

Paul Sevigny Recent Paintings

April 5 - May 4, 2024

FREIGHT + VOLUME

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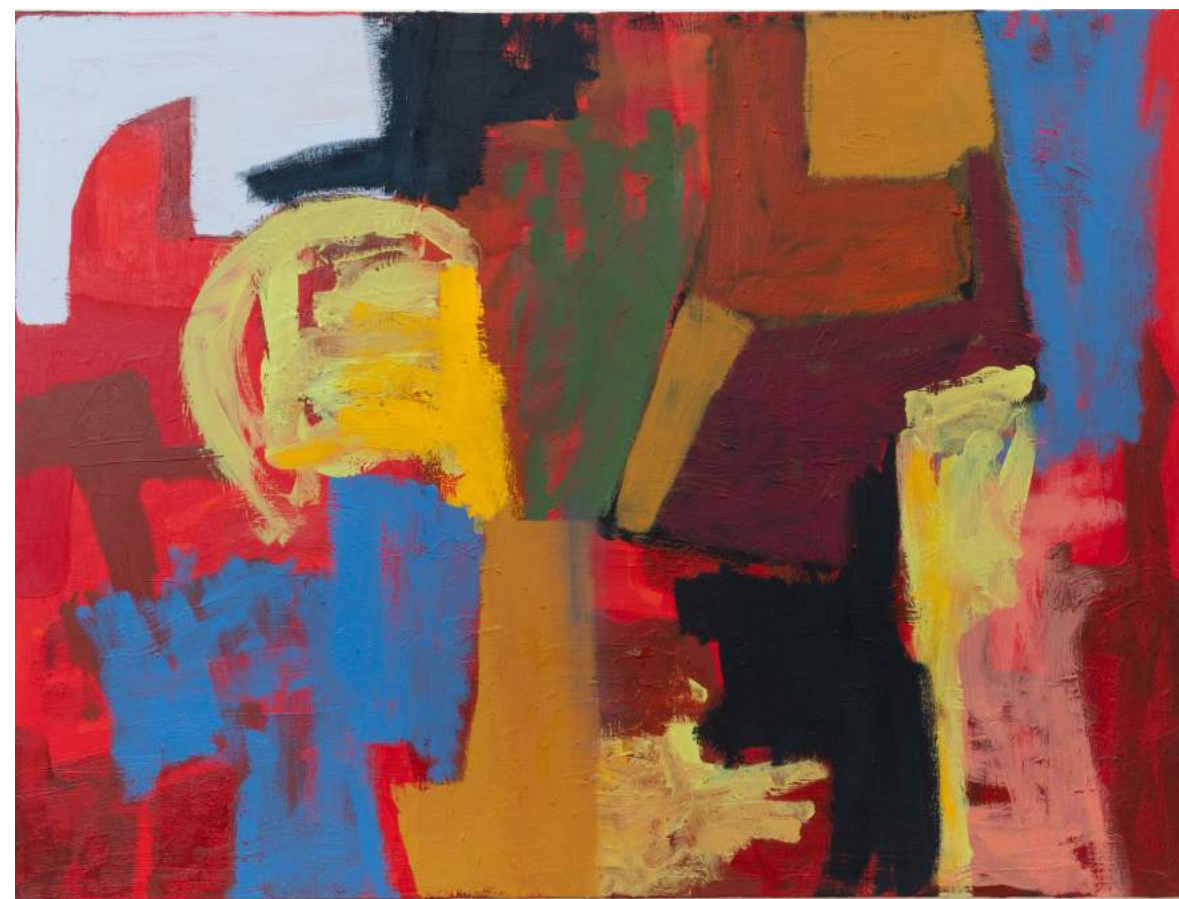


Paul Sevigny

Recent Paintings

April 5 - May 4, 2024

Freight + Volume is pleased to present an exhibition of recent paintings by Paul Sevigny. The works will be on view at 39 Lispenard St. in Tribeca from April 5, 2024 - May 4, 2024. This is Sevigny's second solo exhibition with the gallery.



Untitled 1 abstraction readily recalls the brushwork of Clyfford Still. In the way he resolves abstract canvases into a certain, unmistakable mood, he shows how color can be used to give an impression without depicting anything directly. Similar to well-known works by Stuart Davis, what's essential is that the overall impression of a painting feels constructed from many parts. In this light, one can view each gestural aspect of Sevigny's works, every determination of color, line, and texture, as a kind of signature that speaks to the integrity of the whole.

Sevigny often stylizes his chosen subject-matter, parsing it out into geometric blocks and mosaics of color. *Untitled 1* will appear differently to viewers depending on whether it's viewed close up or from far away. And it reveals different aspects depending on whether one looks at it in passing, or patiently lingers with it. This open-endedness is a tactical weapon in Sevigny's

The recent paintings of acclaimed nightlife impresario Paul Sevigny have a sophistication about them that accords well with the artist's dealings in music and finance, as well as nightlife. The works on view present a colorful motley of textures and patterns, which, however pleasing to the eye, pull no punches when it comes to experimenting with the greater potentials of paint and pigment.

Ranging from pixelated anti-portraits, to landscape-like constellations of line and color, Sevigny's measured minimalism and exploded

arsenal, and stems from his interest in New York School-styled abstraction as much as empathetic observation.

Sevigny's use of painterly gestures and textures not only highlights the interpenetration of his mosaic-like patterns, but lends his works a sort of otherworldly elegance. The layered scenes he depicts generally have the overall feeling of an encounter—the visual rhythms mixing with allusions to the everyday world. *Untitled 3* and *Untitled 10* both convey this sense of conjoining, of mutual greeting, in their respective ways. Communicating a sense of ambiguity reminiscent of Philip Guston, the more open-ended palette Sevigny uses in *Untitled 3* creates a scene that feels both allegorical and figurative. Similarly, *Untitled 10* plays with planar relations against an off-white backdrop, where the continual mingling of different colors, textures, and shapes represents significant moments in an almost diagrammatic space.

