

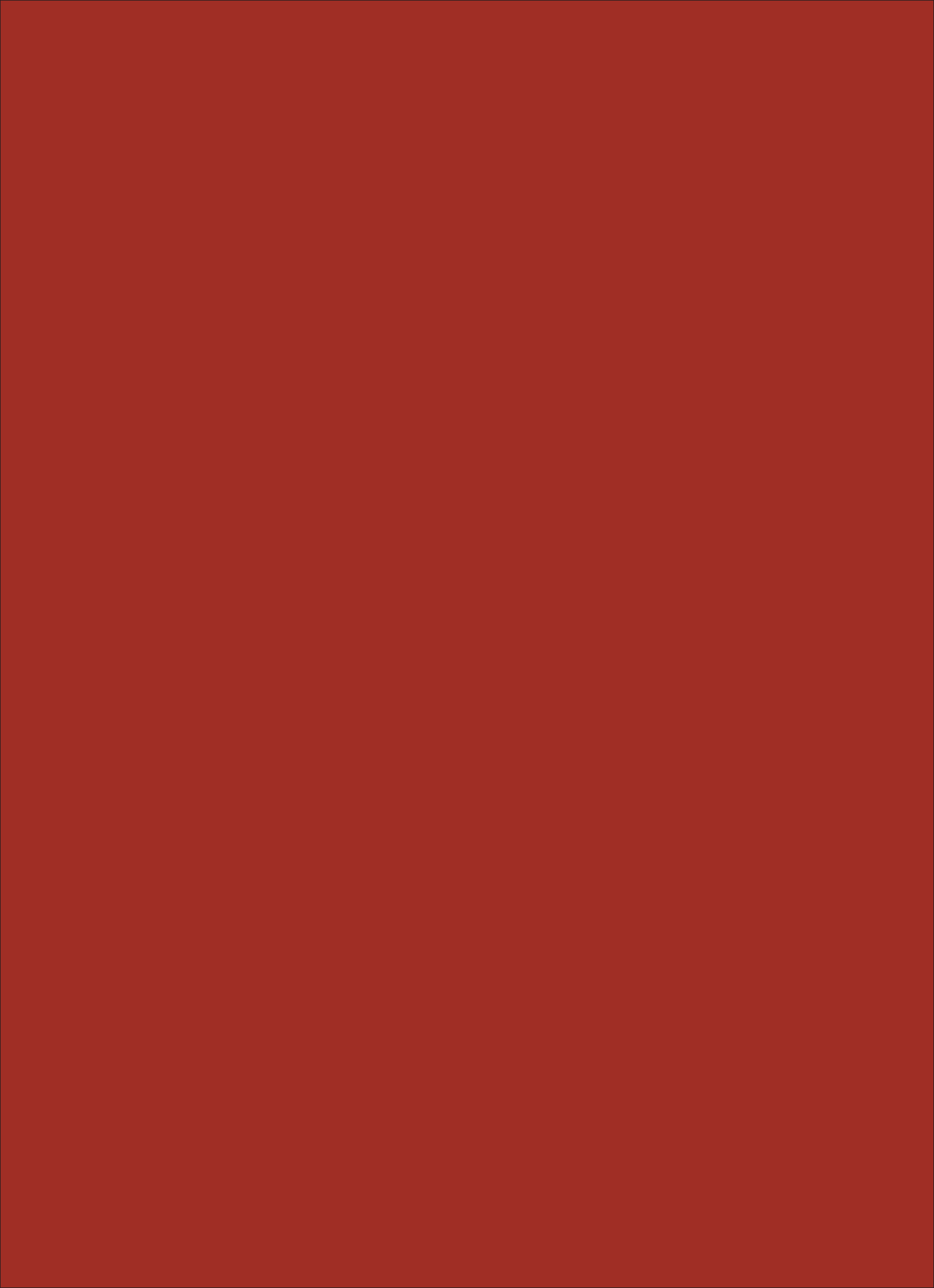
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LÉVY GORVY

巴塞爾藝術展香港展會

2018 至 3 月 29 至 31 日 展區 1C14

ART BASEL HONG KONG

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LÉVY GORVY 簡介

Lévy Gorvy 的跨文化展覽匯聚歐洲、美國及亞洲戰後時期的主要人物。在 2018 年巴塞爾藝術展香港展會，畫廊呈獻代理藝術家的精彩佳作，包括威廉·德·庫寧 (Willem de Kooning)、帕特·斯蒂爾 (Pat Steir)、趙無極、皮耶·蘇拉吉 (Pierre Soulages) 及魯道夫·斯丁格爾 (Rudolf Stingel) 等，見證畫廊第五年參與巴塞爾藝術展香港展會，以及多明尼克·李維 (Dominique Lévy) 與布賴特·格文 (Brett Gorvy) 第二年以合作人關係參加展會。

李維於 2012 年創立同名畫廊，曾舉辦一系列多姿多彩的古今藝術展覽，並代理多位著名藝術家與已故藝術家的遺作。李維曾為佳士得私人洽購部的創辦人兼國際總監，離任後則出任 L&M Arts 的合夥人。格文亦曾任佳士得戰後及當代藝術部總裁兼國際主管，至今依然是二十世紀藝術市場舉足輕重的人物與先驅。

Lévy Gorvy 在倫敦梅費爾區及紐約上東區設有畫廊，最近更於上海設立辦事處。畫廊亦參與各地的大型藝術展，包括巴塞爾藝術展、Frieze 大師展、TEFAF 紐約春季展及巴塞爾藝術展邁阿密展會。除了代理多位著名亞洲藝術家的作品，畫廊去年九月更進駐上海，鞏固亞洲的業務網絡。

ABOUT THE GALLERY

Lévy Gorvy's cross-cultural program includes key figures of the European, American, and Asian post-war period. At Art Basel Hong Kong 2018, the gallery presents a selection of works by a diverse group of artists anchored in the gallery's program, including Willem de Kooning, Pat Steir, Zao Wou-Ki, Pierre Soulages, Rudolf Stingel, Frank Stella, Carol Rama, Andy Warhol, and Yayoi Kusama, to name a few. This marks the gallery's fifth year at Art Basel Hong Kong, and its second year at the fair under the recent partnership of Dominique Lévy and Brett Gorvy.

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 several 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, Günther Uecker, and Zao-Wou Ki as well as the



多明尼克·李維，聯合創辦人
Dominique Lévy, Co-Founder



布賴特·格文，聯合創辦人
Brett Gorvy, Co-Founder



李丹青，亞洲區高級總監
Danqing Li, Senior Director, Asia

畫廊有幸能代理多位戰後及當代藝術大師的作品，包括恩里科·卡斯泰拉尼 (Enrico Castellani)、海戈 (Gego)、森夏·能古蒂 (Senga Nengudi)、卡羅爾·拉馬 (Carol Rama)、卡琳·施耐德 (Karin Schneider)、皮耶·蘇拉吉 (Pierre Soulages)、帕特·斯蒂爾 (Pat Steir)、法蘭克·斯特拉 (Frank Stella)、昆特·約克 (Günther Uecker) 和趙無極，同時亦代理伊夫·克萊因 (Yves Klein)、羅曼·歐帕卡 (Roman Opalka) 及傑曼·里希耶 (Germaine Richier) 的遺作。此外，Lévy Gorvy 也是第二市場私人銷售的專家，專門買賣阿爾貝托·布里 (Alberto Burri)、亞歷山大·考爾德 (Alexander Calder)、威廉·德·庫寧·魯齊奧·芳塔納 (Lucio Fontana)、阿爾伯托·賈克梅蒂 (Alberto Giacometti)、巴布羅·畢卡索 (Pablo Picasso)、羅伯特·雷曼 (Robert Ryman) 及賽·托姆布雷 (Cy Twombly) 的作品。自 2017 年 5 月以來，Lévy Gorvy 代理的藝術家再添四員，令陣容更鼎盛，包括當代藝術家丹·科倫 (Dan Colen)、畫家馬歇爾·雷斯 (Martial Raysse)、跨界藝術家兼音樂人特里·阿德金斯 (Terry Adkins) 的遺作，以及弗朗索瓦·莫爾萊 (François Morellet) 的遺作 (迪亞藝基金會現正於紐約市及紐約州比肯舉行莫爾萊大型回顧展)。畫廊不但經常舉辦備受注目的展覽及策劃多元化的跨界別活動，也進行藝術史研究和邀請學者為出版物撰寫文章。Lévy Gorvy 以深厚的專業藝術知識及對藝術的熱誠，致力分享鑑賞藝術的趣味。

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, and Cy Twombly, among others. Since May of 2017, four artists have joined its already impressive stable: contemporary artist Dan Colen, Martial Raysse, the estate of interdisciplinary artist and musician Terry Adkins, and the estate of François Morellet, whose work is currently on view in a major retrospective at Dia Art Foundation in New York City and in Beacon, NY. 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.

