

LG

LÉVY GORVY

ART BASEL 2017

JUNE 15-18 BOOTH H11

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LEVYGORVY.COM

SIGMAR POLKE

RECTO, PAGE 3 ► | VERSO, PAGE 4 ►►

Untitled

c. 1976

Acrylic and mixed media on fabric

70 ¼ × 59 inches (180 × 150 cm)

© 2017 The Estate of Sigmar Polke, Cologne/

ARS, New York / VG Bild-Kunst, Bonn

Photo by Uli Holz

Sigmar Polke's *Untitled* is the final work in his standout series of heron and flamingo paintings, which he began in 1966. Pursued over the course of a decade, this series is arguably the most elaborated in Polke's oeuvre. Imposing in scale, this painting depicts two herons in a hallucinogenic landscape. Sinuous and supple, their necks trace elegant arcs atop a piece of fabric patterned with Chinese characters and framed by monochrome triangles.

Filled with an incongruous array of gestures, from sprays to drips and daubs, *Untitled* rejoices in its deliriously bad taste. Herons and flamingos were then standard decorative fixtures in German homes. By exalting the tackiness of popular fashions, *Untitled* travesties the history of Western painting. Accumulating tropes from such sources as Kandinsky (who privileged the triangle as a primary form) and early Abstract Expressionism (which famously transformed the brushstroke into a fluid drip), Polke rehearses them with deliberate crudeness. Through his ironic repetitions, these pictorial styles, once considered to be sublimely spiritual and heroically self-expressive, appear flat and banal. Parody and appropriation were strategies pursued by many artists in Polke's milieu, including his friend and collaborator Gerhard Richter. Together, they confronted modernism as a debased tradition, its claims to formal autonomy no longer credible in a society structured by consumer products and proliferating images.

Like his peer Blinky Palermo, Polke frequently used cloth as a support, preferring the cheapness and ephemerality of fabrics (velvet, flannel, and bed sheets among them) to the durability and fine-art associations of canvas. Coupled with its high-key palette, *Untitled's* ground radically undercuts the refinement and nobility of its subject, the heron, and the tradition of German Romantic landscape painting to which it refers. If the latter imagined nature as a site where man could commune with God, *Untitled's* emphatic artifice precludes any such experience of transcendence. By turns dissonant and hypnotic, it poses an enduring provocation to its viewer.

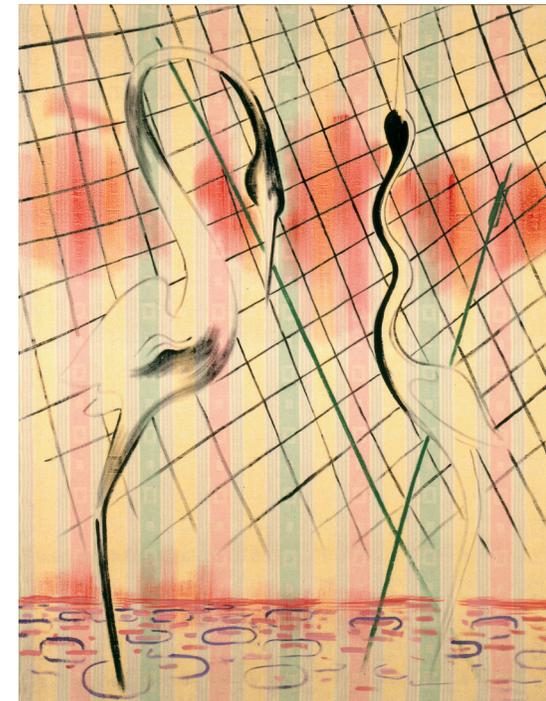


PREVIOUS PAGE:

Piero Manzoni. *Achrome* (detail),
c. 1958. See page 9.



Polke's Heron series, which the artist pursued recursively throughout the late 1960s and early '70s, reveals the progressive changes in his aesthetic and conceptual concerns. Polke intermittently revisited the figure of the heron throughout the decade, using nearly the same size canvas and the same inventory of signs—herons, celestial bodies, water, and triangles—in every iteration. The path charted through the Heron works ranges from ironic riffs on the German Romantic tradition in earlier examples—such as *Reiherbild I* (1968) at the Kunstmuseum Bonn; *Reiherbild II* (1968) at the Pinakothek der Moderne, Munich; and *Reiherbild III* (1968) at the Kunstmuseum Basel—to more painterly and suggestive later works. The present work embodies the culmination of the Heron narrative, with the final version articulated on the front of the canvas and its ghostly double permeating through the gauze-like fabric, creating an aftereffect on the painting's verso that closely resembles the first Heron works. The Heron cycle is completed and expressed in its most complex manifestation in the present painting, where Polke takes aim at his own history, destabilizing and negating his past while pointing toward the future. This gesture makes the painting a singular and decided stand-out in Polke's oeuvre.



