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## LGDR



Marina Adams. *EttaEllaEartha*, 2022. Acrylic on linen, 98 × 78 inches (248.9 × 198.1 cm)

### **Marina Adams** *What Are You Listening To?*

May 17 – June 25 2022  
LGDR 3 East 89th Street  
New York NY 10128

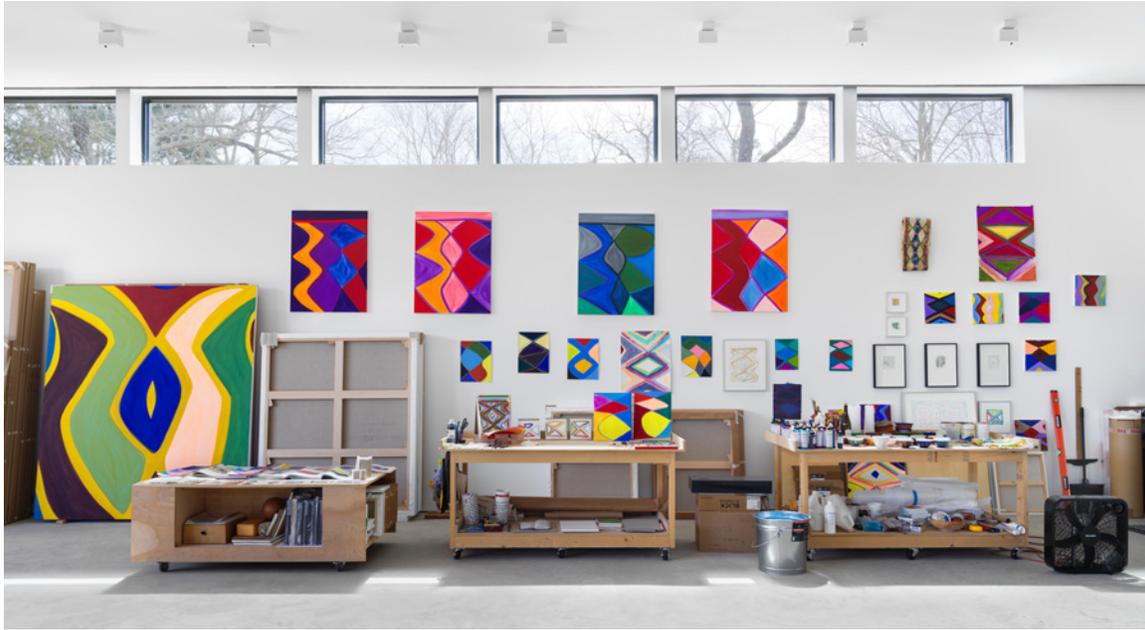
LGDR is pleased to present *What Are You Listening To?*, an exhibition of new paintings by Marina Adams. Committed to a pure painterly expression, Adams makes rigorous explorations of color and form that situate her squarely in the tradition of New York School painting, with its emphasis on gesture, spontaneity, and improvisation—an aesthetic and methodology shared with poets, musicians, and dancers alike. Her signature style, refined over several decades, coalesces here in a new body of work in which shifting colors and elastic forms are counterbalanced by the weight of their individual components.

“I finally came to consider colors as forces, to be assembled as inspiration dictates,” the 72-year-old Henri Matisse said in a 1941 interview. This “force” is visible in all of Adams’s work, and is especially evident in her new paintings. Such forces include compositional dynamics like the play of inner and outer space as well as in the physical agency of the body—its gestures and presence in the world. In persistent dialogue with art-historical heroes Matisse, Willem de Kooning, and Joan Mitchell, among others, Adams probes the lineages of Modernism while adding her own voice and momentum to this tradition. The palette of *Twenty Springs* (2022) echoes generously a monumental *Nana* sculpture of Niki de Saint Phalle, and its organic tower form looks to an intimate Sonia Delaunay drawing for inspiration. Despite these connections, however, *Twenty Springs* announces itself on its own.

