

LÉVY GORVY

ART BASEL HONG KONG

MARCH 27-31, 2018 **BOOTH 1C14**

TERRY ADKINS
JOSEF ALBERS
WILLEM DE KOONING
YAYOI KUSAMA
SEUNG-TAEK LEE
ROBERT MOTHERWELL
CAROL RAMA
MARTIAL RAYSSE
JOEL SHAPIRO
PIERRE SOULAGES
PAT STEIR
FRANK STELLA
RUDOLF STINGEL
MARK TANSEY
ANDY WARHOL
ZAO WOU-KI

LÉVY GORVY



MARK TANSEY

Nature's Ape

1984

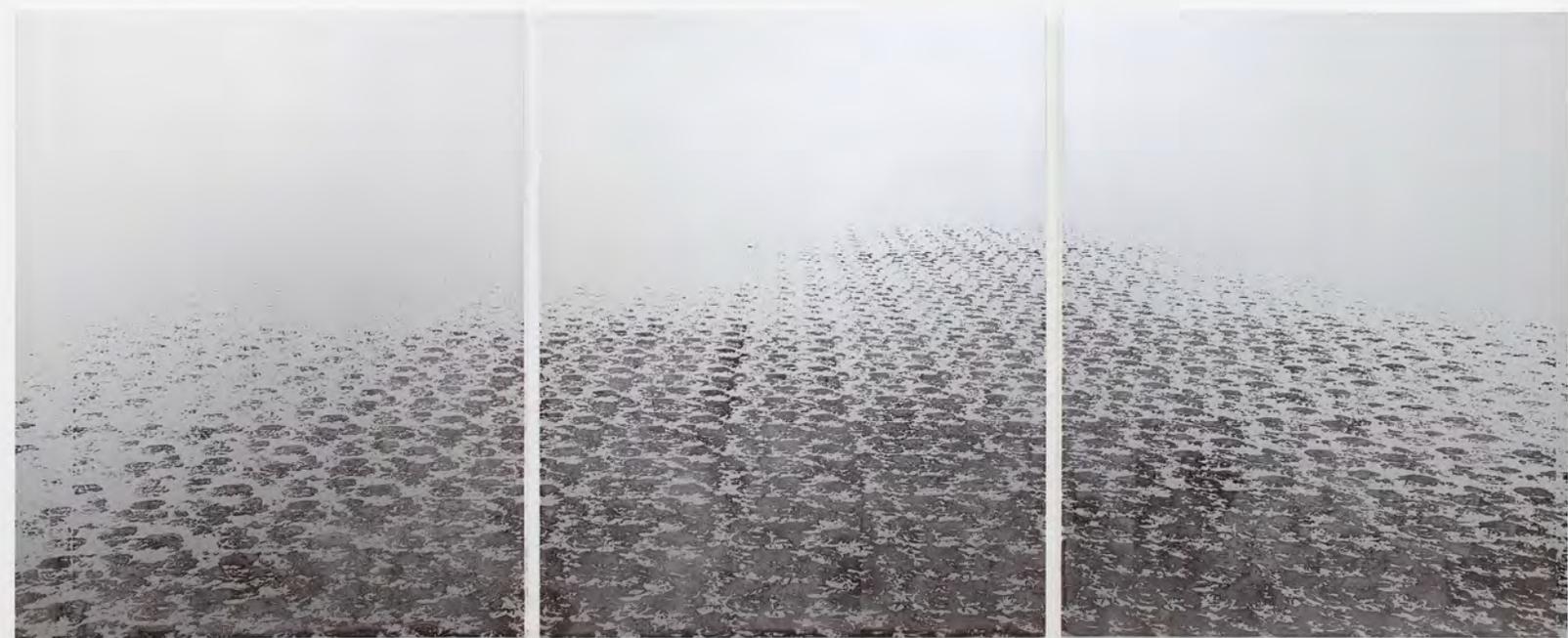
Oil on canvas

77 x 66 inches (195.6 x 167.6 cm)



