



URBAN
FORMALITIES

PAULA De LUCCIA
LIV METTE LARSEN

URBAN FORMALITIES
PAULA De LUCCIA &
LIV METTE LARSEN

September 10 to October 11, 2014

Opening Reception:

Wednesday, September 17, 2014 from 6 p.m. to 8 p.m.

Gallery Hours:

Tuesday to Saturday, 10.30 a.m. to 6.00 p.m.

Sculpture by Paula De Luccia • Paintings by Liv Mette Larsen

WILLIAM HOLMAN GALLERY

65 LUDLOW STREET, NEW YORK, NY 10002



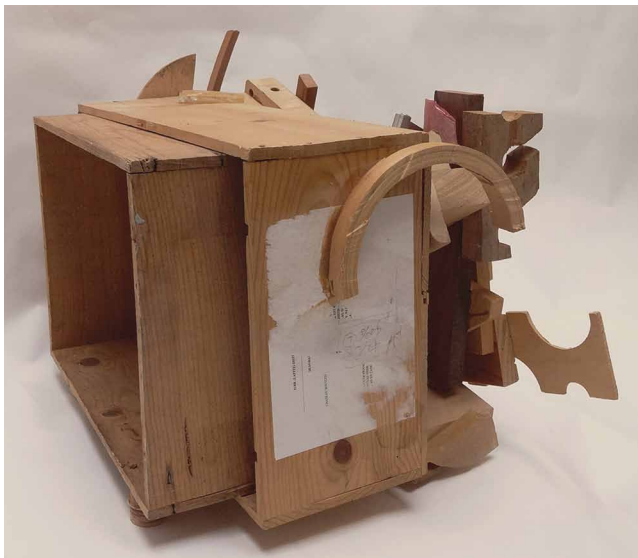
ERIK ULMAN: A LETTER FOR URBAN FORMALITIES

Dear Paula and Liv,

July 26, 2014

As it's proving difficult for me to gather my responses to your work into a coherent shape, I'm writing you directly so that this address imposes a form I'm not otherwise able to find. ("Imposes a form"—how contrary to the character and implications of your art, which seems to arise out of sheer delight in the discovery and invention of form, to be so far from any anxious imperative.) In any case, it's not that there's too little to say, but too much, and it points in so many directions simultaneously that any order in my response seems arbitrary. So let's begin with that sheer delight, which would seem both motive and effect of your work, a continuity across making and viewing. Delight: in exploring and declaring the materiality of your respective media—the flat, saturated colors in the paintings, the blocks and planes of wood and other detritus in the sculptures; and delight, too, in the force field between abstraction and world, the partial legibility of origins in representation or in cast-off material's vestiges of utility. As the title of the show suggests, these pieces vibrate with resonances of the city which gives birth to them, and it's here that much of the pleasure of seeing them arises—in Liv's paintings, for example, to share in the artist's curiosity about what happens in the selection and translation from seen world into picture.

Part of what's so fertile in your work is this quality of art-making as invention *and* response—to how it follows the unforeseeable prompts of the material and visible world, leading into forms too complex and idiosyncratic to be merely willed by the artist. There's an appealing humility in this stance, in how the work interacts with what precedes and lies beyond it, a kind of modesty; though then I have to hasten to say that modesty and aesthetic ambition aren't in opposition—rather the modesty may be the vehicle which allows ambition its true scope and fulfillment, free of distorting or encumbering rhetoric. Only what rhetoric you



Backstory, 2014
Wood, Metal, Glass and Paint, 21 x 21 x 24 inches

need is there, which is perhaps to say: wit. Immediately Paula's *Backstory* comes to mind, with its ostentatiously empty front; only the dissimilar feet hint, and only hint, at what's happening behind the scene, at its teeming, uncontainable profusion. But the jerry-built exuberance of all the sculptures yields a similar energy, a delight, once again, in its excess, in the ambiguous boundary between chaos and rigorous construction.

