

LÉVY GORVY

LÉVY GORVY PRESENTS YVES KLEIN MONOCHROMES AT TEFAF NEW YORK SPRING; SENGA NENGUDI AT FRIEZE NEW YORK

TEFAF New York Spring
Booth 304
May 3–7, 2019
Park Avenue Armory, New York

Frieze New York
Booth JAM01
May 2–5, 2019
Randall's Island Park, New York

New York—Lévy Gorvy is pleased to announce its participation in TEFAF New York Spring from May 3–7, and Frieze New York from May 2–5.

An exceptional ensemble of nine monochromes by Yves Klein will be the heart of the gallery's TEFAF booth. Assembling works in a variety of hues and sizes, this presentation will enable visitors to view rare examples of the series in a quantity and variety unseen outside of monographic museum exhibitions. These works were collected over the course of multiple decades by an important European collector, in whose possession they have remained for the past 15 years. Lévy Gorvy's TEFAF booth marks the first instance in which these works have been publicly exhibited as a group.

New and historical works by Senga Nengudi will be the focus of a solo artist booth at Frieze, organized and curated in collaboration with Thomas Erben Gallery and Sprüth Magers.

TEFAF New York Spring BOOTH 304

The core of Lévy Gorvy's booth at TEFAF New York Spring will be nine monochromes by Yves Klein, whose estate the gallery represents in the United States. Publicly displayed together for the first time, this ensemble is the result of a focused pursuit by a single collector, who sought to assemble a selection of works representative of Klein's most expansive and radical series. For Klein, the reduction of colors to their essence enabled passage into the infinite: possessing no composition or pictorial space, these paintings seem to possess the potential to expand without limit, inviting the viewer into a boundless, imaginary dimension of pure sensibility.

Perhaps the most exceptional work of the group is *Untitled (M 100)* (1961), a brilliant white monochrome that is one of only a handful Klein created in this luminous non-color. The artist conceived white to be a foil to his famous International Klein Blue (IKB), both of which he understood as physical manifestations of his prevailing concept of "the Void"—a state of immateriality unbound by the strictures of material reality.

Also included in the selection will be *Untitled (M 111)* (1955), which features the same vivid "mine orange" as the work Klein submitted to the Salon des Réalités Nouvelles in 1955: *Expression de l'univers de la couleur mine orange*. When the sweeping matte-orange monochrome was rejected by the Salon's jury, a petition of protest was endorsed by several members of the Parisian avant-garde, lending Klein a transgressive cachet. The following year, his first solo exhibition at the Galerie Colette Allendy presented twenty monochromes in a range of sizes, textures, and hues, including red, pink, orange, yellow, green, blue, and violet. Lévy Gorvy's presentation will pay homage to this revolutionary moment in postwar abstraction, including a similarly diverse arrangement of

monochromes that testify to Klein's poetic observation that, "each color is a 'presence,' a living being, an active force which is born and dies after having lived a sort of drama of the life of colors."

Works from Klein's monochrome series have been featured prominently in several museum surveys of the artist's innovative and diverse career, most recently in the Tate Liverpool's 2016 retrospective. In homage to Klein's singular vision, the monochrome ensemble at TEFAF will be installed alongside works by artists working within Klein's legacy including Cy Twombly, Enrico Castellani, François Morellet, Lygia Clark, and Andy Warhol.

Frieze New York Booth JAM01

Lévy Gorvy's solo presentation of Senga Nengudi at Frieze New York is part of a larger section of the fair curated by Franklin Sirmans honoring the legendary Just Above Midtown (JAM) gallery, which Linda Goode Bryant opened in 1974. JAM proved itself an early incubator for contemporary African American artists, who were at that time drastically underrepresented in the New York art world. The gallery hosted Nengudi's first solo exhibition in 1977, incorporating her into a program that included such pathbreaking artists as David Hammons, Lorna Simpson, and Maren Hassinger, among many others.

Drawing on her study of Japanese and African art and religious rituals, as well as her training as a dancer, Nengudi developed an interdisciplinary practice that exceeded the boundaries of black contemporary feminist art. Throughout the 1970s, the artist generated a style of performance focused on the body's engagement with sculptural assemblages made from worn nylon mesh pantyhose, sand, and other ordinary or discarded materials. Photographic documentation of Nengudi's visionary performances, including *Studio Performance with R.S.V.P.* (1976), *Study for 'Mesh Mirage'* (1977), and *Masking It* (1978–79), will be on view in Lévy Gorvy's exhibition alongside a selection of the artist's sculptures.

Nengudi continues to expand her innovative body of work, recently completing a new series of sculptures for an installation at the 2017 Venice Biennale, a selection of which will be on view at Booth JAM01. Constructed from refrigerator parts and hosiery, *A.C.Q. (III)* (2016–17) examines the traditionally feminine spheres of domesticity and intimacy.

Lévy Gorvy's Frieze New York booth will also debut a new work by the artist, *In Close* (2019), which combines her signature nylon mesh pantyhose with a solid wood support and other flexible materials, advancing the artist's inventive approach to bodily representation and further developing her exploration of the symbolic potential inherent to common materials.

About Lévy Gorvy

Lévy Gorvy is committed to approaching every art fair booth with the same curatorial rigor granted to our acclaimed exhibitions, publications, and special events. The gallery is unique in its organization of art fair booths, consistently bringing together rare and extraordinary works that cohere as a united presentation both formally and conceptually, often according to a specific art historical theme. Founded by Dominique Lévy and Brett Gorvy, the gallery cultivates a program devoted to innovation and connoisseurship in the fields of modern, postwar, and contemporary art. The gallery fosters continued dedication to the living artists and artists' estates that it represents and produces ongoing art historical research and original scholarship, publishing monographs, artist books, and other key publications in addition to exhibition catalogues. Lévy Gorvy maintains gallery spaces at 909 Madison Avenue in New York, in Mayfair, London, and in Central, Hong Kong. Our Zürich office, Lévy Gorvy with Rumbler, offers bespoke private advisory services to collectors and institutions around the globe.

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