

# DOMINIQUE LÉVY

For Immediate Release

## DOMINIQUE LÉVY AT ART BASEL HONG KONG MARCH 24 – 26, 2016 BOOTH 1C15

Dominique Lévy presents an Art Basel Hong Kong booth that bridges parallel movements in Europe, America, and Asia and explores global tendencies in modern and contemporary art. Featuring works by **Enrico Castellani**, **Gerhard Richter**, **Chung Sang-Hwa**, **Kazuo Shiraga**, **Pierre Soulages**, **Frank Stella**, and **Cy Twombly**, as well as **Tsuyoshi Maekawa**, **Rudolf Stingel**, and **Lee Ufan**, Dominique Lévy's booth weaves a cross-cultural narrative, placing together a diverse group of artists in dialogue in their sensibility and approach to the language of abstraction. Many of these artists travelled extensively throughout their careers and drew inspiration from the aesthetic and cultural traditions of foreign nations. For others, overseas scholars and curators provided a platform for international recognition. In exhibiting a wide variety of artists working in the mid-twentieth century, Dominique Lévy's booth will examine the various concerns and tendencies that arose throughout the world, variegated by individual artists' sociopolitical backgrounds and commitments, in the postwar generation.

Korean painter **Chung Sang-Hwa**, whose *Untitled 83-12-15* (1983) is included in the booth, sustained a career-long investigation into the monochrome format. Chung moved to Paris in the 1960s to study Western art and settled in Japan in the 1970s. During that time, he became associated with the Korean Tansaekhwa movement, which incorporated the notion of spiritual and aesthetic 'oneness' through the use of the monochrome (Tansaekhwa literally translates as 'one colour'). During the 1970s, Chung developed his 'rip and fill' technique, a repetitive, detailed, and deeply meditative process by which the canvas is covered in kaolin clay, scored with a grid, and individual squares are removed. The artist then fills the exposed areas in acrylic, often with several layers of paint. Chung has continued to employ this highly disciplined artistic method for over forty years, creating a sustained body of work reflecting on the notions of temporality and universality. Dominique Lévy New York is organising a joint exhibition of Chung's works with Green Naftali from May to August 2016. Also included in the booth will be **Lee Ufan**, another prominent member of the Tansaekhwa school, whose work focuses on the subtleties of and variations between negative and positive space, exemplified in the work on view, *From Line* (1979).



Chung Sang-Hwa, *Untitled 83-12-15*, 1983. Acrylic on canvas.  
31 1/2 x 25 5/8 inches (80 x 65 cm). © 2016 Chung Sang-Hwa.

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Enrico Castellani, *Superficie argento*, 2008. Acrylic on canvas. 47 1/4 x 59 inches (120 x 150 cm). © DACS 2016. Courtesy Fondazione Enrico Castellani.

**Enrico Castellani** will also be represented in the gallery's booth with *Superficie argento* (2008), one of the artist's iconic monochrome shaped canvases. Comprising geometric patterns of protrusions and depressions created by a framework of nails, Castellani's *Superfici* (Surfaces) explore and manipulate the movement of light across the canvas and evoke the infinite. Although Castellani has stressed the importance of the colour silver in his oeuvre, he has created few works in this hue. In the late 1950s, Castellani

co-founded the gallery Azimut and related journal *Azimuth* with Piero Manzoni, and also formed part of the ZERO network with Klein and Günther Uecker among other artists. Concurrent with Art Basel Hong Kong, Dominique Lévy Gallery will present the first solo exhibition by the artist in London (February - March 2016). Castellani is the first Italian artist to win the Praemium Imperiale awarded by the Emperor of Japan.