Charm would be another word for what happens in the navigation of ambiguity, no less in Liv's paintings, in the teetering risks of balance they take, self-aware and venture-some. And another crucial word would be rhythm. The sculptures disclose themselves surprisingly from various vantages—perhaps especially subtly and delightfully in the unexpected hints of color, like the pink, lavender, and green in *Mill Wild*. In any case, the viewer enacts, or discloses, much in their rhythm by moving around them; the rhythms in Liv's paintings are perhaps more up front, in the cunning placement of their shapes. At first I

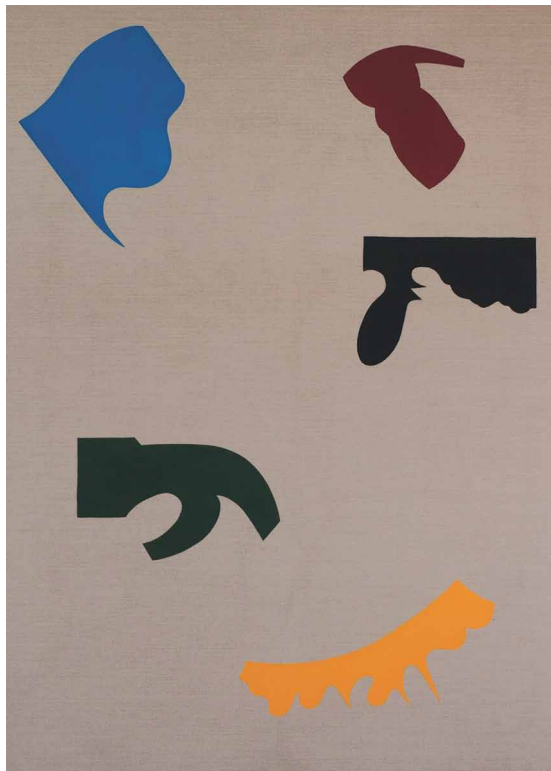
wanted to sum up their effect as a keen sense of empty space, for the enlivening intervals between bright and incommensurable things, judged with care and daring: true enough, especially of the *Scrap Metal* and *Fragmented Bushwick* series; but there's more range and variety to the rhythm than that description includes—it doesn't account for the tighter abutments and intricate interlocking in some of the *Skyline* or the

Neighborhood pieces, in which the coherence of the design tends to subsume their references (or sometimes to suggest a different one altogether—a child's map of the United States...).

Still, that's one obvious difference between your arts: between open space and congestion, between flatness and three-dimensionality. Such difference is part of why the paintings and the sculptures go together so well, as complements; but it also may be as though the spaces among the assertively individual shapes within, say, Liv's *Scrap Metal* paintings were to open out and include Paula's sculptures as well, sparking a charge from the one to the other. This has something to do with the fact that Liv has drawn her contours from just such complex, irregular materialities as Paula's sculptures are made of and affirm; but surely it also bespeaks the ease and confidence with which each component, painting and sculpture, inhabits its own space and character, which, as among people, makes a good ground for conversation.

These works address themselves to the eye (but that eye is embodied, becomes haptic, never forgets the physicality of *making*); and through the eye to intelligence. (And regarding intelligence: it's another pleasure of these works that they seem literate, aware

Scrap Metal Heap IX, 2011
Egg Tempera on Linen, 79 x 59 inches





Mill Wild, 2008, Wood with Paint and Glass, 28.5 x 20 x 17 inches

of a long and rich tradition with which they are also in assured conversation—re: Liv, I think offhand of abstractions by Malevich or Diller, or even all the way back, though with what different valence, to the curious dislocated forms of Fra Angelico's *Mocking of Christ*; Paula, I think of the pioneering assemblages of Picasso or Tatlin, or, at a very different scale and with bolder humor, the improvised juxtapositions of Smith's Cubi series, or...—without disappearing into "postmodern" referential posturing or anything else driven by theory and not visual experience. Rather the overtones are just another enriching dimension of the work, an invitation to see other things in light of the fresh sensitivities these works permit, encourage...) In any case, as I began with delight, that seems too where I should end. The works actually require no commentary; the pleasure they induce in seeing (feeling, thinking) is sufficient.