Nature's Ape, 1984 (detail)

Tansey's paintings elicit an evidentiary consideration that contradicts the fictions they depict. Aloof and disengaged, the stylistic neutrality of Tansey's images pushes the details of their content to the fore, stating their conceptual thesis with the factual aura of a mechanically reproduced picture and deference of a courtroom illustrator. The candor with which Tansey's pictorial facts are stated, when combined with his monochromatic palette of sepias, teals, and grisailles, cultivates a sense of archaism, as their appearance harks to the mass-proliferated photographic materials of the first third of the twentieth century. As Arthur C. Danto observes, Tansey's pictures are "a demonstration of the truth that painting, even when realistic, is about more than what meets the eye, and hence the test for whether we understand a painting has less to do with our spontaneous, so to speak, 'animal' responses, than our ability to reconstruct the meaning of the painting."



RUDOLF STINGEL

Untitled

2015

Oil and enamel on canvas

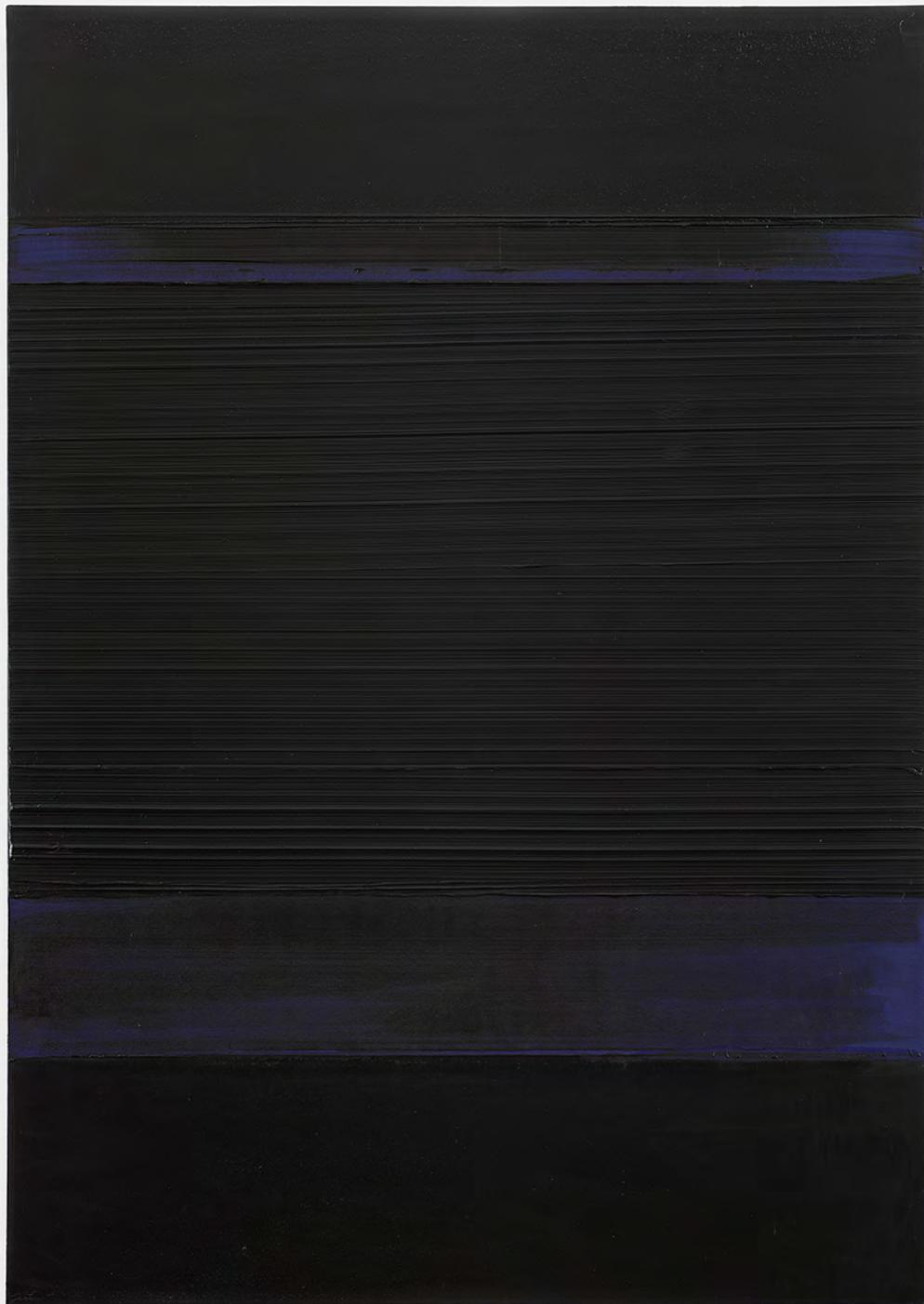
Three parts, each 83 x 67 inches (210.8 x 170.2 cm)

