

Robert Longo: *Sea of Change*

November 12 – December 17, 2022
 1201 South La Brea Avenue
 Los Angeles



Robert Longo, *Untitled (The Three Graces; Donetsk, Ukraine; March 14, 2022)* [detail], 2022, charcoal on mounted paper, 96 x 147 inches © Robert Longo / Artist Rights Society (ARS), New York

Los Angeles – Pace is pleased to present an exhibition of new and recent work by Robert Longo at its Los Angeles gallery. The show, titled *Sea of Change*, will put Longo’s longstanding investigations of power structures, social and political inequities, and mythmaking on full view. Running from November 12 to December 17, the exhibition will feature works on paper mounted on aluminum and created in 2022, a new video, and a selection of sculptures, marking the first time the artist’s sculptural works will be presented in LA in more than 20 years.

A key figure in the Pictures Generation of the 1970s and 1980s, Longo is widely known for his ambitiously scaled, highly detailed, hyperrealistic charcoal drawings. Throughout his career, Longo has drawn inspiration for his work from art historical sources as well as enactments of protest and civil unrest, violence and war, and other social and political happenings around the world culled from news photography and the Internet. Over the past decade, Longo has increasingly turned his focus to images from American media, including coverage of the January 6 United States Capitol attack and the Black Lives Matter movement.

A suite of five new ink and charcoal on vellum drawings in Longo’s forthcoming show with Pace in LA exemplify his longstanding focus on struggles for justice. Among these timely works, all of which were created in 2022, are *Study of Gun Protest* and *Study of Supreme Court Abortion Rights Protest*, both of which capture the emotional dimensions of the movements for gun control and reproductive freedom in the United States.

The upcoming exhibition will also include Longo’s new charcoal drawing *Untitled (The Three Graces; Donetsk, Ukraine; March 14, 2022)* (2022), informed by a photo the artist encountered online. Depicting a storefront display of evening gowns in Donetsk, Ukraine, damaged by bullets from Russian forces, this poignant image and its composition reference Italian Neoclassical sculptor Antonio Canova’s marble work *The Three Graces* (1814-17) as an ode to women’s resilience and power.

Longo’s large-scale sculptures will ground the exhibition. *Death Star; The Year of 2018* (2022), a suspended globe studded with 40,000 copper and brass full metal jacket AR-10 bullets, follows Longo’s original 1993 sculpture of the same name. More than twice the size of the artist’s first *Death Star* sculpture, *Death Star; The Year of 2018* reflects, on a formal level, the staggering increase in mass shooting incidents in the US in the past 25 years. With this work,

Longo gives material form to statistical abstractions and prompts viewers to contend with the reality of gun violence in America. The artist will donate a portion of the proceeds from the sale of *Death Star; The Year of 2018* to the Everytown for Gun Safety Support Fund.

Untitled (A Column of Time: One Year of The New York Times, March 2020– March 2021) (2021), a vertically oriented, cast bronze memorial to the disruptive and tragic events of 2020, will also be presented in the exhibition. This towering sculpture is based on Longo's habit of collecting and stacking issues of *The New York Times* at his desk throughout that year, creating a visual representation of cumulative grief and increasing social and political precarity. Longo's composition of this work is informed by Constantin Brâncuși's 98-foot-tall memorial to fallen Romanian soldiers in World War I, *The Endless Column* (1937).

Other sculptures that will figure in Longo's LA show are *One Ton Earth (World Backwards, Off its Axis)* (2021), a steel and graphite spherical sculpture that features precisely inverted renderings of the continents and speaks to the intersecting, global crises of the present moment, and *Untitled (Rise Above)* (2017), a black lacquer-coated rendering of a beheaded St Francis of Assisi with vibrant flowers emerging from the figure's neck. Highlights in the exhibition also include the small-scale, intricate graphite drawing *Untitled (After Dürer, The Four Horsemen from the Apocalypse 1498)* (2022) and the artist's new film piece *Untitled (Sea of Change, An Homage to Winslow Homer)* (2022), which features slowed-down, looped footage of waves crashing on the East Coast of the US. Presenting this work on the West Coast, Longo meditates on the differences between life on America's coasts and in its center.

Longo, who was recently the subject of a solo show at the Palm Springs Art Museum, is represented in the collections of the Los Angeles County Museum of Art, the Broad, and the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art in New York; Tate, London; the Stedelijk Museum, Amsterdam; and many more international art institutions.

Robert Longo was born in 1953 in Brooklyn, New York, and now lives and works in New York, New York. In 2016, the Garage Museum of Contemporary Art, Moscow, presented a major exhibition of his works alongside those of Francisco Goya and Sergei Eisenstein. The exhibition, titled *Proof*, traveled to the Brooklyn Museum in 2017 and to the Deichtorhallen Hamburg in 2018. Longo additionally has had one-person exhibitions at the Musée d'art moderne et d'art contemporain, Nice; Kunstmuseen Krefeld, Germany; Albertina, Vienna; Isetan Museum of Art, Tokyo; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; and the Menil Collection, Houston. He has been included in Documenta 7 and 8, the 1983 and 2004 Whitney Biennials, and the 47th Venice Biennale.

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.

Press Inquiries

Adriana Elgarresta
Director of Public Relations
aelgarresta@pacegallery.com
+1 305 498 1649

Claire Hurley
Public Relations Manager
churley@pacegallery.com
+1 703 901 1960

Emily Kopp
Public Relations Associate
ekopp@pacegallery.com
+1 516 426 4146

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