

# GALERIE KARSTEN GREVE



ART SG

12 - 15 JAN 2023  
MARINA BAY SANDS  
SINGAPORE

FOUNDING AND  
LEAD PARTNER



GALERIE KARSTEN GREVE

**BOOTH # BC06 | 11th-15th January 2023**  
**Marina Bay Sands Convention Centre, Singapore**

For the inaugural edition of Art SG 2023, to be held from the 11<sup>th</sup> to the 15<sup>th</sup> January, 2023 at Marina Bay Sands Convention Centre, Galerie Karsten Greve is pleased to present a selection of works by some of the most renowned artists of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

While the choice of artists reflects the gallery's long-standing commitment to pioneers of the international avant-garde, the program also shines a light on emerging artists, who, through their own creative identity, continue the artistic legacy of their antecedents. Visitors to the booth will discover the innovative ideas and techniques of the younger generation - Claire Morgan, Gideon Rubin, Georgia Russell and Ding Yi – exhibited alongside the works of Jean Dubuffet, Joan Miró, Giorgio Morandi, Louise Bourgeois, and the late Pierre Soulages.

A diversity of artistic genres with media ranging from scalpel-cut canvas to traditional egg tempera, oil and watercolour techniques will also be presented. The meticulous mark making of Ding Yi's cross motifs will be juxtaposed with the melting forms of Leiko Ikemura's poetical works. Both the figurative and the abstract will dialogue, not only through works on canvas and paper, but also through sculpture. Joel Shapiro's playful geometric bronzes of 2015 - 2018 stand in stark contrast to Louise Bourgeois's arresting *Corner Piece* of 1947-49.

Since its foundation, Galerie Karsten Greve has developed and presented exhibitions of unparalleled museum quality which are often accompanied by catalogues, produced in collaboration with renowned specialists. The cultural impact of the gallery's distinguished reputation is established through the constant efforts of its passionate gallerist. Karsten Greve's intimate face-to-face contact with foremost artists, such as Cy Twombly, Louise Bourgeois, Jannis Kounellis, John Chamberlain and others, provided the base for the quality of his program, which is defined by the international avant-garde after 1945. Born in 1946, Karsten Greve studied in Cologne, Lausanne and Geneva. In 1973, he opened his first gallery in Cologne with an exhibition dedicated to Yves Klein. Karsten Greve subsequently opened galleries in Paris, in an elegant hôtel particulier in the Marais, in 1989 and in Saint-Moritz, in 1999.

# GALERIE KARSTEN GREVE

## PRESENTED ARTISTS

Giorgio Morandi

Joan Miró

Jean Dubuffet

Louise Bourgeois

Pierre Soulages

Pierrette Bloch

Cy Twombly

Qiu Shihua

Joel Shapiro

Ding Yi

Leiko Ikemura

Gideon Rubin

Georgia Russell

Claire Morgan

# GALERIE KARSTEN GREVE

## ONGOING EXHIBITIONS

### Paris

John Chamberlain

*Sculpture*

20.10.2022 – 14.01.2023

### Paris

Mimmo Jodice

*Attesa*

05.11.2022 - 14.01.2023

### Cologne

Lovis Corinth

*Paintings*

18.11.2022 – 28.01.2023

### St. Moritz

Winter Group Show

*Leading and emerging women artists*

19.12.2022 – 11.02.2023

# GALERIE KARSTEN GREVE

## HIGHLIGHTS

### Jean Dubuffet

#### *Intervention*

1954

Jean Dubuffet (1901, Le Havre – 1985, Paris) challenged conventional ideas of beauty, launching a new approach to subject matter and technique through his art. After attending art school and following training at the reputable Académie Julian in Paris, Dubuffet rapidly renounced his studies in 1924. “Outsider art” or Art Brut, often described as art produced by people who do not work within the conventional structures of art production and have little or no formal artistic training, enabled Dubuffet to step outside of tradition. He found more meaning in his encounters with everyday people and life than with the conformism of mainstream culture. Incorporating dirt, grit, soil and sand into his paints, Dubuffet introduced quite literally the everyday into his creations in a bid to link art and life. Interestingly, texture often became the subject of the work itself.



