

# 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

LG





**MARK TANSEY**

*Nature's Ape*

1984

Oil on canvas

77 x 66 inches (195.6 x 167.6 cm)

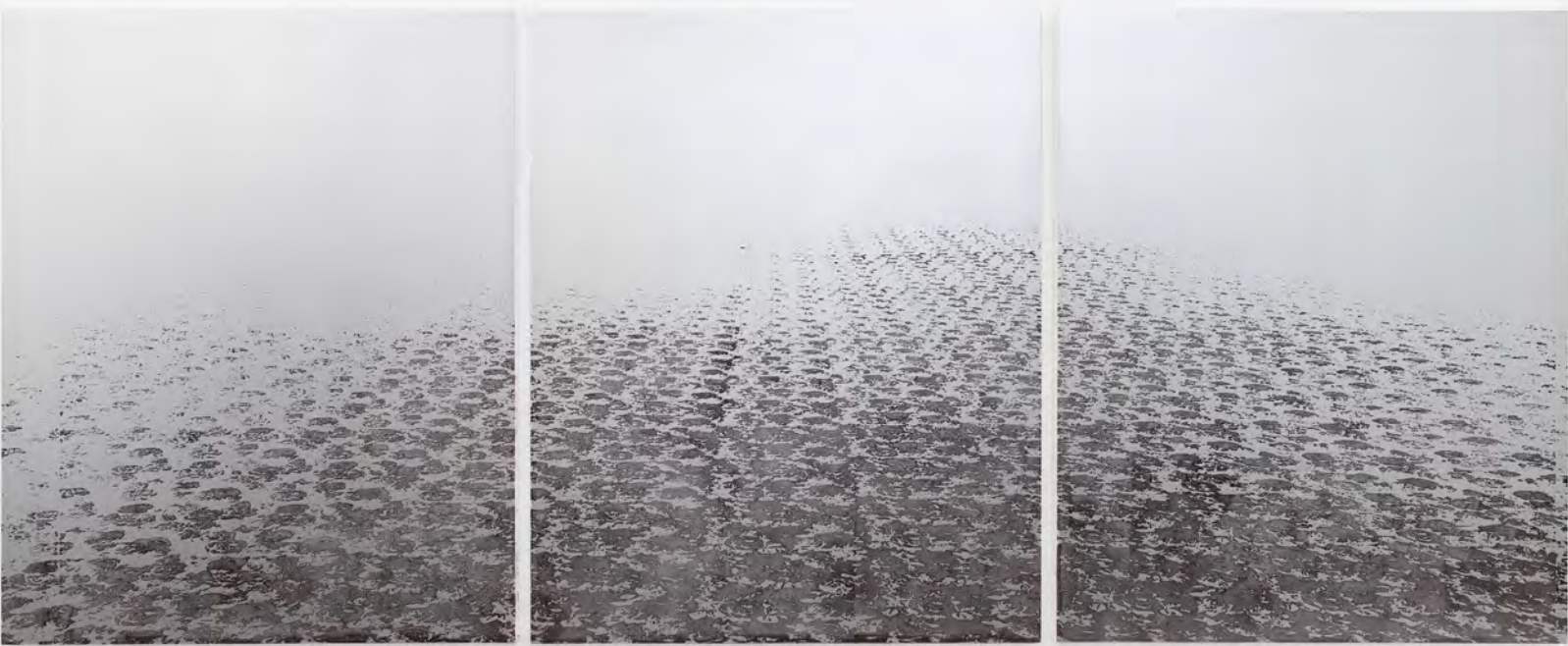




*Nature's Ape, 1984 (detail)*

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)

