

LG

LÉVY GORVY

ART BASEL 2018

JUNE 14-17 BOOTH H11

NEW YORK LONDON GENEVA ZÜRICH HONG KONG SHANGHAI

FEATURED ARTISTS

TERRY ADKINS

JOSEF ALBERS

DIANE ARBUS

ALBERTO BURRI

SERGIO CAMARGO

ENRICO CASTELLANI

EDUARDO CHILLIDA

LYGIA CLARK

MAX ERNST

LUCIO FONTANA

GEGO

YVES KLEIN

YAYOI KUSAMA

AGNES MARTIN

HENRI MATISSE

FAUSTO MELOTTI

JOAN MITCHELL

FRANÇOIS MORELLET

PABLO PICASSO

SIGMAR POLKE

CAROL RAMA

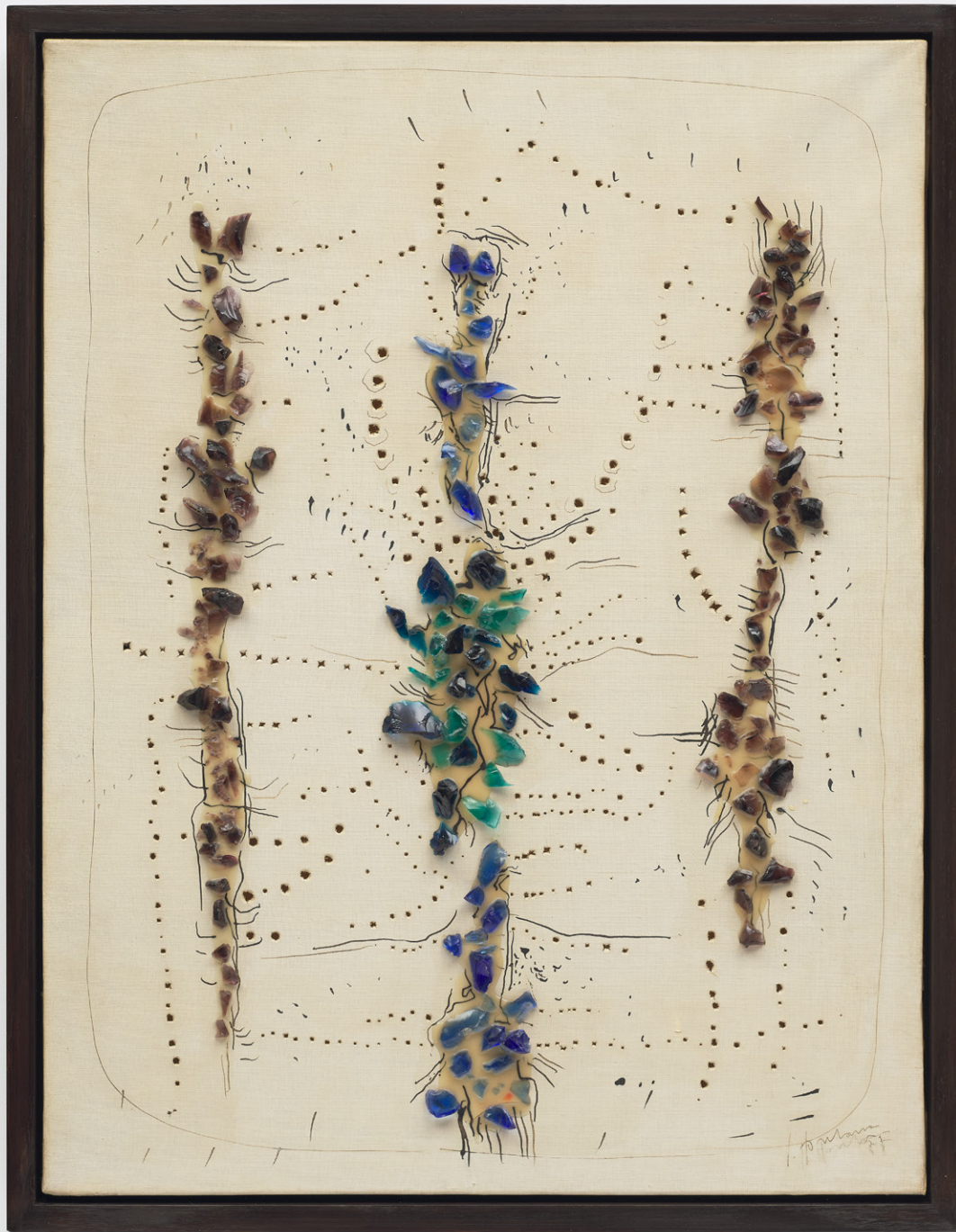
MARTIAL RAYSSE

KAZUO SHIRAGA

PIERRE SOULAGES

PAT STEIR





ANAMORPHOSIS

Lévy Gorvy's international exhibition program includes key figures of the European, American, and Asian postwar period. At Art Basel 2018, we present a selection of works by a diverse group of artists anchored in the gallery's program, including Lucio Fontana, Eduardo Chillida, Gego, Joan Mitchell, Enrico Castellani, François Morellet, Henri Matisse, Lygia Clark, Sigmar Polke, and Kazuo Shiraga, among others.

Anamorphosis refers to a perceptual effect involving the distortion of an image such that a specific vantage is required for it to be properly seen. Examples of anamorphic art include the prehistoric parietal paintings of Lascaux, adjusted to read seamlessly across the cave's oblique angles, and the famously elusive eyes of Leonardo da Vinci's portraits. From Eduardo Chillida's *Besaka* (1987)—a balanced yet curiously asymmetric totemic sculpture—to Lucio Fontana's *Concetto spaziale* (1955)—a painting that complicates the two-dimensionality of the canvas—the works presented in Booth H11 invite the viewer to move through space, to reassess form and duration alike.

This year marks the gallery's sixth at Art Basel, where we have an ongoing tradition of offering a curated presentation for this world-class art fair. Since this time last year, we have expanded our global reach, opening an office in Shanghai while maintaining an acclaimed exhibition program at our gallery spaces in London and New York. In March, we announced that we will launch a new office in Zürich this November, under the direction of Andreas Rumbler, former Chairman of Christie's Switzerland (details on page 26). Wherever you find yourself, we look forward to connecting with you.

