

**LG**  
**LÉVY GORVY**

**FOG DESIGN+ART 2019**

**JANUARY 17-20 BOOTH 212**

**NEW YORK LONDON HONG KONG ZÜRICH**

## INTRODUCTION

Lévy Gorvy is pleased to present a quintessential group of works by two visionary artists who were born six years apart in the early 20th Century in Europe, Gego (b. 1912, Hamburg) and Carol Rama (b. 1918, Turin), both of whom are represented by the gallery. Each woman pioneered radically new approaches to art-making and emerged in the context of a vibrant art city: Gego, in Caracas, alongside the optical and kinetic art of Alejandro Otero and Jesús Rafael Soto; Rama, in Turin, where Arte Povera and its language of raw, untransformed materials took shape. Highly individualistic, each sought to express her own voice, forging a singular path through artistic milieux dominated by men. These artists pushed against tradition, creating works that embrace contingency, imperfection, and material presence. Placing Gego and Rama in dialogue, this presentation offers an opportunity to consider their dramatic redefinitions of art anew.

Freeing line from the page, Gego crafted delicate constellations of wire, thread, mesh, and found objects that trace abstract forms through three-dimensional space. Insisting that “the in-between lines” were as important as the lines themselves, she lent visibility to interstitial spaces, creating the effect of immaterial volumes that are subtly contoured by transparency and light. Her art is never idealist; rather, it offsets geometric rigor with wildness, conjuring images of deformation, distortion, and deviation, like the webs of a spider gone awry. Balancing delicacy and dynamism, these structures occupy what a recent retrospective of her work termed an “in-between dimension” among figure, ground, and environment.

Rama was likewise intent to operate “in-between.” She rigorously explored the avant-garde question of how to make a painting in the aftermath of the war. Simultaneously with her analytic approach to form and materiality, she explored questions of gender, sexuality, and repression in ways that defied the orthodoxies of her time and continue to resonate to this day. For all its subversive force, Rama’s art, like Gego’s, is deeply concerned with questions of process, materiality, and form. Her search for ways out of the conventional picture plane led her to adopt unconventional media, ranging from the organic to the industrial, such as doll’s eyes, rubber tubing, animal claws and fur, and electrical fuses, which she invested with profound personal significance. Her work, despite its intensity, often conveys a sense of vulnerability: a combination that speaks to the dual fragility and excess of Gego’s line.

Always loyal to their own aesthetics, Gego and Rama challenged the canon. Their courage and complexity would go on to inspire generations of artists to come.

## GEGO

(b. 1912, Hamburg, Germany; d. 1994, Caracas, Venezuela)



Gego (Gertrud Goldschmidt) was a pioneer of abstraction whose work in two and three dimensions radically engaged, across mediums, the properties of line and space. Rejecting stylistic categories and historical trajectories of influence, she wedded the intuition of expressionism and the order of the Constructivist grid, offering structures that bend to nature. Gego graduated with a degree in engineering and architecture from the University of Stuttgart in 1938, where she was influenced by the innovations of the Bauhaus. Forced to leave Germany after receiving her degree, she immigrated to Venezuela in 1939. There, she worked as a graphic designer and operated a furniture workshop before she began making art in 1953. Her early output consisted of watercolors, drawings, prints, and handmade books; and works on paper would remain an integral aspect of the artist's exploration of line and materiality throughout her career. Encouraged by the support of Op and kinetic artists Alejandro Otero and Jesús Rafael Soto, she created her first three-dimensional works in 1956, challenging such sculptural conventions as volume, mass, and scale. Seeking to dissolve boundaries and activate marginal and interstitial spaces, she developed a method she called "drawing without paper," crafting delicate constellations of wire, thread, mesh, and found objects that trace abstract forms through three-dimensional space. Subtly contoured by light and the shifting environment, these works have the effect of immaterial volumes. In 1957, Gego participated in the exhibition *Arte abstracto en Venezuela*, and by 1959, the Museum of Modern Art in New York had begun acquiring her work. Apart from brief stays in New York and Los Angeles, she worked for four decades at her home studio in Caracas. Gego's work belongs to such collections as the Museum of Modern Art, New York; the Fine Arts Museums of San Francisco; the Museum of Fine Arts, Houston; Museo de Arte Contemporáneo de Caracas; Museo de Bellas Artes, Caracas; the Guggenheim; and Tate Modern, London.

