

PACE LONDON

PRESS RELEASE

EVERYTHING FALLS FASTER THAN AN ANVIL *Curated by CHEWDAY'S*

6-10 Lexington Street, London W1F 0LB
9 May to 18 June, 2014

Private View: Thursday 8 May, 6-8 pm.



Pace London is delighted to present *Everything falls faster than an anvil*, a group exhibition that explores the influence of the cartoon on contemporary art. Curated by CHEWDAY'S, the exhibition features work from emerging artists; Catharine Ahearn, Alistair Frost, Ella Kruglyanskaya, Tala Madani, Yoan Mudry, Marlie Mul, Oliver Osborne, Tørbjørn Rødland and Peter Wächtler, in dialogue with established contemporary art figures such as Carl Ostendarp, Philip Guston and John Wesley, as well as Pace artists Yoshitomo Nara, Claes Oldenburg and Paul Thek.

For this exhibition, Carl Ostendarp has devised a series of site specific wall-to-ceiling *drip murals* that envelop the gallery space and provide the context in which the works are displayed.

Taken from O'Donnells *Laws of Cartoon Motion*¹, the exhibition title describes how, in 'cartoon physics', a falling anvil will always land directly upon a character's head, regardless of the time gap between the body and the anvil's respective drop. Utilizing this suspension of natural law, that the cartoon medium allows, as well as comic tropes of parody, juxtaposition, enlargement of scale, inversion of physical properties and/or the appropriation of cartoon aesthetics/symbolism, these artists operate under the veneer of popular culture to explore private meanings, the unconscious and darker social issues - as well as reflecting, with wit, on the nature of their chosen medium.

Both Claes Oldenburg and Paul Thek were included in an exhibition titled *Beyond Realism*², presented by critic Michael Kirby, which took place at Pace Gallery, New York in 1965 and explored similar themes. In the accompanying catalogue essay, Kirby described the works in *Beyond Realism* as "*banal objects...things that we experience as directly as the things of everyday life. But their presence is not the everyday, rational one. It is the presence of the unconscious.*"³ *Everything falls faster than an anvil* expands this reading to look at contemporaries from this period, as well as artists working today; who take the things of everyday life, the clichés of popular culture, and twist them into the other-worldly.

A catalogue for the exhibition is forthcoming and will include an introduction by Dave Hickey.

CHEWDAY'S

CHEWDAY'S was founded in early 2013 by Tobias Czudej. Previous exhibitions include 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

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 700 exhibitions, including scholarly exhibitions that have subsequently travelled to museums, and published nearly 400 exhibition catalogues. Today Pace has seven locations worldwide: four in New York; two in London; and one in Beijing. Pace London inaugurated its flagship gallery at 6 Burlington Gardens with the exhibition Rothko/Sugimoto: *Dark Paintings and Seascapes*, 4 October – 17 November 2012.

Pace London at 6-10 Lexington Street is open to the public from Tuesday to Saturday, from 10 a.m. to 6 p.m. www.pacegallery.com

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Image: John Wesley, *Wimpy's Dive*, 1993. Acrylic on canvas. 42.5 x 59 inches. Courtesy the artist and Fredericks & Frasier Gallery, New York.

¹ O'Donnell's Laws of Cartoon Motion", *Esquire*, 6/80, reprinted in *IEEE Institute*, 10/94; V.18 #7 p.12

² Beyond Realism. May 04, 1965 – May 29, 1965. Pace Gallery, West 57th Street. New York NY.

³ Kirby, Michael. *Beyond Realism*. New York: Pace Gallery, 1965. Print.