

ZÜRCHER GALLERY

Group Exhibition:
TOM DOYLE
ALIX LE MÉLÉDER
KAZUKO MIYAMOTO
LYNN UMLAUF

FOR IMMEDIATE RELEASE:

On view September 24 - November 5, 2020

Zürcher Gallery is pleased to present a group exhibition of works by gallery artists Tom Doyle, Alix Le Mélièder, Kazuko Miyamoto, and Lynn Umlauf.

TOM DOYLE (born 1928, Jerry City, OH - died 2016, Roxbury, CT) earned his BFA in 1952 and MFA in 1953 from Ohio State University, Columbus. He is a member of the American Academy of Arts and Letters and the National Academy of Design. In 1982, he was awarded the John Simon Guggenheim Fellowship in Sculpture and the National Endowment for the Arts Fellowship in Sculpture in 1991. Doyle has had multiple solo exhibitions in New York since his debut at Allen Stone Gallery in 1961/62 and Dwan Gallery in 1966/67. In 2019, Zürcher Gallery presented their first solo exhibition of his work, *The Return of Tom Doyle*.

Doyle's work was included in the following seminal museum group shows, among others:

- 1964 *Marcel Duchamp, Wassily Kandinsky, Kasimir Malevich, Josef Albers, Tom Doyle*, Kunsthalle, Bern, Switzerland
- 1966 *Primary Structures* at the Jewish Museum, NY
- 1967 *American Sculpture of the Sixties* Los Angeles County Museum of Art, CA (Philadelphia Museum of Art, PA, 1968)
- 1967 *The Whitney Annual* at the Whitney Museum of American Art, NY
- 1972 *Museum of Drawers* at *Documenta*, Kassel, Germany
- 2006 *Whitney Biennial* at the Whitney Museum of American Art, NY
- 2015 *Venice Biennale, Frontiers Re-Imagined* at Palazzo Grimani, Venice, Italy

His work has also been exhibited at The Brooklyn Museum, The Bronx Museum, SculptureCenter (NY), The Cooper-Hewitt Museum (NY), The Smithsonian Institute (Washington, D.C), The Parrish Art Museum (NY), The Neuberger Museum of Art (NY), The Walker Art Museum (Minneapolis), The New Britain Museum of American Art (CT), Miami Art Museum (FL), Moderna Museet (Stockholm, Sweden), Kunsthalle Berlin, Stadtliche Kunsthalle Dusseldorf, and Kunsthalle Essen, Baden-Baden Germany Kunstverein, The Israel Museum (Jerusalem, Israel).

Zürcher Gallery has published a catalog on the occasion of Tom Doyle's first solo exhibition at the gallery: 94 pages, paperback with color reproductions of works and essay by Mark von Schlegell. Available for purchase at Zürcher Gallery, NY and by mail for customers outside of New York City.



Tom Doyle, *Taghmon*, 2005
Oak, cherry, 58 x 52 x 53 in / 147 x 132 x 134 cm



Tom Doyle, *Ballyduff*, 2010
Unique cast bronze from wood
9 x 10 x 15 in / 23 x 25 x 38 cm

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ALIX LE MÉLÉDER was born in 1955 in Boulogne sur Seine, France. She lives in Burgundy, France.

She studied sculpture at Beaux-Arts, Paris and L'Atelier César from 1974 to 1979. In 1990, the building where she had her studio burned down. She lost all her works. In 1992, Alix met Shirley Jaffey who introduced her to Galerie Fournier in Paris. Le Méleéder was exhibited at numerous exhibitions at Galerie Fournier in 1995, 1997, and 2001-2002. In 2004, she joined Galerie Zürcher and was exhibited regularly in 2005, 2006, 2008, and 2010 with solo exhibitions and 5 group exhibitions in Paris and 3 at Zürcher, New York. In 2011, Alix Le Méleéder produced around 100 paintings and decided those would be the last paintings she would ever make, explaining, "I've said what I wanted to say".

Collections include: Le Bon Marché (Paris), Ministère des Affaires étrangères, Bureau du Patrimoine (Paris), and Deji Art Museum (Nanjing, China).

This exhibition is presented concurrently with Le Méleéder's retrospective of paintings from 1987 - 2011 at the Chateau de Tours in France (on view through November 15, 2020).