Congratulations and best wishes,
Erik

ERIK ULMAN earned a BA, *summa cum laude*, in English and Music, and an MA and PhD at the University of California San Diego in Music Composition between 1992 and 2000. He has taught music at Stanford University, UCSD and the University of Illinois, Urbana-Champaign. His music has been performed in the US, Europe and Australia. With Marcia Scott, he has organized ten annual Poto festivals, forums for diverse media.



Big Floors I, II and III, Larsen's Studio, 2012, Egg Tempera on Linen, 79 x 59 inches each



Strict Eight, 2014
Wood, Metal, Plastic and Paint, 29 x 34 x 27 inches



Watershed Ten, 2009, Wood, Metal and Paint, 14.5 x 26 x 15.5 inches



Neighborhood X, 2014, Egg Tempera on Linen, 17 x 24 inches



Neighborhood V, 2014, Egg Tempera on Linen, 17 x 24 inches



Tenn Forty Four, 2005, Wood with Paint 18.75 x 17 x 9.75 inches

PAULA DE LUCCIA

1953 Born in Paterson, New Jersey,
1973-74 Studied at Kansas City Art Institute, MO
1971-73 Studied at Ridgewood School of Art, NJ

SOLO EXHIBITIONS

2001 *Paula De Luccia: New Paintings*, Sideshow Gallery, Brooklyn, NY
1995 *Watercolors: Paula De Luccia*, The Hair Gallery, NY, NY
1993 *Paula De Luccia*, The Bentley Inn, Bay Head, NJ

RECENT GROUP EXHIBITIONS

2014 *Sideshow Nation II At the Alamo*, Sideshow Gallery, Brooklyn, NY
Twenty-Three Artists from In and Around, Bushwick Open,
Brooklyn, NY
2013 *Sideshow Nation*, Sideshow Gallery, Brooklyn, NY
2012 *MIC:CHECK*, Sideshow Gallery, Brooklyn, NY
2011 *It's All Good: Apocalypse Now*, Sideshow Gallery, Brooklyn, NY
Milking the Void, More Funner Projects, Miami, FL
2010 *It's a Wonderful 10th*, Sideshow Gallery, Brooklyn, NY
Cowgirls 3: The Eclectic All-Woman Group Show, Brik Gallery,
Catskill, NY
2009 *Better History*, The American Standard Gallery, NY
100 Artists—100 Watercolors, Jeannie Freilich Fine Art, NY
It's A Wonderful Life, Sideshow Gallery, Brooklyn, NY
2008 *Peace*, Sideshow Gallery, Brooklyn, NY
2007 *War is Over*, Sideshow Gallery, Brooklyn, NY
Cowgirls 2, Brik Gallery, Catskill, NY
2006 *Cowgirls of the Hudson Valley*, Brik Gallery, Catskill, NY
Inside Out, Byrdcliffe Arts Colony, Woodstock, NY
2005 *Wish You Were Here IV*, A.I.R. Gallery, NY, NY
Landscape 2005, GCCA, Mountain Top Gallery, Windham, NY
Here Between, AAWAA Alternative Gallery, Brooklyn, NY
2004 *Merry Peace*, Sideshow Gallery, Brooklyn, NY
Rural Artists with Urban Sensibilities, The McIninch Art Gallery,
Manchester, NH