In *Intervention*, 1954, Dubuffet paints a grotesque figure that looms towards the viewer and confronts our gaze. Both menacing and vulnerable, the dark background gives presence to the roughly painted figure, where fleshy tones are pitted with dots of blood red. Avoiding three-dimensional perspective, the body is compressed within the picture plane, creating a sense of imprisonment and oppression. By distorting the features and exaggerating the proportions, Dubuffet depersonalises his figures calling into question cultural standards of beauty.

**Jean Dubuffet**, *Intervention*, 1954, Oil on canvas.  
100 x 81 cm / 39 1/3 x 32 in. Frame: 119 x 100.2 x 7 cm / 46 3/4 x 39 1/2 x 2 3/4 in. Recto lower right signed and dated: *J. Dubuffet 54*. Verso titled, signed and dated: *Interventio J. Dubuffet janvier 54*  
JD/M 3

Courtesy Galerie Karsten Greve Köln Paris St. Moritz. Photo: Christopher Clem Franken, Köln

*"Look at what lies at your feet!...A crack in the ground, sparkling gravel, a tuft of grass, some crushed debris, offer equally worthy subjects for your applause and admiration."*

# GALERIE KARSTEN GREVE

## Joan Miró

*Tête de Femme*

1966

Joan Miró i Ferrà's (1893, Barcelona –Majorca, 1983) personal approach to abstraction and the invention of a new pictorial space earned him great international recognition. Often associated with Surrealism due to his interest in the subconscious, his prolific body of work reflects his quest to liberate aesthetic potential from institutional constraints. Miró's desire to deconstruct the visual elements of traditional painting enabled him to welcome accidents and allow interior emotion to trigger abstract expression. His approach would have a lasting effect on the Abstract Expressionists. Despite Miró's association with early surrealism and his influence on abstraction, he developed a highly distinctive visual language and never fully embraced non-objectivity.

*Tête de Femme*, 1966 is a semi-abstract ink on paper that depicts the head of a woman whose facial features appear as swirling calligraphic lines of black ink. Instantly recognisable as Miró's mark making, the background is composed of pictorial signs and gestures, notably dots of primary colours, joined by a network of thinly painted lines. The figure's tilted head and expressive gaze reveal a playful and intuitive approach to portraiture. *Tête de Femme* is an image of pure invention, but its recognisable form remains close to the limits of objectivity.



**Joan Miró**, *Tête de Femme*, 1966, Ink and water colour on paper.

97.8 x 68.3 cm / 38 1/2 x 27 in. Frame: 138 x 108 x 7.5 cm / 54 1/3 x 42 1/2 x 3 in. Recto lower right signed: *Miró*. Verso signed, dated and titled: *Miró/9/IV/66/Tête de femme*  
JoMi/P 1

Courtesy Galerie Karsten Greve Köln Paris St. Moritz. Photo: Galerie Karsten Greve

*“In a picture, it should be possible to discover new things every time you see it. But you can look at a picture for a week together and never think of it again. You can also look at a picture for a second and think of it all your life.”*

# GALERIE KARSTEN GREVE

## Giorgio Morandi

*Natura Morta*

1947

*Natura Morta*, 1947 is an exceptional painting that gives an insight into Giorgio Morandi's (1890, Bologna – 1964, Bologna) aesthetic preoccupations in the aftermath of World War II. The artist's desire "to touch the core" or "the essence of things" resulted in a highly meticulous staging of objects in his still life works. Comparing the genre to architecture, still life became a laboratory for Morandi's experimentations and conceptual investigations into the process of representation. Morandi's art focused on depicting his immediate environment such as household objects, (bottles, vases, vessels and cartons), present in his studio including views of the surrounding landscape from his window. Brushstroke, colour, space, line and light became important subject matter in their own right.