Sigmar Polke's *Reiherbild I* (1968) at the Kunstmuseum Bonn.
Acrylic on fabric, 74 $\frac{3}{8}$ × 59 inches (190 × 150 cm).
Kunstmuseum Bonn, gift of Ingrid Oppenheim, 1989.
©2017 The Estate of Sigmar Polke, Cologne/
ARS, New York / VG Bild-Kunst, Bonn



Sigmar Polke's *Reiherbild III* (1968) at the Kunstmuseum Basel.
Acrylic on fabric, 73 × 59 $\frac{1}{8}$ inches (185.6 × 150.7 cm).
Kunstmuseum Basel, gift of the Max Geldner Foundation.
©2017 The Estate of Sigmar Polke, Cologne/ARS, New York /
VG Bild-Kunst, Bonn. Photo by Martin P. Bühler

VERSO

Mining the traditions of both decorative cliché and painterly expression, Sigmar Polke often worked on thin, patterned found fabrics. In *Untitled* (c. 1976), the combination of recklessness and restraint in Polke's forms can be seen from the verso, as the artist's bold brushstrokes saturate the fabric to create a hallucinatory echo of the painting. Polke's control of painterly space, innovative use of various material techniques, and inventiveness as a colorist are as much on display on the painting's back as they are on its front.



ABOVE:

PABLO PICASSO

Nature morte au crâne et au pot, 1943
Oil on canvas
25 $\frac{7}{16}$ × 21 $\frac{1}{4}$ inches (65 × 54 cm)
© 2017 Estate of Pablo Picasso /
Artists Rights Society (ARS), New York

SAINT-LÔ

Vire will wind in other shadows
unborn through the bright ways tremble
and the old mind ghost-forsaken
sink into its havoc.

OPPOSITE:

ALEXANDER CALDER

Untitled, c. 1938
Painted metal
59 $\frac{1}{2}$ × 51 × 34 inches
(151.1 × 129.5 × 86.4 cm)
© 2017 Calder Foundation,
New York / Artists Rights Society
(ARS), New York

—Samuel Beckett, 1946

from UNE ONDE BLANCHE / A WHITE WAVE

Gris dans le gris ta vie s'écoulait
comme une source grise aux langues éteintes.
Mais la dernière fois que je te vis
tu fus une onde blanche
décidée à retourner pour toujours
dans le blanc.

Gray in gray your life flowed by
like a gray wellspring with dead tongues.
But the last time I saw you
you were a white wave
determined to return forever
into whiteness.

—Jean Arp



ABOVE:

PIERO MANZONI

Achrome, c. 1958
Kaolin on pleated canvas
21 $\frac{1}{2}$ × 27 $\frac{1}{8}$ inches (55 × 71 cm)
© 2017 Artists Rights Society (ARS),
New York/SIAE, Rome
Photo by Elisabeth Bernstein

The question for me is that of creating an integrally white surface (yes, integrally colorless, neutral) which is completely unrelated to any pictorial phenomenon or to any element that is extraneous to the value of the surface. It is a white that is not a polar landscape or a beautiful or evocative material, or a sensation, or a symbol, or anything else; it is a white surface that is nothing else but a white surface (a colorless surface that is nothing else but a colorless surface). Or better still it exists, and that is sufficient. It is, and to be totally is pure becoming.

OPPOSITE:

ALBERTO BURRI

Cretto, 1972
Acrovynyl on Celotex
22 × 39 $\frac{1}{4}$ inches (56 × 101 cm)
© 2017 Artists Rights Society (ARS),
New York/SIAE, Rome
Photo by Tom Powel Imaging

—Piero Manzoni



I chose a white zone as an expression of extreme coloration, as the epitome of light, as a triumph over darkness. A white world, I believe, is a humane world in which people experience colorful existence, in which they can be truly alive. These white structures can be a language of the mind in which we begin to meditate. The state of whiteness may be understood as prayer, and its articulation can be a spiritual experience.

—Günther Uecker

I have been able to follow in this arduous enterprise undertaken by creative artists since the beginning of the century, a continuing process of the dematerialization of the work of art. Subjects don't count any longer, and the extraction of pure forms has opened the way to a freer kind of creation, where the material object, transposed, is dissolved into a psychic field, lyrical space, palpitating, a kind of aura which creates for itself.

—Sergio Camargo

OPPOSITE:

GÜNTHER UECKER

Licht, Schatten und Feld
(*Light, Shadow and Field*), 1967
Oil, nails, and canvas on board
31½ × 31½ inches (80 × 80 cm)
© 2017 Günther Uecker
Photo by Elisabeth Bernstein

THIS PAGE:

SERGIO CAMARGO

Orée (#26), 1964
Painted wood
11¼ × 7½ × 6¼ inches (30 × 18 × 17 cm)
© Sergio Camargo, reproduced
by permission from Raquel Arnaud,
Estate of Sergio Camargo
Photo by Elisabeth Bernstein





YVES KLEIN

A painting is merely a witness, the sensory surface that records what occurs. Color, in its chemical state, which all artists employ, is the medium most capable of being impressed by this "event." I think, then, that I can say: my paintings represent poetic events or rather immobile witnesses, silent and static witnesses of the very essence of movement and of free life, which is the flame of poetry during the pictorial moment!

