



# NATURE LOVES TO HIDE

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LÉVY GORVY

Fortes  
D'Aloia  
& Gabriel

Fortes D'Aloia & Gabriel



# NATURE LOVES TO HIDE

OPENING DECEMBER 2021

*Nature Loves to Hide* is a collaborative exhibition, presenting artists chosen, respectively, by Lévy Gorvy and Fortes D'Aloia & Gabriel. Featuring works that draw on landscape and nature in manifold ways, the selection facilitates a dialogue between historical, established, and contemporary voices that are by turn contemplative and incisive. *Nature Loves to Hide* invokes the ancient Greek philosopher Heraclitus's enigmatic aphorism to consider the communal and imaginative realms that artistic engagements with landscape continue to navigate.

Represented by Lévy Gorvy, Tu Hongtao (b. 1976), Francesco Clemente (b. 1952), and Pat Steir (b. 1938) focus on singular motifs from nature—the forest, flowers, and waterfalls—to engage the viewer in spiritual contemplation. Fortes D'Aloia & Gabriel's artists Lucia Laguna (b. 1941), Adriana Varejão (b. 1964), Rivane Neuenschwander

(b. 1967), Janaina Tschäpe (b. 1973), and Marina Rheingantz (b. 1983) draw on various traditions of landscape painting to explore cultural and personal exigencies—often relating to actual geographical and social milieus. All artists turn to abstraction as a liberating force of composition while retaining emblematic traces of figuration. Works by Lucio Fontana (1899–1968), Willem de Kooning (1904–97), and Yves Klein (1928–62), selected by Lévy Gorvy, are included as a foil to these diverse approaches. These painters and sculptors are important predecessors to the radical deconstruction and conceptualization of space that is ongoing in the contemporary artists' practices.

Bridging the canonical, established, and emerging, *Nature Loves to Hide* offers an immersive, multifaceted experience of painting and landscape.

# FRANCESCO CLEMENTE (b. 1952)

Informed by such diverse practices as Beat poetry, the Tantra traditions of India and Tibet, the ritualism of Joseph Beuys, and Greco-Roman art, Francesco Clemente has forged a singular career that seeks intercultural resonance. Throughout his watercolors, paintings, installations, and books, the artist combines the commonplace and the fantastical, contemporary impressions and ancient mythologies—using imagery that interweaves the natural and the surreal, personal experiences, and collective imaginings.

Born in 1952 in Naples, Italy, Clemente studied briefly at the Università degli Studi in Rome. Journeying with Alighiero Boetti to Afghanistan in 1974 had a deep impact on the young artist, who instigated a nomadic lifestyle. He began traveling extensively in India, studying Hindu and Buddhist literature, and initiated collaborations with Indian papermakers, miniaturists, and sign painters. Garnering international attention in the 1980s as part of the Italian “Transavanguardia” group, Clemente relocated to New York—where he lives and works today—and participated in a heady cultural scene that brought together poets, dancers, musicians, and other painters, including Andy Warhol, Jean-Michel Basquiat, Allen Ginsberg, Robert Creeley, and Rene Ricard. Now in his mature career, Clemente continues a deeply philosophical practice that seeks to push the boundaries of thought and identity.

Major exhibitions of Clemente’s work have been held at the Philadelphia Museum of Art (1990); Royal Academy of Arts, London (1991); Centre Pompidou, Paris (1994); Sezon Museum of Art, Tokyo (1994); Solomon R. Guggenheim Museum, New York (1999–2000); Irish Museum of Modern Art, Dublin (2004); Museo d’Arte Contemporanea Donnaregina, Naples (2009); Schirn Kunsthalle, Frankfurt (2011); Rubin Museum of Art, New York (2014); Brant Foundation, Connecticut (2018); and Dallas Contemporary (2019). In 2022, the Albertina Museum in Vienna will present a comprehensive presentation that focuses on Clemente’s self-portraits.





**FRANCESCO CLEMENTE**

*Winter Flowers XIII*, 2016–21

Pigment on canvas

60 × 60 inches (152.4 × 152.4 cm)