Giorgio Morandi, *Natura Morta*, 1947, Oil on canvas.  
27.5 x 47.2 cm / 10 3/4 x 18 2/3 in. Frame: 36 x 55.5 x 5 cm  
/ 14 1/4 x 21 3/4 x 2 in. Recto lower right signed: *Morandi*  
GM/M 23

Courtesy Galerie Karsten Greve Köln Paris St. Moritz  
Photo: Galerie Karsten Greve

Adhering to Paul Cézanne's pictorial approach, Morandi embraced the artificiality of the artist's staging of reality, which took precedence over the depiction of the truth. As a result, the artist's realism was not a simple reproduction of household objects. Once layered with matte paint, the objects became disembodied entities, "things", pretexts for painting rather than objects. Each work thus represented an attempt at simplification, not by means of the artistic motif itself, as was the case for the Cubists, but rather of the technique. Given the scarcity of Giorgio Morandi's artistic output, *Natura Morta*, 1947 is a rare painting that encapsulates the artist's far-reaching meditation on the essence of painting.

*"One can travel this world and see nothing.*

*To achieve understanding it is necessary not to see many things, but to look hard at what you do see."*

# GALERIE KARSTEN GREVE

## Pierre Soulages

*Peinture, 128 x 181 cm, 10 avril 2015*  
2015

*Peinture, 128 x 181 cm, 10 avril 2015* belongs to the famous *Outrenoir* paintings on which Pierre Soulages (1919, Rodez – 2022, Sète) had been working since 1979. The term refers to a reflected light that is beyond black. Evolving over a period of more than forty years, this body of work has undergone numerous variations. Soulages often said that his “all black” paintings offered him limitless possibilities. The *Outrenoir* works reflect and absorb light; they are the result of the meeting of ambient light and the black field of acrylic that covers the entire canvas and is incised with homemade tools to create different surface effects. In *Peinture, 128 x 181 cm, 10 avril 2015*, short horizontal grooves of thick paint are removed, inviting light to pour in and out of the indentations and to skim across the untouched zones of the surface.



**Pierre Soulages, *Peinture, 128 x 181 cm, 10 avril 2015*, 2015, Acrylic on canvas.**  
128 x 181 cm / 50 1/2 x 71 1/4 in. Verso upper right signed, titled and dated: SOULAGES "*Peinture 128 x 181 cm 10 Avril 2015*"  
PSou/M 80

Courtesy Galerie Karsten Greve Köln Paris St. Moritz. Photo: Nicolas Brasseur, Paris

Soulages gives titles to his works based on the dimensions and dates of his creations, thus drawing our attention to the work's material values and freeing up interpretation. For the artist, a painting is a poetic object upon which the meanings we attribute to it are in constant flux. In his own words, a highly personalised relationship is established between the painting, the onlooker and the constantly changing space between them. While Soulages does not consider his *Outrenoir* as a series, each investigation leads to the next. Through his *Outrenoir*, he creates a unique pictorial space that, despite the use of a single colour, opposes the monochrome in the development of modern art.

Monopigmentary, *Peinture, 128 x 181 cm, 10 avril 2015* is anything but monochrome. Soulages is therefore not the painter of black as he is often considered. The textures he gives to his paint reveal that he is not focused on making abstract marks with black paint, he is working with light itself.

*"The work of art is not limited to what it is or to the person who made it; the onlooker also plays his part. My painting is a space of questioning and meditation where the meanings that one lends to it are made and unmade..."*

# GALERIE KARSTEN GREVE

## Joel Shapiro

*Untitled*

2015-2018

Since the early 1970s, Joel Shapiro (b.1941, New York) has developed a body of work that explores both abstraction and figuration, using diverse material, (bronze, iron, steel, wood, plaster, and clay), and takes inspiration from the rectangle as a “meaningful form.”

By confronting the doctrines of Minimalism, Shapiro takes everyday imagery such as a chair or a human being, and breaks them down to their basic forms in space. This approach has formed the foundation of his artistic endeavours for over five decades.

*Untitled*, 2015-2018 reflects the artist’s tireless investigation into form and movement. Here, the geometric figure is composed of six rectangular shapes, engaging with the surrounding space through dynamic motion. In keeping with other sculptures by Shapiro, the present work shows a playful approach to composition, where the human stick-like figure appears in mid-jump. Kicking a leg and arms outstretched, the viewer instantly recognises a universal emotional state of mind, that of joy. Contrary to Minimalism, Shapiro insists on being referential. By reintroducing the human figure into sculpture, Shapiro refers to his works as a “physical manifestation of thought in material and form.”



