

# LÉVY GORVY

## LÉVY GORVY PRESENTS A CONCENTRATED SELECTION OF POSTWAR AND CONTEMPORARY ART AT FRIEZE LOS ANGELES DEBUT

### Booth A12

February 15 – 17, 2019

Frieze Los Angeles  
Paramount Pictures Studios  
Los Angeles, CA



Pat Steir. *Mauve and Green Spring Sea with Stars of Many Colors*. 1998. Oil on canvas, 71 x 71 inches (180.3 x 180.3 cm). © 2019 Pat Steir. Photo: Elisabeth Bernstein.

**Los Angeles, CA**—Lévy Gorvy is pleased to announce its participation in the inaugural edition of Frieze Los Angeles. Anchored in the gallery's program, the presentation will foreground works that are exemplary of the spirit of formal experimentation and conceptual rigor that characterized vanguard art in the postwar period. Revealing the networks of cross-cultural exchange that animated the American and European avant-gardes in the 20<sup>th</sup> century, Booth A12 will feature works by artists represented by the gallery, including Pierre Soulages, Pat Steir, Günther Uecker, Senga Nengudi, and Terry Adkins, alongside other major modern and contemporary artists, including Richard Serra, John Chamberlain, Yayoi Kusama, Alexander Calder, and Adrian Piper.

Pat Steir's monumental mid-career painting *Mauve and Green Spring Sea with Stars of Many Colors* (1998) will be highlighted in the booth. The work belongs to the artist's acclaimed series of *Waterfall* paintings, which date to 1985. That year, seeking a means to synthesize gesture, process, and reference, Steir began to pour and fling paint directly onto the canvas. Here, film-like veils of pigment reveal a dynamic and luminous materiality. Frothy sprays of paint punctuate this delicate mist, reflecting both the controlled movement of the artist's hand and the ungovernable nature of gravity. In 2017, Lévy Gorvy's critically lauded exhibition *Pat Steir: Kairos* presented paintings from the artist's most recent series, an example of which is in the collection of the Los Angeles County Museum of Art. The artist's inclusion in Frieze LA follows the January opening of *Pat Steir: Silent Secret Waterfalls*, an unprecedented installation of eleven new paintings at the Barnes Foundation in Philadelphia. This October, the Hirshhorn Museum and Sculpture Garden in Washington, D.C. will host a new suite of *Waterfall* paintings spanning the perimeter of the museum's second-floor galleries—the institution's largest site-specific installation to date.

Richard Serra's *T-Corner Prop* (1990–93) is a formidable example of the Minimalist sculptor's post-and-lintel series, begun in 1968. The steel bars rest against each point of contact in a state of constant equilibrium without the aid of welding. The work thus enacts a seamless whole comprising the forged steel elements and the geometry of the architectural space in which they are situated, demonstrating Serra's thorough understanding of the laws of physics, especially as they pertain to his materials. Engaging the force of gravity as a primary medium, *T-Corner Prop* articulates the space in which it is installed through the simplest of means, grounding the viewer in a distinct physical relationship between the sculpture and the reality in which it exists.



Pierre Soulages. *Peinture*, 202 x 125 cm, 6 janvier 2017, 2017. Acrylic on canvas, 79 1/2 x 49 1/4 inches (202 x 125 cm). © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Tom Powel Imaging.

In honor of Pierre Soulages's upcoming retrospective at the Musée du Louvre, Lévy Gorvy will showcase a painting that epitomizes the late period of the artist's six-decades-long career. The recent work, *Peinture*, 202 x 125 cm, 6 janvier 2017 (Painting, 202 x 125 cm, 6 January 2017) reveals the artist's unexpected turn from oil to acrylic: a decision that has yielded slick, impastoed surfaces that glisten as if still wet. Titling nearly all his mature works after the dimensions of their support and the date of their completion, Soulages emphasizes the physical and temporal presence of his canvases. He treats each brushstroke as both a material exploration of paint—its viscosity, opacity, and texture—and a philosophical probe into the mysteries of existence. In the history of the Louvre, Soulages is one of only three artists to be awarded a career retrospective during their lifetime; the Louvre exhibition will open in conjunction with the artist's 100th birthday in December 2019.

In Günther Uecker's *Spirale III* (2002), also on view, the artist elaborates his celebrated nail motif with explosive force. By revealing both the arduous physical exertion and the meditative serenity involved in the rhythmic, repetitive act of hammering, Uecker's nail-reliefs join the material and spiritual realms. The artist meticulously

structures the patterns of his nails, often arranging them in dynamic whorls whose cast shadows shift in concert with ambient light. In *Spirale III*, this sundial effect is augmented by Uecker's swirling application of paint, which echoes the radial arrangement of the nails. Converging at the center of the support as in the stilled eye of a storm, *Spirale III* reflects the artist's pursuit of both conceptual tension and experiential unity. Violent and vulnerable, the work builds upon concerns that have preoccupied the artist since the beginning of his career, as evidenced by his 1965 painting *Grosse Wolke* (Big Cloud), which is in the collection of the Museum of Contemporary Art, Los Angeles.

Booth A12 will also feature Alexander Calder's *Snowflake* (c. 1948–50), an arresting early example of the artist's ambition to root his abstractions in reality. Calder's sculptures privilege effects of lightness, suspension, and chance in their pursuit to capture the energies of both living beings and the broader cosmos. With its elegant cascade of white discs, *Snowflake* is structured by a subtle play of balance and counterbalance. The work responds to the room's breezes and drafts, gently wafting in ways that recall a winter flurry. Its movements are spontaneous and elegant, reflecting the ephemerality and unpredictability of nature.

*Snowflake*'s airy dynamism will be offset by a small but potent example of John Chamberlain's early work. Crumpled, crunched, and torqued, *Untitled* (1961) demonstrates the logic that would come to define the artist's oeuvre: namely, that of collage. The various components of *Untitled*—bent metal, fabric, paper, and plastic—relate and respond to each other, achieving a sense of unity and contributing to the sculpture's spatial presence, which far exceeds its literal size.

### **About Lévy Gorvy**

Lévy Gorvy cultivates a program devoted to innovation and connoisseurship in the fields of modern, postwar, and contemporary art. Founded by Dominique Lévy and Brett Gorvy, Lévy Gorvy maintains gallery spaces at 909 Madison Avenue in New York, and in Mayfair, London. In March 2019, Lévy Gorvy will open a new exhibition space in Hong Kong. The gallery fosters continued dedication to the living artists and artists' estates it represents and offers a robust program of exhibitions and multidisciplinary events. The gallery also produces ongoing art historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications. Our Zürich office, Lévy Gorvy with Rumbler, offers bespoke private advisory services to collectors and institutions around the globe.

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