Signed, dated, and numbered *Stingel 2015 1/3, 2/3, 3/3* (on the reverse of each part)



Untitled, 2015 (detail)

While all Stingel's carpet paintings are fraught with notions of transience and longevity, the present work is a rare example of the artist's use of the triptych format and incorporates an additional veil of self-reflexivity and spatiotemporal instability, as the imagery is sourced from a pattern used in an earlier public project. Commissioned by the Art Production Fund and presented by Creative Time in 2004, *Plan B* consisted of a modified, industrially produced carpet, temporarily installed in Grand Central Terminal's Vanderbilt Hall, in New York, as well as the lobby concourse and outdoor plaza of the Walker Art Center, Minneapolis. The silkscreened design of *Untitled*—the same used in *Plan B*—appears to recede into the distance of an expansive space, simultaneously speaking to the passage of both personal and historical time. The silkscreen technique of midcentury Pop is invoked alongside the tapestries of the Middle Ages, and while the single-point perspective championed by Renaissance artists makes a prominent appearance, *Untitled* is ultimately composed of nonlinear, abstract forms that merely suggest a representational element, rather than insist upon it. The optic and the haptic coalesce in *Untitled*, as a mechanically reproduced yet unique image implodes personal memory and the history of Western art into a complexly stratified, intangible image. It is one of only two triptychs that include the *Plan B* motif.



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)

Signed, dated, and titled SOULAGES "*Peinture 130 x 92 cm 8 avril 1989*" (on the reverse)



Peinture 130 x 92 cm, 8 avril 1989, 1989 (detail)

Soulages found a poetic correlation between his black monochromes and the cave paintings of Lascaux, commenting that these earliest artists chose to “venture into the pitch-darkness of the caves to paint in black, a luminous conviction on the walls.” Approaching both his oeuvre and the vast history of painting as a whole, we may understand Soulages’s mid-career and late works as the determined affirmation of painting’s perpetually new continuity; rather than reading these black works as manifestations of aesthetic nihilism, upon consideration one can view Soulages’s work as an allegory for the reality of truth.

Although Soulages began his *Outrenoir* series in 1979, the artist only started working with blue in 1986. *Peinture 130 x 92 cm, 8 avril, 1989* is an early rare example of a painting incorporating this hue. In the spring of 1986, upon observation of one of his paintings, Soulages realized that the black paint reflected the blue of the sky and the ocean: “It was when I thought I saw a real blue in a canvas, painted however with black alone, but had the reflections of an intense blue, that I wanted to mix a blue from the pigments painting”. For *Peinture 130 x 92 cm, 8 avril, 1989*, the artist first coated the canvas with a blue acrylic pigment, then covered it with thick black paint. After scraping the surface with a blade, the blue underlayer reappeared according to the furrows, the ebbs and flows of the material. The blue, however, is not considered for its chromatic quality, but rather for the light it returns, for the vibration it generates beyond the canvas. It is in some way a continuity of the black, and invites the viewer to rethink the concept of color.