**FRANCESCO CLEMENTE**  
*Winter Flowers XIV*, 2016–21  
Pigment on canvas  
60 × 60 inches (152.4 × 152.4 cm)



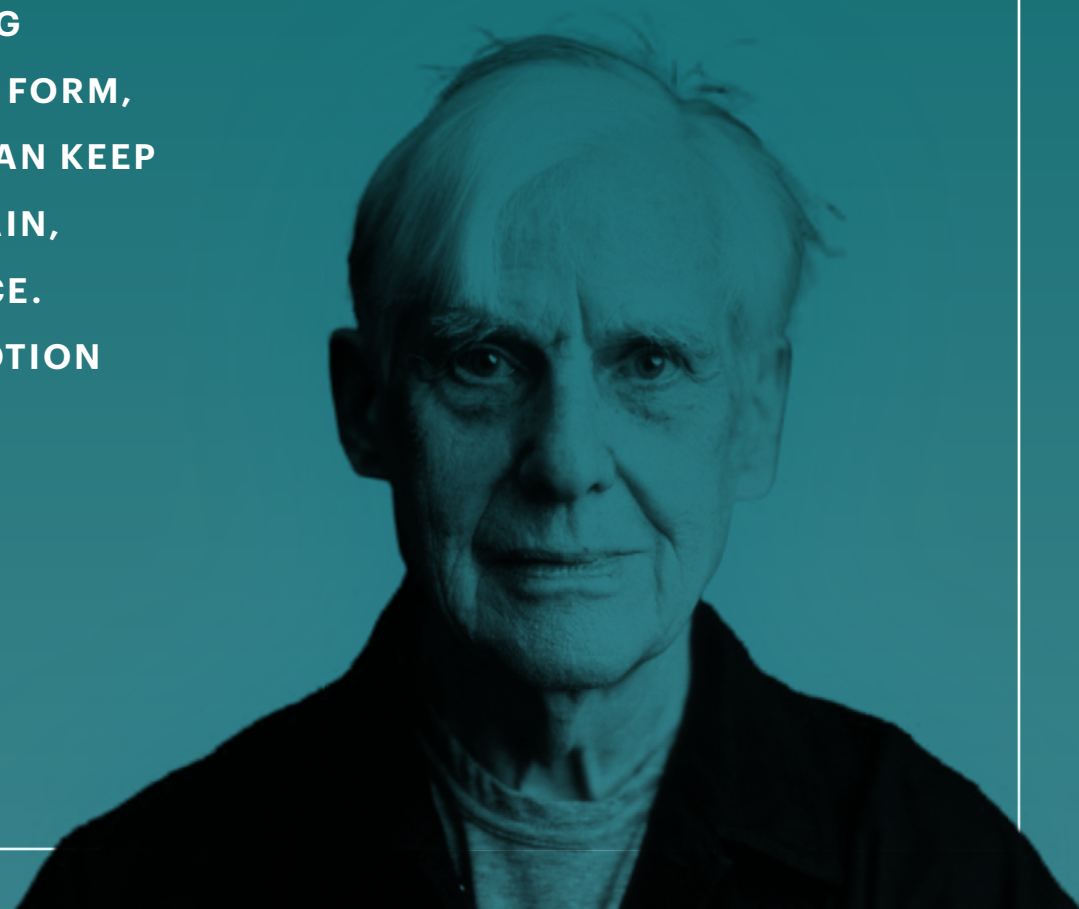




# WILLEM DE KOONING (1904-97)

I'M NOT INTERESTED IN 'ABSTRACTING' OR TAKING THINGS OUT OR REDUCING PAINTING TO DESIGN, FORM, LINE, AND COLOR. I PAINT THIS WAY BECAUSE I CAN KEEP PUTTING MORE THINGS IN IT - DRAMA, ANGER, PAIN, LOVE, A FIGURE, A HORSE, MY IDEAS ABOUT SPACE. THROUGH YOUR EYES IT AGAIN BECOMES AN EMOTION OR IDEA.

—WILLEM DE KOONING







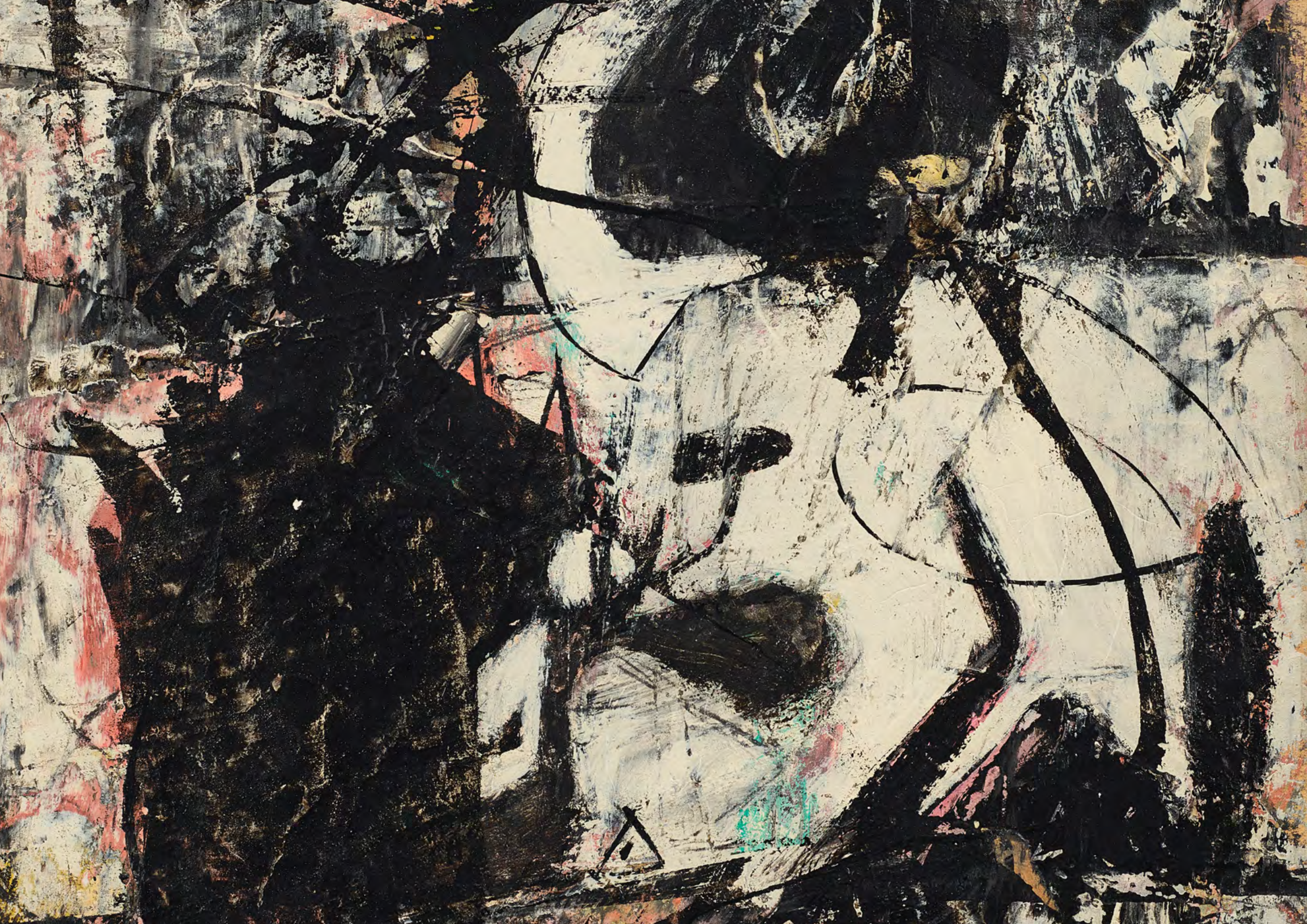
**WILLEM DE KOONING**

*January, 1947–48*

Oil on paper mounted on linen

19¼ × 15½ inches (48.9 × 39.4 cm)