Another highlight of the booth is **Pierre Soulages'** *Peinture 202 x 143 cm, 14 aout 2015*. As a young artist in the 1950s, Soulages was close with Zao Wou-Ki, who had just moved from China to Paris. Together they travelled to the United States and to Asia, where Soulages was struck by the grace of traditional calligraphy. From his early paintings composed of black bars on a light ground, Soulages has continued to explore the effect of thick, gestural black paint on its surrounding light. Dominique Lévy held an exhibition of Soulages' recent work from April to June 2014, which coincided with the opening of the Musée Soulages in Rodez, France. In 2001, Soulages became the first living artist to have an exhibition at the State Hermitage Museum, Saint Petersburg. The Centre Georges Pompidou in Paris held a retrospective of the artist's work from October 2009 to March 2010.



Pierre Soulages, *Peinture 202 x 143 cm, 14 aout 2015*, 2015. Acrylic on canvas. 79 1/2 x 56 1/4 inches (202 x 143 cm). © ADAGP, Paris and DACS, London 2016.



Frank Stella, *Study for Princess of Wales Theater, Toronto, III*, 1992. Mixed medium on canvas. 137 x 60 x 2 1/2 inches (348 x 152.4 x 6.4 cm). © Frank Stella. ARS, NY and DACS, London 2016.

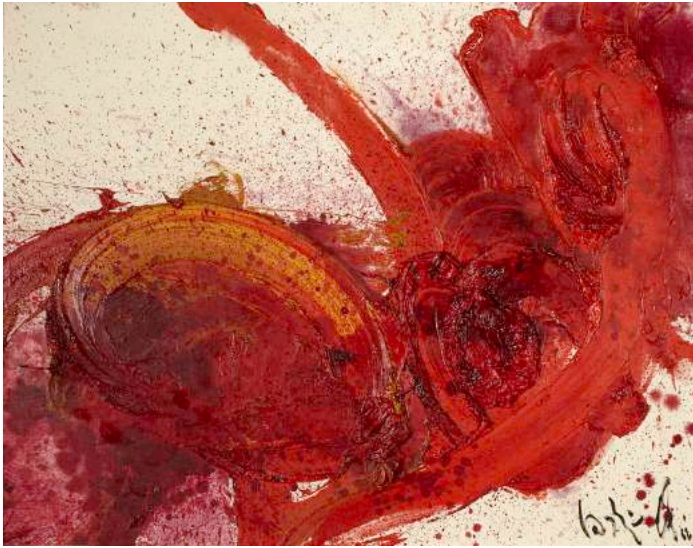
**Frank Stella**, who was recently the subject of a major retrospective at the Whitney Museum of American Art, New York, similarly attempts to pare painting down to its essentials, instigating an exploration of the canvas as an object. Stella is represented in the booth with *Study for Princess of Wales Theater, Toronto, III* (1992). This monumental work, created through computer technology, depicts a mural design for the Canadian theatre. A trailblazer for Minimalism in the late 1950s, Stella's career is marked by constant innovation, and the 1990s were a period of increased productivity which saw the artist take on numerous large-scale commissions. An exhibition of Stella's recent sculpture was on view at Leeahn Gallery in Seoul from November 2015 until January 2016.

Another artist who investigates the implications of abstraction is **Gerhard Richter**, whose seminal Colour Chart painting *Fünfzehn Farben (Fifteen Colours)* will be exhibited on Dominique Lévy's stand. This large-scale work originates in the first output of Colour Charts from 1966, which marked a radical break from Richter's previous photorealistic paintings. The series was inspired by a simple paint sample card from a department store and combined ideas found in three prevalent movements, Pop art, Conceptual art, and Minimalism. Dominique Lévy reunited nine of the original nineteen works from this cycle for the first time in fifty years in an exhibition held in London from October 2015 to January 2016. In February 2016, the Museum Frieder Burda in Baden-Baden opened an exhibition of Richter's abstract paintings.



Gerhard Richter, *Fünfzehn Farben (Fifteen Colours)*, 1966/1996. Enamel on canvas. 78 x 51 1/8 inches (200 x 130 cm). © Gerhard Richter, 2016.





Kazuo Shiraga, *No. 37 (T45)*, 1962. Oil on canvas. 35 x 45 5/8 inches (89 x 116 cm).  
© Kazuo Shiraga, Courtesy Hisao Shiraga.

