

HUSSENOT



CARL D'ALVIA

AFTER PARTY

June 9th - July 23rd



Presentation

For the exhibition "After Party" at the Galerie Hussenot in Paris, Carl d'Alvia presents a set of five large-format aluminum sculptures and bright colors, which the American artist had made in Italy.

Inhabited by their own character and strange interiority, Carl d'Alvia's works are not site-specific. They are both isolated and at home, wherever they are installed: in the middle of nature as well as in the center of an agora, they will also be happy to lean on a street lamp around the corner, against a building or a tree in a park.

Carl D'Alvia (born 1965 in Sleepy Hollow, New York) is a sculptor who lives and works in Connecticut and New York. D'Alvia's post-pop sculptures in resin, bronze and marble range from abstract and geometric to figurative and anthropomorphic.

His works often explore the comic/tragic dichotomy. D'Alvia won the Rome Prize in 2012. He has participated in many individual and group exhibitions internationally, including the American Academy of Arts in New York, the American Academy in Rome, Italy, the Rhode Island School of Design

Museum in Providence and the Arts Center at Duck Creek in East Hampton.



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Carl D'Alvia

After Party

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Hussenot gallery is pleased to present a solo exhibition of new works by sculptor Carl D'Alvia, which will include his newest series of large-scale, brightly-colored aluminum sculptures which he refers to as "Liths".

After Party marks the artist's first exhibition with the gallery.

Liz Deschenes

Let's start with color. Can you elaborate on the relationship to form with color choice?
Are there referents that are embedded in these choices?

PS- your interview with Julian Rose only briefly discusses the use of color in your newer works- I understand that it replaces some of the elaborate textures that you don't have in these works, but I think that there is something core to color in these works that transcends the forms.

Carl D'Alvia

The initial work of this series ("Lith" 2017 now at Art OMI) is black--and frankly I never really saw it in color and imagined that others in the series would be the same.
But after developing the forms for my last show at Hesse Flatow I just saw them in color. When I develop the forms it's mostly through drawing and I rarely think of color at the outset.

So, it's a game of matching the form to a correct color later. As this work is inhabiting some tradition of macho 70s sculpture (but with a sense of sense of humor and contradictory nuances of softness) I was thinking of 70s design and car colors as a starting point. I have an idea but usually need to test a few colors to find the right one---sometimes it's even a surprise to me which color is the more successful one. So, maybe the colors are teased out during the process rather than incorporated. Once I lock in on a color it seems grafted to the piece.

That's an interesting point about the color as a replacement for the elaborate surface. Perhaps this surface/ color application, in a sense focussing the viewer on the surface implies an interiority. I've been surprised at the odd sense of self that occurs in these pieces and maybe that's a bi-product of the surface/interior relationship.

LD

I love the color responses -

next question is site. I know these works are not made with one in mind and can be located and re- located. that stated, as someone who is very sensitive to scale, how has the Hussenot Galerie impacted the works you'll be displaying there?

CD

Well, these works aren't site specific. None of my work really is but especially this series of large works (I've been calling them "Liths").

They really seem to have an odd amount of interiority and are informed by a sense of self or of their own character. They're simultaneously isolated and at home wherever they seem to be installed. They are fueled by this contradiction I think. So, to answer your question --although the sculptures will have a great conversation, or party, at Galerie Hussenot I think they're also content to lean on a street lamp outside on the corner or against a building or on a tree in the park. Regarding the scale generally the pieces in the series need to be larger than human scale, usually 7-9 feet in their largest dimension. This larger than life scale is important.

LD

you write that the scale is a necessary component - are they larger than human scale to throw off associations?

CD

I think the slightly larger than life scale ramps up the intensity of the pieces (and the craft) and by putting it in a somewhat architectonic scale it increases the whimsy or absurdity—they're like small buildings or cars bending over or slumping down. Objects that size aren't supposed to that, they're not supposed to have a sense of humor.

LD

The work nods to, acknowledges the work of sculptors as diverse as Caro to Posenenske's yet breaks from some of their confines. You're making sculptures that seem to fit into late modernist tenets yet defies expectations. Could you elaborate some on how the work seems to be, yet is not?

