

GALERIE KARSTEN GREVE AG



台北 TAIPEI DANGDAI
當代 Art & Ideas

9 – 11 MAY 2025
TAIPEI NANGANG
EXHIBITION CENTER
台北南港展覽館

特別呈獻



Booth #05 | May 9 – 11, 2025

Galerie Karsten Greve is pleased to announce its participation at Taipei Dangdai 2025, taking place from May 9 – 11 at Taipei Dangdai Mangdang Exhibition Center. The gallery presents a selection of art works by the most renowned artist of the 20th and 21st centuries, testifying to the gallery's ongoing commitment to the avantgardes. Notably **Louise Bourgeois**, **John Chamberlain**, **Jean Dubuffet**, **Lucio Fontana**, **Piero Manzoni**, **Giorgio Morandi**, **Pierre Soulages**, and **Cy Twombly** represent Galerie Karsten Greve's founding programme. **Georgia Russell**, **Qiu Shihua**, and **Ding Yi** illustrate the gallery's ongoing quest to discover and promote pioneering artistic positions.

The works presented are characterised by their high variety in medium, message, and motif. Among them, **Giorgio Morandi's *Natura Morta*** (1942) is an excellent example of the artist's signature genre. The still life in medium brown tones and vivid yellow, orange, and red is more expressive than many of Morandi's works. The ordered arrangement of the objects in the painting nevertheless conveys the Morandian calm.

Similarly, **Cy Twombly's *Muses*** (1963) shifts between movement and calm, gesture and void. The painting forms part of an ensemble of nine works the artist painted on the mythological subject. Just like the Muses' double-nature between inspiration and rage, the painting oscillates between violence and gentleness manifesting Twombly's outstanding ability to both capture and create immediate sensation in paint.

Georgia Russell's *The Light You Give* (2024) generates an equally vibrant experience. The painting in acrylic and gouache on cut organza forms part of the artist's latest body of work, in which she employs organza, an almost translucent type of fabric, to create mesmerizing pieces between painting and sculpture. The subdued palette in gray, purple, rose and apricot with splashes of yellow and black, recalls the morning mist over a spring meadow or the sun shining through clouds above the sea. For Russell, who was born on the Scottish coast and now works in a studio outside Paris facing a large garden, nature constitutes an essential reference for her work. The allusive titles, on the other hand, relate to situations the artist associates with her paintings.

Swelling (2009) by **John Chamberlain** equally links the art work's form and title: the small sculpture in steel consists of numerous pieces of welded metal. While on one side, the sculpture is almost flat with a single metal plate placed upfront, the other side forms a bulky shape through a second welded plate and various stripes of metal – a swelling. Chamberlain named poetry as a major reference and inspiration for his work, both in form of a poetic composition and sono-visual correspondences. His bold and experimental sculptures manifest what the artist called “the right fit” – a natural balance between materials, forms, and colours.

Jean Dubuffet, on the other hand, aimed at opposing any sense of perceived balance. His ***Intervention***

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(1954) shows an amorphous figure with disproportionate limbs. The painting conveys a simultaneously questioning and disquieting atmosphere. While traveling Switzerland in 1945, Dubuffet formed his idea of an Art Brut, characterised by unusual materials and a raw, naïve aesthetic. His work subsequently contested any forms of idealized beauty, encouraging the viewer to embrace the strangeness and exceptionality of the everyday.

Louise Bourgeois' *Woman with a Secret* (1947-1949/2001) has a similarly mysterious appearance. The white sculpture in painted bronze resembles a totem figure or an archaic stele. The work forms part of Bourgeois' *Personages*, a series of sculptures the artist created between 1945-1955. First sculpted in wood, many of the *Personages*, among them *Woman with a Secret*, were cast in bronze from the mid-1950s onwards. Thereby, the work receives an interesting trompe l'œil between the different materials. In its simultaneously prehistoric and monochrome aesthetic, the sculpture points to crucial topics in Bourgeois' work, such as isolation, moth- and womanhood, while developing the formal repertoire of modern sculpture.

Lucio Fontana's *Concetto Spaziale* (1952) shares an emphasis on the vertical aches and an archaic aesthetic. The painting belongs to the artist's *Pietre*-series, in which he incorporated little stones and pieces of glass into the pierced canvas. The reduced visuality and vertical arrangement of the coloured Murano glass anticipates the calm and concentration of Fontana's *Tagli*, paintings in canvas marked by one, or three at maximum three cut, which the artist created from 1958 – 1968.

A friend and colleague of Lucio Fontana, **Piero Manzoni**, too, sought to expand painting. His *Achromes* (1957 – 1963) combined the most unusual materials – gesso and kaolin, wadding, plush, natural and synthetic fibres, among others – with the white monochrome. *Achrome* (1962), presented at Taipei Dangdai, consists of white pebbles and kaolin on canvas. The combination of the almost round and tiny stones with the white colour makes the work appear at once gentle and cool. In its indefinitely repeatable pattern, the painting evokes infinity, thus linking the worldly and organic with a meta sphere, and testifying to both Manzoni's conceptual and material radicality.

