

**Kai Matsumiya**

153 ½ Stanton Street  
New York, NY 10002  
info@kaimatsumiya.com  
617 678 4440  
www.kaimatsumiya.com

## PRESS RELEASE

Kai Matsumiya presents Open Concept by **Lucky DeBellevue** on **Friday, September 12th**, his first solo exhibition in NYC since 2006. The exhibition debuts unseen works illuminating a variety of new directions in the artist's prolific career.

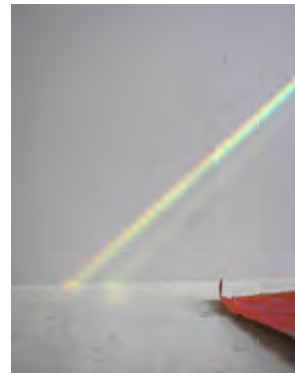
The title comes from the catch phrase often heard on the Home and Garden Television Network (HGTV). Whether invoked for a renovation project, or a couple looking to buy their first home, the words Open Concept appear like a mantra as desired contemporary living spaces.

More formally, the title references the idea often used in the world of architectural design about the elimination of barriers which separate functional spaces that theoretically adapt to the malleability of tastes and styles. The artist references the evolution and adaptations of an interior space at Kai Matsumiya by responding to its changing physical histories- most recently the remains of a Wu Tang clan merchandise store.

DeBellevue's works emphasize the domesticity aspect in Open Concept in its various art incarnations evident in his process. Wood veneer is ironed into sculptural forms. Surfaces are sometimes washed, scrubbed, eliminated. Evidence of everyday activity runs throughout each piece; the ritual of eating finds its way into the work, shells which would normally be discarded become patterns on printed linen. The artist cites the design group Memphis and the artist/designer William Morris as significant influences for this exhibition.

Similarly, DeBellevue's works make malleable the properties of two-dimensionality and three-dimensionality, painting and printing, sculpture and installations, without sacrificing its original art concept, practice, or form. These new works, in turn, are placed at Kai Matsumiya which now results in the latest manifestation of the space.

Originally from Louisiana, Lucky DeBellevue is a long time New York-based artist. Selected solo exhibitions include NGBK (Berlin) Feature Inc. (New York) Björkholmen



**Lucky DeBellevue:**  
**Open Concept**

**9/12 - 10/18/2014**

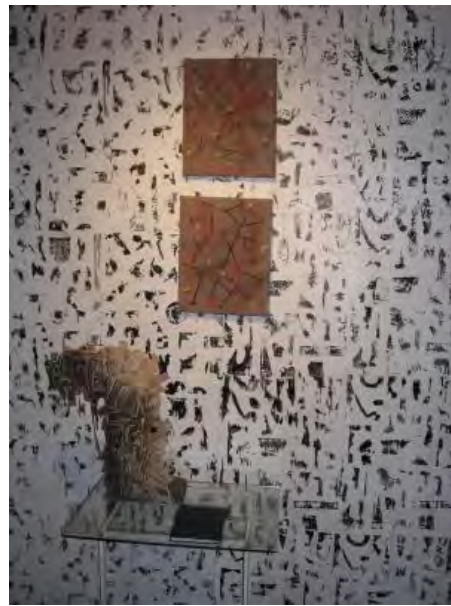
**Opening**  
**9/12 (7-9:30pm)**

Gallery (Stockholm, Sweden), Whitney Museum of American Art at Philip Morris and a site specific project at The Museum of Contemporary Art (Chicago, USA). His extensive group exhibition history at museums and galleries include - Museum Ludwig (Cologne, Germany), Emmanuel Perrotin (Paris, France), the Wexner Center for the Arts (Columbus, USA) The Dalarnas Museum (Falun, Sweden), MoMa PS1 (Long Island City, NY), and White Columns (New York) .

Reviews of his work have appeared in Artforum, Flash Art, Art in America and the New York Times. Awards and honors he has received include The Louis Comfort Tiffany Award, The Rome Prize Fellowship at the American Academy in Rome, and the Versailles Foundation Munn Artist Program (Giverny, France).

For more information: please contact [info@kaimatsumiya.com](mailto:info@kaimatsumiya.com) or visit [www.kaimatsumiya.com](http://www.kaimatsumiya.com)

\*\* High-resolution images and CV available upon request



Preview 1 Lucky DeBellevue's stamp-palette

Preview 2 : Installation snapshot of Open Concept by Lucky DeBellevue at Kai Matsumiya



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Originally from Louisiana, Lucky DeBellevue is a long time New York-based artist. In September he will have a one person exhibition in New York at Kai Matsumiya Gallery.

His extensive solo and group exhibition history at museums, galleries, and non-profits includes Museum Ludwig (Cologne), Roger Björkholmen Gallery (Stockholm), Emmanuel Perrotin (Paris), The Museum of Contemporary Art (Chicago), The Wexner Center for the Arts (Columbus, Ohio). Among his exhibitions in New York are PS 1 Institute for Contemporary Art, Feature Inc., The Whitney Museum of American Art at Philip Morris and White Columns.

Reviews of his work have appeared in Artforum, Flash Art, Art in America and the New York Times. Awards and honors he has received include The Louis Comfort Tiffany Award, The Rome Prize Fellowship at the American Academy in Rome, and the Versailles Foundation Munn Artist Program (Giverny, France).

# Lucky DeBellevue

## Artworks

## Installations

News

CV

Contact

Kai Matsumiya Gallery

## LUCKY DEBELLEVUE

Born in Crowley, Louisiana. Lives in New York City.

## Education

1987: University of New Orleans, New Orleans, LA; MFA

1983: University of Louisiana at Lafayette, Lafayette, LA; BFA

## One-Person Exhibitions

2014

- "Open Concept ," Kai Matsumiya, New York

2011

- "Works on Paper," Björkholmen Gallery, Stockholm

2010

- "A Conversation with the Gods," John Tevis Gallery, Paris
- "My Hobo Routine," Burning Bridges, New York

2007

- Ingalls and Associates, Miami

2006

- Feature Inc., New York

2004

- "Mayflower," Ingalls and Associates, Miami
- "The Rabbit Goes in the Hole," Cheekwood Museum of Art, Nashville, TN

2002

- "Karate, Tap Dancing, & Ping-Pong," Roger Björkholmen Gallery, Stockholm
- Feature Inc., New York
- "Khlysty, the Owls, and the Others," Whitney Museum of American Art at Altria, New York (brochure)

2000

- Feature Inc., New York

1999

- "The Underneath and Tray," commissioned installation, Museum of Contemporary Art, Chicago
- Johnson County Community College of Art, Overland Park, KS (brochure)

1998

- Galerie Emmanuel Perrotin, Paris
- Ten in One Gallery, Chicago (project space)

1997

- Feature Inc., New York
- Neuen Gessellschaft für Bildende Kunst, Realismus Studio/NGBK, Berlin (brochure)

#### *Selected Group Exhibitions*

##### 2014

- "Man began with the strangeness of his own humanity," Cleopatra's, New York
- "Abstract Possibilities," Björkholmen Gallery, Stockholm
- "LET'S GO LET GO: in memoriam Hudson," 33 Orchard, New York
- "Purple States," Andrew Edlin Gallery, New York; curated by Sam Gordon

##### 2013

- "The Cat Show," White Columns, New York; curated by Rhonda Lieberman
- "Social Photography III: An exhibition of cell phone photographs," Carriage Trade, New York
- "The Way Things are Made," Spot Welders, New York; curated by Sam Gordon
- "Summer Solstice," Cafe Dancer, New York
- "Street Trash: Memphis," Organized by Virginia Overton, Aaron Suggs, and Motoko Fukuyama

##### 2012

- "Four by Four: Collectors Series," Myhren Gallery, University of Denver, Denver
- "The Woodpile," 271 Frost Street, Brooklyn, NY
- "B-Out," Andrew Edlin Gallery, New York; curated by Scott Hug
- "Water Feature," Wildlife, Brooklyn, NY; curated by Lizzie Wright and Shaun Kurpa