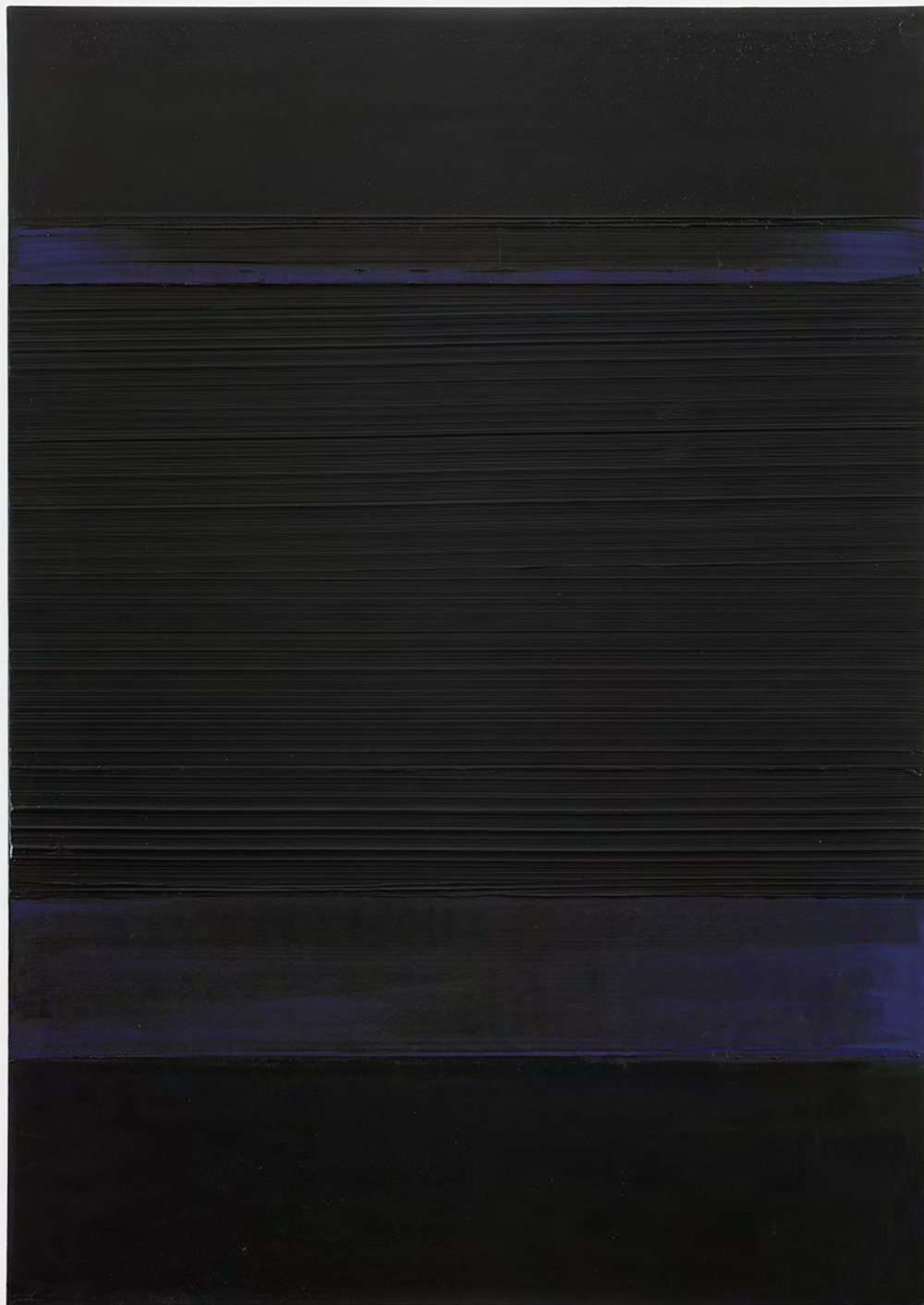




*Untitled*, 2015 (detail)

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.



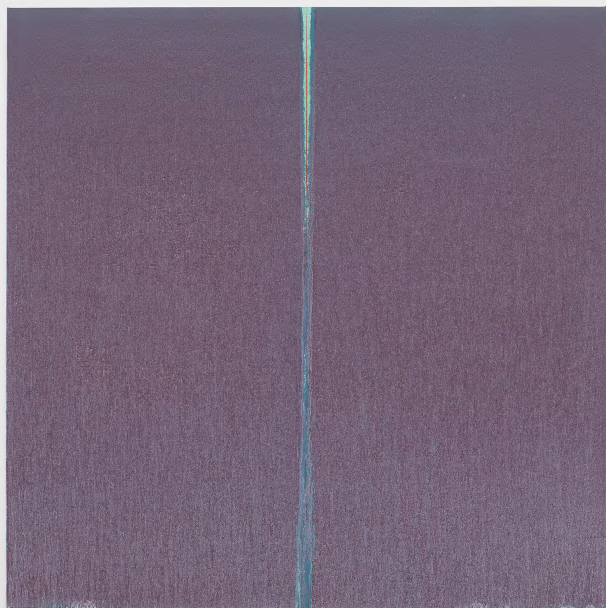
# PAT STEIR

## 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)



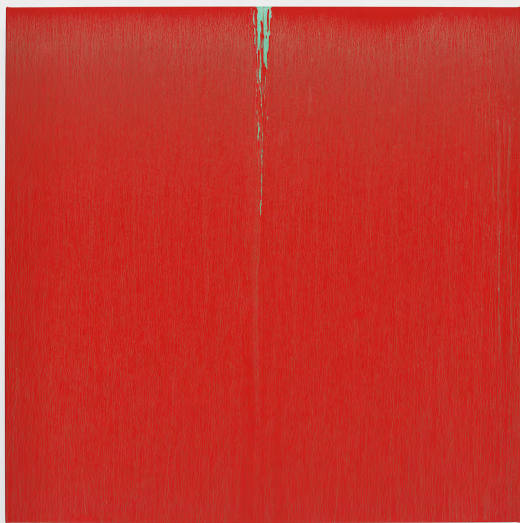
**PAT STEIR**

*Sweet Silver and White for Hong Kong*

2017 - 2018

Oil on canvas

72 x 72 inches (182.9 x 182.9 cm)