While Piero Manzoni favoured the white monochrome, **Pierre Soulages** worked entirely in black. His *Outrenoir*-series, started in 1979, sought to reconstitute the effects of light through the colour of black. *Peinture, 213 x 181 cm, 4 juin 2008* is an exceptional example from the series, marked by deep furrows and its two superposed layers of matte and glossy paint. The latter cause the light to break and reflect, creating a surface which is at the same time vivid as it is monumental. The painting's bold gesture, heavy material, and size create a powerful presence, demonstrating Soulages' uncompromising quest to create timeless art.

Timelessness and suspense also characterize the work of **Ding Yi**. In his latest body of work, the artist has added the star-motif to his repertoire, introducing a spiritual element. *Appearance of Crosses 2024-7* fascinates by its regularity and daunting calm. The dark colours of the painting convey order while posing an abstract threat. The pattern of countless crosses and stars evokes star charts or secret codes, conveying a superior solemnity which echoes the artist's mature gesture.

Abstract and figurative, humorous, disquieting, intriguing and calming, the selection of works presented at Taipei Dangdai offers a feast for the senses and illustrates the richness of artistic creation.

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PRESENTED ARTISTS

Louise Bourgeois

John Chamberlain

Jean Dubuffet

Lucio Fontana

Piero Manzoni

Giorgio Morandi

Gideon Rubin

Georgia Russell

Pierre Soulages

Qiu Shihua

Cy Twombly

Wols

Ding Yi

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CURRENT & UPCOMING EXHIBITIONS

ST. MORITZ

NORBERT PRANGENBERG

29.03. – 05.07.2025

COLOGNE

LOÏC LE GROUMELLEC

Écritures, mégalithes, et cupules II

11.04. – 28.06.2025

PARIS

ROBERTO POLIDORI

PRÉSENCES

12.04. - 24.05.2024

LOUIS SOUTTER

31.05.2025 – 06.09.2025

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Highlights at Taipei Dangdai 2025



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Giorgio Morandi

Natura morta

1942

Oil on canvas

35.5 x 45.5 cm / 14 x 18 in

Frame: 56 x 66 x 7.5 cm

Recto lower left signed and dated: *Morandi 1942*

Cat. Rais. L. Vitali, *Morandi, Dipinti, Catalogo generale, vol. I, 1913-1947*, Milan, 1983, no. 377, n. p. (illustrated)

Natura Morta (1942) by Giorgio Morandi is a still-life of several receptacles in landscape format. The painting is one of five paintings the artist painted of the same selection of objects, each differing only slightly in its specific arrangement. Morandi often prepared variations of the same image, altering only details such as the orientation of a jar or the positioning of two adjacent cups. In his studio in Via Fondazza, in Bologna, the artist kept a large inventory of mostly household receptacles – bowls, bottles, jugs, and jars – which he would choose from before starting a new painting. Werner Haftmann describes the elaborate process of selection during which Morandi would move objects between three levels of a specifically constructed table rack. Once arrived on the top level, the vessels would be arranged in the image's composition. The vessels colour-field like rendering recalls the work of Paul Cézanne. In Morandi's landscapes, in particular, one traces Cézanne's influence on the younger artist. While studying at Academia di Belle Arti in Bologna in the 1910s, Morandi saw major exhibitions of artist such as Paul Cézanne or Claude Monet, which would deeply inform his work. Another, perhaps the major reference in Morandi's painting is the Italian tre- and quattrocento. The sense of halted suspense, visible in *Natura Morta* and so characteristic for Morandi's work, references the religious depictions of Piero della Francesca. Morandi translates this pictorial language into and onto the still-life, fusing Renaissance and Modern traditions. Morandi once said: "There is nothing more abstract than reality."¹ In his paintings, reality becomes abstract while abstraction is infused with gentleness and care. In its oscillation between Disney and colour-field composition, *Natura Morta* is at once a meditation, enquiry, and constat – captured in the timeless suspense unique to the art of Giorgio Morandi.

Giorgio Morandi was born in Bologna in 1890. While studying painting at Academia di Belle Arti in Bologna (1907-1913), Morandi starts visiting exhibitions of modern artists such as Paul Cézanne and Claude Monet, which will inform his work. Between 1918-1919, he acts as proponent for *pittura metafisica* along with his friend Giorgio de Chirico. Between 1930-1956, he holds a professorship for dry point at the Academy of Fine Arts in Bologna. In 1935, Morandi moves into a studio in Via Fondazza, Bologna, which he would keep until the end of his life, following a hermetic life style in full dedication to his painting. Morandi has been praised in numerous international exhibitions and retrospectives, notably at Gemeentemuseum, The Hague (1954); The Royal Academy of Arts, London (1970); The State Hermitage Museum, St. Petersburg (1973); the Museum of Modern Art, New York (1989); Tate Gallery, London (2000); and the Pushkin Museum of Fine Arts, Moscow (2017). His works are included in the most renowned public and private collections, among others The National Gallery of Art, Washington D.C.; MoMA – Museum of Modern Art and the MET – Metropolitan Museum of Art, New York; The State Hermitage Museum, St. Petersburg; Tate Gallery, London; Centre Georges Pompidou and Musée d'Orsay, Paris; Pinacoteca di Brera, Milan; The Peggy Guggenheim Collection, Venice; Museo Nacional Centro de Arte Reina Sofia, Madrid; and MNBA Museo Nacional de Bellas Artes, Buenos Aires.