Opposite:

LUCIO FONTANA

Concetto spaziale, 1955

Oil, ink, glass, and mixed media on canvas

25½ × 19¼ inches (65 × 50 cm)

Signed and titled *l. Fontana/55* (bottom right)

©2018 Fondation Lucio Fontana

Photo Tom Powel



EDUARDO CHILLIDA

Space must be conceived in terms of plastic volume, instead of being fixed with the help of lines onto the imaginary surface of the paper. I am unable to imagine it other than in three dimensions. That is the way form acquires its structure. Form springs spontaneously from the needs of the space that builds its dwelling like an animal its shell. Just like this animal, I am also an architect of the void.

— Eduardo Chillida

Quoted in Kosme de Barañano, *Chillida: 1948–1998* (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2000), 62.

Above:
Eduardo Chillida working
in the forge, 1951. Photograph Gonzalo
Chillida. © Archive Eduardo Chillida

Opposite:
EDUARDO CHILLIDA
Besaka, 1987
Iron
44 $\frac{1}{8}$ × 7 $\frac{1}{8}$ × 6 $\frac{1}{8}$ inches
(114 × 20 × 15.5 cm)
©2018 Artists Rights Society (ARS),
New York/VEGAP, Madrid

Following page, left:
Chillida's *Peignes du vent* in
San Sebastián, Spain.
Photo Alfredo Ruiz. © Eduardo Chillida

Following page, right:
Eduardo Chillida, *Besaka* (detail), 1987





GEGO

Columna (Reticulárea cuadrada) (1972) is one of approximately ten works of the *Reticulárea* series that exceed two meters in height. This rare work is one of only two of this group of *Reticulárea* that remain in private hands, and constitutes the largest, most formally complex iteration ever created by the artist, after the environmental room, *Reticulárea (ambientación)* (1969), at the Galería de Arte Nacional in Caracas.