**Kazuo Shiraga's** vivid foot painting *No. 37 (T45)* (1962) will also be on display in Dominique Lévy's booth. Shiraga was a prominent member of Gutai, the Japanese avant-garde collective whose leader, Jiro Yoshihara, encouraged his followers to 'make something that never existed' through performative, material-driven work. Shiraga captured the attention of European critics and scholars through the group's internationally distributed eponymous journal, and his first ever solo exhibition was in

fact held not in his native Japan but at Galerie Stadler, Paris, in 1962. From January to April 2015, Dominique Lévy New York held an exhibition of Shiraga's paintings juxtaposed with ceramic sculptures by Satoru Hoshino (*Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*), and accompanying this exhibition, published a large-scale monograph on Shiraga.

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## **DOMINIQUE LÉVY 藝廊將參與巴塞爾藝術展香港展會**

**2016 年 3 月 24 日至 26 日**

**於展位 1C15 與您見面**

Dominique Lévy 藝廊非常榮幸將參加巴塞爾藝術展香港展會，透過展位串連起歐洲、美洲、亞洲同時期的運動潮，同時探索現代和當代藝術的全球潮流。本次展出焦點包括：卡斯泰拉尼 (**Enrico Castellani**)、克萊因 (**Yves Klein**)、鄭相和 (**Chung Sang-Hwa**)、白髮一雄 (**Kazuo Shiraga**)、蘇拉吉 (**Pierre Soulages**)、史特拉 (**Frank Stella**)、湯伯利 (**Cy Twombly**)、以及前川強 (**Tsuyoshi Maekawa**)、斯丁格爾 (**Rudolf Stingel**) 和李禹煥 (**Lee Ufan**)。Dominique Lévy 藝廊的展位交織出跨文化的故事，讓不同領域、風格的藝術家齊聚與此，透過他們對抽象語彙的感受和表現進行對話。其中多位藝術家在藝術生涯之中經常旅行世界各地，藉由異國美學與文化傳統汲取靈感；對其他藝術家而言，外國學者和策展人是取得國際認可的平台。藉由展出許多 20 世紀中期活躍的藝術家作品，Dominique Lévy 藝廊的展位將透過形形色色不同藝術家的社會政治背景及藝術承諾，進而探索全球戰後的一代所興起的各種疑慮與趨勢。

本次的展位上將見到韓國畫家鄭相和的**無題 83-12-15** (1983 年)，他在繪畫生涯中探究追尋單色編排。鄭相和於 1960 年代移居巴黎學習西方藝術，1970 年代定居日本。在那段期間，他捲入了韓國的單色畫 (Tansaekhwa) 運動，該運動透過使用單色融合了精神與美學「合一」的概念 (Tansaekhwa 就譯為「單色」)。鄭相和在 1970 年間發展出他獨到的「撕裂和填充」 (rip and fill) 技法，這項技法藉由重複、詳盡和冥想式的過程先在畫布上塗滿高嶺土、使用網架畫出刻痕、然後移除單一方塊，畫家接著將裸露的部分以壓克力顏料塗滿，往往塗上好幾層。鄭相和持續以此有條不紊的藝術手法創作逾四十年，產出可觀的作品反思暫時性與普遍性的概念。Dominique Lévy 紐約藝廊正與 Green Naftali 藝廊共同籌辦鄭相和聯展，將於 2016 年 5 月至 8 月展出。展位上同時將可見到另一位單色畫派核心藝術家李禹煥的作品，他的作品聚焦於正面和負面空間之間的精微差異，展出的作品：*From Line* (1979 年) 可作最好的詮釋。

卡斯泰拉尼最具代表性的單色形象畫布作品之一 *Superficie argento* (2008 年) 也將出現在展位上。透過釘子創作出的凹凸幾何圖形，卡斯泰拉尼的 *Superfici* (表面) 探索、操縱畫布上的光線運行，企圖喚起無限。雖然卡斯泰拉尼在他的作品中強調銀色的重要

