

# DOMINIQUE LÉVY

## For Immediate Release

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## **DOMINIQUE LÉVY TO PRESENT AN EXHIBITION OF POSTWAR AND CONTEMPORARY *GRISAILLE* WORKS AT ART BASEL 2015 AND GÜNTHER UECKER'S *SANDMÜHLE* AT UNLIMITED**

Art Basel  
June 18 – 21, 2015  
Booth G14

In 1625, Baroque painter Peter Paul Rubens wrote that he was creating an oil sketch of the Three Graces using opalescent gray and warm brown hues— “en grisaille et non couleurs”— thus giving name to the practice of intentional chromatic reduction in painting and sculpture that has become an enduring paradigm of artistic practice to the present day.

At Art Basel 2015, Dominique Lévy (Booth G14) will present an exhibition of works in varying tones of gray, focusing on achromaticity throughout postwar and contemporary art. This presentation highlights such renowned artists as Alberto Giacometti, David Hammons, Pablo Picasso, Gerhard Richter, Robert Ryman, Frank Stella, and Christopher Wool, among others, for whom gray has figured as a central element in artmaking.

When pressed on his use of grays, browns, and whites, **Alberto Giacometti** famously asked, “If I see everything in gray, and in gray all the colors which I experience... why should I use any other color?” Dominique Lévy’s booth features *Tête de Diego au col roulé*, a painted bronze bust of the artist’s brother Diego, a departure from Giacometti’s previous elongated forms and a signal of the new framework he developed in the early 1950s for creating sculpture from life.



*Zehn Farben (Ten Colors)* is the first of **Gerhard Richter's** Color Chart paintings, of which he made 123 between 1966 and 2008. Richter freely composed the Color Charts, experimenting with a variety of formats for both the color units and the overall paintings. He believed the charts provided a way to divorce color from its traditional descriptive, symbolic, and expressive ends, enacting a systematic, even scientific exploration of color. Although Richter's Color Charts employ wide spectra of color, the hues of this first painting are muted and restrained, including primarily the grays and browns typical to *grisaille* painting.

Also on view is a collaged mixed-media work on paper made by **Frank Stella** nine years after the completion of his celebrated Black Paintings, as well as an early white painting by **Robert Ryman**. Though chromatically distant, these two works both employ monochrome to explore new possibilities for the medium of painting.

For **Christopher Wool**, gray is emphatically neither black nor white, but exists as a new zone of emotive indeterminacy. In his gray paintings, begun in 2000, each layer of spray-painted lines is obfuscated and blurred to the point at which it becomes impossible to distinguish amongst various imbrications. Wool's *Untitled (P 583)* (2009), presented at the booth, is a large silkscreen comprised of images of these gray paintings.

Dominique Lévy is also presenting *Le peintre au chapeau* (1965) by **Pablo Picasso**. The artist purged color from his most evocative artworks in order to highlight their formal structure and autonomy, claiming that color "weakened" the painting. Here, Picasso uses grayscale to pay homage to another virtuoso of painting, Henri Matisse.

#### **Artists on view in Dominique Lévy:**

Carl Andre

Lee Bontecou

Alberto Burri

Alexander Calder

Enrico Castellani

Marlene Dumas

Lucio Fontana

Gego

Alberto Giacometti

David Hammons

Barbara Hepworth

Jasper Johns

On Kawara

Agnes Martin

Louise Nevelson

Roman Opalka

Pablo Picasso

Germaine Richier

Gerhard Richter

Robert Ryman

Kazuo Shiraga

Pierre Soulages

Frank Stella

Yves Tanguy

Cy Twombly

Günther Uecker

Christopher Wool

## **Günther Uecker: *Sandmühle* at Unlimited**

Dominique Lévy is pleased to present *Sandmühle* (*Sand Mill*) by the influential German artist **Günther Uecker** at this year's Unlimited. This work is part of Uecker's series of *Sandmühlen* (*Sand Mills*), also called *Zeitspiralen* (*Time Spirals*), which he has been creating since 1969. The ritualistic, circular motion of the mill imitates the ceremonial processes of both



work—exemplified by the repetitive labor of the plow that sows and tills the earth, whether pushed by a man or a motor—and *play*, suggesting the circle-configurations of children's games or a carousel. In its paradoxical simultaneity of motion and stillness, the sand mill also echoes the Zen garden, an architectural structure close to Uecker's heart. However, the sculpture's most profound function is to act as a three-dimensional demonstration of the cosmic passage of time, of constant transformation in uniformity, of the mutual dependence and dissonant harmony between creation and destruction.

