

Adam Pendleton: In Abstraction

7 September – 5 October 2022
Quai des Bergues, 15-17
Geneva

Opening Reception: Tuesday 6 September, 6-8pm



Adam Pendleton, *Untitled (Days)*, 2021-22
Silkscreen ink on canvas, 50 x 60 in. © Adam Pendleton

Pace Gallery is pleased to present *Adam Pendleton: In Abstraction*, on view from September 7 to October 5, 2022. The artist's first solo exhibition in Geneva, it features eight new paintings and four new drawings, and it is presented concurrently with [Adam Pendleton: Toy Soldier](#) at Galerie Eva Presenhuber, Zurich. Together these two exhibitions speak to the range of his practice.

"How do you make sense, on an emotional, intellectual, and pragmatic level, of the visual residue one leaves behind?", Pendleton asks. *Adam Pendleton: In Abstraction* captures a microhistory of marks and impressions: drips, splatters, strokes, erasures, shapes, word fragments. These are the accumulated remnants left over from work undertaken in his painting studio, remnants that have been composited to create richly textured visual fields.

On the *Untitled (Days)* canvases, the first to be executed at this size, the textures run dense. Layered marks and sprays are dispersed all over. Blacks and whites range from the lightly translucent to the deeply opaque. On the other side of the room, the *Black Dada Drawings* reformat the same source material, shifting in scale and focus. The tonal contrast is dramatically reduced—black on black—and the cropping is often tighter and closer, highlighting smaller moments. Pendleton has described his paintings as an inquiry into the composition of subjectivity from the visual residue one leaves behind; indeed, in both the paintings and the drawings, "minor moments become major moments because of how they articulate who we are or who we might be at any given moment. It's a visual poetics of disruption."

Pendleton frequently cites counterpoint as a signature of his work, referring to the kind of musical composition in which multiple simultaneous voices are organized with an emphasis on horizontal movement instead of strictly vertical synchronization. To the degree that each of the works is organized, contrapuntal lines form interference patterns and parallaxes. Similarly, the day-to-day remains of a studio practice are visible here only in their continuous displacement, passing through various modes and mechanisms of abstraction. The work asks us to examine these modes and mechanisms more closely, to notice the ways in which they configure and reconfigure our attention and intentions.

Adam Pendleton (b. 1984, Richmond, Virginia) lives and works in New York. His work has been the subject of several significant solo and group exhibitions; most recently, he was chosen to participate in the 2022 Whitney Biennial in New York. His major installation at MoMA, 2021's *Who is Queen?*, garnered significant critical acclaim. In 2023, Pendleton will stage a comprehensive solo exhibition at mumok, Vienna.

In his paintings, drawings, and other works, Pendleton uses letters, words, drops, splatters, sprays, and collected images as primary materials. His work is a kind of continuous writing, in which language and gestural marks are recorded, transposed, and overwritten. Blurring the edges between modes of viewing and reading, between representation and abstraction, and between painting, drawing, and photography, Pendleton's work is a visual philosophy of incomplete postulates. In 2008, he began to articulate his work through the idea of Black Dada, a visual project and ever-evolving inquiry into the relationships between Blackness, abstraction, and the avant-garde.

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 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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