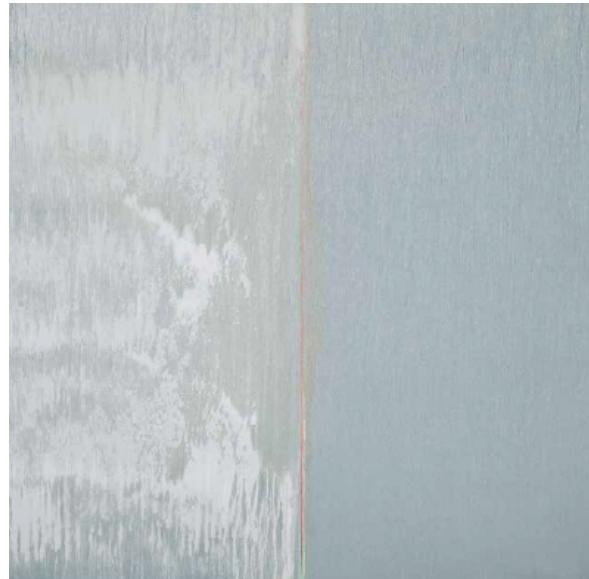
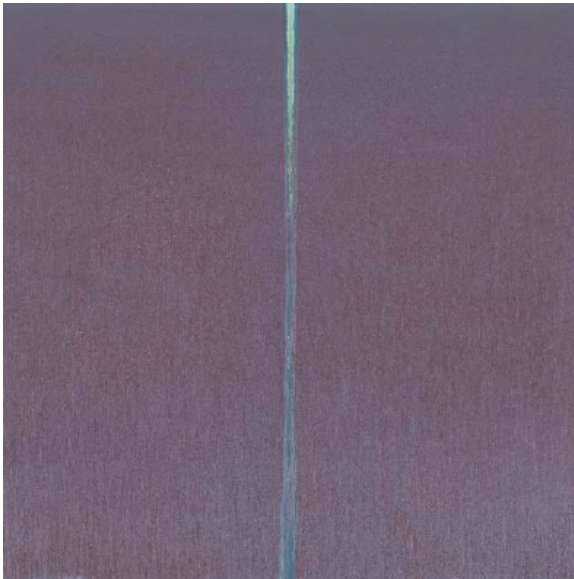


LÉVY GORVY

LÉVY GORVY AT ART BASEL HONG KONG 2018

Lévy Gorvy
Stand 1C14
Art Basel Hong Kong
Convention & Exhibition Centre
1 Harbour Road
Wan Chai, Hong Kong, China

Private View: March 27-28, 2018
Public Days: March 29-31, 2018



LEFT: Pat Steir, *Blue Mauve for Hong Kong*, 2017–18, Oil on canvas, 72 x 72 inches (182.9 x 182.9 cm). © 2018 Pat Steir. Image courtesy Lévy Gorvy. Photography by Tom Powel. **RIGHT:** Pat Steir, *Sweet Silver and White for Hong Kong*, 2017–18, Oil on canvas, 72 x 72 inches (182.9 x 182.9 cm). © 2018 Pat Steir. Image courtesy Lévy Gorvy. Photography by Tom Powel.

Lévy Gorvy is pleased to participate in Art Basel Hong Kong 2018—the gallery’s fifth year at the fair and its second under the new partnership of Dominique Lévy and Brett Gorvy. This year marks Lévy Gorvy’s inaugural presence with a newly instated team in Asia, led by Danqing Li, Senior Director.

Anchored in the gallery’s acclaimed program, Lévy Gorvy’s booth (1C14) features works by a diverse group of artists, including Zao Wou-Ki, Pierre Soulages, Rudolf Stingel, Frank Stella, Carol Rama, Andy Warhol, and Yayoi Kusama, among others.