— from "The Monochrome Adventure," by Yves Klein

OPPOSITE, LEFT:

YVES KLEIN

Untitled Blue Sponge Sculpture
(SE 238), c.1959

Dry pigment and synthetic resin
on natural sponge, metal stem,
and stone base

13¼ × 7 × 4 inches (34.9 × 17.8 × 10.2 cm)

© Yves Klein c/o Artists Rights Society
(ARS), New York/ADAGP, Paris 2017

Photo by Elisabeth Bernstein

OPPOSITE, RIGHT:

YVES KLEIN

Untitled Blue Monochrome
(IKB 241), 1960

Dry pigment and synthetic resin
on fabric laid down on panel

25¼ × 19½ inches (64 × 48.5 cm)

© Yves Klein c/o Artists Rights Society
(ARS), New York/ADAGP, Paris 2017

Photo by Tom Powel Imaging

THIS PAGE:

YVES KLEIN

Monogold sans titre (MG 44), 1961

Gold leaf on wood panel

8¼ × 6 inches (21 × 15.5 cm)

© Yves Klein c/o Artists Rights Society
(ARS), New York/ADAGP, Paris 2017

Photo by Arnold Lee





OPPOSITE:

CAROL RAMA

Bricolage, 1966
Mixed media on canvas
35 $\frac{1}{16}$ × 27 $\frac{1}{2}$ inches (90 × 70 cm)
© Archivio Carol Rama, Torino
Photo by Elisabeth Bernstein

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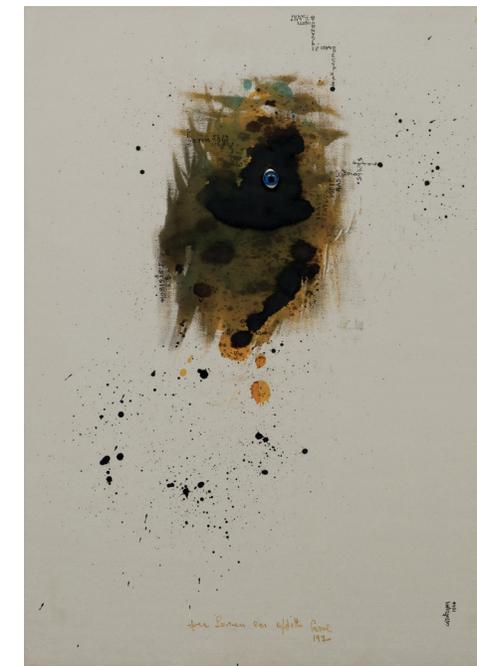
CAROL RAMA

Bricolage, 1966
Mixed media on paper
27 $\frac{3}{16}$ × 19 $\frac{1}{16}$ inches (70 × 50 cm)
© Archivio Carol Rama, Torino
Photo by John Berens

CAROL RAMA

Excluded from the twentieth-century canon of art history for most of her life, the indefatigable Carol Rama (1918–2015) is finally having a well-deserved moment in the contemporary art world. *Space Even More than Time* is the title of several works by Rama, as well as her exhibition at the Palazzo Ca' nova on Venice's Grand Canal, which opened in conjunction with the 57th International Art Exhibition of the Venice Biennale on May 8. The exhibition, which will remain on view until June 28, represents the unparalleled variety and transgressive styles through which the artist worked over the course of her seven-decade career. The exhibition coincides with Rama's first museum survey in New York, *Carol Rama: Antibodies*, which opened at the New Museum on April 26. On view until September, the exhibition is the largest presentation of Rama's work in the United States to date.

Rama was born in Turin in 1918, and lived there for most of her life. Her oeuvre comprises a wide range of styles and media, and her subjects, frequently rendered in the interstice between figuration and abstraction, are quite intimate, and focus on the body in multiple, innovative ways. Alternately, a portion of Rama's works is explicitly figural and rendered in traditional media, presenting compositions that directly yet delicately address feminine sexuality in a manner that defied the cultural ideologies of her time. Rama's work is a testament to the artist's relentless pursuit of a dialogue that challenged contemporary perceptions of gender, and Lévy Gorvy is proud to count her among our represented artists.



DAN COLEN

PAGES 18–19 ►

Purgatory

2017

Oil on canvas

89½ × 119 inches (227.3 × 302.3 cm)