**WILLEM DE KOONING**

*Untitled, 1975-79*

Oil and charcoal on paper

41¼ × 29½ inches (104.7 × 74.9 cm)



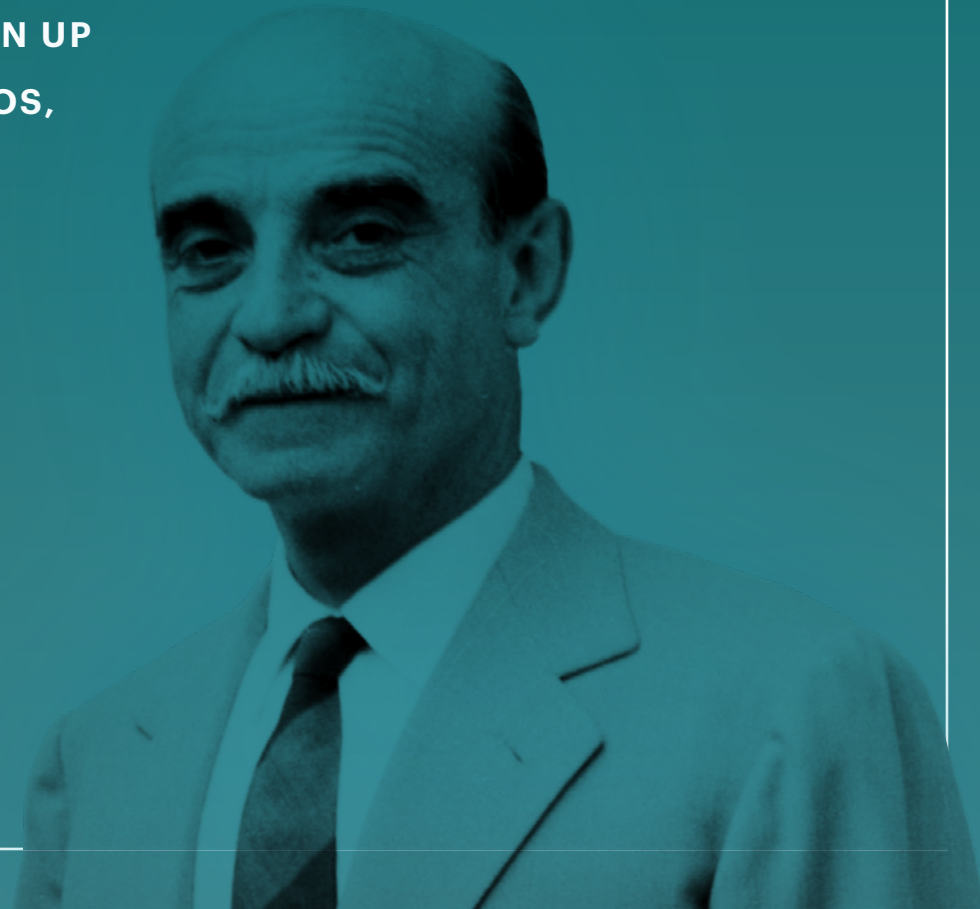




# LUCIO FONTANA (1899–1968)

I DO NOT WANT TO MAKE A PAINTING; I WANT TO OPEN UP  
SPACE, CREATE A NEW DIMENSION, TIE IN THE COSMOS,  
AS IT ENDLESSLY EXPANDS BEYOND THE CONFINING  
PLANE OF THE PICTURE.

—LUCIO FONTANA







**LUCIO FONTANA**

*Concetto spaziale*, 1957

Pastel on canvas

15¼ × 19⅞ inches (40 × 50 cm)







# TU HONGTAO (b. 1976)

Tu Hongtao has described his painterly process as “a long-drawn and tough struggle between intuition and structure.” Taking encounters with landscapes as starting points—often in the mountains surrounding his home in Chengdu—Tu isolates textures and contours, employing photographic references and extensive preparatory sketches to form his unique visual language. Distilled through memory and sensation, the resulting lyrical abstractions allude to landscapes and impart the artist’s “deep impression” of place.

Born in Chengdu, China, in 1976, Tu graduated from the China Academy of Art in Hangzhou in 1999. His early work comprised sardonic cityscapes featuring piles of human bodies and dolls, reflecting the uncertainties, tensions, and desires of urban living. From 2008 he reoriented his practice with an eye towards abstraction and landscape, informed by a rich art-historical legacy that includes Chinese painters such as Dong Qichang (1555–1636), and postwar and contemporary painters like Zao Wou-ki, Cy Twombly, and David Hockney. With his expressive brushwork that oscillates between flat calligraphic lines and complex spatial depths, Tu elegantly brings together diverse artistic approaches to compose contemporary images of blossoming reverie.

In 2018, Tu was given an extensive mid-career retrospective at the Long Museum in Shanghai. His paintings can be found in significant public and private collections, including the Long Museum, Shanghai; Powerlong Museum, Shanghai; TIA Foundation, Dubai; White Rabbit Gallery, Sydney; and Zhi Museum of Art, Chengdu.