LÉVY GORVY 的亞洲足跡

Lévy Gorvy 參與巴塞爾藝術展香港展會，除了印證畫廊對亞洲市場的重視，亦體現其多年來的使命——促進東西方觀賞者、藝術家及收藏家之間的交流。近十年來，李維一直熱心支持具體藝術運動及市場，而格文更於 2013 年透過一間國際拍賣行首次在中國大陸舉行拍賣。過去一年，Lévy Gorvy 在紐約及倫敦為代理的亞洲藝術家舉行多場展覽，其中「Willem de Kooning | Zao Wou-Ki」展覽更歷來首個將法籍華裔藝術大師趙無極與生於荷蘭的美國藝術家威廉·德·庫寧的抽象畫作並列展出的展覽，為李維與格文於 2017 年 1 月展開的全新合作項目揭開序幕。「Chung Sang-Hwa: Seven Paintings」展覽是 Lévy Gorvy 為鄭相和（Chung Sang-Hwa）在倫敦舉行的首場個展，畫廊亦與首爾現代畫廊合作，於 2017 年威尼斯雙年展期間在 Palazzo Caboto 舉行李承澤（Seung-taek Lee）作品展。

PRESENCE 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. Dominique Lévy has championed the Gutai movement and market for nearly a decade and, in 2013, Brett 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. *Willem de Kooning | Zao Wou-Ki* was the first exhibition ever to pair the abstract landscapes of Chinese-French master Zao Wou-Ki and Dutch-born American titan Willem de Kooning, inaugurating the new partnership between Dominique Lévy and Brett Gorvy in January of 2017. *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 our 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

去年九月，Lévy Gorvy 委任李丹青為亞洲區高級總監，以配合上海辦事處開幕，同時標誌著畫廊積極拓展亞洲業務。多年來，Lévy Gorvy 也透過世界各地的展覽積極與亞洲互動，因而希望進一步拓展區內的足跡。李氏擁有十多年亞洲藝術市場的工作經驗，曾任佳士得戰後及當代藝術專家，知識淵博，亦曾擔任區內多間私人藝術機構及藏家的顧問。Lévy Gorvy 上海辦事處位於最繁華的商業區，與畫廊的各地總監緊密合作，為亞洲藏家提供卓越的服務，同時將亞洲藝術家及機構帶到國際舞台。除了為白髮一雄（Kazuo Shiraga）、趙無極、鄭相和、李承澤及前川強（Tsuyoshi Maekawa）等藝術家舉辦廣受讚譽的展覽及出版刊物，畫廊亦銳意在亞洲舉行以跨文化為主題的展覽活動，進一步鞏固與這些藝術家及其遺作的關係。上海團隊緊貼當地脈搏，放眼全球，將可協助 Lévy Gorvy 拓展中國內地以至全亞洲的業務。

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.

威廉·德·庫寧
WILLEM DE KOONING



威廉·德·庫寧身處紐約長島東漢普頓的工作室內，攝於 1977 年。
照片由 Thomas Hoepker 提供

Willem de Kooning in his East Hampton studio, Long Island,
New York, 1977. Image courtesy Thomas Hoepker

佳作水上書

*all your better deeds
Shall be in water writ*

—— 博蒙特 (Beaumont) 及弗萊切 (Fletcher)
摘自《菲拉斯特》

—Beaumont and Fletcher
From *Philaster, or, Love Lies a-Bleeding*



威廉·德·庫寧
《無題 XII》，1975 年作
油彩 畫布
79¼ × 69 吋 (202.6 × 177.2 厘米)
© 威廉·德·庫寧基金會 /
紐約藝術家權利協會

WILLEM DE KOONING
Untitled XII, 1975
Oil on canvas
79¼ × 69¼ inches (202.6 × 177.2 cm)
© The Willem de Kooning Foundation/
Artists Rights Society (ARS), New York

威廉·德·庫寧

在 1970 年代上半葉，威廉·德·庫寧曾徹底放下繪畫，專注創作版畫及雕塑，而當他於 1975 年重拾畫筆時，卻展現出無比的熱情與雄心壯志。他在 1960 年代中開始居住的紐約工作室 Springs（位於東漢普頓近郊），安靜地獨自創作一系列大型油畫。這批新作源於他畫在畫紙及牛皮紙上的形象化畫作，他會以炭筆在畫布上隨心描畫，將原本的小型畫放大。如果他想臨摹的畫作不在其手中，便會以作品的照片紀錄作為參考。

德·庫寧往往透過增減畫法（在其創作生涯中，他經常以不同形式運用這種手法）創作這些作品，輪流使用炭筆及顏料，直至完全掩蓋炭筆的痕跡為止。畫面有大片厚塗顏料，筆觸的末端不加修飾，顏料飛濺至不同位置，層層重疊的筆跡邊緣與四周的筆觸交融。不斷修整的過程亦讓德·庫寧在同一張畫布中運用不同的繪畫技巧，而他亦經常將整幅或部分繪畫融入同一幅作品之中。創作過程十分粗略隨意，他將畫紙上的草稿撕下來貼在畫布上，形成新的作品。德·庫寧在這段期間創作的作品令人想起水，而水也是其作品的常見題材。流暢的筆觸與俐落的動作在畫中形成豐富的層次，令畫面仿如深不見底的浩瀚汪洋。德·庫寧致力運用技巧強調作品的內容，例如《聲名水上書》（1975 年）便與現作一樣，同樣由多種視覺元素交織而成。作品標題取材自浪漫主義詩人約翰·濟慈（John Keats）摘自詹姆斯一世時期劇作《菲拉斯特》的墓誌銘。德·庫寧於 1960 年到訪羅馬時曾到濟慈的墳前致意，藝評家哈羅德·羅森伯格（Harold Rosenberg）（他曾就德·庫寧的創作過程撰寫大量文章，在這方面認識透徹）中肯地指出，這個標題「是德·庫寧公然頌揚存在的短暫及流逝中事物最貼切的描述」。

WILLEM DE KOONING

The first half of the 1970s witnessed a lacuna in Willem de Kooning's production of painterly works on canvas. Instead he focused on printmaking and sculpture, and when he returned to the medium in 1975, he did so with great enthusiasm and ambition. He began a series of large oils on canvas, working in his Springs, New York, studio (outside of East Hampton) where he had resided since the mid-1960s in relative peace and isolation. The starting point for these new paintings was a series of his own drawings, executed on paper or vellum and all with figural imagery, which he would sketch freehand onto a canvas in charcoal, effectively enlarging the original, much smaller composition. If he wished to copy a drawing that was no longer in his possession, he would use a documentary photo of the work as a reference.

De Kooning likely developed these paintings through a process of addition and reduction (a technique he practiced in one form or another throughout his career), laying down alternating layers of charcoal and paint until the charcoal elements were no longer visible. We see the development of broad, fluid impasto strokes, their ends left rough, with spatters scattered across regions of the composition, and layers of brushwork whose edges bleed into the surrounding strokes. This process of continual reworking also allowed the artist to employ multiple painting techniques within a single canvas, and he often incorporated various drawings in whole or in part into the same work. This process was carried out in a highly schematic fashion, taping scraps of painted sketches on paper onto the canvas to develop a composition. The works from these years are highly evocative of water, a trope that is recurrent throughout the artist's oeuvre. The flowing brushstrokes and slippery



威廉·德·庫寧。《無題（五人像）》，1970 年作。炭筆 牛皮紙，22¼ × 28⅝ 吋（57.8 × 72.7 厘米）。大衛·平卡斯伉儷珍藏

Willem de Kooning. *Untitled (Five Figures)*, 1970. Charcoal on vellum, 22¼ × 28⅝ inches (57.8 × 72.7 cm). Collection of Mr. and Mrs. David Pincus

在 1977 年 10 月，德·庫寧在紐約 Fourcade, Droll, Inc. 的「de Kooning: New Work」展覽首度展出數幅大型作品，其中包括《無題 XII》。對於是次展覽，藝評家兼策展人大衛·西爾維斯特（David Sylvester）將這些作品的創作時期稱為「德·庫寧藝術生涯的奇蹟之年」，指出畫作「佈滿大量明亮的色彩，流麗與破碎的形態形成對比，達到……完全的『繪畫性』，畫中的痕跡與圖像完全融合，畫面的每一吋也透現力量。」西爾維斯特所指的明亮色彩，部分源於德·庫寧在上色前會先在畫布塗上一層含鉛顏料，在顏料乾透後再以砂紙打磨至接近透明狀，令底層呈現光滑的光澤。作品的懾人氣氛與充滿動感的豐富構圖，令許多藝評家將作品與風景畫或海景畫比較。德·庫寧於 1970 年代的畫作並無採用傳統的正面單一視角，而是呈現地形學的角度，反映由高處俯瞰的自然景象。藝術史學家珍妮花·菲爾德（Jennifer Field）就德·庫寧於 1977 年的無題作品寫道：「作品由排列鬆散的寬廣平面組成，形成一個平均的構圖，沒有單一的主要視覺切入點。」許多藝術史學家討論德·庫寧於 1970 年代中的作品時，也提出柴姆·蘇丁（Chaim

movements are built up in layers within the paintings, until the surface seems to contain the vast and boundless depth of an ocean. The artist always strove to emphasize the content of his work through his technique, observable in ...*Whose Name Was Writ in Water* (1975), which—much like the present work—exists as a composite of visual traces. Appropriately, the title is taken from the epigraph on the tomb of Romantic poet John Keats, who was quoting the Jacobean play *Philaster*. De Kooning had visited Keats’ grave during a trip to Rome in 1960; critic Harold Rosenberg (who wrote extensively on de Kooning’s creative process, with which he was intimately familiar) cogently stated that the title was “the closest de Kooning can come to saluting overtly the impermanence of existence, and things in a state of disappearance.” In October of 1977 de Kooning debuted several of these large-scale works at Fourcade, Droll, Inc. (New