Lévy Gorvy is particularly pleased to present a group of paintings by internationally celebrated artist Pat Steir: four works from her new series, “For Hong Kong” (2017–2018), were created in homage to the artistic and literary heritage of East Asian cultures. Distinguished by a vertical, central fissure that the artist refers to as a “split,” Steir’s paintings are part of an ongoing body of work called “Kairos,” which debuted in September 2017 in an exhibition at Lévy Gorvy’s New York gallery. Her signature pouring



LEFT: Pat Steir, *Beautiful Black over Black and White over Black for Hong Kong*, 2017–18, Oil on canvas, 72 x 72 inches (182.9 x 182.9 cm). © 2018 Pat Steir. Image courtesy Lévy Gorvy. Photography by Tom Powel. **RIGHT:** Pat Steir, *Red for Hong Kong*, 2017–18, Oil on canvas, 60 x 60 inches (152.4 x 152.4 cm), © 2018 Pat Steir. Image courtesy Lévy Gorvy. Photography by Tom Powel.

technique reflects Steir’s intuitive relationship with Eastern thought, disclosing a Zen-like emptiness that simultaneously suggests a sensuous fullness. To achieve this effect, Steir pours thinned paint from the upper edge of an upright canvas. Surrendering her gestures to chance, the artist allows gravity, time, and the paint’s fluidity to determine the final image—an approach which embodies the dialectics of intuition and chance that have defined Steir’s work for six decades. Steir approaches each painting as “a physical and spiritual act” reminiscent of the Chinese *literati* paintings from the Tang (618–907), Song (960–1279), and Ming (1368–1644) dynasties. Using nature to convey an interior world, literati paintings typically consist of landscapes featuring solitary figures amidst the vastness of mountains, forests, and waterfalls, with poetry inscribed in the space of the sky.

Additionally, Lévy Gorvy’s booth features works that foreground cross-cultural exchange and great artist friendships. Pierre Soulages’ *Peinture 130 x 92 cm, 8 avril 1989* (1989), Zao Wou-Ki’s *22.11.2002-10.12.2003* (2002–2003), Andy Warhol’s *Marilyn (Reversal)* (1979–1986), Yayoi Kusama’s *Infinity Nets I.N. PQR* (2007), and Rudolf Stingel’s *Untitled* (2015) will be presented together. These works reconsider space and seriality, and, in many ways, represent a cross-thread between traditionally Eastern and Western aesthetic sensibilities.

Lévy Gorvy in Asia

The participation of Lévy Gorvy in Art Basel Hong Kong is emblematic of the gallery’s longstanding commitment to the Asian market and its ongoing mission to cultivate cross-cultural exchange between Eastern and Western audiences, artists, and collectors. Lévy has championed the Gutai movement and market for nearly a decade and, in 2013, Gorvy launched the first sale in mainland China by an international auction house. In the past year, Lévy Gorvy mounted numerous exhibitions by the gallery’s Asian artists in both New

York and London. *Chung Sang-Hwa: Seven Paintings* was the painter's first solo show in London and, in collaboration with Gallery Hyundai, Lévy Gorvy staged an exhibition of works by Seung-taek Lee at the Palazzo Caboto, coinciding with the 2017 Venice Biennale.

Last September, Lévy Gorvy appointed Danqing Li as Senior Director, Asia. Her appointment coincided with the opening of a Shanghai office and marked the beginning of the gallery's expansion to Asia. The expansion is a natural outgrowth of Lévy Gorvy's already active engagement in Asia, established by our international program. Li joined Lévy Gorvy with over a decade of experience in the Asian art market, having previously worked as a specialist in Post War and Contemporary Art at Christie's. Li also served as a trustworthy advisor to many private institutions and collectors in the region. Situated in the city's most prominent business district, Lévy Gorvy's Shanghai office works closely with the gallery's international directors to provide exceptional services to collectors in Asia, while also connecting Asian artists and institutions to the international scene. With a program of acclaimed exhibitions and publications devoted to Kazuo Shiraga, Zao Wou-Ki, Chung Sang-Hwa, Seung-taek Lee, and Tsuyoshi Maekawa, the gallery aims to further develop our relationships with these artists and estates by initiating an exhibition program focused on cross-cultural affinities in Asia. With their international perspective and local sensibility, the Shanghai team is well positioned to develop Lévy Gorvy's presence in mainland China, and throughout Asia.