**Joel Shapiro**, *Untitled*, 2015-2018, Bronze, unique piece.  
52.7 x 51.4 x 18.4 cm / 20 3/4 x 20 1/4 x 7 1/4 in. Stamped: *J. Shapiro 2485 2015-18*  
JS 2485  
JS/S 97

Courtesy Galerie Karsten Greve Köln Paris St. Moritz. Photo: Joel Shapiro Studio

*“I think material is not so important. It doesn’t make that much difference. What is important is the utilization of the material.”*



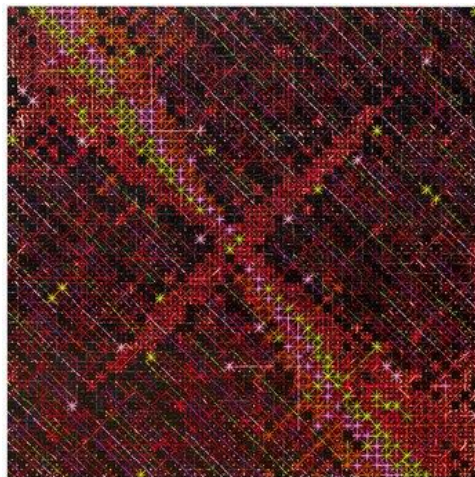
# GALERIE KARSTEN GREVE

## Ding Yi

*Appearance of Crosses 2018-10*  
2018

Traditional painting and the discovery of Western art occupied Ding Yi's (b. 1962, Shanghai) early career before he moved towards abstraction in the late 1980s. Through his exploration of the '+' sign and its variant: 'x', he has earned considerable international recognition. Stripped of all semantic references, having been selected for its simplicity and universality, the cross in China is associated with a wide range of non-religious connotations. Since adopting the sign, Ding Yi has entitled all of his works *Appearance of Crosses*. Nevertheless, his working methods have undergone diverse stages throughout the years, from a period of technical precision to freehand creation, exploring different materials, colours and supports for painting. Initially using a ruler and working with painstaking precision, his early works could, at first glance, be mistaken as computer generated.

Ding Yi's more recent productions welcome inconsistencies and controlled "randomness" that the artist describes as "freedom in precision". In *Appearance of Crosses, 2018-10*, the artist maintains a strict structure while overlapping and juxtaposing the signs, creating a dynamic surface that oscillates between flatness and pictorial depth. Commenting recently on the increasingly rapid pace of life in Shanghai, Ding Yi devotes considerable time to his artistic production, a deliberate response to his immediate environment. His insistence on the handcrafted technique has been linked to his need to "embrace time and space, and hence life itself." His is an inner life or more an inner world.



Ding Yi, *Appearance of Crosses 2018-10*, 2018  
Mixed media on wood, 120 x 120 cm / 47 1/4 x 47 1/4 in. Recto lower right signed and dated: *Ding Yi 2018*  
YD/M 40

Courtesy Galerie Karsten Greve Köln Paris St. Moritz.  
Photo: Ding Yi Studio

*"I found it necessary to distance myself both from the burden of traditional Chinese culture and from the influence of early Western modernism, in order to go back to the starting point of art, in order to literally start from zero."*

# GALERIE KARSTEN GREVE

## Leiko Ikemura

*dude*

2022

Leiko Ikemura (b. 1951, Tsu, Mie) moved from her native Japan to Europe at the age of twenty-one years old where she studied art and literature. Living in Spain, Switzerland and finally Germany, the artist's impressive and eclectic body of work could be described as the encounter of two cultures, both Western and Eastern. Diverse themes and techniques from painting to ceramic are strongly linked to the earth and nature, but are also imbued with a mystical force that conjure imaginary worlds. Ikemura's art addresses subjects as far-reaching as the cycle of life, cross-culturalism and sexuality. She considers art as a means to challenge "our world of dualisms" in order to transcend its limitations.

The painting *dude*, 2022 intrigues the viewer not only through its sensual forms and delicate and vibrant tones, but also through its title which refers to the colloquial term for a person, typically male. The work offers various possibilities for association, inviting a possible link between the fleshy palette and a form, perhaps human, that appears to emerge from the artist's brush. "*Imagination is the strongest force in my work*", says the artist. It is precisely through Ikemura's unique imagination that the viewer is invited to journey through her poetical depictions, both familiar and otherworldly.