ZAO WOU-KI

22.11.2002-10.12.2003

2002 - 2003

Oil on canvas

51 1/8 x 63 3/4 inches (129.9 x 161.9 cm)

Signed (lower right)



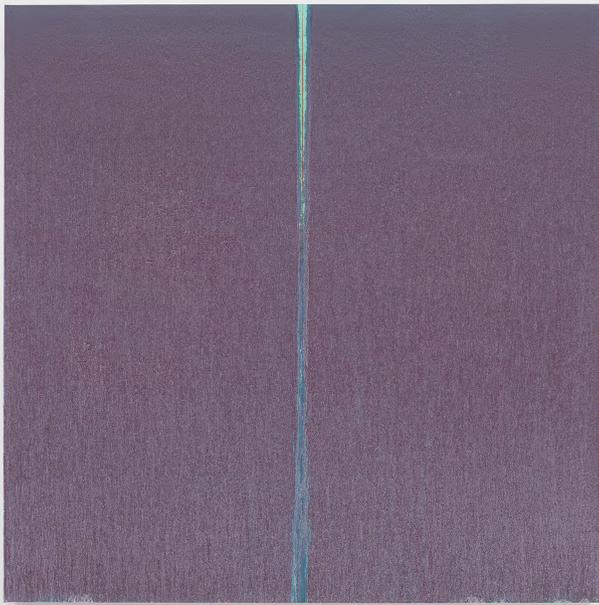
22.11.2002-10.12.2003, (detail)

Zao's paintings from this decade often incorporate elements of ancient Chinese landscape paintings, using the lessons of his traditional, academic training to evoke an archaic sensibility. Formally, a convergence of modern abstract practices is apparent in *22.11.2002-10.12.2003*, as the foggy miasmas of ochre that seep into and out of a sky-blue ground recall the seascapes of Turner, while the dynamic swathes of paint that trace the impassioned movements of the artist's hand evoke the fluid gestures of the Abstract Expressionists. Zao's training in Chinese ink painting is also apparent in the present work, as the sinewy, vertical stains that comprise the mountainous forms in the lower half of the canvas anchor the composition in a vaguely terrestrial realm.

PAT STEIR
For Hong Kong



Steir's study and affinity for Eastern art and philosophy is primary to her painting practice. This new body of works made in homage to Hong Kong, continues her longstanding fascination with Chinese painting and poetry, and will be presented as a special exhibition within Lévy Gorvy's booth this year. Extending her exploration of the relationship between intention and coincidence, Steir's new paintings speak to both Eastern and Western traditions while opening new possibilities for painting in the present day.



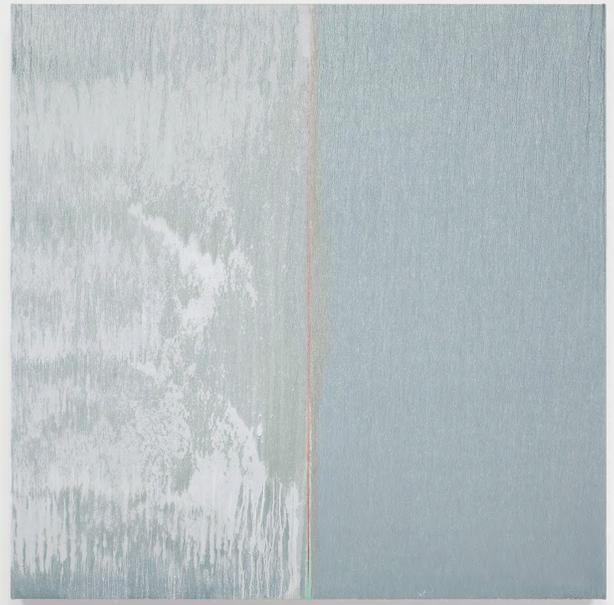
PAT STEIR

Blue Mauve for Hong Kong

2017 - 2018

Oil on canvas

72 x 72 inches (182.9 x 182.9 cm)