About Lévy Gorvy

Lévy Gorvy cultivates a program devoted to innovation and connoisseurship in the fields of modern, postwar, and contemporary art. Founded by Dominique Lévy and Brett Gorvy, Lévy Gorvy maintains gallery spaces at 909 Madison Avenue in New York and in Mayfair, London. In September 2017, Lévy Gorvy opened an office in Shanghai. The gallery fosters continued dedication to the living artists and artists' estates it represents, and pursues a robust program of exhibitions and multidisciplinary events. Lévy Gorvy also produces ongoing art historical research and original scholarship, publishing exhibition catalogues, monographs, and other key publications.

Dominique Lévy formed her eponymous gallery in 2012, establishing a rich program of historical and contemporary exhibitions, and a strong group of represented artists and estates. She was previously a partner at L&M Arts, following her tenure at Christie's as founder and International Director of Private Sales. Formerly the Chairman and International Head of Post-War and Contemporary Art at Christie's, Brett Gorvy remains one of the leading tastemakers of the twentieth-century art market.

Lévy Gorvy maintains gallery spaces in Mayfair, London and New York's Upper East Side, and recently opened an office in Shanghai. The gallery participates in major art fairs worldwide, including Art Basel, Frieze Masters, TEFAF Spring New York, and Art Basel

Miami Beach. In addition to representing numerous celebrated Asian artists, the gallery's expansion to Shanghai last September has bolstered its presence in Asia.

Lévy Gorvy proudly represents important postwar and contemporary artists, including Enrico Castellani, Gego, Senga Nengudi, Carol Rama, Karin Schneider, Pierre Soulages, Pat Steir, Frank Stella, Gunther Uecker, and Chung Sang-hwa, as well as the estates of Yves Klein, Roman Opalka, and Germaine Richier. The gallery also specializes in private sales in the secondary market, focusing on the work of Alberto Burri, Alexander Calder, Willem de Kooning, Lucio Fontana, Alberto Giacometti, Pablo Picasso, Robert Ryman, Cy Twombly and Zao Wou-ki, among others. Since May of 2017, Lévy Gorvy has added four artists to its already impressive stable: Dan Colen, Martial Raysse, the estate of Terry Adkins, and the estate of Francois Morellet. Lévy Gorvy advances the legacy of important artists while embracing a new generation of artists, curators, and collectors. The gallery pursues an ambitious exhibition schedule and curates a dynamic program of multidisciplinary events, while commissioning art historical research and original scholarship for our publications. The Lévy Gorvy team devotes itself to connoisseurship and embodies expertise, depth of knowledge, and a passion for art.

909 Madison Avenue, New York, NY 10021, +1 212 772 2004
22 Old Bond Street, London, W1S 4PY, +44 (0)203 696 5910
Unit 4250-51, CITC Square, 1168 Nanjing Road West, Shanghai, +86 21 51179546

www.levygorvy.com

Press Contacts

Michelle Perlin, Lévy Gorvy, michelle@levygorvy.com
Andrea Schwan, Andrea Schwan Inc., info@andreaschwan.com
Victoria Kung, Sutton, victoria.kung@suttonpr.com

LÉVY GORVY

HIGHLIGHTS SUPPLEMENT

Lévy Gorvy
Stand 1C14
Art Basel Hong Kong

Lévy Gorvy's booth at Art Basel Hong Kong 2018 (1C14) features works that foreground cross-cultural exchange, and great artist friendships. A diverse group of artists anchored in the gallery's program, including Zao Wou-Ki, Pierre Soulages, Rudolf Stingel, Frank Stella, Carol Rama, Andy Warhol, and Yayoi Kusama, to name a few, are represented. Below, we share notes on a few highlight works.