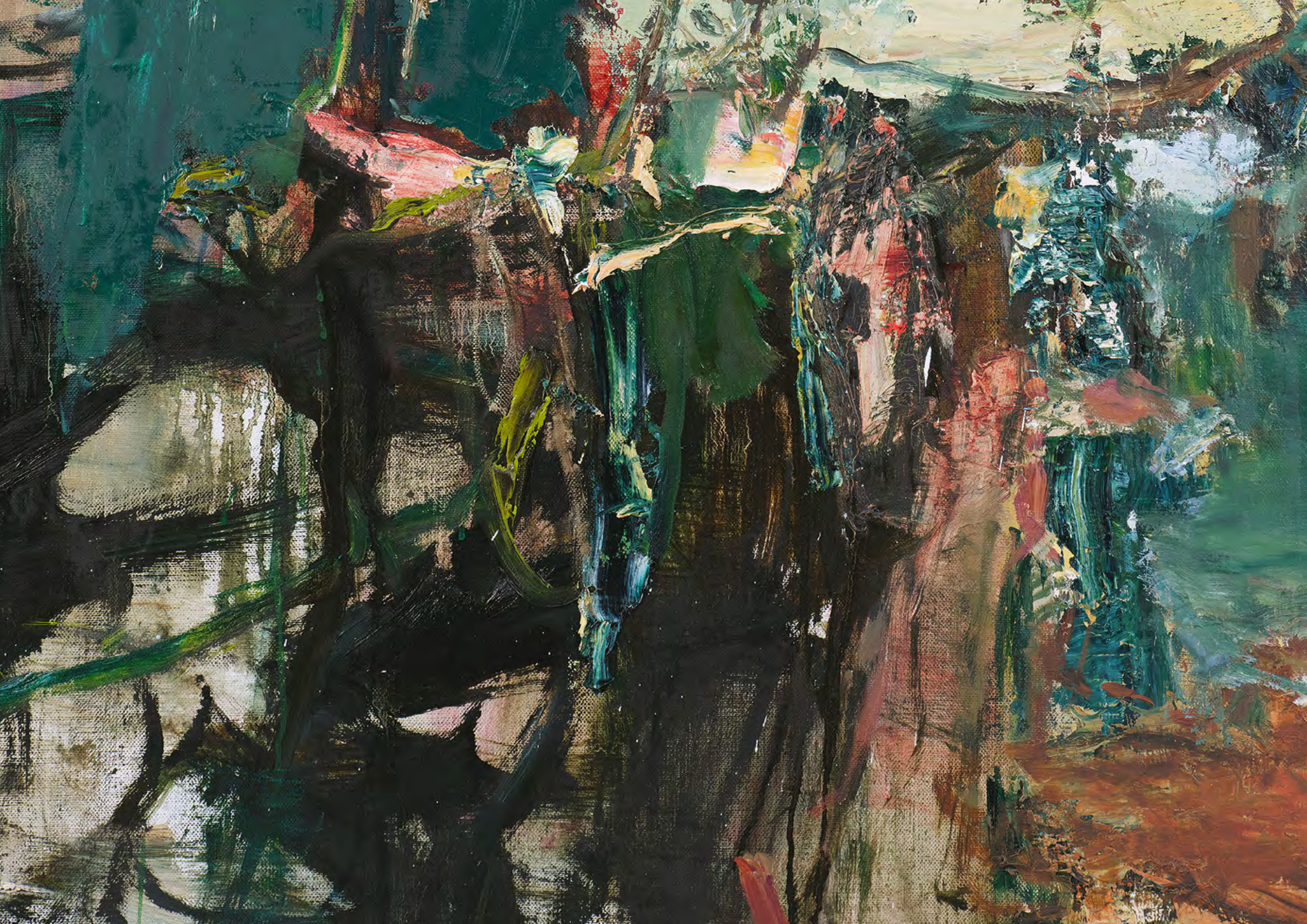
**TU HONGTAO**

*Away From The City*, 2021

Oil on canvas

51 $\frac{1}{16}$  × 39 $\frac{3}{8}$  inches (130 × 100 cm)







# YVES KLEIN (1928–62)

MAN WILL ONLY BE ABLE TO TAKE POSSESSION OF SPACE  
THROUGH THE TERRIFYING FORCES, THE ONES IMPRINTED  
WITH PEACE AND SENSIBILITY. HE WILL BE ABLE TO  
CONQUER SPACE—TRULY HIS GREATEST DESIRE—ONLY  
AFTER HAVING REALIZED THE IMPREGNATION OF SPACE  
BY HIS OWN SENSIBILITY.

—YVES KLEIN







**YVES KLEIN**

*Sculpture éponge rose sans titre (SE 204)*  
1959

Dry pigment and synthetic resin on natural  
sponge, metal stem, and stone base  
Height: 15 $\frac{3}{8}$  inches (38.5 cm)



# LUCIA LAGUNA (b. 1941)

Lucia Laguna was born in 1941 in Campo dos Goytacazes, Rio de Janeiro. In the 1970s, she studied languages and literature, and in the mid-1990s, she attended classes in painting and art history at Escola de Artes Visuais do Parque Lage in Rio de Janeiro. Laguna's paintings comprise dense compositions whose forms and fragments are suggestive of the tropical vegetation of her home country Brazil, oscillating between representative content and fantastical imagining.