¹ Giorgio Morandi, cit. after Neville Rowley „Morandi 1934: Genesis of a Myth“ in Morandi, Giorgio, Christian Spies, Neville Rowley, Galerie Karsten Greve (Cologne, Germany). 2017. *Giorgio Morandi*. Cologne: Galerie Karsten Greve. P. 58-60, p. 59.

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Cy Twombly

Muses

1963

Oil, wax crayon, pencil and color pencil on canvas

70 x 60 cm / 27 1/2 x 23 2/3 in

Frame: 95.2 x 84 x 8 cm

Recto middle titled: *MUSES*

Recto lower middle signed and inscribed: *Cy Twombly Roma*

Cat. Rais. Heiner Bastian, Vol. VII Addendum, 2018, no. 28, p. 46

Cy Twombly's *Muses* is one of seven paintings the artist painted on the subject in 1963. Juxtaposing large areas of white canvas with expressive marks and lines in oil, wax crayon, pencil and color pencil, the painting transmits both grace and violence, shifting between dedication and epitaph: the letters "MUSES" are covered with marks and splashes of paint, the lines in pencil convey both irritation and agitation. The different shades of red and brown emphasise an aggressive impression, alluding to blood and wounded skin.

The *Muses* dates from the final years Twombly's *Roma*-paintings in which the artist investigated themes from ancient history and mythology. In 1962, his work had entered a dark and anxious period, characterised by violent subjects rendered in paintings such as *Achilles Mourning the Death of Patroclus*, *Vengeance of Achilles*, and *Death of Pompey* or *Death of Giugliano de Medici* (all 1962). The *Muses*, in this regard, form an ambiguous subject which Twombly translated in a twisted way. Despite their positive connotation as the inspirational Goddesses of the arts, literature, and science, the Muses were often involved in violent actions and fostered situations of disaccord. The subdued and serene red in *Muses* conveys an atmosphere of arbitrary rage. This violent vitality, however, is balanced through the large areas of white canvas and the vivid, by times playful lines in colour pencil introducing a certain lightness to the scene. Accompanying the creation of large scale masterpieces such as the *Discourses on Commodus* or the two versions of *Second Voyage to Italy* (both 1962), *Muses* presents a more intimate rendering where the motif is expressed in a condensed space. The painting resembles a cabinet room in a museum, hidden but full of surprises.

Cy Twombly (1928 - 2011) was one of the foremost representatives of the international avant-garde since the rise of Abstract Expressionism in New York. In 1951, he began his training at the Art Students' League in New York, where he came into contact with Robert Rauschenberg, who accompanied him during his studies at Black Mountain College, North Carolina. In 1952 and 1953 he travelled to North Africa and Europe for the first time, spending time in Italy, where he would eventually emigrate. Here Cy Twombly broadened his artistic horizons and laid the foundation for his distinctive artistic language, which he then developed into an unmistakable style. His journeys to the major Italian art centres with their overwhelming cultural past spurred him to an intense exploration of mythological and historical subjects that he treated in his subtle idiomatic approach, combining several techniques. His work has been praised in innumerable international exhibitions and retrospectives and forms part of the most renowned private and public collections worldwide.

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Georgia Russell

The Light You Give

2024

Acrylic and gouache on organza

190 x 140 x 11 cm / 74 3/4 x 55 x 4 1/3 in

Verso lower right signed and dated: GR 24

The Light You Give is a stunning example from Georgia Russell's latest body of work in which the artist employs organza, an almost translucent type of fabric, to create mesmerising pieces between painting and sculpture. The painting's subdued palette between gray and purple, rose and apricot with splashes of yellow and black, recalls the morning mist over a spring meadow or the sun shining through clouds above the sea.

Since her artistic beginnings, Georgia Russell has been exploring themes such as movement, rhythm, transparency, and colour. Her vibrant works foster an immediate, and by times irritating, physical reaction, while challenging the eye in its ability to discern depth: Her paintings, in particular, play with illusion, often superposing two or more layers of cut canvas, or now organza, causing optical confusion. The cuts introduce produce intense visual rhythms which interact with their surrounding walls and architecture. Born on the Scottish coast, and presently working in a studio facing a large garden outside of Paris, Russell describes the natural elements and sensations in nature as central inspiration for her work. Her titles, on the other hand, often relate to the situations that the artist associates with the work or to the experience that they evoke. *The Light You Give* takes up the subtle, yet unmistakable impression of light coming up from the vertical centre of the image. In its shifting between substance and movement, surface and cut, the painting is simultaneously comforting and mysterious, calm and intriguing.