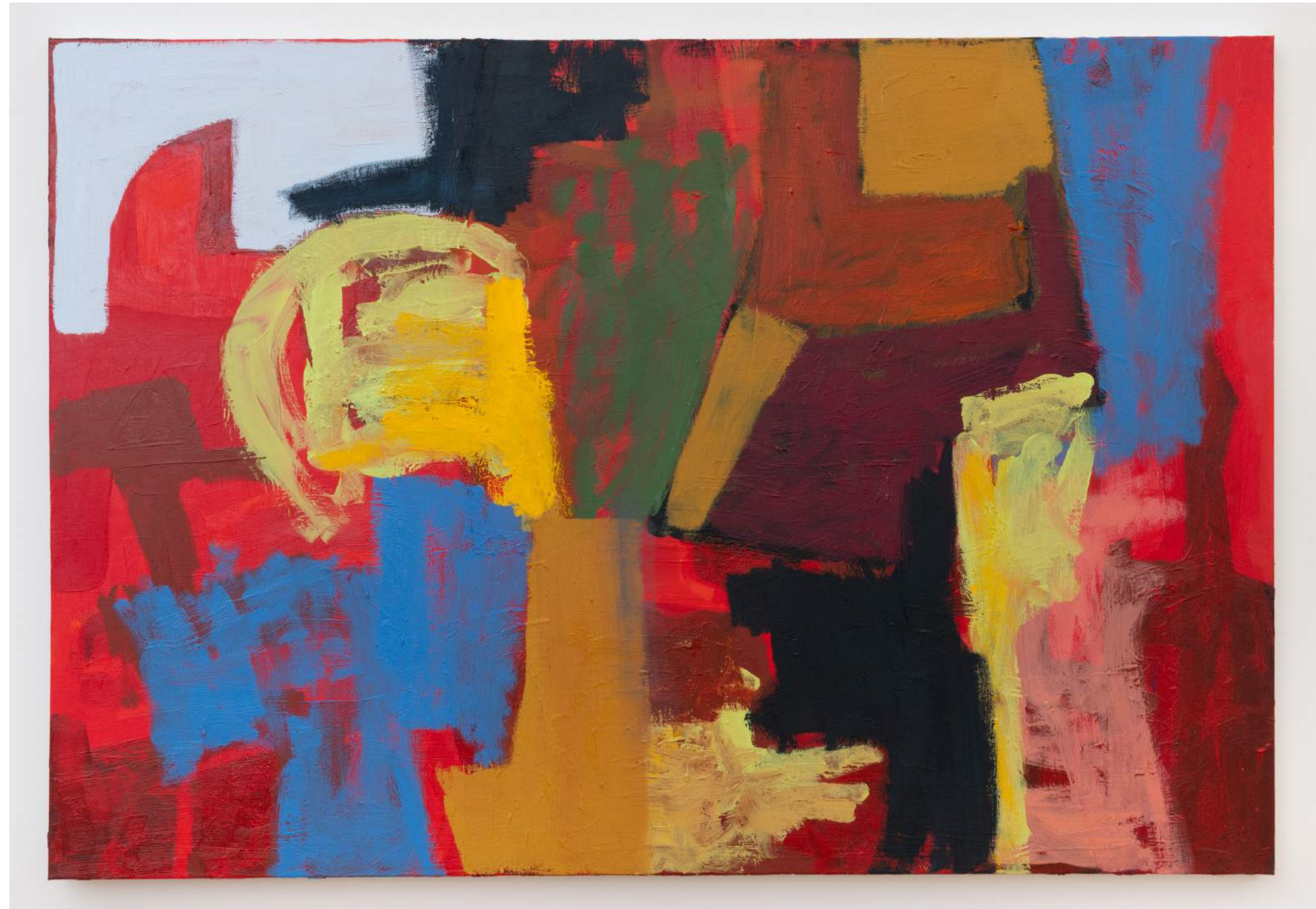


Untitled 10

There's a dramatic aspect to Sevigny's paintings that operates in real time. His work with texture and color is a conscious decision that allows for the greatest interplay of patterned surfaces and multivalent shapes to assemble themselves. Despite the abstract nature of his work, there's also something of a figurative bent detectable across his canvases. This movement between abstraction and representation is not so much a site of tension as a dynamic source of dramatic life. Sevigny's paintings are both playful and adventurously nonobjective. Viewers' eyes can trace the outlines of his storied, puzzle-like blocks into the scenes of an open-ended mosaic—intimating situationships, or the contours of a face in profile, as much as sprawling urban settings.

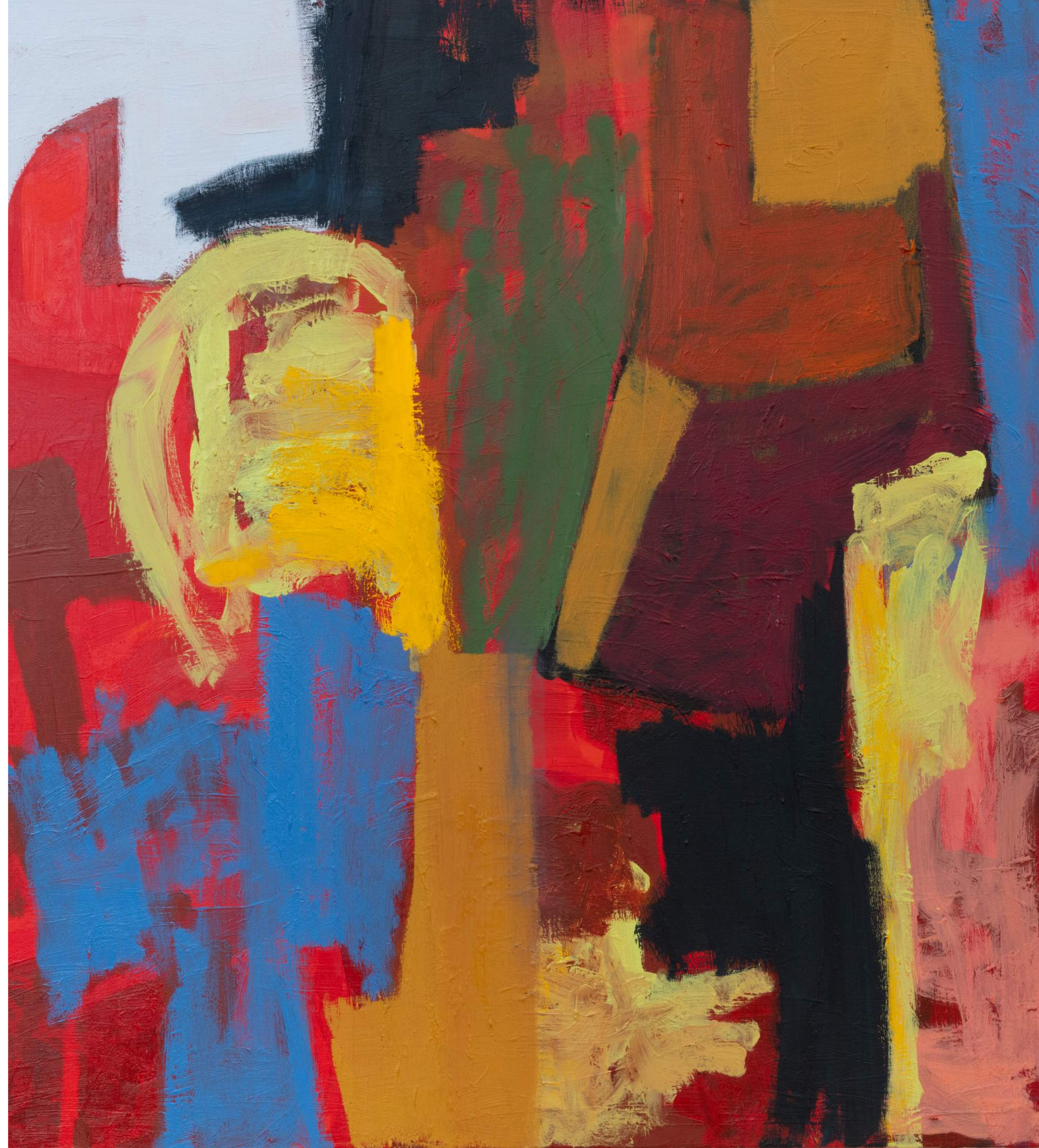


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Paul Seigny
Untitled 1, 2024
Acrylic and pigment bar on canvas
36 x 48 in