For almost two decades, Laguna has divided her painting into three categories: *Jardim* (Garden), *Paisagem* (Landscape), and *Estúdio* (Studio). Each grouping testify to the inseparability between the artist's practice and the space of her home and studio, located in a suburban neighborhood in Rio de Janeiro's North Zone. Observing her immediate surroundings, the artist creates complex scenes that exist in a hybrid territory between abstraction and figuration. She works closely with her assistants in a process that moves between construction, intervention, and erasure, resulting in a palimpsest of visual impressions and sensory accumulation. Thus, while the landscape around the artist's studio remains the same, its displacement onto a pictorial plane continually reimagines its parameters.

Laguna's paintings have been included in solo exhibitions held by Museu de Arte do Rio, Rio de Janeiro (2016) and Museu de Arte de São Paulo (2018). Examples from her oeuvre have been highlighted at the 30th São Paulo Biennial (2012) and the 12th Mercosul Biennial, Porto Alegre (2020). Laguna's works can be found in important public collections in Brazil, including the Museu de Arte Moderna, Rio de Janeiro; Museu de Arte Moderna, São Paulo; and Museu Nacional, Brasília.







**LUCIA LAGUNA**

*Jardim no. 61, 2021*

Acrylic on canvas

55 $\frac{1}{8}$  × 70 $\frac{1}{8}$  inches (140 × 180 cm)









**LUCIA LAGUNA**

*Jardim no. 56, 2021*

Acrylic on canvas

82 $\frac{1}{16}$  × 55 $\frac{1}{8}$  inches (210 × 140 cm)







# RIVANE NEUENSCHWANDER (b. 1967)

Rivane Neuenschwander draws on a tradition of Brazilian conceptualism, inviting comparisons to artists such as Hélio Oiticica and Lygia Clark in her consideration of material, form, and their manifold socio-cultural resonances. Like her predecessors, Neuenschwander resists a singular direction in her practice. Instead, the artist uses a variety of mediums and materials to interweave themes such as nature, language, temporality, and the poetry of the quotidian.

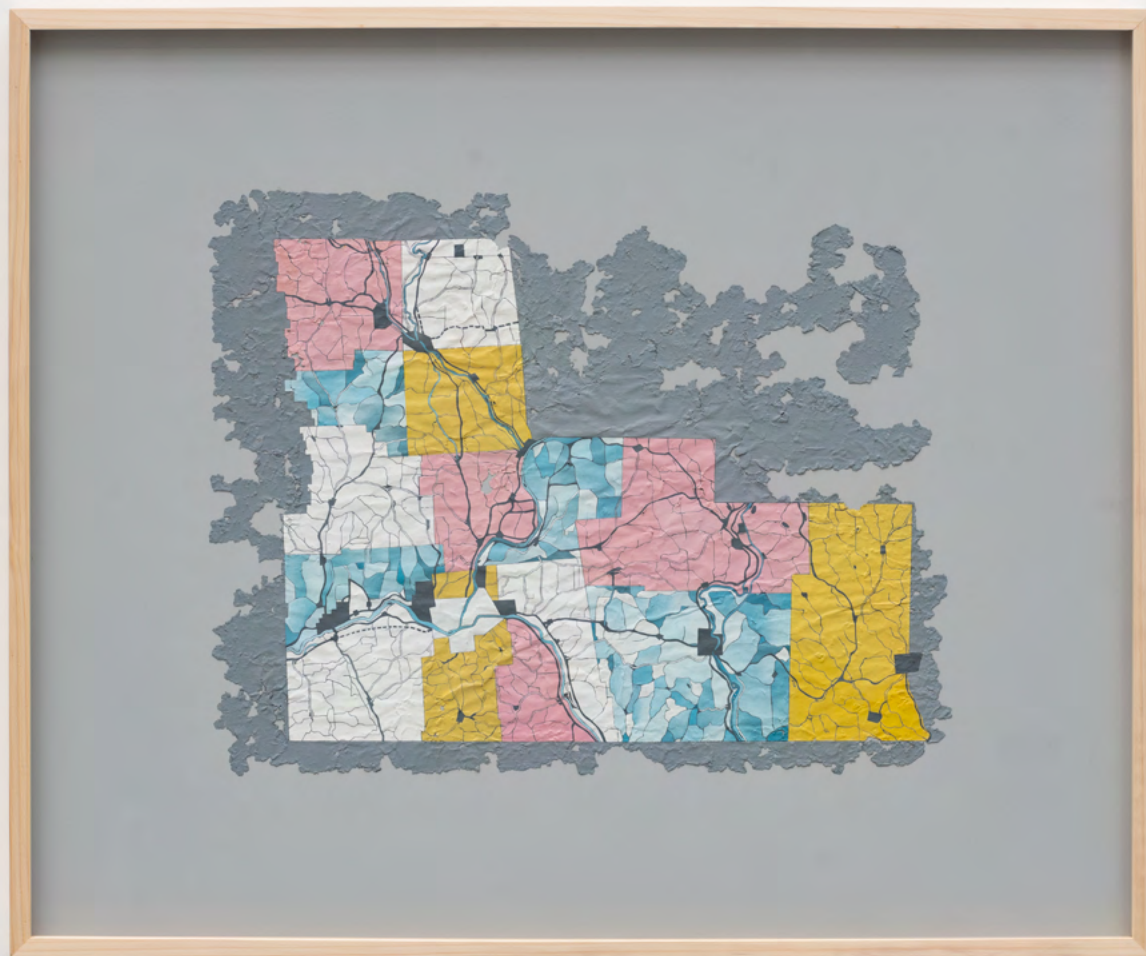
Neuenschwander was born in 1967 in Belo Horizonte in Brazil. In the early 1990s, she studied art at the Universidade Federal de Minas Gerais, Belo Horizonte, and in 1998 she received an MA from the Royal College of Art in London, where she was artist-in-residence from 1996–98. Renowned for the eclectic knowledge that she brings to her work, Neuenschwander realizes probing, politically and culturally charged ideas in concrete, sensuous forms. Her research explores unexpected intersections between art and, variously, science, anthropology, psychoanalysis, semiotics, and linguistics. Often inviting the participation of audiences, Neuenschwander's collages, assemblages, and installations demonstrate a desire to look between the lines, in the lapses of language and perception, to reveal multiple layers of interpretation of ourselves and our surroundings.

