

# PACE HONG KONG

Press Release

## Robert Rauschenberg

Pace Hong Kong, 15C Entertainment Building, 30 Queens Road Central

2016.03.21 – 05.12

Pace Hong Kong is honored to present the first solo exhibition of works by Robert Rauschenberg in Hong Kong, opening March 21 and on view through May 12. Including works from his *Shiner*, *Spread* and *Urban Bourbon* series, as well as from his Rauschenberg Overseas Culture Interchange (ROCI) project, the show exemplifies Rauschenberg's constant reevaluation of material, the nature of perception and how we process images, and the artist's innovative processes of picture transfer. In 2015, Pace New York presented *Anagrams*, *Arcadian Retreats*, *Anagrams (A Pun)*—an exhibition of the artist's late works—and announced the gallery's representation of the Robert Rauschenberg Foundation, celebrating Pace's longstanding relationship with the artist. An opening reception for the exhibition at Pace Hong Kong will be open to the public from 6:00-8:00pm on Monday, March 21.

Robert Rauschenberg is revered as one of the most influential artists of the twentieth century and is recognized for his fusion of painting, installation, photography, printmaking and performance art. Throughout his nearly sixty-year career, he challenged the existing parameters of art in a practice marked by constant experimentation and innovation, blurring the lines between different mediums as well as the distinction between art and life. His integration of painting and found objects led to his signature practice of Combine Painting. As a staunch innovator, Rauschenberg ceaselessly reevaluated existing materials and techniques throughout his life, breaking the framework of modernism with his extemporaneous creations. In the 1950s and 60s, works such as *Bed* (1955) and *Canyon* (1959) broke free of the spatial limitations of the two-dimensional canvas, while the use of everyday readymade materials in the paintings inspired the work of many artists to follow. Rauschenberg was one of the first artists to use mass media images as a collage material in silkscreen printing, an innovative practice that preceded Pop Art and had an enormous impact on the rise of the movement.

Pace Hong Kong will present five works by Rauschenberg spanning from the end of the 1970s to the early 1990s. In the late 1970s, Rauschenberg's creative focus shifted from performance back to Combine Painting, resulting in his *Slide* series, which combines canvas, photographic printing and other flat materials in sweeping compositions. This exhibition features the work *Forged Gift* (1979) from this series.

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For the works in the Shiner series, created between 1986 and 1993, the artist silkscreened his own photographic images onto steel or mirrored aluminum plates alongside three-dimensional metal objects. *Canine E Cane* (1987) uses an image that the artist captured during his travels in Venezuela for Rauschenberg Overseas Culture Interchange (ROCI), a self-funded artistic and philanthropic initiative that Rauschenberg carried out between 1984 and 1991 in ten countries to promote peace and cross-cultural communication. *Earth Haunts* (1985) from ROCI Venezuela uses acrylic and sand, creating a textured surface that is further emphasized by the effect of the layered imagery. From ROCI Malaysia, *Hutan Belantara (Virgin Forest)* (1990) reflects Rauschenberg's attention to the environmental destruction in the region and his underlying concern for the conflict between urban and indigenous cultures in the country. Also included in the exhibition is *Around the Clock* (1993), a six-meter artwork from the Urban Bourbon series, which continues the integration of overlapping imagery with gestural brushstrokes to create reflective depth in a five-part work that uses two kinds of metal as its surface.

Pace Hong Kong's presentation of works by Robert Rauschenberg extends to Art Basel Hong Kong at booth 1C23, where Pace will feature additional works by the artist that continue the exploration of medium and material that endured throughout his career.

**Robert Rauschenberg** (b. 1925, Port Arthur, Texas; d. 2008, Captiva, Florida) emerged as one of the most significant figures of postwar American art. Following his studies at Black Mountain College, Rauschenberg created a series of seminal monochrome paintings and continued to challenge assumptions about the essence of painting with his *Combines* (1954–64), which paved the way for Pop art as well as new directions in assemblage and painting. Also in the 1960s, Rauschenberg was an early innovator of screen printing and later explored technology with *Experiments in Art and Technology* (E.A.T.). In 1970, he established Captiva, Florida, as his primary residence though he remained active in New York and abroad, working with artists and choreographers as well as lawmakers, pushing his belief in art as a vital force in ushering in a better world. As part of the Rauschenberg Overseas Culture Interchange, the National Art Museum of China in Beijing hosted an exhibition of the artist's work in 1985, which had a significant impact on the Chinese art world and directly influenced Chinese contemporary artists in the early stages of the 85 New Wave.