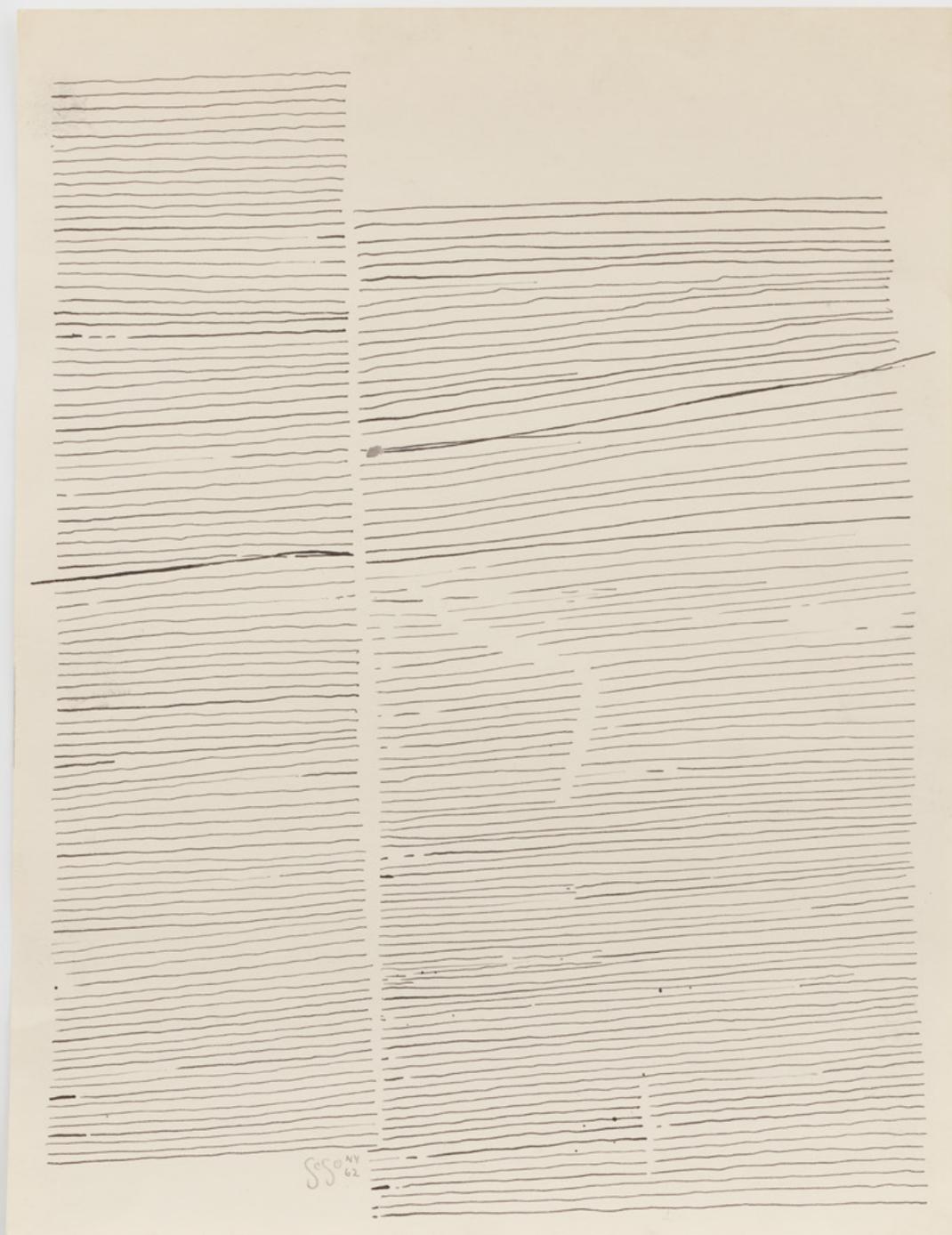


**GEGO**

*Sin título*, 1956

Casein on Masonite

31 $\frac{1}{8}$  × 25 $\frac{1}{8}$  inches (80.3 × 64.3 cm)