PAT STEIR

Sweet Silver and White for Hong Kong

2017 - 2018

Oil on canvas

72 x 72 inches (182.9 x 182.9 cm)



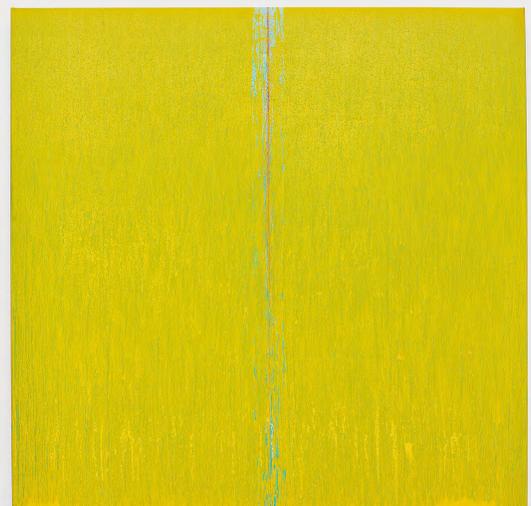
PAT STEIR

Red for Hong Kong

2017-2018

Oil on canvas

60 x 60 inches (152.4 x 152.4 cm)



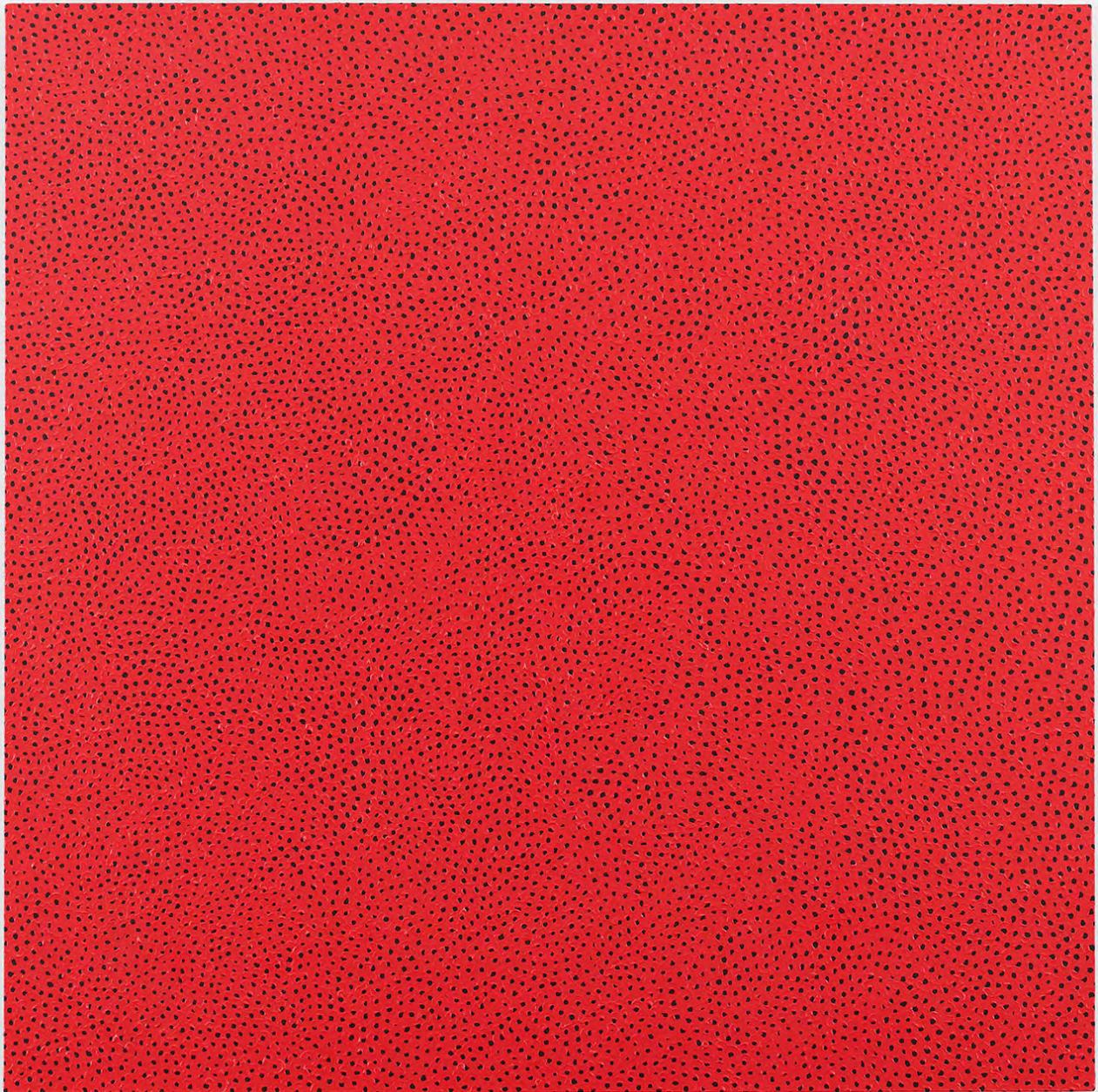
PAT STEIR

Yellow for Hong Kong

2017-2018

Oil on canvas

60 x 60 inches (152.4 x 152.4 cm)



YAYOI KUSAMA

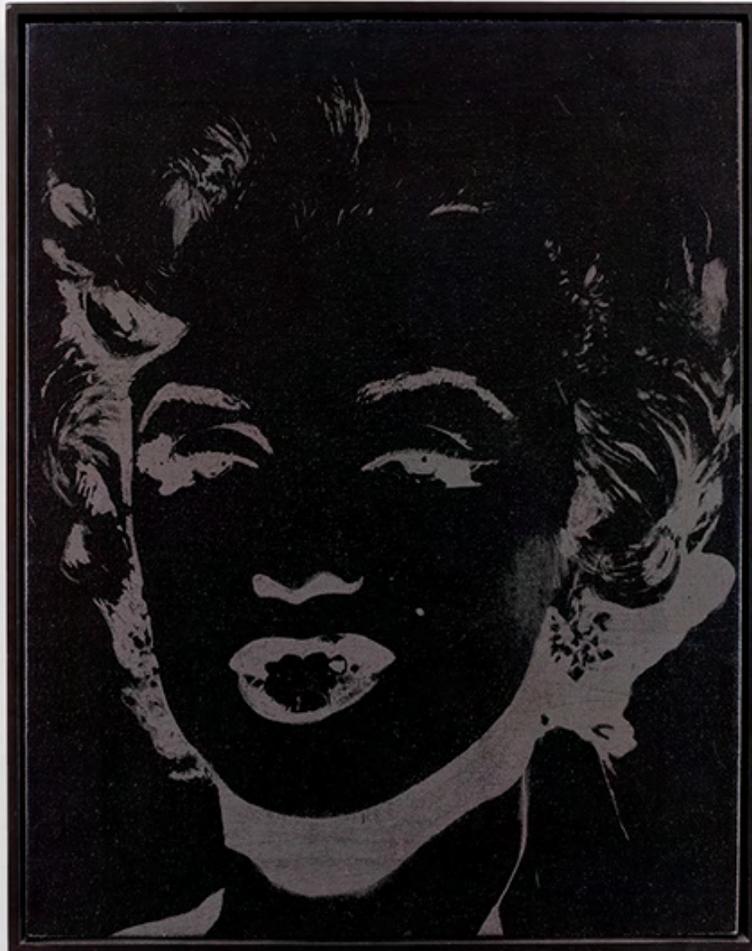
Infinity Nets I. N. PQR

2007

Acrylic on canvas

57 3/4 x 57 3/4 inches (146.7 x 146.7 cm)