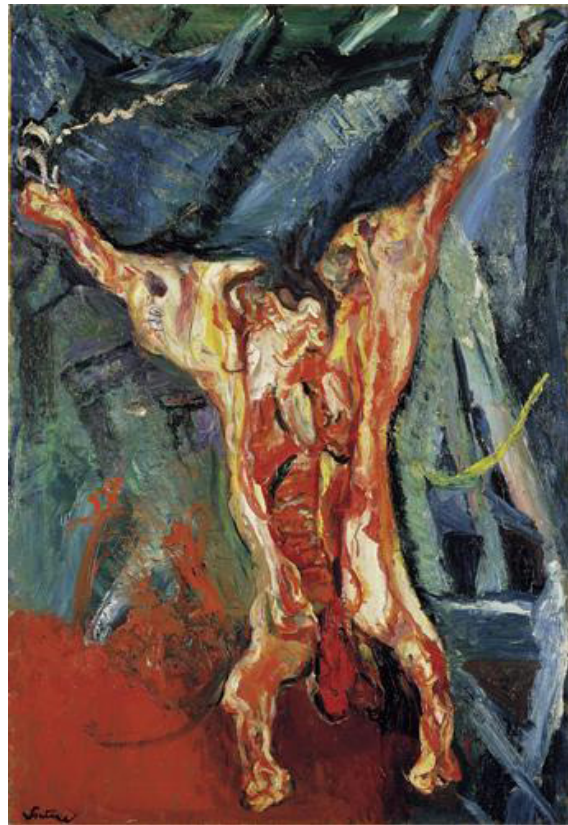


威廉·德·庫寧。《聲名水上書》，1975 年作。油彩 畫布，76¼ × 87¼ 吋（195 × 223 厘米）。紐約所羅門·古根漢美術館

Willem de Kooning. ...*Whose Name Was Writ in Water*, 1975. Oil on canvas, 76¼ × 87¼ inches (195 × 223 cm). Solomon R. Guggenheim Museum, New York

Soutine）對藝術家的影響。德·庫寧十分欣賞蘇丁，早期以屠宰肉類為題材的作品更深受蘇丁影響。事實上，兩位畫家的筆觸同樣充滿動感及力量，刻劃不同層次的抽象形態時不禁令人想起血肉。德·庫寧曾表示很欣賞蘇丁作品中的「形態變化」，亦即藝術家能在畫面表現實在的物質性，而沒有使用任何明暗對比手法或採用古典的角度。有趣的是，約 20 年前德·庫寧討論自己於 1955 年創作的《構圖》時，也曾作出類似的評論：「女人中有風景，風景中有女人。」許多藝評家認為此作是德·庫寧擺脫女性題材作品的踏腳石，並於 1950 年代末開始創作抽象城市風景畫。當然，在德·庫寧的藝術生涯和大型畫作之中，也能看到蘇丁的形態變化過程。《無題 XII》的暖色、冷色與血肉色彩交錯，與這

York) in an exhibition titled *de Kooning: New Work*, in which *Untitled XII* was included. In response to the exhibition, critic and curator David Sylvester dubbed the period of these works’ creation as the “annus mirabilis of de Kooning’s career,” stating that the paintings, “with their massively congested, luminous color, their contrasts between flowing and broken forms, attain... a total painterliness in which marks and image coalesce completely and every inch of the canvas quivers with teeming energy.” The luminosity to which Sylvester refers is at least in part due to de Kooning’s practice of laying down a layer of lead paint on the canvas before applying any other pigments;



柴姆·蘇丁·《去皮的牛》，1925 年作。油彩 畫布，50% × 29% 吋 (128.9 × 74.6 厘米)。明尼阿波利斯美術館館藏

Chaim Soutine. *Boeuf écorché*, 1925. Oil on canvas, 50% × 29% inches (128.9 × 74.6 cm). Collection of the Minneapolis Institute of the Arts

after it dried, this first layer was sanded down until it was nearly translucent, imbuing the underpainting with a smooth sheen. The atmospheric quality of the works, combined with the dynamic all-overness of the compositions, led many critics to compare the works to land- or seascapes; rather than viewing the subject from a classical, frontal orientation with vanishing, single-point perspective, de Kooning's 1970s paintings present a topographical view, suggesting a scene from nature seen from above. Art historian Jennifer Field wrote of the artist's untitled 1977 work: "[It] is formed by broad planes arranged in a loose grid, producing an evenly weighted composition that offers no primary point of visual entry." Many art historians also cite the influence of Chaim Soutine when discussing de Kooning's mid-1970s paintings. The artist greatly admired Soutine, particularly his early paintings of butchered meat, and indeed the painters share a dynamic and heavy brushstroke, as well as a penchant for evoking a sense of corporeality when rendering forms of varying levels of abstraction. De Kooning once commented that he admired the "transfiguration" observable in Soutine's work; that is, the artist's ability to manifest a substantial materiality throughout his surfaces without using any chiaroscuro modeling or an overt sense of classical perspective. Interestingly, de Kooning had made a related, highly prescient comment about his own work some twenty years earlier, when discussing his *Composition* of 1955. "The landscape is in the Woman and there is Woman in the landscapes," he said.

The work is considered by many critics to be a stepping-stone away from his *Woman* series toward his *Abstract Urban Landscapes* of the late 1950s. To be sure, the transfiguration process de Kooning so

段時期德·庫寧作品對軀體及環境的詮釋同出一轍。畫中的抽象形態交錯融合，並融入畫布之中，筆觸同時表達出肉體的重量質感及地理環境的氛圍。作品的突出輪廓也體現《聲名水上書》的紛亂感覺，同樣展現強烈而平衡的速度感，不斷引領目光於畫布上遊走，拒絕塑造單一的焦點。這種否定手法呼應了淹沒在多層重疊顏料下的大部分形態，隱藏在表面底下的筆觸雖然看似矛盾，卻在緊密交纏的混亂形態中若隱若現，因而更加顯眼。事實上，《無題 XII》中複雜神秘的層次結構形成俐落而澎湃的動感構圖，體現生態及生物學中短暫的蛻變週期，令人想起萬物不斷出現和消逝，如浪起伏。

admired in Soutine's oeuvre is observable not only in the progression of his own career, but within the monumental canvas at hand. The alternately hot, cool, and fleshy palette of *Untitled XII* aligns the painting with both the bodily and environmental interpretations of de Kooning's work from this period. We observe abstract forms alternately coalesce and dissolve across the canvas as the brushwork simultaneously indicates the sensation of corporeal heft and geographic environs. The protuberant contours of the work are imbued with the same sense of tumult as ...*Whose Name Was Writ in Water*, and likewise manifest an intense but balanced velocity that continuously leads the eye around the canvas, denying any attempt to discern a single focal point. This denial parallels the submergence of most forms beneath the overlapping and coinciding layers of paint that comprise the surface of the work. However, the brushstrokes that lay beneath the surface are, seemingly paradoxically, made more apparent by their absence, as they emerge briefly among the skein of roiling forms, each inextricably enmeshed with the other among the abstracted expanse of the canvas. Indeed, the enigmatic stratification of *Untitled XII* manifests a slippery, voluminous composite of movement embodying the evanescent cycle of transformation that envelops the spheres of ecology and biology, and evokes their constant emergence from and collapse into each other, like the rise and fall of the sea.

皮耶·蘇拉吉與趙無極

PIERRE SOULAGES AND ZAO WOU-KI

於 1946 年，27 歲的皮耶·蘇拉吉在巴黎市郊的庫爾布瓦開設一間小型工作室，不足一年後，26 歲的趙無極來到蒙帕納斯，二人迅速成為法國前衛藝術浪潮的抽象畫先驅，於 1949 年分別在 Galerie Lydia Conti（蘇拉吉）和 Galerie Creuze（趙無極）舉行首場個展。他們的畫作揉合姿勢抽象藝術的表現性與澎湃的動感，因此在形式上互有共鳴，二人也同樣熱愛史前藝術，並據此思考運用這種媒介方式。蘇拉吉認為自己的黑色單色畫與拉斯科洞窟的壁畫有一種詩意上的聯繫，表示遠古的藝術家選擇「深入漆黑的洞穴繪畫黑色的畫作，在牆上留下明亮的印記。」同樣，當時趙氏也經常運用在美術學院所學的傳統技巧，在畫作中加入傳統中國山水畫的元素，營造遠古的感覺。

蘇拉吉與趙無極於 1951 年透過一位畫商而結識，二人一見如故，後來亦透過尼古拉·德·斯塔埃爾（Nicolas de Staël）、山姆·弗朗西斯（Sam Francis）和瓊·米歇爾（Joan Mitchell）等前衛藝術家保持聯絡。於 1957 年，蘇拉吉邀請當時飽受離婚一事困擾的趙無極陪他出遊數週，首

In 1946, a twenty-seven-year-old Pierre Soulages set up a small studio in Courbevoie, just outside of Paris; less than a year later, a twenty-six-year-old Zao Wou-Ki settled in Montparnasse. Both artists quickly established themselves as leading abstract painters among the French avant-garde, garnering inaugural solo exhibitions in 1949 at Galerie Lydia Conti (Soulages) and Galerie Creuze (Zao). While their paintings were formally resonant—each embracing the expressivity of gestural abstraction inflected with a sense of monumental dynamism—Soulages and Zao also shared a deep interest in prehistoric art, which informed 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, 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.” Similarly, 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.

