

Pam Evelyn: The Wild Asphalt

November 12, 2026 – January 9, 2027

267 Itaewon-ro
Seoul



Pam Evelyn, *Wild Asphalt*, 2026 © Pam Evelyn, courtesy Pace Gallery

Pace will present *The Wild Asphalt*, an exhibition of new works by London-based artist Pam Evelyn, at its gallery in Seoul from November 12, 2026, through January 9, 2027. Marking Evelyn's first solo exhibition in Korea, *The Wild Asphalt* will feature a new body of paintings alongside works on paper capturing the transformative potential of urban life.

Evelyn is known for abstractions that navigate complex terrains of energetic line, layered color, and dynamic forms, inspired by the texture of the everyday. Her process, which involves both instinctive creation and patient recalibration through looking and learning the work, unfolds across long periods, allowing her paintings to come into being on their own terms and in their own time. Evelyn's compositions embrace this spirit of becoming rather than gesturing toward any fixed meaning. As Yuval Etgar has written, "Thematically as well as technically speaking, Evelyn's paintings never sit still or settle in one place" but rather make use of "nonobjective abstraction as a method of departure from a contemplation of a visible subject to an expression of energy, direction, and movement."

Evelyn created the works on view in *The Wild Asphalt* between London, where she lives and works, and the French Riviera, where she completed a residency in September 2026 at the "landscape-house" Dragon Hill. Her surroundings always inform her paintings, and in this new body of work her life in the city, in particular, played an important role. Evelyn has described the act of painting itself as being autobiographical, saying, "In my case the tensions in my touch and in my gestures are totally subservient to my circumstances, to how my day is going, for example, or to the context I find myself in, etcetera. I don't tinker with this too much; I like to allow life to effect things. It's a nuanced and subtle process, especially as nothing is being depicted or identified in my work."

In the nine canvases featured in the exhibition, the verve and unpredictability of London's urban environment translate into vivid oil paint that Evelyn layers, scrapes, and drips. Responding to recognizable city scenes—as indicated by titles such as *Figure and Tower* and *Sun between Stone*—these paintings distill and transform their visual and psychic effects, emulating the geometric reflections of sleek buildings in large windows, the grit of graffiti, or the glow of sunset on concrete. Here, Evelyn responds to both a certain anonymity as well as a mutual recognition between strangers, with shapes seeming to veer in different directions while coalescing into new forms. In all of these paintings, possibility bursts forth.

"I think there are many possibilities unfolding in my own paintings as well as evidence of a painterly handwriting that is becoming more familiar," Evelyn has said. "I see this as the gradual result of repetition and long hours painting daily: a sort of familiarity occurs, and this, again, is something that's probably inevitable but just as much a trap. . . . I never feel complacent in the studio; each painting always offers up new problems. I have an entanglement within my paintings that

prevents me from seeing them so obviously.”

Evelyn’s continual artistic exploration is evident in her works on paper—all created in the past year—also on view in *The Wild Asphalt*. Composed with watercolor, acrylic, pastel, charcoal, ink, and collage, these works echo her larger compositions while engaging new formal strategies, introducing areas of greater transparency and negative space as well as elements of drawing and washes of color. The first exhibition at Pace to include Evelyn’s works on paper, *The Wild Asphalt* introduces viewers to new dimensions of the artist’s evolving practice.