Courtesy Dan Colen Studio and Lévy Gorvy

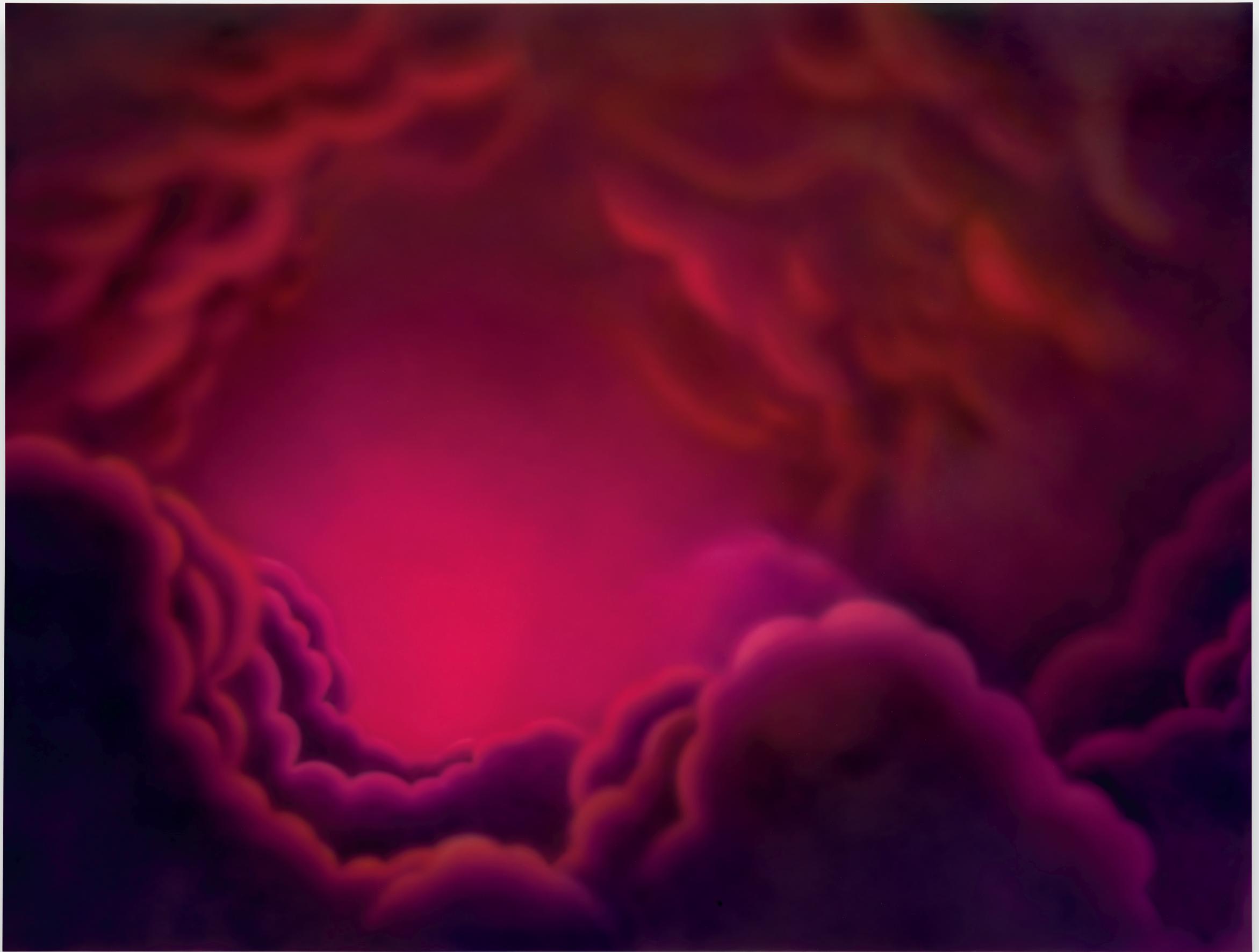
Photo by Christopher Burke

Lévy Gorvy is pleased to announce the representation of Dan Colen. Marked by an irreverent approach to artistic convention, Colen's work explores the contemporary possibilities of painting, sculpture, and installation. Insistently collapsing high and low, he draws on popular imagery, appropriating forms from popular culture and animated films. Built up in lush layers of sprayed oil paint, his *Purgatory* paintings are comprised of atmospheric color fields that coalesce into monumental studies of clouds. Extending his parallel engagements with art history and visual culture, this series of paintings, begun in 2013, continues the artist's experimentation with the tenuous relationship between representation and abstraction. From a distance, the paintings clearly depict clouds, yet as one approaches the works, the imagery dissolves into a fog of formless color fields. The *Purgatory* works comprise one of three new bodies of work that Colen will present in a solo exhibition at Lévy Gorvy in March 2018.

In the work seen here, the foregrounded billows of cloud establish a stark spatial contrast within the painting, as the background and central elements fade into an endless abyss, confusing the viewer's overall perception of the space of the work. "*Purgatory*" is an apt designation for this body of work, as one cannot discern the exact distance at which the pictorial space of the painting occurs. It is unclear whether the storm brewing in these clouds is approaching or receding; although an illusory movement is manifested within the composition, the precise direction of this movement is ambiguous. The imagery for these works was inspired by stills from animated films, yet works such as this also resemble backdrops used in theater productions, in which a convincing artificial depth must be rendered on a flat surface. Created through the meticulous layering of innumerable translucent gradations of paint, works from the *Purgatory* series bear no trace of brushwork, and are utterly devoid of hard edges. Surreal in their palette, the *Purgatory* works embody the contemporary sublime in their fantastical expanse of meticulously rendered, synthetic cloud.

OPPOSITE:

Dan Colen. *Purgatory* (detail),
2017. See pages 18–19.