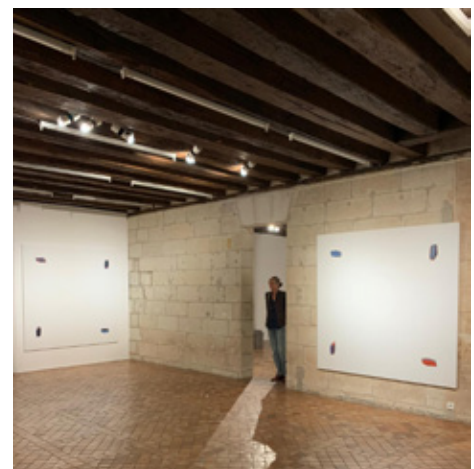
Major exhibitions include:

- 1998 *Alix Le Méleéder*,
Maison d'art contemporain de Chailloux, Fresnes
- 2003 *Voir en peinture*, Le Plateau/Frac Île-de-France
- 2004 *Alix Le Méleéder*, Le 19 CRAC, Montbéliard
- 2004 *Le corps, son image, ses représentations*,
Maison d'art contemporain de Chailloux, Fresnes
- 2011 *Reverie*, curated by Stephen Westfall, Zürcher Gallery, NY
- 2016 *Alix Le Méleéder, Traces, peinture*,
La Maison des Zervos, Vézelay
- 2018 Festival « Piano aux Jacobins », Toulouse
- 2018 *Alix Le Méleéder*, Galerie M.V. Poliakoff/Pixi, Paris
(curated by Gwénolette Zürcher)
- 2019 *Pause*, Atelier du Hezo (with Geneviève Asse)
- 2020 *Alix Le Méleéder - Peintures*, Chateau de Tours, France

Zürcher Gallery has published a catalog on the occasion of Le Méleéder's retrospective: 94 pages, paperback with color reproductions of works 1987 - 2011 and essays by Philippe Dagen and Joe Fyfe. Available for purchase at Zürcher Gallery, NY and by mail for customers outside of New York City.



Alix Le Méleéder, *Untitled*, 2009
Oil on canvas, 74.75 x 74.75 in / 190 x 190 cm



Alix Le Méleéder Retrospective
at the Chateau de Tours, France.

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Kazuko Miyamoto, *Untitled*, 1990
Oil on canvas, 61 x 49 in / 155 x 125 cm



Kazuko Miyamoto, *You can not get into my teeth*, 1986
Black paper, toilet paper, 38 x 29 in / 97 x 74 cm

KAZUKO MIYAMOTO has lived and worked in New York City since 1964. She was born in Tokyo in 1942 where she studied art at the Gendai Bijutsu Kenkyujo (Contemporary Art Research Studio). She moved to New York in 1964 and attended The Arts Student League of New York (1964–1968).

She has been the recipient of Federico II: Premio Internazionale di Pittura; Italy in 2003, the Francis J. Greenburger Foundation Award in 2003, and the National Endowment for the Arts, CAPS in 1979 & 1980.

Public Collections include: The Metropolitan Museum of Art, New York, Museum of Modern Art, Print Collection, NYC, Wadsworth Atheneum, Princeton University Art Museum, National Museum of Modern Art, Tokyo (MOMAT), National Museum of Modern Art, Kyoto, Japan, Neue Gallerie der Stadt, Linz, Austria, Lentos Art Museum, Linz, Austria, Art Gallery of New South Wales, Sydney.

Private Collections include: Sol LeWitt Collection, David Hammons, Nancy Spero and Leon Golub, Werner Kramarsky, Heide and Hanna Streick, Tadanori Yotsuda, Marilena Bonomo.

Kazuko Miyamoto was recently included in the exhibition, *Dimensions of Reality: Female Minimal* at Galerie Thaddeus Ropac, Paris. The same exhibition will be presented at Galerie Thaddeus Ropac London from October 29 to December 18, 2020. She has a solo exhibition at Take Ninagawa (Tokyo) on view now through January 2021. She will be included in an upcoming exhibition at the Mori Art Museum, Tokyo: *Another Energy: Art + Life of Women Artists That Continue Creating* from April 22 - September 26, 2021.

Zürcher Gallery published a catalog in 2018 on the occasion of Kazuko Miyamoto's second solo exhibition at the gallery: 110 pages, paperback with color reproductions of works, essay by Valentina Gioia Levy and poems by Yuko Otomo and Janet Passehl. Available for purchase at Zürcher Gallery, NY and by mail for customers outside of NYC.