Georgia Russell was born in 1974 in Elgin, Scotland. She studied Fine Art at the Grays School of Art in Aberdeen, and obtained a Masters degree from the Royal College of Art in London. In 2000, thanks to a grant from the Royal College of Art, the artist moved to Paris. Georgia Russell has participated in numerous international exhibitions, including at the Victoria and Albert Museum in London, the Museum of Arts and Design in New York and the Bellevue Arts Museum in Washington D.C. In 2015, the Het Noordbrabants museum in Bois-le-Duc, Netherlands, devoted a solo exhibition to her. In 2016, her work was exhibited at the Bayer Kultur Foundation in Leverkusen and the Museum Pfalzgalerie in Kaiserslautern, Germany. She is the winner of the 2020 edition of *Women to watch/Paper Routes* at the National Museum of Women in the Arts in Washington D.C. Major private and public collections have acquired her work, including the aforementioned museums as well as the Centre Georges Pompidou, the Collection Pierre Bergé and the Collection Ruinart. She has been represented by Galerie Karsten Greve since 2010.

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John Chamberlain

Swelling

2009

Painted and chromium plated steel

23.5 x 29.8 x 15.2 cm / 9 1/4 x 11 3/4 x 6 in

Swelling is a ravishing sculpture from the John Chamberlain 's late oeuvre. It is among the last pieces he created in his long and productive career. The sculpture captivates by its vivid colouring in different shades of white, apricot, and rose, bright orange, yellow, and green, and various colour combinations.

Swelling belongs to Chamberlain's signature body of work in steel vehicle elements, started in 1957 and unfolding over more than 50 years of work. His first piece, *Shortstop*, was created by driving over two front bumpers of a 1929 Ford. With this gesture, Chamberlain expanded and innovated the notion of sculpture which up until then had been predominately cast or sculpted, often in monochrome colours.²

Chamberlain described his practice as finding "the right fit", a natural balance of forms and materials, as if defined by the material itself. His process was essentially intuitive with deliberate decisions while acting. *Swelling* illustrates this considerate playfulness through its simultaneously clumsy and amiable appearance, a characteristic frequent in Chamberlain's work regardless of their size. His steel works are elegant, witty, tongue-in-cheek, erotic, sweet, and essentially sensual. The artist transforms the industrial, heavy material into something sympathetic and human, therewith distinguishing himself from most Minimal artists, despite the use of similar materials. In their titles, the artist often evoked the atmosphere of his sculptures. Prompted by his teachers at Black Mountain College, the poets Charles Olson and Robert Creeley, Chamberlain referred to poetry as an important reference and inspiration for his sculptures, both in form of a poetic – balanced, unexpected, experimental – composition, and sono-visual correspondences. In *Swelling*, the analogy is literal through the flat and swelled surfaces juxtaposing each other.

John Chamberlain was born in Rochester, IN, in 1927. From 1951-1952, he attended the School of the Art Institute of Chicago, and, between 1955-1956, studied at Black Mountain College. From the 1960s onwards, his work was regularly exhibited in international group and solo exhibitions. In 1971, his first retrospective opened at the Solomon R. Guggenheim Museum in New York, followed by retrospectives at the Museum of Contemporary Art, Los Angeles, (1986), the Staatliche Kunsthalle Baden-Baden (1991), and the Stedelijk Museum, Amsterdam. His work forms part of important public and private collections among others the Dia Art Foundation, The Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art, all New York; the Menil Collection, Houston; Moderna Museet, Stockholm; Stedelijk Museum, Amsterdam; Tate Gallery, London; Musée National d'Art Moderne - Centre Georges Pompidou, Paris; and Kunstmuseum Winterthur, Winterthur.

² See Annette Grant, "Still spinning scrap metal into artistic gold" in: Klaus Kertess, Annette Grant, Dave Hickey, and Galerie Karsten Greve, 2008, *John Chamberlain*, Cologne: Galerie Karsten Greve, pp. 37–39, p. 37.

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Jean Dubuffet

Intervention

1954

Oil on canvas

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

Frame: 129.5 x 110 x 10 cm

Signed and dated recto lower right: *J. Dubuffet 54*; verso titled, signed and dated: *Intervention J. Dubuffet janvier 54*

Cat. Rais. Loreau 1968, Vol. IX, no. 114

Intervention by Jean Dubuffet is an impressive work, testifying to the artist's radical innovation with regards to both motif and medium. The painting shows an abstracted figure with disproportionate limbs. The painting is marked by its unusual colouring and application of paint. While the figure is painted in a kind of red-and-white marble technique, the background is rendered in sombre red and brown, equally patterned.