OPPOSITE:

MARTIAL RAYASSE

Étalage hygiène de la vision, 1960

Assemblage of various objects

82 $\frac{1}{16}$ × 31 $\frac{1}{2}$ × 15 $\frac{3}{4}$ inches
(210 × 80 × 40 cm)

© Martial Raysse/2017 Artists Rights Society (ARS), New York/ADAGP, Paris

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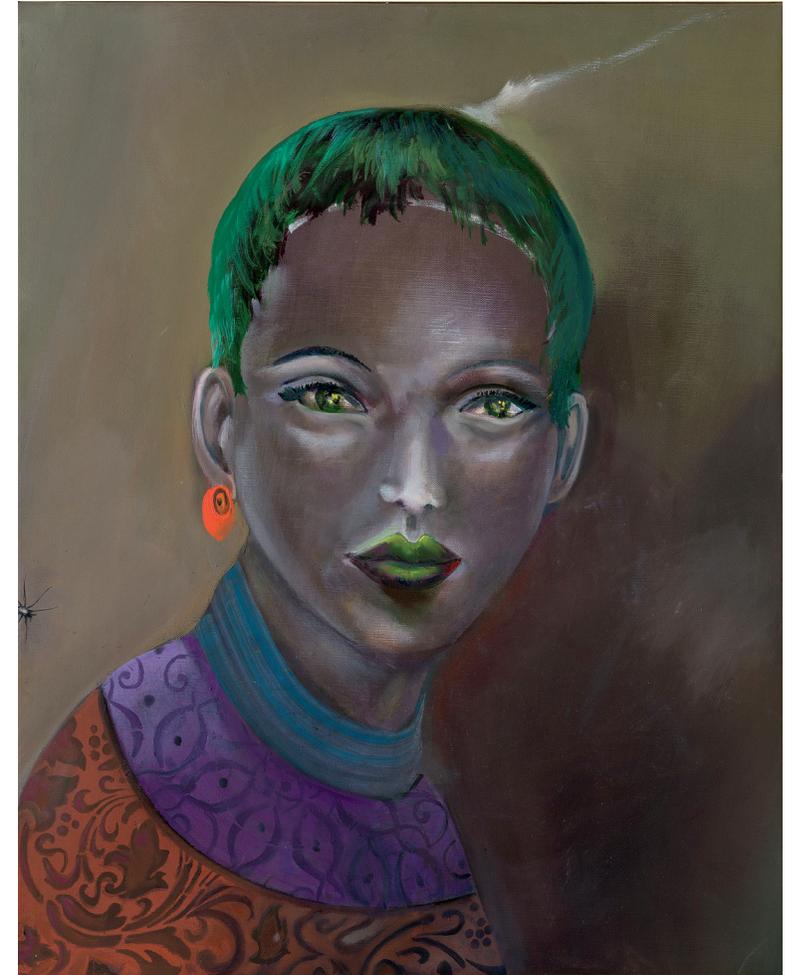
MARTIAL RAYASSE

Le Fun Solange!, 2014

Oil on canvas

31 $\frac{1}{2}$ × 25 $\frac{3}{16}$ inches (81 × 65 cm)

© Martial Raysse/2017 Artists Rights Society (ARS), New York/ADAGP, Paris
Courtesy Palazzo Grassi



MARTIAL RAYASSE

Martial Raysse is now proudly represented by Lévy Gorvy in the United States. Raysse was a prominent member of the European avant-garde in the 1960s and '70s, establishing a subversive body of work that critiqued postwar Europe's culture of consumerism and advertising. Raysse's early work features mass-produced plastic goods commonly available in department stores—Plexiglas containers, children's toys, pill bottles, and hair-brushes. In 1961, he began working on canvas, creating a new approach to representation that he called "vision hygiene." In these paintings, Raysse highlights postwar Europe's fascination with concepts of health, image, and appearance, alluding to the collective denial of the traumas of the recent war. Raysse, who is also a poet and filmmaker, continues to create work that comments on the intricacies of popular culture and engages with the history of art with insight and boldness. Lévy Gorvy will open a solo exhibition of Raysse's work in 2018.

ZAO WOU-KI

Following the success of our exhibition *Willem de Kooning | Zao Wou-Ki* earlier this year, Lévy Gorvy is pleased to announce the gallery's continued collaboration with the Fondation Zao Wou-Ki. In joining with the Fondation to support and promote the works of Zao Wou-Ki, we hope to pay tribute to the artist's celebrated legacy. Lévy Gorvy's collaboration with the Fondation Zao Wou-Ki is emblematic of the gallery's ongoing mission to cultivate an exchange between Eastern and Western audiences, artists, and collectors. Highlights of the collaboration between the gallery and the Fondation include the staging of *Willem de Kooning | Zao Wou-Ki* in Hong Kong, opening in September at the ArtisTree cultural center.