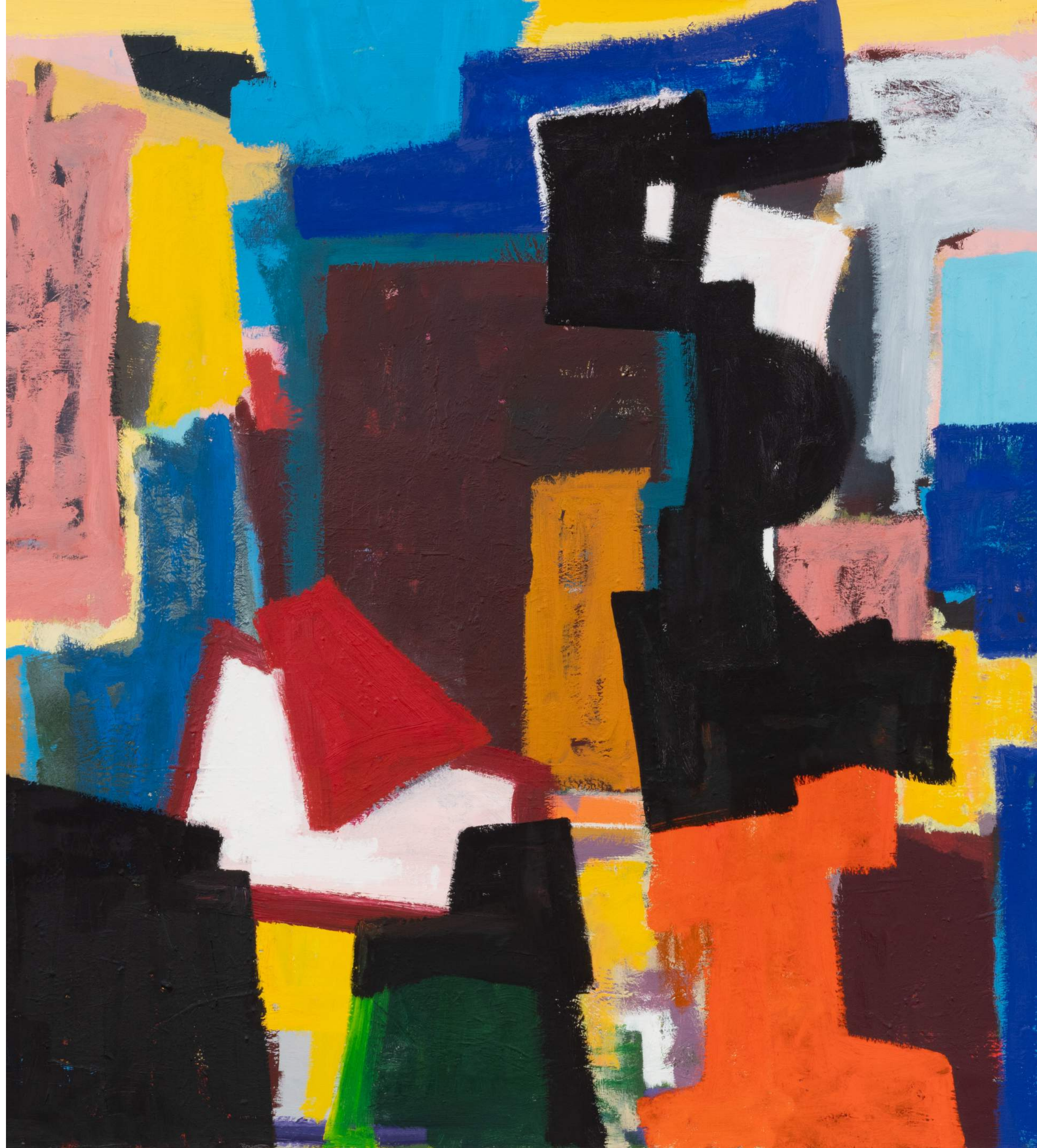
\$5,000





Paul Seigny
Untitled 2, 2024
Acrylic and pigment bar and oil pastel on canvas
60 x 72 in.
152.40 x 182.88 cm

