sculpture, bookmaking, printmaking, and installation. Tuttle's work can be found in more than 50 public collections worldwide, including the Art Institute of Chicago; Centre Pompidou, Paris; Des Moines Art Center, Iowa; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Israel Museum, Jerusalem; Louisiana Museum of Modern Art, Humlebæk, Denmark; the Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; National Gallery of Art, Washington D.C.; Staatliche Kunstsammlungen, Kassel, Germany; Tate, London; Whitney Museum of American Art, New York; and Yale University Art Gallery, New Haven, Connecticut. Tuttle lives and works in New York, New Mexico, and Maine.

**Choong Sup Lim** (b. 1941, Jincheon, Korea) earned his BFA from Seoul National University College of Fine Art in 1964 and moved to New York in 1973. He situates his prolific practice in between nature and civilization, engaging with the rural environment in which he grew up and the city in which he currently resides. Memories of his hometown in Korea and novel encounters in New York have inspired him to cultivate his distinct visual language and multidisciplinary approach to drawing, painting, photography, printmaking, sculpture, installation, and video. Lim has been the subject of numerous exhibitions—including a large-scale retrospective at the Museum of Modern and Contemporary Art, Korea in Gwacheon in 2012—at prestigious international art institutions. Lim's work is in the collections of the Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Leeum, Samsung Museum of Art, Seoul; Seoul Museum of Art, Seoul; Gyeonggi Museum of Modern Art, Gyeonggi-do; Whanki Museum, Seoul; and other museums. Lim lives and works in New York.

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



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experimental practices and digital artmaking. As part of its commitment to innovative, technologically engaged artists within and beyond its program, Pace launched its own dedicated NFT platform, Pace Verso, in November 2021. The gallery's past NFT projects have spotlighted digital works by Glenn Kaino, DRIFT, Lucas Samaras, Simon Denny, Urs Fischer, John Gerrard, and other artists.

Today, Pace has nine locations worldwide including London, Geneva, a strong foothold in Palo Alto, 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 temporary exhibition spaces in East Hampton and Palm Beach, with continued programming on a seasonal basis.

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