

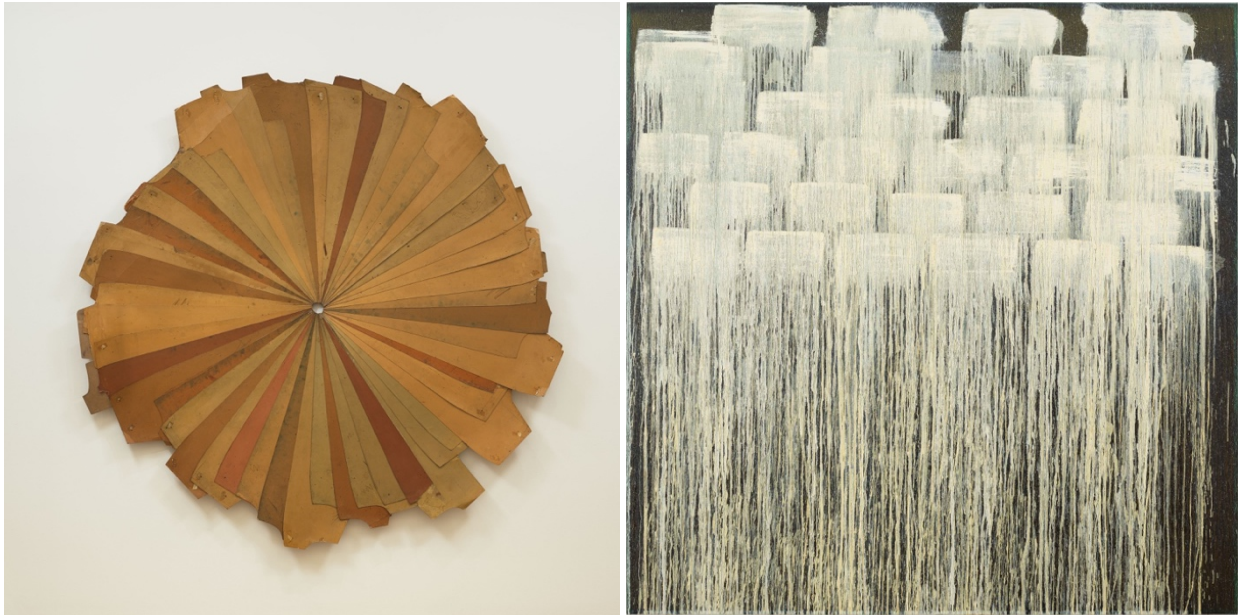
# LÉVY GORVY

## LÉVY GORVY TO RETURN FOR ITS SECOND YEAR OF PARTICIPATION IN EXPO CHICAGO

**Booth 221**

September 27–30, 2018

EXPO CHICAGO  
Navy Pier  
Chicago, IL



**LEFT:** Terry Adkins. *Bona Fide*, 2000. Stencil board, 86 inches (218.4 cm) in diameter. © Terry Adkins. Courtesy of the Estate of Terry Adkins. Photo: Tom Powel Imaging.  
**RIGHT:** Pat Steir. *Dozens Waterfall*, 2000-15. Oil on canvas, 82 x 82 inches (208.3 x 208.3 cm). © 2018 Pat Steir. Photo: Elisabeth Bernstein.

**Chicago, IL**—Lévy Gorvy is pleased to announce its participation in the seventh edition of EXPO CHICAGO, held at Navy Pier from September 27–30, 2018. The gallery's dynamic presentation will include selected artworks by Terry Adkins, Diane Arbus, Dan Colen, Seung-taek Lee, François Morellet, Senga Nengudi, Adrian Piper, Carol Rama, Martial Raysse, Chung Sang-Hwa, Karin Schneider, and Pat Steir.