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Lynn Umlauf, Untitled, 1974
Pastel, acrylic, paper, canvas, 38 x 132 in / 97 x 336 cm
Originally exhibited in the 1975 Whitney Biennial

LYNN UMLAUF was born in 1942 in Austin, Texas. She achieved her BFA in 1965 and MFA in 1969 at the University of Texas at Austin. She also took classes at the Academia di Belli Arti in Florence, Italy and the Art Students League in New York. Her first solo exhibition in New York was at Hal Bromm Gallery in 1980. Umlauf's first institutional exhibition was the Whitney Biennial in 1975. She has shown extensively in Italy, France and the United States. Umlauf has had 3 solo exhibitions at Zürcher Gallery, NY in 2016, 2018, and 2020. Her work is in the collections of MoMA PS1, Long Island City, NY and Reading Public Museum, Reading, PA.

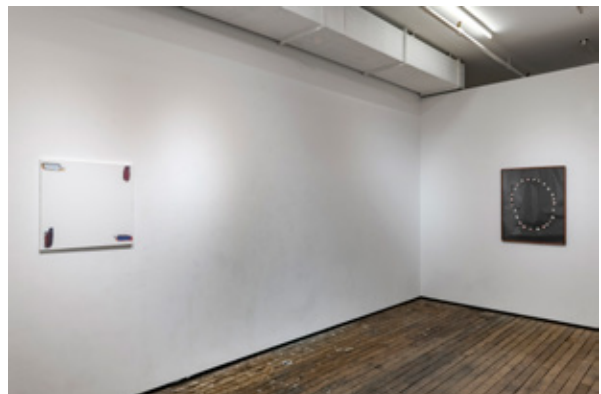
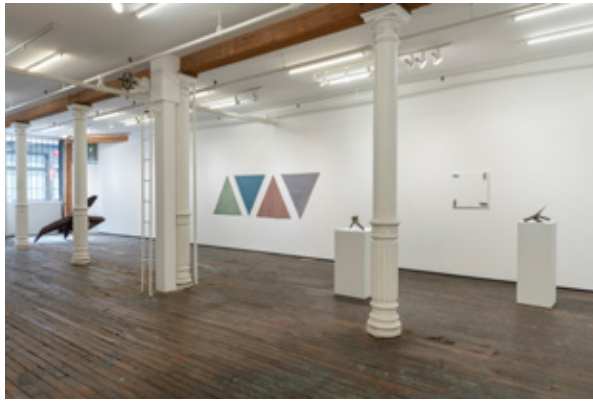
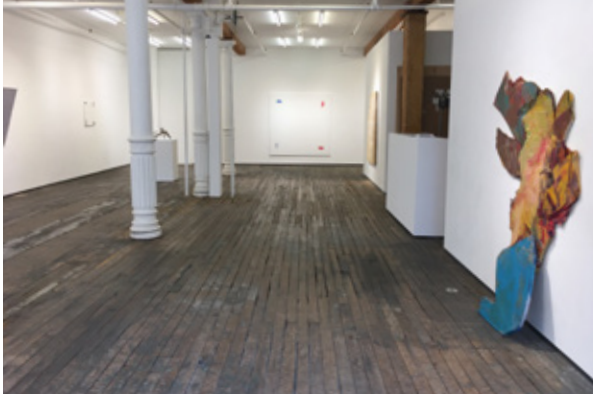
In the 70s, Lynn Umlauf painted monochrome shaped canvases. In the 80s, her work became more three-dimensional and physical.

"I want to take the sensuality out of my works and leave only the physicality. I don't refer to air and space I refer to light. A painting becomes so solid on the wall, the surface of it and the materials of it are more important than what it could look like. [...] The shape has been carved out of a piece of paper out of a piece of canvas and out of a piece of wall. [...] And to break it down into a personal shape I have to connect the top and the bottom and then the sides. From the top to the bottom is a cutting, and the sides – how much off the parallel they are going to be. Cutting is like making a clear drawing, like a drawing without ink. Not just without ink but when you cut away, cutting off the edges of the object, you're giving the centre of a shape a meaning, you're giving a centre to that shape. So that's one shape, and then it has to project, relate to what the other shapes are within the work."

-Lynn Umlauf with David Shapiro, originally published in Flash Art No. 74/75 May - June 1977

Zürcher Gallery published a catalog in January 2020 on the occasion of Lynn Umlauf's third solo exhibition at the gallery: 94 pages, paperback with color reproductions of works and essays by Klaus Kertess and an interview with David Shapiro. Available for purchase at Zürcher Gallery, NY and by mail for customers outside of New York City.

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Installation Views