- 2004 *Talking Hands*, AAWAA Annual Exhibition, A.I.R. Gallery, NY, NY
Rural Artists with Urban Sensibilities, Hudson Opera House, Hudson, NY
WOMEN, First Annual Exhibition & Auction for Womens' Cancers, Sideshow Gallery, Brooklyn, NY
Paula De Luccia, George Hoffman, Arthur Yanoff: New Paintings, Deborah Davis Fine Art, Hudson, NY
Counterpoise, Studio 18 Gallery, NY, NY
In the Midst of Things, AAWAA Gallery Space, Brooklyn, NY
- 2003 *Rural Artists with Urban Sensibilities*, C.W. White Gallery, Portland, ME
Accumulative Effort, AAWAA Annual Exhibition, Phoenix Gallery, NY
Bricks of Art, Art Student's League benefit exhibition, Richard Sena Gallery, Hudson, NY
Resilience! American Artists—Bold Expressions, Richard Sena Gallery, Hudson, NY
Rural Artists with Urban Sensibilities, Perrella Gallery, Johnstown, NY
Turner in Venice, MacMillan Cancer Relief Silent Auction of Mystery Postcards, Tate Gallery, Britain
Small Works 2003, Greene County Council on the Arts (GCCA), Catskill Gallery, Catskill, NY
Merry/Peace, Sideshow Gallery, Brooklyn NY
- 2002 *Small Works 2002*, GCCA, Catskill Gallery, Catskill, NY
Gainsborough Private View, MacMillan Cancer Relief Silent Auction: Artists' Postcards, Tate Gallery, Britain
Unity Canvas: A Collective Artists' Response to 9/11, Williams Art & Historical Center, Brooklyn, NY
Leaps and Bounds, AAWAA Annual Exhibition, Phoenix Gallery, NY, NY
200 Years of Art in Durham, Durham Center Museum East, NY
Warm Days, Blue Skies, Manhattan Borough President's Office, NY, NY
Landscape 2002, GCCA, Mountain Top Gallery, Windham, NY
Merry/Peace, Sideshow Gallery, Brooklyn, NY
- 2001 *Selected Works AAWAA*, Studio Gallery 88, NY, NY
- 2001 *Tributary*, Benefit exhibition and event series, A.I.R. Gallery
Artists Against Abuse, Benefit Exhibition and Auction, Laundry Restaurant, East Hampton, NY; Sotheby's, NY, NY; Channing Daughter's Winery, Bridgehampton, NY
Subject Matters, AAWAA Annual Exhibition, Phoenix Gallery, NY, NY
21st Suffragettes, Sideshow Gallery, Brooklyn, NY
Eat Art 4, A.I.R. Gallery, NY, NY
Small Works 2K, GCCA, Catskill Gallery, NY
North and South: Other Directions, Splendid Bar and Café, Brooklyn, NY
- 2000 *Eat Art 3*, A.I.R. Gallery, NY, NY
Auction to Benefit the Sam and Adele Golden Foundation for the Arts, Golden Paints Gallery, New Berlin, NY
Annual Group Exhibition AAWAA, Phoenix Gallery, NY, NY

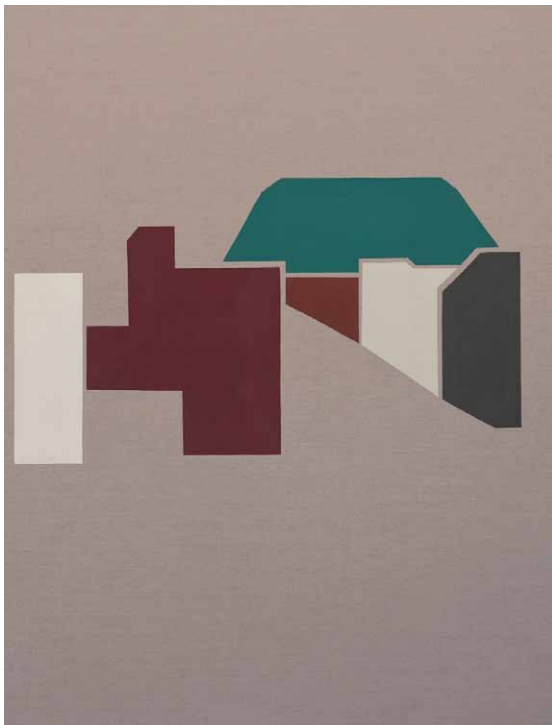
AWARDS AND RECOGNITION

- 2004 *Who's Who of American Women*, 24th Edition
Who's Who in America 58th Edition
1996 *Who's Who of American Women*, 20th Edition
1992 *Inaugural Year*, Art Omi, Ghent, NY
1987 *Art Triangle* Barcelona, Spain
1971 *Scholastic Achievement Award for Art*, MRHS, Haledon, NJ

SELECTED PUBLIC COLLECTIONS

- City of Barcelona, Spain
Art/Omi, Ghent, NY
Law Office of Greg Maybaum, NY, NY
Pondside Press, Rhinebeck, NY
Stevens, Robinson Trust, Houston, TX

With special thanks to the following individuals: Edye Weissler and Ryuji Itoh for photography, installation and documentary help to make the show possible.



