

GAGOSIAN



FRIEZE NEW YORK

Booth C26

May 2–5, 2019

Randall's Island Park, New York

Left: Steven Parrino, *Untitled*, 2004 (detail), enamel on canvas, 102 1/2 × 107 × 140 inches (260.4 × 271.8 × 355.6 cm) © Steven Parrino, courtesy Parrino Family Estate

Right: John Chamberlain, *GOOSECAKEWALK*, 2009 (detail), painted and chrome-plated steel, 82 1/2 × 45 1/2 × 32 1/2 inches (209.6 × 115.6 × 82.6 cm) © 2019 Fairweather & Fairweather LTD/Artists Rights Society (ARS), New York

April 24, 2019

Gagosian is pleased to participate in Frieze New York 2019, with a booth dedicated to the work of John Chamberlain and Steven Parrino.

The included works highlight the ways in which Chamberlain and Parrino explored the act of folding and compressing materials. Through twisting, bending, or crushing, both artists variously disrupted the conventional rectilinear plane. Their use of chromatic contrast and reflective materials suggests suspended movement within the static objects.

During his time at the Art Institute of Chicago and Black Mountain College in North Carolina in the 1950s, Chamberlain investigated the malleable properties of steel and techniques of shaping it. By

1959, he was incorporating scrap metal from cars into his sculptures, a practice that would continue throughout his expressionistic, three-dimensional work. Chamberlain's sculptures on view are made of repurposed steel and are devoid of color other than chrome, black, and white. Their reflectivity further enhances his vigorous manipulation of the material.

Beginning in the 1970s, Parrino brought a punk sensibility to the history of abstraction, taking the oft-repeated declaration "painting is dead" as a starting point to interrogate the possibilities of art making. He began to question the painted canvas, piercing and tearing it or twisting it off the stretcher to disrupt the picture plane. While some of these works have been hung conventionally as single paintings, Parrino also combined multiple canvases on the floor, subverting the distinctions between two-dimensional painting and three-dimensional sculpture. His paintings, often made of unconventional materials and supports such as engine enamel and aluminum, present—more so than "pictures"—a kind of muscular drapery, where pictorial possibilities reside in the pulling and contorting of canvas.

In addition to the Frieze booth, Sarah Sze's first outdoor stone sculpture *Split Stone (7:34)* (2018) and three of the fourteen sculptures from Walter De Maria's *Truth / Beauty* series (1993–2016) are included in the inaugural New York edition of Frieze Sculpture, curated by Brett Littman and on view at Rockefeller Center from April 25 to June 28, 2019.

To receive a PDF with detailed information on the works, please contact the gallery at inquire@gagosian.com.

To attend the fair, purchase tickets at frieze.com/fairs.

#FriezeArtFair

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