CD

Thoughtful question. I love the way you ended with "seems to be, yet is not". I think the breaking of the confines or defying expectations is happening both because of where the work came from and what its concerns are. I started out as a figurative sculptor and feel that in some ways I still am. I have a pet theory that every one is born either figurative or abstract —but that you can often have more interesting results going toward your opposite position. For some time I've been moving towards abstraction and more interested in this figuration/abstraction dialogue than in either polarity. In the end it's the hybrid position, the contradiction, that is more interesting to me. I think this is outside of, or perhaps severely stretching, the late modernist tenets that you mentioned. I think that my willingness to bring whimsy or humor into this conversation is also unexpected and perhaps pushes it into the "yet is not"zone.



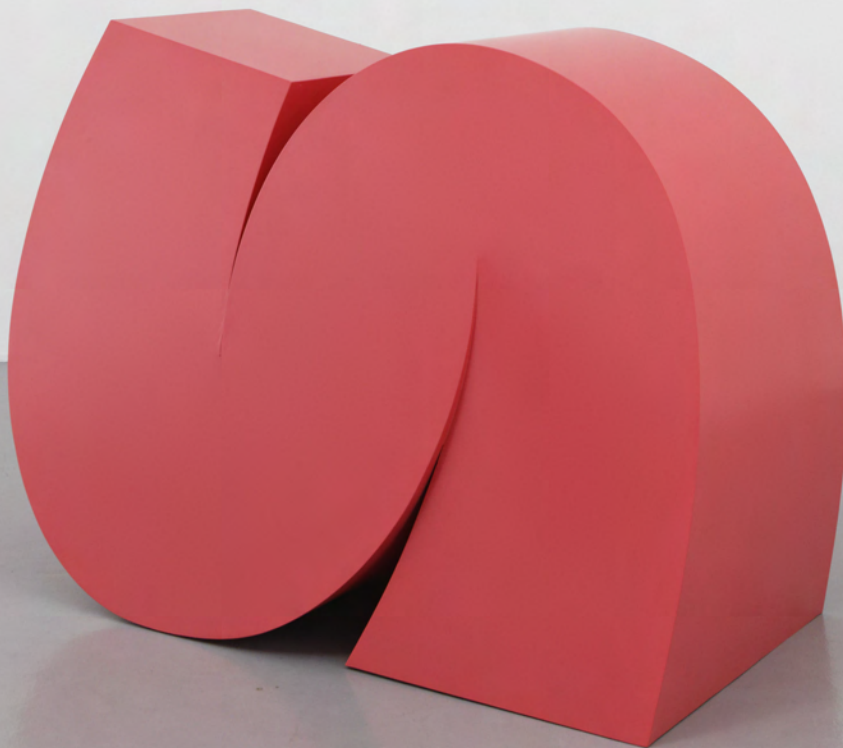
Carl D'Alvia, *After Party*, installation view, 2022, Hussenot, Paris



Carl D'Alvia

Sag, 2022
Aluminum + powder coated
45 1/2 x 109 7/8 x 23 5/8 in. 115.5 x 279.2 x 60 cm