LEFT: Pierre Soulages, *Peinture*, 130 x 92 cm, 8 avril 1989, 1989, Oil on canvas, 51 3/16 x 36 1/4 inches (130 x 92 cm), © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Image courtesy Lévy Gorvy. Photography by Tom Powel. **ABOVE:** Zao Wou-Ki, *22.11.2002-10.12.2003, 2002-2003*, Oil on canvas, 51 1/2 x 63 3/4 inches (129.9 x 161.9 cm). © Zao Wou-Ki / Artists Rights Society (ARS), New York / ADAGP, Paris. Image courtesy Lévy Gorvy. Photography by Elisabeth Bernstein

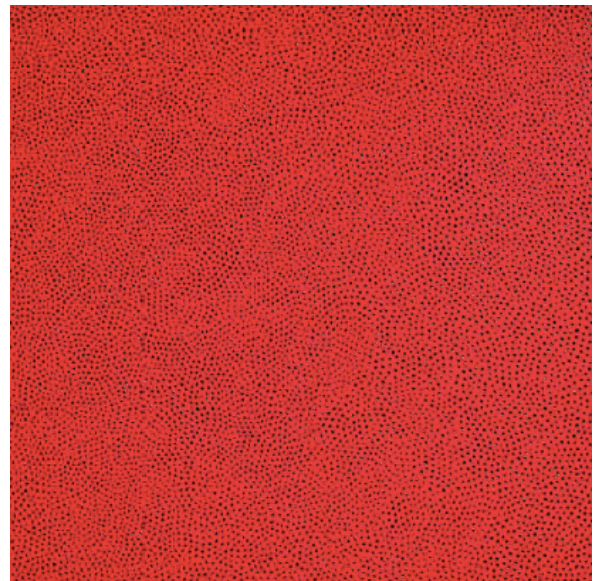
Pierre Soulages, *Peinture* 130 x 92 cm, 8 avril 1989 (1989)
Zao Wou-Ki, *22.11.2002-10.12.2003* (2002-2003)

While their paintings are formally resonant—each embracing the expressiveness of gestural abstraction inflected with a sense of monumental dynamism—Soulages and Zao also shared a deep interest in prehistoric art, which inform the philosophical underpinnings of each artist's approach to the medium. Soulages found a poetic correlation between his black monochromes and the cave paintings of Lascaux, while Zao's painting from 2002-2003 deals with the fusion of traditional Chinese landscape painting and Western abstraction. These works signify Zao's formidable artistic

contribution, bridging traditions of Chinese and Western art. It is worth noting that Zao and Soulages met in 1951, when their mutual dealers at Galerie de France introduced them; their friendship quickly blossomed. Both artists had garnered commercial and critical success already, and they would remain very close friends in the ensuing decades, each following the progression of one another's lives and careers.

Andy Warhol, *Marilyn (Reversal)* (1979-1986)
Yayoi Kusama, *Infinity Nets I.N. PQR* (2007)

Works by Warhol and Kusama offer a glimpse of a very different artist friendship. In the 1960s, Kusama was in New York, at the epicenter of the art scene, alongside Andy Warhol. They were friends at the time, though Kusama later accused Warhol of stealing her ideas. Both artists play with the notion of surface glamour and the irreverent playfulness of Pop Art. Kusama began her large-scale infinity net paintings in the 1950s—applying the motif to paintings, performances, sculptures, installations, and more. The iterative, obsessive, and hallucinatory *Infinity* works are distinct and iconic, as is the case for Warhol's expansive body of work using Marilyn Monroe as a subject. *Marilyn (Reversal)* is likely the reversal of one of Warhol's 1962 Marilyns, categorized as one of the "Marilyn flavors" subset of the