##### 2011

- "December," Mitchell, Innes & Nash, New York; curated by Howie Chen
- "Join the Black Mamba," Karma International, Zurich
- "The Drawing Club," Soloway Gallery, Brooklyn, NY
- "Minimalism: Now / Then / Again," Speed Art Museum, Louisville Kentucky
- "Take Out," Andrew Edlin Gallery, New York; curated by Scott Hug
- "I don't know if it makes any sense — I feel quite dizzy and a little drunk due to the blow. I will return with more info shortly ... " IMO, Copenhagen; curated by Howie Chen and Tim Saltarelli (Dispatch NY)
- "Street Trash," Intersection of Commercial St. Franklin Ave, and Dupont St., Brooklyn, NY; organized by James Campbell, Sadie Laska and Virginia Overton
- "Social Photography II," Carriage Trade, New York

##### 2010

- "The Figure: Contemporary Works from the Collection," Museum of Art, Rhode Island School of Design, Providence, RI
- "Collision," Museum of Art, Rhode Island School of Design, Providence, RI
- "New Work / New York," Fortune Cookie Projects, Singapore; Watergate Gallery, Seoul, Korea; Changart Gallery, Beijing, China (brochure)

##### 2009

- "Out of Order," Andrew Edlin Gallery, New York; organized by Scott Hug
- "'the rainbow'," PHIL, Los Angeles
- "Rob Pruitt's Holiday Flea Market, part of Pop Life: Art in the Material World," Tate Modern, London
- "H x W x D, Thirty Years of MFA at UNO," The University of New Orleans, New Orleans (catalogue)
- "Disorganized," Museum 52, New York; organized by Jacob Robichaux

## 2008

- "Couples," Roger Björkholmen Gallery, Stockholm
- "Color in 3D," Westport Arts Center, Westport, CT; curated by Saul Ostrow
- "Blueballs," Art Production Fund Lab, New York
- "Duck Soup," La Mama, New York; curated by Daphne Fitzpatrick
- "Without Walls," Museum 52, New York

## 2007

- "Recent Acquisitions: Contemporary Art," Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
- "In the Belly of the Whale," Tracy Williams, Ltd, New York; curated by Patrick Callery
- "Neointegrity," Derek Eller Gallery, New York; curated by Keith Mayerson (catalogue)
- "Material Pursuits," Robert Hull Fleming Museum, University of Vermont; curated by Evelyn Hankins (catalogue)

## 2006

- "Parallel Visions II: 'Outsider' and 'Insider' Art Today," Galerie St. Etienne, New York
- "The Eighth Square: Gender, Life and Desire in the Visual Arts Since 1960," Museum Ludwig, Cologne (catalogue)
- "Unwrapping the Wing," The Invisible Museum, Denver, CO; curated by Devon Dikeou
- "Lucky DeBellevue, Jeff Davis, Christian Holstad," KS Art, New York
- "Above Ground," Mary Goldman Gallery, Los Angeles

## 2005

- "Woven," Gallery W 52, New York, NY; curated by Dinaberg Arts
- "The sun rises in the evening," Feature Inc., New York
- "Sex," Roger Björkholmen Gallery, Stockholm
- "Material Matters," Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; curated by Andrea Inselmann (catalogue)
- Group exhibition, Carol Biagiotti Gallery, Florence, Italy

## 2004

- "Itsy Bitsy Spider," Feature Inc., New York
- "Particle Theory," Wexner Center for the Arts, Columbus, OH; curated by Claudine Isé (brochure)
- "Endless Love," DC Moore Gallery, New York; curated by Mark Greenwold (brochure)
- "New York Show," Opelousas Museum of Art, Opelousas, LA

## 2003

- "My People Were Fair and Had Cum in Their Hair," Team Gallery, New York, curated by Bob Nickas
- "Fright Wig," Feature Inc., New York
- "Small Scale Sculpture & Anonymous Tantra Paintings on Paper," Feature Inc., New York
- "Peacock Hill," Gavin Brown's enterprise, New York; Rob Pruitt / Jonathan Horowitz, Fleischmann, NY
- "... still or sparkling?," John Connelly Presents, New York; curated by Nancy Chaikin

## 2002

- "K48-3: Teenage Rebel – The Bedroom Show," John Connelly Presents, New York; curated by Scott Hug
- "Arte Povera American Style: Funk, Play, Poetry, Labor," Reinberger Galleries, Cleveland Institute of Art Cleveland, OH (catalogue)
- "In the Making," Wattis Institute for Contemporary Art, San Francisco

- “Playground,” Institute of Contemporary Art at Maine College of Art, Portland, ME
- “New Attitudes in Sculpture,” The Gallery @ Green Street, Boston; curated by Kenneth L. Freed
- “Phil.,” 1517 N. Gardner Street, Los Angeles; curated by Tony Payne
- “American Atelier,” Galeria d’Arte Moderna, Bologna, Italy; curated by Renato Barilli (catalogue)
- “Toys II,” Kagan Martos Gallery, New York

## 2001

- “Fresh: The Altoids Curiously Strong Collection, 1998–2000,” New Museum of Contemporary Art, New York
- “Invitational Exhibition of Painting and Sculpture,” American Academy of Arts and Letters, New York
- “Alterations,” James Graham & Sons, New York
- “Exhibition of Work by Newly Elected Members and Recipients of Honors and Awards,” American Academy of Arts and Letters, New York
- “Short Stories,” Henry Art Gallery, University of Washington, Seattle, WA
- “Not a Lear,” Allston Skirt Gallery, Allston, MA; Gracie Mansion Gallery, New York; curated by ANP
- “Een goed in de weg staande tafel,” Galerie van Gelder, Amsterdam; curated by Jack Jaeger
- “Boomerang: Collector’s Choice,” Exit Art, New York; curated by Nancy Portnoy
- “World Views: Open Studio Exhibition – Lower Manhattan Cultural Council’s Artist-in-Residence Program at the World Trade Center,” New Museum of Contemporary Art, New York

## 2000

- “Greater New York,” P.S. 1 Institute for Contemporary Art, Long Island City, NY (catalogue)
- “New York Projects,” Delfina Project Space, London
- “Fixations: The Obsessional in Contemporary Art,” John Michael Kohler Arts Center, Sheboygan, WI; curated by Andrea Inselmann (brochure)
- “Dusk,” I-20, New York; curated by David Hunt (catalogue)
- “Hairy Forearm’s Self-Referral,” Feature Inc., New York
- “Collected (In Mind),” Sandra Gering Gallery, New York; curated by Robert Nickas
- “3ness,” Museum D’hondt-Dhaenens, Deurle, Belgium; curated by ANP, Dike Blair, and Edith Doove (catalogue)
- “Not a Lear,” Art Process, Paris; Torch Gallery, Amsterdam; Galerie S. & H. De Buck, Ghent, Belgium; curated by ANP
- “soft core,” Joseph Helman Gallery, New York

## 1999

- “Lucky DeBellevue and Alexander Ross,” Stephen Friedman Gallery, London
- “Up Your Head,” Feature Inc., New York
- “Cookie Snow Feature,” Cokkie Snoei, Rotterdam
- “The Altoids Curiously Strong Collection,” Clementine Gallery, New York; Centre Gallery, Miami-Dade Community College, Miami; insideART, Chicago; Robert Berman Gallery, Santa Monica, CA; Walter/ McBean Gallery, San Francisco Art Institute, San Francisco
- “Mealy Mouthed Materials, Charismatic Shapes & Other Funny Stories,” Gibson Art Gallery, SUNY College at Potsdam, Potsdam, NY; University Galleries, Illinois State University, Normal, IL; Rowe Arts Gallery, University of North Carolina, Charlotte, NC; Ewing Gallery, University of Tennessee, Knoxville, TN; Biggen Gallery of Art, Auburn University, Auburn, AL; curated by Sandy Gil and Dan Mills (catalogue)
- “curious.parking/stupendous.strawberry,” Galerie S. & H. DeBuck, Ghent, Belgium
- “Loaf,” Baumgartner Galleries, New York
- Group exhibition, Brent Sikkema, New York
- “New York Neither / Nor,” Grand Arts, Kansas City MO; curated by Bill Arning (brochure)
- “Geez Louise! Art After Louise Nevelson,” Educational Art Alliance Gallery, New York