Signed, titled, dated, and inscribed in Japanese Yayoi Kusama
Infinity Nets 2007 I.N. PQR (on the reverse)



ANDY WARHOL

Marilyn (Reversal)

1979 - 1986

Acrylic and silkscreen ink on canvas

18 x 14 inches (45.7 x 35.6 cm)

Stamped with artist's signature Andy Warhol (on the reverse); inscribed *I certify that this is an original painting by Andy Warhol completed by him in 1986 - Frederick A Hughes* (on the overlap)



Marilyn (Reversal), 1979-1986 (detail)

Several concepts and motifs central to the artist's oeuvre are at work in Warhol's reversal of his close-up portrait of the Hollywood icon, created in response to the actress's suicide on August 5th, 1962. Warhol's Reversal images are pure effect, taking an afterimage as their subject, or, alternately transforming their subject into nothingness; it is a negation on both a formal and a conceptual level. We see a coalescence of multiple oeuvre-spanning motifs within *Marilyn (Reversal)*: the presentation of celebrities as products of American consumerism, the fascination of the media's exploitation of death (particularly suicides), and both the inception and evolution of the screenprint as a means of nullifying the content of the applied imagery.



FRANK STELLA

Corian Star II

2017

Corian

48 x 48 x 48 inches (121.9 x 121.9 x 121.9 cm)



