

GLADSTONE

Gladstone is pleased to present *1 day in space*, an exhibition by acclaimed British artist Ed Atkins in the gallery's new Seoul location. Known for a multi-disciplinary practice in which the technological surrogate is posited as a mitigating tool with which we might address issues of time, loss, and the tension between the permanent and the ephemeral, Atkins here pivots to analog strategies that both reiterate and reframe the questions that have long circulated throughout his oeuvre. Presenting a major new moving image piece alongside a series of expanded photographic works, sculptures, and frottages, *1 day in space* offers not only a visual allegory of the family, but a series of questions that ponder what it means to excavate and reconstitute the real. Examining how images of domestic life tacitly endeavor to capture the melancholic banality stirred by the passage of time, the artist turns his eye away from the alienation central to the virtual and instead grapples with the sentimental logic of the camera.

Central to the exhibition is *Passive Mech*, a timelapse film that documents the gradual deterioration of a cardboard sculpture suggestive of a rudimentary stage set. Installed outside the artist's summerhouse in Zealand, Denmark and shot through his young daughter's bedroom window at a rate of one frame per minute over the course of a month, *Passive Mech* comprises 43,200 exposures and innumerable collaged audio clips that capture both the turn of winter to spring and the central structure's eventual failure. Though the set remains largely unpopulated, its inevitable decay functions as an apt proxy for timelapse's most common subject: growth and death in the natural world. Dramatizing Roland Barthes' assertion that every photograph depicts something posthumous, *Passive Mech* grants the camera authority of vision, examining with both mechanical precision and painful intimacy how images simultaneously preserve and succumb to the moments they depict. Rear projected onto the far end of a black box-like structure, the installation doubles the dramaturgical precepts of the film — an inversion of the cardboard stage set, to conjure cinema, theatre, cockpit, bedroom: spaces of voyeurism, passivity and fantasy.

Literalizing the conceptual concerns central to *Passive Mech* is a series of unique photographs gleaned from the film's vast constituency of stills. Printed and mounted in a range of scales and styles to quietly reference photography's various modalities, these images straddle the strangely imperceptible distance between vernacular photography and its art-world cousin, slipping across the barricades meant to quarantine the quotidian from the canonical. Atkins also presents a series of reliefs, in which domestic debris like cardboard breakfast cereal boxes and animal flashcards are stripped from the realm of industrial ubiquity and turned into assemblages that capture quietly shared moments between the artist and his children. Mirroring *Passive Mech*'s interest in the confines and functions of timelapse photography, these objects are presented as records that mark the period of their collaborative making. Framing a series of images whose import is otherwise unavailable, these objects remind us once again of the complications implicit to photography and its cascade of ambivalent promises. The reliefs are shown alongside a group of frottages that trade photography's light for the unmediated contact of touch. The resulting 1:1 scaled images of family bed linens rendered in graphite offer themselves as a perfect photo-negative record of both the objects they duplicate and the sleeping bodies their subjects obscurely index.

GLADSTONE

Exhibition Details

Ed Atkins

1 day in space

August 31–October 31, 2026

760, Samseong-ro, Gangnam-gu,
Seoul, 06070, Republic of Korea

About Ed Atkins

Ed Atkins (b. 1982, Oxford, United Kingdom) lives and works in Copenhagen. His work has been the subject of numerous solo exhibitions worldwide including Tate Britain, London; TANK, Shanghai; Espace Louis Vuitton München, Germany; New Museum, New York; Museum of Contemporary Art Kiasma, Helsinki, Finland; Kunsthaus Bregenz, Austria and K21 Düsseldorf, Germany; Martin-Gropius-Bau, Berlin; MMK Frankfurt, Germany; DHC/ART, Montréal; Castello di Rivoli and Fondazione Sandretto Re Rebaudengo, Turin, Italy; The Kitchen, New York; SMK, Copenhagen; Stedelijk Museum, Amsterdam; The Serpentine Gallery, London; Julia Stoschek Collection, Düsseldorf, Germany; and MoMA PS1, Queens, New York. Atkins was included in the 56th and 58th Venice Biennales, the 13th Lyon Biennial, and Performa 13 and 19.

About Gladstone Gallery

Gladstone is known for its commitment to artists whose prescient approaches and experimental practices have defined the contours of contemporary art. The gallery has long been an active partner in the cultivation of iconoclastic careers, fostering a roster of artists recognized for their ground-breaking contributions. Headquartered in New York and including outposts in both Brussels and Seoul, Gladstone's impact extends globally, enabling both the presentation of new bodies of work, and an amplification of the international reach of its artists. Alongside its work with contemporary artists, the gallery is steward to the legacies of pivotal historical artists and serves as an advocate for the enduring power of art. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

Press Contacts

seoulpress@gladstonegallery.com