## 1998

- “Science,” Feature Inc., New York
- Three-person exhibition, Richard Telles Fine Art, Los Angeles
- “Bowie,” Rupert Goldsworthy Gallery, New York
- I ♥ NEW YORK, Edinburgh College of Art, Edinburgh, Scotland
- “Tick Tick Tick,” Real Art Ways, Hartford, CT; curated by David Borofsky
- “Humble County,” D’Amelio Terras, New York
- “f.i.s.t.,” ANP, Antwerp, Belgium
- “Opens,” M du B, F, H & g, Montreal
- “Sassy Nuggets,” Andrew Kreps Gallery, New York

## 1997

- Two-person exhibition (with Polly Apfelbaum), Dalarnas Museum, Falun, Sweden
- “Current Undercurrent: Working in Brooklyn,” Brooklyn Museum of Art, Brooklyn, NY
- “More,” XL Gallery, New York; curated by Tony Payne
- “New York Drawers,” Gasworks, London; Cornerhouse, Manchester, England

## 1996

- “Lisa Beck, Lucky BeBellevue,” Feature Inc., New York
- “The Experimenters,” Lombard Fried Fine Arts, New York
- “Fancy,” Pilot Arts, New York
- Feature Inc., New York
- “Sculpture in the Air,” Newport Center Mall, Jersey City, NJ
- “Ab Fab,” Feature Inc., New York
- “The Most Important Thing in the World: Oasis vs Blur, and Other Artists Who Rock,” The Art Exchange, New York; curated by Bill Arning

## 1995

- “FAGGOTS: A Communiqué from North America,” Centro Cultural Ricardo Rojas, Universidad da Buenos Aires, Buenos Aires, Argentina; curated by Bill Arning
- “High Anxiety,” New York; curated by Kenny Schachter
- “Maux Faux,” Ronald Feldman Fine Arts, New York
- “Smells Like Vinyl,” Roger Merians Gallery, New York; curated by Thaddeus Strode and Sarah Seager

## 1994

- “Dreaming of You,” Garnet Press, Toronto
- “Friends, Romans and Countrymen,” Feature Inc., New York

## 1993

- “The Art of Self-Defense and Revenge ... It’s Really Hard,” Momena Art, New York
- “The Return of the Cadavre Exquis,” The Drawing Center, New York; The Corcoran Gallery of Art, Washington, DC; Forum for Contemporary Art, St. Louis, MO; Fundación para el Arte Contemporáneo, Mexico City; Santa Monica Art Museum, Santa Monica, CA; curated by Ann Philbin and Ingrid Schaffner (catalogue)

## 1993

- “For Sale,” Flamingo East, New York
- “Urban Analysis,” Barbara Braathen Gallery, New York

## 1992

- “Kitschen,” The Thai Cafe, Brooklyn, NY
- “The Neurotic Art Show II,” Artist’s Space, New York



- “Twisted Vision (irony),” Four Walls, Brooklyn, NY

1991

- “New York Artists: Miniature and Small,” 228 Parliament Gallery, Toronto

1988

- “12 Proof” (installation), Windows, New Orleans, LA

1987

- Invitational, Place St Charles, New Orleans, LA
- “Twenty New Orleans Artists (Art Against AIDS),” Contemporary Arts Center, New Orleans, LA

1986

- “Introductions ’86,” Contemporary Arts Center, New Orleans, LA

#### *Selected Bibliography*

2013

- Smith, Roberta. “The Cat Show,” *The New York Times*, July 5, C23
- Genaro, Teresa. “Having Conquered the Internet, Cats Set Their Sight on the Art World.” *Forbes*.
- Yablonsky, Linda. “Artifacts / Cats, the New Rulers of the Art World.” *TMagazine Blog / The New York Times*,
- “Weld Done,” *SVA Continuing Education Blog*, May 7, 2013

2012

- Blackley, Andrew. “Superimpose,” *Art in Print*, January-February 2012

2011

- Cotter, Holland. “‘Take Out,’” *The New York Times*, C22
- “Take Out,” *Time Out New York*, August 4-10, 37
- “Join the Black Mamba at Karma International,” May 20, 2011
- Russeth, Andrew. “The Week in Art Criticism: Dog Days of Summer Edition,” *The New York Observer*, August 19
- “Join the Black Mamba’ at Karma International,” *Contemporary Art Daily: A Daily Journal of International Exhibitions*, May 17, 2011, (reproductions)
- Cameron, Dan. “Roving Eye: Dan Cameron’s Week in Review: Finer Things — News & Opinion,” *Art in America*
- Selman, Carol. “Contemporary Artists Talk About Their Uncommon Threads.” *Montclair Patch*. (reproduction)
- Van Siclen, Bill. “In the Galleries: ‘Collision’ at the RISD Museum celebrates the ephemeral and the experimental,” *The Providence Journal*, January 20, 2011

2010

- Pruitt, Rob. “The Best of 2010: The Artists’ Artists.” *Artforum: The Best of 2010*, 94 (reproduction)
- Lieberman, Rhonda. **Second Best**, New York 12.10.10 Artforum.com: scene & herd
- McQuaid, Cate. “In Show, Controlled Chaos,” *The Boston Globe*, Nov. 13
- “Lucky DeBellevue: My Hobo Routine@Burning Bridges,” *The K48 Bullet* (reproductions)
- “Young Artists in New York vs. South Korea,” *The Union Press*, March 11 (reproductions)
- “The Three Kinds of Form,” *CNB News* (reproduction)
- Hui, Renfang. “Awakening,” *Lifestyle*, May 28 (reproduction)

- "New to New York-US emerging artist exhibition," *NTN (Net to News)* (reproductions)

## 2009

- "A Little Action," *School of Visual Arts Continuing Education Blog*,
- Mayer, Rus. "From Rus with Love: High on Highland Park," *Los Angeles Times Magazine*, August 2
- "Out of Order: Surfing on Confusion's Clashing Waves," *Leaves of Glass*, December 28, 2009

## 2008

- Hoge, Sharon King. "Color in 3D, Contemporary Sculptors Bring the Westport Arts Center to Life," *Connecticut Cottages and Gardens*, September 2008, 104 (reproduction)

## 2007

- "In the Belly of the Beast," Goings on About Town, *The New Yorker*, August 6
- Whitman, Arthur. "Recent Acquisitions: Contemporary Art @The Johnson Museum, Ithaca, NY," Big Red and Shiny, Issue sixty-seven
- McClellmont, Doug. "Lucky DeBellevue in Conversation with Doug McClellmont," *Saatchi Online — Blog On News, Views, Diaries, Photo-Journals*, July 5, 2007 (reproductions)

## 2006

- Schachtebeck, Ric. "Das Achte Fel in Museum Ludwig Koln," *Artnet Magazin*, Sept. 15
- Baker, R. C. "Lucky DeBellevue," *Village Voice: ShortList*, March 22-28, C40
- Burton, Johanna. Review, *Artforum*, May, 290-291 (reproduction)
- Cameron, Kristi. "A Fellowship in Rome," *Metropolis*, June, 130 (reproduction)
- Montreuil, Gregory. Review, *Gay City News*, March 23-28

## 2005

- Rimanelli, David. "Greater New York 2005," *Artforum*, May 2005

## 2004

- Bawa, Avantika. Review of "Itsy Bitsy Spider," *drainmag.com* (reproduction)
- Kushner, Rachel. "Mindy Shapero," *Artforum*, November, 210–211
- Gopnik, Adam. "Endless Love," *New Yorker*, February 2, 2004
- Mayr, Bill. "Ordinary Materials Viewed in New Ways," *Columbus Dispatch*, May 22, C1–2
- Smith, Roberta. Review of "Endless Love," *New York Times*, February 6
- Weinstein, Joel. Review, *Flash Art International*, November / December, 120 (reproduction)

## 2003

- Johnson, Ken. "My People Were Fair ...", *New York Times*, October 31, E41
- Schwendener, Martha. "Still or Sparkling?" *Artforum.com*, 03.24.03

## 2002

- Goings on About Town, *The New Yorker*, February 11
- "62 Operai Americani," *Il Giornale Dell Arte*, January, 19 (reproduction)
- Litt, Steven. "Serious Whimsy," *Cleveland Plains Dealer*, November 8, 52–53
- Mansour, Judith. "Bring in the Funk," *Cleveland Magazine* (reproduction)
- Marsano, Beba. "Good Morning America, *Tuttoturismo*, February, 20 (reproduction)
- McQuaid, Cate. "Sculptural Delights Abound in Clever, Exuberant Show," *Boston Globe*, May 3, C18
- Moliterni, Rocco. "Officina America," *La Stampa*, February 23, 89
- Naldi, Paola. "Atoms, Ecology, Cybernetics – the creativity of Officina America," *La Repubblica*, Bologna, January 23, 27
- Nilsson, Hakan. Review, *Dagens Nyheter*, September 27
- Rossi, Michael. Review, *artnet.com*, February 7 (reproductions)

