

Red

April 10 – May 8, 2020



Alfredo Jaar, *I Can't Go On. I'll Go On.*, 2016

Presenting works by Etel Adnan, Sarah Cain, Petah Coyne, Angelo Filomeno, Ficre Ghebreyesus, Andy Goldsworthy, Jane Hammond, Alfredo Jaar, Samuel Levi Jones, Rosemary Laing, Lin Tianmiao, Nalini Malani, Cildo Meireles, Ana Mendieta, Hélio Oiticica, Yoko Ono, Jaume Plensa, Kate Shepherd, Nancy Spero, Michelle Stuart, Mildred Thompson, Barthélémy Toguo, Ursula von Rydingsvard, Krzysztof Wodiczko, and Catherine Yass.

Galerie Lelong & Co., New York is pleased to announce *Red*, a group exhibition of 25 works by the gallery's artists centered on the color. Helming the gallery's new digital initiatives, this marks our first exhibition to be held entirely online. The gallery will donate a portion of proceeds from *Red* to Heart to Heart International to support their international and domestic responses to COVID-19. This includes the support of mobile medical units and the distribution of hygiene kits among other healthcare necessities. Find out how you may contribute to the organization's efforts [here](#).

A primary color charged with connotations of the body, emotions, politics, and pop culture, *Red* brings together a display of how Galerie Lelong artists have interpreted and utilized the color in a myriad of media. In this selection of works, red's various tonalities are matched by a diversity of references and subjects. For artists Kate Shepherd and Mildred Thompson, the use of red seems to dominate and become the subject of their paintings. Moving away from the exploration of color, a direct textual message is communicated to the viewer in the works of Alfredo Jaar, Nancy Spero and Catherine Yass—the color red is used as an emphasis in bridging a sense of the artist's individuality to a wider audience. Artists Andy Goldsworthy and Michelle Stuart utilize elements of nature as physical material in their works. A visceral texture of the color as velvet is conveyed in Petah Coyne and Jaume Plensa's intimate sculptures, and on the other end of the spectrum, Lin Tianmiao and Cildo Meireles's large-scale installations infuse the exhibition space in red.

Following *Red*, an online exhibition of works by Ficre Ghebreyesus will be launched on April 23. Galerie Lelong is pleased to collaborate with P.P.O.W. Gallery to present an exhibition of works by Ana Mendieta and Carolee Schneemann opening at the end of April as well as with Marc Selwyn Fine Art for a joint presentation of works by Michelle Stuart opening mid-May.

For press enquiries, please contact Grace Hong, grace@galerielelong.com.

Join in the conversation with Galerie Lelong & Co. ([@GalerieLelongNY](https://www.instagram.com/GalerieLelongNY)), Facebook ([Galerie Lelong & Co., New York](https://www.facebook.com/GalerieLelongCoNewYork)), Instagram ([@galerielelong](https://www.instagram.com/galerielelong)) and via the hashtag #GalerieLelongRed.

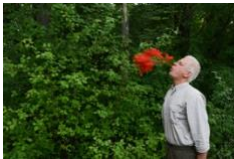
ARTWORK HIGHLIGHTS

The copyright and courtesy lines under each image must accompany all reproductions.
The images may not be altered, cropped or manipulated under any circumstance.



Petah Coyne
Untitled #1426 (Frida Kahlo), 2016-2018
Specialty-formulated wax, pigment, silk flower, vintage Italian doily, glass vitrine,
silk/rayon velvet, thread, tassels, velvet ribbons, wire
12.25 x 13.75 x 18.75 inches (31.1 x 34.9 x 47.6 cm)
© Petah Coyne
Courtesy Galerie Lelong & Co., New York

Though primarily known for her immersive installations, *Frida* highlights the more intimate aspect of Coyne's sculpture. For over twenty years Coyne has delved deeply into literature by a pantheon of global contemporary and modern female authors, sometimes motivating titles for the works. At the same time, she has looked to inspiring women from history as points of departure for the smaller jewel-like works. *Frida* is part of a series of small works in which a glass dome is highlighted by color laid over a colored velvet which surrounds a single wax flower. Many of the women Coyne chose to recognize with glass vitrines had lived their lives with almost no privacy. The world looked at their lives with morbid curiosity. Frida Kahlo was such a woman, and since her passing, her myth has grown even larger. Coyne's single flower and simple glass dome encourages us to see her as an individual, fragile but beautiful.



