

# GALERIE KARSTEN GREVE

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### Art Basel Paris

**BOOTH C19 | 16-20 October 2024**  
**Grand Palais**

For the third edition of Art Basel Paris, to be held at the Grand Palais from October 16 to 20, 2024, Galerie Karsten Greve is delighted to present a selection of works by avant-garde masters and contemporary artists from its program.

Galerie Karsten Greve reaffirms its historic commitment to major artists of international stature, featuring iconic works by Louise Bourgeois, Jean Dubuffet, Jannis Kounellis, Louis Soutter and Joel Shapiro. Honoring a fifty-year tradition, the gallery presents, like at each edition of the fair, a masterpiece by Cy Twombly. A painting by Soulages and a sculpture by Chamberlain will echo the *Pierre Soulages-John Chamberlain* exhibition presented at the same time in the gallery's Paris space. Karsten Greve's commitment to contemporary creation will be illustrated by the presentation of works by artists Georgia Russell, Gideon Rubin, Loïc Le Groumellec, Ding Yi and Kathleen Jacobs, with whom the gallery regularly collaborates.

True to its diversified and ambitious approach, the Galerie Karsten Greve stands out for its diversity of mediums, ranging from painting and drawing to sculpture, installation and photography. The gallery's cultural influence is based on Karsten Greve's passionate involvement, notably through the publication of exhibition catalogs. Karsten Greve's close collaboration with international artists over the decades, including John Chamberlain, Louise Bourgeois, Cy Twombly and Pierre Soulages, underpins the quality of the program, defined by the international post-war avant-garde.

Born in 1946, Karsten Greve studied in Cologne, Lausanne and Geneva. He began his career as an art dealer and publisher in 1969. In early 1973, he opened his first gallery in Cologne, with an exhibition devoted to Yves Klein. Karsten Greve subsequently opened galleries in Paris, in the Marais, in 1989, and in Saint-Moritz, Switzerland, in 1999.

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# GALERIE KARSTEN GREVE

## PRESENTED ARTISTS

**Louise Bourgeois**

**John Chamberlain**

**Jean Dubuffet**

**Kathleen Jacobs**

**Jannis Kounellis**

**Loïc Le Groumellec**

**Gideon Rubin**

**Georgia Russell**

**Joel Shapiro**

**Pierre Soulages**

**Louis Soutter**

**Cy Twombly**

**Ding Yi**

# GALERIE KARSTEN GREVE

## CURRENT AND UPCOMING EXHIBITIONS

### **Paris**

*Pierre Soulages-John Chamberlain*

14.09.2024 – 21.12.2024

### **Cologne**

Kathleen Jacobs

*ATHOS*

30.08.2024 – 26.10.2024

### **Ding Yi**

08.11.2024 – 25.01.2025

### **St. Moritz**

Pierrette Bloch

*Essence*

21.09.2024 – 30.11.2024

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## LOUISE BOURGEOIS (1911 - 2010)

Louise Bourgeois has focused her work on fundamental existential themes such as birth and death, love and hate, the human body and sexuality. Her works are ambivalent, at once immediately comprehensible and enigmatic, inviting the viewer to freely interpret her symbols and visual metaphors, encouraging the public to plunge into the depths of her psyche. Not limiting herself to a single discipline, Louise Bourgeois pays equal attention to sculpture, painting and drawing. Throughout her career, she has experimented with a variety of materials for her sculptures, including wood, fabric, bronze or plaster. The diversity of techniques and materials she has used underlines the experimental nature of her practice, motivated by a desire to explore the inner world.



Louise Bourgeois,  
*Untitled (Calme Toi)*, 2000

With her works *Untitled (Calme Toi)* and *Untitled*, created in the early 2000s, Louise Bourgeois devotes herself to seemingly fragile, soft sculpture, precariously balanced, in which verticality is created by the stacking of sewn fabric blocks. Her cushion-totems combine geometric patterns and solid-colored fabrics in an unstable heap that seems liable to collapse at any moment. This use of fabric is a way for Louise Bourgeois to reconstruct her own past, as it is a direct reference to what nourished her eye as a child, in her family's tapestry restoration workshop.