ZAO WOU-KI

Deep Water, 1957

Oil on canvas

19 3/4 x 39 1/4 inches (50.2 x 99.7 cm)

© 2017 Artists Rights Society (ARS),
New York/ProLitteris, Zurich

LÉVY GORVY
AT
ART BASEL UNLIMITED

ADRIAN PIPER | ENRICO CASTELLANI | PETER REGLI

LG
LÉVY GORVY



ADRIAN PIPER

In the summer of 1971 Adrian Piper performed *Food for the Spirit* in her New York loft. She sequestered herself away and spent her days reading Immanuel Kant's *Critique of Pure Reason* (1781), doing yoga, reading, writing, and fasting. Her immersion in the *Critique* was so intense that at times she sensed she might be disappearing. To counteract this perception and to document her engagement with Kant, she periodically photographed herself standing in front of a mirror while chanting excerpts of the text that made her question her material existence.

Food for the Spirit is a pivotal work in the history of conceptual art. Much of Piper's work from this period employed formats and strategies of conceptual art while engaging social and gender disparities that were all but excluded from that discourse. Piper projected a sense of self onto the rational and serial forms of conceptual art, constituting a radical break with its characteristic detachment. Her repeated self-confrontation marks an effort to ground her understanding of Kantian transcendence in personal experience, while also introducing a glimmer of identity politics into the impersonal matrix of first-generation conceptual art.

ADRIAN PIPER

Food for the Spirit, 1971

14 silver gelatin prints; notebook containing 14 vintage prints, pages torn from Kant's *Critique of Pure Reason* with handwritten annotations

Silver gelatin prints measure approximately 14 5/8 x 15 inches (37 x 38.1 cm) each; binder: 11 1/2 x 10 1/4 x 2 1/2 inches (29.2 x 26 x 6.4 cm)

Edition 1 of 3, with 1 AP

© Adrian Piper Research Archive

Foundation Berlin

Photo by Tom Powel Imaging



ENRICO CASTELLANI

In the early 1960s Enrico Castellani began experimenting with the dilation, compression, and projection of pictorial space through the use of “extroflexion” in shaped relief canvases. Using nails to pull and stretch the surface of the canvas, Castellani created rhythmic compositions evocative of waves, geometric shapes, and distorted perspectives. These explorations pushed the boundaries of painting’s occupation of space—particularly its engagement of three-dimensional space. In 1966, Castellani created a body of work for a solo room at the Venice Biennale. Featuring an extreme perspective but stopping short of a vanishing point, the canvases nevertheless directed viewers’ gazes and extended the line of vision beyond the edges of the canvases. The Venice installation is an important precursor to *Spazio ambiente* (1967/70). What that work intimated, *Spazio ambiente* realized on a truly immersive architectural scale. Shaped canvases surround the viewer, alternating with large stretched arches in the corners of the installation. Navigating this surreal perceptual zone, the essential materiality of the work gives way to an ephemeral experience conditioned by the play of light and space.

ENRICO CASTELLANI

Spazio ambiente (Environment Space),
1967/1970

Acrylic on multi-panel canvas,
mixed media

85% × 216½ × 208% inches
(219 × 550 × 530 cm)

© 2017 Artists Rights Society (ARS),
New York/SIAE, Rome



PETER REGLI

Peter Regli’s ongoing series, *Reality Hacking*, seeks to catalyze questions about the world around us by placing artworks in incongruous contexts. These installations are often situated in urban centers, poised to interrupt everyday routines with moments of surprise and discovery. Regli probes the relationship between craftsmanship and kitsch, with carved wood and marble assuming nontraditional forms and unexpected relations to space. Resisting a specific style, medium, or material, Regli explores the poetics of banality and the sublimity of quotidian objects. Through his formal and conceptual approach to the sculptural encounter, he seeks to challenge ingrained assumptions.

Reality Hacking No. 313 (2014) is one work comprised of five monumental pillars—three columns, a bear, and a phallus—carved from wood with a chainsaw. The work’s immense scales and wry juxtapositions invite reconsiderations of each form’s specific history and psychic power (of architecture, nature, and masculinity, respectively). The columns tower over passersby; both in and out of place, they designate their site with a sense of absurd sanctitude, hacking the visual expectations of each viewer.

PETER REGLI

Reality Hacking No. 313, 2014

Wood, steel, screws and paint
165% × 413% × 47¼ inches
(420 × 1050 × 120 cm)