One of the early examples of Uecker's sand mills was included in the landmark exhibition *Earth Art*, held at the Andrew Dickson White Museum of Art at Cornell University in New York in 1969 and shown alongside other important examples of land art by artists such as Hans Haacke, Robert Morris, Dennis Oppenheim, Richard Long, and Robert Smithson.

### **About the Gallery**

Dominique Lévy Gallery specializes in twentieth century European and American art—including the works of Alexander Calder, Willem de Kooning, Alberto Giacometti, Yves Klein, Pablo Picasso, and Andy Warhol, among others—with a program that explores global tendencies in modern and contemporary art through curated exhibitions, original scholarship, and new publications. The gallery currently represents the Estate of Yves Klein, the Estate of Roman Opalka, and the Estate of Germaine Richier in the United States, as well as artists Enrico Castellani, Boris Mikhailov, Frank Stella, Pierre Soulages, and Günther Uecker. With exhibition spaces in New York and London, and an office in Geneva, the gallery also oversees private sales in the secondary market; provides advisory and collection management services; and participates in art fairs internationally, including the Biennale des Antiquaires in Paris, Frieze Masters in London, and all three Basel art fairs—Miami Beach, Hong Kong, and Switzerland.

## About Günther Uecker

Born in Wendorf, Mecklenburg, in East Germany in 1930, Günther Uecker is one of the most important and influential German artists of our day. Uecker studied painting in Wismar and at the Academy in Berlin-Weissensee from 1949 to 1953, then at Düsseldorf Academy from 1955 to 1957. A highly prolific artist, Uecker has worked in a wide variety of media—drawing, painting, sculpture, installation, land art, performance, set and costume design for the opera, film, books, writing, and poetry. Uecker's methodology spans a spectrum from the precise and mathematical to the organic and irregular, sometimes integrating kinetic and electrical elements. Along with Heinz Mack and Otto Piene, Uecker formed the core of the ZERO Group, joined by like-minded artists from Europe, Japan, and North and South America—including Lucio Fontana, Yves Klein, Enrico Castellani, Piero Manzoni, and Yayoi Kusama—who shared the group's aspiration to transform and redefine art in the aftermath of World War II. Uecker's prominence continues to be acknowledged and his life's work celebrated in the most prestigious institutions worldwide. The K20 Kunstsammlung Nordrhein Westfalen Düsseldorf hosted a retrospective from February to May 2015. Martin-Gropius-Bau in Berlin recently opened the exhibition *ZERO: The international art movement of the 50s and 60s*, which originated at the Solomon R. Guggenheim Museum in New York in 2014 and appoints Uecker as a central figure in this pivotal decade in art history during which painting was redefined, movement and light were introduced as artistic media, and space was used as both subject and material. Uecker has participated in hundreds of exhibitions, including Documenta 4, Kassel, Germany (1968), the Venice Biennale (1970), and numerous solo shows, including one at the Kunsthalle Düsseldorf (1983), and a retrospective at the Kunsthalle der Hypo-Kulturstiftung, Munich (1990). Uecker lives and works in Düsseldorf.

## Image Captions

**Gerhard Richter**, *Zehn Farben*, 1966. Enamel on canvas. 53 1/4 x 47 1/4 inches (135.2 x 120 cm). © Gerhard Richter. Photo by Elisabeth Bernstein.

**Günther Uecker**, *Sandmühle (Sand Mill)*, conceived in 1969, created in 2014. Sand, wood, cord, and electric motor. 7 meters in diameter (275 1/2 inches in diameter). Installation view at K20 Grabbeplatz in Düsseldorf, 2015. © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.