

***Bodies and Buildings:
The Dwellings of Dance***

August 12 – September 12, 2020
An Artsy-Exclusive exhibition



Timothy Hursley, *Untitled Keith Haring Backdrop at Palladium 1*, 1985, C-print mounted on Dibond, 24.5 x 20.75 in

Garvey | Simon is pleased to present *Bodies and Buildings: The Dwellings of Dance*, an Artsy-exclusive exhibition curated by Louisa N. Pancoast. Culled from Garvey | Simon's roster of artists, this diverse selection of works are united by their current of kinesthetic energy, and interest in marrying performance with permanence. Whether painting or photography, figurative or abstract, each piece considers the dynamism and duration of movement, and how it impacts the body and its spatial surroundings. *Bodies and Buildings: The Dwellings of Dance* features work by Danielle Riede, Bentley Meeker, Ray Kass, Joel Shapiro, Linda Lindroth, Tamiko Kawata, Timothy Hurlsey, David Morrison, Peter Drake, Joshua Flint, and Elizabeth Mead. The exhibition will be on view on the Garvey | Simon page on Artsy.net from August 12, through September 12, 2020.

Movement and dance take up residence--not only human bodies, but in architectural structures, abstract entities, and spaces both real and imagined--in this selection of works. An inherently ephemeral form predicated by duration, dance poses a distinct challenge for visual representation. It is not merely the shape and texture of the body, but the trajectory of the body through space, as well. This relationship between subject and surround equalizes positive and negative space--background and foreground--adding an element of complexity to the compositional structure of two-dimensional works. Whether focusing on the body itself, or the after-effects of the body's passage through space, each of these artists attends to the dynamic and transience of movement, and attempts to fix it into permanence.

Peter Drake explores angularity and tension in the human body, using close cropping to imbue his subject with potential energy and a performative sense of risk. Another example of figuration, Joshua Flint showcases not only the torque of the human body, but the artifice and singularity implicit in dance performance. David Morrison, Linda Lindroth, and Elizabeth Mead all look to non-human forms as hosts for their dynamic movement. Paper, softened bark, and trails of transparent fabric become stand-ins for the human body, adding an element of texture to their lyrical gestures. Fully abstracted, Joel Shapiro's geometric shapes, Ray Kass' amorphous forms, and Tamiko Kawata's undulating sculptures all carry with them a sense of improvisational risk that is inherent in dance performance. By allowing safety pins to bend at their will, watermedia to collect and saturate of its own accord, and etched lines to collapse and coalesce, each of these artists' use of chance fills their abstracted bodies with movement. Timothy Hursley considers both bodies and spaces in his photographs, whether it be a rotating view of a dilapidated silo, creased in a gesture of defeat, or dance floors electrified by Bacchandalian ecstasy. These works reach beyond mere shape, and towards the expressive component of dance. Danielle Riede and Bentley Meeker each use space to tackle the impermanence of dance, employing either paint or light to transform movement patterns into topography.

Louisa Pancoast is a New York-based dancer and choreographer. She has performed for Yvonne Rainer at the Museum of Modern Art, Alexander Polzin and Sommer Ulerickson at the 92nd Street YMCA, Diego Funes, Pat Catterson, Pramila Vasudevan, and numerous others. She often blends visual and performing arts in her choreography, including her choreoplay, *First in Half, Then in Quarters* and *Strange Girls Dance: A Visual Duet with Melissa Stern*. She has worked alongside Elizabeth Garvey since 2017.

For more information, high resolution images, or sales inquiries, please contact Elizabeth Garvey at liz@garveysimon.com, or 917-796-2146.