MARTIAL RAYSSE

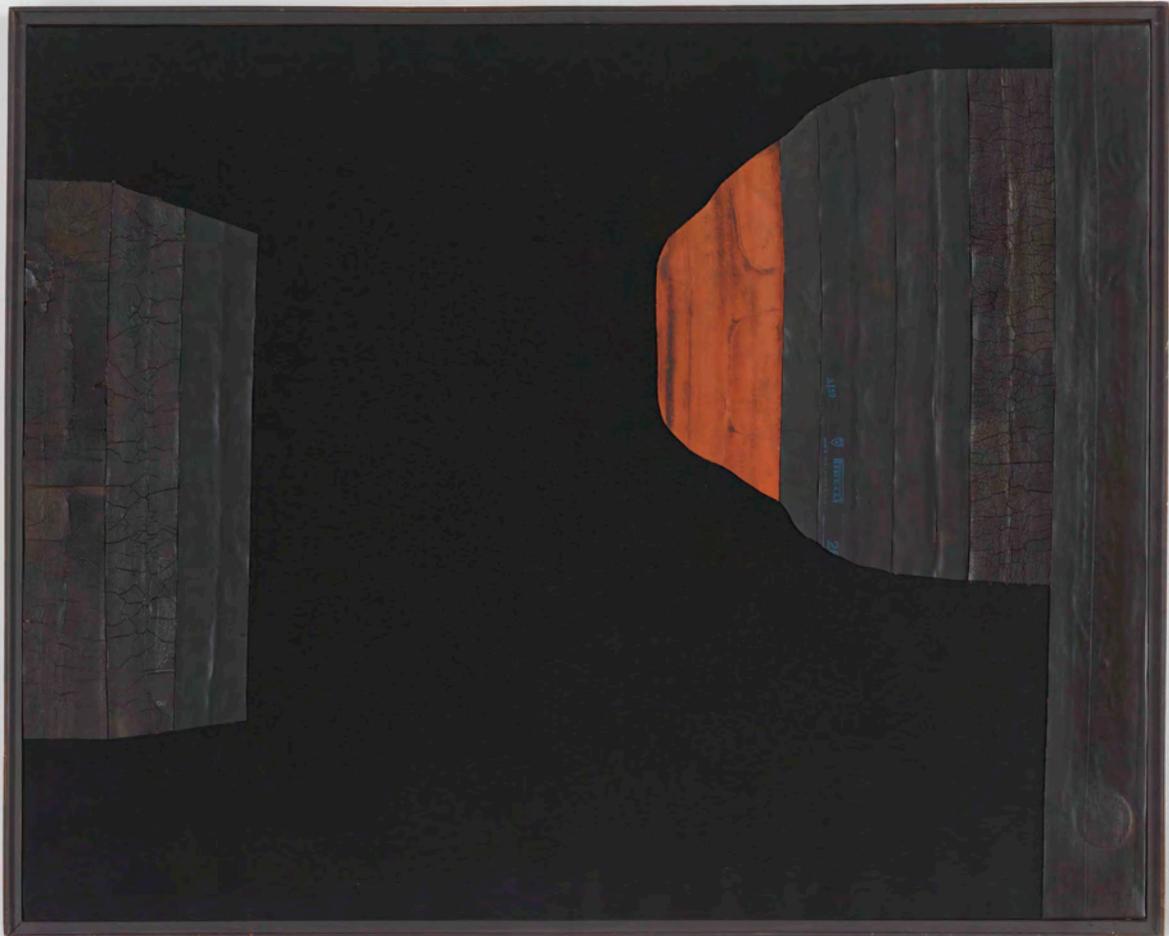
BELLE DU CIEL

2016

Acrylic on canvas

32 11/16 x 28 3/8 inches (83 x 72 cm)

Signed and dated *Martial Raysse 2016* (on the reverse)



CAROL RAMA

Arsenale

1971

Rubber tire on canvas

31 1/2 x 39 1/2 inches (80 x 100 cm)

Signed, dated, and titled *Carol Rama 1971*

"*Arsenale 71*" (on the stretcher)



JOEL SHAPIRO

Untitled

2015

Bronze

21 x 20 1/2 x 8 inches (53.3 x 52.1 x 20.3 cm)

AP, Edition of 3

LÉVY GORVY

ARTISTS

Estate of Terry Adkins

Vincenzo Agnetti

Alexander Calder

Enrico Castellani

Chung Sang-Hwa

Dan Colen

Willem de Kooning

Lucio Fontana

Gego

David Hammons

Estate of Yves Klein

Seung-taek Lee

Tsuyoshi Maekawa

Estate of François Morellet

Robert Motherwell

Senga Nengudi

Estate of Roman Opalka

Adrian Piper

Carol Rama

Martial Raysse

Peter Regli

Estate of Germaine Richier

Karin Schneider

Joel Shapiro

Kazuo Shiraga

Pierre Soulages

Pat Steir

Frank Stella

Günther Uecker

Zao Wou-Ki

WORKS BY

Carl Andre

Diane Arbus

Francis Bacon

Jean-Michel Basquiat

Louise Bourgeois

Alberto Burri

John Chamberlain

Joseph Cornell

Gino de Dominicis

Peter Doig

Jean Dubuffet

Lucian Freud

Alberto Giacometti

Arshile Gorky

Adolph Gottlieb

Philip Guston

Jasper Johns

Donald Judd

Ellsworth Kelly

Anselm Kiefer

Franz Kline

Jeff Koons

Yayoi Kusama

Fernand Léger

Roy Lichtenstein

René Magritte

Piero Manzoni

Brice Marden

Agnes Martin

Joan Miró

Piet Mondrian

Barnett Newman

Claes Oldenburg

Pablo Picasso

Sigmar Polke

Jackson Pollock

Richard Prince

Robert Rauschenberg

Ad Reinhardt

Anselm Reyle

Gerhard Richter

Mark Rothko

Ed Ruscha

Robert Ryman

Salvatore Scarpitta

Thomas Schütte

Richard Serra

Cindy Sherman

Clyfford Still

Rudolf Stingel

Cy Twombly

Andy Warhol

Tom Wesselmann

Christopher Wool

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