



“Visible Traces (Mountain Water Air)” at Lévy Gorvy, New York

BY BLOUIN ARTINFO | JULY 12, 2019



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“Night Rain at Karazaki (Karazaki no yau),” ca. 1834, Utagawa Hiroshige, Color woodblock print; 9¾ x 14½ inches (24.8 x 36.8 cm)

(Courtesy: Artist and Lévy Gorvy)

Lévy Gorvy, New York is showing a group exhibition, “Visible Traces (Mountain Water Air)” through August 9, 2019.

The exhibition curated by the celebrated artist Pat Steir includes a selection of Steir’s paintings alongside numerous works the artist has said she “hums to” in her mind — art from centuries past, such as historical Chinese scrolls and Kongo sculpture, and works by artists with whom Steir has engaged in ongoing and inspiring dialogue.

“Central to the works Steir has selected for this exhibition are questions regarding the nature of abstraction. Since she rose to prominence in the 1970s, Steir has channeled inspiration from East Asian art, Buddhist, and Taoist philosophy, European Romanticism, American Minimalism, and Conceptualism into paintings that masterfully synthesize gesture, process, and reference,” the gallery says. As Hirshhorn Director Melissa Chiu recently conveyed, “Steir’s signature, multilayered canvases have time and time again redefined what it means to be a contemporary painter. Working within a framework that is simultaneously both painterly and Conceptual, she has continued to create radical and profound abstractions.”

“Visible Traces (Mountain Water Air)” features the 18th-century Edo artists Hokusai and Hiroshige, 19th-century Romantic Victor Hugo, and 20th-century contemporaries such as Alighiero Boetti, Sol LeWitt, Cy Twombly, and Agnes Martin, whom Steir visited in New Mexico every August for 30 years. Works by Steir’s peers such as Joan Jonas, Mary Heilmann, Brice Marden, Helen Marden, Julie Mehretu, Ugo Rondinone, Stanley Whitney, and Terry Winters are also included in the exhibition.

In this series, the paintings and sculptures on view offer a framework to consider Steir’s long commitment to the radical freedom that she has explained as, “being more attached to the process than the conclusion.”

“The exhibit reveals something of this resonant, ahistorical exchange on such abiding concerns as the potential of paint, the nuance of the method, and the resonance of affinity,” the gallery says.

The exhibition is on view through August 9, 2019, at Levy Gorvy, 909 Madison Avenue New York.

For details, visit: <http://enkr.blouinartinfo.com/galleryguide/levy-gorvy-gallery/overview>
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Click on the slideshow for a sneak peek at the exhibition.

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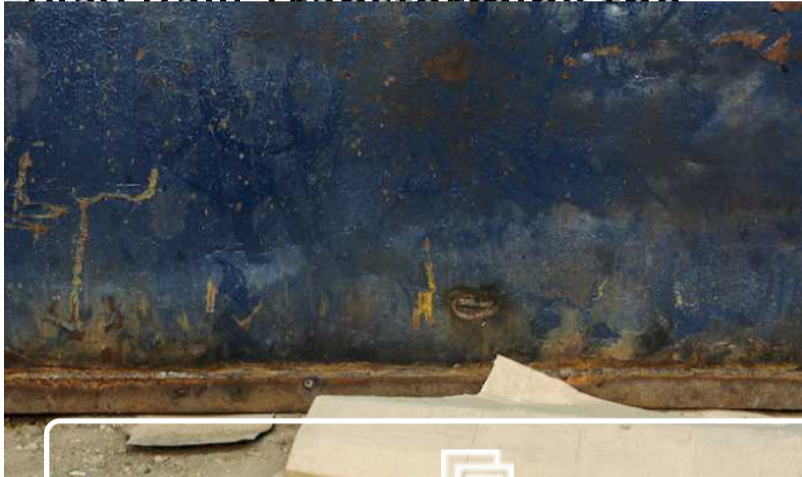
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