Soulages and Zao met in 1951, when a mutual dealer introduced them. Their friendship quickly blossomed, and they remained connected through a circle of avant-garde friends that included Nicolas de Staël, Sam Francis, and Joan Mitchell. In 1957 Soulages invited Zao—who was in the throes of emotional fallout brought on by divorce—to accompany him on a several-weeks-long trip to the U.S. and Japan, where Soulages had been awarded Grand Prize at the Tokyo Biennale. By this time both artists had garnered commercial and critical success in Paris, and Soulages had begun to attract attention



皮耶·蘇拉吉與趙無極
Pierre Soulages and Zao Wou-Ki

先前往美國，然後到日本領受東京雙年展大獎。當時二人在巴黎已名氣極盛，而在畫廊東主塞繆爾·庫茨（Samuel Kootz）的協助下，蘇拉吉亦在紐約嶄露頭角。於 1957 年秋天抵達紐約後，蘇拉吉介紹趙氏予庫茨認識，庫茨隨即成為趙氏作品的代理（他代理的其他藝術家包括羅伯特·馬瑟韋爾（Robert Motherwell）、阿希爾·戈爾基（Arshile Gorky）、馬克·羅斯科（Mark Rothko）和傑克遜·波洛克（Jackson Pollock））。蘇拉吉與趙無極在夏威夷考艾島逗留十天後，再到東京遊覽一個月。在其後數十年，二人仍是關係密切的好友，非常關心對方的生活與事業。約 60 年後，藝術史學家皮耶·安克威（Pierre Encrevé）（趙無極的好友兼蘇拉吉作品集的作者）帶領趙氏欣賞龐畢度中心 2009 年舉辦的蘇拉吉回顧展，仔細欣賞每幅畫作後，熱淚盈眶的趙氏呢喃道：「他是我的兄弟，他是我的兄弟。」

in New York through his gallerist Samuel Kootz. Upon visiting New York in the autumn of 1957, Soulages introduced Zao to Kootz, who readily incorporated the artist into his now-legendary roster (which also included Robert Motherwell, Arshile Gorky, Mark Rothko, and Jackson Pollock). The painters also traveled to Kauai, Hawaii, for ten days, which was followed by a month-long stay in Tokyo. They would remain very close friends in the decades that followed, each following the progression of the other's life and career. Some sixty years later, the art historian Pierre Encrevé, Zao's good friend and author of Soulages' catalogue raisonné, led Zao through Soulages' 2009 retrospective at the Pompidou; after taking in each painting at length, Zao tearfully murmured, “He's my brother, he's my brother.”



趙無極

《22.11.2002-10.12.2003》，2002–2003 年作

油彩 畫布

51 $\frac{1}{8}$ × 63 $\frac{3}{4}$ 吋 (129.9 × 161.9 厘米)

© 趙無極 / 紐約藝術家權利協會 /

巴黎 ADAGP

照片由 Elisabeth Bernstein 提供

ZAO WOU-KI

22.11.2002-10.12.2003, 2002–03

Oil on canvas

51 × 63 $\frac{3}{4}$ inches (129.9 × 161.9 cm)

© Wou-Ki Zao / Artists Rights Society (ARS),

New York / ADAGP, Paris

Image courtesy Elisabeth Bernstein



皮耶·蘇拉吉

《繪畫，130 × 92 厘米，1989 年 4 月 8 日》，

1989 年作

油彩 畫布

51 $\frac{3}{16}$ × 36 $\frac{1}{4}$ 吋 (130 × 92 厘米)

© 2018 年紐約藝術家權利協會 / 巴黎 ADAGP

照片由 Tom Powel 提供

PIERRE SOULAGES

Peinture 130 × 92 cm, 8 avril 1989, 1989

Oil on canvas

51 $\frac{3}{16}$ × 36 $\frac{1}{4}$ inches (130 × 92 cm)

© 2018 Artists Rights Society (ARS),

New York / ADAGP, Paris

Image courtesy Tom Powel



帕特·斯蒂爾 PAT STEIR

「我的作品源自兩股動力：一種是暫時性，亦即短暫的存在，以及你作為觀賞者 / 參與者的觀感對畫作的影響。觀感稍縱即逝，下次的觀感已截然不同。」

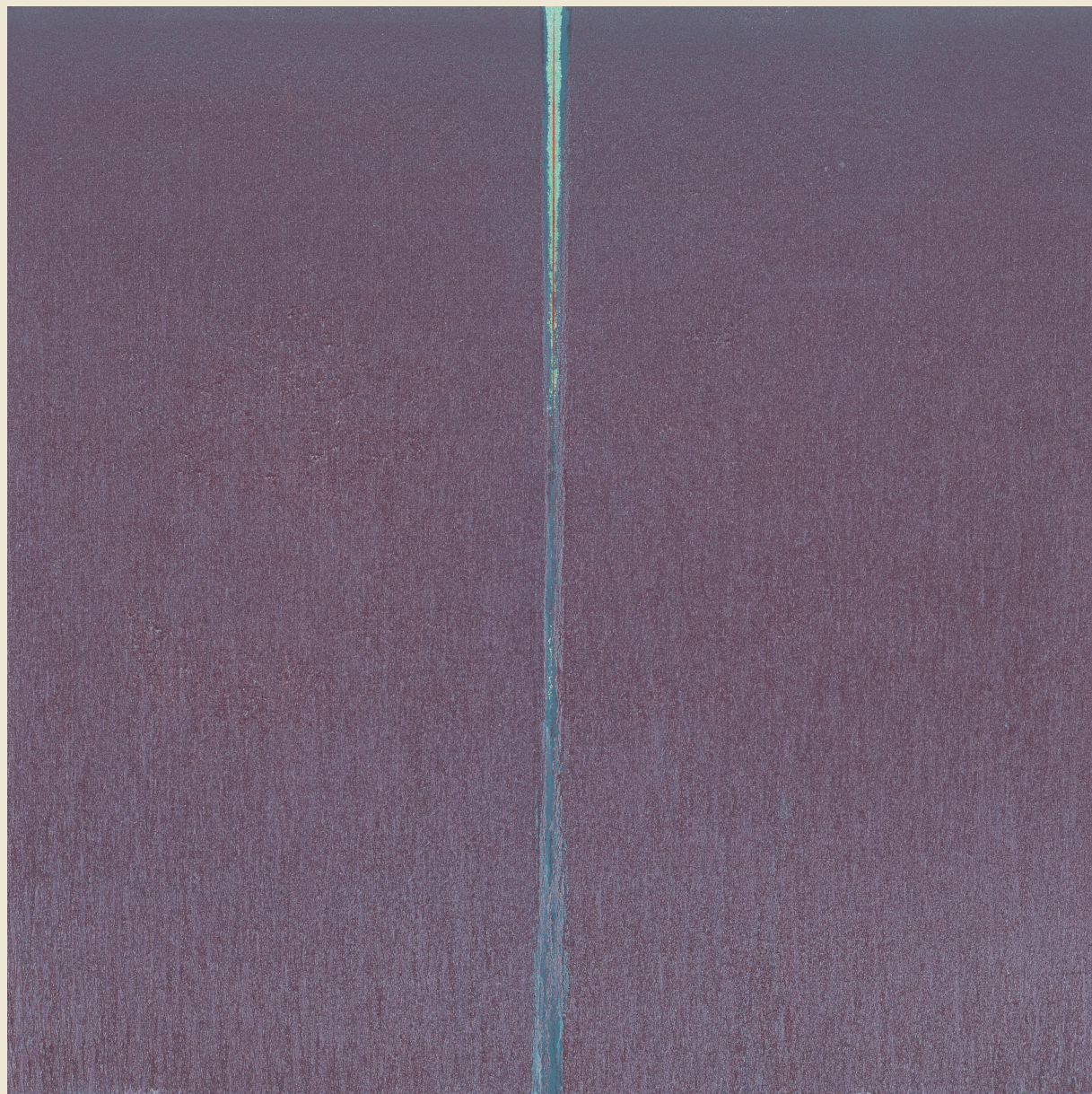
—— 帕特·斯蒂爾

與 Doris von Drathen 的採訪
來自《帕特·斯蒂爾：繪畫》，2007 年

My painting lives out of two motors: out of temporality—the temporariness of being—and what your glance as viewer/participant brings to the picture. Perception is so fleeting, next time you will see something else.

—Pat Steir

Interview with Doris von Drathen
in *Pat Steir: Paintings*, 2007



帕特·斯蒂爾
 《為了香港的淡藍紫》，2017–2018 年作
 油彩 畫布
 72 × 72 吋 (182.9 × 182.9 厘米)
 © 2018 年帕特·斯蒂爾
 照片由 Tom Powel 提供

PAT STEIR
Blue Mauve for Hong Kong, 2017–18
 Oil on canvas
 72 × 72 inches (182.9 × 182.9 cm)
 © 2018 Pat Steir
 Image courtesy Tom Powel

《漁家傲》

天接雲濤連曉霧，
 星河欲轉千帆舞。

彷彿夢魂歸帝所。
 聞天語，
 殷勤問我歸何處。

我報路長嗟日暮，
 學詩謾有驚人句。

九萬里風鵬正舉。

風休住，
 蓬舟吹取三山去！

——李清照

AN INHERENT ORDER

The clouds, spread like waves
 across the sky, tumble
 into the morning fog.

