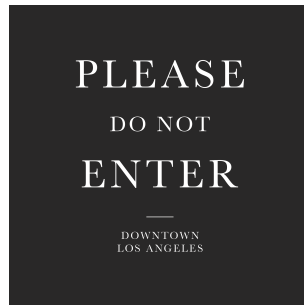


FOR IMMEDIATE RELEASE
TUESDAY, MAY 5, 2015



PRESENTS

ARIK LEVY: INTIMATE FORMATIONS

FIRST MAJOR WEST COAST SOLO EXHIBITION

FIRST EXHIBITION IN PLEASE DO NOT ENTER'S NEW LOS ANGELES GALLERY SPACE

MAY 29–JULY 11, 2015

OPENING PREVIEW THURSDAY, MAY 28, 2015, 6PM–8:30PM

PLEASE DO NOT ENTER, 549 S. OLIVE STREET, LOS ANGELES, CA 90013



Los Angeles – Please Do Not Enter announced today that it will present *Intimate Formations*, the first West coast solo exhibition for multidisciplinary artist and designer Arik Levy. This exhibition is the first Los Angeles presentation of the artist's work since a 2010 project at the

Santa Monica Museum of Art, and will be the first major exhibition held at Please Do Not Enter's new gallery space and store in Downtown Los Angeles.

Israeli born and Paris based, Levy is internationally renowned for both his boundary bending contemporary art practice and his innovative work in industrial design. His works explore the intersection of science, nature, social philosophy and human poetics, seeking to establish visual connections between these disparate fields of knowledge and meaning. Levy's process is an indefatigable excavation; a philosophical search for an impossible social and scientific formula to fuse contiguous realities. Through a formal and sensory vocabulary, visually reinforced by the artist through sequence, pattern and repetition, Levy stages experiential encounters with objects and space to engage his viewer emotionally and intellectually.

The exhibition *Intimate formations* will feature twenty-five artworks, including free standing three-dimensional works, large-scale sculptures, wall mounted pieces, neon sculptures and paintings; a prolific collection that attests to Levy's ambitious and tireless creative impulse. While seemingly dissimilar, upon closer inspection each piece reveals itself as an integral part of a larger dialogue and quest for cohesive meaning. Levy encourages the viewer to engage these spatial propositions rationally and emotionally, revealing the unexpected confluence of seemingly opposed faculties and impulses. The materiality and forms presented by the works individually become a kind of sensory language and semantic code as a whole, and are ultimately governed by the same unifying desire to communicate and connect.

Working across a variety of media, Levy returns to the idea of interconnectedness, or "genetic intimacy", a concept he explores through a dynamic series of related but transitioning polymorphous forms. These objects vary in scale and materiality, ranging from stainless steel, patinated bronze, brass, neon and wood, to silvered glass, but each reflects an evolution of a shared cellular foundation in a series; like a living mutation of a common genetic code. Their disparities link and divide them, revealing a structural logic throughout Levy's work that expresses both sameness and difference concurrently. Levy explores oppositional states and contradictory materials through these spatial reiterations of his concept. In works such as *RockGrowth350*, a 13ft geometric rock formation in marine grade mirror-polished stainless steel, Levy creates an object that is simultaneously organic and synthetic, dynamic and static, vertical and horizontal. The object becomes an extension of its surroundings, while the viewer is literally absorbed by the materiality of this reflective, and reactive, morphing gestalt. In other works such as *SolidLiquid*, a series of colored silvered, mouth blown and free sculptured glass perched on natural oak wood pods, the form is simultaneously concrete and fluid; a beautiful mutation, or controlled accident of sorts, caused by the material's reactivity to heat and tempering. The man-made is never far from nature, revealing a synchronicity and bio-mimicry in Levy's approach to process and form.

Levy's work is undeniably informed by his accomplished design sensibility and spatial acumen. Ever cognizant of the connection between the body's reception and the object, his large-scale works are intended to function indoors and out, creating entirely unique phenomenological encounters depending on their context. When outdoors, his highly polished, faceted, stainless steel structures simultaneously reflect, engulf and refract the natural environment in which they're immersed. When indoors, the reflective works redouble their architectural context, functioning at once as geometric monoliths and permeable entry points into new spatial dimensions. While undeniably optical, the reflective sculptures are physically activated works

that access emotional and intellectual connection through the body. Constantly changing, these surfaces and facets become extensions of the environment and the viewer by proxy, capturing the transitional momentums of time and space in solid form.

The exhibition will be accompanied by a new, full-color, 303-page hard-back book *Arik Levy Art*, which provides a comprehensive survey of Levy's art work to date. The text includes a preface by Kenny Schacter and essays by Professor Olivier Schwartz, Asaf Gottesman, and Charlotte N. Eyerman. The book is published by Black Dog Publishing, London and will be available at Please Do Not Enter.

Levy has exhibited extensively internationally, but is most well known for his site-specific sculptural installations from the *Rock* series. Major recent works by Levy include, *RockGrowth 808 Atomium* (2014), a 29-foot monumental *Rock* sculpture in painted and mirror-polished stainless steel, permanently installed beneath the iconic Atomium structure in Brussels, *RockGrowth 400* (2013), a 13ft tall geometric *Rock* structure in mirror-polished stainless steel, part of a corporate collection in France, and *Experimental Growth* (2012), an installation at the Bisazza Foundation in Italy which includes a sculptural structure, *Rock Chamber*, that viewers can enter as an immersive environment, a video component and architectural modifications to the Foundation's structure.

