

Artists and Lovers opens at Ordovas New York

Creative collaborations inspire a show featuring Frida Kahlo, Max Ernst and the de Koonings



Untitled (Standing Bull) by Elaine de Kooning

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The colourful world of collector and patron of the arts Peggy Guggenheim is the inspiration for gallerist **Pilar Ordovas**'s exhibition *Artists and Lovers*, which moves to New York on November 4 (until January 7). Following on from the show's success in London (with some pieces remaining on public display until December 16), Ordovas has brought together the work of 11 artist couples that exemplifies how love, friendship and collaboration can inform the creative process. The pieces – some for sale, ranging in price from \$50,000 to \$16m – span from the 1930s to the mid-1970s, and reflect the cross-pollination of ideas, methods, and materials among North American and European artists in the mid-20th century.

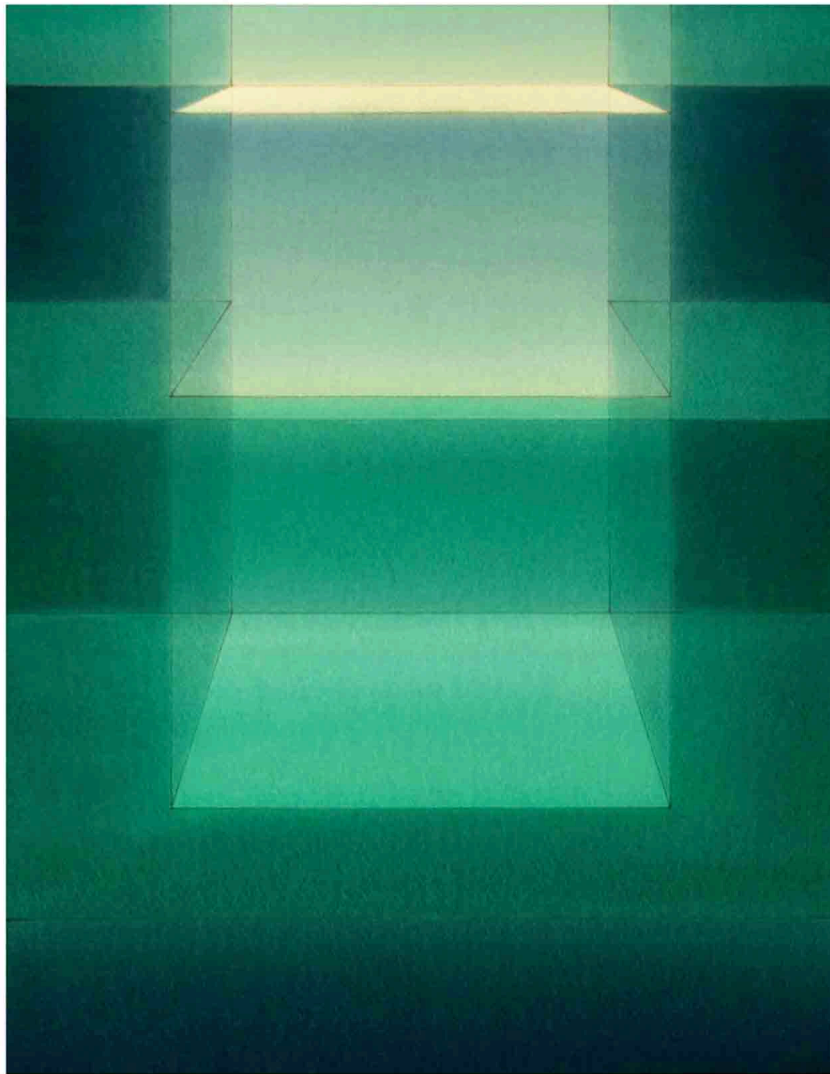


Mister Blue by Lee Krasner

Guggenheim's preference for a salon-style environment has been reimagined by Ordovas in a townhouse on [Manhattan's Upper East Side](#). Among the artworks on view will be abstract expressionist Lee Krasner's *Mister Blue*, an oil on canvas painting from 1966 that will be shown with her husband Jackson Pollock's *Silver Square*, a work in oil that was painted on the rough side of masonite and hung on Krasner's wall until her death in 1984.



Composition by Leonora Carrington



Pond Water (Study 2) by Laurretta Vinciarelli

Other notable pairings include Frida Kahlo (in the form of a self-portrait not shown in the US for over 30 years) and Diego Rivera; Max Ernst, with both his lover Leonora Carrington (*Composition*) and wife Dorothea Tanning; and minimalist Donald Judd and avant-garde artist Laurretta Vinciarelli (*Pond Water [Study 2]*), who lived together in both New York and Marfa, Texas, in the 1980s.

Through friendships, marriages, divorce and tumult, these creative couples worked together in thought-provoking, lasting ways. “This exhibition aims to bring new light and focus to a number of artists whose work has not been shown as often as it should,” says Ordovas. “Several are already being looked at today with fresh eyes: there have been a number of exhibitions in recent years dedicated to female abstract expressionists such as Elaine de Kooning. Many more of the female counterparts we have highlighted here need to be reappraised in depth, however, not just as partners but as artists in their own right.”

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