

LÉVY GORVY

LÉVY GORVY RETURNS TO MIAMI WITH AN ECLECTIC PRESENTATION OF MODERNIST, POSTWAR, AND CONTEMPORARY ART

Art Basel Miami Beach
Booth E6

December 5–8, 2019

Miami Beach Convention Center
Miami Beach, FL

New York—Lévy Gorvy returns to the 2019 edition of **Art Basel Miami Beach** with a focus on artists who have taken risks to express their individual visions. The pairings of paintings and sculpture are intended to encourage interaction and conversation that reveal aesthetic, process-based, and geographic resonances. Assembled in the spirit of an eclectic salon, our goal is to prompt unexpected connections and insights.

Our presentation begins with a classic *Portrait de femme* (c. 1941–42) by the modernist master **Francis Picabia**. This emphasis on expressive figuration continues with paintings by **Carol Rama**, whose distortions of anatomical features channel both abjection and empowerment—themes that are carried on in **Cindy Sherman**'s photograph *Untitled #416* (2004) and in **Glenn Brown**'s painting *The Holy Virgin* (2003). The seductive, fragmented forms of **Cecily Brown**'s *Office Painting IV* (2001) exemplify her adventurous blurring of gestural abstraction and figuration, while **Jutta Koether**'s multifaceted *Holding 1* (2019) mines the essential strangeness and contradictions of her medium.



Key Pop paintings by **Andy Warhol** include a grouping of portraits from his *Ladies and Gentlemen* series (1975), which break down barriers of gender and representation—concerns also brought to the fore by **Adrian Piper** in *The Mythic Being, Cycle I: 6/6/70* (1974)—while establishing an intriguing interplay between figuration, abstraction, and the deployment of stylistic conventions. Likewise, **Sigmar Polke**'s use of layering and juxtaposition of imagery may be seen in two seminal works of 1980–81, an interrogation of the possibilities of painting that are furthered by **Albert Oehlen**'s *Schuhe* (*Shoes*) of 2007–08.

In addition to representational imagery, our booth presents the possibilities of abstraction, with sculptures that mine the complexities of geometric form and the potential of human perception by **Lygia Clark** in *Bicho Parafuso sem fim Md* (1962) and by **Gego** in her *Una de la serie de Siete* (1967). The multiplicity of probable meanings may be further traced in the modulated surfaces and subtle spaces of **Yayoi Kusama**'s *INFINITY-NETS [HOWSST]* (2014).

With a selection united by an emphasis on radical expression, experimentation, and risk-taking, Lévy Gorvy invites you to join us on a journey of aesthetic discovery.

About Lévy Gorvy

Lévy Gorvy is committed to organizing every art fair booth with the same curatorial rigor granted to our acclaimed exhibitions, publications, and special events. This unique approach allows us to consistently offer a selection of rare and extraordinary works of art 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's program is devoted to innovation and connoisseurship in the fields of modern, postwar, and contemporary art.

We are dedicated to fostering the ongoing appreciation of the artists and artist estates that we represent by commissioning new art-historical research and original scholarship that is published in our monographs, artist books, exhibition catalogues, and other key publications.

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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Images

Top: GLENN BROWN. *The Holy Virgin*, 2003. Oil on panel, 44 7/8 x 30 1/8 inches (114 x 76.5 cm). © 2019 Glenn Brown.

Bottom: JUTTA KOETHER. *Holding 1*, 2019. Acrylic on canvas, 28 x 22 inches (71.1 x 55.9 cm). © Jutta Koether. Photo: Tom Powel Imaging