© Peter Regli

Photo by Nikki Spoerri

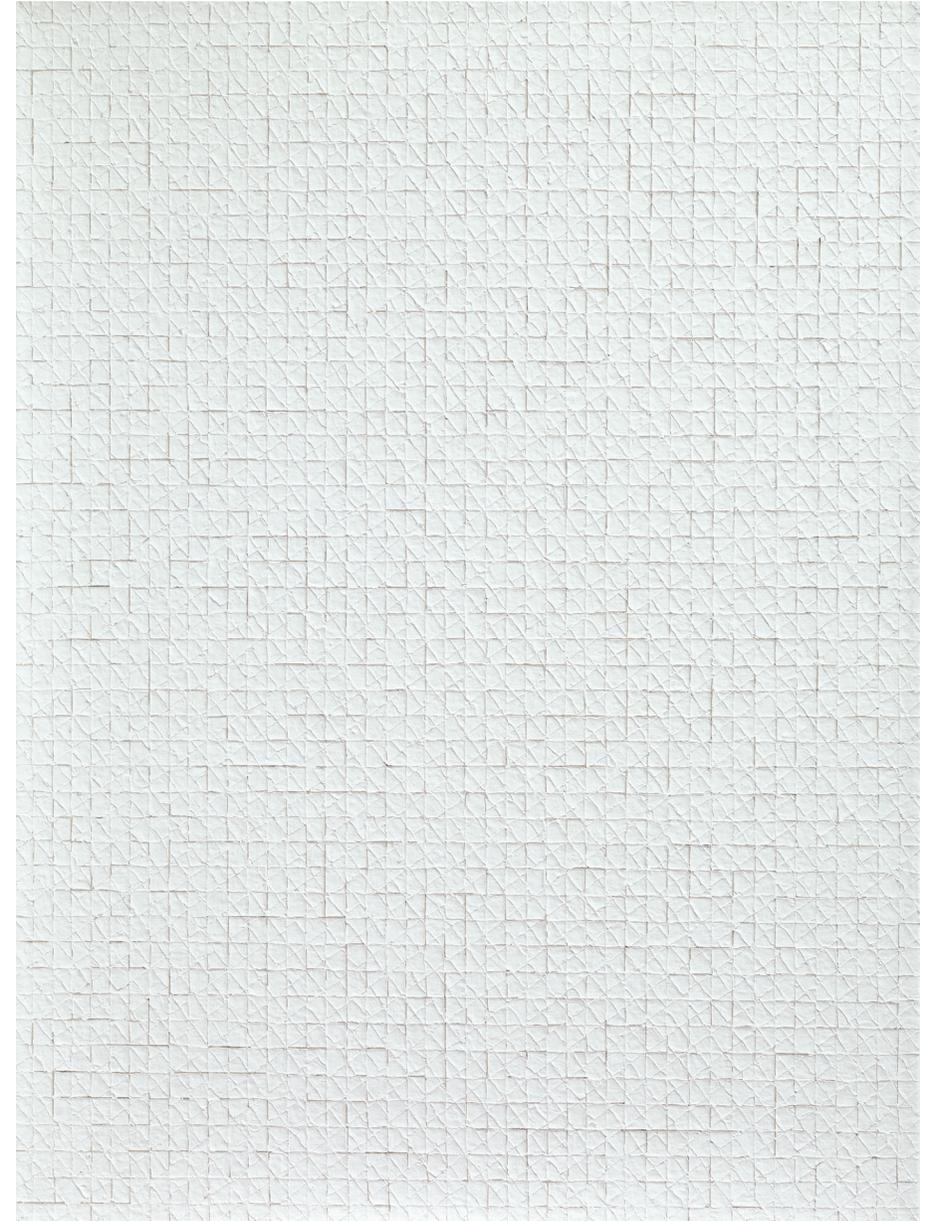
CURRENT EXHIBITIONS



DIANE ARBUS: IN THE PARK NEW YORK, MAY 2–JUNE 24

DIANE ARBUS

*A young man and his girlfriend
with hot dogs in the park, N.Y.C. 1971*
© The Estate of Diane Arbus



CHUNG SANG-HWA: SEVEN PAINTINGS LONDON, MAY 24–JULY 21

CHUNG SANG-HWA

Untitled 2016-5-12, 2016

Acrylic and kaolin on canvas

51¼ × 38¾ inches (130.3 × 97 cm)

© Chung Sang-Hwa

Photo by Stephen White. Courtesy of the artist, Gallery Hyundai,
Seoul, Korea and Lévy Gorvy, London, United Kingdom

UPCOMING EXHIBITIONS



GILBERT & GEORGE: THE GENERAL JUNGLE OR CARRYING ON SCULPTING
LONDON, OPENS SEPTEMBER 13

Installation view of *The General Jungle*, Sonnabend Gallery,
New York, 1971. © 2017 Gilbert & George



PAT STEIR
NEW YORK, OPENS SEPTEMBER 6

PAT STEIR
Angel, White and Orange, 2016
Oil on canvas
132 × 113 inches (335.3 × 287 cm)
© Pat Steir Studio, New York
Photo by Tom Powel Imaging

RECENT EXHIBITIONS



SEUNG-TAEK LEE
NEW YORK



VINCENZO AGNETTI: TERRITORIES
LONDON



WILLEM DE KOONING | ZAO WOU-KI
NEW YORK



KAZUO SHIRAGA
LONDON

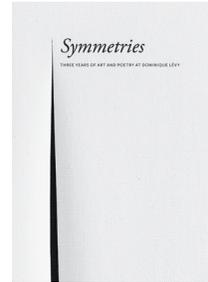
PUBLICATIONS



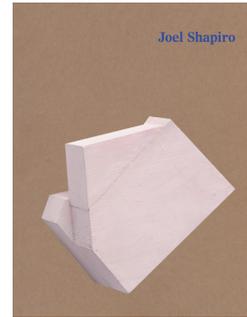
NEW Seung-taek Lee



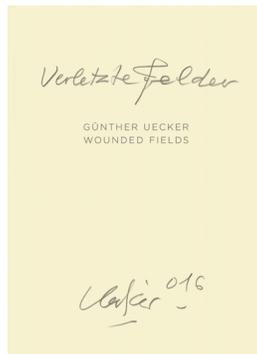
Willem de Kooning | Zao Wou-Ki



Symmetries: Three Years of Art and Poetry at Dominique Lévy



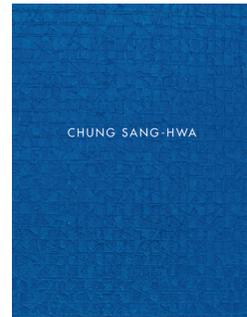
Joel Shapiro



Günther Uecker: Verletzte Felder (Wounded Fields)