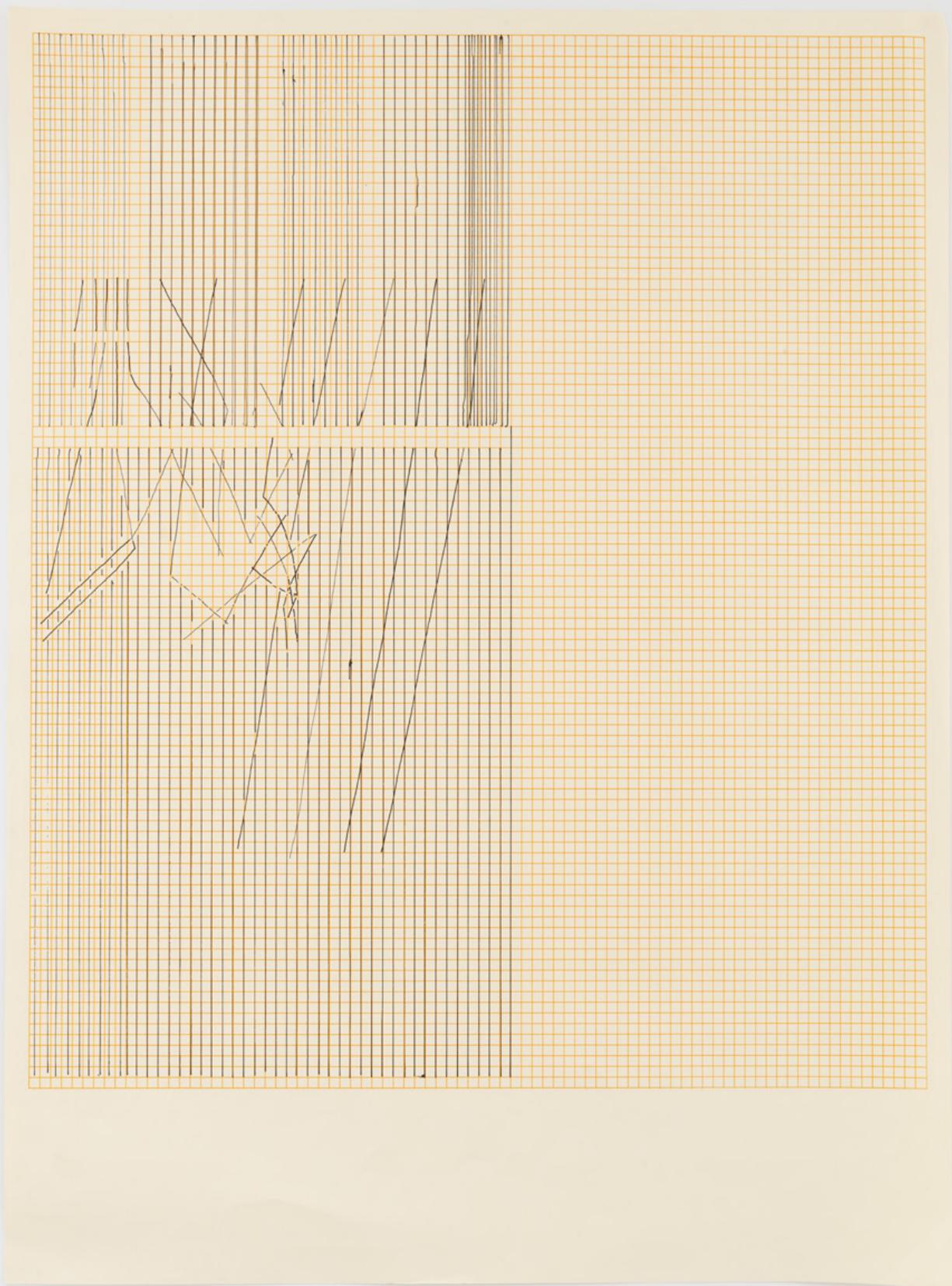
**GEGO**

*Sin título, 1962*

Ink on cardboard

11 $\frac{1}{8}$  × 7 $\frac{1}{8}$  inches (30.2 × 18.1 cm)