In 1990, Rauschenberg established his eponymous foundation to further his lifelong goals of effecting social change through his art. Today, the Robert Rauschenberg Foundation works to preserve this mission, supporting social causes such as education and the environment, fostering artistic practices through grants and residencies and cultivating scholarship and awareness of Rauschenberg's work and legacy. The Foundation is jointly represented by Pace; Galerie Thaddeus Ropac, Paris and Salzburg; and Galeria Luisa Strina, São Paulo.

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During his life, Rauschenberg's work was the subject of numerous solo exhibitions and was included in significant group exhibitions including Documenta and the Venice Biennale, where he was awarded the International Grand Prize in Painting in 1964. His work is represented in more than one hundred public collections.

In November 2016 the Tate Modern, London, will present the first retrospective of Rauschenberg's work since his death. The exhibition will travel to The Museum of Modern Art, New York, and the redesigned San Francisco Museum of Modern Art. The most recent career retrospective of Rauschenberg, curated by Walter Hopps and Susan Davidson for the Solomon R. Guggenheim Museum in 1997, traveled to the Guggenheim Museum, Bilbao; Museum Ludwig, Cologne; and Houston's three major museums: the Contemporary Arts Museum, The Menil Collection and Museum of Fine Arts.

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新聞發佈稿

## 羅伯特·勞森伯格

佩斯香港，中環皇后大道中30號娛樂行15樓C

2016.03.21 – 05.12

佩斯香港將於3月21日隆重推出戰後美國波普藝術代表藝術家羅伯特·勞森伯格在香港首次個展，帶來其《Slide》、《Shiner》、《Urban Bourbon》等作品以及ROCI勞森伯格海外文化交流項目的呈現。該展將體現藝術家對媒介、感知及圖像處理的反覆評估，同時表現出其對於圖像轉移的創新實踐。2015年佩斯於紐約舉辦勞森伯格晚期作品個展，以慶祝畫廊代理勞森伯格基金會及紀念畫廊與這位藝術大師的長期合作。開幕酒會將於3月21日週一晚間6至8時向公眾開放，展覽則持續展出至5月12日。

被譽為二十世紀最重要的當代藝術家之一，勞森伯格在近60年的藝術生涯中融合了繪畫、裝置、攝影、版畫、表演藝術等多種藝術形式，創造出著名具有獨特藝術風格的「融合繪畫」（藝術家稱之為「Combine Painting」）。他在創作中不斷挑戰藝術中現有元素，同時透過各種的媒介來模糊藝術與生活之間的壁壘。勞森伯格作為一個獨特的開創者，其性格則力使他在創作生涯中無止盡的重新評估現有的材料及技術，同時以即興創作來打破了現代主義的既定框架。如藝術家於上世紀五六十年代以《Bed》、《Canyon》等一系列作品破除了畫布的二維空間局限，將日常現成品用於繪畫創作中的手法則影響啟發了眾多後輩藝術家的創作；勞森伯格也是最早開始以大眾圖像做為製作絲網版畫拼貼素材的藝術家之一，發展於波普藝術之前同時對於波普藝術興起產生巨大影響。

佩斯香港將呈現五件勞森伯格橫跨上世界70年代末至90年代初所創作的作品。1979年「Forged Gift」將代表70年代末勞森伯格的創作重心從表演藝術回歸到綜合繪畫，創作出於大範圍的構圖中結合了布料，轉印照片及其他平面材料的《Slide》系列。而在1986-93年間將攝影作品絲印到電鍍鋼板或鏡面鋁板上同時結合三維金屬物品作為其系列創作方向《Shiner》系列，則是一件1987年於ROCI勞森伯格海外文化交流組織期間在委內瑞拉所拍攝的圖像所創作的「Canine E Cane」。