The star river turns.
 A thousand sails dance.

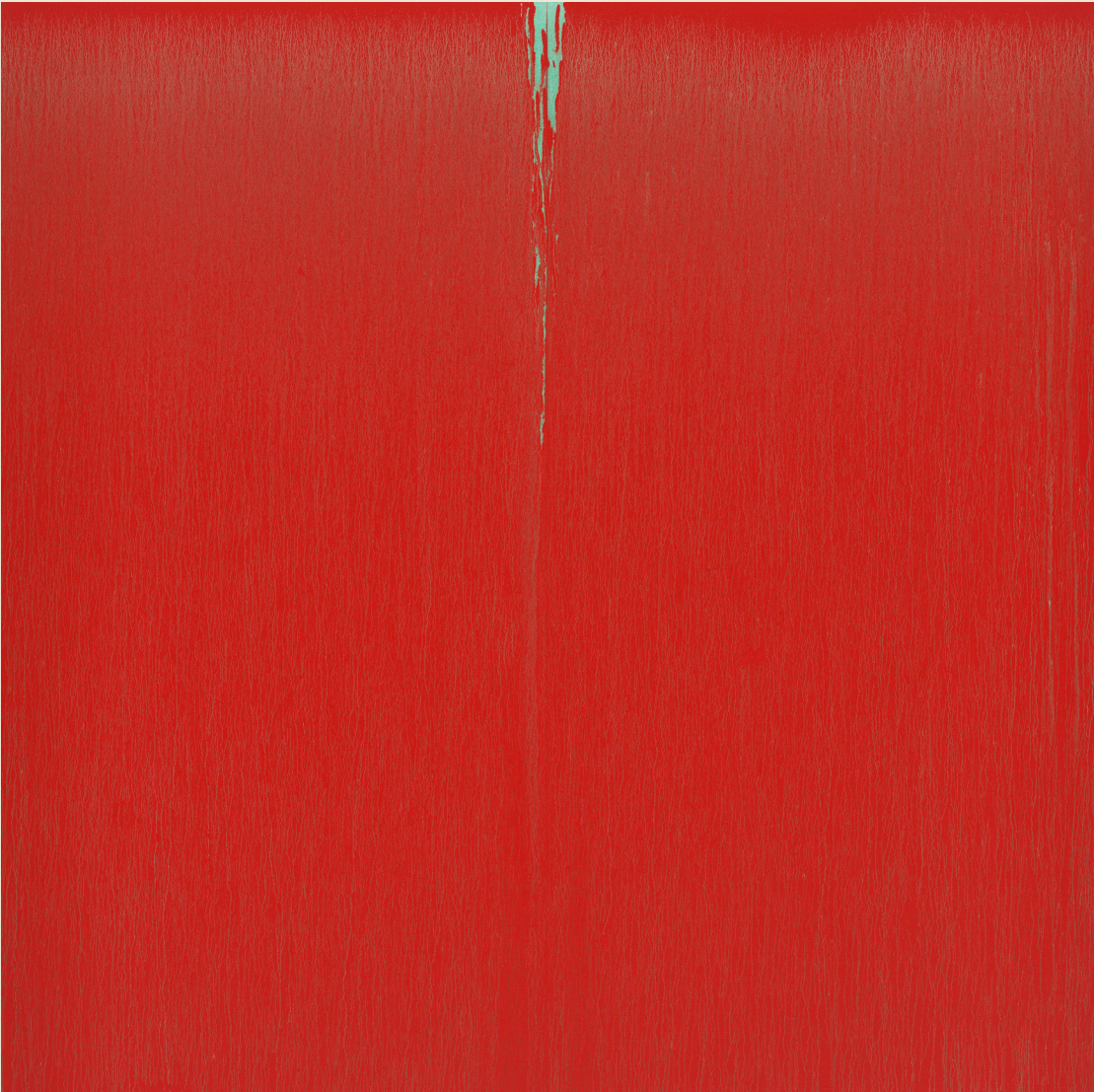
As in a dream,
 my soul is carried
 before the Emperor
 of Heaven
 who asks politely
 where I will go.

My journey is long, I say,
 and the sun is setting.
 I've studied poetry and attempted
 astonishing phrases—
 to no use.

Let the roc of ninety thousand *li*
 raise a great wind.

Wind, move again.
 Blow my boat
 to the island of immortals.

—Li Qingzhao



帕特·斯蒂爾
 《為了香港的紅》，2017–2018 年作
 油彩 畫布
 60 × 60 吋（152.4 × 152.4 厘米）
 © 2018 年帕特·斯蒂爾
 照片由 Tom Powel 提供

PAT STEIR
Red for Hong Kong, 2017–18
 Oil on canvas
 60 × 60 inches (152.4 × 152.4 cm)
 © 2018 Pat Steir
 Image courtesy Tom Powel

帕特·斯蒂爾與香港

在古代中國，繪畫與詩詞也被視為能揭示宇宙奧秘的神聖創作，其形態是多種文化思維的結晶，先有道教，後來則有禪宗佛教，兩者相信萬物皆由天定，人類只要順其自然，便能感受宇宙的力量。帕特·斯蒂爾在這種傳統思維中，發掘出一種獨特的繪畫模式，鼓勵畫家捨棄控制的欲望，將美感與現實的基本性質共冶一爐。

斯蒂爾的新畫作在中央有一道垂直的裂縫，她形容為「開口」，作品來自《關鍵時刻》(Kairos) 系列（關鍵時刻指作出決定或行動的理想瞬間），有條不紊的創作過程卻帶有放開的意味。斯蒂爾常用的傾注技巧反映她與東方哲學的微妙關係，她將稀釋的顏料由直立畫布的頂部緩緩倒下，形成一種充滿禪意的虛空，卻又有一種迷人的充實感。她放棄任何動作，任由引力、時間與顏料的黏稠度和流動性等特性主導，以決定最終的圖像。這些因素體現了直覺與巧合之間的互動，使斯蒂爾 60 年來的作品別具一格。

在斯蒂爾的早期作品中，她從各種技巧汲取靈感，當中的動作姿勢皆源自「集中的一瞬間，再轉化成突然迸發的力量。」現在，她將每幅畫視為「一種實質及精神上的行為」，令人想起唐（618-907）、宋（960-1279）和明代（1368-1644）的文人畫作。飽讀詩書的文人畫家，透過大自然表達內心的世界，畫作一般也以山水為主，並在遼闊的山巒叢林和飛瀑之間描畫孤獨的人物，天空的位置則提詞賦詩。

PAT STEIR IN HONG KONG

In pre-modern China, painting, along with poetry, was considered a sacred practice capable of revealing the mysteries of the universe. Its forms resulted from the convergence of several intellectual currents, first Taoist and later Zen Buddhist, which postulate that the cosmos endow every aspect of existence with an inherent order and that one need only to surrender control for its fundamental forces to emerge. In this tradition, artist Pat Steir discovered a mode of painting that encouraged the relinquishing of control, and joined aesthetics with the fundamental nature of reality.

Pat Steir’s new paintings, distinguished by a vertical, central fissure which artist refers to as a “split,” are from a series entitled “Kairos,” meaning a propitious moment for decision or action. These works consist of a structured painting process that serves, paradoxically, as a means of letting go. Steir’s now-quintessential pouring technique reflects her intuitive relationship with Eastern thought. Disclosing a Zen-like emptiness that is, at once, a sensuous fullness, the artist pours thinned paint down from the upper edge of an upright canvas. Surrendering her gestures to chance she allows gravity, time, and the paint’s properties, such as viscosity and fluidity, to determine the final image. Together, these factors embody the dialectics of intuition and coincidence that have defined Steir’s work for six decades.

In her early work, Steir drew inspiration from techniques wherein gestures emerge in “a moment of concentration that is channeled into a sudden burst of energy.” She now approaches each painting as “a physical and spiritual act” reminiscent of the *literati* paintings from the Tang (618–907), Song (960–1279),



馬遠·《山徑春行圖》，1190 年作，水墨 絲本，10 ¼ × 17 吋（27.4 × 43.1 厘米）。台灣台北國立故宮博物院

Ma Yuan. *Walking on a Mountain Path in Spring*, 1190. Ink on silk, 10 ¼ × 17 inches (27.4 × 43.1 cm). National Palace Museum, Taipei, Taiwan

斯蒂爾如此形容令她感興趣的一點：「藝術家會安坐於自然之中，不會繪畫，然後畫出內心的感受，任由自然穿透他們。」

斯蒂爾的畫作質感與色彩豐富，營造「你能進入的空間，猶如冥想一樣」，她解釋：「作品的主題是要繪畫無法形容的境界，並在抽象畫面之中尋找圖像化的敘述。」

其作品的另一個重點，是要傳達一種無形的遼闊感，同時展示滴落、潑濺和傾倒的顏料所具備的有形物質性。斯蒂爾的新作繼續探索意圖與巧合之間的關係，同時呼應東西方的傳統，並開啟現代繪畫的新可能性。

and Ming (1368–1644) dynasties. Masters of literature and poetry, *literati* painters used nature to convey an interior world. Their paintings typically consist of landscapes featuring solitary figures amidst the vastness of mountains, forests, and waterfalls, along with poetry inscribed in the space of the sky.