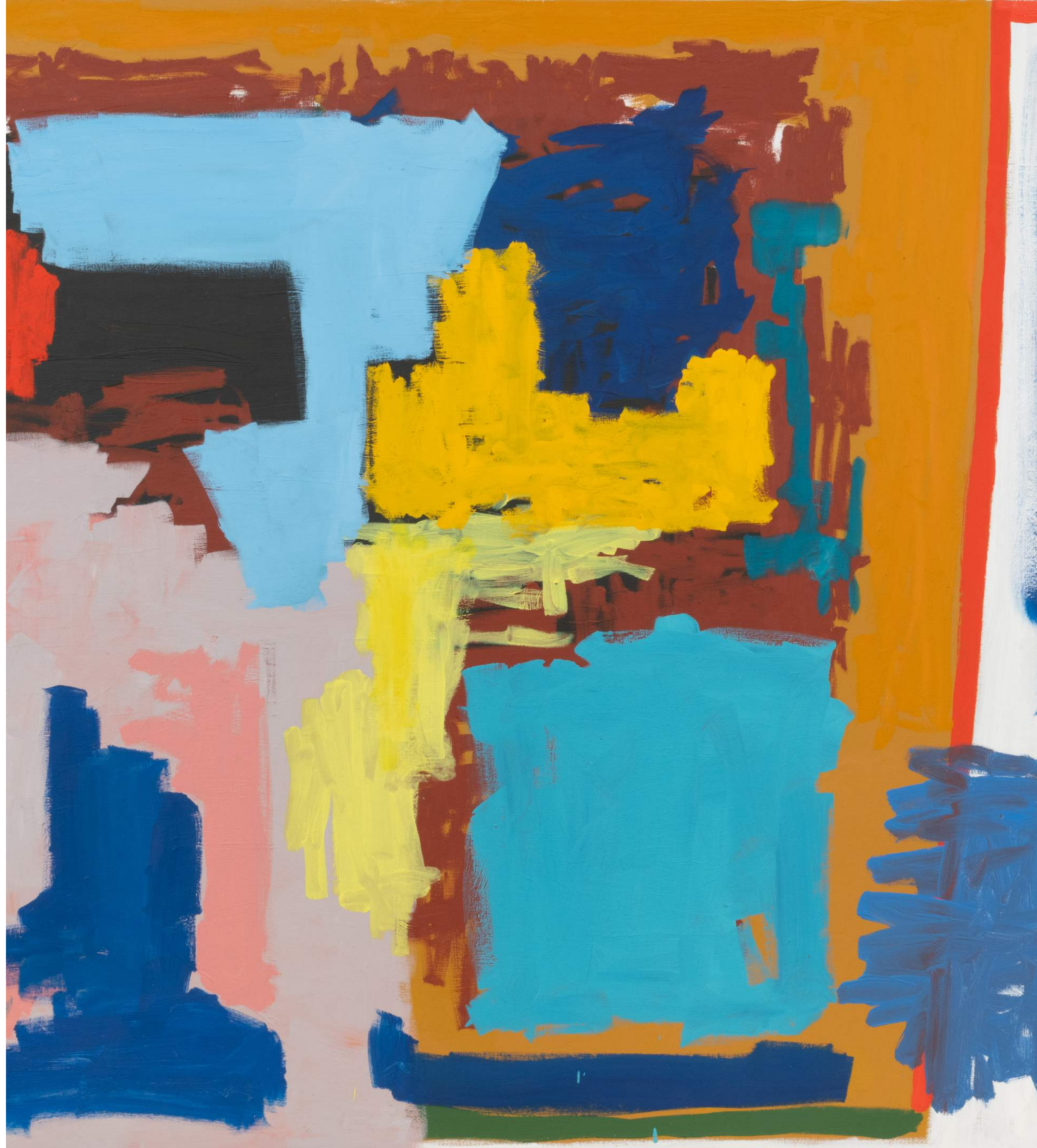
\$8,500

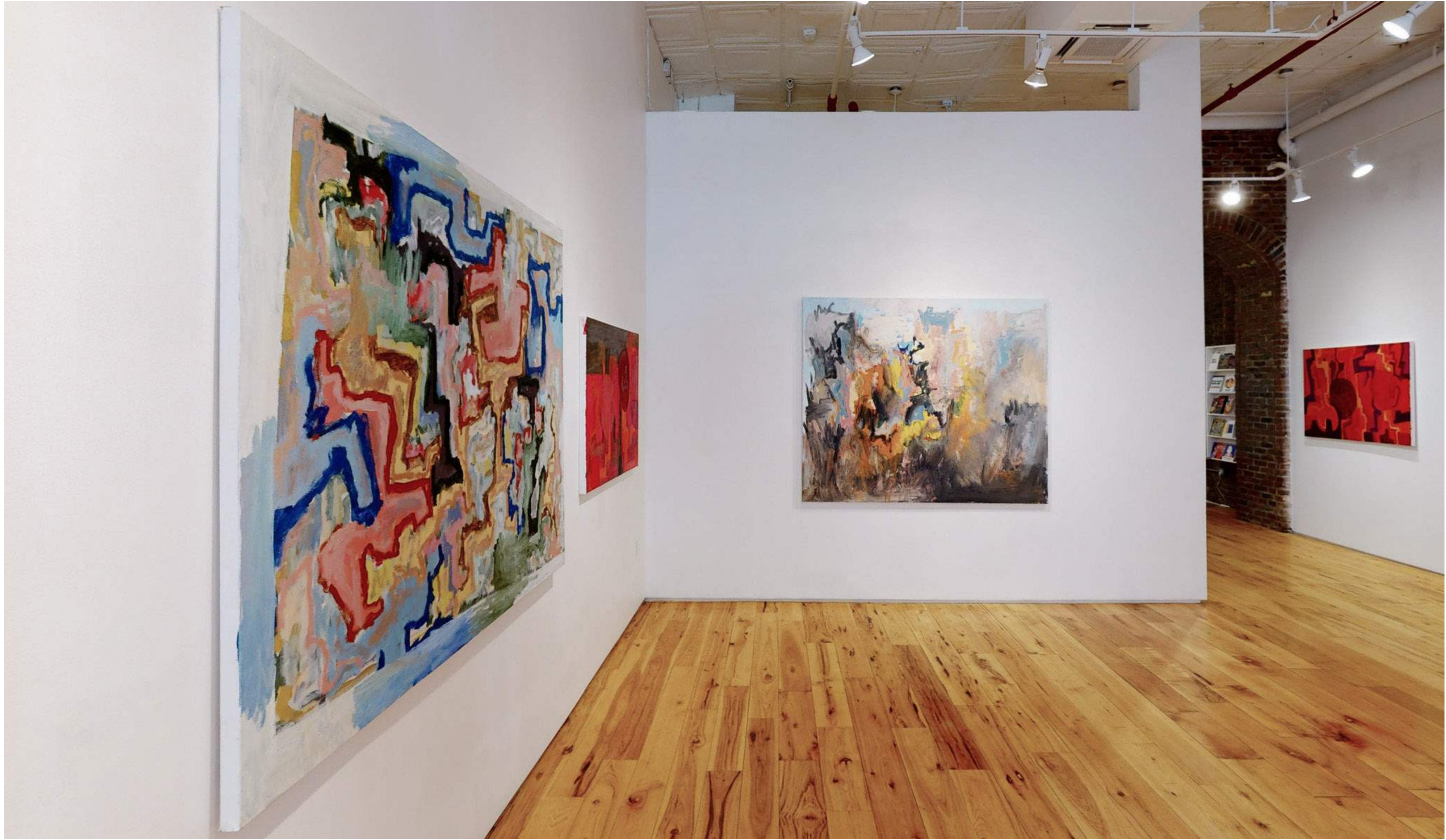




Paul Seigny
Untitled 3, 2024
Acrylic, on canvas
60 x 72 in.
152.40 x 182.88 cm