Bushwick Skyline XVIII, 2013, Egg Tempera on Linen, 79 x 59 inches

LIV METTE LARSEN

1952 Born in Oslo, Norway
1974-77 KHiO, Arts and Crafts School, Oslo, NO
1978-84 Udk, Meisterschülerin/Masterclass by Prof. Fussmann, Berlin, DE
1984 Cofounder of Gallery Wissarh, Berlin, DE

GRANTS

1992 Senate's Cultural Affairs Department, Berlin, DE
1994/96/97/2006 Vederlagsfondet, NO
2013 BKH, NO
2014 Pollock-Krasner Foundation, NY, NY.

SELECTED SOLO EXHIBITIONS

2013 *Slippery When Wet*, w/G.Skaggs, SUGAR, Brooklyn, NY
Bushwick Skyline, BOS 2013, Brooklyn, NY
2012 Rose Burlingham Gallery, w/M. Magee, NY, NY
2011 *scrap metal pieces*, Galerie Kai Hilgemann, Berlin, DE
Scrap Metal New York Paintings, Helac Fine Art, NY, NY
2010 *Berliner Blau*, Galerie Kai Hilgemann, Berlin, DE (C)
2008 *Renaissance Walking*, Galeria Fruela, Madrid, ES
Plaza, Galerie Kai Hilgemann, Berlin, DE
2007 *Berliner Vertikale*, Galerie Kai Hilgemann, Berlin, DE (C)
Kunst aus Norwegen, w/P. Bentsen, Kulturforum, Schwerin, DE
2006 *Schriftportraits*, Literaturhaus, Salzburg, AT
2005 *rød, gul, blå*, w/B. Geving, Asker Kunstverein, Asker, NO (C)
Grosse Vertikale, Galerie Kai Hilgemann, Berlin, DE
2003 *über eine zeit...*, Artists Book w./T. Avenstrup, J.W.Goethe Universität, Frankfurt, DE
2002 *Fragmentierungen Kunstsammlung*, Neubrandenburg, DE (C)
2001 *In Residence*, w/T. Avenstrup, Kunstnernes Hus, Oslo, NO (C)
Asker, w/B. Geving, Galerie Kai Hilgemann, Berlin, DE
2000/1999 *an auf über...*, w/H.E. Wiegand, Haugar, NO; Galerie U, Kamene, Cheb, CZ; Städtische Galerie, Lüdenscheid, DE (C)
Galerie Kai Hilgemann, w/S. Windelen, Berlin, DE
2000 *Schriftportraits*, Galerie Kai Hilgemann, Berlin, DE (C)

(C) = Catalogue; (E) = Edition

- 1999 *Schriftportraits*, Galerie A.Taeger, Frankfurt, DE
Portretter, Galleri LNM, Oslo, NO
 1997 Royal Norwegian Embassy, Berlin, DE
 1996-86 Galerie Westernhagen, Cologne, DE
 1995 Kunstverein, Marburg, DE (C)
 1994 *Innblick-Einblick-Utblick-Ausblick*, Galleri Heer, Oslo, NO (C)
 1990 Aalesund Kunstforening, Ålesund, NO
 1989 *Vær og vind*, w/H.E. Wiegand, Goethe-Institut, Oslo, NO
 1985 *Standbild*, w./H.E. Wiegand, Galerie Wissarh, Berlin, DE (E)
Malerei, Galerie Wissarh, Berlin, DE (C)
 1982 AV-Geschoss, w./A. Hillen, Berlin, DE

