

# GALERIE KARSTEN GREVE

**PARIS+**  
**par Art Basel**

GALERIE KARSTEN GREVE

**STAND B12 | 19th-23rd October 2022**  
**Grand Palais Éphémère**

For the inaugural edition of Paris+ by Art Basel, to be held from the 19th to the 23<sup>rd</sup> October, 2022 at the Grand Palais Éphémère, Galerie Karsten Greve is pleased to present a selection of works by the most renowned artists of the 20th and 21st centuries.

Masters of the international avant-garde take pride of place in the presentation organised by Galerie Karsten Greve. With a focus on works by Louise Bourgeois, Lucio Fontana, Pierre Soulages and Cy Twombly, Galerie Karsten Greve affirms its long-standing commitment to these leading artists known for their innovative ideas and techniques.

The younger generation - present through the works of Loïc Le Groumellec, Georgia Russell and Gideon Rubin - asserts the continuity of the post-war masters' artistic legacy, while establishing their own creative identity.

While the gallery's program embraces a diversity of artistic genres, it remains faithful to the classical disciplines of painting, drawing, printmaking and sculpture. The exhibitions are accompanied by catalogues, which are produced in collaboration with renowned specialists and whose high quality is in keeping with the works that grace their pages.

The cultural impact of the gallery's distinguished reputation is established through the constant efforts of its passionate gallerist. The gallery's program is shaped by Karsten Greve's personal contact with the international artists of the post-war avant-garde. The gallery represents more than thirty international artists, expanding its program to include young and emerging artists. Since its foundation, Galerie Karsten Greve has developed and presented exhibitions of unparalleled museum quality.

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.

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## ONGOING EXHIBITIONS

### **Paris**

John Chamberlain

*Sculpture*

20.10.2022 – 07.01.2023

Opening Thursday 20th October 2022

### **Cologne**

Gideon Rubin

*Looking Away*

02.09 – 12.11.2022

### **St. Moritz**

Thomas Brummett

*This Shimmering World*

01.10 – 10.12.2022

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## HIGHLIGHTS

### **Cy Twombly**

*Study of Birth of Venus*

1963

Greco-Roman mythology occupies a fundamental place in the work of Cy Twombly (1928, Lexington-2011, Rome). In 1962, he travelled to the Greek islands and around the Turkish coast, discovering ancient ruins and places of worship scattered throughout the Mediterranean. In 1963, Twombly concentrated on drawing practice during his travels in Italy - he spent the winter in Sicily, the spring in Rome and the summer in Sperlonga.

This 1963 drawing is one of a series of five variations on the myth of the birth of Venus, which is central to the artist's production. Cy Twombly depicts the goddess rising from the depths of the ocean, her body's fleshy forms blossoming like a multitude of breasts or the petals of a flower in full bloom. *Study of Birth of Venus* is a personal interpretation of a cult scene that has fascinated the greatest masters in the history of art. For Twombly, the 1960s period is characteristic of a change in the way he approaches matter, especially with the richness of pastel and the finesse of his pencil stroke, which, increasingly precise, preserves the lightness of floating lines.

*"The past is a springboard for me... Ancient things are new things. Everything lives in the moment ; that's the only time it can live, but its influence can go on forever.*

### **Pierrette Bloch**

*Sans titre | Untitled*

1971

Pierrette Bloch's (1928, Paris-2017, Paris) pioneering approach is based on the reiteration of the gesture itself. For more than sixty years, the dot, the line and the relationships established with the surface according to her chosen material constituted the basis of her work. The colour black is dominant in her compositions: it marks the support and vibrates with its range of unlimited nuances, welcoming accidents – a drop of water, (too much or too little), a pause in the brushstroke or added pressure from the hand infinitely transform the finished result.

*Untitled*, 1971, a large-scale collage, is emblematic of Pierrette Bloch's work from this period. The geometric motif, cut out and reassembled on Isorel, hypnotises by its precise and angular rendering, and demonstrates the artist's mastery. Bloch's focus on the present moment transforms her works into adventures of the mind where the seeming repeated gesture emphasises diversity as opposed to steady regularity. It is a temporality linked to the present moment and to spontaneity.

*"I have sought to draw the passing of time all of my life, I think... "*

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## Wols

*Le Tourbillon*

1947

*Le Tourbillon* (whirlwind) is one of eighty rare paintings by Wols (1913, Berlin-1951, Paris), whose work includes a much larger number of drawings on paper. Wols painted on canvas mainly after the war, when the gallery owner René Drouin financed him with canvases, brushes and oils. Art and music was his true calling, his constant refuge from the somber reality of the times and his subsequent escape from Germany and the Second World War. Eschewing all classification, Wols' art leaves a lasting impression on the viewer through his unique depictions of both the infinitely small and infinitely large. *Le Tourbillon* seems to testify to the artist's existential despair, while revealing a certain enchantment with his own imagination – sometimes utopian, sometimes frightening.

*Le Tourbillon*, an enigmatic work, escapes interpretation and reveals a new facet at every instant. A whirlwind of life and death, a whirlwind of creation, or something else entirely, Wols' work resonates with the mystery of nature and the impenetrable pathways of art.