\$8,500



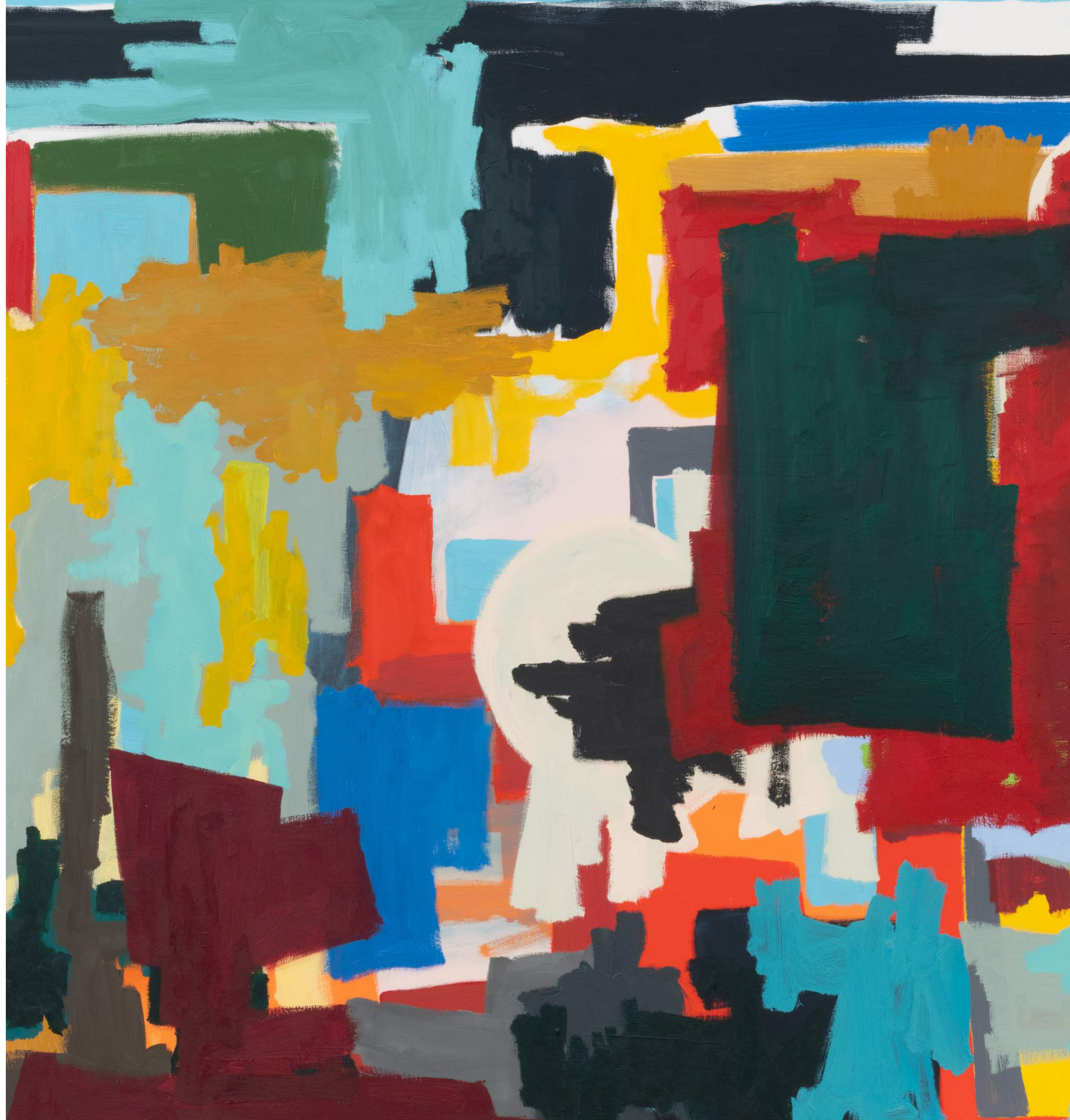


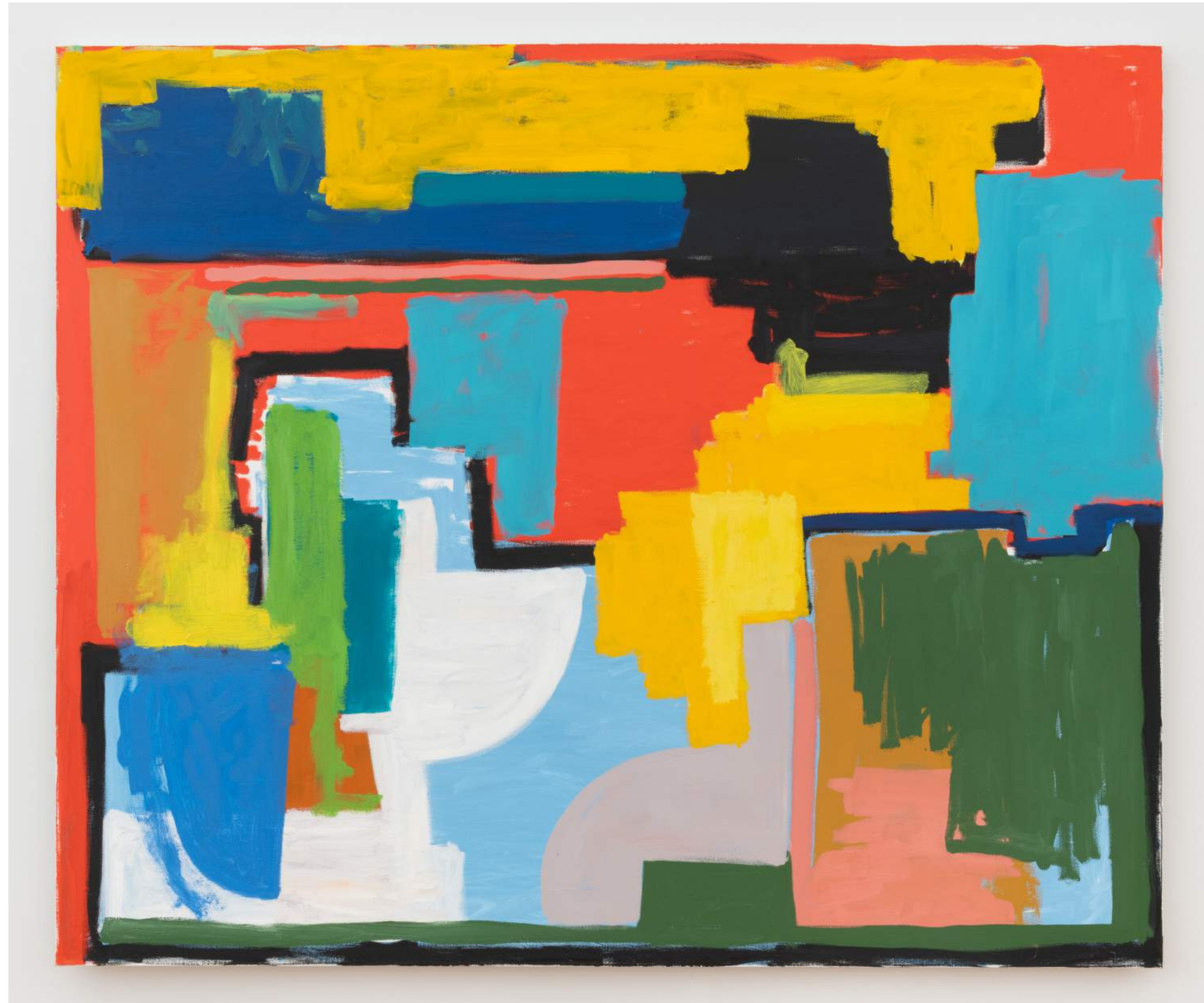
Installation View of Paul Seigny "Sight Unseen" at Freight + Volume, 2022