Referring to the clothes she accumulates and reuses for her sculptures, she says: "It's an exercise of memory, exploring the past, how I felt when I wore them." In direct contact with the skin, clothing, textile in general has an intimate charge, a link to the body, to emotional memory that particularly moves the artist. As for the act of sewing, mending and assembling separate pieces, for Louise Bourgeois, whose life has been marked by suffering, it refers to the notion of repairing psychological wounds.

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## JOHN CHAMBERLAIN (1927 - 2011)

John Chamberlain, major American sculptor of the twentieth century, was a master of metal-folding and an exceptional colourist. The gestural character of his works and rich variety of bright colours on one hand and his use of everyday materials on the other make Chamberlain's sculptures oscillate between Abstract Expressionism and Pop Art. The agility of the metal makes his sculptures almost alive, in a sizzling dance of colorful, undulating curves. Taught at Black Mountain College, he enjoyed a solid reputation in the United States, gaining international recognition after representing his country at the 1964 Venice Biennale.



John Chamberlain, *Opera Chocolates*, 1994

Constantly reshaping, crushing, assembling and welding steel strips from abandoned cars that he selects and amasses in his studio, Chamberlain works intuitively to find the right *fit*. This word is often used by him to describe his process: "The pieces may all look the same, but no two are alike. You have to put them together. So you have a *fit*, a shape and a color". He describes himself as a "collagist", assembling the most disparate pieces into a new structure, while preserving the original properties of the support, including its color.

John Chamberlain, influenced by poets Charles Olson and Robert Creeley whom he met at Black Mountain College, applied principles he derived from poetry to sculpture, notably the importance of form and composition. He saw words as visual entities with distinct properties, creating titles based on their appearance and *fit* with his works. His piece *Opera Chocolates* (1994) illustrates this harmony between the letters (repetitions of o, p, c) and the form of the sculpture.

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## **JEAN DUBUFFET (1901-1985)**

Jean Dubuffet, French painter and sculptor, is the founder of the Art Brut movement, theorized from the 40s onwards, advocating an art free of academic conventions and traditional cultural influences. Dubuffet was interested in the work of children, outsiders, self-taught artists and even the mentally ill, whom he saw as authentic forms of expression, detached from the expectations and judgments of society. His work is based on a quest for a pure, spontaneous visual language, directly connected to the human essence, far removed from traditional aesthetic codes.

“Dubuffet wants to free art from sclerosis, diverting it from consecrated, habitual or imposed paths, towards unknown lands suitable for adventure.” Lorenza Trucchi

*Intervention* (1954) is part of this approach. Executed in oil on canvas, it illustrates Dubuffet's anti-aesthetic approach, characterized by thick textures, earthy colors and a deliberately rudimentary appearance. The painting, with its almost abstract forms, testifies to his interest in exploring materials and rejecting traditional pictorial conventions. During the 1950s, he became particularly interested in textures, surfaces and material experimentation. He abandoned traditional mediums in favor of elements such as sand, dust, tar or pebbles, which he incorporated into his canvases to make his works almost sculptural. There is no clearly defined subject, which encourages the viewer to concentrate on textures and surfaces. It's a work in which the artist's gesture and the material are at the core of creation.

“The essential gesture of the painter is to coat. Not to spread tinted waters with a small feather or a wisp of hair, but to plunge his hands into full buckets or basins and, with his palms and fingers, to chew the wall offered to him with his earth and pastes, to knead it body to body, imprint on it the most immediate traces he can of his thoughts and the rhythms and impulses that beat in his arteries and run along his innervations, with his bare hands, or with the help of summary instruments that are good conductors - some random blade or short stick or shard of stone - that neither cut nor weaken the wave currents. ” Jean Dubuffet

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## KATHLEEN JACOBS (1958)

American artist Kathleen Jacobs is developing a unique rubbing technique inspired by Japanese woodblock printing, which she learned from Japanese-American artist Hiroki Morinoue. This method, at the heart of her creative process, involves wrapping and stapling linen canvas around carefully selected tree trunks or branches. She then rubs the canvas up and down with a piece of linen soaked in pigments and oil paint, capturing the textures and patterns of the bark. The canvases remain in place for several months, even up to three years, allowing the natural elements to interact with the work.

