

ABOUT THE ARTIST

b. 1977, Indiana

Represented by Packer Schopf Gallery, Chicago

EDUCATION

2009-10 **Private Study with Steven Assaek**
New York, NY

2008-10 **School of Representational Art**
Chicago, IL

SELECTED EXHIBITION RECORD

2014 ***Medusa Syndrome***
Packer Schopf Gallery, Chicago

2013 ***Symbiosis***
Century Guild, Chicago

9th Annual Self Portrait Show
33 Contemporary Gallery, Chicago

Exquisite Creatures
Rockford College, Rockford, IL

Wunderkammer
Packer Schopf Gallery, Chicago

2012 ***Industry of the Ordinary Portrait Project***
Chicago Cultural Center, Chicago

Laws of Nature
Racine Arts Council, Racine, WI

What's Inside
Virginia Tech Carillon School of Medicine, Roanoke

2011 ***Lantern Fly Sex Cure***
Firecat Projects, Chicago

More information about Levato Coyne and her work:
laurenlevato.com

LAUREN LEVATO COYNE

The Age of Spontaneous Generation



December 14, 2013 – June 8, 2014

INTERNATIONAL MUSEUM OF SURGICAL SCIENCE

1524 N. Lake Shore Drive
Chicago, IL 60610
www.imss.org

STATEMENT

Spontaneous generation was the long-held belief that animate rose from inanimate—that wasps were born from the bodies of dead horses or that butterflies arose from mud (thereby also assigning many species of butterfly the myth of being sent straight up from hell).

The idea of spontaneous generation continued for two millennia, persisting through the 19th century. Lauren Levato Coyne came upon the idea when her father was having quintuple bypass surgery in 2001, and she imagined bats bursting from his chest when he went under the knife. After that she became preoccupied with what the body produces, both psychologically and medically, specifically in antiquity. Her father's death in 2010, followed by the death of her nephew in 2012, plays heavily into these works.

The Age of Spontaneous Generation is an overview of work Levato Coyne has produced since 2010, moving from works dealing with death into the Wunderkammer series and now into her newest series.

This exhibition is the latest in the Museum's ongoing ANATOMY IN THE GALLERY series exploring embodiment through contemporary art. More information about this program is available at www.imss.org/anatgallery.htm.



This program is partially supported by a grant from the Illinois Arts Council, a state agency.

CHECKLIST & ARTIST'S NOTES

1. ***Stillbirth, 2012***, colored pencil on Bristol, 10" x 10", on loan from a private collection

2. ***Cluster, 2012***, colored pencil on Bristol, 11" x 17"; \$1,200

3. ***From the Bodies of Dead Horses, 2011***, graphite on Bristol, 12" x 12", on loan from the collection of Candice Groot

4. ***Ex Voto, 2012***, graphite on Bristol, 12" x 12"; \$1,100

These works are about the loss of two family members and the memory and madness that comes along with death and grief. *Cluster* is my first drawing in colored pencil, and it was significant to transition from working in only black and white for so many years to the sudden and intense use of color.

5. ***Self-Portrait as Make Believe, 2013***, colored pencil on Bristol, 17" x 14"; \$1,500

6. ***Self-Portrait as Siamese Saints, 2012***, graphite and colored pencil on Bristol, 24" x 19", on loan from the collection of Ilana Frank

7. ***Self-Portrait as Mary-Go-Round, 2013***, colored pencil on Bristol, 17" x 14"; \$1,500

8. ***Self-Portrait as Spontaneous Generation, 2013***, colored pencil on Bristol, 12" x 11", on loan from the collection of Amy Lowry

9. ***Self-Portrait as Spontaneous Combustion, 2013***, colored pencil on Bristol, 17" x 14"; \$1,500

The Wunderkammer series came about when I was still working in black and white and dealing with a lot of death issues in the work. This series has allowed me to continue my work in symbolism while exploring the body as a sort of cabinet of curiosities.

10. ***Transition, 2012***, colored pencil and graphite on Bristol, 17" x 11", on loan from a private collection

This piece is included in the show to give a further idea of the transitional steps made when moving from one series to another. It was created between the first four works and the remaining pieces in the show. I was playing around with ideas that had been on my mind for some time.

11. ***Family Man, 2013***, colored pencil on Bristol, 5" x 7", on loan from the collection of Ilana Frank

While the Wunderkammer series still continues, *Family Man* represents the direction of my newest work.

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