Steir describes her interest as follows: “The artists would sit in nature and not paint; they then painted the experiences left inside. Nature passed through them.”

Defined by lush textures and colors, Steir’s paintings provide “a space you can go into, as you are in meditation.” “This is my subject,” she further explains, “to paint a picture of the indescribable and to find the pictorial narrative within that abstraction.”

Simultaneity lies at the core of Steir’s work, conveying a sense of immaterial vastness while asserting the concrete materiality of paint as it is variously



帕特·斯蒂爾

《為了香港的甜蜜銀和白》，2017–2018 年作
油彩 畫布

72 × 72 吋（182.9 × 182.9 厘米）

© 2018 年帕特·斯蒂爾

照片由 Tom Powell 提供

PAT STEIR

Sweet Silver and White for Hong Kong, 2017–18

Oil on canvas

72 × 72 inches (182.9 × 182.9 cm)

© 2018 Pat Steir

Image courtesy Tom Powell

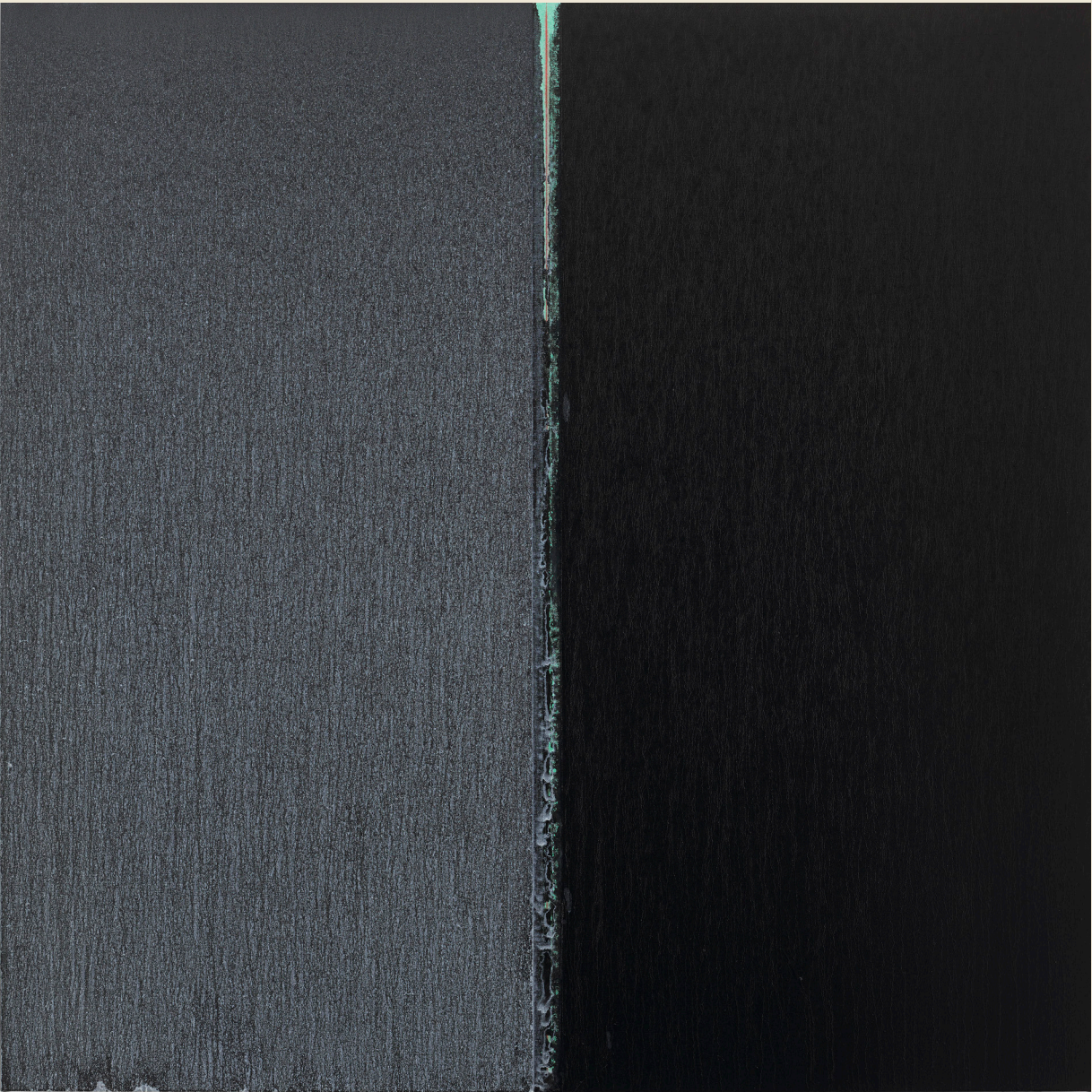
斯蒂爾對東方藝術及哲學的研究及喜愛是其創作的關鍵，這份興趣始於她的年輕時代，而由於非具象畫家艾格尼絲·馬丁（Agnes Martin）與作曲家約翰·凱奇（John Cage）等同輩藝術家兼好友也同樣尊重東方的歷史，東方藝術與哲學的重要性與日俱增。

後來，斯蒂爾的早期《浪》畫作系列亦從東西方的風景畫大師取材，包括葛飾北齋（Katsushika Hokusai）、歌川廣重（Andō Hiroshige）、居斯塔夫·庫爾貝（Gustave Courbet）和透納（J.M.W. Turner）。她在1980年代末遊覽中國後，更深入鑽研東亞文學與藝術，創出一系列木刻風景畫，後來演變成著名的《瀑布》系列，以及現在備受讚譽的《關鍵時刻》系列。

dripped, splashed, and poured. 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.

Steir’s study and affinity for Eastern art and philosophy is primary to her painting practice. It began in her youth and its significance continued to emerge as fellow artists and lifelong friends in her circle, such as the non-objective painter Agnes Martin and the composer John Cage, held the same respect for this history.

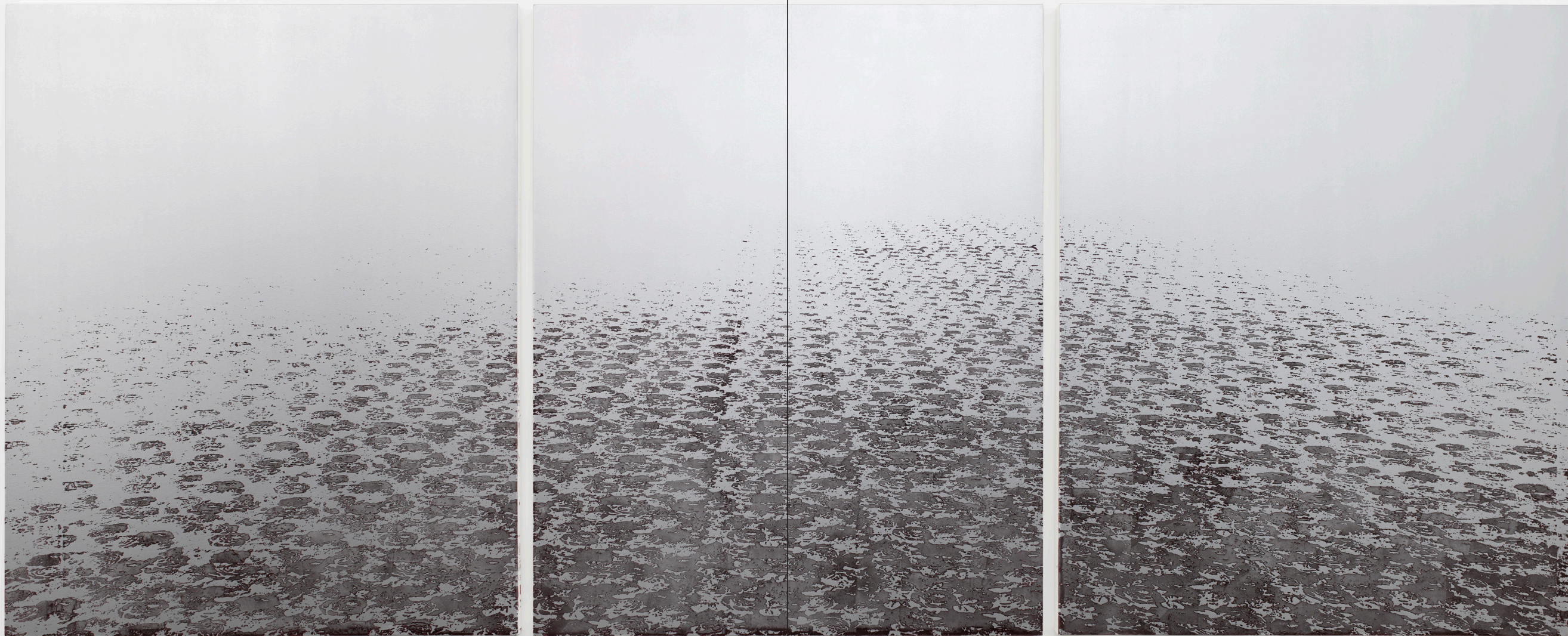
Later, Steir’s early Wave paintings were inspired by Eastern and Western masters of the landscape genre, including Katsushika Hokusai, Andō Hiroshige, Gustave Courbet, and J.M.W. Turner; and after traveling to China in the late 1980s, Steir embarked on a deeper exploration of East Asian literature and art, producing a series of landscape woodcuts. This series evolved into the artist’s celebrated “Waterfall” paintings and today into the highly acclaimed “Kairos” paintings.