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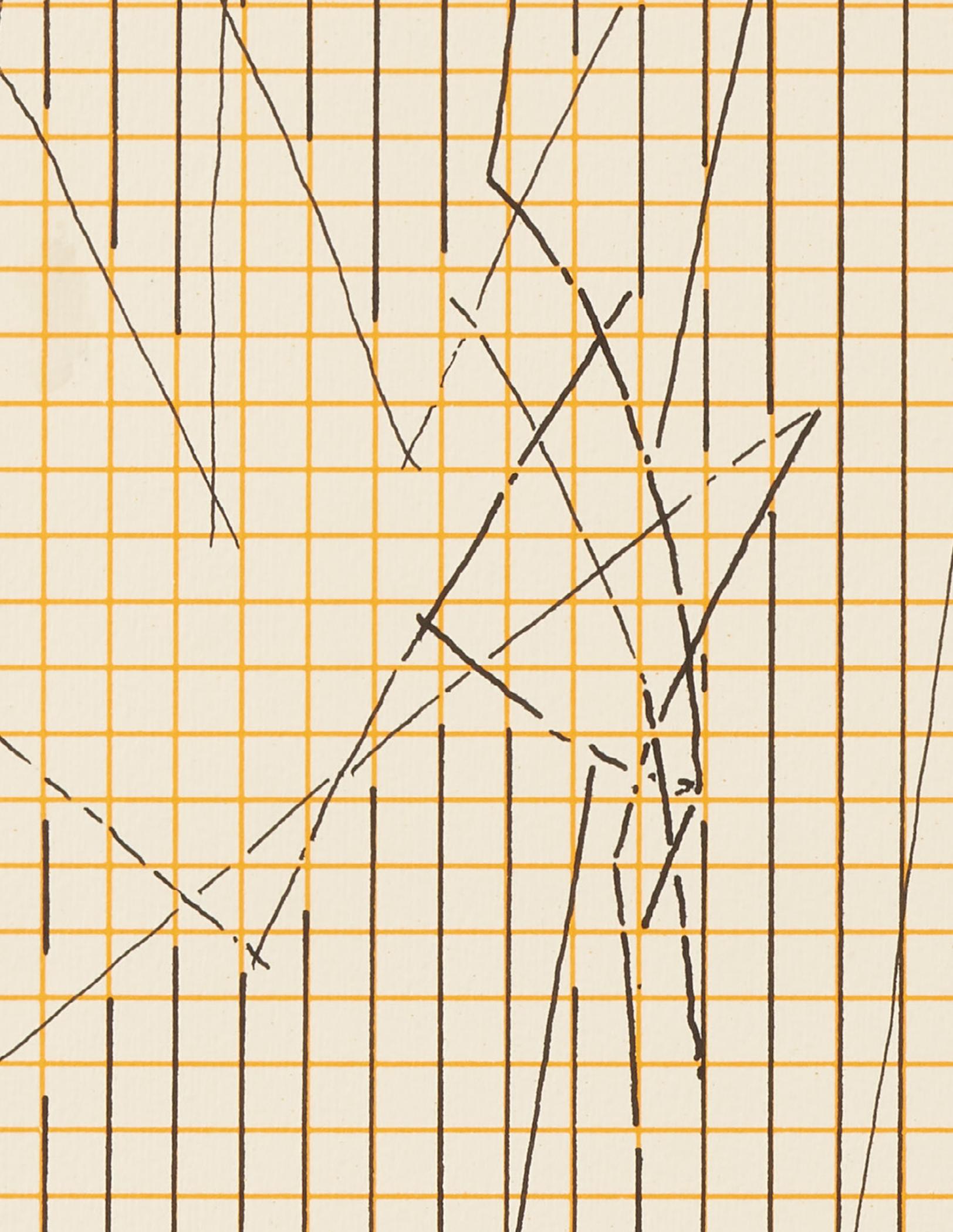


**GEGO**

*Sin título*, c. 1973

Ink on paper

29 $\frac{1}{8}$  × 22 $\frac{1}{8}$  inches (75.9 × 56.2 cm)