Pam Evelyn (b. 1996, Surrey, United Kingdom) is a painter living and working in London. Her expansive, abstract canvases are densely layered, richly textured meditations on nature, the body, and materiality. Evelyn’s intuitive approach to painting translates her lived experience in the world onto the canvas, creating complex and vivacious compositions that brim with life. Evelyn holds a BFA from the Slade School of Fine Art, London (2019), and an MA in Painting from the Royal College of Art, London (2020). She was awarded the Cass Art Prize in 2019, and received the Visual Arts Fellowship at the Watermill Center, New York, in 2025. In 2023, Evelyn was commissioned by Whitechapel Gallery, London, to create two etchings to accompany the major exhibition, *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–1970* (2023). Other recent solo and group exhibitions include *The Reason for Painting*, Mead Gallery, Warwick Arts Centre, United Kingdom (2023); *Pam Evelyn: Amid Tall Waves*, Massimo De Carlo Pièce Unique, Paris (2023); *New British Abstraction*, Centre for International Contemporary Art, Vancouver, Canada (2023); *Abstract Colour*, Marlborough Gallery, London (2023); *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon, France (2024); *XXX*, Studio Voltaire, London (2024); *Online: Excavation: Macro to the Micro*, Vortic Art (2024); *A New British Modernity*, Burberry Art Space, Seoul (2024); *Alchemists*, Pond Society, Shanghai (2024); *Pam Evelyn: Frame of Mind*, Pace Gallery, New York (2024); *Abstraction (Re)Creation - 20 Under 40*, X Museum, Beijing (2025); *As the Earth Trembles*, Pippy Houldsworth Gallery, London (2025); *Pam Evelyn: Salvaged Future*, Dallas Contemporary, Texas (2025–26); and the NGV Triennial, National Gallery of Victoria, Melbourne (2026). Evelyn’s work is held in the public collections of Fondazione Sandretto Re Rebaudengo, Turin, Italy; National Gallery of Victoria, Melbourne; and the Zabłudowicz Collection, London.

Pace is a global art gallery of and for the future, modeled on a set of core values established during its founding in 1960 and designed to serve its artists, estates, and collectors in a way that is focused, responsive, and aligned with its enduring mission.

Working with a roster of around 80 artists, the gallery sets a unique approach for the individual development and trajectory of each artist and estate, the majority of whom it has partnered with for decades. This intergenerational mix of new, established, and legacy artists is centered on shared lineages, pairing contemporary figures with their forebears. Pace’s robust global exhibition program further foregrounds this connection and dialogue between contemporary art and 20th-century masterworks.

Pace’s artist-first ethos prioritizes human relationships above systems and focuses resources strategically, with a responsive and nimble program that extends to public installations, philanthropic projects, performances, and other interdisciplinary initiatives. Rooted in its historic context and decades-long relationships with artists, Pace has played a key role in shaping and building major public and private collections across the US and around the globe. It also advances legacy and scholarship through its imprint, Pace Publishing, which has published more than 1,000 titles, including monographs and special-edition artist’s books.

Today, Pace has a presence in nine cities worldwide, with an approach driven by the character of the local collecting community and resonating with the history of each region. This commitment to place and community is grounded by 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 in Chelsea—and 125 Newbury, an experimental project space in Tribeca. Through an exhibition program spearheaded by Arne Glimcher, 125 Newbury mounts innovative shows by emerging artists as well as curated presentations focusing on revealing new dimensions of historical artists’ practices.

Pace has also been active in California for 60 years and opened its West Coast flagship in Los Angeles in 2022, and has galleries in London, Seoul, Berlin, and Tokyo. It was one of the first international galleries to have a major presence in China, where it has been active since 2008, the year it first opened in Beijing’s vibrant 798 Art District. It now operates offices in Beijing and Hong Kong, as well as Geneva.

A reputation for innovation and collaboration is woven through Pace’s history, noticeable in the very first decision to name the gallery after something other than its founder, and evident in its pioneering of many of the practices that have defined the gallery landscape. This extends from Arne Glimcher, who built the first large-scale, market-defining international

gallery, to Marc Glimcher, who has introduced new strategies and innovations that have expanded the purview of gallery initiatives, and to Samanthe Rubell, whose commitment to fostering collaborative partnerships has further strengthened the program. In 2025, Pace initiated and became a partner in Pace Di Donna Schrader Galleries, a boutique model devoted to secondary market sales operating on a global scale, which is charting a new path for the sale and stewardship of historic artworks.

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