Paul Seigny
Untitled 4, 2024
Oil on canvas
60 x 72 in.
152.40 x 182.88 cm

\$8,500





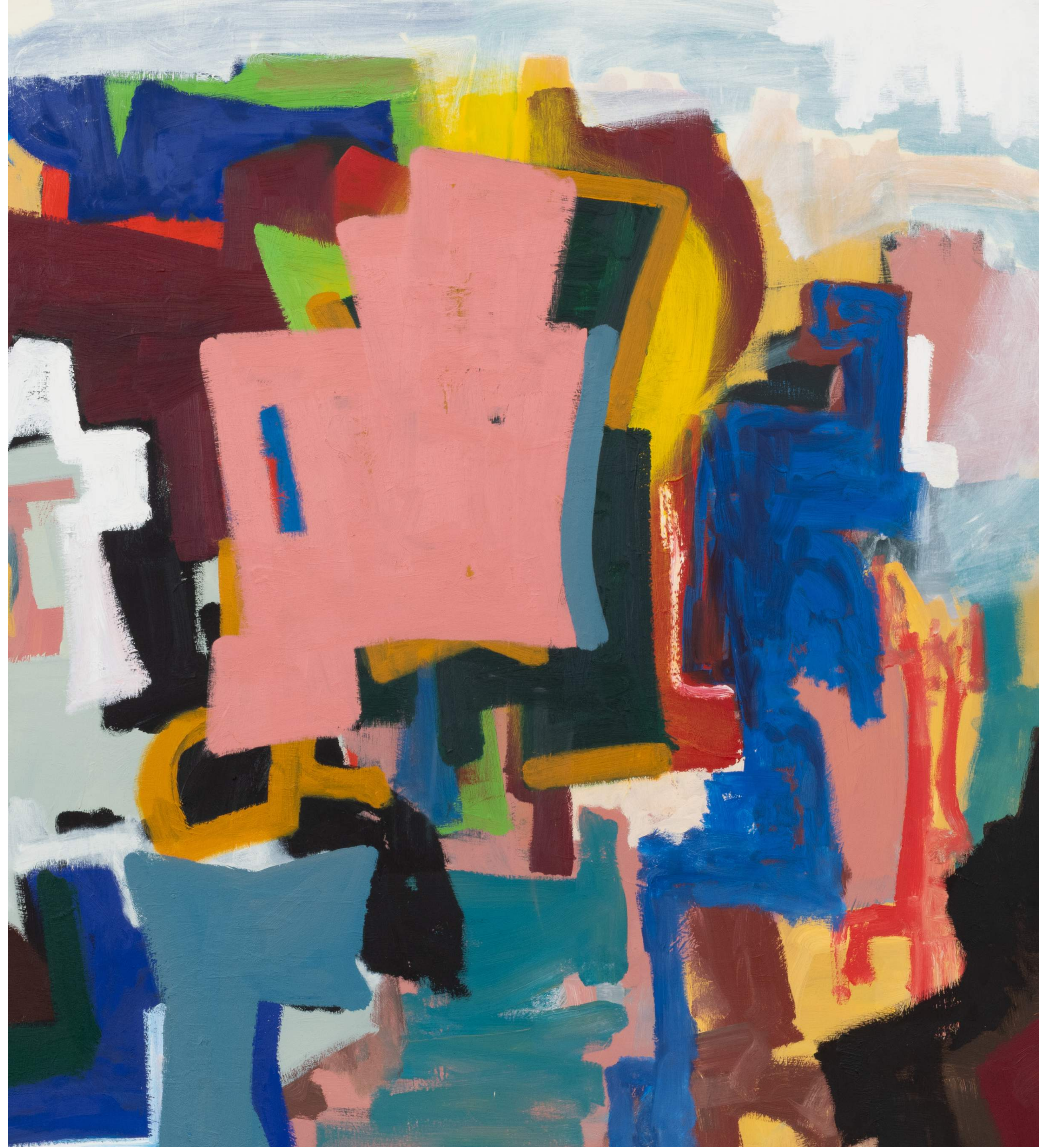
Paul Sevigny
Untitled 5, 2024
60 x 72 in.
152.40 x 182.88 cm
\$8,500





Paul Seigny
Untitled 6, 2024
60 x 72 in.
152.40 x 182.88 cm

\$8,500





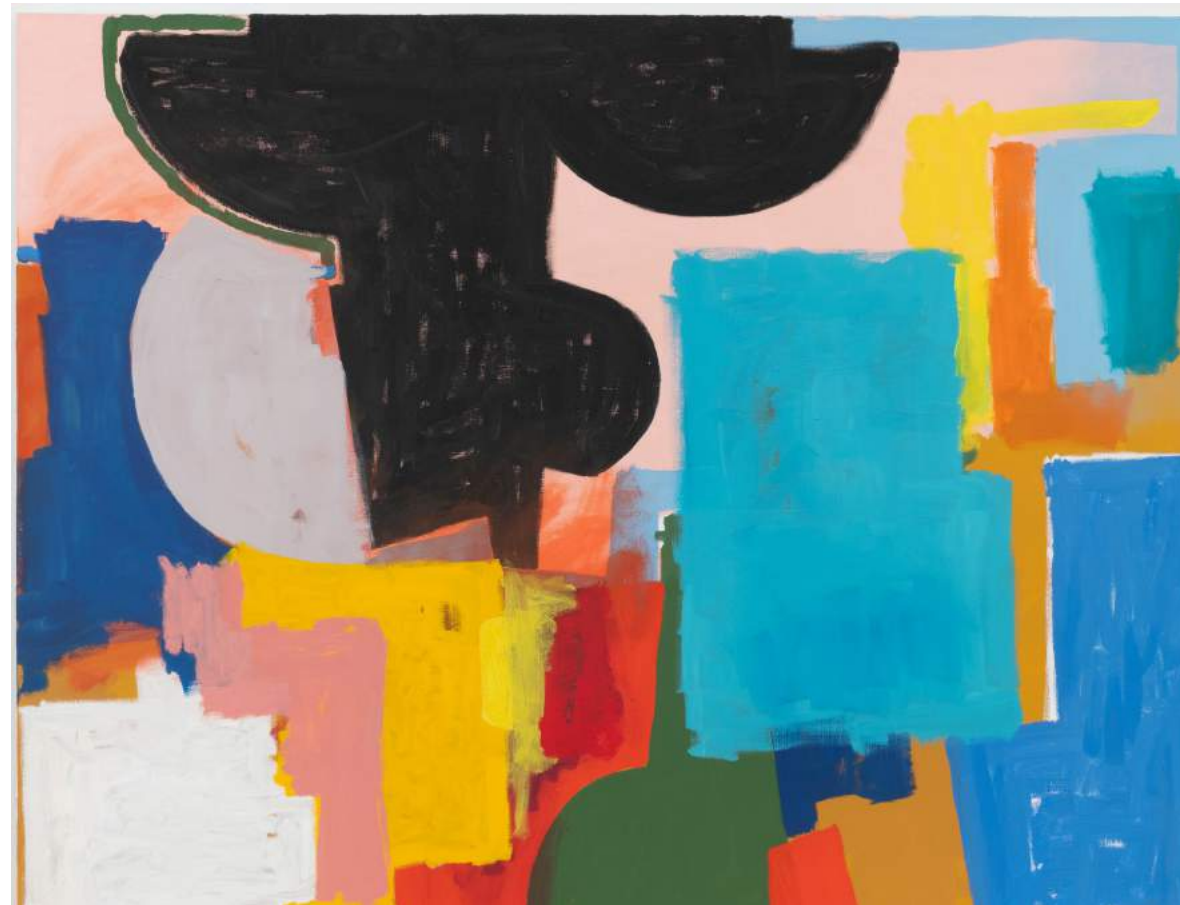
Paul Seigny
Untitled 7, 2024
60 x 72 in.
152.40 x 182.88 cm

\$8,500



Carlo McCormick on Paul Seigny

In this age of unmitigated professionalism in the art world we need a great amateur like Paul Seigny even more. This is not to say that Paul is particularly unprofessional or any more irresponsible than the rest of us, but that he is not so beholden to the priorities and strategies of a career as most of his artist community- and indeed Seigny probably knows more famously successful artists more intimately than lots of art professionals. His attitude (a coded term, like 'difficult') is simply that he doesn't give a fuck about any of that. That is not to say he doesn't care, in many ways he cares way too much, just that he knows so very much about the financial and social skills that factor into success



Untitled 7

in any field that he deliberately chooses to avoid them when it comes to his abiding passion of painting. Oh, don't be that way, we know what you're thinking- and we're not joking nor parsing out some lefthanded compliment to Paul. Let's take this distinction to its etymological essence. Professional comes from the Middle English to profess, which is to take one's vows as a priest might to, to adopt a set of behavioral rules as a kind of orthodoxy. Amateur however is a French word- derived from the Latin, amare, meaning to love- which is defined as a lover. Seigny gets this, he knows the crucial difference between being a lover versus a devotee, and like a few of us still rues the supplanting of unruly and unorthodox passions in the art world by a button-down business class of avaricious entrepreneurs. More to the point, Paul Seigny has already operated in the world of business long enough to never confuse it with the practice of painting.

in any field that he deliberately chooses to avoid them when it comes to his abiding passion of painting.