To create today is to create dangerously.... The question, for all those who cannot live without art and what it signifies, is merely to find out how, among the police forces of so many ideologies (how many churches, what solitude!), the strange liberty of creation is possible.

— Albert Camus

Resistance, Rebellion, and Death, trans. Justin O'Brien (New York: Vintage Books, 1995), 251.

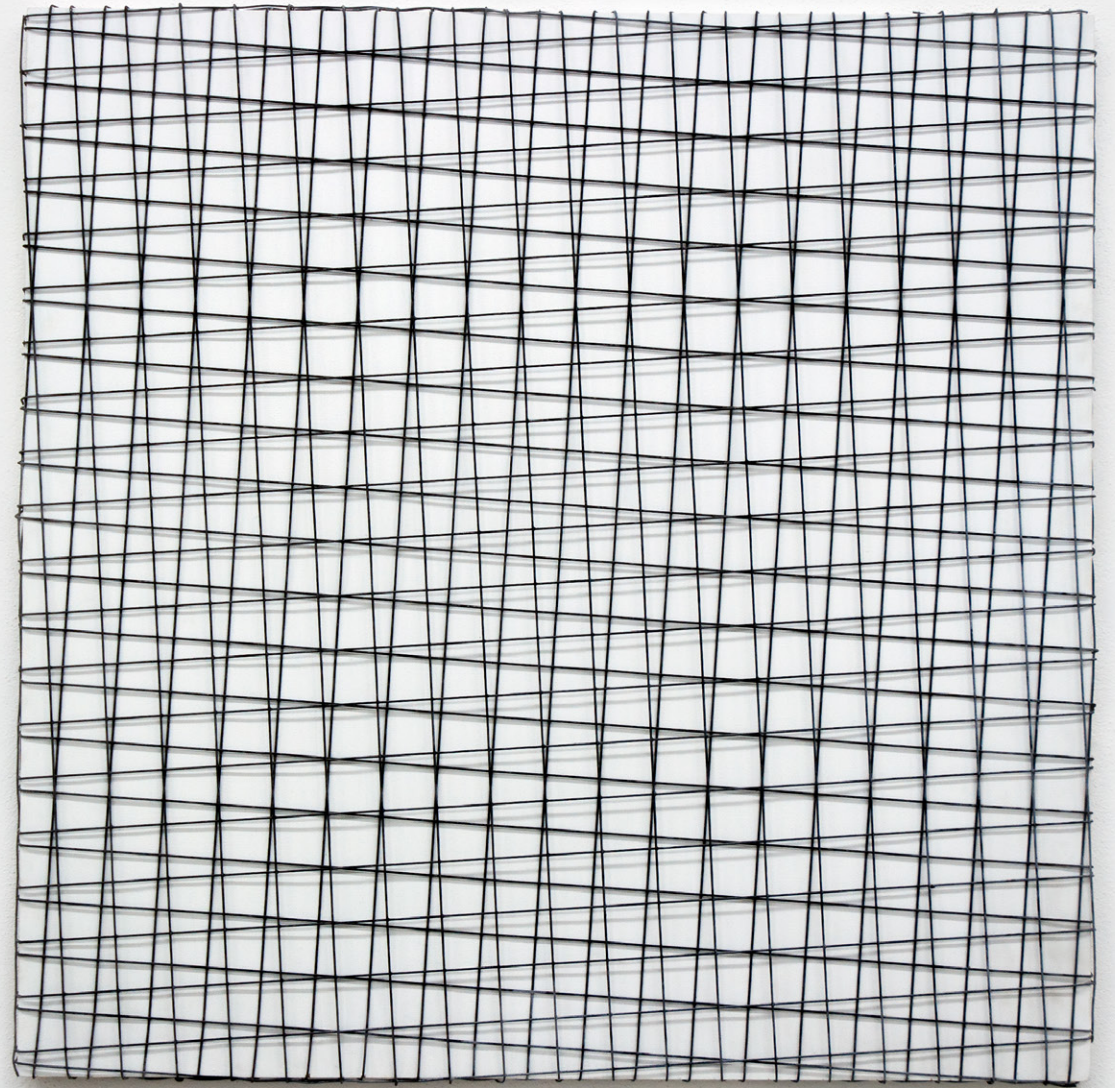
GEGO

Columna (Reticulárea cuadrada), 1972
Stainless steel rods, iron washers,
four sinkers (weights), and nylon thread
137¼ × 51¼ × 51¼ inches
(350 × 130 × 130 cm)
©2018 Fundación Gego
Photo Tom Powel