The painting forms part of a group of works in quick-drying enamel paints the artist created in 1954. Dubuffet would mix the enamel paint with oils, working in thin layers. By applying more paint before the last layer was fully dried, he achieved unusual, marbled patterns. In the same year, the artist created his *Little Statues of Precarious Life*, small sculptures in unusual materials such as sponges, wood, charcoal, iron slag, and lava stones. This use of ever-novel materials is characteristic for the artist's entire oeuvre. While traveling Switzerland in 1945 with his friend Paul Budry and the architect Le Corbusier, Dubuffet formed his idea of an Art Brut, characterised by unusual materials and a raw aesthetic. He subsequently developed his *haute pâte*-technique, employing paint mixed with sand, gravel, coal, dust, or asphalt. His portraits, landscapes, and late installations jettisoned artistic and aesthetic conventions and Western ideals of beauty. In its high variety of both subjects and materials, Dubuffet's oeuvre is an encouragement to the viewer to embrace the strangeness and extravagance of the everyday. In its immediate colours and motif, *Intervention* is both a question and statement, a pledge for and a manifestation of a human sense of beauty.

Jean Dubuffet was born in 1901 into a wealthy merchants' family. In 1918, he moved to Paris to study at Académie Julien, which he abandons after several months being unsatisfied with the teaching and the promotion of an idealized beauty following ancient Greek traditions. He instead studied Hans Prinzhorn's *Artistry of the Mentally Ill* (1922) and developed his idea of an 'Art Brut', marked by rough surfaces and a naive or raw aesthetic. Jean Dubuffet has been honoured with numerous solo exhibitions and retrospectives during his lifetime, notably at Kestner-Gesellschaft, Hannover (1960); Museum of Modern Art, New York (1966); the Solomon R. Guggenheim Museum, New York (1973); and Seibu Museum of Art, Tokyo (1982). In 1984, he represented France on the 41st Venice Biennale. His work forms part of the most renowned public and private collections, among others the Louisiana Museum of Modern Art, Humlebaek; Centre Georges Pompidou, Paris; Städel Museum, Frankfurt; Tate Gallery, London; Teheran Museum of Contemporary Art, Teheran; Museo Tamayo, Mexico City; Peggy Guggenheim Collection, Venice; MACBA – Museu d'Art Contemporani de Barcelona, Barcelona; Museo Nacional Centro de Arte Reina Sofia, Madrid; Stedelijk Museum, Amsterdam; Kröller-Müller Museum, Otterlo; Moderna Museet, Stockholm; Kunstmuseum Basel; Fondation Beyeler, Riehen; the Solomon R. Guggenheim Museum, The Metropolitan Museum of Art, and MoMA – Museum of Modern Art, all New York.

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Louise Bourgeois

Woman with a Secret

1947 - 1949 (cast in 2001)

Bronze white painted, Ed. 4/6

159,5 x 30,4 x 30,4 cm / 62 3/4 x 12 x 12 in

On the right lower right stamped: *LB 4/6*

On the side lower left stamped: *MAF 01*

BOUR-4761

Louise Bourgeois' *Woman with a Secret* (1947-1949/2001) is an impressive and touching sculpture in white bronze. The work shows a female figure standing on a high pedestal, its slender and simple form resembling a totem figure or an archaic stele. The white colour and strictly vertical orientation convey both intimacy and isolation. The work forms part of Bourgeois' *Personages*, a series of approximately 80 sculptures the artist created between 1945-1955. Originally executed in wood, the *Personages* were cast in bronze starting from the late 1950s. *Woman with a Secret* was cast in 2001, in an Edition of 6.

In its simultaneously prehistoric and monochrome aesthetic, the sculpture points to crucial topics in Bourgeois' work, such as isolation, mother- and womanhood. After arriving in New York in 1941, Bourgeois was confronted with feelings of displacement, isolation, and anxiety, emotions which would inform Bourgeois' entire artistic oeuvre. Josef Helfenstein describes the *Personages* as an "outstanding contribution to the history of twentieth century sculpture".³ Their reference to African art relates to the work of Max Ernst and Constantin Brancusi, and the reception of tribal art in Paris at the beginning of the twentieth century. The combination of the bronze with the wood structures creates an interesting trompe l'œil effect between the different materials, again seemingly fusing ancient and modern traditions. Robert Storr points to the importance of the specific material when analysing Bourgeois' work: In the bronze cast of *Woman with a Secret*, an originally transient material is solidified and eternalized. The sculpture simultaneously speaks of strength and fragility, expressing both Bourgeois the woman and artist.