- Ryan, Zoe. Review, *Blueprint*, March, 89 (reproductions)
- Schwendener, Martha. Review, *Time Out New York*, February 28–March 7, 58 (reproduction)
- Sherman, Mary. "Sculpture Gets a New Attitude," *Boston Herald*, 21 April, 62
- Sparks, Amy Bracken. "Mélange, American Style," *Northern Ohio Live*, November, 16–17 (reproduction)
- Watson, Brigid. Review, *South End News*, April 18, 16 (reproduction)

## 2001

- Cohen, David. Review of American Academy Invitational, [www.artcritical.com](http://www.artcritical.com), March 26
- Johnson, Ken. *The New York Times*, Art Guide, January 12, E51
- Levin, Kim. *Village Voice: Choices*, January 2, 68

## 2000

- Allfree, Claire. "Art," *Metro*, August 3 (reproduction)
- Coomer, Martin. Review of "New York Projects," *Time Out London*, August 23, 52 (reproduction)
- Cotter, Holland. "New York Contemporary, Defined 150 Ways," *The New York Times*, March 6, E:1, 5
- Halle, Howard. "State of the Art," *Time Out New York*, March 16, 80
- Hunt, David. Review, *Art & Text*, November, 82 (reproduction)
- Johnson, Ken. Review, *The New York Times*, June 2, E34
- Johnson, Ken. Review of "Collected (in Mind)," *The New York Times*, March 24, E35
- Lewis, Julia Einspruch. "Chicago Hang Out," *Interior Design*, March, 41 (reproduction)
- Mahoney, Robert. Review, *Time Out New York*, June 8, 66 (reproduction)
- Maxwell, Douglas F. "Greater New York at P.S. 1," *ReviewNY.com* (*Review* magazine), May 1
- Moffatt, Laura. Review of "New York Projects," *Art Monthly*, September, 48–49 (reproduction)
- Ratnum, Niru S. "Gallery-Controlled Diet," *The Face*, August, 133 (reproduction)
- Saltz, Jerry. "Greater Expectations," *Village Voice*, March 14, 67
- Schulz, George. "DeBellevue Weaves Pipe Cleaners Into Works of Art," *Campus Ledger*, B2 (reproduction)
- Shave, Stuart. "Summer Camp," *i-D*, September
- Stevens, Mark. "21st-Century Express," *New York Magazine*, March 13, 92–93 (reproduction)
- Thorson, Alice. "Sculptures from Stems," *Kansas City Star*, (reproduction)
- Thorson, Alice. "Top of the Week." *Kansas City Star*, November 5, Arts, 12 (reproduction)
- Wilsher, Mark. "New York Projects," *What's On in London*, August 16 (reproduction)
- Ziolkowski, Thad. Review, *Artforum*, September, 178 (reproduction)

## 1999

- "In Fashion," *Hanatsubaki*, January, 6 (reproduction)
- Doove, Edith. "Verrassingen uit Amerika," *De Standaard*, February 3, 2
- Jones, Jonathan. Review of "Up Your Head," *Contemporary Visual Arts*, no. 25, 66 (reproduction)
- Peaker, Carol. "Year Zero," *Canadian Art*, Summer, 70 (reproduction)
- Popelier, Bert. "Jonge Amerikanen," *De Financieel Economische Tijd*, February 3, 12
- Thorson, Alice. "But Seriously ... Or Not," *Kansas City Star*, July 4, J:1,5 (reproduction)

## 1998

- "Jeu de Piste dans les Galeries," *Nova Magazine*, October, 45 (reproduction)
- Arning, Bill. Review, *Art in America*, January, 97 (reproduction)
- Arning, Bill, et al. "Top of the Pops," *Out*, February, 44 (reproduction)
- Brackman, Yvette. Review of "Sassy Nuggets," *Time Out New York*, July 23, 71
- Cotter, Holland. Review, *The New York Times*, July 10, E37
- Marshall, Robert. Review, *Zingmagazine*, 149-150
- Olsson, Thomas. "Som att Vandra i Bilden," *Svenska Dagbladet*, January 10, E1
- Turner, Grady. Review of "Bowie," *Review*, December 15, 24–25
- Zimmer, William. "Mirror of the Moment, Perhaps a Mild Panic," *The New York Times* (*Connecticut*

edition), May 31, 18

1997

- Review of "The Experimenters," *Time Out New York*, January 16
- Arning, Bill. "Brooklyn in the House," *Village Voice*, August 26, 87
- Berg, Ronald. "Pfeifenreinigerkunst," *Der Tagesspiegel*, July 23
- Cotter, Holland. *The New York Times: Art Guide*, October 3
- Cotter, Holland. Review, *The New York Times*, September 26, E37
- Cotter, Holland. Review of "The Experimenters," *The New York Times*, January 10
- Henze, Nikola. "Pfeifenputzer Sind die Krönung: Lucky DeBellevue in der NGBK." *Berliner Morgenpost*, July 15
- Kay, Manuela. "Lucky DeBellevue: Objekte & Installationen," *Siegessäule*, July 1, 28
- Schmerler, Sarah. Review of "Current Undercurrent," *Time Out New York*, July 31
- Törner, Marianne. "Magiska Kedjor och Golvmåleri," *Falu Kuriren*, December 6, 22 (reproduction)
- Ziolkowski, Thad. Review, *Artforum*, December, 121–122 (reproduction)

1996

- Dowd, Luke. Review, *thing.net: ThingReviews*, March 11
- Levin, Kim. *Village Voice: Choices*, March 5

1993

- Goings on About Town, *New Yorker*, May 3

1991

- Taylor, Kate. "Art About," *Toronto Globe and Mail*, July 5

1988

- Review of "Twenty-One New Orleans Artists," *Art Papers*, January/February

#### *Projects and Reproductions of Artwork*

2013

- "Mix of the Month, curated by Lucky DeBellevue," *Zingmail* / June 2013

2012

- *Dispatch Superimpose*. Dispatch print collaboration.

2011

- "Collaboration," curatorial art project, Zingmagazine, issue #22

2010

- *Pop Touched Me, the Art of Rob Pruitt*, Abrams, New York (contributed text)

2009

- Foundation Barbin; founder. Organizer, Inaugural group exhibition, "edia Int'l Group," New York

2008

- *Whitney Museum of American Art at Altria, 25 Years*, forward by Adam D. Weinberg, Introduction by Shamim M. Momin, Yale University Press, pages 31, 120 (reproductions)

2005

- *Index 2005, Fellows and Residents at the American Academy in Rome*, Palombi Editore, Rome (reproductions)
- Pentak, Stephen and Richard Roth, eds. *Color Basics*, Thomson Wadsworth, pages 108-109 (reproduction)
- Bedicenti, Donato, *Con-Vincere*, Donzelli Editore, (book cover, reproduction of artwork)

2004

- Kocache, Moukhtar, and Erin Shirreff, eds. *Site Matters: The Lower Manhattan Cultural Council's World Trade Center Artists Residency, 1997- 2001*, Lower Manhattan Cultural Council, New York, 284–285 (reproductions)

2001

- “Loose,” *Arena Homme*, Spring/Summer, 247 (reproduction of artwork)

2000

- Cruz, Amada. *Fresh Cream*, Phaidon Press, 214–219 (reproductions)

1997

- *Open City*, no, 5, pages 57–61 (artist's project)

1994

- Haynes, Todd. “Lines of Flight,” *Artforum*, April, 79 (reproduction of artwork)
- Schachter, Kenny, ed. *Artychoke TV* (video program on Manhattan Cable)

#### *Awards and Honors*

2010

- Nominee, Best Alternative Project: Media Int'l Group, Foundation Barbin. Rob Pruitt's Art Awards in association with The Guggenheim Museum and White Columns.