Andy Goldsworthy
Detail of Poppy spits Digne, France 10 June 2015, 2015
Suite of four unique archival inkjet prints
Each: 12.4 x 18.5 inches (31.37 x 47 cm)
© Andy Goldsworthy
Courtesy Galerie Lelong & Co.

Andy Goldsworthy often uses collected poppy petals in his ephemeral practice. Whether the poppies create a red line pouring down steps or become an object that Goldsworthy physically "spits" as in the work featured here, the color and significance of the red poppy cause Goldsworthy to frequently visit this material in his work.



Jane Hammond
Extravagant Reflex, 2003 – 2004
Feather boas, rag paper and ink
24.25 x 44 inches (61.6 x 111.8 cm)
© Jane Hammond
Courtesy Galerie Lelong & Co., New York

In *Extravagant Reflex*, brightly dyed feather boas fill two grids on each side, while a chart in-between names each color "in a form of found poetry." These written descriptions of color tones evoke specific memories and objects, such as in "Blood, 2 Hours" and "Bougainvillea." For the catalogue *Paper Work*, art critic Nancy Princenthal

commented: “Extravagant, as the title promises, in hue and texture, and divorced in content and imagery from Hammond’s previous work, this collage nonetheless sustains with a deliciously light touch.”



Alfredo Jaar
I Can't Go On. I'll Go On., 2016
Neon
19.7 x 19.7 x 1.6 inches (50 x 50 x 4 cm)
Edition of 36 with 6 Aps
© Alfredo Jaar
Courtesy Galerie Lelong & Co. and the artist, New York

Like many of his neon works, Alfredo Jaar’s *I Can’t Go On. I’ll Go On* . quotes a literary source. The existential statement in Samuel Beckett’s *The Unnamable* seems particularly apt for our times and for a strategy to continue forward, even with doubt. Through many years of working in global “hot spots,” Jaar has faced many difficult global issues and as always, encourages us “to go on.”



Rosemary Laing
Draperies and wattle, 2017
Archival pigment print
23.6 x 36 inches (60 x 91.5 cm)
© Rosemary Laing
Courtesy of Galerie Lelong & Co., New York

Photographed near Shoalhaven’s Wreck Bay in New South Wales, the site is known for its many maritime disasters and rescues that have occurred over the last 200 years. A river is suggested through Laing’s placement of used, red-toned clothes which seem to flow seamlessly on the ground. The color red signifies life as much as death; marking the vitality and mortality of the human lives that have passed through the location over time.



Ana Mendieta
Untitled (Facial Hair Transplants), 1972 / 1997
Suite of seven color photographs
Each: 16 x 20 inches (40.6 x 50.8 cm)
Edition of 10
© The Estate of Ana Mendieta Collection, LLC
Courtesy Galerie Lelong & Co.
Licensed by Artists Rights Society (ARS), New York

Mendieta created two different versions of the *Facial Hair Transformations*; in the other, she glues a beard rather than a mustache to her face. This is one of Mendieta’s early performative works, created in the Intermedia studio at the University of Iowa. The man in the work was her friend and classmate. Select images from these two versions formed part of the thesis, titled *Self Portraits*, for Mendieta’s Master of Fine Arts degree.

