

Illusive Places

May 10 – June 15, 2024
Seoul



Illusive Places

Pace is pleased to present *Illusive Places: Thomas Chapman, Alejandro Garmendia, Louis Jacquot, Lucy Mullican, Milko Pavlov*, a group show curated by Cy Schnabel, at its gallery in Seoul. This exhibition, on view from May 10 to June 15, brings together works by artists who, in one way or another, share an interest in reinventing landscape painting. These five artists—Thomas Chapman, Alejandro Garmendia, Louis Jacquot, Lucy Mullican, and Milko Pavlov—use landscape as a point of departure to create nuanced approaches to subject matter, form, and content.

Throughout this exhibition, natural settings turn into imaginary realms that suggest new perspectives of the physical world and life in general. An abstracted sense of space in the pictures on view gives way to unstable compositions that are charged with desire, fantasy, and sometimes loneliness. A range of psychological views carry their own resonances and connect through each artist's interest in presenting a distinct *irreality* in their work. Utopias, nightmares, hallucinations, and fragmented memories all materialize in these illusive places.



Thomas Chapman

b. 1975, San Diego, California

After experimenting with shaped canvases for more than 20 years, Thomas Chapman has returned to figurative painting, developing a style that is heavily influenced by his drawings of everyday life. Like his Lake Paintings, the works on view in *Illusive Places* are voyeuristic studies of leisurely moments. Layered imagery resulting in a dense atmospheric haze makes the figures who populate these invented scenes barely perceptible. Throughout his oeuvre, found fabrics, collage, stolen typographies, markers, paint, pencil markings, glue, and many other elements comprise the surfaces of his paintings. The unorthodox shapes of some of Chapman's early canvases are inspired by a variety of subjects: astronomy, mythology, and ancient history. Taking an unconventional approach to painting, Chapman makes use of supports and many layers of sometimes conflicting visual information as common features in his diverse practice.



Thomas Chapman

Tickle Tickle 2022

acrylic, enamel, spray paint, marker and pencil on carpet

66 × 73% | 167.6 × 187 cm

No. 91209 | EUR 10,000



Thomas Chapman

Smashing 2024

acrylic, enamel, spray paint, marker and pencil on carpet

53¾ × 53¾" | 139 × 139 cm

No. 91404 | EUR 8,000



Thomas Chapman

Golden Private 2022–23

acrylic, enamel, spray paint, marker and pencil on canvas

70¹/₁₆ × 81¹/₂" | 179.5 × 207 cm

No. 91213 | EUR 12,000



Alejandro Garmendia

b. 1959

d. 2017, San Sebastian, Spain

The three works on view by Alejandro Garmendia are from his Pinturas Sucias (Dirty Paintings) series. But why *dirty*? Surely it has to do with the murky appearance of these paintings. Their messy execution with a muddy color palette, which reflects the artist's embrace of accidents and imperfections as part of his practice, confirm that his process for these works is consistent with their conceptual underpinnings. The very idea of a landscape as "dirty" suggests that Garmendia was questioning the legitimacy of the act of painting itself, and, more specifically, the impulse to make something even remotely pastoral in contemporary times. This was yet another ironic and subversive gesture, illustrating an awareness of the risk involved in his chosen subject, given that the pictures seem so opposed to avant-garde tendencies and the general trajectory of contemporary art. In any case, these works serve as pretexts to his experimentations with the surrealist lineage he so admired, along with other art historical references. Garmendia documented the nonexistent, created physically impossible compositions, and ultimately presented a distanced metaphysical vision of the world that evokes estrangement and disorientation.



Alejandro Garmendia

Jessica Descending & Ascending in the North Sea 2007

oil and resin on canvas

53 $\frac{1}{8}$ × 53 $\frac{1}{8}$ " | 135 × 135 cm

No. 91381 | EUR 25,000



Alejandro Garmendia

Untitled 1998–2004

oil and resin on canvas

53 $\frac{7}{8}$ × 51 $\frac{1}{16}$ " | 135 × 130 cm

No. 91383 | EUR 25,000



Alejandro Garmendia

Acoustic Busy Place 2007
oil, resin and collage on canvas
53 $\frac{7}{8}$ × 50 $\frac{13}{16}$ " | 135 × 129 cm
No. 91382 | EUR 25,000



Louis Jacquot

b. 1994, Paris, France

Louis Jacquot's practice hinges on relationships between objects and pictures. The artist's sculptural paintings combine minimalist gestures with iconographic elements. *Blinky* (2022) and *Imi* (2022), the two works present in this exhibition, turn intimate spaces and domestic objects on their sides to create illusive perspectives. In Jacquot's hands, the intimate subject transcends the image to encompass the entire painting. Both the material—bedding—and the shape of the canvases—like that of a pocket notebook—speak to direct contact with the body. In the past, during his BFA at the École des Beaux-Arts in Paris, the artist maintained a workspace more akin to a woodworker's shop than a painter's studio. He avoided his "own" mark-making in favor of objects that were practically devoid of any graphic elements. In the few cases where pigments are applied, Jacquot chooses images that could belong to anyone. His previous works show an impersonal vocabulary of generic found symbols appropriated from the street—any universal emblems became subjects of interest for him.



