

# LÉVY GORVY

## LÉVY GORVY TO PRESENT ITS SECOND EXHIBITION WITH JUTTA KOETHER

### *Jutta Koether: Femme Colonne*

Opening December 2, 2021

Lévy Gorvy  
22 Old Bond Street, London W1S 4PY  
40 Albemarle Street, London W1S 4TE



*4 Women, JP, IG, CB, JK, 2021. Oil on canvas, 82 1/16 x 98 7/16 x 1 3/16 inches (210 x 250 x 3 cm). © Jutta Koether*

**London**—Lévy Gorvy is pleased to announce its second exhibition with Jutta Koether. On view at 22 Old Bond Street and 40 Albemarle Street, *Jutta Koether: Femme Colonne* features seven new, large-scale paintings. Since the 1980s, Koether has utilized appropriation to situate herself within an eclectic artistic genealogy that references idioms from French baroque painting to Symbolism, Post-Impressionism, and Surrealism. In a recurring repertoire of pixelated or “bruised” grids, vibrant red paint, and unfurling ribbons and curtains, Koether layers her own figuration with art historical motifs, recasting these symbols to provoke generative new meanings. This

recursion of representational devices invites each viewer to engage deeply with Koether’s canvases, exploring the many valences of signification each opens up—individually and in juxtaposition with other works, across the landscape of art history.

*Jutta Koether: Femme Colonne* elaborates on the artist’s tradition of canonical reference. The exhibition borrows its title from a term coined by art historian T. J. Clark in an essay on the French classicist Nicolas Poussin (1594–1665). In his reading of Poussin’s *The Sacrament of Marriage* (1647–48), Clark refers to the figure at the painting’s far left as the “*femme-colonne*,” which literally translates to “woman column”—the folds of her clothes and veil are all that remain visible beyond the looming architectural form at her right. Koether’s paintings in *Femme Colonne* reckon with and reimagine this mysterious figure, simultaneously encompassing the human and the architectural, the upright and the horizontal, the marginal and the pivotal.

The paintings on view extend representational motifs and schemas Koether has developed throughout her artistic career; her signature red hue and reconceptualized female nudes

respond to Clark's academic proposition of uprightness, femininity, and light. Like the "woman column" herself, Koether's *Femme Colonne* is what Clark might call "an invitation to reading." Portraying a vibrant dialogue with art history, the seven distinctive works also encourage contemporary discourse, their iterative structure functioning as a unified body which interweaves verticality, gender, materiality, and paint. In her project of revisiting, remaking, and (re)presenting the *femme-colonne*, Koether paints new, evocative formations that rely upon and engage the participation of the viewer—the presence of the being standing always nearly out of frame.

### **About Lévy Gorvy**

Lévy Gorvy cultivates a programme 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, in Mayfair, London, in the Marais, Paris, and in Central, Hong Kong. The gallery fosters continued dedication to the living artists and artists' estates that it represents and offers a robust programme of exhibitions and multidisciplinary events. The gallery also produces ongoing art historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications.

909 Madison Avenue, New York, NY 10021, +1 212 772 2004  
22 Old Bond Street, London W1S 4PY, +44 203 696 5910  
4 Passage Sainte-Avoye, 75003 Paris, +33 1 58 80 82 40  
Ground Floor, 2 Ice House Street, Central, Hong Kong, +852 2613 9568  
[www.levygorvy.com](http://www.levygorvy.com) | [@levygorvy](https://twitter.com/levygorvy)

### **Press Contacts**

Naomi Crowther, Reiber PR, [naomi@reiberpr.com](mailto:naomi@reiberpr.com)  
Marta de Movellan, Lévy Gorvy, [marta@levygorvy.com](mailto:marta@levygorvy.com)