Solo exhibitions of Neuenschwander's work have been organized by New Museum, New York (2010); Museu de Arte Moderna de São Paulo (2014); Whitechapel Gallery, London (2015); Museu de Arte do Rio, Rio de Janeiro (2017); and Kunstmuseum Liechtenstein, Vaduz (2021), among others. She is included in prominent collections internationally, including Centre Pompidou, Paris; Fundacion Jumex, Mexico City; Museu d'Art Contemporani de Barcelona; Museu de Arte Moderna de São Paulo; Museu de Arte Moderna do Rio de Janeiro; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; and Walker Art Center, Minneapolis.

Rivane Neuenschwander is represented in the US by Tanya Bonadker Gallery.





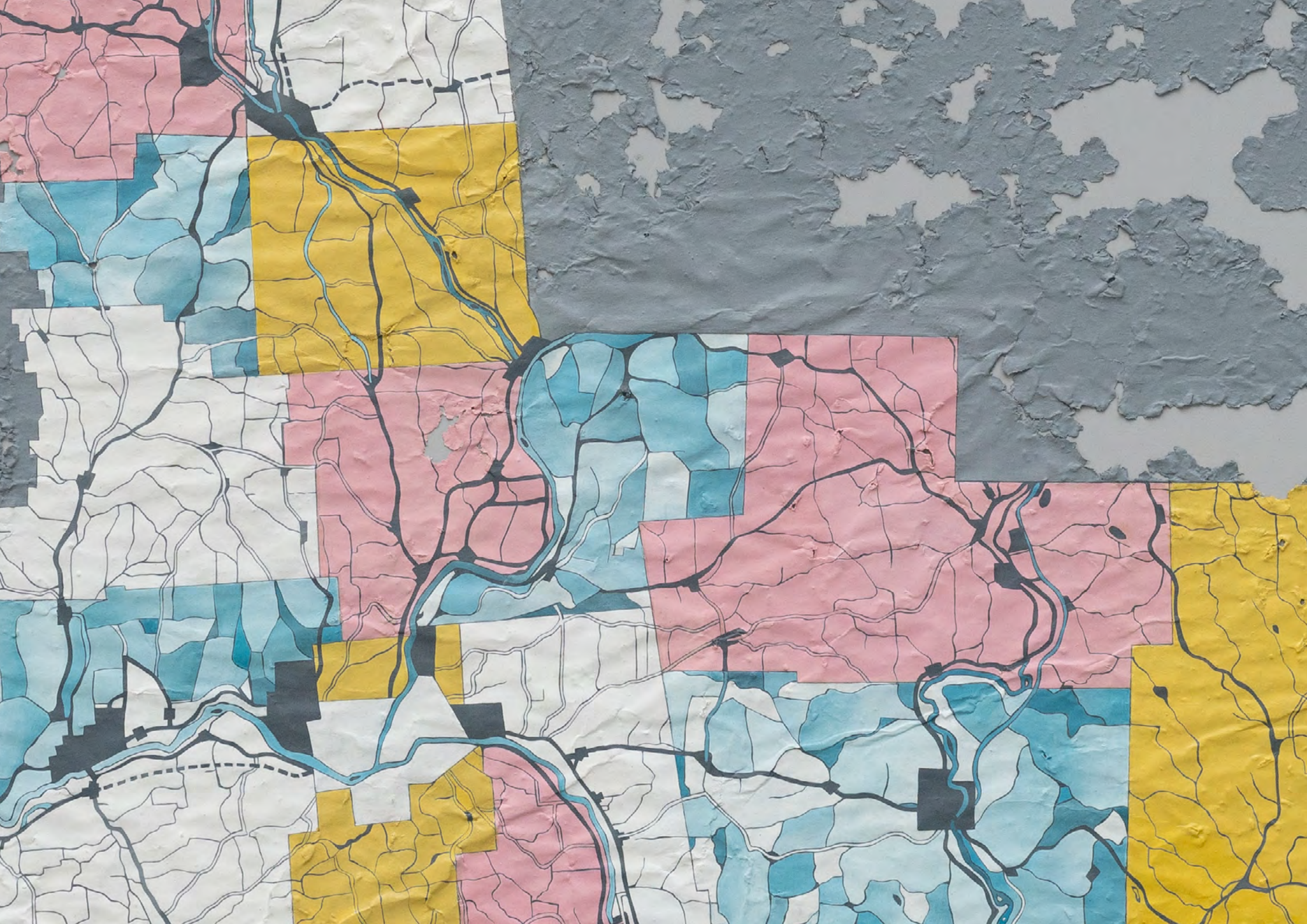


**RIVANE NEUENSCHWANDER**

*Depois da Tempestade/After the Storm (21)*  
2021

Acrylic paint on map mounted on wood  
27<sup>9</sup>/<sub>16</sub> × 33<sup>1</sup>/<sub>16</sub> inches (70 × 84 cm)







# MARINA RHEINGANTZ (b. 1983)

Drawing on memories of rural landscapes from her childhood, Maria Rheingantz composes near-abstract scenes where human life appears only as a trace or fragment. Simultaneously invoking and undermining traditions of landscape painting, Rheingantz engages in a deliberate process of effacement by superimposing layers of paint, seeking to approximate the feeling of memory.