2009

- The Versailles Foundation Munn Artists Program, Giverny, France, residency

2004

- Joseph H. Hazen Rome Prize Fellowship, American Academy in Rome

2001

- Academy Award in Art, American Academy of Arts and Letters, New York

2000

- Residency, Delfina, London

1999

- The Louis Comfort Tiffany Award, (catalogue)

## ART

## Reviews

## Lucky strike

Lucky DeBellevue lights up a tobacco giant's headquarters with his installation of pipe cleaners

By Martha Schwendener

If you've ever driven down I-66 through Richmond, Virginia, you've passed the headquarters of the Philip Morris Companies: a 300-acre campus of gray, nondescript buildings numbered like army barracks, stuck behind a concrete portal with the Philip Morris logo stamped in black. Just inside, towering over everything else, is a 150-foot pylon resembling a cigarette, decorated with the names of the company's brands. The message conveyed by this roadside tableau is simple and clear: Philip Morris stands for stability, permanence and immutability.

It's ironic, then, that Lucky DeBellevue, whose current exhibition fills the atrium at the Whitney Museum of American Art at Philip Morris, creates work that is completely the opposite in character. Instead of sturdy and eternal, DeBellevue's installation of chemile stems (better known as pipe cleaners, which, considering the venue, heightens the irony even further) is fragile, delicate and ethereal. Unlike some artists who have been granted solo shows in this courtyard of devil-capitalism (e.g. Byron Kim, who smeared the walls with dust and grime collected from the building's offices), DeBellevue has chosen not to engage issues of art and patronage, or to question the political of his hosts.

Instead, *"Khlysty, the Owls, and the Others"* offers a group of seven works whose presence is as light and insubstantial as smoke. Here, single works matter less than the sum of their parts, so there is no checklist; the pieces are referred to collectively by the title of the show. With a little prodding, however, the Whitney curators will divulge the names of individual pieces. *Khlysty*, a massive web of gold chemile



Lucky DeBellevue, *"Khlysty, the Owls, and the Others"* (detail), 2002.

made from an obscure 19th-century Russian Orthodox sect that engaged in radical asceticism (ritually enacting the cardinal sins, for example). Its members believed their leaders were incarnations of Christ—Rasputin among them, apparently, though the sect was so secret, it's hard to prove he actually belonged to it.

Other sports-on-earth title but is likewise a delicate skin of pipe cleaners, this time draped from ceiling to floor while billowing outward like a skirt. The colors of the stems change subtly from red to blue as they flow downward. *The Underneath*, another undulating latticework hanging from the ceiling, hovers over the café tables at the south end of the courtyard. Although the piece creates a cozier-than-usual atmosphere for visitors eating their take-out lunches, its title has a somewhat menacing connotation. Indeed, sitting beneath *The Underneath*, it's completely possible to imagine a bird or other

maneuvering and hawking pastime from Cool Sandwich Bar.

Nearby, *Soft Bitch*, a series of yellow-and-white plastic chairs, droops dramatically from the ceiling. Each of its links sports a bone so that, viewed all together, the chairs suggest a spine—which, in turn, features feathers fluttering from the ends. Roosting on the lintel above the entrance to the atrium, meanwhile, are the *Owls*, metallic objects that vaguely conjure birds of prey. Finally, *Lady Rockford* sits on a ledge near the windows. The sculpture takes its name from the tragic Tudor figure also known as Jane Parker, who was the wife of George Boleyn (brother of Anne). She was indicted and executed in 1542 for aiding Henry VIII's fifth wife, Catherine Howard, in committing adultery (a questionable charge). The allusion isn't spelled out for the idle viewer, but once you know it, the sculpture—the smallest one in the show—takes on a whole new meaning. It's upright, sturdy and proud-looking, shaped and colored to hit like a peacock or a fancy brocade gown. But like all of DeBellevue's works, it is ultimately a delicate and frail thing—a fitting representation for a subject both noble and tragic.

Referring as it does to history, religion, mysticism, landscape and animals (and often to those very creatures who have captured the human imagination in some way to become literary, religious or folkloric emblems), DeBellevue's work can be slippery at times when it comes to artistic intent. As they veer from Russia to England, and from water to sky, his exact references are less important than the exotic associations they summon: asceticism or tragedy, or the occasional gothic chill. It's fitting that light filters through these sculptures, since DeBellevue seems to want them to surrender their static properties and to transcend into the larger realms of nature and history. His installation is a planned paradox in which every sculpture, object or idea becomes part of a greater whole—even if that totality is an impermanent one, to be replaced soon enough by someone else's vision for the Philip Morris atrium.

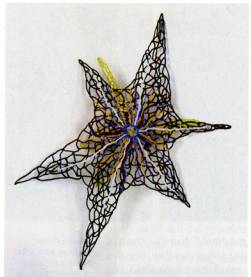
**"Lucky DeBellevue: Khlysty, the Owls, and the Others" is on view at the Whitney Museum of American Art at Philip Morris.**

## Lucky DeBellevue

FEATURE INC.

While it's usually considered bad form to begin a review of an exhibition by contemplating something so ostensibly insignificant as the artist's name, it's irresistible when that name is Lucky DeBellevue. We all know the common definition of the word, yet, as a noun, "lucky" has, for centuries, if far less usually today, functioned as an affectionate term for an older woman, particularly one of the grandmotherly sort. Given that the artist's surname translates, loosely, to "of beautiful sight," we can imagine Lucky DeBellevue as a matriarch with a good eye.

DeBellevue's work initially underscores such a reading. Since his arrival on the New York scene more than two decades ago, the Louisiana native has been hailed for his intricately woven sculptures: whimsical, if sometimes also slightly disturbing, forms that often tip into anthropomorphism. At a glance, these would appear to coax—in snake-charmer fashion—soft yarn into impossibly calcified poses. But, rather than supple string, DeBellevue's ingredient of choice is the chenille stem—that fat, flexible, caterpillar-like strand commonly referred to as pipe cleaner. In DeBellevue's hands, the chenille stem (along with its shiny partner in crime, the tinsel stem) operates as ready-made color and line, enabling the creation of objects that announce themselves as three-dimensional drawings while boldly asserting their uncouth materiality. Sometimes filling entire exhibition spaces with his funky forms, DeBellevue generally creates autonomous objects, these either delicately tethered to walls or ceilings or stoutly standing without reliance on exterior support.



Lucky DeBellevue,  
*Untitled, 2005*,  
chenille stems,  
54 x 36 x 3"

found objects that can only be classified as signifiers of the geriatric. One work approximates the tall, hunched figure of a very old person (its strangely concave body inscribed with decorative patterns resembling lightning) leaning on a cane. A four-legged walker (nonsensically supplemented with a cheesy Nike of Samothrace car ornament) is taken over by thickly woven chenille stems that look at once like skeins of cobwebs and the beginnings of an unfortunate scarf. A third work positions a tiny forest of multicolored growths on the cold white plastic of a bath bench like decorative mold.

DeBellevue, who began as a painter, returned to the discipline here, with interesting results. Several seemingly abstract canvases continued the theme of senescence, though with a twist. In *Thoughts on the Middle Ages, 2006*, a multicolored composition, DeBellevue's long-evident debt to systematic artists such as Sol LeWitt became more apparent, if even more apparently apostate. Schematic clouds or mountains are rendered as little more than triangles, and a lumbering totemic figure composed of interlocking lines is bent nearly double. Yet, DeBellevue's glance at the "middle ages"—and at hallowed predecessors—offers a double-entendre of sorts. Drooping and deflated, the overtly phallic figure hangs its weary head, too tired to go on.

—Johanna Burton

In his most recent show, DeBellevue further plumbed the potential of this most modest (if hardly most minimal) of means, filling the relatively small main space of Feature Inc. with enough campy, wiry beasts to make the place feel crowded even when empty of visitors. Eight sculptures sprawled or hunkered there, some mimicking the natural (a lush spiderweb/jellyfish/anemone hovered in one corner), others suggesting cartoonish characters (a work on all fours and in various shades of brown is reminiscent of Disney's Pluto). Yet, the underlying theme of DeBellevue's show was the comedy and pathos of illness and aging.

Incorporating various accoutrements, a number of sculptures presented themselves as organized around

Best of 2010  
The Artists' Artist

## ARTFORUM

December 2010

### ROB PRUITT

Lucky DeBellevue (Burning Bridges, New York)

It looked as though DeBellevue had installed as much of his apartment as possible for this two-week show: a daybed, a cabinet, a lamp, tons of fabric, chairs, a patterned gourd, some driftwood, tables, a war chest of paint pens and chenille stems. In one living room/salon he hung paintings and collaged "posters"; in the next, a transitory lamp-lit mise-en-scène awaiting some kind of drama; in the third, a shrine to a red pipe-cleaner sculpture surrounded by adoring cat prints.