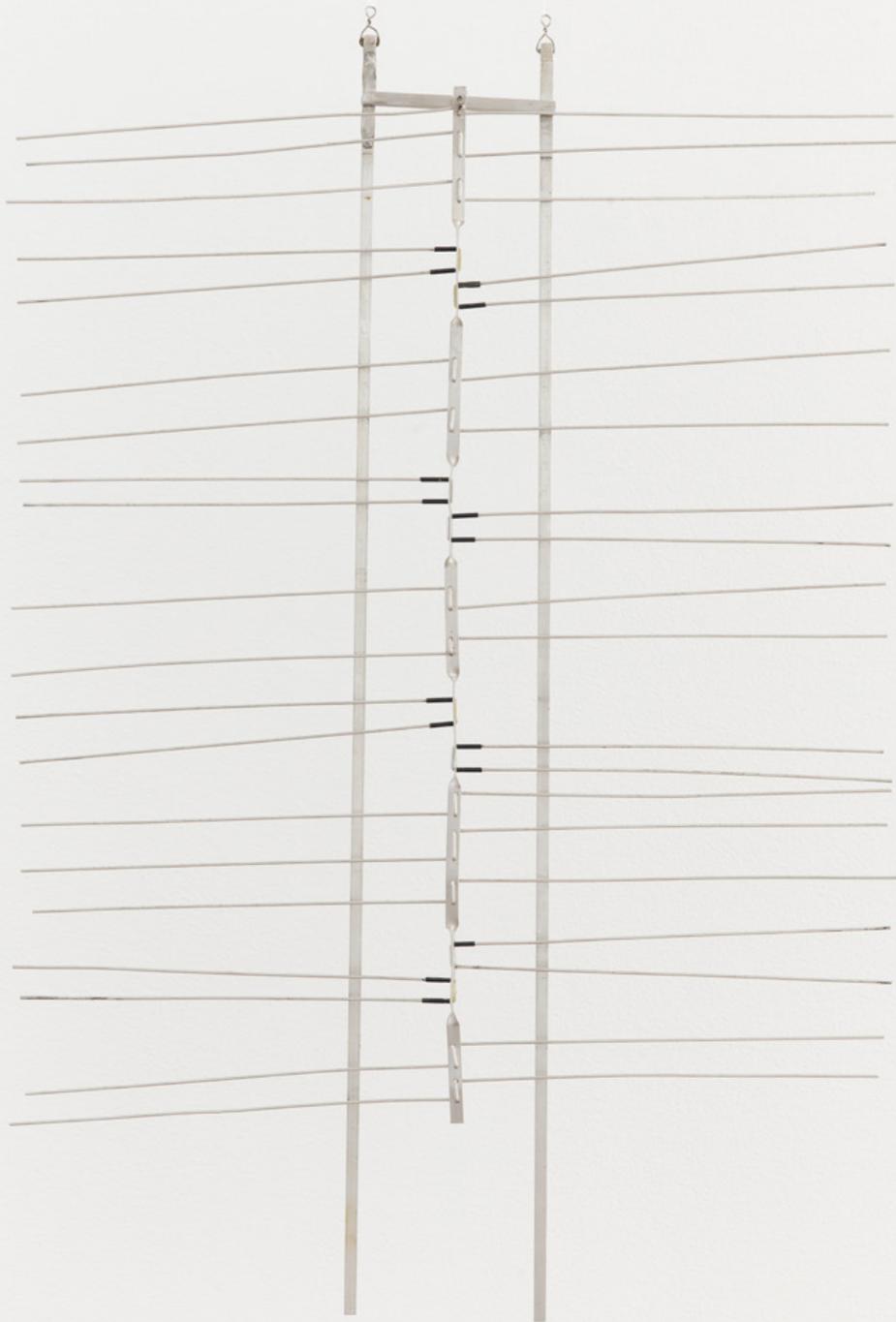


**GEGO**

*Sin título, 1981*

Watercolor and ink on cardboard

10<sup>1</sup>/<sub>16</sub> × 9<sup>3</sup>/<sub>4</sub> inches (27.1 × 24.4 cm)



**GEGO**

*Dibujo sin papel 86/17, 1986*

Stainless steel, aluminum and lead

26 × 17½ inches (66 × 44.5 cm)



**GEGO**

*Dibujo sin papel 86/15, 1986*

Nylon threads, iron, and metal wire

33¼ × 16½ × 1¼ inches (84.5 × 42 × 3 cm)