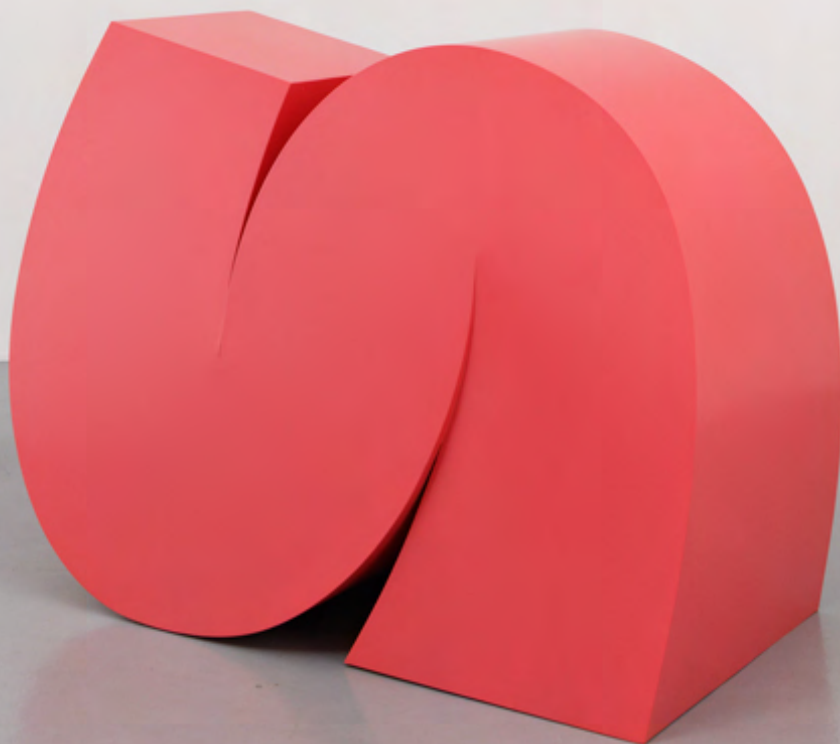


Carl D'Alvia

Billow, 2022

Aluminum + powder coated

47 5/8 x 63 1/4 x 236 1/4 in. 120.9 x 160.6 x 60 cm



Carl D'Alvia

Billow, 2022

Aluminum + powder coated

47 5/8 x 63 1/4 x 236 1/4 in. 120.9 x 160.6 x 60 cm



Carl D'Alvia, *Alien*, 2022, Aluminum + powder coated, 66 7/8 x 74 3/8 x 23 5/8 in. 169.9 x 189 x 60 cm







Carl D'Alvia

Lap, 2022

Aluminum + powder coated

47 7/8 x 114 1/4 x 23 5/8 in. 121.6 x 290.2 x 60 cm





Carl D'Alvia

Coz, 2022
Aluminum + powder coated
27 1/2 x 41 7/8 x 23 5/8 in. 69.8 x 106.4 x 60 cm





Carl D'Alvia, *After Party*, installation view, 2022, Hussenot, Paris



Carl D'Alvia, *After Party*, installation view, 2022, Hussenot, Paris



Carl D'Alvia, *After Party*, installation view, 2022, Hussenot, Paris



Carl D'Alvia, *After Party*, installation view, 2022, Hussenot, Paris



Outdoor display

CARL D'ALVIA

b. 1965, Sleepy Hollow, NY

Lives and works in West Cornwall, CT and New York City

EDUCATION

1987 BFA Sculpture, Rhode Island School of Design, Providence, R.I

1987 European Honors Program, Rhode Island School of Design, Rome, Italy

SOLO EXHIBITIONS

2022 Galerie Hussenot, *After Party*, Paris, France

2021 The Art Center at Duck Creek, *Carl D'Alvia: Liths*, East Hampton, NY
Hesse Flatow, *Sometimes Sculpture Deserves a Break*, New York, NY

2019 Galerie Papillon, *Divergences*, Paris, France

2018 The Journal Gallery, *Tennis Elbow*, Brooklyn, NY

2017 Jeff Bailey Gallery, *Huddle*, Hudson, NY
Nathalie Karg Gallery, *Endless*, New York, NY
Regina Rex, *Endless*, New York, NY

2014 Gleichapel, *Ceci N'Est Pas Une Caisse*, Paris, France

2013 Mulherin + Pollard, *Cyclops*, New York, NY

2011 Operaunica, Rome, Italy

2009 Galerie Van Der Stegen, *Cryhappy*, Paris, France

2008 Derek Eller Gallery, *Sculpture*, New York, NY

2007 G-Module, *Natura Artis Magistra*, Paris, France

2006 Derek Eller Gallery, *Project Room*, New York, NY

1998 Jessica Fredericks Gallery, *Statuary*, New York, NY

SELECTED GROUP EXHIBITIONS

2022 Platform Project Space, *Balance*, New York, NY
American Academy of Arts, *Invitational Exhibition of Visual Arts*, New York, NY
Galleria Anna Marra, *Postcard From New York, Part III*, Rome, Italy

2021 Mother Gallery, *Thinking of Things Inside*, Beacon, NY
Anton Kern Gallery, *The Shoo Sho*, New York, NY
The Hole, *Density Betrays Us*, New York, NY
Galeria Hilario Galguera, *Under A Loggia*, Mexico City, Mexico

2019 deCordova Museum & Sculpture Park, *The New England Biennial*, Lincoln, MA
Drive-By Projects, *Jalopies: A Tow Person Show*, Watertown, MA
George Gallery, *Further*, Brooklyn, NY
Domobaal, *Backyard Sculpture*, London, England
Crush Curatorial, *Surreality*, New York, NY
Cathouse Proper, *1Ensemble*, Brooklyn, NY