The venue was the now closed Burning Bridges, Wade Guyton's temporary performance-exhibition-whatever space and one-time studio on West Thirty-eighth Street.



View of "Lucky DeBellevue," 2010, Burning Bridges, New York.





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June 2, 2000

ART IN REVIEW

## ART IN REVIEW; Lucky DeBellevue

By KEN JOHNSON

### Feature

530 West 25th Street

Chelsea

Through June 17

Lucky DeBellevue continues to offer a kind of Pop Arte Povera: whimsically abject works like a little folding table covered with pieces of white tape, or plastic boxes stuffed with lengths of tubular pipe insulation. He also presents a complicated, possibly allegorical piece in which a glittering, crowned column of clear plastic strips is joined by white laces to a dark, lumpy mass built from pipe cleaners.

Those things pale in comparison, however, to three beautiful works made primarily from pipe cleaners, which Mr. DeBellevue knits into chromatically staggering, three-dimensional forms.

One suspended piece is like a cartoon tree trunk, its dark chocolate color deepened by accents of bright red, yellow and green, its back side punctuated by a perky feather tail. Elsewhere, a funky star shape, its limbs modulating from ultramarine blue to moss green to coral orange, spans a corner of the gallery.

The showstopper, a ballooning, helmet-shaped volume six and a half feet across, hangs from yellow plastic chains at center stage. Raspberry pink on the outside, with rusty orange layers underneath and a marigold border around its flared lower rim, it is at once stately, ridiculous and erotically lush.

Mr. De Bellevue may understandably want to avoid typecasting as "the pipe cleaner guy," but these works have it all: formal rigor, inventive and intensive craft, goofy humor and poetic imagination. You wonder why, for now, at least, he bothers doing anything else. KEN JOHNSON

# Kai Matsumiya

**Lucky DeBellevue:** Open Concept  
September 12<sup>th</sup> – October 18<sup>th</sup> 2014

Installation Photographs

[info@kaimatsumiya.com](mailto:info@kaimatsumiya.com)

[www.kaimatsumiya.com](http://www.kaimatsumiya.com)

153 ½ Stanton Street  
New York, New York 10002

+1 617 678 4440

Wed – Sun

12- 6 pm



Lucky DeBellevue  
Front Room



Lucky DeBellevue  
Front Room, rear view of entrance





Lucky DeBellevue  
Front Window: Installation Detail



Lucky DeBellevue  
Front Room, Left Wall Near Entrancel



Lucky DeBellevue  
Front room, rear





Lucky DeBellevue  
Front Room, Back Room Entrancel



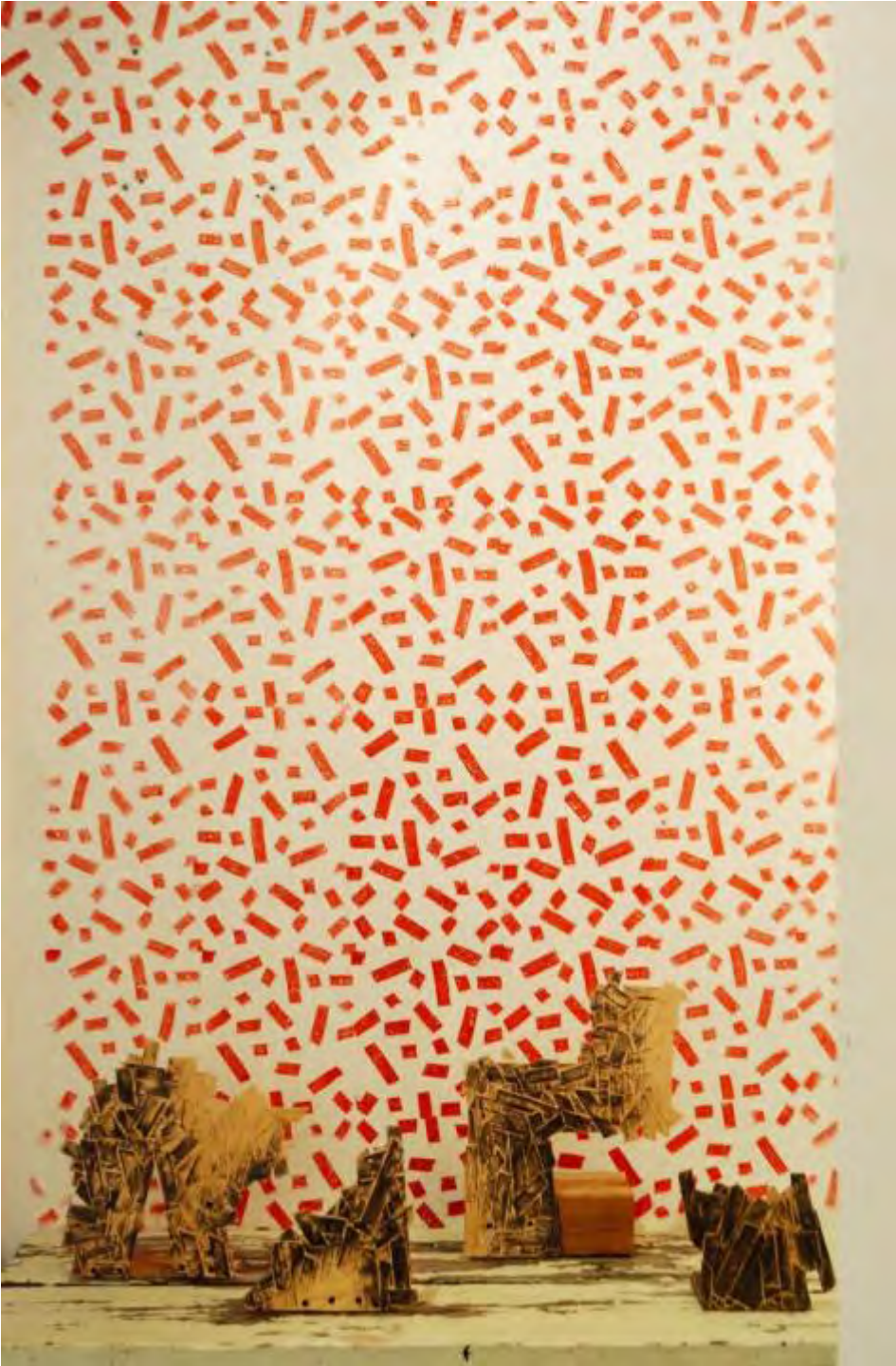


Lucky DeBellevue  
Back room entrance, right wall



Lucky DeBellevue  
Back room, back wall





Lucky DeBellevue  
Back room, front wall, elevation view



Lucky DeBellevue  
Back room, front wall

# Kai Matsumiya

**Lucky DeBellevue:** Open Concept  
September 12<sup>th</sup> – October 18<sup>th</sup> 2014

Works List

[info@kaimatsumiya.com](mailto:info@kaimatsumiya.com)

[www.kaimatsumiya.com](http://www.kaimatsumiya.com)

153 ½ Stanton Street  
New York, New York 10002

+1 617 678 4440

Wed – Sun

12- 6 pm



Lucky DeBellevue  
Untitled (2013)  
Printing ink on canvas  
(diptych)  
12" x 32" (LD3)





Lucky DeBellevue  
Untitled (2013)  
Spray paint, wood veneer, wood  
7" x 14" x 14" (LD4)