FRANÇOIS MORELLET



Above:
FRANÇOIS MORELLET
2 trames de grillage -4° +4°, 1978
Wire netting on wood
39 3/4 × 39 3/4 inches (100 × 100 cm)
© 2018 François Morellet/Artists Rights
Society (ARS), New York/ADAGP, Paris

Opposite:
Gego, *Columna (Reticulárea cuadrada)*
(detail), 1972



HENRI MATISSE

I have always tried to hide my efforts and wished my works to have the light joyousness of springtime which never lets anyone suspect the labors it has cost me.

— Henri Matisse

Quoted by Theodore F. Wolff in the *Christian Science Monitor*, March 25, 1985.

Above:
Matisse making paper cutouts in bed
at his home in Vence, France, circa 1947.
Photo Archive Photos/Getty Images

Opposite:
HENRI MATISSE
Arbre de neige, 1947
Gouache and découpage on paper
15 1/4 × 10 1/4 inches (40 × 26 cm)
Signed *H Matisse* (lower right)
©2018 Succession H. Matisse/
Artists Rights Society (ARS), New York
Photo Elisabeth Bernstein





PABLO PICASSO



PABLO PICASSO

Nature morte à la cafetière, 1947

Oil on canvas

31 $\frac{1}{2}$ × 39 $\frac{3}{4}$ inches (81 × 100 cm)

Signed *Picasso* (lower left);

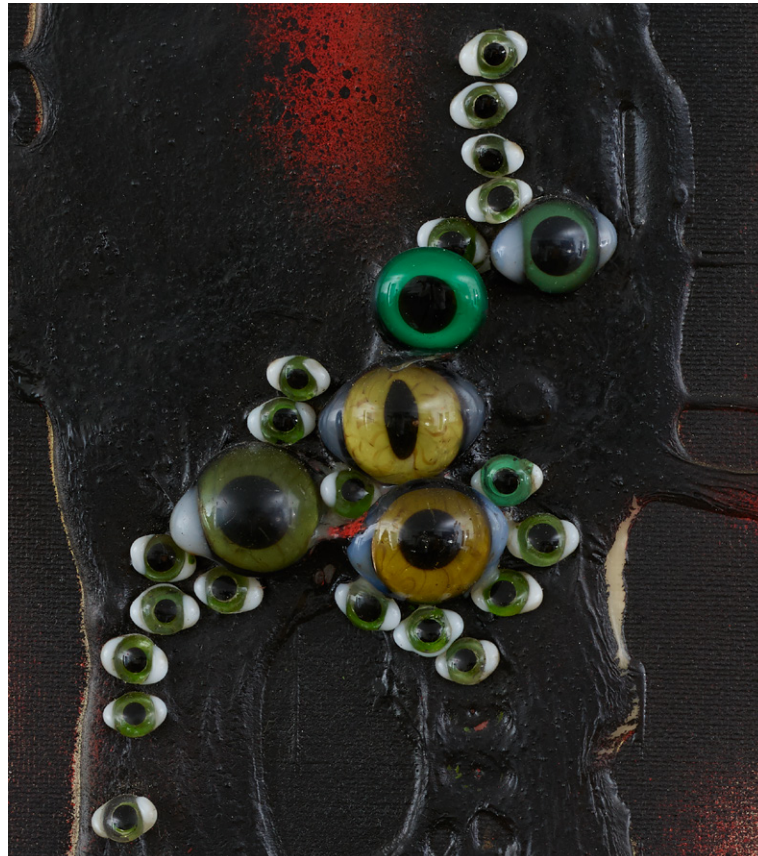
dated 6.4.47 (on the reverse)

© Estate of Pablo Picasso / Artists Rights Society (ARS), New York

CAROL RAMA

Defiantly deviant, Carol Rama's art is animated by raw, maverick energy. Alternately described as "surrealism," "organic abstraction," and "porn brut," it moves between inspiration and madness, exulting in states of abjection and obsession. Inextricable from her womanhood, Rama's oeuvre stands out in a male-dominated art world for its frank exploration of feminine and queer desires. As philosopher Paul Preciado sums, Rama's art is untimely: "The work of Carol Rama is a phantom limb whose sensations return in order to reclaim another history.... She returns to undo the dominant narratives, reclaiming other discourses and another time."