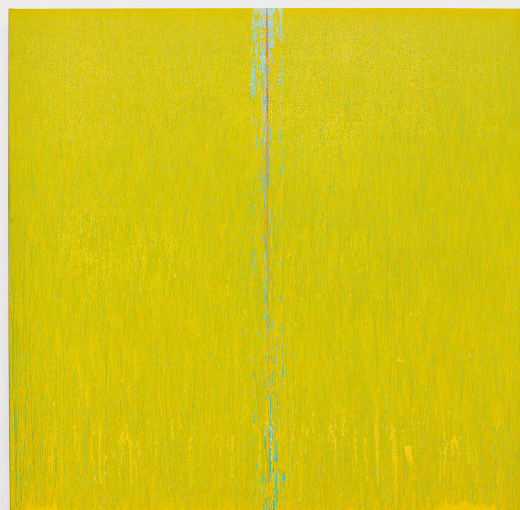
**PAT STEIR**

*Red for Hong Kong*

2017-2018

Oil on canvas

60 x 60 inches (152.4 x 152.4 cm)



**PAT STEIR**

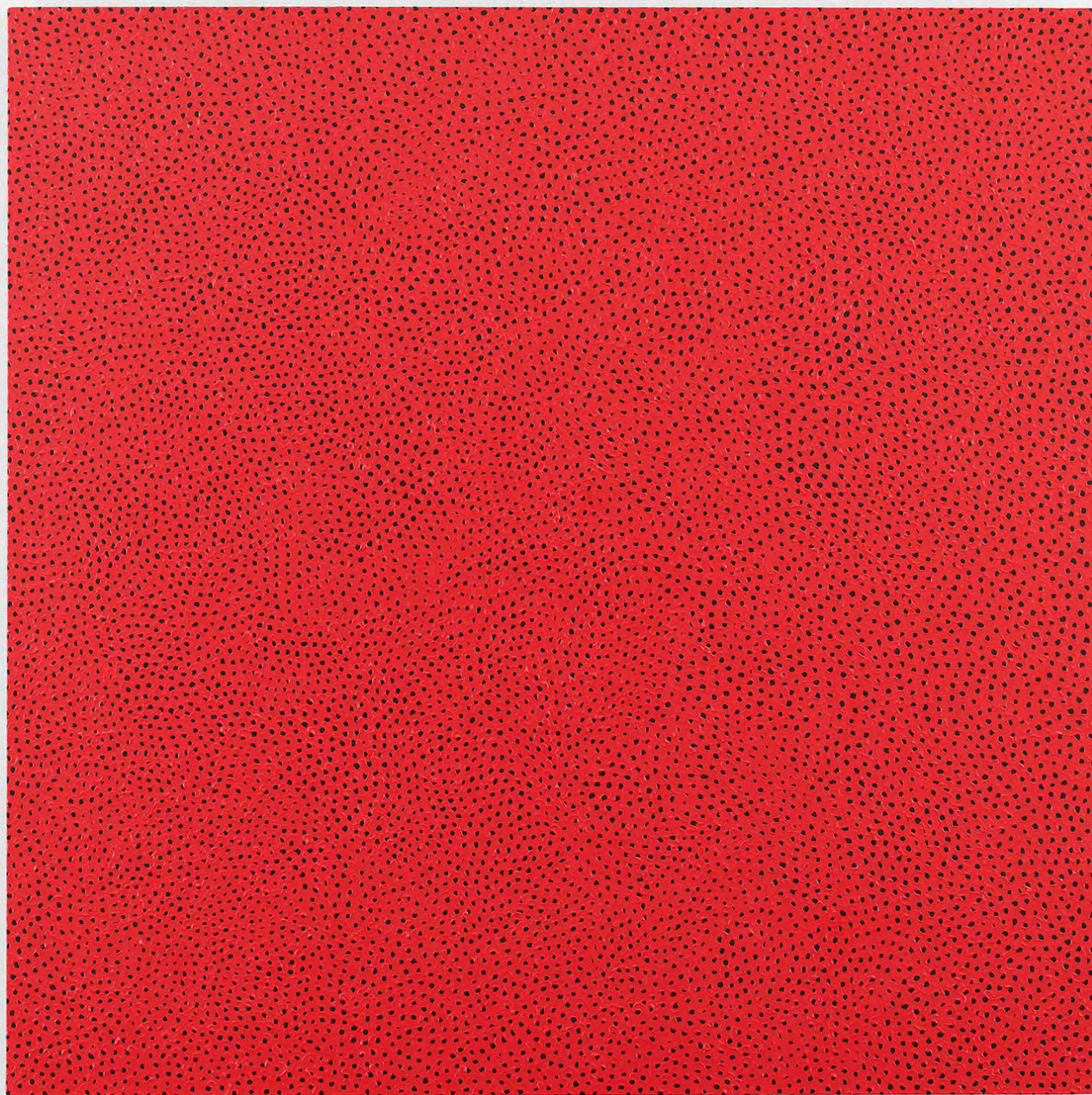
*Yellow for Hong Kong*