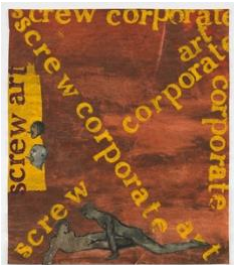
The art historical references in this work include Marcel Duchamp's *L.H.O.O.Q.* in which he added facial hair to a reproduction of the Mona Lisa and Man Ray's photo *Rose Sélavy* of Duchamp dressed as a woman.

While this work can be read through many different lenses, such as the blurring of gender lines, Mendieta had an interest in hair more broadly. In her thesis statement, she wrote: "Hair has always fascinated me. The way it grows, where it grows and the significance past civilizations placed on it." In particular, she felt that hair could signify power; through the transfer of her friend's hair, his strength was also transferred to her.



Kate Shepherd
Pocket Watch, 2020
Enamel on panel
52 x 46 inches (132.1 x 116.8 cm)
© Kate Shepherd
Courtesy Galerie Lelong & Co.

Kate Shepherd says of her work *Pocket Watch*: "It's like two pockets on a flannel shirt and the shapes watch you as you go by." Throughout her career, Shepherd has investigated color in its tonal shifts that give way to distinct changes. She often refers to her childhood as a reference point and the remembrance of the boldly chromatic colors she saw across popular culture.



Nancy Spero
Screw Corporate Art, 1974
Handprinting and gouache collage on paper
9.5 x 8.5 inches (24.1 x 21.6 cm)
Framed: 13.5 x 12.25 x 1.5 inches (34.3 x 31.1 x 3.8 cm)
© The Nancy Spero and Leon Golub Foundation for the Arts
Licensed by VAGA at Artist Rights Society (ARS), NY
Courtesy Galerie Lelong & Co.

This work is from the *Licit Exp* series of 1974 created following a fire in Nancy Spero's studio. The series uses wooden letterpress blocks and consists mainly of small works comprised of text that Spero referred to as "printed slogans, political documentation, and vernacular language." In addition to text, the works include floating heads with their tongues sticking out and sexualized figures. The phrase "screw corporate art" reflects Spero's desire to create art outside what was established or expected; this phrase also appears on a large banner-like work from the same year.



Michelle Stuart
Galesteo, 1977
Earth and rock-indentations from site, muslin-mounted rag paper
77 x 62 inches (195.6 x 157.5 cm)
© Michelle Stuart
Courtesy Galerie Lelong & Co., New York

Michelle Stuart's "scrolls" are maps of her travels. She gathers rocks and earth from the site around her and spills the debris onto rag paper laid upon the ground. Her process is to vigorously hand-rub and grind the chunks of earth into a fine pigment by repeated motion, and ultimately, the material embeds and imprints the paper to create a unique record of time and place.



Mildred Thompson
Advancing Impulses, 1997
Oil on vinyl
50 x 50 inches (127 x 127 cm)
© The Estate of Mildred Thompson
Courtesy Galerie Lelong & Co., New York

Mildred Thompson created the *Advancing Impulses* series after closely following the Hale-Bopp comet, a study that was made possible to an extent not seen with previous comets due to the proliferation of the internet at this time. While many of the works from this series seem to show an object passing through the sky, this painting offers a more close-up view of a celestial event. The color red frequently appears in Thompson's oeuvre.



Cildo Meireles
Desvio para o Vermelho: Impregnação, Entorno, Desvio [Red Shift], 1967-84
Mixed media
Dimensions variable
© Cildo Meireles
Courtesy Galerie Lelong & Co., New York

"I would like to believe that red is the color that has most meaning, that opens up most directions. When I mounted this work for the first time in 1984, at the Museu de Arte Moderna do Rio de Janeiro, I collected notes that people left on the desk of *Red Shift* by the end of the show. The range of association this color produces varies from menstrual cycles to violence, love and sentiments. Ferreira Gullar wrote a text praising the work for its possible ideological implications. For this piece, I always thought more about the physical and poetic elements than the political component, although I admit that there may be political readings of it." – Cildo Meireles, exhibition catalogue for Tate Modern, 2008