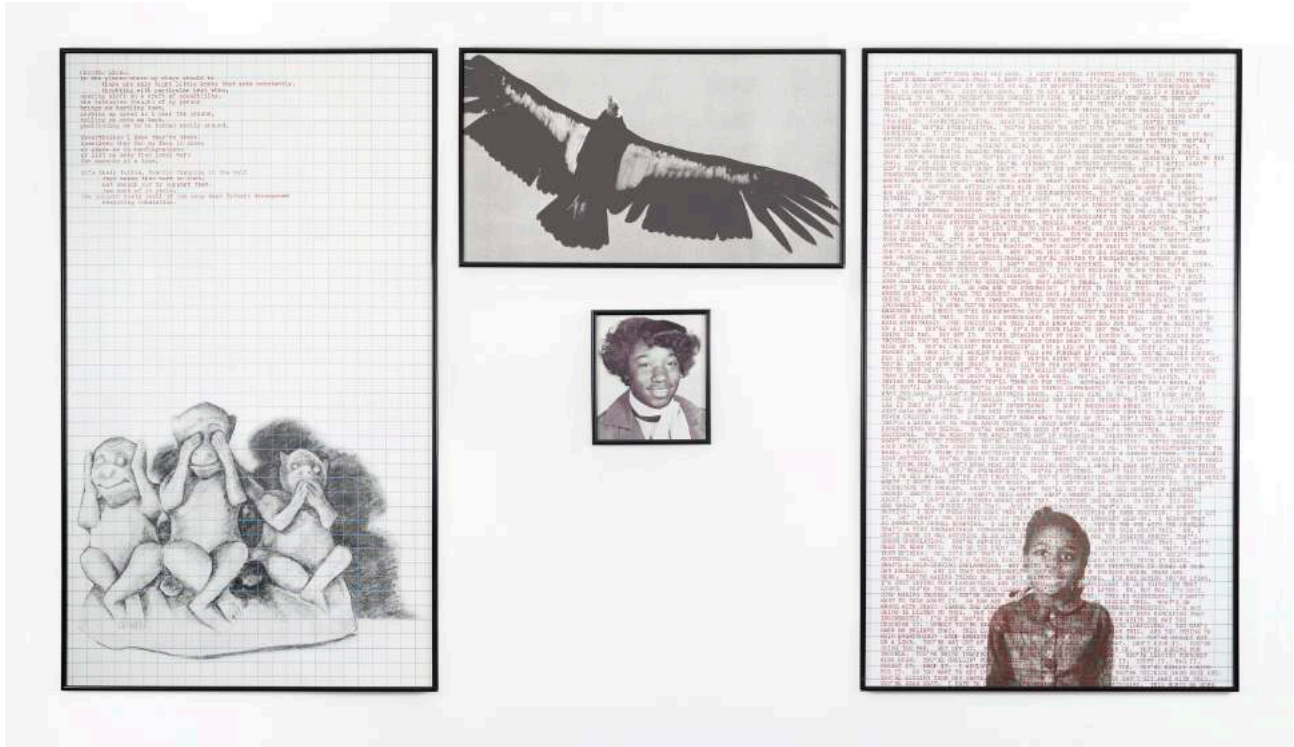


DOMINIQUE LÉVY

For Immediate Release

Dominique Lévy at Frieze New York
May 4 – 8, 2016
Booth B64



Adrian Piper, *Decide Who You Are #21: Phantom Limbs*, 1992. © Adrian Piper Research Archive Foundation Berlin.

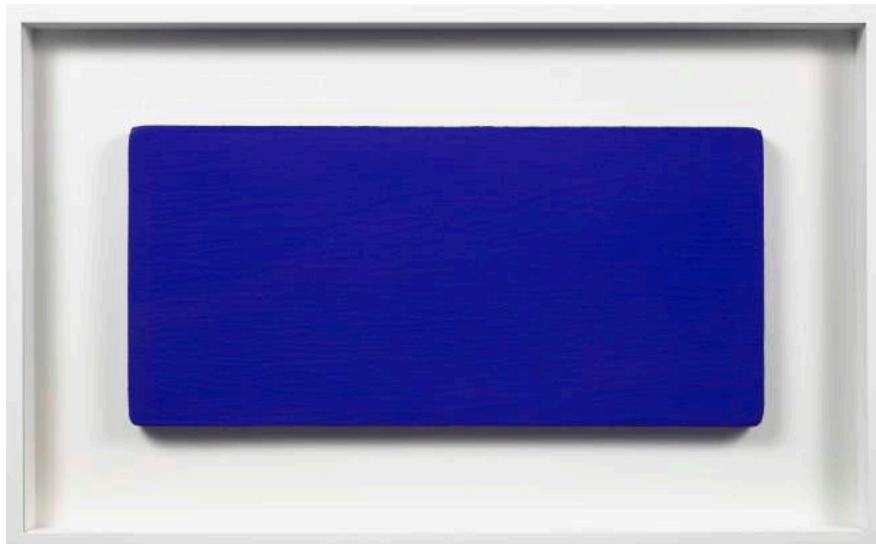
From May 4 – 8, 2016, Dominique Lévy Gallery will participate in Frieze New York for the first time. For its inaugural presence, the gallery is pleased to exhibit a selection of works anchored in the gallery's program. Also included are works by several artists with whom the gallery has recently begun working: **Gego**, **Senga Nengudi**, **Adrian Piper**, **Chung Sang-Hwa**, and **Karin Schneider**. An exhibition of Chung's work will be held at Dominique Lévy's New York location in June 2016, and Schneider will present the exhibition *SD (@DL|NY, 2016) (Situational Diagram)* at the gallery in September 2016.

