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ART

## Two Art Shows Featuring Works by Paola Pivi, Yves Klein, Lucio Fontana, and Cy Twombly

by Thessaly La Force

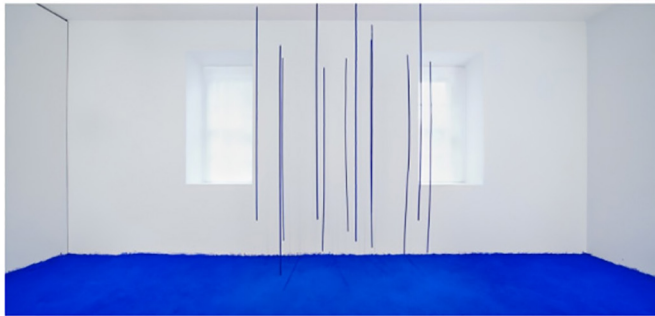


Photo: (clockwise from top left) Courtesy of Paola Pivi; Genevieve Hanson; Courtesy of Steven Klein

"I love bears," Paola Pivi explained on the opening day of her show at the new Galerie Perrotin on Madison Avenue and Seventy-third Street. "Bears are my neighbors." Pivi, an Italian multimedia artist who was born in Milan, now calls Anchorage, Alaska her home (even though she's spending a year-long sojourn in India). For now, though, she's in New York City as the artist behind the inaugural exhibition at Emmanuel Perrotin's first New York space. The white room, with high ceilings and elegant molding, is filled with eight life-size foam-and-plastic polar bears, which are covered in brightly colored feathers. Pivi has given them enigmatically cheeky titles—"Who told you white men can jump?"; "Mama no more diapers, please"—and worked with a preeminent Canadian taxidermist (whose name she would rather not disclose) to ensure that they are as true to life as possible. "I think he's the best taxidermist in the world," she said. "It's amazing what he does with real animals." The bears are playfully arranged: Two look as if they're dancing; another is rolling onto his back, his haunches raised in the air like a baby. Somehow, it just makes sense. Or at least that's how Pivi sees it. "There's no explanation," she said when I asked her why she made the bears. "It just comes like that. My ideas come as finished forms—so then I can speculate later where they come from, what they do, what they're about. But there is no interesting origin." Which is probably how one should approach the basement floor, where Pivi has made a money machine, an enormous blue box

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**The Stiletto**

The first so-called "stiletto heels" appeared in *Vogue* in the early fifties, taking their name from the stiletto blade—the weapon of choice for gangsters in turn-of-the-century New York. By 1957, the trend was in full swing, with small-town beauties and debutantes arraying themselves in dreamlike clouds of tulle and dyed-to-match satin heels that poked tiny craters in ballroom floors.

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that spits out coins and bills from various slots every minute. The coins fly out of the slots like pellets. "There's a sensor," Pivi assured me, as I ducked my head. The machine makes a clunky spitting noise. "That's a paper bill," she said. "I know this sound."

Meanwhile, upstairs, the sensibility is a bit more nostalgic. The building, you see, is home to two galleries. The three-story brick edifice built in 1932 was spotted by **Dominique Lévy**, formerly of the blue-chip gallery L&M Arts, as part of a move to branch out on her own. Lévy opened her namesake gallery with a stunning collection of works from Yves Klein, Lucio Fontana, and Cy Twombly. (Lévy, who spotted the location last year when a Rag & Bone pop-up shop appeared, reached out to Perrotin to see if he was interested in sharing it with her.) And while the works will be on view through November, the show is largely inspired by Klein's Monotone-Silence Symphony, a compositional piece of music that Klein had conceived of in the late forties, as he began to incorporate the idea of sound into his monochromatic vision. The symphony was performed for the first time in New York this week at the Madison Avenue Presbyterian Church in a way that Lévy hopes was most true to Klein's vision—it consists of a single tone held for approximately twenty minutes, followed by just as long of a period of silence. Klein, who said the piece "expresses what I wished my life to be," died of a heart attack in 1962; he never heard his symphony to the specifications that he had articulated.

*Audible Presence: Lucio Fontana, Yves Klein, Cy Twombly is on view through November 16 at the Dominique Lévy gallery. Paola Pivi: "Ok, you are better than me, so what?" is on view through October 26 at the Galerie Perrotin. 909 Madison Avenue, New York.*

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