

Subject: The Canvas: YOUR LINK INSIDE TO DOWNLOAD: The Canvas's Inaugural 'Artists Issue' is Here

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THE ARTISTS ISSUE

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As we've stated oh so often in the past, in contrast to certain other art news websites that shall remain nameless, we at The Canvas refuse to incessantly flood the inboxes of our readers with trivial, inconsequential fluff when faced with a dearth of a steady drumbeat of art industry news in the last dog days of summer. We far prefer to reserve the privilege of requesting your much in-demand time for when something is truly important and genuinely deserving of your hard-earned attention.

Before you ask, no, we're not referring to the earth-shattering – though, at least if you've kept your ears to the ground, not terribly surprising – news that **Jeanne Greenberg Rohatyn, Dominique Lévy & Brett Gorvy**, and **Amalia Dayan** will be dissolving their respective businesses and forming a new hybrid entity this January dubbed **LGDR**.

We're talking about The Canvas's first ever 'Artists Issue' featuring in-depth interviews with **Mickalene Thomas, John Currin, Robert Longo, Martha Diamond**, and **Anna Park**; and generously presented by **UOVO**. (Fear not, we'll have more to say on the LGDR front next week as part of our coverage of the **Armory Show** and **Independent**.)

These five individual interviews offer an unparalleled look at how each artist approaches their respective practice as they share the inspirations and process behind their most meaningful work, reveal their thoughts on everything from the soaring prices their paintings have recently achieved at auction to how they determine which gallery representation is right for them, and take us on exclusive previews of their highly anticipated forthcoming shows this fall. Furthermore, this is the first time that outside contributors will be appearing in the pages of The Canvas Monthly, and in this issue, we're incredibly honored to feature the writing of **Jacoba Urist, David Carrier, Bill Powers**, and **Maria Arena Bell**.

Inside access to a murderer's row of some of today's hottest and most in-demand artists? We'd say that qualifies as a pretty big news, wouldn't you? Well, hold on tight because the issue officially drops today! And as a Canvas Monthly subscriber, you'll be relieved to know that you have access simply by clicking on any of the clearly marked links at the top and bottom of this email. Membership continues to have its privileges...

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Jacoba Urist visits **Mickalene Thomas** in the artist's Brooklyn studio for a preview of her blockbuster exhibition, '[Beyond the Pleasure Principle](#),' a series of shows that will unfold throughout the fall at **Lévy Gorvy**'s four flagship locations in New York, London, Hong Kong, and Paris. The shows connect thematically, dealing with ideas related to Black erotica, desire, beauty, and violence, and their interview offers an illuminating look at how Thomas assesses the progression and totality of her practice over the years. Along the way, the pair discuss Thomas's time at Yale, her unvarnished thoughts on the record-breaking sums her works achieved at auction in New York this past spring – "I've worked damn hard, and it's been long overdue," – and how in-demand artists view and manage the often complex relationships they maintain with collectors of their work.

Meanwhile, in an enchanting pairing that we couldn't be more delighted to help bring together, **Maria Arena Bell** speaks with her longtime friend **John Currin** as he works to put the finishing touches on the paintings for his new show, '[Memorial](#),' at **Gagosian**; his first solo exhibition with the gallery in New York in nearly 11 years. Bell is herself an admirer and collector of Currin's work – indeed, the former **MOCA** co-chair revealed in her interview in the February 2020 issue of The Canvas Monthly that she and her husband Bill acquired a painting by Currin from the collection of **Marc Jacobs** when **Sotheby's** offered it for sale in Hong Kong in October of 2019 – and manages to get the artist to open up about everything from the inspirations and references underpinning this latest work (the details of which are being closely guarded by the gallery); to where he views these paintings fitting into his broader oeuvre; and how fellow artists such as **Lisa Yuskavage**, and of course, his wife **Rachel Feinstein**, influence his work.

Fresh on the heels of joining **Pace Gallery** after his longtime representation, **Metro Pictures**, announced that it would be closing at the end of this year, **Robert Longo** recently sat down with The Canvas for a frank and honest discussion about a rapidly changing artworld; an industry that is markedly different from the one he first joined in the '80s and which he described to us as being “similar to a gang war” with the artists represented by Metro Pictures on one side, and the artists represented by **Mary Boone** on the other. In the wide-ranging interview, the 68 year-old artist explains his decision to show his large-scale charcoal drawings without their glass for the first time in seven years when his [debut exhibition at Pace](#) – which will serve as the final installment of his famed Destroyer Cycle – opens later this month. He takes us through the suite of six large-scale, never-before-seen works that grapple with the current state of American politics; shares what his creative process has been like during the pandemic; muses on his place in art history; and perhaps most revealingly, offers a behind the scenes look at his decision making process before officially joining Pace, giving us an unprecedented glimpse at the various factors that today’s biggest and most successful artists must weigh before making pivotal decisions for their careers.

David Carrier, the gifted writer and cultural critic, interviews **Martha Diamond** whose striking paintings depicting New York City’s buildings over the last half century have recently come to find a passionate new audience with a younger generation of collectors. A lifelong New Yorker, Diamond has the uncanny ability to capture the city’s essence through her visceral, or as she describes them, “primitive” paintings, showcasing the city’s light in a way that only someone who has lived their entire life here can. On the eve of the **Independent** art fair where her gallery, **Magenta Plains**, will present [a selection of monumental oil paintings](#) alongside an installation of small-scale studies that haven’t been exhibited for over 40 years, Carrier examines Diamond’s practice by engaging the 77 year-old artist in a conversation that contextualizes her work squarely in the tradition of some of art history’s greatest city painters.

And last but certainly not least, with her first solo show in Asia now open at **Blum & Poe's [Tokyo gallery space](#)**, the inimitable artworld multi-hyphenate, **Bill Powers**, sits down with rising star **Anna Park** to discuss the rapid evolution of the 24-year old's burgeoning practice, her upbringing as a South Korean immigrant in Utah, and what comes next for the Brooklyn-based artist whose gritty, frenetic, charcoal drawings have captivated some of the most plugged-in and in-the-know collectors from throughout the artworld.

Taken together, the five powerhouse artists featured in The Canvas's inaugural 'Artists Issue' – each at different points in their respective careers – offer a fascinating look at what it means to be a working artist in today's Contemporary artworld. It's the kind of in-depth, substantive artworld coverage that we're confident you won't find anywhere else, and we're incredibly proud and humbled that these amazing artists (and writers for that matter) have chosen The Canvas to share their insights. And finally, especially as we now begin the fourth year of [The Canvas Monthly](#), we're of course deeply grateful to you, our dear readers, for continuing to choose The Canvas as your premiere source for inside access to the upper echelons of the blue-chip Contemporary artworld.

We hope you enjoy!

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Earlier this year, UOVO announced its expansion beyond the New York metropolitan area to South Florida with locations in Miami and West Palm Beach. Now, UOVO's newest location, a 50,000-square-foot, purpose-designed facility in Newark, Delaware, set to open this fall, will expand its reach even further. Conveniently located with easy access to key markets along the Eastern Seaboard--including Philadelphia (1 hour), New York City (2 hours), and Washington, DC (2.5 hours)--UOVO Delaware offers bespoke solutions dedicated to the long-term care and preservation of art, archives, and cultural artifacts. Climate-controlled concierge storage and customized private rooms maintain optimal environments for artworks at competitive rates. UOVO's full suite of logistics services includes digital inventory management, viewing galleries,

transportation, installation, and archival photography to support the specific needs of each client's collection.



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