Louise Bourgeois was born in 1911 in Paris. Her works were first widely recognised in the US, especially in New York, where she lived from 1938 onwards. In 1982, the Museum of Modern Art, New York, showed the first retrospective of her work, which led to further exhibitions throughout the US and, starting in 1989, also in Europe. She became particularly well-known internationally following her participation in the documenta 9 in Kassel, Germany, in 1992 and the 1993 Venice Biennale. Today, she is one of the most renowned female artists in the world. Numerous museums have honoured her with important solo exhibitions. Her work forms part of important public and private collections, among others the Solomon R. Guggenheim Museum, the Museum of Modern Art, and the Whitney Museum of American Art, all New York, NY; the National Gallery of Art, Washington D.C.; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; San Francisco Museum of Art, San Francisco, CA; the National Gallery of Canada, Ottawa; Collection Musée d'art contemporain de Montréal, Montréal; Tate Modern, London; the Musée national d'art moderne, Centre Georges Pompidou, Paris; Städelmuseum, Frankfurt am Main; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Museum Ludwig, Cologne; Kunstmuseum Luzern, Lucerne; Kröller-Müller Museum, Otterlo; Moderna Museet, Stockholm.

³ Josef Helfenstein. "Personages: Animism versus Modernist Sculpture" in Bourgeois, Louise, Frances Morris, Paulo Herkenhoff, Marie-Laure Bernadac, Tate Modern (Gallery), Musée national d'art moderne (France), Solomon R. Guggenheim Museum, Museum of Contemporary Art (Los Angeles, Calif), and Hirshhorn Museum and Sculpture Garden. 2007. *Louise Bourgeois*. New York, N.Y.: Rizzoli. Pp. 207-209, p. 207.

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Lucio Fontana

Concetto spaziale

1952

Oil and glass on canvas

80 x 65 cm / 31 1/2 x 25 2/3 in

Frame: 100 x 85 x 10.5 cm

Verso signed, titled and dated: *l.fontana Concetto spaziale 1952*

Archivio Fontana #4156/80

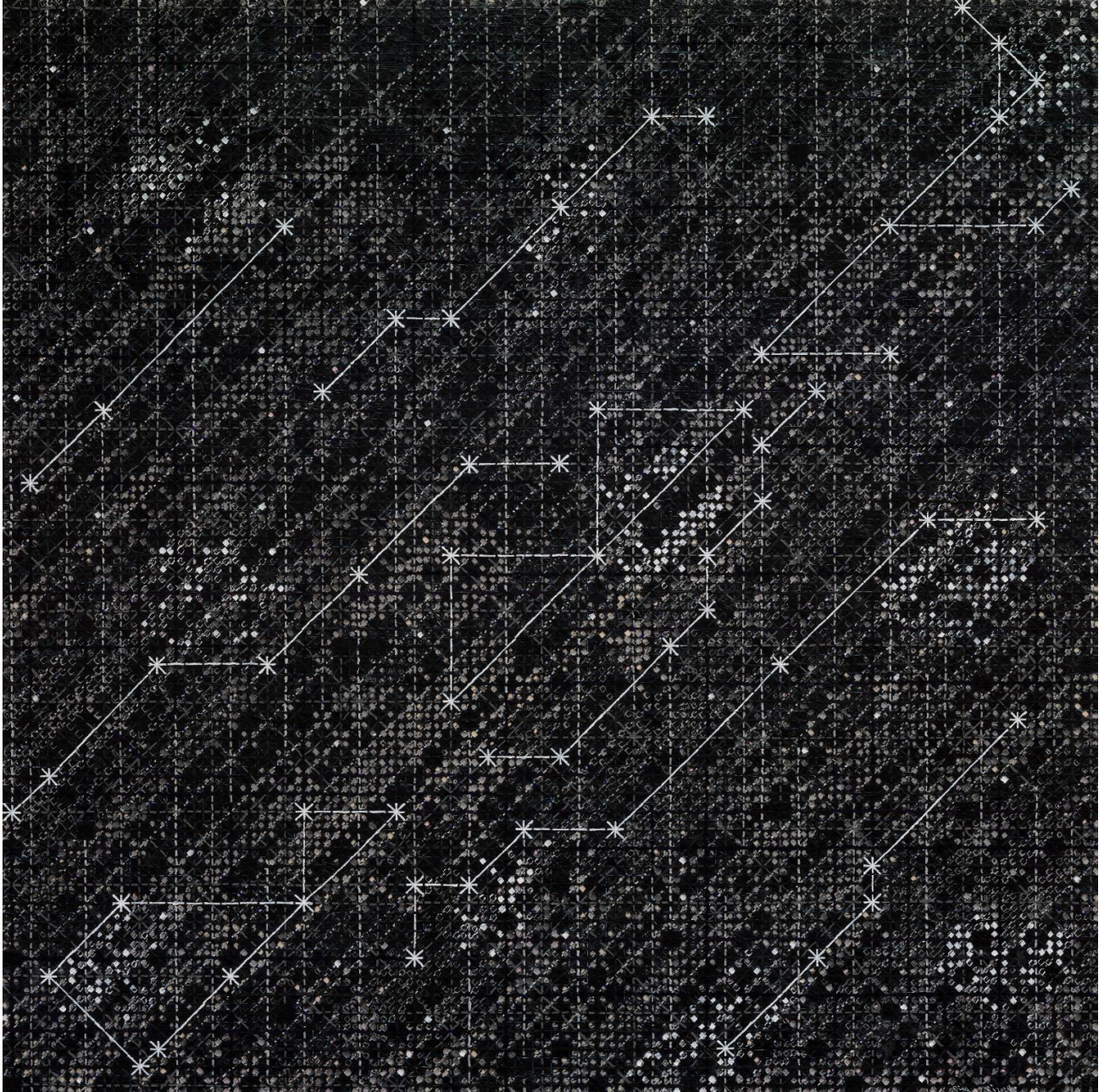
Cat. Rais. Crispolti 1986 / 2006, Vol. I, #52 P 1