Oh, don't be that way, we know what you're thinking- and we're not joking nor parsing out some lefthanded compliment to Paul. Let's take this distinction to its etymological essence. Professional comes from the Middle English to profess, which is to take one's vows as a priest might to, to adopt a set of behavioral rules as a kind of orthodoxy. Amateur however is a French word- derived from

To look at Paul Seigny's paintings, contiguous yet distinct, is to see the magic of art done without tricks. He's found his métier outside the typical machinations of cultural industry, eschewing the easy signifiers of signature style, distinctive technique or consistent subject, never making it a kind of formalism nor ever getting too casual about the struggle- each time going in without preconception or intention beyond just working at it until there is some level of satisfaction. His notion of success is at once limited and elusive; for him, it is to create "something I didn't think of, that was unplanned, and that I can live with." Perhaps this is why Seigny paints all the time, constantly and continuously in his studio, but is not very prolific. If there's an easier way to do it, he's just not interested.



Untitled 6

Deeply invested in process but not proceeding from design, whatever problems he must overcome along the way are but obstacles in a field of play, a dance and delicacy that enlivens the work, what Paul describes as like "the toughest crossword puzzle in the world, that no one can solve and even when figured out remains unteachable." If it doesn't work out all that often, if the less than dozen paintings that make up his most recent body of art are the sole survivors among many that did not make the cut, for Seigny this is a relatively small price for him to pay to avoid the boring repetition and rote that characterize a lot of studio production.

There is something so refreshingly back to basics about Sevigny's artmaking, without conceptual ideas or ideological agendas, just what can be done with a brush and canvas, or as he puts it "I'm not an artist, I'm just a painter." For all that directness however, it's still primarily a matter of style. He kits out his art in a kind of easygoing leisure attitude, but like a well-dressed hobo it's the kind of high fashion that only works when it looks effortless. The frisson is in the oddity of his retrieval, that he goes back to a late modernism, what's left after the post-war fury of Abstract Expressionism before image-making migrated back to representation and the rise of Pop began to herald post-modern relationships to invention and authenticity. It's like Sevigny's vision exists in the liminal space of some vibe shift, a drama of old battles rendered on the surface of the slipstream, tradition visual language meeting vernaculars like skate culture and graffiti, a way of looking slowed down from the rapid swipe, he sounds an echo of mid-century modern as a kind of mannerism of an art that was already a form of mannerism. If it weren't so unmistakably unpretentious, it would be fucking brilliant.

Most people know Paul Sevigny for his career as a nightclub impresario where he has enjoyed remarkable success and longevity as well as a rare degree of fame. This is not to be entirely divorced from his painting, they are- complimentary or contradictory- each in the other, there together, symbiotically. Most painters love to talk to you about natural light, they're always after it like drunken spring breakers chasing a sunburn, but Sevigny only starts in the studio long after the sun has gone down, he's working by natural night. It gets a bit steamy, crowded like a dance floor where so much individuality can somehow cohere into a single form marshalled under a common beat. It's a kind of self-possession, so striking and assured, without showmanship, understated in a way that a gentle smile can say much more than a wink.

A funny thing, really an odd chance, is that I know Paul from before his adventures in nightlife and ascension to the DJ booth, from back when he worked for a pal of mine in the unlikely (and to me unimaginable) domain of financial investments. Creative people of course are neither defined nor measured by their day jobs, but it sheds a peculiar light on his sense of focus as does the disco ball swirling overhead. Sevigny reminds me that Jeff Koons also, like him, started as a stockbroker. Hmm, let's just say the comparison ends there, but note a crucial difference in that Koons took those lessons- or whatever it is that such a profession might teach us- as a model to adapt to the

material production of aesthetic commodities, and Sevigny employs its logic with a more blue-collar understanding of transaction. Money buys Paul time to paint, that's why he has always worked, and while recent studies have concluded that money does indeed buy happiness, in Paul's case, where painting is both the *raison d'être* and the therapy for life itself, it is more that it buys him a chance to negotiate some terms of relative happiness.

By the measure of subsiding and sustaining the creative life, Paul Sevigny suffers no apprehensions that his clubs have any deleterious effects on his art- in fact he complains about going to work far less than most any artist I know. He thinks of nightlife as a perfect side hustle for artists, and that attitude is probably why he has a lot of artists working at his clubs. As a DJ he knows that he must be something of an entertainer, which is exactly what frees him from having to be an entertainer in his art- which is, honestly, what a lot of other contemporary artists strive so hard to be. His paintings, by effect, are like those people who are never showy but stand out by virtue of some ineffable poise. I don't know, it's still kind of early and I haven't been drinking much (yet), but if I saw these paintings hanging out by the bar, minding their own business and caught up in their own thoughts, I'd go up to talk with them. They won't tell us any jokes, read our palm or do much more than stutter some inchoate truths, but you know right away they're interesting enough to spend the time on and though they may not be what we came out looking for they will, gradual as time slips by, seduce you, nonetheless. - 2024



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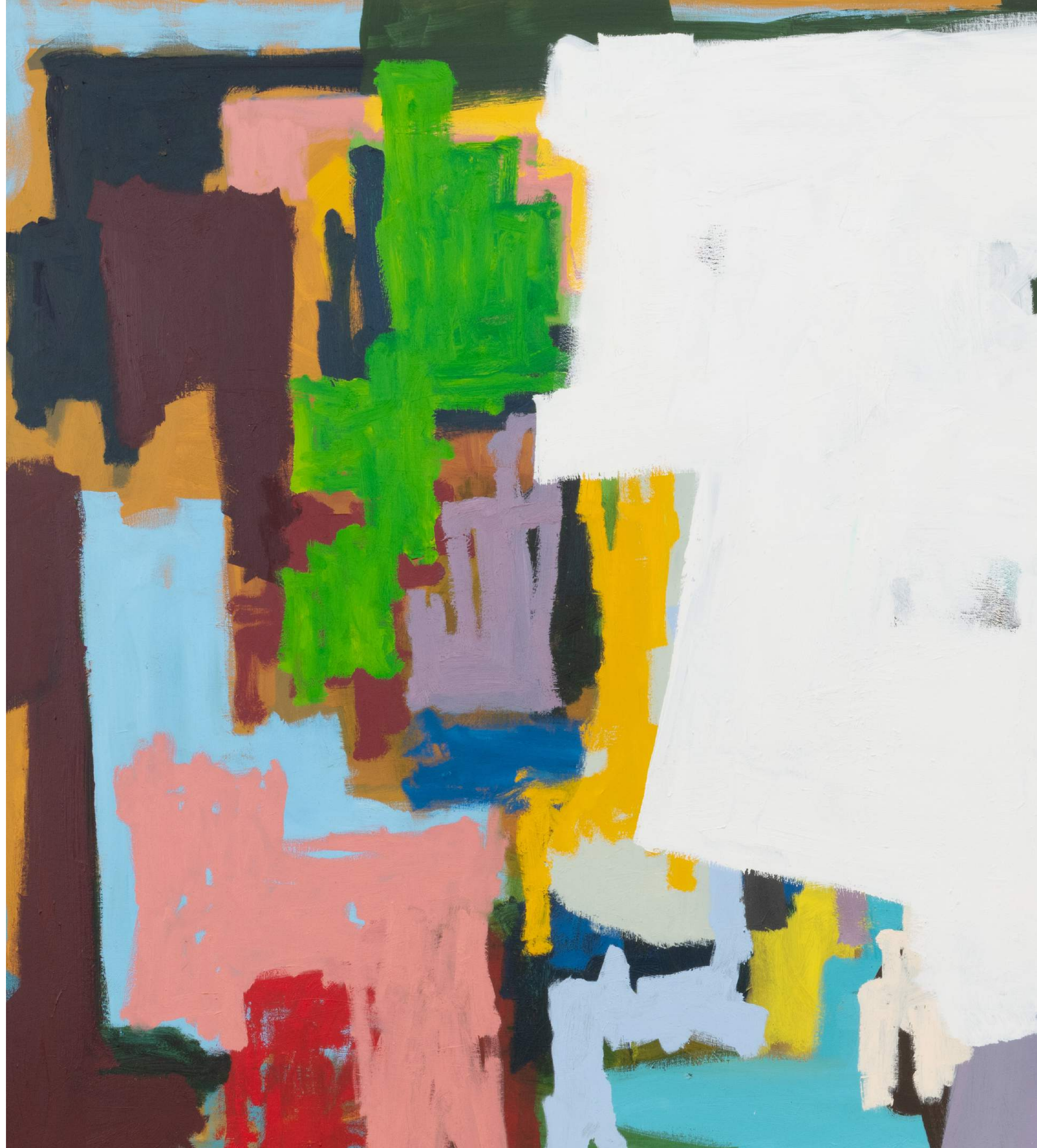
Paul Seigny
Untitled 8, 2024
60 x 72 in.
152.40 x 182.88 cm
\$8,500