帕特·斯蒂爾
《迷人的純黑色及黑白色香港》，
2017-2018 年作
油彩 畫布
72 × 72 吋 (182.9 × 182.9 厘米)
© 2018 年帕特·斯蒂爾
照片由 Tom Powel 提供

PAT STEIR
*Beautiful Black over Black and White
over Black for Hong Kong, 2017-18*
Oil on canvas
72 × 72 inches (182.9 × 182.9 cm)
© 2018 Pat Steir
Image courtesy Tom Powel

魯道夫·斯丁格爾
RUDOLF STINGEL



魯道夫·斯丁格爾
《無題》，2015 年作
油彩 琺瑯 畫布
三聯作，每聯 83 × 67 吋 (210.8 × 170.2 厘米)
© 2018 年魯道夫·斯丁格爾
照片由 Elisabeth Bernstein 提供

RUDOLF STINGEL
Untitled, 2015
Oil and enamel on canvas
Three parts, each 83 × 67 inches (210.8 × 170.2 cm)
© 2018 Rudolf Stingel
Image courtesy Elisabeth Bernstein

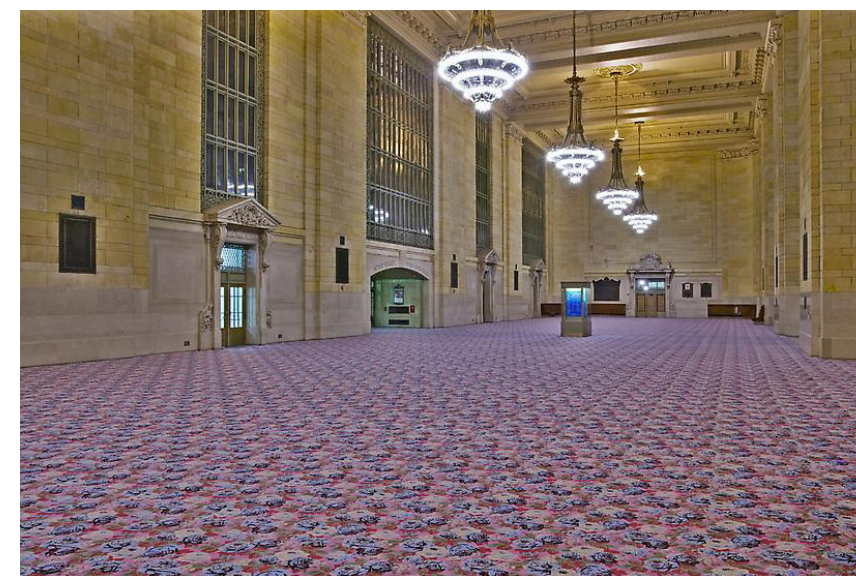


魯道夫·斯丁格爾

RUDOLF STINGEL

魯道夫·斯丁格爾的地氈畫充滿短暫和長久的概念，此作取材自一個早期公共項目所用的圖案，帶有另一重自我反射與時空變幻的意味。《B 計劃》(Plan B) 由藝術創作基金委託創作，並由 Creative Time 於 2004 年呈獻，由一張工業生產的改裝地氈組成，曾掛於紐約中央車站范德比爾特大廳，以及明尼亞波利斯的沃克藝術中心大堂與戶外廣場。絲網印刷作品《無題》(圖案與《B 計劃》相同) 的圖案似乎漸漸融入廣闊空間的遠方，同時突顯人生與歷史的流逝。《無題》揉合二十世紀中普普藝術的絲網印刷技巧、中世紀的掛氈及文藝復興藝術家常用的一點透視法，由非線性的抽象形態組成，純粹暗示一種具象的元素，並不刻意。作品巧妙揉合了視覺與觸覺，由機械複製卻又獨一無二的畫作，將個人的回憶與西方藝術歷史化作層次複雜的無形意象。

While all Stingel's carpet paintings are fraught with notions of transience and longevity, the present work 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 silk-screened 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.



設於紐約中央車站藝術風格范德比爾特大廳的《B 計劃》，攝於 2004 年

Plan B installed in the Beaux-Arts style Vanderbilt Hall of Grand Central Terminal, New York, 2004



馬克·坦西

《自然之猿》，1984 年作

油彩 畫布

77 × 66 吋 (195.6 × 167.6 厘米)

© 2018 年馬克·坦西

照片由 Elisabeth Bernstein 提供

MARK TANSEY

Nature's Ape, 1984

Oil on canvas

77 × 66 inches (195.6 × 167.6 cm)

© 2018 Mark Tansey

Image courtesy Elisabeth Bernstein

馬克·坦西 MARK TANSEY

我在作品中尋找形象化的功能，這些功能建基於畫作知道自己屬於比喻性、修飾性、轉換性和虛構性的概念。我不會繪畫現實世界中存在的東西……我的作品探索不同的現實如何互動和磨擦，而並非確定一種現實。據我理解，磨擦始於媒介本身。

——馬克·坦西

1991 年接受 Christopher Sweet 訪問

In my work, I'm searching for pictorial functions that are based on the idea that the painted picture knows itself to be metaphorical, rhetorical, transformational, fictional. I'm not doing pictures of things that actually exist in the world. ... In contrast to the assertion of one reality, my work investigates how different realities interact and abrade. And the understanding is that the abrasions start within the medium itself.

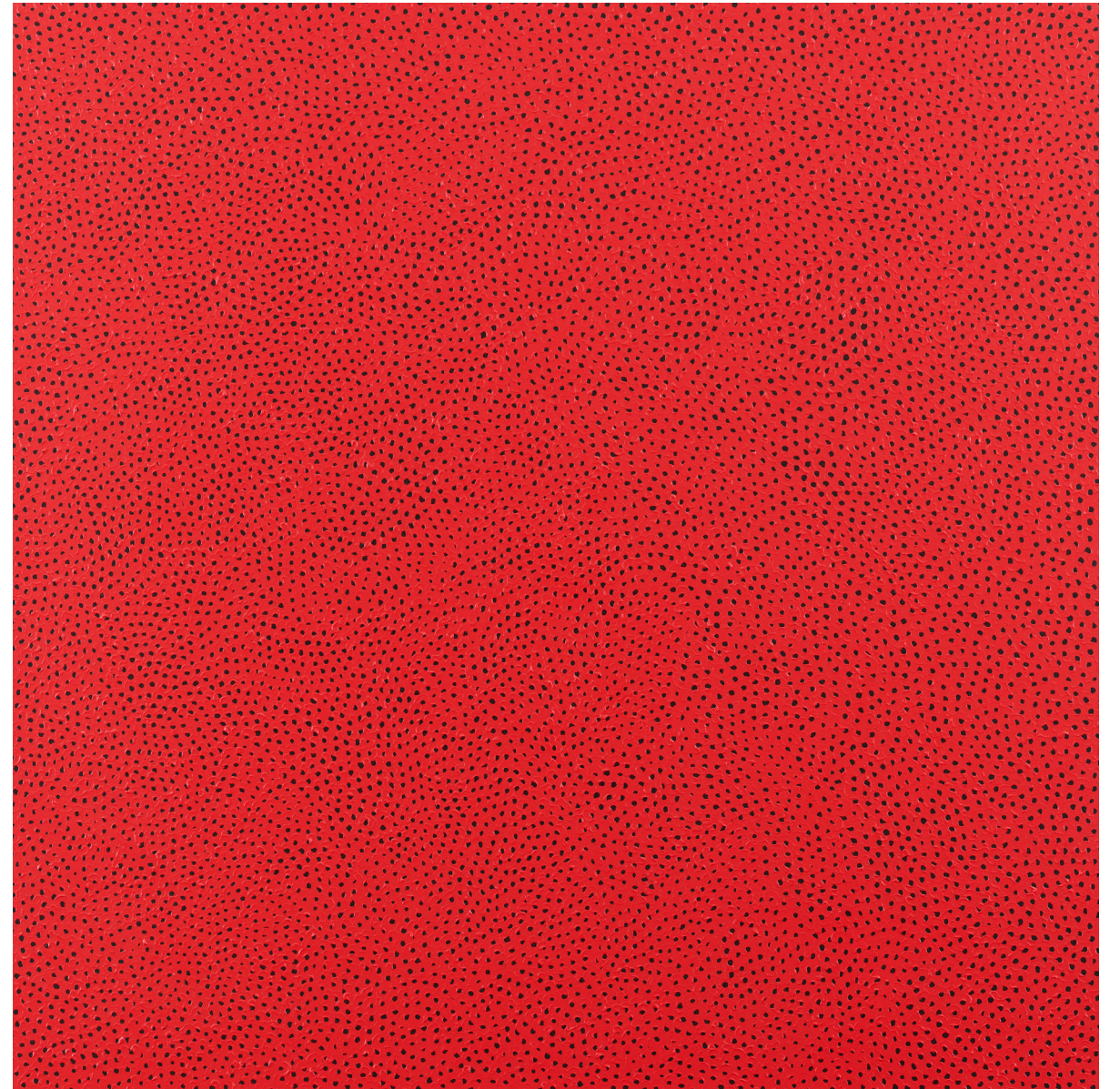
—Mark Tansey

In an interview with Christopher Sweet, 1991



法蘭克·斯特拉
《可麗耐星 II》，2017 年作
可麗耐
48 × 48 × 48 吋
(121.9 × 121.9 × 121.9 厘米)
© 法蘭克·斯特拉 / 紐約藝術家權利協會

