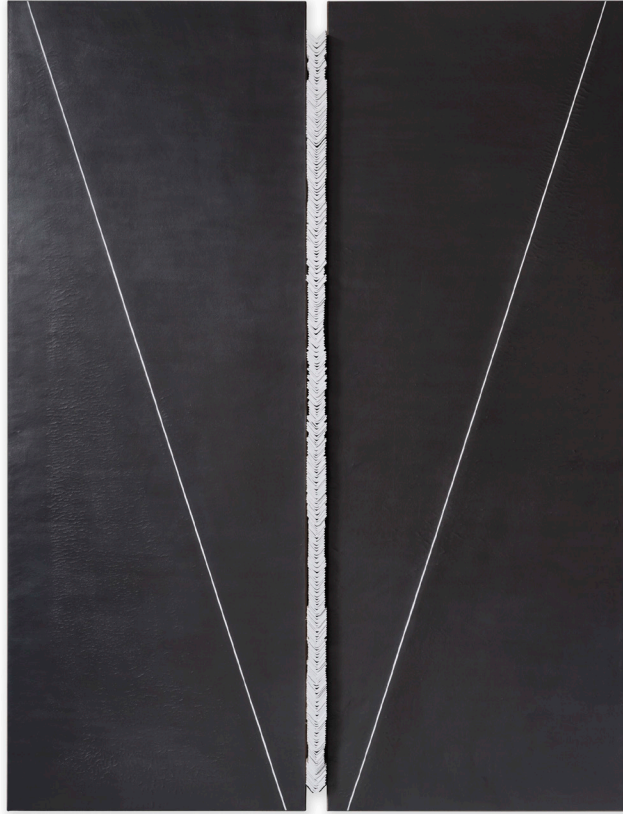


Lévy Gorvy Dayan



N. Dash. *GP_24*, 2024, earth, acrylic, cardboard corners, graphite, hardware, string, and jute, 84 × 64½ inches (213.4 × 163.8 cm)

LÉVY GORVY DAYAN ANNOUNCES SOLO EXHIBITION OF NEW PAINTINGS BY NEW YORK-BASED ARTIST N. DASH

N. Dash

April 25 – June 15, 2024

Lévy Gorvy Dayan

35 Dover Street, London

LONDON—Lévy Gorvy Dayan is pleased to announce a solo exhibition of new paintings by New York-based artist N. Dash, inaugurating the gallery's new location in London's Mayfair district. Opening on April 25, 2024, the artist's debut exhibition with the gallery will feature multi-panel paintings that explore ecologies of resonance among disparate materials. N. Dash's practice is grounded in and distinguished by bringing together organic substances, manufactured readymade objects, and images resulting from embodied processes. The tactile surfaces of these restrained, luminous works emphasize haptic experience, drawing attention to the subtle yet seismic effects of touch.

Lévy Gorvy Dayan



N. Dash. *H_24*, 2024, earth, oil, silkscreen ink, and jute, 66½ × 48 inches (168.9 × 121.9 cm)

N. Dash's paintings draw on the building blocks of our natural and constructed worlds, including earth and water, jute and cotton, graphite and oil, along with oft-overlooked fabricated items such as architectural insulation and factory-produced cardboard. Across the works in the exhibition, these elements are recombined to elevate the structural, textural, and energetic synergies and tensions among them. A work whose hue resembles patinated copper might comprise Styrofoam insulation, or an image might be silkscreened onto a panel on which earth has been troweled and dried into a cracked, furrowed plane. There are slippages among the many materials, processes, and signifiers that are evoked in these paintings—each held together by careful, spare decisions.

At the core of N. Dash's work is a daily ritual wherein the artist rubs a small piece of white cotton between finger and thumb until the machine-loomed fibers fray and lose their gridded structure, decomposing into an abject tangle. For the artist, the fabric serves as a recording device on which actions are imprinted, energy is captured, and immaterial forces are stored. The resulting sculptures are colored by a patina of dirt and oils, transformed by the spontaneous movement of the artist's body. The grid, one of modernism's paradigmatic forms, is undone again and again in the artist's hand—by the body, the weather, and the environment. The artist photographs iterations of these sculptures and silkscreens the images onto panels prepared with earth, such that the images undulate according to the earth's topography. In addition,

planes of color are silkscreened, leaving fields of rosette patterns that result from the half-tone printing process.

The works' beveled edges reveal their earthen substrates, allowing them to breathe. In these carved-out margins, the layers of earth, gesso, and jute are rendered visible, exposing the quasi-geologic structure of each panel. This strategy appears differently in a series of works in which strings are embedded in, or excavated from, the earthen grounds, the latter creating fine trenches of negative space, where the materiality of the work is exposed and raw. Ecological concerns course through these paintings with references to human and nonhuman interconnection and intervention. They examine, on an intimate scale, the impact of touch on natural resources, and reckon with the ways in which synthetic materials contain, shape, and merge with the environment. Here, Photoshop can imitate a field of flowers with an algorithmic printing pattern, but a rosette is still a field of ones and zeros. These questions of mimesis, artificiality, and exploitation are at play in these paintings, but subtly so. Through the works on view, nature and byproducts of manufacture are counterposed on vertical stages of earth, uplifting this most fundamental material and source.

ABOUT LÉVY GORVY DAYAN

Lévy Gorvy Dayan exists to be a trusted and supportive home to artists, estates, and the creative conversation. Helmed by Dominique Lévy, Brett Gorvy, and Amalia Dayan, the gallery aims to use its platform and programming to enhance and extend the reach of artists, and to strengthen their legacies. Lévy Gorvy Dayan strives to use its expertise and influence to make all aspects of art accessible—and to connect artists, museums, institutions, and collectors. Through a tailored approach, the gallery strives to offer outstanding service to our collaborative partners and clients. Founded in art historical study, and informed by the contemporary moment, our exhibitions and publications endeavor to contribute to artists' practices and connoisseurship. In addition to an international presence in Geneva, Milan, Paris, Seoul, Shanghai, Singapore, and Taiwan, Lévy Gorvy Dayan's spaces in New York, London, and Hong Kong serve as destinations for engagement, discovery, and inspiration for artists, the public, and clients—embracing the possibility and power of transformation through art.

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