Concetto Spaziale is a remarkable work from Lucio Fontana's *Pietre*-series. Created between 1951 – 1958, these works combine pierced canvas with plastic elements in form of small stones and pieces of glass, manifesting the artist's desire to transport painting towards space. The large orange canvas impresses by its simplicity and outstanding sense of balance. The liquid and thin paint makes the canvas almost seem wood, emphasising a sense of solidity. The pieces of red Murano glass, on the other hand, constitute a startling and magic element. The *Pietre* mark the transition, or bridge between Fontana's *Buchi* and *Tagli*, paintings marked first by holes and, from 1959 onwards, by cuts. While the *Buchi* were characterized by canvasses covered with numerous small holes in an organic or irregular arrangement, the *Tagli* replaced the many small gestures by one, or three at maximum, decisive moves.

After his return to Italy from Argentina in 1947, Fontana published the First and Second Spatialist Manifest in 1947 and 1948, proclaiming the unity of art and science and the need for new artistic materials. Throughout the 1950s, he created Spatialist work along with expressive ceramics, the latter of which are often described in terms of a Baroque style, referring to their remarkable sense of movement and plasticity. The *Pietre* form a combination between Fontana's plastic, sculptural work in ceramic, and his endeavours with painting. Dating from the early phase of the series, *Concetto Spaziale* possesses an astonishing, almost archaic subtlety. In its simultaneously plastic and reduced style, *Concetto Spaziale* is both conceptual and poetic, minimal yet sensual, fusing the driving antagonisms in Fontana's work.

Lucio Fontana (1899 - 1968) spent his early years in Argentina before studying sculpture in Italy in 1927, where he exhibited his work for the first time in 1930 at Galleria Il Millione in Milan. Over the next ten years, he spent his time between Italy and France, collaborating with expressionist and abstract painters. In 1946, he published his *Manifesto bianco*, in which he developed his theory of spatialism. In 1947, Fontana returned to Milan, where he co-founded the *Movimento Spaziale*, a movement linked to his concept of the unity of time and space. Numerous museum exhibitions have paid tribute to his work, such as Centre Georges Pompidou (1987), the Museum Moderner Kunst Stiftung Ludwig, Vienna (1996 - 1997), the Hayward Gallery, London (1999 - 2000), the Solomon R. Guggenheim Museum, New York (2006) or the Galleria Nazionale d'Arte Moderna, Rome (2008). Fontana's work forms part of the most renowned public and private collections among others Castello di Rivoli Museo d'Arte Contemporanea, Turin; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Solomon R. Guggenheim Museum and The Museum of Modern Art, both New York; Tate Modern, London; Louisiana Museum of Modern Art, Humlebaek; Musée National d'Art Moderne - Centre Georges, Paris; Stedelijk Van Abbemuseum, Eindhoven; Städel Museum, Frankfurt; Museo Nacional de Bellas Artes, Buenos Aires; Museu de Arte Contemporânea, Sao Paulo; and the National Museum of Modern Art, Kyoto.

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Ding Yi

Appearance of Crosses 2024-7

2024

Acrylic and woodcut on wood (bass)

120 x 120 x 6.5 cm / 47 1/4 x 47 1/4 x 2 1/2 in

Recto lower right signed and dated: *Ding Yi 2024*

Appearance of Crosses 2024-7 (2024) by Ding Yi is an impressive example from the artist's ongoing series *Appearances of Crosses*. The motif of the work suggests a star chart or radar image where countless crosses in various shades of gray stretch across a black surface. The painting is executed in the Ding Yi's signature technique by applying numerous layers of acrylic paint on a wooden board and subsequently scratching the paint away to create a pattern.