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除此之外，藝術家於1984年至1991年間籌辦了勞森伯格海外文化交流組織（ROCI），是藝術家自行募資作為促進推動和平與促進跨文化交流於十個國家所進行的慈善項目。這個項目則展出了兩件代表作品，包括1985年間於委內瑞拉創作的Earth Haunts，以丙烯顏料與沙粒創造出一種紋理化的表面來進一步強調分層的圖像；而1990年在馬來西亞所創作的Hutan Belantara (Virgin Forest)則是反映了藝術家對於該地區的環境破壞以及城市與本土文化之間矛盾的關注。另外還有一幅長達6米於1993年所創作《Urban Bourbon》系列的作品「Around the Clock」，整合了藝術家以重複圖像但不同手勢的筆觸交疊，所創作出一種反映圖像深度在結合兩種不同金屬為表面的五連幅作品中。

佩斯畫廊將榮幸於香港展出勞森伯格經典作品，一位以不斷創新實踐語言與藝術探討的廣度對全球當代影響深厚的藝術家，展示藝術家的全球視野及將視野轉變成個人視覺詩的獨特魅力。與此同時，佩斯香港將於巴塞爾香港1C23展位中展出羅伯特·勞森伯格的作品，重點呈現藝術家對媒介及物質的長久探索。

## 藝術家介紹

羅伯特·勞森伯格（1925年出生於美國德克薩斯州阿瑟港；2008年逝世於美國佛羅里達州卡普蒂瓦）是美國戰後藝術中最重要的藝術家之一。從黑山學院畢業之後，勞森伯格創造出一系列富有創意的單色畫，隨後他又用融合繪畫（勞森伯格於1954-1964年間創作，並稱之為Combines）挑戰關於繪畫本質的假設，這些創作為波普藝術的發展鋪平了道路同時也為繪畫與其他物品相結合指明了新的方向。同樣是在20世紀60年代，勞森伯格也是絲網印刷的革新者，隨後又探索了藝術與科技的實驗技巧。1970年，儘管他仍然活躍在紐約和美國之外的地方，但是他搬到了佛羅里達州的卡普蒂瓦島並將那裡作為他主要的定居地，他與藝術家、編舞者、立法者一起工作，把他對藝術的信仰轉化成強大的動力去創建一個更美好的世界。1985年作為ROCI勞森伯格海外文化交流項目之一，在中國美術館開幕《勞森伯格作品國際巡迴展》在中國藝術界引起極大的轟動，同時對於新潮美術運動開端階段的中國當代藝術界帶來巨大的衝擊。

1990年，勞森伯格建立了他的同名基金會以期更好地實現通過他的藝術進行有效的社會變革的終生目標。直到今天，羅伯特·勞森伯格基金會仍在為實現藝術家的目標而努力，支持教育與環境這些社會事業，通過提供資金資助、場地、獎學金和合理利用勞森伯格的作品和遺產來扶持藝術實踐。基金會與以下畫廊合作代理勞森伯格：佩斯畫廊、位於法國巴黎和奧地利薩爾茨堡的賽迪斯·洛派克畫廊和聖保羅的Luisa Strina畫廊。

勞森伯格一生中舉辦了許多次個人展覽，同時也參加了許多重要的聯展，包括卡塞爾文獻展和威尼斯雙年展。

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並於 1964 年獲得威尼斯雙年展繪畫領域的國際特別獎。他的作品被一百多家公共收藏機構所擁有。

2016 年 11 月，泰特現代藝術館將舉辦勞森伯格去世後的第一場回顧展。展覽之後會巡展至紐約現代藝術博物館和重新裝修的舊金山現代藝術博物館。勞森伯格的上一場回顧展是 1997 年於紐約古根海姆美術館舉辦的展覽，由華特·霍普斯和蘇珊·戴維德森策展。之後巡展至：西班牙畢爾巴鄂古根海姆美術館、德國科隆路德維希博物館，以及美國休斯頓的三大主要博物館：休斯頓當代美術館、曼尼爾收藏館和休斯頓美術館。

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