

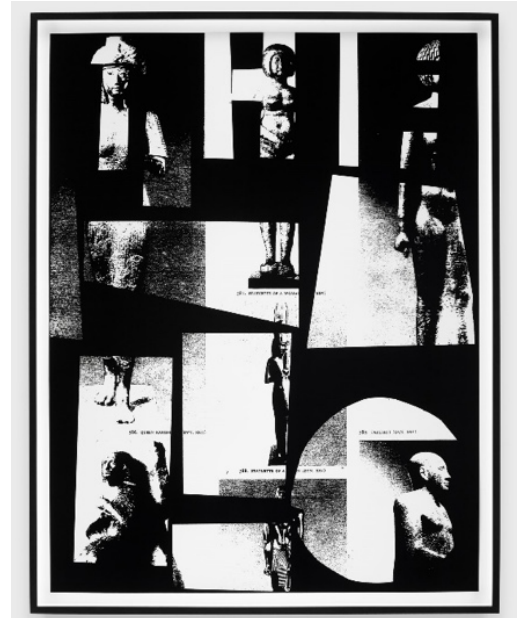
Adam Pendleton

Our Ideas

6 Burlington Gardens, London W1S 3ET
2 October – 9 November 2018

Opening Reception:
Monday 1 October, 6–8 PM

London—Pace Gallery is honoured to present *Adam Pendleton: Our Ideas*, an exhibition spanning the artist's practice. The exhibition will be on view from 2 October to 9 November 2018 at 6 Burlington Gardens, London. A catalogue will accompany the exhibition and include essays by Suzanne Hudson and Alec Mapes-Frances, as well as a conversation between Adam Pendleton, Yvonne Rainer, and Adrienne Edwards.



Pendleton, a New York-based artist, is known for work animated by what the artist calls “Black Dada,” a critical articulation of blackness, abstraction, and the avant-garde. Drawing from an archive of language and images, he makes conceptually rigorous and formally inventive paintings, collages, videos, and installations that insert his work into broader conversations about history and contemporary culture. Pendleton’s multilayered visual and lexical fields often reference artistic and political movements from the 1900s to today, including Dada, Minimalism, the Civil Rights movement, and the visual culture of decolonization.

In his own words:

Black Dada is an idea. When pressed, I often say it's a way to talk about the future while talking about the past. It surfaced in a conversational space, when I was just talking to friends. I had Amiri Baraka's book The Dead Lecturer, which contains the poem "Black Dada Nihilism." I found the language striking: "Black Dada." Just that. The "Black" and the "Dada." "Black" as a kind of open-ended signifier, anti-representational rather than representational. And then "Dada"—sort of nonsense. A sound, but also referencing a moment in art. So this language became a productive means to think about how the art object can function, and does function, in the world. What can art do?...Not "what is it?" It's whatever you want it to be, but what can it do?

Our Ideas showcases the most recent developments in Pendleton's oeuvre, alongside several pieces from earlier bodies of work the artist has been engaged with for nearly a decade. Encompassing a full spectrum of mediums, the exhibition will feature four *Untitled (A Victim of American Democracy)* paintings, one *Black Dada* painting and drawing, a video work, two grids of works on Mylar (in 36 and 32 parts each), a group of collages, and one Wall Work with several small *System of Display* works.

The *Untitled (A Victim of American Democracy)* (2018) paintings are 96-by-69-inch canvases, on which spray-painted vertical lines are layered with enlarged, cut-up language. The phrase “A VICTIM OF AMERICAN DEMOCRACY,” drawn from a 1964 speech by Malcolm X, has been spray painted, photographed, laser printed, collaged, and finally screen-printed across the striated ground. The fragmented compositions function as visual counterpoints to the *Black Dada* painting and drawing (both 2018), a pair of minimal, black-on-black monochromes that translate photographs of Sol LeWitt’s *Incomplete Open Cubes*.

Pendleton’s video portrait of choreographer, dancer and filmmaker Yvonne Rainer takes centre stage in the exhibition. *Just Back from Los Angeles: A Portrait of Yvonne Rainer* (2016–17) will be presented in a black box environment in the gallery. Initially commissioned by Performa, the piece features Pendleton and Rainer sharing a meal at Rainer’s favourite Manhattan diner. Through a scripted and unscripted exchange, Pendleton and Rainer reflect on life and work, politics and art, and the relationship between memory and movement. At one point, Pendleton invites Rainer to read from quoted correspondence published in her own memoir, as well as from the writings of Stokely Carmichael, Malcolm X, Ron Silliman, and Keeanga-Yamahtta Taylor. Later, Rainer shares a movement exercise with Pendleton. The encounter, which traverses lines of generational, racial, and gender difference, is an inquiry into the shared concerns of the two artists.