Louis Jacquot

Imi 2023
acrylic and polyurethane on cotton
82 × 50" | 208.3 × 127 cm
No. 91214 | EUR 8,000

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Louis Jacquot

Blinky 2023
acrylic and polyurethane on cotton
82 × 50" | 208.3 × 127 cm
No. 91215 | EUR 8,000



Lucy Mullican

b. 1994, New York

Lucy Mullican's paintings use the horizon line as a compositional device to create a tension between gravity and the human spirit, which, in contrast to the former, is always in a state of ascension. We can trace maps of ethereal worlds in her works, which are ultimately self-portraits. The artist has experienced a spiritual transformation that is evident in her departure from painting waterfalls, islands, and rivers in favor of a more contemplative, inward consideration of the mind and the organs. Exterior environments blend with bodily forms, creating anthropomorphic landscapes. Her delicate paintings on wood consist of many layers of mineral pigments and pulsating lines, which create translucent surfaces. What the artist refers to as "pockets" or "holes" within her compositions function like portals, allowing the viewer to travel back and forth between pictures. The natural pigments of the watercolor and the wood receivers become one, reflecting the artist's innate ability to understand her medium and employ technical fluidity. Mullican's penetrating vision goes beyond the surface to reveal what we cannot see and bring us closer to what we feel. Transient moments flooded with light embody the artist's representation of spirit.

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Lucy Mullican

Below 2022

watercolor on board

19¹/₁₆ × 19¹/₁₆" | 50 × 50 cm

No. 91377 | EUR 4,000



Lucy Mullican

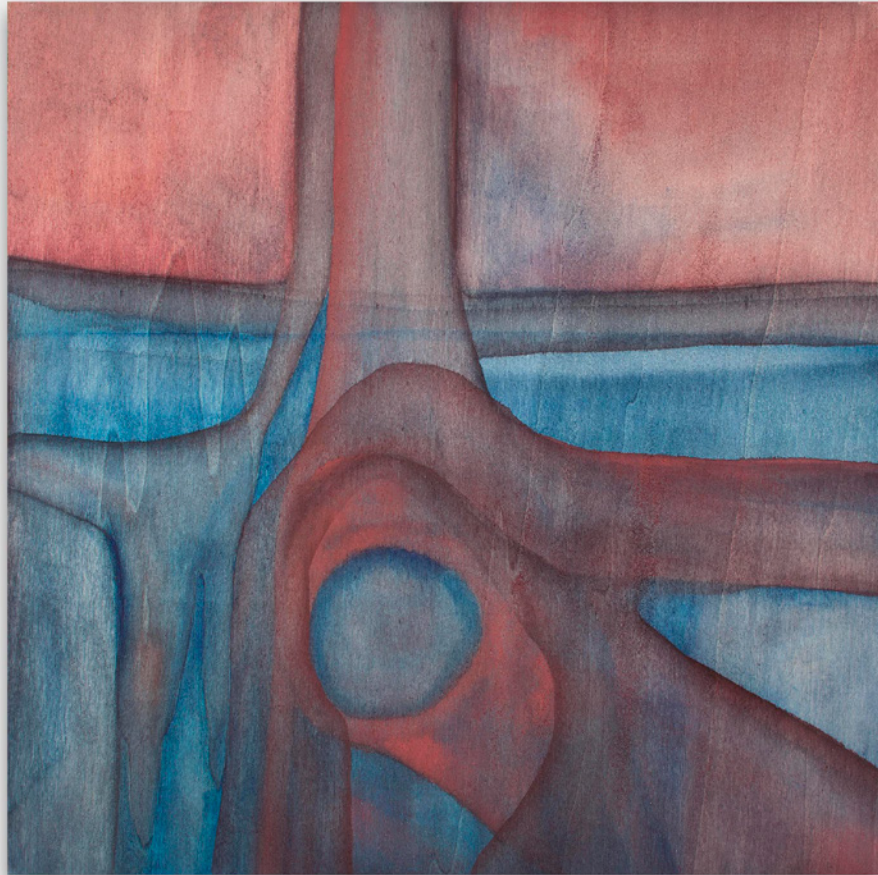
Untitled 2022

watercolor on panel

19¹/₁₆ × 19¹/₁₆" | 50 × 50 cm

No. 91378 | EUR 4,000

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Lucy Mullican

Whole 2022

gouache and ink on watercolor board

19¹/₁₆ × 19¹/₁₆ | 50 × 50 cm

No. 91379 | EUR 4,000

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Lucy Mullican

In between 2022
watercolor on board
19¹/₁₆ × 19¹/₁₆" | 50 × 50 cm
No. 91380 | EUR 4,000