## CAROL RAMA

(b. 1918, Turin, Italy; d. 2015, Turin, Italy)



Carol Rama's proto-feminist, anti-Fascist practice, which spanned more than half a century, comprises an expansive body of paintings, drawings, and assemblages. Her oeuvre is highly prescient in its complex reckoning with desire and repression, presaging later debates on gender, sexuality, and representation. Finding agency and spirit in unconventionally positioned bodies drawn from both autobiography and fantasy, she challenged the social norms and political ideologies of her time. Rama began painting at the age of fourteen, inspired by the work of Toulouse-Lautrec, Modigliani, and van Gogh, but also by ancient and modern Japanese art. Throughout her career, she studied and combined elements of late Surrealism, Expressionism, Concrete art, and Arte Povera, but her work cannot be readily assimilated into established historical categories. From her ethereal, lascivious watercolors of the late 1930s and early 1940s, through the found-material "Bricolage" works of the '60s and the dark, flesh-like rubber works on canvas of the '70s, Rama developed a singularly provocative vocabulary of tongues, serpents, eyes, and teeth. Famously, in 1945, Turin police shuttered her debut gallery exhibition at Galleria Faber for indecency. While she spent nearly her entire life in Turin, Rama found international attention late in her career, and her work has since been the subject of numerous solo exhibitions and retrospectives. She received the Golden Lion for Lifetime Achievement at the 2003 Venice Biennale, and worked until she died at the age of ninety-seven. Rama's work resides in the collections of prominent museums worldwide including the Museum of Modern Art, New York; Galleria Civica d'Arte Moderna e Contemporanea, Turin; Stedelijk Museum, Amsterdam; Museu d'Art Contemporani de Barcelona; and Musée d'Art Moderne de la Ville de Paris.



**CAROL RAMA**

*Appassionata*, 1942

Watercolor on card

7 $\frac{1}{16}$  × 8 $\frac{1}{4}$  inches (18 × 21 cm)





**CAROL RAMA**

*Senza titolo*, 1965

Varnish spray, glue and medical instruments on canvas

20 × 27¼ inches (49.9 × 68.8 cm)