The titular *Our Ideas #2* and *#3* (both 2018) are two large groups of framed Mylar transparencies. These works are based on collages that incorporate visual material from various found sources, as well as from the artist’s own drawings. Isolated images and fragments photocopied from the pages of books are layered with marks, shapes, and handwriting that frequently verges on the abstract. Recurring elements include masks, ceramics, certain phrases from the artist’s own writing and from literary sources (“WHAT A DAY WAS THIS”; “IF THE FUNCTION”), and historical images related to decolonization. A series of smaller collages on board, complementing the Mylars, are being shown as well.

For *System of Display* (2018), Pendleton again photocopies and crops images from his extensive library, in this case silkscreening them onto small mirrors. Each mirror is placed in a shadow box and overlaid with a plexiglass facade, upon which is printed a piece of a word—typically a single letter—indexed in each work’s title. Here, they are hung across a massive Wall Work, *Midnight (A Victim of American Democracy)* (2017), a black-and-white montage that echoes the four *Untitled (A Victim of American Democracy)* paintings.

In addition to the exhibition at 6 Burlington Gardens, Pendleton will curate Pace’s booth at Frieze Masters 2018, bringing together a selection of paintings, sculptures, and works on paper. The presentation, inspired by Rosalind Krauss’ critical writing on Sol LeWitt, explores grids, systems, and subjectivity in works by Charles Gaines, LeWitt, Howardena Pindell, Robert Ryman, and others.

Adam Pendleton (b. 1984, Richmond, Virginia, USA) has been the subject of solo exhibitions across the United States and abroad, at institutions including Kunstverein, Amsterdam (2009); The Kitchen, New York (2010); Kunst-Werke Institute for Contemporary Art, Berlin (2017); Baltimore Museum of Art (2017); and Baltic Centre for Contemporary Art, Gateshead, UK (2017). His 2016 solo exhibition *Becoming Imperceptible* was organised by the

Contemporary Arts Center, New Orleans, and travelled to the Museum of Contemporary Art, Denver, before closing at the Museum of Contemporary Art, Cleveland.

His work has been featured in numerous group exhibitions including Afro-Modernism: Journeys through the Black Atlantic, Tate Liverpool (2010); Greater New York 2010, P.S.1 Contemporary Art Center, Long Island City, New York (2010); Intense Proximity, La Triennale, Palais de Tokyo, Paris (2012); Alphabets / Heaps of Language, The Museum of Modern Art, New York (2012); Radical Presence: Black Performance in Contemporary Art, Walker Art Center, Minneapolis (2014–15); the Belgian Pavilion at the Venice Biennale (2015); The Revolution Will Not Be Grey, Aspen Art Museum, Colorado (2016); the Gwangju Biennale, South Korea (2016); Sonic Rebellion: Music as Resistance, Museum of Contemporary Art, Detroit (2017), How to Live Together, Kunsthalle Wien, Vienna (2017), and Public Movement: On Art, Politics, and Dance, Moderna Museet, Malmö, Sweden (2017).

Pendleton's work is found in numerous public collections including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Studio Museum in Harlem, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art, Chicago; and the Museum of Contemporary Art, San Diego. The artist lives and works in New York.

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries.

Under the leadership of President and CEO Marc Glimcher, Pace is a vital force within the art world and plays a critical role in shaping the history, creation, and engagement with modern and contemporary art. Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy for vibrant and dedicated relationships with renowned artists. As the gallery approaches the start of its seventh decade, Pace's mission continues to be inspired by our drive to support the world's most influential and innovative artists and to share their visionary work with people around the world.

Pace advances this mission through its dynamic global programme, comprising ambitious exhibitions, artist projects, public installations, institutional collaborations, and curatorial research and writing. Today, Pace has ten locations worldwide: three galleries in New York; one in London; one in Geneva; one in Palo Alto, California; one in Beijing; two in Hong Kong; and one in Seoul. Pace will open a new flagship gallery in New York, anticipated for completion in autumn 2019. In 2016, Pace joined with Futurecity to launch Future\|Pace—an international cultural partnership innovating multidisciplinary projects for art in the public realm.

Image: Our Ideas #3, 2018. Silkscreen ink on Mylar. Thirty-six (36) parts: overall dimensions variable. Sheet: 38 × 29 in (96.52 × 73.66 cm), each. Framed: 40 3/8 × 31 3/8 in (102.55 × 79.69 cm), each. Detail. © Adam Pendleton, Courtesy Pace Gallery.

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