Terry Adkins' arresting work *Bona Fide* (2000), made during an artist residency he attended in a former Finesilver uniform manufacturing building, is an homage to the people who worked in the textile factory. Made using industrial clothing stencils the artist found on site, Adkins layered the stencils according to the order in which he removed each from its box. The result is an abstract, wall-mounted work in overlapping layers of brown, rust, and ochre stencil board that flares out to radiant effect. Following the artist's 2017 solo exhibition at The Museum of Modern Art, New York and the announcement of Lévy Gorvy's representation of the Estate of Terry Adkins, recognition of this important artist's work has continued to grow with a number of recent acquisitions by institutions such as the Art Bridges Foundation, Fine Arts Museum of San Francisco, and Pennsylvania Academy of Fine Art. Adkins' work has most recently been shown in a survey exhibition at the Block Museum

of art, Northwestern University (2013), in a solo exhibition at the Illinois State University (2016), where the artist studied in the 1970s, and at the Institute of Contemporary Art, Miami (2018), the first posthumous survey of the artist's oeuvre.

Pat Steir's deconstructive approach to the painted image has long focused on charged icons of allegorical painting, such as the rose and waterfalls. Steir's mesmerizing *Dozens Waterfall* (2000–15) is part of her ongoing Waterfall series, which the artist began in 1989. Influenced by historical Chinese literati painters' approach to nature, the artist pours and flings paint directly onto the canvas in a bid to bring her technique into radically closer contact with the subject she represents, as she both depicts and enacts the waterfall. In 2019, Steir will debut major site-specific painting installations in January at the Barnes Foundation, Philadelphia, and in October at the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

*Food for the Spirit* (1971), a seminal work by Adrian Piper, was included in the artist's recent, groundbreaking retrospective at The Museum of Modern Art, New York (2018). Made during an intense period of study the artist engaged in over the summer of 1971 with Immanuel Kant's *Critique of Pure Reason* (1781), Piper photographed herself during this process both as a way of documenting her performance, and as a hedge against the possibility she perceived of transcending her physical existence by losing herself in Kant's text. Editions of this work are part of the permanent collections of The Museum of Modern Art, New York and the Whitney Museum of American Art, New York.



**LEFT:** Dan Colen. *Aesyle*, 2015. Oil-based enamel on linen, 90 x 72 inches (228.6 x 182.9 cm). © Dan Colen 2018. Photo: Christopher Burke. **RIGHT:** Seung-taek Lee. *Untitled*, 1963. Rope on colored canvas, 39 3/8 x 39 3/8 inches (100 x 100 cm). © 2018 Seung-taek Lee. Photo: Stephen White.

Dan Colen's *Aesyle* (2015) is from his recent Mailorder series, which was shown earlier this year in his first solo exhibition with Lévy Gorvy. Using source imagery taken from the meticulously styled and heavily produced retail mail order catalogues, these paintings continue Colen's decades-long exploration of the forces of desire and consumption. Formally, the series is rooted in postmodern abstraction: the artist's unique method of using oil paint as the silk-screening medium confers on the works a richness of texture and depth that—combined with the exaggerated scale of the imagery—places each painting at a remove from its photographic source.

An extremely rare, early work by Seung-taek Lee, *Untitled* (1963), will also be brought to Chicago. Comprising a length of knotted rope that has been wound repeatedly around a canvas support,

covering it, the work is a prime example of the artist's ability to create works that transcend simple categorization. Gestural and linear, the work has the spirit of a drawing. Yet the lines are three dimensional, unwilling to integrate with the surface of the canvas and studded with knots. This bas-relief quality pushes the work toward the conditions of sculpture, while the use of canvas rather than paper references painting. The work thus encapsulates the radical ambitions of Seung-taek Lee's process, privileging no one medium, and defying easy classification.

### **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 September 2017, Lévy Gorvy opened an office in Shanghai. The gallery fosters continued dedication to the living artists and artists' estates it represents and pursues a robust program of exhibitions and multidisciplinary events. Lévy Gorvy also produces ongoing art historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications.

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