FRANK STELLA
Corian Star II, 2017
Corian
48 × 48 × 48 inches (121.9 × 121.9 × 121.9 cm)
© Frank Stella/Artists Rights Society
(ARS), New York



草間彌生
《無限的網 I. N. PQR》，2007 年作
壓克力 畫布
57 ¼ × 57 ¼ 吋 (146.7 × 146.7 厘米)
© 2018 年草間彌生
照片由 Elisabeth Bernstein 提供

YAYOI KUSAMA
Infinity Nets I. N. PQR, 2007
Acrylic on canvas
57 ¼ × 57 ¼ inches (146.7 × 146.7 cm)
© 2018 Yayoi Kusama
Image courtesy Elisabeth Bernstein



拿著瑪麗蓮·夢露醋酸纖維肖像的安迪·沃荷，攝於1964年The Factory

Andy Warhol holding an unrolled acetate of Marilyn image in the Factory, 1964

安迪·沃荷

《瑪麗蓮·夢露（反轉）》，1979–1986 年作

壓克力 絲網 畫布

18 × 14 吋 (45.7 × 35.5 厘米)

© 安迪·沃荷視覺藝術基金會 /

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ANDY WARHOL

Marilyn (Reversal), 1979–1986

Acrylic and silkscreen on canvas

18 × 14 inches (45.7 × 35.5 cm)

© The Andy Warhol Foundation for the Visual Arts /

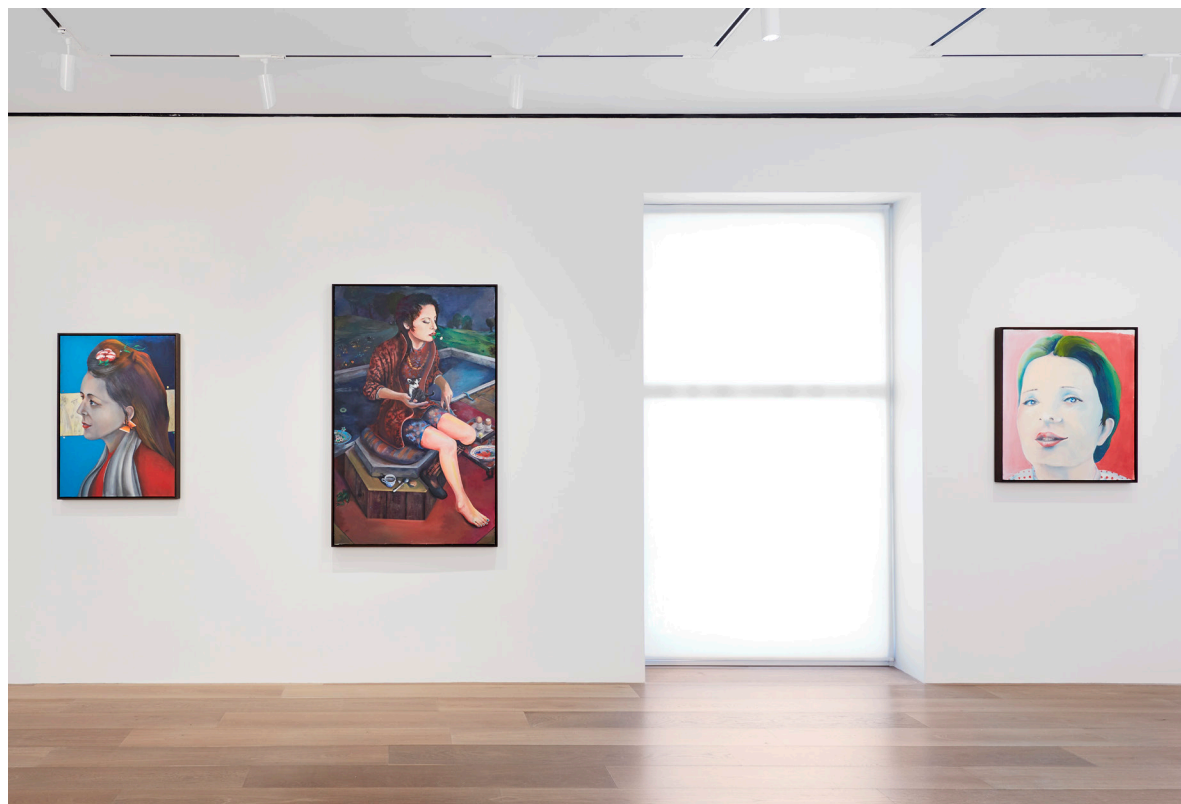
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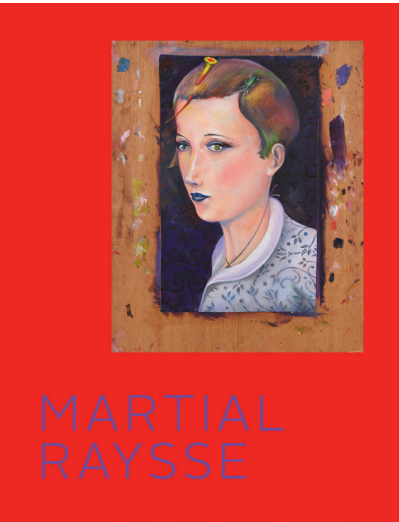
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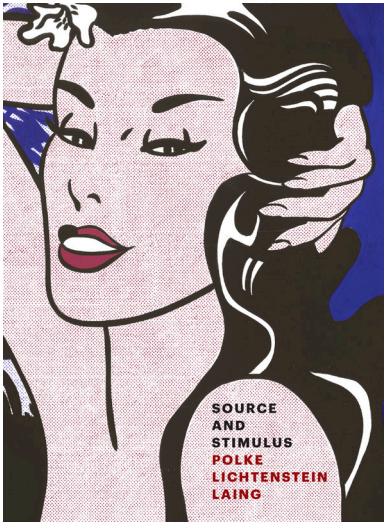
Adrian Piper, *It's Just Art*, 1980. Documentation of the performance Wednesday, April 23, 1980 at the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio: performance poster, black and white print on paper, 10 7/8" x 14 1/4" (27.5 x 35.9 cm), performance diagram, 8 1/2" x 11" (20.9 x 27.9 cm), 15 black and white photographs, silver gelatin prints on baryte paper, marker, 11 1/4" x 8 1/4" (30 x 21 cm), 3 paper-text collages, marker on paper, 10" x 8" (25.4 x 20.3 cm), video of the reconstruction of the performance, DVD, 00:24:42. Photo credit for the black and white photographs: Ralph Neri. Photo credit for the installation view: Tom Powell. Collection of the Adrian Piper Research Archive Foundation Berlin. ©Adrian Piper Research Archive Foundation Berlin.

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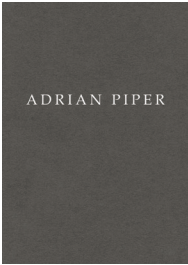
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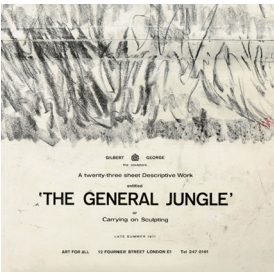
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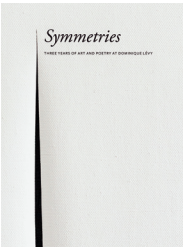
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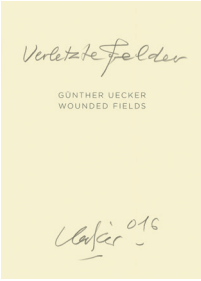
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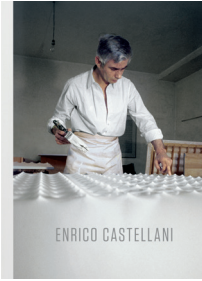
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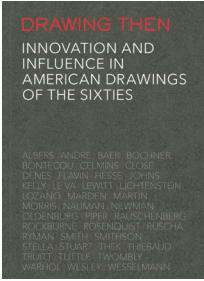
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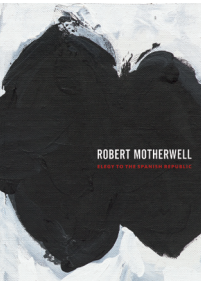
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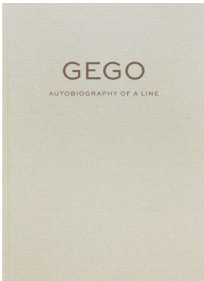
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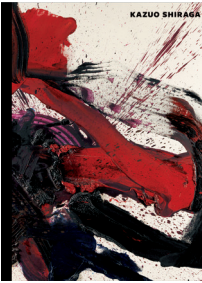
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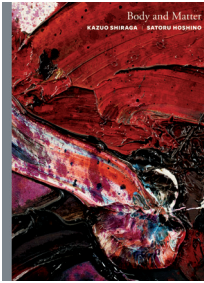
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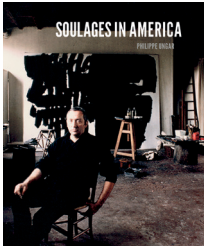
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