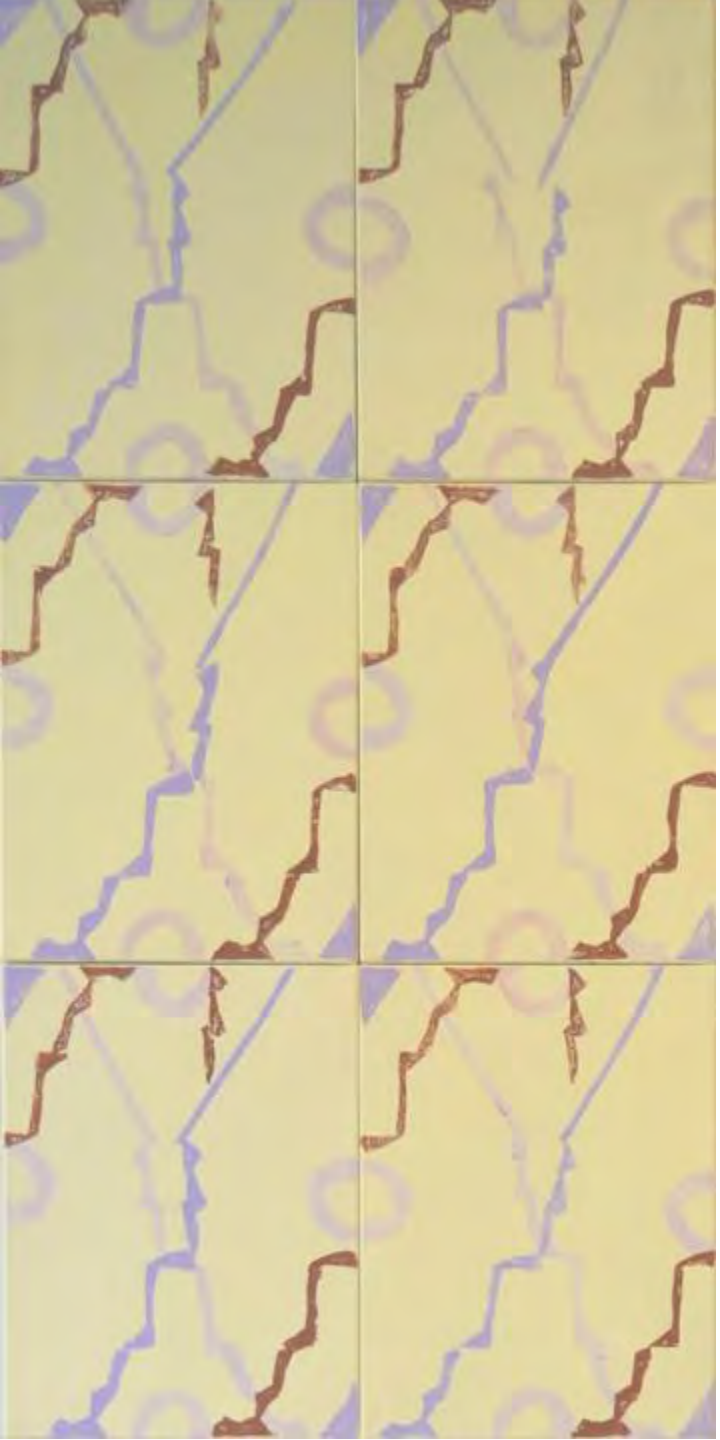


Lucky DeBellevue  
Untitled (2014)  
Graphite , wood veneer, wood  
13" x 12" x 1.5" (LD6)





Lucky DeBellevue  
Untitled (2014)  
Graphite , wood veneer, wood  
13" x 12" x 1.5" (LD7)



Lucky DeBellevue  
Untitled (2014)  
Printing ink, acrylic on canvas  
24" x 48" (LD10)



Lucky DeBellevue  
Untitled (2014)  
Pistachio, printing ink on linen  
53" x 74" (LD11)



Lucky DeBellevue  
Untitled (2014)  
Printing ink, acrylic, on canvas  
12" x 32" (LD12)





Lucky DeBellevue  
Untitled (2014)  
Graphite, wood, wood veneer  
21"x 21" x 5.75" (LD13)

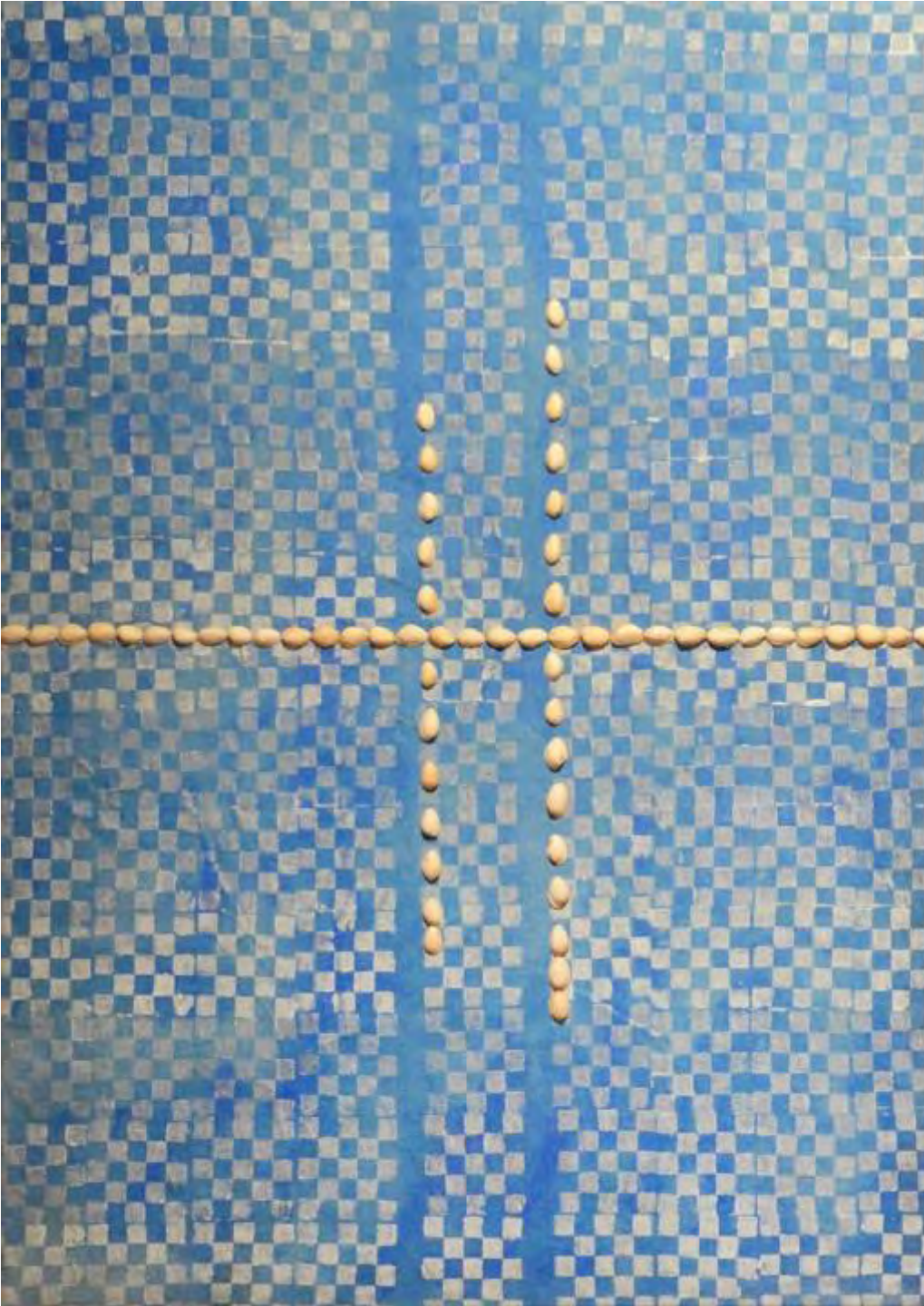


Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink on linen  
21"x 25" (LD14)