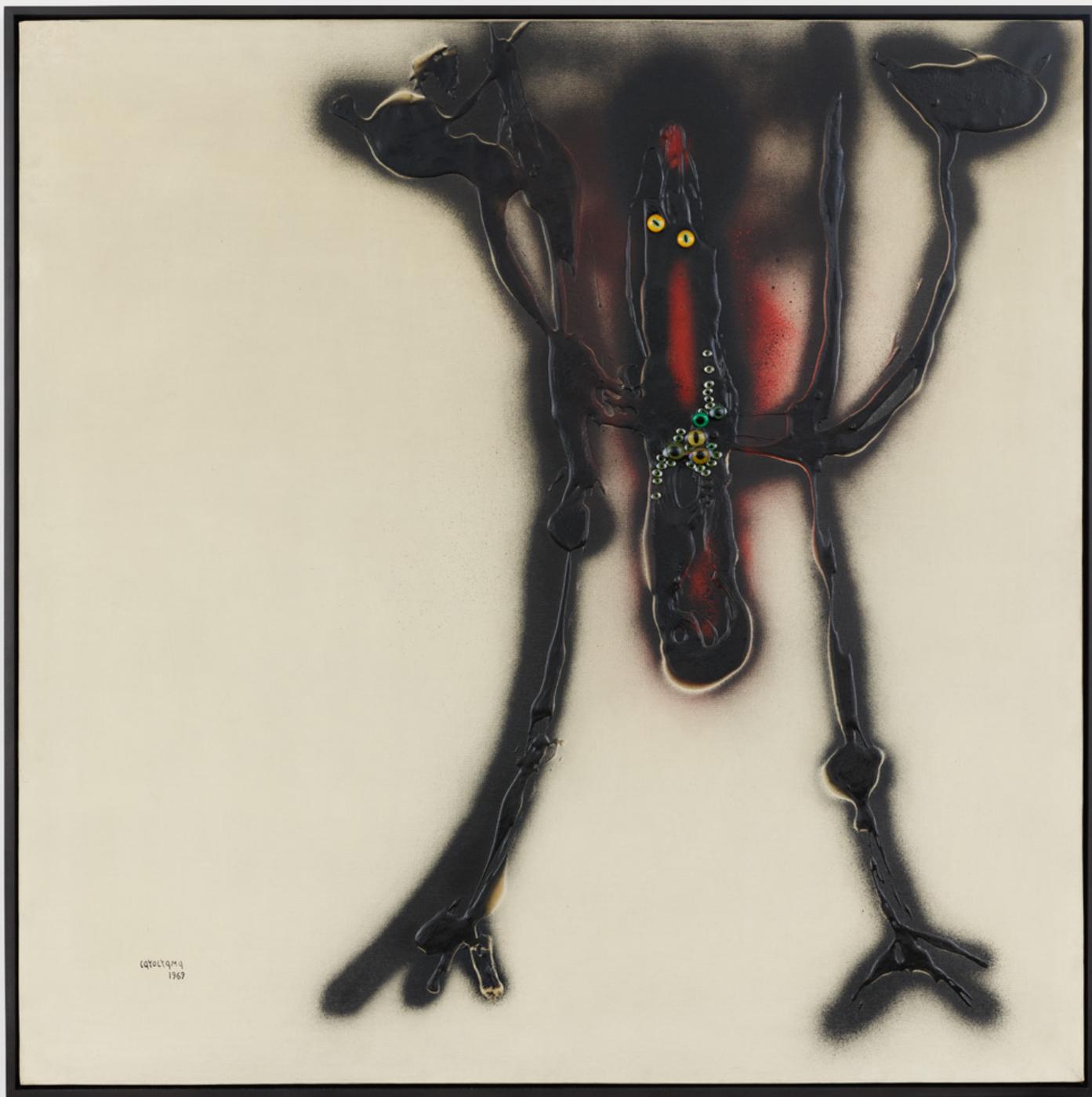
**CAROL RAMA**

*Carillon*, 1966

Mixed media on canvas

23 $\frac{3}{8}$  × 19 $\frac{1}{16}$  inches (60 × 50 cm)



