

# PACE LONDON

FOR IMMEDIATE RELEASE

## **SIGNAL FAILURE**

**Curated by Chewday's**

**26 June – 8 August 2015**

**6 Burlington Gardens, first floor, London, W1S 3ET**

**Private view: Thursday 25 June 2015, 6 – 8 pm**

*The silence on the floor of my house*

*Is all the questions and all the answers that have been known in the world*

*The sentimental furniture threatens the peace*

*The reflection of a sunset speaks loudly of days<sup>1</sup>*

— Agnes Martin

London — Pace London is pleased to present *Signal Failure*. Centred around the work of Agnes Martin, *Signal Failure* is a group exhibition featuring Sara Barker, Philomene Pirecki, Cédric Eisenring, Mathis Gasser, Scott Lyall, Sergei Tcherepnin and Tobias Madison. *Signal Failure* will be on view at Pace London, 6 Burlington Gardens from 26 June to 8 August 2015 and will coincide with Agnes Martin's retrospective at Tate Modern. Pace Gallery is the exclusive representative of the Agnes Martin Estate.

Our present age is one of speed, of mediated relationships, of communication for the sake of communication. Artworks are rapidly converted to image data, circulating globally at high speeds. The value of an artwork is judged by its ability to saturate social networks. Meaningful engagement has been switched for maximum exposure.

In the 1960s as mass media was beginning to permeate all aspects of everyday life, Agnes Martin was working with '[her] back to the world', creating expressive, sensitive paintings that address the finer layers of perception and extend awareness. Often made to bodily dimensions of 6 x 6 feet they demand slow engagement - the subtleties of their physical detail render them impossible to reproduce.

Taking the irreproducible nature of Agnes Martin's work and her life of self-imposed solitude as a point of departure *Signal Failure* includes a younger generation of artists whose work attempts to reclaim pockets of space resistant to the speed of communication age and the ever-expanding flood of digital images. Often employing tools of mass reproduction and communication, the constructs of transmission and circulation are slowed down to a level of acute perception.

A structure titled *Yellow Gate* – conceived by Mathis Gasser and Cédric Eisenring – will intersect the space adding a layer of interference, complicating the viewing and documentation of works and demarcating the exhibition as a dense, slow space – a pause in circulation where the contingencies of the works coordinates in time and space are amplified.

## NOTES TO EDITORS

### PACE

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the 20th and 21st centuries. Founded by Arne Glimcher in Boston in 1960 and led by Marc Glimcher, Pace has been a constant, vital force in the art world and has introduced many renowned artists' work to the public for the first time. Pace has mounted more than 800 exhibitions, including scholarly ones that have subsequently travelled to museums, and published nearly 450 catalogues. Today Pace has nine locations worldwide: four in New York; two in London; one in Beijing, one in Hong Kong and a temporary space in Menlo Park, California. Pace London inaugurated its flagship gallery at 6 Burlington Gardens in 2012.

Pace London at 6 Burlington Gardens is open to the public Tuesday to Saturday, from 10 a.m. to 6 p.m. [www.pacegallery.com/](http://www.pacegallery.com/)

### CHEWDAY'S

CHEWDAY'S was founded in early 2013 by Tobias Czudej. Previous exhibitions include Nicholas Cheveldave, Carl Kostyal, London, 2015; National Gallery, Grand Century, New York, 2015; Everything Falls Faster than an Anvil, Pace London, London, 2014; Bryan Dooley: False Grip Demo, Fitzpatrick Leland House, Los Angeles, 2014; Comrades of Time Comrades of Time, Cell Project Space, London, 2013; CHEWDAY'S Bar, Torstraße, Berlin, 2013 and Ivan's Ecstasy, London, 2013.

[www.chewdays.com](http://www.chewdays.com)

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<sup>i</sup> Agnes Martin, Dieter Schwarz (ed), Writings-Schriften, Kunstmuseum Winterthur, in association with Cantz, Ostfildern-Ruit, 1991, page 16