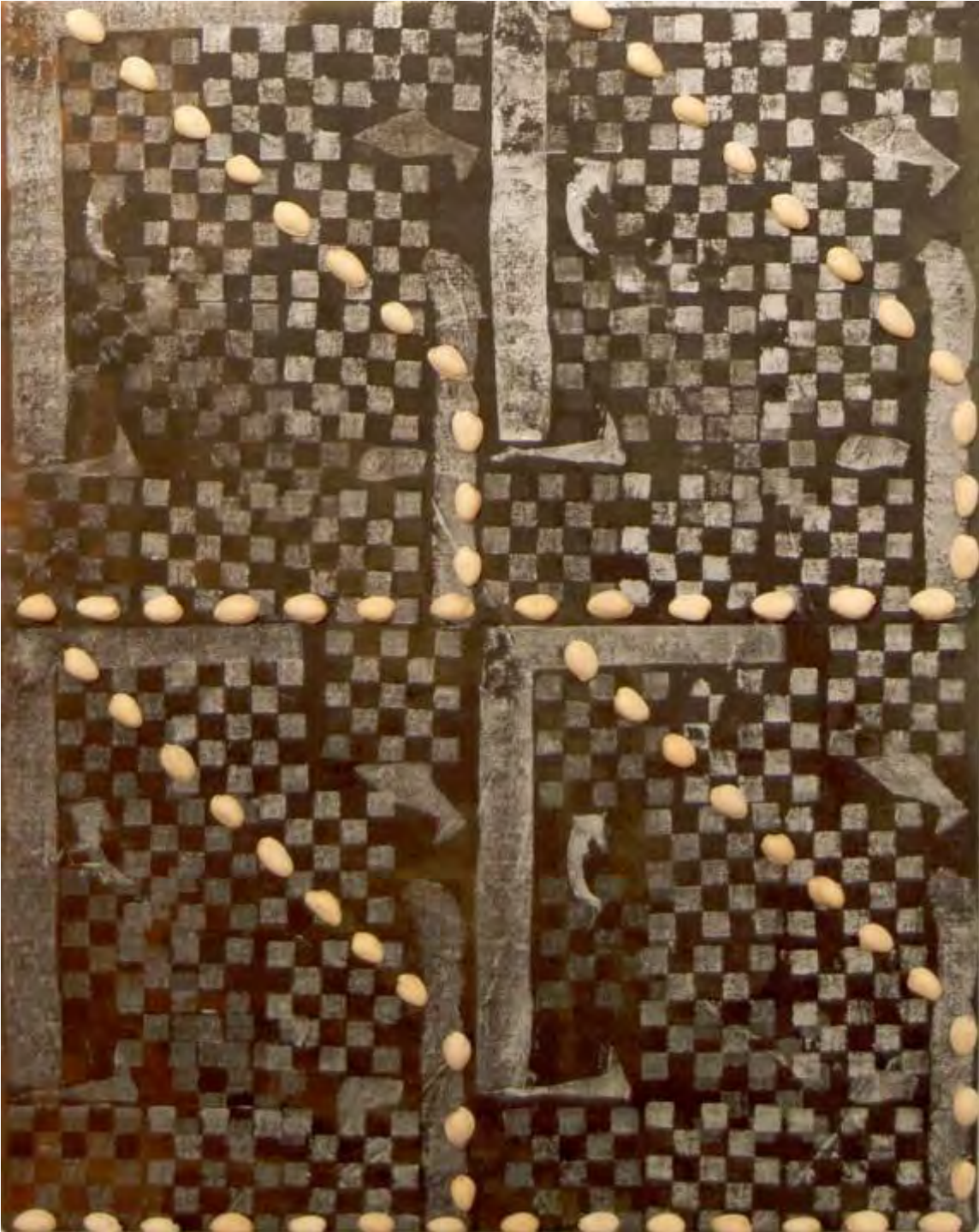


Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink on linen  
21"x 25" (LD14)

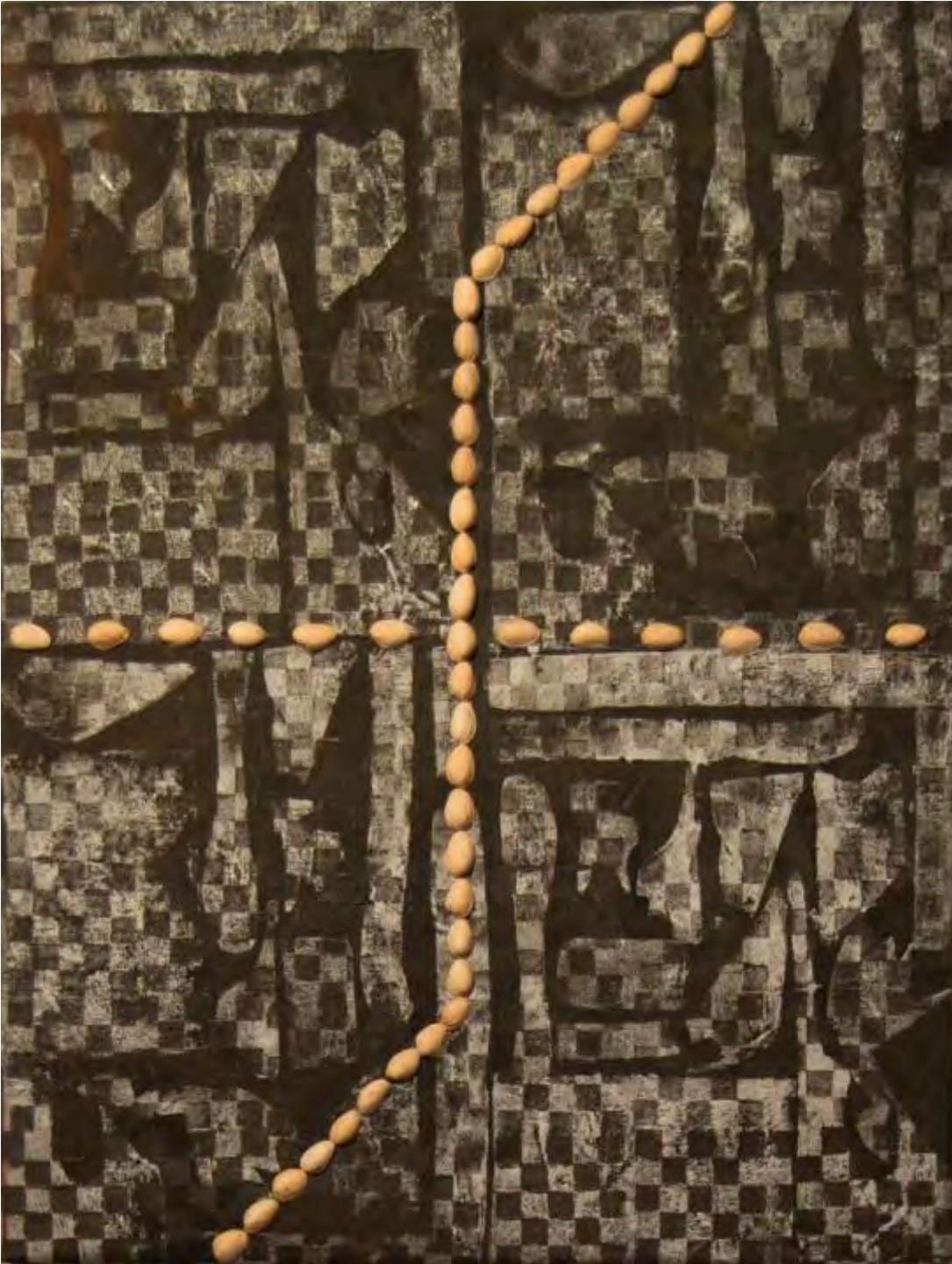


Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink on linen  
25"x 35" (LD16)





Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink , pistachio on linen  
21" X 25" (LD17)



Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink , pistachio on linen  
21" X 25" (LD18)





Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink on linen  
40" X 50" (LD19)



Lucky DeBellevue  
Untitled (2014)  
Graphite, wood veneer, wood  
20" X 40" x 5.5" (LD20)





Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink, pistachio on linen  
48" x 36" (LD21)



Lucky DeBellevue  
Untitled (2014)  
Acrylic, printing ink, pistachio on linen  
(diptych)  
11" x 28" (LD22)



Lucky DeBellevue  
Untitled (2014)  
Wood, bamboo, tempera  
49.5" x 12.75" x 3.2"  
48" x 36" (LD23)



Lucky DeBellevue  
Untitled (2014)  
Wood, bamboo, tempera  
40" x 6.5" x 6" (LD24)





Lucky DeBellevue  
Untitled (2014)  
Wood, wood veneer, wood  
7.5" x 7.5" x 3.2" (LD25)



Lucky DeBellevue  
Untitled (2014)  
Wood, wood veneer, wood  
17" x 15" x 3.2" (LD26)





Lucky DeBellevue  
Untitled (2014)  
Wood, wood veneer, wood  
9" x 8.6" x 1.5" (LD27)



Lucky DeBellevue  
Untitled (2014)  
Wood, wood veneer, wood  
50" x 29" x 23" (LD28)