Paul Preciado (credited as Beatriz Preciado), "The Phantom Limb: Carol Rama and the History of Art," *The Passion According to Carol Rama* (Barcelona: Museu d'Art Contemporani, 2015), 19.



CAROL RAMA

Senza titolo, 1969

Enamel, varnish, vinyl glue, and

taxidermy eyes on canvas

39 3/4 x 39 3/4 inches (100 x 100 cm)

Signed and dated CAROL RAMA 1969

(lower left)

© Archivio Carol Rama, Torino

Photo Elisabeth Bernstein



ENRICO CASTELLANI

Only the possession of an elementary entity, a line, an indefinitely repeatable rhythm or monochrome surface, is necessary to give the works the concreteness of the infinite and subject them to the influence of time, the only conceivable dimension, yardstick and justification of our spiritual need.

— Enrico Castellani

"Continuità e nuovo" (Continuity and Newness), *Azimuth*, no. 2, Milan, 1960.



ENRICO CASTELLANI

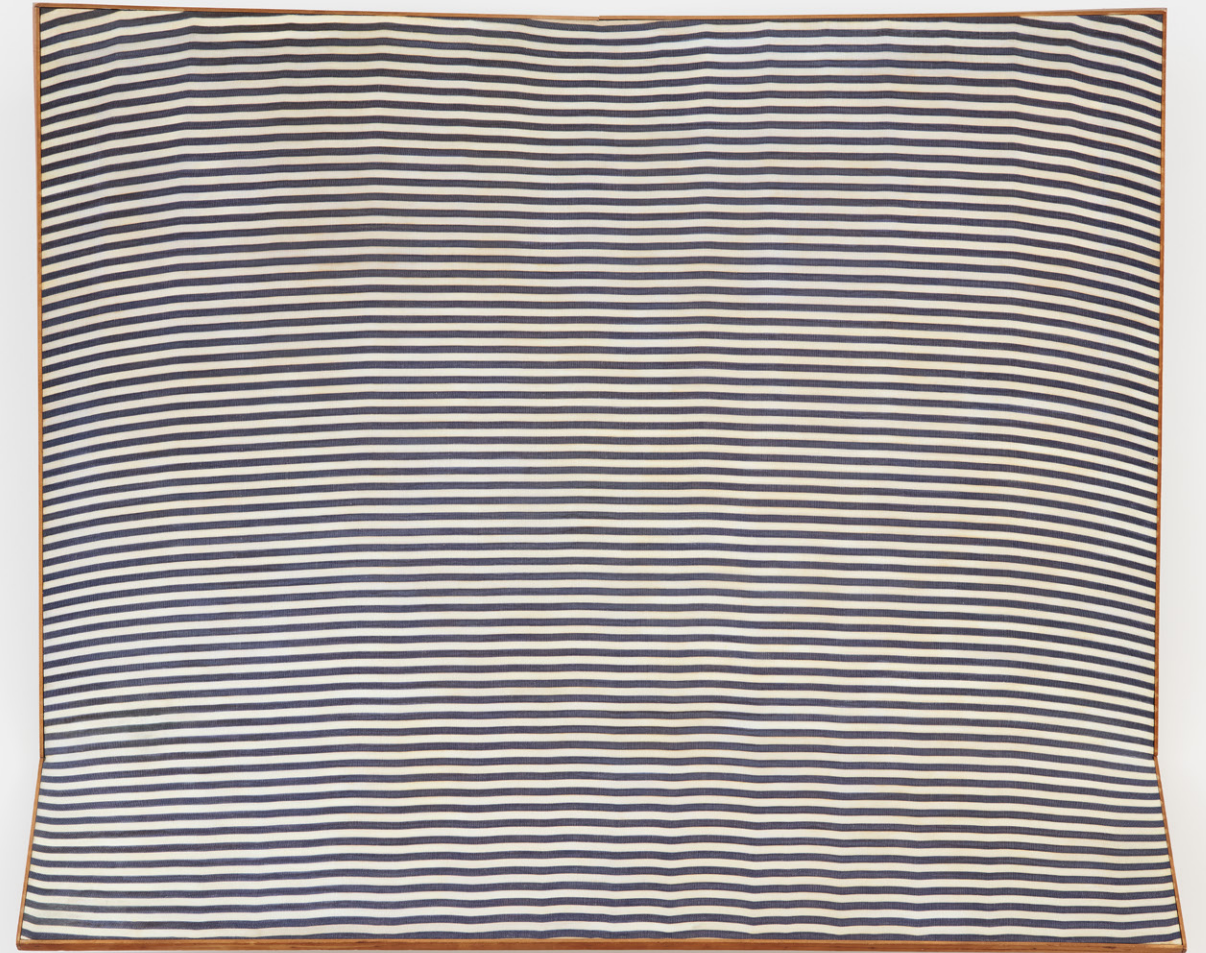
Superficie rigata, 1961

Shaped canvas

50% × 59½ × 10% inches (128 × 151 × 27 cm)

©2018 Enrico Castellani/Artists Rights

Society (ARS), New York/SIAE, Rome



LYGIA CLARK

I gave the name Bichos to my works of this period, because their characteristics are fundamentally organic. Furthermore, the hinge between the planes reminds me of a backbone.

The arrangement of metal plates determines the positions of the Bicho, which at first glance seems unlimited. When asked how many moves a Bicho can make, I reply, "I don't know, you don't know, but it knows."

The Bichos don't have a back.

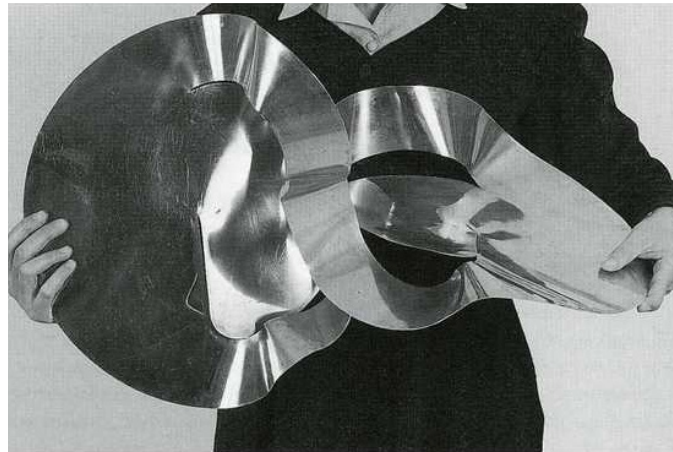