*Aphorism 115.*  
*The work is a*  
*composition or even*  
*a decomposition of the*  
*of the moment, of the person*  
*and the place.*  
*nothing is eternal but*  
*each thing has its very small life*  
*its very small moment of existence.*

## Lucio Fontana

*Figure distese*

1939

From 1930, in Milan, Lucio Fontana (1899, Rosario-1968, Comabbio) distanced himself from classical sculpture and the carving of marble, favouring clay modelling to give life to more intuitive and expressive works. His first reliefs and sculptures in terracotta, plaster or ceramic are portraits and nudes- such as *Figure distese*, 1939 - a figurative style that echoes prehistoric, primitive objects and statuettes. In *Figure distese*, the effects of the material's movements produce metamorphic reconstructions and are akin to mutating organisms. This work is characteristic of the raw and organic aspect of his works of the 1930s.

*"Existence, nature and matter form a perfect unity. They develop in time and space. Change is an essential characteristic of existence. Movement, the ability to evolve and develop are the fundamental properties of matter. It exists in motion and in no other way."*

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## Louise Bourgeois

*Corner Piece*

1947-1949

Louise Bourgeois' biography (1911, Paris-2010, New York) is inseparable from her creations: the artist's life experiences and her work are so deeply intertwined that it is impossible to understand one without knowing the other. In 1938, Bourgeois married the American art historian Robert Goldwater and left Paris for New York. Far from home, she cured her homesickness with art. *Corner Piece*, a bronze sculpture created between 1947 and 1949 belongs to Bourgeois's *Personnages* series where narrow, oblong sculptures of precarious forms become a symbol of the psychological instability experienced by the artist during this period. By surrounding herself with these totemic figures, much like a family, Louise Bourgeois conjured protective forces to exorcise the pain of being uprooted and her nostalgia for France. She did this while incorporating the modernist vocabulary of her new city into her work: the slender form of the totems recalls the skyline that surrounded her in Manhattan.

*"Every day you have to abandon your past or accept it, and then, if you cannot accept it, you become a sculptor."*

## Pierre Soulages

*Peinture, 213 x 181cm, 4 juin 2008*

2008

*Painting, 213 x 181cm, June 4th, 2008* belongs to the famous *Outrenoir* ("beyond black") paintings on which Pierre Soulages (1919, Rodez) has been working since 1979. Evolving over a period of more than forty years, this body of work has undergone numerous variations. The *Outrenoir* works reflect and absorb light; they are result of the meeting of ambient light and the black field of acrylic that covers the entire canvas and is incised with tools, specially crafted by the artist. In *Painting, 213 x 181cm, June 4th, 2008*, the artist uses a spatula.

While Soulages does not consider his *Outrenoir* as a series, each investigation leads to the next; a space-time continuum is created where the artist seems to seek reassurance of his existence in the very act of painting. The positioning in time is also manifested in the titles of the works, which are named by their individual dimensions and date of creation. The artist creates a unique pictorial space that, despite the use of a single colour, opposes the monochrome in the development of modern art. In his own words, a relationship is established between the painting, the viewer looking at it and the constantly changing space between them.

*"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..."*

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## **Cy Twombly**

*Study of Birth of Venus*

1963

Crayon et pastel sur papier / Pencil and wax crayon  
on paper

33,7 x 35,9 cm / 13 1/4 x 14 1/4 in

Cadre / Frame : 57 x 53,5 x 6 cm

Cat. Rais. Nicola Del Roscio, 2013, tom. /  
vol. / Bd. 3, # 279, p. / S. 196

**Photo: Achim Kukulies, Düsseldorf**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
St. Moritz**



## **Pierrette Bloch**

*Untitled*

1971

Encre sur papier (collage) sur Isorel sur châssis /  
Ink on paper (collage) on soft fibre board on  
stretcher

100 x 98,5 cm / 39 1/3 x 38 3/4 in

Cadre / Frame : 125,5 x 124,5 x 9 cm / 49 3/8 x 49  
x 3 1/2 in

No. C.985

**Photo: Antonio Maniscalco**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
St. Moritz**



## **Wols**

*Le Tourbillon*

1947

Huile sur toile / Oil on canvas

41 x 32.5 cm / 16 1/4 x 12 3/4 in

Cadre / Frame: 55.2 x 46.5 x 6.5 cm / 21 3/4 x 18  
1/3 x 2 1/2 in

**Photo: Serge Hasenböhler, Basel**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
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**Lucio Fontana**

*Figure distese*

1939

Plâtre peint / Painted plaster

21 x 58 x 35 cm / 8 1/4 x 22 3/4 x 13 3/4 in

**Photo: Saša Fuis, Cologne**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
St. Moritz**



**Louise Bourgeois**

*Corner Piece*

1947 - 1949

Bronze

Ed. 5/6

213,3 x 30,4 x 30,4 cm / 84 x 12 x 12 in

**Photo: Galerie Karsten Greve**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
St. Moritz**



**Pierre Soulages**

*Peinture, 213 x 181 cm, 4 juin 2008*

2008

Acrylique sur toile (Tryptique) / Acrylic on canvas  
(Tryptych)

213 x 181 cm / 83 3/4 x 71 1/4 in

Cat. Rais. Encrevé, *L'œuvre complet, peintures*, tom. /  
vol. / Bd. IV. 1997–2013, 2015, #1400.

© **Pierre Soulages**

**Photo: Saša Fuis, Cologne**

**Courtesy Galerie Karsten Greve Paris, Cologne,  
St. Moritz**

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Pour toutes demandes concernant l'exposition ou les visuels, merci de contacter :  
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