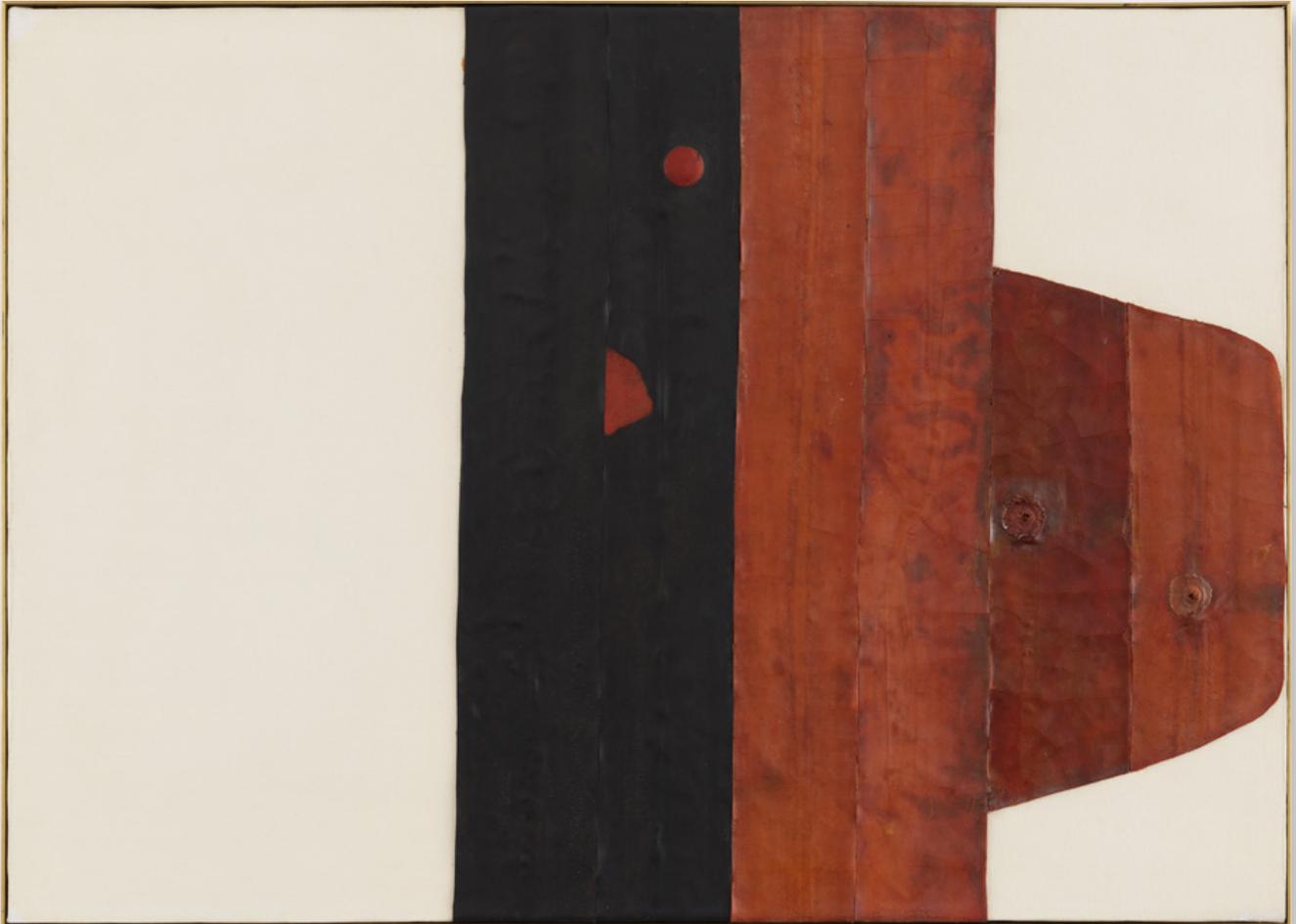


**CAROL RAMA**

*Senza titolo*, 1969

Enamel, varnish, vinyl glue, and taxidermy eyes on canvas

39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  inches (100 x 100 cm)



**CAROL RAMA**

*Spazio anche più che tempo*, 1970

Rubber tire collage on canvas

19<sup>1</sup>/<sub>16</sub> × 27<sup>9</sup>/<sub>16</sub> inches (50 × 70 cm)



# LÉVY GORVY

## ARTISTS

Estate of Terry Adkins  
Vincenzo Agnetti  
Alexander Calder  
Enrico Castellani  
Chung Sang-Hwa  
Dan Colen  
Willem de Kooning  
Lucio Fontana  
Gego  
David Hammons

Estate of Yves Klein  
Seung-taek Lee  
Tsuyoshi Maekawa  
Estate of François Morellet  
Robert Motherwell  
Senga Nengudi  
Estate of Roman Opalka  
Adrian Piper  
Carol Rama  
Martial Raysse

Peter Regli  
Estate of Germaine Richier  
Karin Schneider  
Joel Shapiro  
Kazuo Shiraga  
Pierre Soulages  
Pat Steir  
Frank Stella  
Günther Uecker  
Zao Wou-Ki

## WORKS BY

Carl Andre  
Diane Arbus  
Francis Bacon  
Jean-Michel Basquiat  
Louise Bourgeois  
Alberto Burri  
John Chamberlain  
Joseph Cornell  
Gino de Dominicis  
Peter Doig  
Jean Dubuffet  
Lucian Freud  
Alberto Giacometti  
Arshile Gorky  
Adolph Gottlieb  
Philip Guston  
Jasper Johns  
Donald Judd

Ellsworth Kelly  
Anselm Kiefer  
Franz Kline  
Jeff Koons  
Yayoi Kusama  
Fernand Léger  
Roy Lichtenstein  
René Magritte  
Piero Manzoni  
Brice Marden  
Agnes Martin  
Joan Miró  
Piet Mondrian  
Barnett Newman  
Claes Oldenburg  
Pablo Picasso  
Sigmar Polke  
Jackson Pollock

Richard Prince  
Robert Rauschenberg  
Ad Reinhardt  
Anselm Reyle  
Gerhard Richter  
Mark Rothko  
Ed Ruscha  
Robert Ryman  
Salvatore Scarpitta  
Thomas Schütte  
Richard Serra  
Cindy Sherman  
Clyfford Still  
Rudolf Stingel  
Cy Twombly  
Andy Warhol  
Tom Wesselmann  
Christopher Wool