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*

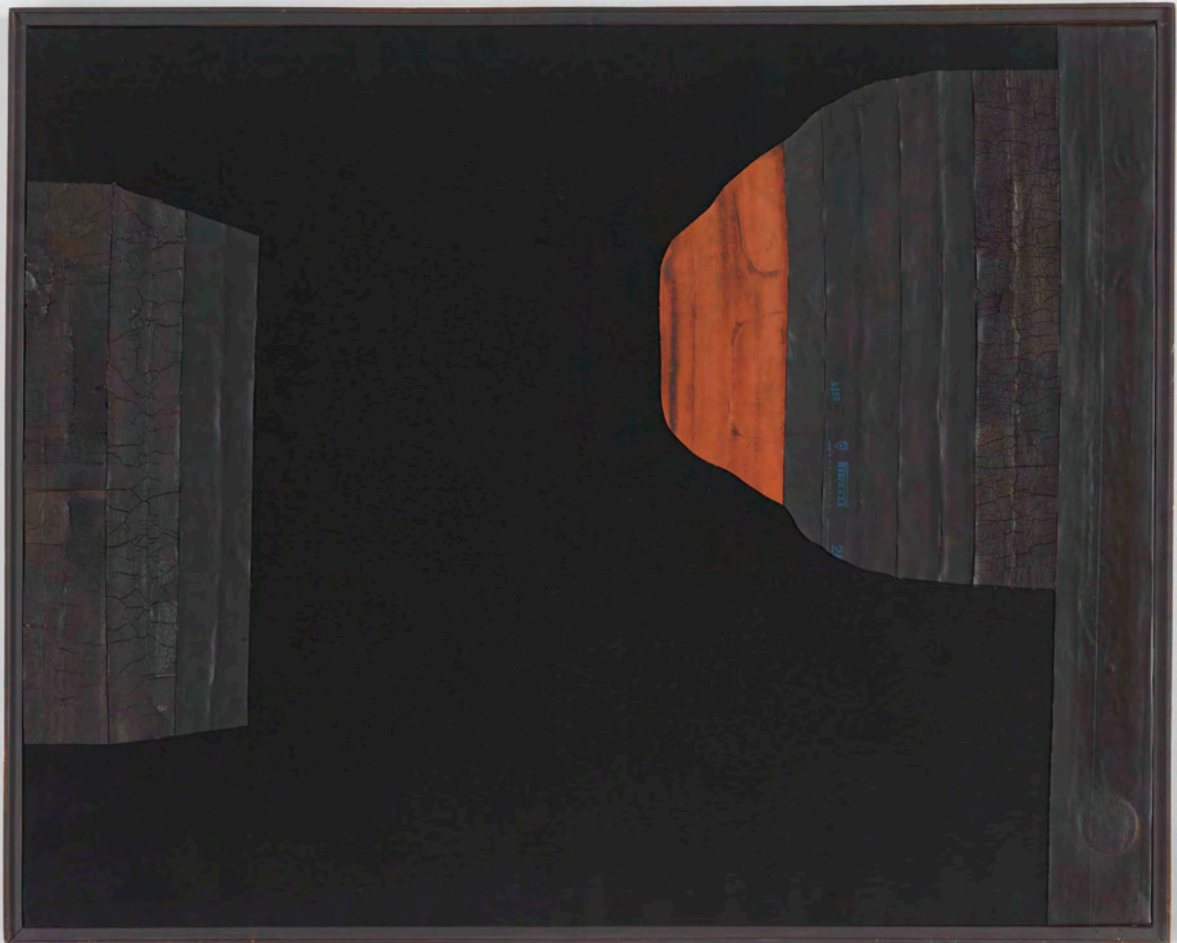
2016

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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