Select recent exhibitions and public commissions include, *Transparent Opacity*, a five year exhibition at the Crystal Worlds Museum, Wattens, Austria (2012-2017), *Manmade (Human) Nature*, Pékin Fine Arts Gallery, Hong-Kong, China (2015), *Uncontrolled Nature*, Louise Alexander Gallery, Porto Cervo, Italy (2014), *Primitive Components*, Alon Segev, Tel Aviv, Israel (2014), artworks included alongside *Dans la ligne de mire*, Musée des Arts Décoratifs, Paris, France (2013), *RewindableLight*, Vitra Design Museum, Weil am Rhein, Germany (2013), *Nothing is Quite as it Seems*, Passage de Retz, Paris, France (2012), *Experimental Growth*, Bisazza Foundation, Montecchio Maggiore, Italy (2012), *Osmosis Interactive*, London Design Museum, London (2012), *Regeneration: Chaton Superstructures*, Natural History Museum, London, UK (2011), *Luminescence, between Fire & Ice*, Santa Monica Museum of Art, Santa Monica, California (2010), and *Osmosis*, Swarovski Crystal Palace, Ex Magazzini di Porta Genova, Milan, Italy (2010).

Museum acquisitions and permanent public collection holdings include, *Contemporary Domestic Confessional* (2010), The Art Institute of Chicago, Chicago, IL, *Giant Giant Mega Heliodor* (2010), Museum of Arts and Design, New York, NY, *Meteorite Drawing* (2009), Triennale Design Museum, Milan, Italy, *Handshake* (2005), *Pillow* (2005), *Xm3 duo*, *Light Pocket*, *Alchemy Tube* lights (2002) and *Double Layer Chair* (2002), Centre Georges Pompidou, Paris, France, *Umbilical light* (2005), Seoul Arts Center, Hangaram Design Museum, Seoul, South Korea, *Umbilical Ball* and *Umbilical Knitted Lights* (2004), Victoria & Albert Museum, London, UK, *Infinite Light* (2001), FNAC, Fond national d'art contemporain, Paris, France, *White Hole* (2001) and *Need* (2000), Israel Museum, Jerusalem, Israel, and *Need* (1998), Museum of Modern Art, New York, NY.

Levy is the recipient of several prestigious awards for his work in design, including the ELLE Decoration International Design Awards for best light sculpture of Year (2015), Wallpaper* Design Award for Best Line Work (2014), the Interior Design Best of 2013 for Best Floor and Sconce Lighting (2013), Design Plus powered by ISH 2011 award for Best Product (2011), Grand Prix Stratégies du Design for Best Branding Packaging (2010), ELLE Decoration

International Design Awards for Designer of the Year (2008), Wallpaper* Design Awards 2008 for Best Modular Furniture (2008), JANUS award for Industry Design and Innovation (2007), and the Grand Prix de la Presse Internationale de la Critique du Meuble Contemporain (2002), among many other noteworthy distinctions.

Image credit: Arik Levy, *RockGrowth*, 2013. Mirror-polished stainless steel, H 13 ft. x W 13.65ft. x L 13.76 ft. ©Arik Levy 2015 Ph. F. Kleinefenn

ABOUT ARIK LEVY

"Creation is an uncontrolled muscle" according to Arik Levy (born 1963).

Artist, technician, photographer, designer, video artist, Levy's skills are multi-disciplinary and his work can be seen in prestigious galleries and museums worldwide. Best known publicly for his sculptures – such as his signature Rock pieces –, his installations, limited editions and design, Levy nevertheless feels "The world is about people, not objects."

Hailing originally from Israel and moving to Europe after his first participation in a group sculpture exhibition in Tel-Aviv in 1986, Levy currently works in his studio in Paris.

His formation was unconventional where surfing, as well as his art and graphic design studio, took up much of his time back home. Following studies at the Art Center Europe in Switzerland where he gained a distinction in Industrial Design in 1991.

After a stint in Japan where he consolidated his ideas producing products and pieces for exhibitions, Levy returned to Europe where he contributed his artistry to another field – contemporary dance and opera by way of set design.

The creation of his studio then meant a foray back to his first love, art and industrial design, as well as other branches of his talents.

Considering himself now more of a "feeling" artist, Arik Levy continues to contribute substantially to our interior and exterior milieu, his work including public sculpture, as well as complete environments that can be adapted for multi use. "Life is a system of signs and symbols," he says, "where nothing is quite as it seems."

www.ariklevy.fr

ABOUT PLEASE DO NOT ENTER

Please Do Not Enter is a one-of-a-kind curated store in the heart of Downtown Los Angeles. This unique space features an eclectic array of exclusive timeless contemporary pieces, including contemporary design, high fashion, luxury accessories and contemporary art. Carefully selected and curated, most pieces are unique or part of small editions. Please Do Not Enter is an unseen shopping destination in the Los Angeles scene.

Being contemporary art and design collectors themselves, the two French founders, Nicolas Libert and Emmanuel Renoird, have amassed an important outdoor sculpture garden on the grounds of their unique country home in Normandy, France. Their contemporary collection includes site-specific works by artists such as Saadane Afif, Karsten Födinger, Vincent Lamouroux, Guillaume Leblon, Arik Levy, Vincent Mauger, Richard Nonas and Andra Ursuta.

Libert and Renoird extend their passion as art patrons to Please Do Not Enter, viewing it as a supportive platform for contemporary creation, and as a conduit through which to sponsor and produce outdoor installations and commissioned works for special projects. Please Do Not Enter recently produced *Projection*, a time and site-specific intervention by French artist Vincent Lamouroux, on the property of the iconic Sunset Pacific Motel property on Sunset Boulevard. *Projection*, the first solo project by the artist in Los Angeles was made possible with the generous support of local community partners, and remains on view until May 10, 2015.

<http://www.pleasedonotenter.com/>

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