Each Bicho is an organic entity that fully reveals itself within its inner time of expression.

It has an affinity with the shell and shellfish.

It is a living organism, a work essentially active. A full integration, existential, is established between it and us.

— Lygia Clark

Quoted in Cornelia H. Butler and Luis Pérez-Oramas, *Lygia Clark: The Abandonment of Art, 1948–1988* (New York: The Museum of Modern Art, 2014), 160.



Above:

Clark holding *O dentro é o fora* (*The inside is the outside*), 1963.

Black and white exhibition print.

Courtesy "The World of Lygia Clark"
Cultural Association, Rio de Janeiro

Opposite:

LYGIA CLARK

Bicho Parafuso sem fim Md, 1962

Gold anodized aluminium

10% × 23% × 17¼ inches

(27 × 60 × 45 cm) (dimensions variable)

© Lygia Clark

Photo Elisabeth Bernstein



SIGMAR POLKE

Polke began *Untitled* in 1980, the year he returned to painting after a nearly decade-long hiatus from the medium (he had previously shifted his focus to photography). With its printed fabric support and its incorporation of three-dimensional objects, the work is exemplary of this period in the artist's career. The majority of the 1980s witnessed Polke's examination, via painting, of the nature of image-making in a century defined by the exponential production and circulation of images. Accordingly, through a limited economy of materials and formal tropes, *Untitled* succinctly converges multiple aspects of an image-saturated culture into one seemingly straightforward picture.