Milko Pavlov

b. 1956, Aytos, Bulgaria

Milko Pavlov's paintings depict an imaginary natural world where rock formations, trees, water, and other organic matter have been rendered unrecognizable. The artist's pictorial blend of naturalistic representation and abstraction creates a vast scale within the picture plane that is an ever-changing way of seeing. In Pavlov's oeuvre, form, surface, and composition develop in response to paint itself as a subject. His black and white frottage works—a technique he now applies to canvas—are continuations of the graphic work he was making in Bulgaria in the early 1990s. The artist's colorful palette derives from his early exposure to 18th and 19th century Bulgarian Icon painters, which shifted his attention towards religious works of art instead of assimilating formal ideas related to the socialist realist aesthetic dominant in the country in the 1970s. With his titles, Pavlov is interested in a conceptual dimension that reflects an intersection of different moments in time. In many cases, his artwork titles can contain multiple dates yet to come, as with *2133-2 МРП 2042 (2024)* and *B.V 2099 МРП 2065 (2022)*, both of which are included in the exhibition at Pace in Seoul. Through these references to futuristic times, Pavlov is challenging the life expectancy of everything: himself, the viewer, the painting itself. The way the artist organizes space in his paintings—in other words, the composition—loosely resembles mountains or landscapes, a subconscious gesture which perhaps illustrates the mountainous nature of his native country.