SELECTED RECENT GROUP EXHIBITIONS

- 2014 *Bushwick Open: Twenty-Three Artists from In and Around*,
 BOS-14, Brooklyn, NY, NY
Sideshow Nation II Alamo, Sideshow Gallery, Brooklyn, NY
 2013 *Works on Paper*, W. Holman Gallery, NY, NY
Summer Show, W. Holman Gallery, NY, NY
Berlin Gallery Weekend, Galerie Kai Hilgemann, Berlin, DE
Silhouettes, Elizabeth Art Foundation, NY, NY
Sideshow Nation, Sideshow Gallery, Brooklyn, NY
 2012 *Lineup, Round 3 & Lineup, Round 4*, SUGAR, Brooklyn, NY
New Address, Galerie Kai Hilgemann, Berlin, DE
MIC.CHECK, Sideshow Gallery, Brooklyn, NY
 2010 *Schaulager II*, Galerie Kai Hilgemann, Berlin, DE
 Pinta New York, Galerie Kai Hilgemann, NY, NY
 2009/11/12 ARCO Madrid, Galerie Kai Hilgemann, Madrid, ES
Artists Books, Tegnerforbundet, Oslo, NO
 2008 Art Santander, ES & Art Lisboa, PT w/Galeria Fruela, Madrid, ES
 2007 *paper works*, Galerie Kai Hilgemann, Berlin, DE
 2006/07 Art Cologne, Galerie Kai Hilgemann, Berlin, DE
 2005 *Fünf aus Norwegen*, Stiftung Landdrostei, Pinneberg, DE
animal farm, Galerie Kai Hilgemann, Berlin, DE
 2004 *.no.*, Galerie Kai Hilgemann, Berlin, DE
 9. *Kunstinstallation*, Ernst & Young, Frankfurt, DE
Quaternio III, Galerie am Turm, Berlin, DE

- 2004 *Printed Matter*, Galerie Kai Hilgemann, Berlin, DE
 2003 *Neue Räume*, w/P. Bentsen & D. Medalla, Galerie Kai Hilgemann,
 Berlin, DE
Quaternio III, Galleri Uffizi, Bærum, NO
Situation 12, Galerie Bleibtreu, Berlin, DE
 2002 *Situation 4*, Galerie Bleibtreu, Berlin, DE
Kein Strich zuviel, Kunstmuseum Lüdenscheid, DE (C)
Quaternio III, Centro Cultural de Sao Francisco, Joao Pessoa, BR
 2001 *Linien*, Galerie Kai Hilgemann, Berlin, DE
 2000/01 *Art Fair Frankfurt*, Galerie Kai Hilgemann, DE
 2000 *Art at the Turn of the Century*, Galerie Kai Hilgemann, Berlin, DE

SELECTED COLLECTIONS

- 2012 Caldic Collectie, NL
 2011 Colección Ana Botella, Madrid, ES
 2009 The Royal Norwegian Embassy, Berlin, DE
 Sørlandets Art museum, Kristiansand, NO
 2008 Colección Irene o Ignacio Munoz, Madrid, ES
 Colección Masaveu Herrero, ES
 2007 Asker Commune, NO
 2005 Collection Ernst & Young, Frankfurt, DE
 Sparebanken Møre Art Collection, Ålesund, NO
 2004 Art Collection Kreditanstalt für Wiederaufbau, Frankfurt, DE
 2003 The Royal Norwegian Embassy, Berlin, DE
 2002 Sørlandets Art museum, Kristiansand, NO
 Collection Ostseeparkasse Rostock, DE
 Puzzle, Art commission, R.J.High School, Berlin, DE
 2001 National Museum, Oslo, NO
 1998 Gesellschaft für Gegenwartskunst, Augsburg, DE
 1995 Marburger Kunstverein, DE
 Artothek Masserberg, DE
 Museum Lüdenscheid, DE
 1994 Norwegian Art Council, NO
 1993 Neuer Berliner Kunstverein, Berlin, DE
 1990 Aalesund Kunstforening, NO

WILLIAM HOLMAN GALLERY

65 LUDLOW STREET, NEW YORK, NY 10002



212 475 1500 www.wholmangallery.com info@wholmangallery.com