Opposite and next page in detail:

SIGMAR POLKE

Untitled, 1980-81

Metallic paint, acrylic, buttons, and toggles on fabric
51 × 43 inches (129.5 × 109.2 cm)

Signed and dated S. Polke 80/81 (on the reverse)

© Estate of Sigmar Polke/Artists Rights Society (ARS),

New York/VG Bild-Kunst, Bonn, Germany

Photo Elisabeth Bernstein

UPCOMING EXHIBITIONS

We are pleased to announce our summer 2018 exhibition season, which features a lineup of shows devoted to the themes of light and space, set to open at the gallery's New York and London locations. *FOCUS: Yves Klein | James Turrell* is the inaugural exhibition of Lévy Gorvy's new *FOCUS* series at our London gallery. *FOCUS* encourages prolonged contemplation of landmark works. These intimate presentations at the gallery's newly remodeled space at 22 Old Bond Street will highlight works by artists rooted in our program, either as a solo presentation or alongside works by artists engaging resonant themes or forms.

LONDON

FOCUS: YVES KLEIN | JAMES TURRELL

1 JUNE - 6 JULY 2018

JOHANNES GIRARDONI: SENSING SINGULARITY

20 JULY - 15 SEPTEMBER 2018

NEW YORK

NEON IN DAYLIGHT: FRANÇOIS MORELLET

DEPTH PERCEPTION: JAMES TURRELL

28 JUNE - 18 AUGUST 2018



NOVEMBER IN ZÜRICH

We extend a warm welcome to Andreas Rumbler, former Chairman of Christie's Switzerland, who will join Lévy Gorvy as Partner in November 2018 when we launch a new division of our business in Zürich: Lévy Gorvy and Rumbler.

The formation of this office builds on Lévy Gorvy's dedication to providing highly specialized, bespoke private advisory services to collectors and institutions around the globe. Our continued expansion follows the establishment of our special office in Shanghai, in September 2017. Rumbler's presence in the region will enable the gallery to deepen its existing relationships with leading collectors and clients in Switzerland, in Germany, and across northern Europe, while fostering new relationships and working more closely with museums and cultural institutions.

The formation of this partnership, Lévy Gorvy and Rumbler, reflects our commitment to Europe and our collector-centric approach. At the heart of Lévy Gorvy's activities are our New York and London galleries, which are dedicated to the representation of artists and estates, the curation of exceptional exhibitions, and the publication of scholarly texts. Our new satellite in Zürich is intended to give our existing clients and new relationships access to an art advisory service that provides peerless personal service and assistance in their own region.



Andreas Rumbler to launch our Zürich office.
Photo Peter Hauser

DAN COLEN IN NEW YORK



Installation view of Dan Colen: *Mailorder Mother Purgatory*. Photo Tim Nighswander. All artwork ©2018 Dan Colen