The presentation highlights Postwar experimentation, which traverses geographic boundaries and manifests in a diverse range of formal and conceptual investigations. Works by **Enrico Castellani** and **Roman Opalka** are typical of this simultaneous concern with form and concept. Castellani, whose exhibition is currently on view at the New York gallery, will be represented by a shaped relief canvas from 2008, demonstrating his decades-long continuation of a unified line of thought. The undulating surfaces of Castellani's paintings are both smooth

and sharp, guided by mathematical equations that yield patterns repeating systematically toward the outer limits of a delineated area.

Roman Opalka, whose work is currently on view at the gallery's London location, will be represented by two parallel strands of a practice that meticulously recorded the passage of time through aesthetic means. Selections from his *Opalka 1965/1 – ∞* project on view include a *Détail* from the series of canvases upon which he painted numbers in sequential order every day from 1965 until his death in 2011, alongside self-portraits taken on a daily basis in front of the *Détail* canvas he was painting, registering the incessant temporality that governs human life. Two *Détail* canvases are currently included in the Met Breuer's inaugural exhibition, *Unfinished: Thoughts Left Visible*, together with a sculptural *Reticulárea* by gallery artist Gego.

In works by **Chung Sang-Hwa**, **Yves Klein**, **Pierre Soulages**, and **Günther Uecker** featured in the gallery's Frieze booth, the painting surface is subjected to diverse interventions that converge in the form of the monochrome. Chung's grids, Klein's pure International Klein Blue (IKB), Soulages's layering and refractions in deep black, and Uecker's nails on canvas epitomize these artists' unique efforts to reckon with the competing legacies of abstraction and representation. Chung is one of the most important figures of Tansaekhwa, the Korean monochrome movement that emerged in the 1960s. The work featured in the gallery's booth, *13-11-20* (2013) demonstrates the meticulous process that marked Chung as an important proponent of "action of thought" painting, in which the process of creation was valued above the product.



Yves Klein, *Untitled Blue Monochrome (IKB 231)*, 1959. © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.

The 1959 Klein monochrome on view, *Untitled Blue Monochrome (IKB 231)*, is a seminal example of Klein's conception of the monochrome as "pure space." Soulages's *Peinture 202 x 143 cm, 14 août 2015*, also on view, manifests his practice as one of intense negation, albeit figured paradoxically, as according to the artist his canvases are dependent on human presence submerged into the variegated black surfaces of his paintings.

Günther Uecker's *Serielles Nagelobjekt (Serial Nail-Object)* (1968) is covered with a grid of painted nails, evoking a uniformly hazardous surface that appears soft and sensuous from a distance, going against the traditional expressivity of the nail as a sharp object. Uecker's work expands its range of signification—transforming that which ruptures into an element of harmonious composition.

Works in the booth by **Gego** and **Frank Stella** are similarly engaged in a deep and multifaceted exploration of space, employing industrial and found materials to create nontraditional metal sculptures. As evidenced by three works on paper and one *Dibujo sin papel (Drawing Without Paper, 1989)*—a delicate metallic wall sculpture—Gego

sought to explore three-dimensionality through negative space and absence, and by harnessing the non-illusionistic perambulations of the line. Frank Stella's metal assemblage works of the 1990s, such as *Morhange (1992)*, on view here, represent the bold and intractable evolution of a practice that has bristled against the accepted artistic limits of space and medium since the late 1950s.



Günther Uecker, *Serielles Nagelobjekt (Serial Nail-Object)*, 1968. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



Senga Nengudi, *R.S.V.P.*, 2004. © Senga Nengudi.

Senga Nengudi, the most recent artist to join the gallery's program, will be represented by an iconic nylon mesh and sand sculpture (2004) from her celebrated *R.S.V.P. (répondez, s'il vous plait)* series, which the artist began in the 1970s. The phrase means "please respond," inviting the visualization of a choreographic and improvisational response to and interaction with various parts of the sculpture. Intended to be attached to the walls of an interior corner, the stretched material is emblematic of the artist's intense exploration of bodily abstraction, especially regarding the black female body, through evocative quotidian materials.

The sensibility of subtle social critique in Nengudi's work is rendered explicit in the works of **David Hammons** and **Adrian Piper**. These artists' relentless questioning of the power structures and coercive forces undergirding society manifest in works of striking intensity. In Hammons's video *Phat Free (1995)* several minutes of darkness and unidentifiable, loud, metallic sound give way to an image of Hammons

kicking a metal bucket down a deserted city sidewalk late at night. The video documented Hammons's late night performance, and was subsequently edited into an independent work. Piper's *Decide Who You Are # 21: Phantom Limbs* (1992) is a multi-panel photo-text collage combining appropriated images with silkscreened texts. It is part of a larger series that critiques discriminatory ideology and mechanisms of oppression by laying bare the violence concealed in commonplace images, gestures, and words.



Karin Schneider, *D (CW + BP) (Dependable)*, 2015. © Karin Schneider.

Lastly, the gallery looks toward its large-scale September exhibition in New York with three works by Brazil-born New York-based artist **Karin Schneider**. A photo-text print attached to a black monochrome modeled after Ad Reinhardt's work, (*D (CW + BP) (THE DEPENDABLE)*, 2015), a stainless steel sculpture, (*E (TA/AP) (Extraction)*, 2016), and a neoprene sculpture, (*E (MA|N_B III-I) (Extraction)*, 2016) utilize the discourse, economy, and history of art as materials. Drawing on the figurative forms of iconic modern works of art and the methodologically variable strategy of the monochrome, Schneider pursues an ambitious diagrammatic mapping of the "situation" of contemporary art.

Media Contact:
Andrea Schwan
info@andreaschwan.com
+1 917 371 5023