Paul Seigny
Untitled 9, 2024
60 x 72 in.
152.40 x 182.88 cm

\$8,500





Paul Sevigny
Untitled 10, 2024
60 x 72 in.
152.40 x 182.88 cm
\$8,500



Paul Seigny

BIO

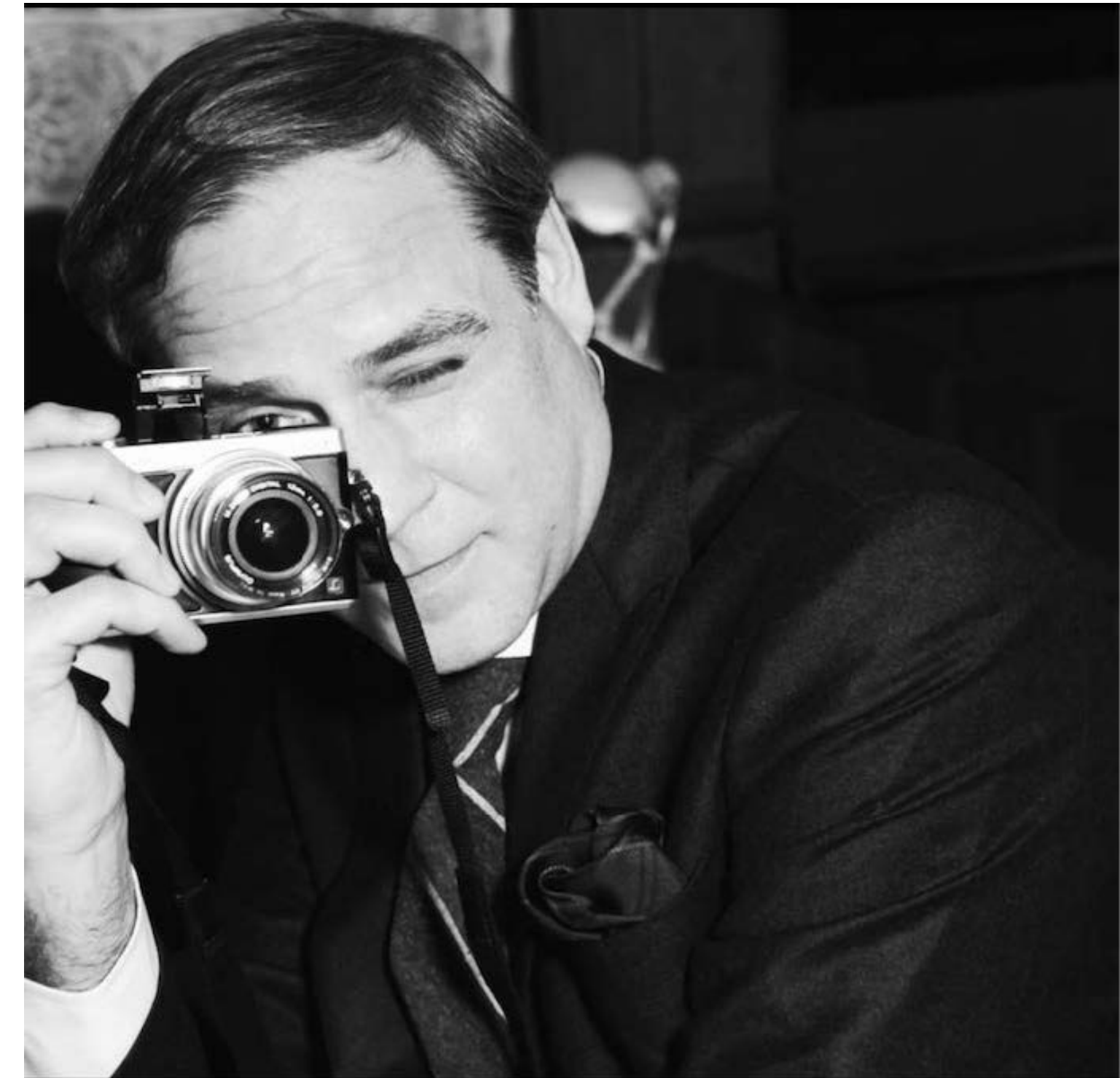
With a name synonymous with New York nightlife, Paul Seigny doesn't require much of an introduction. He began his foray into the world of entertainment as a DJ spinning at exclusive parties in New York and around the world. Before long, he was opening and operating equally exclusive venues of his own with his most recent venture being Paul's Cocktail Lounge at Tribeca Grand Hotel. With fluorescent, floral artwork created by Josh Smith, and a well-heeled crowd that embodies the full scope of downtown style and culture, the space is essentially the antithesis of New York's contemporary nightlife scene. Which is exactly what Mr. Seigny had in mind.

Paul Seigny received his BA in Studio Arts from College of Charleston in 1994. He started to show his paintings in 2017 with two consecutive shows curated by Bill Powers in NYC and Miami that were followed by a string of group shows, among them an exhibition held by Christie's in New York. This is his second solo exhibition with Freight+Volume.

"Paul Seigny is a night painter like me. When my phone rings at three or four in the morning, I know who it is, and I am always happy to not be up alone. It's a unique luxury to have a real talk about painting in the middle of the night. He reminds me that what we are doing is about being alive."

Paul's creativity pulls from the thickness of the New York ether: the whole past, present, and future of it. He's a multi-dimensional artist and whatever he's working on, it's true. It's for real."

— Josh Smith



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