**Leiko Ikemura**, *dude*, 2022. Tempera and oil on jute. 80 x 80 x 4.5 cm / 31 1/2 x 31 1/2 x 1 3/4 in, Verso upper middle signed: Ikemura; verso upper right inscribed: *M-22-04*.

M-22-04  
LI/M 176

Courtesy Galerie Karsten Greve Köln Paris St. Moritz. Photo: Jörg von Bruchhausen, Berlin

*"In my mind, being an artist means a constant search for something that combines your own identity with something universal. This search requires time."*

# GALERIE KARSTEN GREVE

## Georgia Russell

*Untitled*

2022

Georgia Russell (b.1974, Elgin) is an exciting artist of the younger generation who began her artistic training as a printmaker. Russell has developed an impressive body of work crafted with her chosen tool, a scalpel. The technique of incising materials, from paper, silk, organza and canvas provides the artist with a sense of freedom where rhythm and repetition in both gesture and form are central to her creative process. She likens her technique to drawing, but with a scalpel.

Light is an essential component in both Russell's abstract and figurative works. *Untitled*, 2022 is comprised of two superimposed canvases. The stroke of the artist's paintbrush, its direction and the rhythm of the pictorial gesture are disrupted by the direction of the scalpel incision, as well as by the contrast between empty shapes and the parts of the canvas left untouched. Changing the blades every five minutes in order to maintain crisp lines and working simultaneously from one canvas to the other, Russell masterfully opens up cells of light. Once united, the incisions on both layers of the canvas create an optical confusion, transforming the work into a dynamic three-dimensional play of light, shadow and colour.



**Georgia Russell, *Untitled*, 2022**

Acrylic and gouache on canvas in an aluminum frame.

181.5 x 152 x 13.5 cm / 71 1/2 x 59 3/4 x 5 1/3 in.

Verso lower right signed and dated: GR 22

GRu/M

152

Courtesy Galerie Karsten Greve Köln Paris St. Moritz.

Photo: Gilles Mazzufferi, Paris.

*"I cut and slice the paper and play with the gradations of tones, punctuated by the movement of my incisions in which the light seeps in."*

# GALERIE KARSTEN GREVE



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*Intervention*

1954

Oil on canvas

100 x 81 cm / 39 1/3 x 32 in

Frame: 119 x 100.2 x 7 cm / 46 3/4 x 39 1/2 x 2 3/4 in

Recto lower right signed and dated: J. Dubuffet 54

Verso titled, signed and dated: Intervention J. Dubuffet janvier 54

JD/M 3

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Christopher Clem Franken, Köln



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*Tête de Femme*

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JoMi/P 1

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Galerie Karsten Greve



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Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Galerie Karsten Greve

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PSou/M 80

Courtesy Galerie Karsten Greve Köln Paris St. Moritz



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2015 - 2018

Bronze, unique piece

52.7 x 51.4 x 18.4 cm / 20 3/4 x 20 1/4 x 7 1/4 in

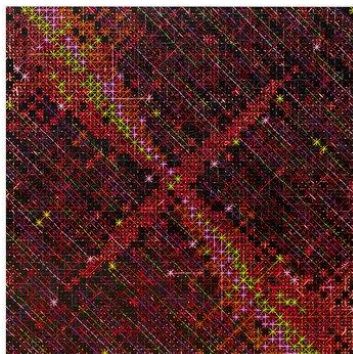
Stamped: J. Shapiro 2485 2015-18

JS 2485

JS/S 97

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Joel Shapiro Studio



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*Appearance of Crosses 2018-10*

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Mixed media on wood

120 x 120 cm / 47 1/4 x 47 1/4 in

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YD/M 40

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Ding Yi Studio

# GALERIE KARSTEN GREVE



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M-22-04

LI/M 176

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Jörg von Bruchhausen, Berlin



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2022

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GRu/M 152

Courtesy Galerie Karsten Greve Köln Paris St. Moritz

Photo: Gilles Mazzufferi, Paris

# GALERIE KARSTEN GREVE



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14h – 18h30

Sat: 10h – 13h / 14h – 18h

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