- 2018 Nathalie Karg Gallery, *Distortions*, New York, NY
 Italian Cultural Institute, *Now Here Is Nowhere*, curated by Christian Caliandro, New York, NY
 Honey Ramka, *Depth Of Surface*, Brooklyn, NY
- 2017 Hilde, *Apollo On Earth*, Los Angeles, CA.
- 2016 Helper Projects, *Helper Projects*, Brooklyn, NY
 Gridspace, *False Deities*, Brooklyn, NY
 Honey Ramka, *Or Bust*, Brooklyn, NY
 Regina Rex, *This Condition*, New York, NY
 Katharine Mulherin Contemporary Art Projects, *Jour De La Marmotte/Winter Salon*, Toronto, Canada
- 2015 Kai Matsumiya, *Foundation Barbin Presents:Redeux (Sort Of)*, New York, NY
 Jeff Bailey, *Eat A Peach*, Hudson, NY
 The Journal Gallery, *Freedom Culture*, New York NY
 Van Doren Waxter, *Special Presentation*, New York, NY
 Junior Projects, *Rock Hound Swap Meet*, New York, NY
 Nathalie Karg Gallery, Summer 2015, New York, NY
 James Barron Art, *Cornwall Bohemia*, Kent, CT
- 2014 Musei Civici Ascoli Piceno/Galleria D'Arte Contemporanea Osvaldo Licini, Amalassunta Collaudi
 MARS Milano, *Agnese Guido/Carl D'Alvia/Filippo LaVaccara*, Milan, Italy
 Kunstraum t27, *Upward Postive Leaders*, Berlin, Germany
- 2013 Castelluccio di Pienza, *The Naturalists*, Chianciano Terme (Siena)
 American Academy in Rome, *The Idea of Realism*, curated by Christian Caliandro and Carl D'Alvia, Rome, Italy
- 2012 Katharine Mulherin Contemporary Art Projects, *Tropic of Capricorn*, Toronto, Canada
 Mulherin+Pollard Gallery, *Makin' It Natural*, New York, NY
- 2011 Galleries Goldstein at Goodhood, *I Pity Inanimate Objects*, London, England
- 2010 The Rhode Island School of Design Museum, *Collision*, curated by Jackie Saccoccio, Providence, Rhode Island
 The Wassaic Project, *Bestiary*, Wassaic, NY
 Judi Rotenberg Gallery, *Netherworld*, Boston, MA
 Galerie Van Der Stegen, *HIDDEN*, Paris, France
- 2009 Wunderkammer, *Titled/Untitled*, curated by Alberto Dambruoso and Micol Di Veroli, Rome, Italy
 Morgan Lehman, *Strangers In A Strange Land*, Lakeville, CT
- 2007 Massimo Carasi Arte Contemporanea/The Flat, *Disarticulated Speech*, Milan, Italy
 Gering and Lopez Gallery, *POPcentric*, New York, NY
- 2006 John Connelly Presents, *Kamp 48 Let's Go Camping!!*, New York, NY
 Angell Gallery, *New York Style*, Toronto, Canada

- Deborah Colton Gallery, *The Hedonistic Imperative*, Houston, TX
- 2005 Yerba Buena Art Center, *Zine Unbound*, San Francisco, California
Biagiotti Progetto Arte, *Stars and Stripes*, Florence, Italy
Jack the Pelican Presents, *The Hedonistic Imperative*, Brooklyn, NY
- 2004 Feature Inc., *Itsy Bitsy Spider*, New York, NY
Claire Oliver Fine Art, *The RISD Biennial*, curated by Shamim Momin, New York, NY
Clifford/Smith Gallery, *Speechless*, Boston, MA
Galerie Michael Neff, *Sculpture Now*, Frankfurt Main, Germany. North Haven Gallery, Leisure, North Haven, Maine
- 2003 Feature Inc., *Group Sculpture Show*, New York, NY
Space 101, *The Burnt Orange Heresy*, Brooklyn, NY
Lump Gallery/Projects, *Lumpenedlyness*, Raleigh, NC
- 2001 Derek Eller Gallery, *Being There*, New York, NY Here, Smile, New York, NY
- 2000 White Columns, *Wine, Women & Wheels*, New York, NY
- 1999 Baumgartner Galleries Inc, *Loaf*, New York, NY
- 1996 Lauren Wittels Gallery, *Carl D'Alvia and Judith Eisler*, New York, NY
Curt Marcus Gallery, *The Baseball Show*, New York, NY

