

Robert Longo: The Weight of Hope

September 11 – October 25, 2025
540 West 25th Street
New York



Robert Longo, *Untitled (Ascending Flag)*, 2023 © Robert Longo / Artists Rights Society (ARS), New York.

New York – Pace is pleased to present *The Weight of Hope*, a monumental exhibition by Robert Longo, in New York from September 11 to October 25. As a sequel to the Milwaukee Art Museum’s recent presentation of *Robert Longo: The Acceleration of History*—curated by Margaret Andera, the institution’s Senior Curator of Contemporary Art—Longo will take over Pace’s entire 540 West 25th Street gallery, exhibiting 26 drawings, three films, three sculptures, and 33 studies across the flagship’s first, second, third, and seventh floors as well as its exterior. The Milwaukee Art Museum’s new catalogue for *The Acceleration of History*, featuring contributions from Andera, artist Rashid Johnson, and journalist Tom Teicholz, will be released during the run of Pace’s show and available to purchase on-site at the gallery. A Pace Live performance, featuring musician Rhys Chatham, along with an opening reception for the exhibition, will take place on Wednesday, September 10, and the show will also be open to visitors from 6 to 8 p.m. on Thursday, September 11.

The Weight of Hope will highlight Longo’s enduring engagement with social and political happenings in his work across mediums, bringing together large-scale charcoal drawings, films, sculptures, and studies—including private and institutional loans—created between 2014 and 2025. This landmark show at Pace will open on the heels of the artist’s first full-scale Scandinavian survey, on view at the Louisiana Museum of Modern Art in Denmark through August 31, and his presentation of a new multimedia work at Art Basel Unlimited in June.

Over the past decade, the artist has increasingly turned his focus to images from the media, including coverage of the January 6 United States Capitol attack and the Black Lives Matter movement. Building up his hyper realistic, black-and-white charcoal drawings in layers with painstaking attention to light and shadow, he creates highly detailed works based on news photography as well as images of protests, civil unrest, and war on the Internet. Transforming his source images into epically scaled, emotionally resonant compositions, he reflects on power, violence, and national mythmaking. His works slow down the “image storm” and “culture of impatience” in which we live through the historic and venerable medium of charcoal, encouraging viewers to take time to absorb and process the turbulence of the current moment—both in the US and around the globe—while also proposing hope for the future.

“As artists, we’re reporters,” Longo said in a recent interview for his Louisiana Museum of Modern Art exhibition. “Our job is to report what it’s like to be alive now. We’re one of the few professions left in the world that has the opportunity to try to tell the truth. I feel a moral imperative to preserve the images of our shared dystopic present with the hope that something will one day change.”

Born in 1953 in Brooklyn, New York, Longo was deeply influenced by social and political issues from an early age. He graduated high school in 1970, weeks after the Ohio National Guard massacred several students at Kent State University who were protesting the US invasion of Cambodia—including one of Longo's former classmates, whose body was shown in a Pulitzer Prize-winning photograph that shocked the world. In 1973, Longo enrolled at Buffalo State College, where he trained as a sculptor and began his decades-long friendship with fellow artist Cindy Sherman. The two moved to New York together in 1977, and, throughout the 1980s, Longo frequently performed in New York rock clubs in Menthol Wars, his band with Richard Prince. During this period, he also designed album covers for numerous bands and directed music videos for New Order and R.E.M.

In his first solo exhibition at Metro Pictures in New York in 1981, Longo showed his charcoal and graphite *Men in the Cities* drawings, works that became icons of the "Pictures Generation." This group, which includes Longo, Sherman, Prince, Louise Lawler, and David Salle, is known for critiquing the anaesthetizing power of consumer capitalism and the indoctrinating effects of mass media through their art. Working with diverse materials at increasingly ambitious scales over the course of his career, Longo cemented himself as a preeminent artist of his generation. Today, his work can be found in the collections of major museums around the world, including The Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; the Los Angeles County Museum of Art and Museum of Contemporary Art, Los Angeles; the National Gallery of Art in Washington, D.C.; the Milwaukee Art Museum; the Walker Art Center in Minneapolis; Tate in London; the Stedelijk Museum in Amsterdam; and many other international institutions.

Robert Longo (b. 1953, Brooklyn, New York) lives and works in New York. He received a BFA from State University of New York College at Buffalo, in 1975. Important one-artist exhibitions of his work include *Robert Longo: the Freud drawings*, Haus Lange/Haus Esters, Krefeld, Germany, which traveled to The Albertina Museum Vienna (2003); *Robert Longo: The Capitol Project*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2013); *Robert Longo: The Destroyer Cycle*, Metro Pictures, New York (2017); *Robert Longo: Storm of Hope: Law & Disorder*, Palm Springs Art Museum, California (2021); *Robert Longo Drawings: Engines of State*, National Gallery of Art, Washington, D.C. (2023); *Robert Longo*, Albertina Museum, Vienna (2024), which traveled to the Louisiana Museum of Modern Art, Humlebæk, Denmark (2025); and *Robert Longo: The Acceleration of History*, Milwaukee Art Museum, Wisconsin (2024–2025). Longo's work is held in multiple collections worldwide including The Albertina Museum, Vienna; The Art Institute of Chicago; Centre Georges Pompidou, Paris; Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts; Los Angeles County Museum of Art; and The Museum of Modern Art, New York, among others.

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 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 nine 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. It maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023 and a gallery space in 2025. Pace was one of the first international galleries to have a major presence in Asia, where it has been active



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since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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