The alluring sensibility of Adams’s paintings likewise pulls from disparate influences beyond the realm of painting. Architecture and music, textiles and carpets, utilitarian tribal objects, illuminated Coptic manuscripts, Islamic ornament, and folk arts are among the cultural practices that have inspired Adams; their acculturated patterns and embedded politics ultimately find their way into her paintings. The patterns of Uzbek robes displayed in an open book in Adams’s studio seem to flow into *Let the River Answer* (2021), while the colorful geometric designs of late-19th century Native American rawhide saddlebags become the invisible armature behind *EttaEllaEartha* (2022).

In 2021, Adams moved her studio from industrial Brooklyn to a newly constructed building on the East End of Long Island, famous for its uncanny natural light. This bright new airy space heralded a clean slate and strict edits: its fresh walls were lined with blank canvases of three sizes, while a patchwork of specialty brushes, favorite postcards and books of art, poetry and textiles were spread across two low tables. The works Adams has created here feel more determined, physical, and sculptural than her previous improvisational, sinuous paintings. Immersed in the natural setting of Long Island, Adams has also called upon associations with other locales meaningful to her. The appeal of the Mediterranean, both ancient and modern, inserts itself into her compositions of color and brush. Extensive work and study in Rome, summers in her studio in Reggio Emilia, travels in Greece (from where her grandparents immigrated to the U.S.)—all these locations are manifest in the paintings through color and light, and an elemental relationship with earth, sea, and sky.

In making and installing this exhibition, Marina Adams has responded to the various shifting palettes and architectonic forms of the spaces at LGDR’s flagship building at 3 East 89th Street. A suite of three paintings—*Like a Tree* (2022), *Song for My Mother* (2022), and *Stone Cold Fox* (2022) juxtaposed with the aptly titled *DIVA* (2021)—was painted with the Beaux Arts architecture of the building’s Stone Room in mind. Says Adams, “The relationship between painting and architecture is reciprocal, whether it be an Italian Baroque chapel or the proverbial white cube. Whenever possible, I try to establish a dialogue between painting and architecture. Both are about construction and form and activating space.”



Marina Adams's studio, 2022. Photo: Dan Bradica

### **About the Artist**

Born in 1960 in Orange, New Jersey, Adams received her BFA from Tyler School of Art (1980) and her MFA from Columbia University (1983). She has collaborated with poets on several volumes, including *Actualities* with Norma Cole (Litmus Press, 2015); *Taormina* with Vincent Katz (Kayrock, 2012); *The Tango* with Leslie Scalapino (Granary Books, 2001); and *Vue sur Mer* with Christian Prigent (Gervais Jassaud, 2010). Her work was recently featured in *Affinities for Abstraction: Artists on Eastern Long Island, 1950 to 2020*, Parrish Art Museum, Water Mill, NY (2021) and *FOCUS: Marina Adams*, Modern Art Museum, Fort Worth (2020). Her work resides in the collections of the Museum of Modern Art, New York; Modern Art Museum of Fort Worth; Metropolitan Museum of Art, New York; and the Longlati Foundation, Shanghai. Adams is the recipient of a John Simon Guggenheim Memorial Fellowship (2016) and the Award of Merit Medal for Painting from the American Academy of Arts and Letters (2018).

### **About LGDR**

Founded by Dominique Lévy, Brett Gorvy, Amalia Dayan, and Jeanne Greenberg Rohatyn, LGDR is a collaborative international art venture that brings expertise and vision to its disciplines. LGDR represents and partners with artists and estates—realizing seminal projects and furthering legacies. From placing primary and secondary works of the highest quality and advising clients on the development of their collections, to harnessing its institutional relationships and presenting a curated program with scholarly publications, LGDR puts artistic voices first. In forming LGDR, the four partners merge their respective specialties across 20th- and 21st-century art; their individual reputations as leaders and tastemakers; and their separate histories as principals of galleries with exemplary exhibition programs. Both international and local in practice and perspective, LGDR has unique spaces and unmatched market knowledge in New York, London, Paris, and Hong Kong in addition to off-site presentations and satellite teams around the world.

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