性，卻很少以此色調創作。在 1950 年代末期，卡斯泰拉尼與曼佐尼(Piero Manzoni)共同成立了阿茲慕特藝廊，並發行相關期刊 *Azimuth*，並與克萊因、于克等藝術家一同成為零藝術運動的一份子。適逢巴塞爾藝術展香港展會，Dominique Lévy 藝廊將於 2016 年 2 月至 3 月舉辦卡斯泰拉尼在倫敦的首度個展。卡斯泰拉尼是第一位獲日本天皇頒發日本皇室世界文化獎的義大利藝術家。

展位的另一幅亮點是蘇拉吉的油畫  $202 \times 143$  公分，2015 年 8 月 14 日。在 1950 年代，身為年輕畫家的蘇拉吉與趙無極過從甚密，當時趙無極剛從中國移居巴黎，他們兩人一同遊歷美國和亞洲，蘇拉吉在亞洲為傳統書法的優雅所震撼。從在明亮背景前創造出黑色條狀構圖的早期作品開始，蘇拉吉持續探索濃厚、表達性的黑色顏料與周圍光影間的關係。Dominique Lévy 藝廊曾於 2014 年 4 月至 6 月展出蘇拉吉近期的作品，適逢法國羅德茲蘇拉吉美術館開幕。2001 年他成為第一位在聖彼德堡東宮博物館展出的當代藝術家，巴黎龐畢度中心於 2009 年 10 月至 2010 年 3 月曾展出蘇拉吉回顧展。

紐約的美國惠特尼美術館近期剛展出大規模的史特拉回顧展。史特拉同樣嘗試回歸繪畫的本質、視畫布本身為探索的對象，在 Dominique Lévy 藝廊的展位上將可見到他的 *Study for Princess of Wales Theater, Toronto, III* (1992 年)，這幅具代表性的畫作透過電腦科技創作，描繪替這間加拿大劇院所設計的壁畫。身為 1950 年代末期極簡主義的先驅，史特拉不斷地追求創新，1990 年代是他大量創作的時期，在這段期間他接受了多項大型作品的委託。首爾的 Leeahn Gallery 自 2015 年 11 月至 2016 年 1 月剛展出了史特拉近期的雕塑作品。

另一位探索抽象意涵的藝術家是李希特，他突破創新的色圖畫作 *Fünfzehn Farben* (十五種顏色) 也將出現在 Dominique Lévy 的展位，這幅大型的作品源自 1966 年首度出現的色圖系列，這個系列代表了與李希特過往如照片般真實畫作的徹底切割。這個系列的靈感來自百貨公司一張簡單的油漆色圖卡，同時結合三種流行運動：普普藝術、觀念藝術和極簡主義中都有跡可尋的創意。五十年來首度由 Dominique Lévy 藝廊將原系列 19 幅作品中的 9 幅集合起來在倫敦自 2015 年 10 月至 2016 年 1 月的特展中一次呈現。德國巴登巴登的 Frieder Burda 美術館自 2016 年 2 月起展出李希特的抽象畫特展。

白髮一雄以腳所作、活潑鮮明的 *No. 37 (T45)* (1962 年) 也將出現在 Dominique Lévy 的展位上。白髮一雄是日本前衛「具體小組」畫家中活躍的一員，「具體小組」之父吉原治良鼓勵成員透過表述、素材利用「創作出前所未見的作品」。透過具體小組知名的國際期刊，白髮一雄吸引了歐洲評論家和學者的注意，而他藝術生涯的首次個展並非在

家鄉日本舉行，而是 1962 年於巴黎的斯達德勒藝廊展出。Dominique Lévy 紐約藝廊曾於 2015 年 1 月至 4 月並列展出白髮一雄的畫作與星野曉的陶瓷雕塑 (*Body and Matter* : 白髮一雄與星野曉的藝術世界)，配合此次特展並出版了白髮一雄的大幅專刊。

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