AWARDS

- 2013 The Rome Prize, Henry W. and Marian T. Mitchell Fellowship, American Academy in Rome
- 2009 Civitella Ranieri, Umbertide, Italy

BIBLIOGRAPHY

- 2021 Jacqueline Marino, "Carl D'Alvia in conversation with Jacqueline Marino," *Soft Qtrly*, December.
Andrea K. Scott, "Goings on About Town: Carl D'Alvia," *The New Yorker*, July 6.
Laura May Todd, "Saturday Selects," *Sight Unseen*, June 26.
Brain Alfred, "Carl D'Alvia," *Sound & Vision Podcast*, June 24.
Jacob Patrick Brooks, "Carl D'Alvia's wry subversion," *Two Coats of Paint*, June 23.
Jerry Saltz, "25 Notable Releases Over the Next Two Weeks," *Vulture*, June 21.
- 2020 Will Heinrich, "2 Art Galleries to Explore From Home", *The New York Times*, June 26.
Sabrina Silamo, "Le Bestiaire Minimaliste," *La Revue de la Céramique du Verre*, January-February, p.58-59.
- 2018 Jillian Steinhauer, "What To See In New York Art Galleries This Week; Distortions," *The New York Times*, August 3.
- 2017 John Yau, "Hair and Mushrooms, Gnarly Paint and Smooth Pours," *Hyperallergic*, July, 22.

- Stephen Maine, "What Lies Beneath: Carl D'Alvia's Buried Meanings," *Hyperallergic*, January 14.
- Laurie Simmons, "Statuary. Please Explain," *Bomb*. January 18.
- 2013 Mario DeCandia, "Cinque Mostre," *Le Nuove Visoni a Stelle e Striscie*, Jan. 24-30, Trova Roma (La Repubblica).
- 2011 Santa Nastro, "Generation Hippie Arte," *Maxim (Italia)*, July, Anno 14, n.6/7, p.47.
- 2010 Cate McQuaid, "Playing With Forms, Faces, and Figures," *The Boston Globe*, Jan. 20.
- Manuela Alessandra Filippi, "Titolo/Non Titolo?," *Arte*, Jan., p. 57.
- 2009 Santa Nastro, "Carl D'Alvia, Asuka Ohsawa," *Espoarte*, Anno IX, no.56, p.137.
- 2008 "D'Alvia/Del Rosario/Matyek/Khete, The Flat/Massimo Carasi Arte Contemporanea, Milano, *Arte e Critica*, Feb., No.53.
- 2007 "POPcentric," *Time Out New York*, issue 623, Sept.6-12, 2007.
- "Super Furry Animals," *Lodown Magazine*, May-June, No. 56, p.22.
- 2006 "Unambiguous," *Artworld Digest*, p.5.
- Troy Schulze, "Better Living through Silicone," *Houston Press* (vol 18, no. 4, 2006), p.29
- 2004 "Stars & Stripes," *Flash Art*, June-July, p.139.
- 2004 "Finding fascination in blots, splats, bubbles and shimmer," *The Boston Globe*, May 14, Living/Arts.
- 2001 "Being There," *The New York Times*, July 13, Art Guide, p. 32.
- 2000 "Loaf," *The New Yorker*, "Goings on About Town/ Art," December 27 & January 3, p.22.
- 1999 "Loaf," *Time Out New York*, December 16 – 30, p.121
- 1998 Tom Moody, "Carl D'Alvia at Jessica Fredericks," *Artforum*, December, p.132.
- "Fall Art Preview," *Edith Newhall, New York Magazine*, September 14, p.127.
- 1996 Stewart Servatar, "Carl D'Alvia/Judith Eisler," *New York Press*, March.
- Grace Glueck, "The Baseball Show," *The New York Times*, July 26, p.C23.
- 1994 Kim Levin, "S.I.B. Swelling Itching Brain," *The Village Voice*, July 3, p.134.