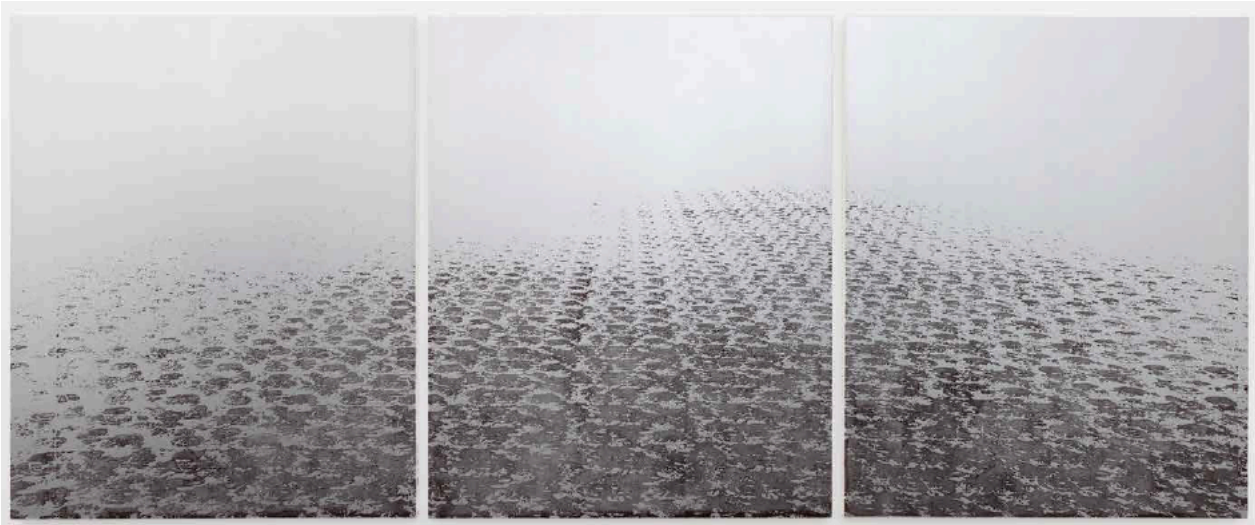


LEFT: Andy Warhol, *Marilyn (Reversal)*, 1979–1986, Acrylic and silkscreen on canvas, 18 x 14 inches (45.7 x 35.5 cm). ©The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York. Image courtesy Lévy Gorvy, Photography by Elisabeth Bernstein. **ABOVE:** Yayoi Kusama, *Infinity Nets I. N. PQR*, 2007, Acrylic on canvas, 57 ¾ x 57 ¾ inches (146.7 x 146.7 cm). © 2018 Yayoi Kusama

series. The Marilyn series had emerged from a larger series of works referred to as the Death and Disasters. The Marilyn works present a surprisingly complete cross-section of Warhol's oeuvre, as they may be categorized as one of several works within multiple series. We see a coalescence of multiple career-spanning motifs within *Marilyn (Reversal)*: the presentation of celebrities as products of American consumerism, the fascination of the media's exploitation of death, and both the inception and evolution of the screenprint as a means of nullifying the content of the applied imagery.

Rudolf Stingel, *Untitled* (2015)

Like Kusama and Warhol, Stingel demonstrates an interest in repetition and seriality. However, his work focuses on patterns and the manipulation of landscape. The process for creating *Untitled* is a familiar one in the context of Stingel's practice. After laying down a layer of silver enamel using a roller, he applies a deep red oil paint via a modified silkscreen technique, subsequently impressing a piece of tulle onto the thick pattern of oil; a second layer of silver is sprayed over the composition before the fabric is removed. Evoking a photographic negative, the repeating, receding roses of *Untitled* manifest a conceptual inversion of the artist's original work: *Plan B*, a 2004 diptych commissioned by the Art Production Fund and presented by Creative Time that spanned two public spaces in New York and Minneapolis (across the floor of Vanderbilt Hall in Grand Central Terminal in New York City and the outdoor plaza of the Walker Art Center, Minneapolis). In spatial terms, *Untitled* takes the real, public, horizontal space of the terminal-plaza of *Plan B* and flattens it into an intimate, vertical plane. This reconsideration of space is, in many ways, a cross thread between traditionally Eastern and Western sensibilities regarding landscape painting; these themes are also explored by Soulages and Zao. The present work is one of only two triptychs that include the *Plan B* motif; the other belongs to the Marciano Collection, Los Angeles.



Rudolf Stingel, *Untitled*, 2015, Oil and enamel on canvas, Three parts, each 83 x 67 inches (210.8 x 170.2 cm). © 2018 Rudolf Stingel. Image courtesy Lévy Gorvy, Photograph by Elisabeth Bernstein.