DAN COLEN: MAILORDER MOTHER PURGATORY
THROUGH JUNE 12, 2018

RECENT EXHIBITIONS



SOURCE AND STIMULUS: POLKE, LICHTENSTEIN, LAING
LONDON



TERRY ADKINS: THE SMOOTH, THE CUT, AND THE ASSEMBLED
NEW YORK



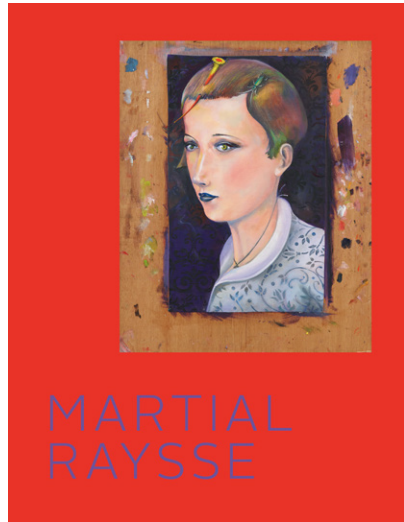
MARTIAL RAYSSE: VISAGES
NEW YORK



ILEANA SONNABEND AND ARTE POVERA, CURATED BY GERMANO CELANT
NEW YORK

Photos Tom Powel and Stephen White

RECENT PUBLICATIONS



Martial Raysse: Visages

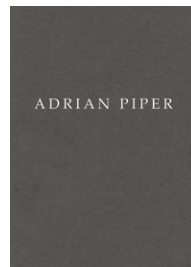


Source & Stimulus

PAST PUBLICATIONS



Terry Adkins



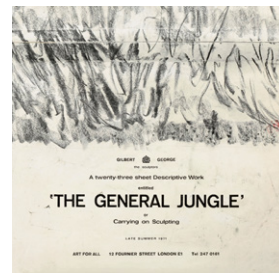
Adrian Piper



Ileana Sonnabend and Arte Povera



Pat Steir



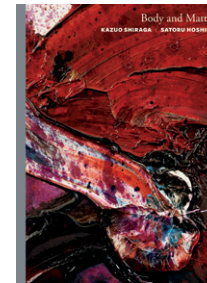
Gilbert & George



Sotto Voce



Kazuo Shiraga



Body and Matter: Kazuo Shiraga | Satoru Hoshino



Local History: Castellani, Judd, Stella



Roman Opalka: Painting ∞



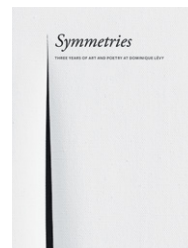
Vincenzo Agnetti



Seung-taek Lee



Willem de Kooning | Zao Wou-Ki



Symmetries: Three Years of Art and Poetry at Dominique Lévy



Joel Shapiro



"Hypothesis for an Exhibition"



Pierre Soulages: New Paintings



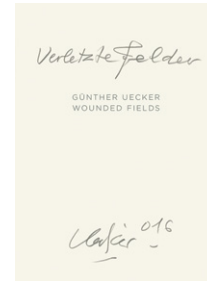
Soulages in America



Germaine Richier



Audible Presence: Lucio Fontana, Yves Klein, Cy Twombly



Günther Uecker: Verletzte Felder (Wounded Fields)



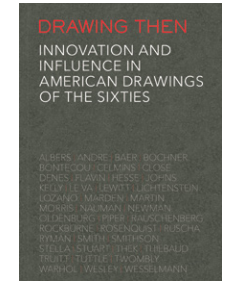
Karin Schneider: Situational Diagram



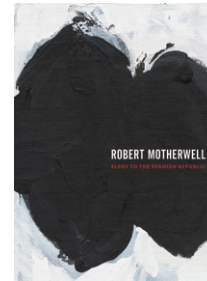
Chung Sang-Hwa



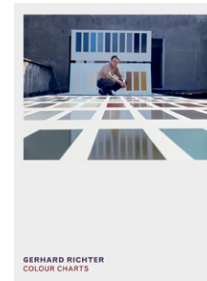
Enrico Castellani



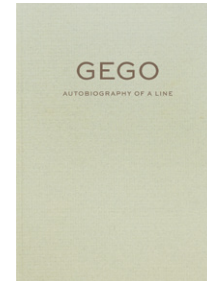
Drawing Then: American Drawings of the Sixties



Robert Motherwell: Elegy to the Spanish Republic



Gerhard Richter: Colour Charts



Gego: Autobiography of a Line



Senga Nengudi



Alexander Calder: Multum in Parvo

ABOUT LÉVY GORVY

Lévy Gorvy proudly represents postwar and contemporary artists and also specializes in private sales in the secondary market. We advance the legacy of important artists while embracing a new generation of artists, curators, and collectors. At our New York and London galleries, Lévy Gorvy pursues an ambitious exhibition schedule and curates a dynamic program of multidisciplinary events, while commissioning art historical research and original scholarship for our publications. We also offer bespoke art advisory services, expanding our global reach with the opening of an office in Shanghai last year, and the launch of a new office in Zürich in November 2018. The Lévy Gorvy team devotes itself to connoisseurship and embodies expertise, depth of knowledge, and a passion for art.

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