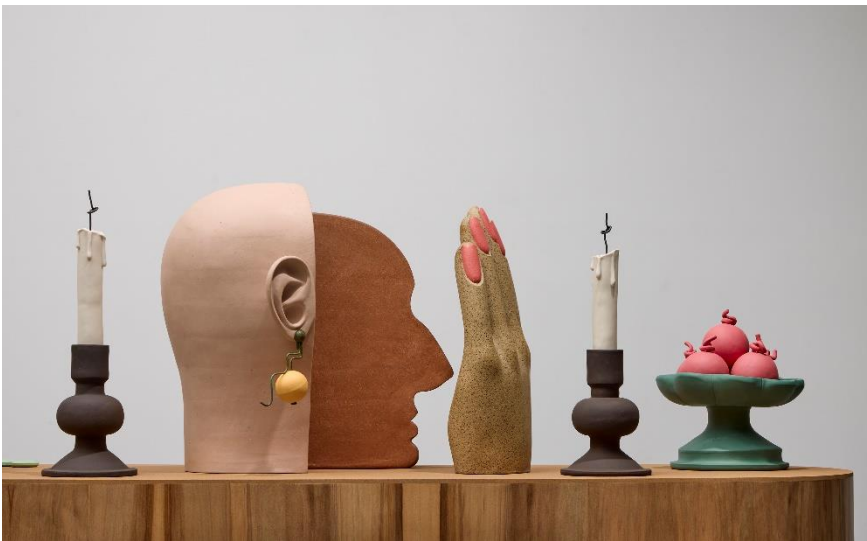


Genesis Belanger: In the Right Conditions we are Indistinguishable

October 9 – November 9, 2024

5 Hanover Square
London

Opening Reception: Tuesday, October 8, 5 – 8pm



Genesis Belanger, *Self-awareness*, 2024
© Genesis Belanger, courtesy the artist and Pace Gallery. Photography by Pauline Shapiro.

Pace is pleased to announce the first solo exhibition of works by Genesis Belanger in the UK at its Hanover Square gallery, on view from October 9 to November 9. For *In the Right Conditions we are Indistinguishable*, Belanger will probe the shifting complexities of self-curation, domestic labor, and our relationship with nature through fourteen new sculptural groups. These works, rendered in the artist's most saturated palette to date, mark an exciting evolution of subject and material in Belanger's practice.

Working across porcelain and stoneware, metal, wood, and painting, New York based Genesis Belanger creates tableaux that draw from, and critique, the aesthetics of capitalist production and consumption. Her work is characterized by an idiosyncratic visual language that repurposes everyday objects into often seductive, yet unsettling, surrogates for human emotions and societal anxieties. Informed by her experience as a prop-styling assistant, Belanger's installations mimic the semiotic strategies of advertising—using beauty, nostalgia, and humor to evoke psychological responses. Yet, in Belanger's hands, these familiar symbols are recontextualized, shifting from tools of persuasion to agents of critical reflection.

For her exhibition at Pace, Belanger will present a series of installations that transform the gallery space into a labyrinth of altered everyday vignettes. Throughout this staging, motifs repeat and evolve, each configuration offering new perspectives on the themes of the work. Complicating notions of interiority and exteriority, elements of domestic furniture—a vanity table, the contents of a fridge, and a vacuum cleaner—will be punctuated by life-size trees bearing porcelain cherries and melons. These eerily anthropomorphic objects suggest narratives about the human condition while also exploring nature's reduction to backdrop. In works like the mosaic *16 Bit Eden* (2024), where video game-like pixelation merges with floral motifs, depictions of the natural world are relegated to embellishments, reflecting our desire to commodify and shortcut direct engagement with organic reality.

The absence of the human body is a recurring theme in Belanger's work. While never explicitly present, its remnants and suggestions permeate the scenes. In *Sentimental Attachment* (2024), manicured fingers form the teeth of a green comb, evoking a tactile sensuality that is both intimate and disconcerting. This absence is felt throughout the exhibition, where everyday objects—groceries, candles, and pills—become proxies for the body, reflecting the complexities of identity, desire, and the labor associated with maintaining both.

Throughout the installations, symbols of fecundity and fulfillment call attention to the body as an instrument of consumption. Fruits and cakes, rendered in a state of near-grotesque perfection, straddle the line between the delicious and the disturbing. The oversized cakes of *I Had to Try Them All* (2024), for instance, with bites taken out of them, suggest excessive indulgence. The playful seduction of tongue-tied cherry stems atop pristine fruit grows increasingly compulsive and absurd with each identical repetition.

The symbolism extends to the motif of pills, whose coloring mirrors those of the cakes. This juxtaposition underscores the duality of consumption—where nourishment and medication, pleasure and necessity, coexist in tension. Pills, as objects, are deeply personal yet ubiquitous, representing both the promises of modern medicine and the burdens of a society increasingly reliant on pharmaceutical solutions. In Belanger's work, these pills become symbols of the extreme measures we take to manage and escape the pressures of contemporary life.

Working primarily in ceramics, Belanger employs techniques that emphasize the tactile, hand-made quality of her work, in deliberate contrast to the mass-produced objects her sculptures often mimic. She mixes pigment directly into the clay before rolling it out into flat sheets and shaping them into three-dimensional forms. This labor-intensive process imbues each piece with a sense of individuality and imperfection, resisting the homogenization of consumer goods.

In addition to ceramics, Belanger has incorporated a range of materials—fabric, wood, metal—into her new sculptures. For example, *Cause and Effect* (2024), a stoneware vacuum cleaner made with silk cashmere suit material, elevates the mundane object to a status of luxury while also questioning the gendered expectations associated with domestic tools. By articulating her conceptual investigations through the very medium of her work, Belanger sharpens her exploration of how context shapes our understanding of nature, labor, and identity.

Genesis Belanger (b. 1978, USA) stages psychologically charged *mise-en-scènes* composed of idiosyncratic versions of everyday objects. Working in a multitude of materials and techniques, including porcelain, stoneware, metal, wood, upholstery, and painting, Belanger creates tableaux often poised in liminal spaces, infusing scenes with a sense of lobotomized capitalist productivity.

Belanger's work considers the ways in which American advertising manipulates psychology; the dynamics of consumption; issues of privacy in our increasingly online world; and coping mechanisms for the overwhelm. Her pieces often act as surrogates for human feeling or experience. Belanger's three-dimensional work, although situated within the legacy of Claes Oldenburg and Robert Gober, is concerned with the manifestation of capitalist myths on a gendered psyche.

Belanger has been the subject of solo exhibitions at the Consortium in Dijon, France (2021); the Aldrich Contemporary Art Museum, in Ridgefield, Connecticut, USA (2020) and in the New Museum's Storefront Window, New York, USA (2019).

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in



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recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has eight locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery’s history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing’s vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opens its first gallery in Japan in Tokyo’s Azabudai Hills development in 2024.

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