Karin Schneider: Situational Diagram



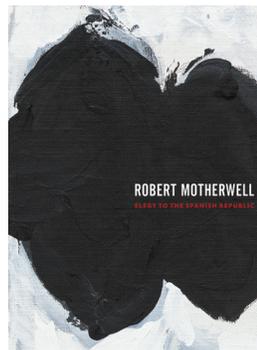
Chung Sang-Hwa



Enrico Castellani



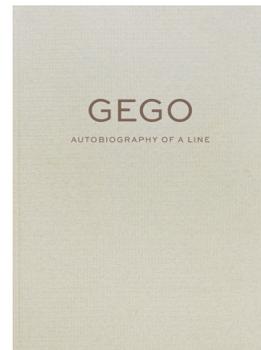
Drawing Then: Innovation and Influence in American Drawings of the Sixties



Robert Motherwell: Elegy to the Spanish Republic



Gerhard Richter: Colour Charts



Gego: Autobiography of a Line



Senga Nengudi



Alexander Calder: Multum in Parvo



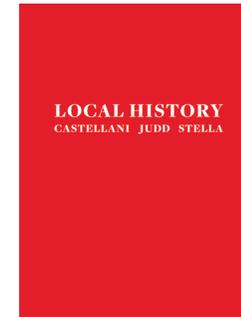
Sotto Voce



Kazuo Shiraga



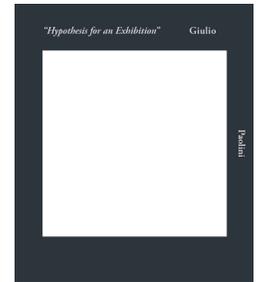
Body and Matter: Kazuo Shiraga | Satoru Hoshino



Local History: Castellani, Judd, Stella



Roman Opalka: Painting ∞



"Hypothesis for an Exhibition"



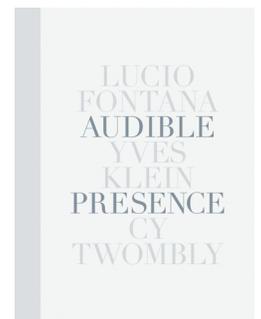
Pierre Soulages: New Paintings



Soulages in America



Germaine Richier



Audible Presence: Lucio Fontana, Yves Klein, Cy Twombly

ABOUT LÉVY GORVY

Lévy Gorvy, formed by Dominique Lévy and Brett Gorvy, represents Enrico Castellani, Chung Sang-Hwa, Dan Colen, Gego, Seung-taek Lee, Senga Nengudi, Carol Rama, Martial Raysse, Karin Schneider, Pierre Soulages, Pat Steir, Frank Stella, and Günther Uecker, as well as the estates of Yves Klein, Roman Opalka, and Germaine Richier. The gallery is devoted to the highest levels of connoisseurship and collecting in the fields of modern and contemporary art.

A globally respected gallerist, Dominique Lévy formed her eponymous gallery in 2012. Brett Gorvy was formerly Chairman and International Head of Post-War and Contemporary Art at Christie's, and remains a leading force and tastemaker in the twentieth-century art market.

Lévy Gorvy maintains a gallery in London and inaugurated an expanded New York space in January 2017. It fosters dedication to the artists it represents, participating in several major art fairs worldwide while pursuing a robust exhibition schedule and a dynamic program of multi-disciplinary events. The gallery, which represents two of Korea's most celebrated artists, Chung Sang-Hwa and Seung-taek Lee, is also committed to expanding its program in Asia.

Lévy Gorvy specializes in private sales in the secondary market, focusing on the work of Alexander Calder, Willem de Kooning, Lucio Fontana, Alberto Giacometti, Pablo Picasso, Robert Ryman, and Cy Twombly, among other prominent modern and contemporary artists. The gallery's bespoke advisory and collections management department is inspired by the vision and tireless advocacy of twentieth-century dealers Daniel-Henry Kahnweiler, Pierre Matisse, Leo Castelli, and Peggy Guggenheim. It works closely with artists' families, foundations, and estates to advance the legacy of important artists while embracing a new generation of curators, collectors, and audiences.

The gallery commissions original scholarship for its exhibition catalogues and other publications, and is dedicated to engaging new platforms to educate the public on the field of modern and contemporary art.

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LÉVY GORVY

ARTISTS

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Enrico Castellani
Chung Sang-Hwa
Dan Colen
Willem de Kooning
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