Milko Pavlov

2019 MP11 2062 2023
oil on canvas
70⁷/₈ × 59¹/₁₆" | 180 × 150 cm
No. 91202 | EUR15,000



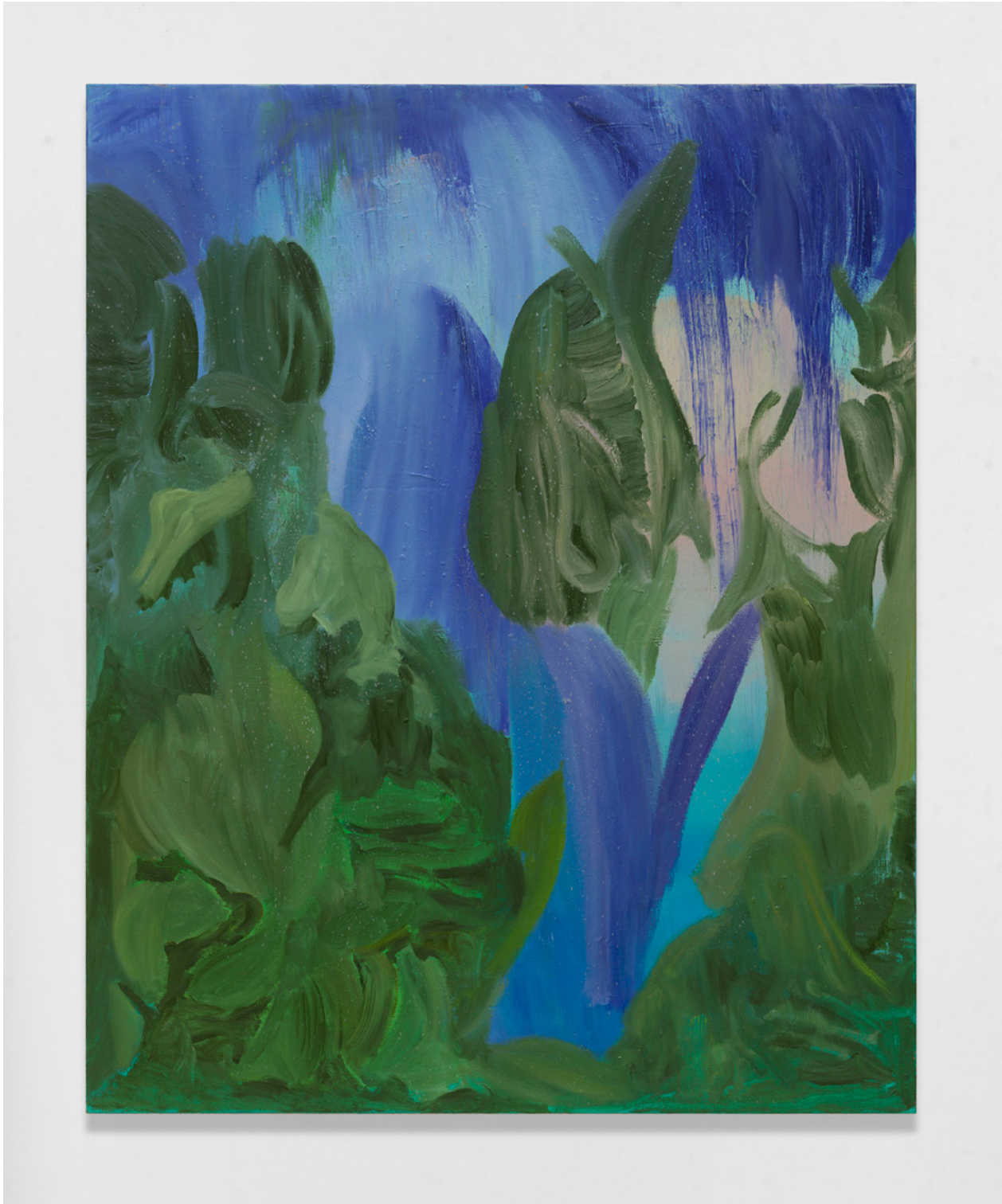
Milko Pavlov

P.F. 2107/14 2065 MP11 2022

oil on canvas

66³/₁₆ × 51³/₁₆" | 170 × 130 cm

No. 91203 | EUR 15,000



Milko Pavlov

2117/2065 MPπ 2023

oil on canvas

70⁷/₈ × 57¹/₁₆" | 180 × 144.9 cm

No. 91204 | EUR15,000

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Milko Pavlov

2104-7 MP11 2050 2023

oil on canvas

21¼ × 25½" | 54 × 65 cm

No. 91206 | EUR 4,000



Milko Pavlov

B.V. 2107-3 MP11 2041 2022

oil on canvas

19¹/₁₆ × 24" | 50 × 61 cm

No. 91208 | EUR 4,000



Milko Pavlov

2106-14 MP1 2048 2022
oil on canvas
19¹/₁₆ × 15³/₄" | 50 × 40 cm
No. 91355 | EUR 4,000



Milko Pavlov

2115 MP12043 2022

oil on canvas

21¼ × 25¼" | 54 × 65 cm

No. 91356 | EUR 4,000

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Milko Pavlov

2083 МРП 2043 2022

oil on canvas

19¹/₁₆ × 23⁵/₈" | 50 × 60 cm

No. 91357 | EUR 4,000



Milko Pavlov

2107-13 MP1 2061 2023
oil on canvas
31 $\frac{1}{8}$ × 23 $\frac{5}{8}$ " | 81 × 60 cm
No. 91362 | EUR 5,000



Milko Pavlov

2133-2 МРП 2042 2024

oil on canvas

20¼ × 28¾" | 51.5 × 72.5 cm

No. 91361 | EUR 4,000

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Milko Pavlov

2105/3 MP12043 2023

oil on canvas

22⁷/₁₆ × 22⁷/₁₆" | 57 × 57 cm

No. 91360 | EUR 4,000

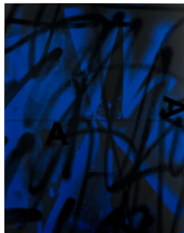


Exhibitions On View

NEW YORK



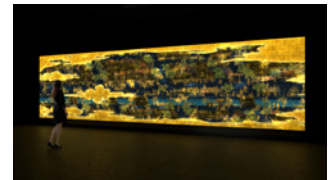
Huong Dodinh
May 3 – Jun 15



Adam Pendleton
May 3 – Aug 16



Tara Donovan
May 3 – Jun 15



teamLab
May 10 – Aug 16

LOS ANGELES

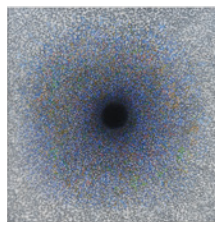


Alicja Kwade &
Agnes Martin
May 18 – Jun 29



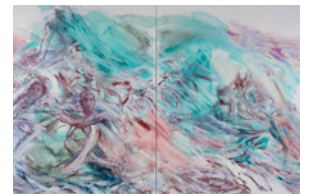
Yto Barrada
Mar 22 – May 11

GENEVA



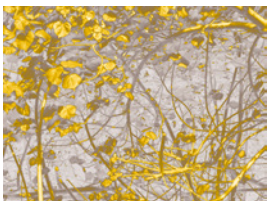
Inner Cosmos,
Outer Universe
Mar 15 – May 4

HONG KONG

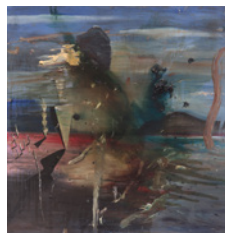


Kylie Manning
Mar 26 – May 9

SEOUL



Richard Misrach
May 10 – Jun 15



Illusive Places
May 10 – Jun 15

BERLIN POP-UP



Maysha Mohamedi
Apr 27 – Jun 26

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