

LÉVY GORVY

LÉVY GORVY TO PRESENT TERRY ADKINS AT FOG DESIGN+ART

FOG Design+Art
Booth 210

January 15–19, 2020

Fort Mason Festival Pavilion
San Francisco, CA



Vocalian (from *Towering Steep*), 2000. Aluminum and leather, 26 1/2 x 26 x 29 inches (67.3 x 66 x 73.7 cm). Photo: Elisabeth Bernstein

San Francisco—Lévy Gorvy is pleased to announce its return to FOG Design+Art with a booth dedicated to multidisciplinary artist Terry Adkins (1953–2014), whose practice encompasses sculpture, music, performance, and video. Embodying the spirit of improvisatory freedom found in jazz, his artwork resonates with a powerful presence and thematic associations inspired by his deep engagement with history. As he explained: “My quest has been to find a way to make music as physical as sculpture might be and sculpture as ethereal as music is.” Our presentation at FOG will span three decades of Adkins’s uniquely multifaceted career, inviting renewed consideration of his revolutionary oeuvre.

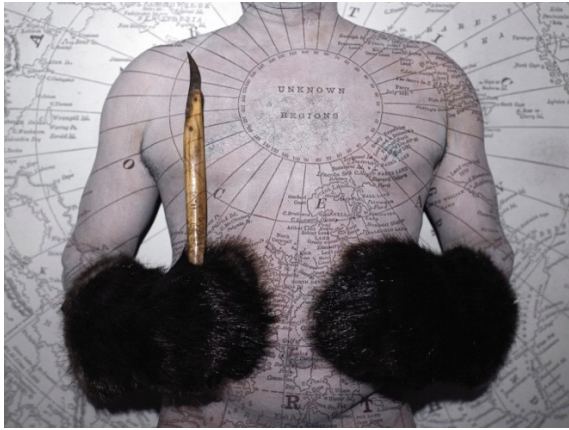
Among the works at our booth, *Mvet Majestic II* (1989) and *Pine* (2003) will be included later this year in *Terry Adkins: Resounding* at the Pulitzer Arts Foundation in Saint Louis. At FOG, Lévy Gorvy will highlight the ingenuity and depth of meaning in his art, which the gallery first exhibited in 2018 with *Terry Adkins: The Smooth, the Cut, and the Assembled*, curated by artist Charles Gaines. One of the exhibition’s centerpieces, *Native Son (Circus)* (2006)—a sculpture inspired by an incident in Charlie Parker’s early career—is now in the collection of the Art Bridges Foundation, Bentonville, Arkansas. *Behearer II* (2013), an assemblage that bridges sculpture and music, recently entered the collection of San Francisco’s de Young Museum.

Adkins frequently employed a wide array of readymade materials, including components of musical instruments and artifacts of recorded music. He forged intuitive links with these media through a process of recognition, gestation, and transformation that he called “potential disclosure.” Complementing his artistic production, Adkins founded the Lone Wolf Recital Corps: a regularly rotating ensemble of artists, musicians, and friends,



Norfolk, 2012. Drum, rope, and black metal keyboard stand. 67 x 29 x 15 inches (170 x 74 x 38 cm)

who collaborated on musical performances and art installations that the artist referred to as “recitals.”



Tuwaluk, from the series *Nutjuitok (Polar Star)*, After Matthew Henson 1866, 2011. Digital print, 25 x 32 inches (63.5 x 81.3 cm)

Adkins conducted substantial historical and biographical research to inform his creation of focused works of art in response to sites and individuals. He was often inspired by figures related to the African diaspora, ranging from abolitionist John Brown and composer Ludwig van Beethoven to blues singer Bessie Smith, botanist and inventor George Washington Carver, and Arctic explorer Matthew Henson. As homages, the resulting works symbolically reclaim the past, investing received narratives with new complexity. Heralding the legacies of his subjects, Adkins’s art continues to compel thought and imagination with experiential and conceptual richness.

About the Artist

Adkins will be featured in major exhibitions at three venues this spring. On view from February 20 through May 31, 2020, *Terry Adkins: Our Sons and Daughters Ever on the Altar* will be co-organized in Nashville by the Frist Art Museum and the Carl Van Vechten Art Gallery at Fisk University, the artist’s alma mater. *Terry Adkins: Resounding* will be held at the Pulitzer Arts Foundation in Saint Louis from March 13 through August 2, 2020.

In 2012, the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York, organized *Terry Adkins: Recital*, an exhibition that spanned three decades of his career. In 2017, the Museum of Modern Art, New York, mounted *Projects 107: Lone Wolf Recital Corps*, which featured a series of performances that reunited the collective for the first time since the artist’s passing. In 2018, the Institute of Contemporary Art, Miami organized *Terry Adkins: Infinity Is Always Less Than One*, and Lévy Gorvy presented *Terry Adkins: The Smooth, The Cut, and The Assembled*, an exhibition curated by his friend and frequent collaborator Charles Gaines.

Work by Adkins can be found in the collections of major public institutions, including Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Tate Modern, London; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; Museum of Contemporary Art Chicago; de Young, Fine Arts Museums of San Francisco; Studio Museum in Harlem, New York; Art Bridges Foundation, Bentonville, Arkansas; Pérez Art Museum Miami; and Pennsylvania Academy of the Fine Arts, Philadelphia.

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, in Mayfair, London, and in Central, Hong Kong. The gallery fosters continued dedication to the living artists and artists’ estates that it represents and offers a robust program of exhibitions and multidisciplinary events. The gallery also produces ongoing art-historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications. The Zürich office, Lévy Gorvy with Rumbler, offers bespoke private advisory services to collectors and institutions around the globe.

909 Madison Avenue, New York, NY 10021, +1 212 772 2004
22 Old Bond Street, London W1S 4PY, +44 (0) 203 696 5910
Ground Floor, 2 Ice House Street, Central, Hong Kong, +852 2613 9568
www.levygorvy.com | @levygorvy

Press Contacts

Marta de Movellan, Lévy Gorvy, marta@levygorvy.com

Andrea Schwan, Andrea Schwan Inc., andrea@andreaschwan.com

All Images: © Terry Adkins. Courtesy of the Estate of Terry Adkins / Artists Rights Society (ARS),
New York