In her recent works, cliffs, mountains, branches, waves, and swamps are juxtaposed with patterns inspired by tapestries. Bringing tapestry and topography to the same level, the artist highlights how they are transient areas that invite the viewer to step forward and follow paths. The sense of perspective dissolves on the canvas, blurring the lines between earth and sky, as countless dots are scattered like embroidery.

In 2021, Rheingantz's work was the subject of a solo presentation at FRAC Auvergne, Clermont-Ferrand, France (2021). She has also been included in exhibitions organized by Instituto Tomie Othake, São Paulo (2012); Contemporary Arts Foundation, Miami (2015); Centro Cultural São Paulo (2015); Museum Dhondt-Dhaenens, Deurle, Belgium (2018); and Kushiro Art Museum, Hokkaido, Japan (2019). Her paintings are part of significant collections such as Museu Serralves; Porto; Pinacoteca do Estado de São Paulo; the Rubell Collection, Miami; the Igal Ahouvi Collection, Tel Aviv; and de Taguchi Art Collection in Tokyo, amongst others.

Marina Rheingantz is represented in the US by Bortolami Gallery.







**MARINA RHEINGANTZ**

*Assanhada*, 2021

Oil on canvas

51 $\frac{1}{16}$  x 43 $\frac{5}{16}$  inches (130 × 110 cm)







# PAT STEIR (b. 1938)

Pat Steir's practice, inspired by Taoism and Buddhism, transcend the divide between figuration and abstraction. As exemplified by her signature *Waterfall* paintings, gestural marks and references to landscape overlap and enforce each other in a mode of abstraction underpinned by indeterminacy and chance.

Born in Newark, New Jersey in 1938, Pat Steir studied art and philosophy at Boston University and received her BFA from the Pratt Institute in 1962. In the late 1980s, Steir began to experiment with pouring and flinging layers of thinned paint onto canvas, releasing herself from conscious consideration of imagery and composition and allowing the indexical trace of her process to become the image itself. While her pouring process invites comparisons to Jackson Pollock, rather than laying her canvases on the floor, Steir paints from a ladder and works directly on unstretched canvas tacked to the studio wall. Intentionally deviating from the gestural flatness of the Abstract Expressionists, Steir instead explores a contemplative condition of unbound perception. In this way, she seeks to both portray and evoke a state of mind: rather than representing the sublimity of a waterfall or seascape, Steir's paintings become charged spaces of transcendental content.

For five decades, Steir has exhibited widely in American and European museums. She recently completed two major suites of monumental, rigorous *Waterfall* projects: *Silent Secret Waterfalls* for the Barnes Foundation in Philadelphia (2019) and *Color Wheel* for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC (2019–21). In October 2021, the Long Museum in Shanghai opened the first major retrospective of Steir's work in China.