Since the late 1980s, thus, Ding Yi has restricted himself to a pictorial language consisting exclusively of crosses and x-symbol. Lately, prompted by his exhibition *Multi-verse: Ding Yi in Tibet*, at the Jebum-gang Art Center & Shide space in Lhasa, China, in 2022, the artist has added the star-motif to his repertoire introducing a spiritual element to his work. In his work of the 1990s and 2000s, the artist translated the experience of living in modern mega cities such as Shanghai or Beijing into his painting. The frenzy and pace of these cities, particularly of Shanghai where the artist lives, become perceivable through the accumulation and configuration of signs and symbols. Based on a principle of repetition, Ding Yi employs the x or +, and now the *, as a means of expression and symbol of communication. The intense rhythm of these paintings conveys an admiration for their complexity as well as a feeling of overwhelming and intimidation. *Appearance of Crosses 2024-7* fascinates by its regularity and daunting calm. The dark colours of the painting convey order while posing an abstract threat. The image suggests infinity, both with regards to depth through the superposed woodcuts; and towards width, where the image seems to continue endlessly above the picture frame. The fine white lines and stars function as structuring elements introducing a visual and metaphorical temperance. *Appearance of Crosses 2024-7*, thus, speaks of a superior solemnity echoing the artist's mature gesture.

Ding Yi was born in 1962 in Shanghai, where he spent his childhood. At the age of 18, he began studying design at the Shanghai Art & Design Academy, which he completed in 1983. During his studies at the academy, Ding Yi began to study the technique of oil painting and the works of Western painters such as Paul Cézanne and Maurice Utrillo. In 1982 he began to paint abstract pictures, inspired by Chinese artists such as Guan Liang and Wu Dayu. Ding Yi has had selected solo exhibitions at Chateau La Coste, Le Puy Sainte Réparate (2024); Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen (2023), Jebum-gang Art Center & Shide space, Lhasa, (2022); Guangdong Museum of Art, Guangzhou (2018) and Long Museum (West Bund), Shanghai (2015). His works are represented in the collections of The Ashmolean Museum, Oxford; The British Museum, London; The Chinese Modern Art Foundation, Ghent; Daimler Art Collection, Berlin; MOCA Museum of Contemporary Art, Shanghai; Museum M+, Hong Kong; The National Art Museum of China, Beijing, China; UBS Art Collection, Zurich; University of Sydney Art Collection, among others.

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Press images – Highlights at Taipei Dangdai 2025:



Cy Twombly

Muses

1963

Oil, wax crayon, pencil and color pencil on canvas

70 x 60 cm / 27 1/2 x 23 2/3 in

Frame: 95.2 x 84 x 8 cm

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Saša Fuis, Cologne



Giorgio Morandi

Natura morta

1942

Oil on canvas

35.5 x 45.5 cm / 14 x 18 in

Frame: 56 x 66 x 7.5 cm

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Galerie Karsten Greve



Georgia Russell

The Light You Give

2024

Acrylic and gouache on organza

190 x 140 x 11 cm / 74 3/4 x 55 x 4 1/3 in

Courtesy of the artist and Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Gilles Mazzufferi



John Chamberlain

Swelling

2009

Painted and chromium plated steel

23.5 x 29.8 x 15.2 cm / 9 1/4 x 11 3/4 x 6 in

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Rob McKeever

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Jean Dubuffet

Intervention

1954

Oil on canvas

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

Frame: 129.5 x 110 x 10 cm

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Serge Hasenböhler, Basel



Louise Bourgeois

Woman with a Secret

1947 - 1949 (cast in 2001)

Bronze white painted Ed. 4/6

159.5 x 30.4 x 30.4 cm / 62 3/4 x 12 x 12 in

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Saša Fuis, Cologne



Lucio Fontana

Concetto spaziale

1952

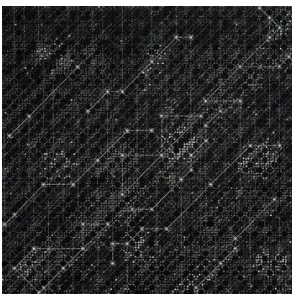
Oil and glass on canvas

80 x 65 cm / 31 1/2 x 25 2/3 in

Frame: 100 x 85 x 10.5 cm

Courtesy of Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Galerie Karsten Greve



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Courtesy of the artist and Galerie Karsten Greve, Cologne | Paris | St. Moritz.

Photo: Alessandro Wang

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About Galerie Karsten Greve

Galerie Karsten Greve is characterized by the diversity of artistic genres, including painting, drawing, printmaking, sculpture, installations and photography. Exhibitions of museal quality are often accompanied by abundant publications with particular attention to illustrations true to the original and words by renowned scholars, writers, poets or generally voices from the literary scene. Born in 1946, Karsten Greve studied law and art history in Cologne, Lausanne and Geneva. He began his career as an art dealer and publisher in 1969. In early 1973, he established his first gallery in Cologne, with an exhibition devoted to Yves Klein, followed by galleries in Paris (Le Marais) in 1989, and St. Moritz, Switzerland, in 1999. On his path as a gallerist and art dealer that lasts now more than 50 years, Karsten Greve maintained close relationships to the artists he supported, and significantly contributed to their international recognition.

For any press inquiries, please contact:

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Opening hours:

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Sat, 10am – 6pm

Opening hours:

Tue – Fri, 10am – 7pm

Opening hours:

Tue- Fri,
10am – 1pm / 2pm – 6.30pm

Sat, 10am- 1pm / 2pm – 6pm

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