**PAT STEIR**

*Untitled IV 2019 (Taipei), 2019*

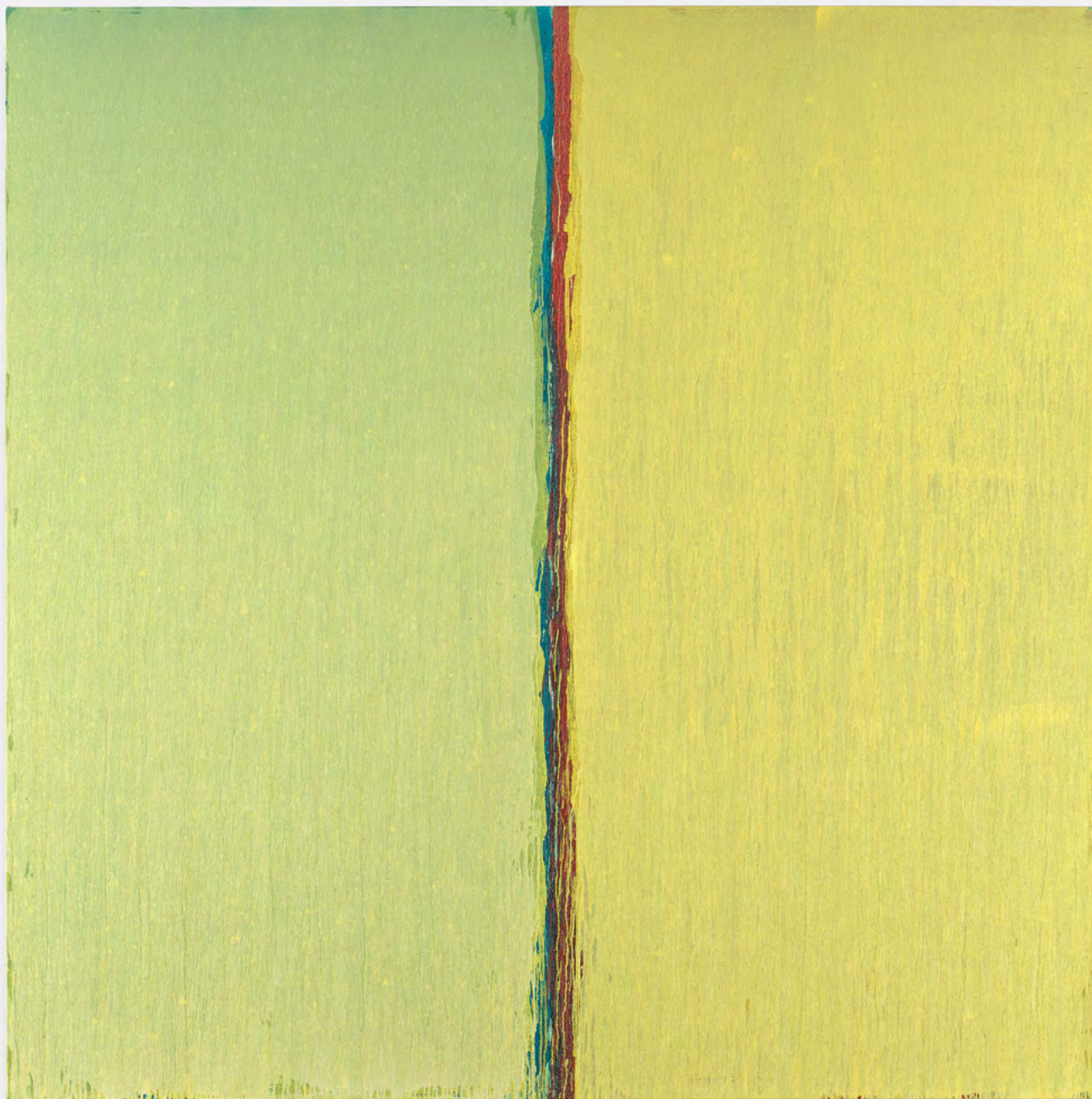
Oil on canvas

60 × 60 inches (152.4 × 152.4 cm)









**PAT STEIR**

*Yellow and Yellow, 2014*

Oil on canvas

84 × 84 inches (213.4 × 213.4 cm)



# JANAINA TSCHÄPE (b. 1973)

Janaina Tschäpe's work moves between reality and fabulation, taking shape in the intersection between seen, remembered, and emotionally incorporated landscapes. Her paintings, drawings, and watercolors reveal gesture and physicality as they unfold from a process in which the artist's body is intrinsically involved.

Tschäpe was born in Munich, Germany in 1973. Of German and Brazilian descent, she studied at the Hochschule für bildende Künste in Hamburg from 1992 to 1998 and received her MFA from the School of Visual Arts in New York in 1998. Her early body of work included painting, photography, and film. Tschäpe's vibrant paintings build a universe of hybrid forms, sometimes botanical, sometimes amorphous, alternating between a figurative and an abstract atmosphere. Significant for her most recent work is the tradition of German romanticism and the German literary movement Sturm und Drang, which aimed to represent nature's sublime beauty from an interior, existential perspective.

Solo presentations of Tschäpe's work have been organized by Museo Nacional Centro de Arte Reina Sofía, Madrid (2001); Centre Georges Pompidou, Paris (2004); Contemporary Museum of Art, St. Louis (2006); Irish Museum of Modern Art, Dublin (2008); Musée de l'Orangerie, Paris (2020); Sarasota Art Museum (2020); and Den Frie Center of Contemporary Art, Copenhagen (2021), among others. Her works can be found in important public collections, including the Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía, Madrid; Harvard Art Museum, Cambridge, Massachusetts; Museu de Arte Moderna do Rio de Janeiro; Moderna Museet, Stockholm; Thyssen-Bornemisza Art Contemporary, Vienna; and the Solomon R. Guggenheim Museum, New York.

Janaina Tschäpe is represented in the US by Sean Kelly Gallery.







**JANAINA TSCHÄPE**

*The Whisperer*, 2021

Casein, oil stick, and oil pastel on canvas

84% × 100% inches (215 × 255 cm)







# ADRIANA VAREJÃO (b. 1964)

Adriana Varejão was born in 1964 in Rio de Janeiro and studied at the Escola de Artes Visuais do Parque Lage from 1983 to 1985. The artist's visceral and sculptural paintings invoke and interrogate aspects of Brazilian history, memory, and culture. Often, familiar iconography—appropriated from maps, religious imagery, colonial genre scenes, among other things—is interrupted by simulated bloody gashes and fleshy extrusions, or more subtle narrative subversions. Centering materiality and technique, Varejão works to expose and connect marginal stories, adding personal, literary, and fictional references.

Varejão came to prominence in the late 1990s with her paintings featuring elements from traditional Portuguese ceramic tiles known as *azulejos*. Engaging the latter's decorative patterns and motifs, Varejão disrupts them by superimposing networks of lines and fissures in high relief—seismic surfaces, at once abstract, geological, and corporeal. This interviewing of materiality, time, culture, and place continues to define Varejão's oeuvre. In her recent work, she has engaged a dialogue between the clean shapes and bright hues of hard-edge abstraction and pre-Hispanic artisanal pottery—a direction which continues to employ her signature “cracked” surface, anchoring the art historical in crafts-based tradition, or, even, the semblance of earth itself.

Recent exhibitions of Varejão's work have been held by the Institute of Contemporary Art, Boston (2014); Dallas Contemporary (2015); the French Academy in Rome – Villa Medici (2016); Museu de Arte Moderna da Bahia, Salvador, Brazil (2019); Museu de Arte Moderna Aloísio Magalhães, Recife, Brazil (2019); and Museu Tamayo, Mexico City (2019). Her paintings can be found in significant public collections, including the Solomon R. Guggenheim Museum, New York; Hara Museum of Contemporary Art, Tokyo; Tate, London; and the Museu de Arte do Rio de Janeiro, among others.

Adriana Varejão is represented in the US by Gagosian.







**ADRIANA VAREJÃO**

*Azulejo (Moon)*, 2021

Oil and plaster on canvas

43 $\frac{5}{16}$  × 43 $\frac{5}{16}$  inches (110 × 110 cm)









**ADRIANA VAREJÃO**

*Azulejões (Hokusai)*, 2000

Oil and plaster on canvas in two parts

Each: 39 $\frac{1}{2}$  × 39 $\frac{1}{2}$  inches (100 × 100 cm)