Jacobs sees her work as a collaboration between various actors: time, trees, natural elements and her own techniques. She sees trees as a model of the laws of nature, linking patterns in the bark to the shapes found in clouds, waves or rivers.

This artistic process, rooted in Taoist philosophy and its principle of “action without action”, is characterized by its slowness and almost ritual aspect. Initially influenced by Western landscape painting, Jacobs' work evolved towards a more abstract style, particularly after a stay in China, which had a profound effect on his artistic approach.



Kathleen Jacobs, *INSIC*, 2018

“I spent many years outdoors painting and making woodcuts. After a while, I realized I had to use what was there (physically) to make the work... It was an interesting experience to collaborate with trees, time and weather to paint these images. I let the surface speak for itself. My work is born of the collaboration between the trees, the natural environment and myself, but it's not about trees; these are abstract paintings. Lines and patterns are important, nothing more, nothing less.” Kathleen Jacobs

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## JANNIS KOUNELLIS (1936 - 2017)

Leading figure of the Italian movement *Arte Povera*, Greco-Italian artist Jannis Kounellis had a lasting impact on the history of art. Born in Italy in the 1960s, *Arte Povera* advocated the use of simple materials, often considered *poor* or ordinary, to question the values and codes of traditional art. Kounellis played an essential role in the development of this movement.

His work is distinguished by its use of unconventional materials: industrial objects such as iron and coal, organic materials like wood, wool, coffee, and living elements such as animals or plants. Kounellis' work addresses memory, the alienation of the individual in modern society, the relationship between man and matter, and the tensions between tradition and modernity.

The 1960 painting presented is part of Kounellis's *Alfabeti* (Alphabetic Paintings), works inspired by the letters and symbols used on merchant ships to identify cargo, and other symbols taken from road signs. Monumental sizes on white monochrome, unusual positioning, devoid of meaning or context...by separating the signs from their meaning Kounellis invites the viewer to focus on their form.



Jannis Kounellis, *Untitled*, 1960



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## GEORGIA RUSSELL (1974)

With surgical thoroughness, Scottish artist Georgia Russell turns the scalpel from a medical instrument into an artistic tool. She meticulously cuts, lacerates and tears, playing with gradations of color and the light that seeps through her incisions. Georgia Russell's surgically precise gesture demands mastery and patience: "I change the blade every five minutes, because beyond that, it's no longer efficient enough".

Through these meticulous, repeated cuts, she creates abstract works that oscillate between reality and illusion, where each notch of the blade gives life to ethereal, vibrant forms. Inspired by nature and its incessant metamorphoses, the artist confronts reality and includes in her work her most intimate reflections on the changes in this nature disrupted by human action.

Recently, she has incorporated organza, a translucent, iridescent veil, into her creations. By lacerating the different layers of this fragile yet resistant fabric, she amplifies the effects of light and movement, blurring the boundary between full and empty.

In *Undercurrent* (2019), layers of cut-out canvas blend together in vibrant movement. Light, seeping through, animates Russell's work like stained-glass window. For her, the material she works with is "alive and mobile", possessing a dynamic of its own, comparable to water or wind.



Georgia Russell, *Undercurrent*, 2019

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## **GIDEON RUBIN (1973)**

Gideon Rubin, born in Israel in 1973, is a painter whose refined, silent works explore memory and identity. Working mainly from found images, often old photographs or magazines, Rubin erases the distinctive features of his subjects, creating anonymous figures with blurred faces. The absence of detail forces the viewer to concentrate on posture, clothing and atmosphere, leaving room for personal interpretation. His technique, based on subtle layers of oil paint, favors pastel tones and soft textures that reinforce the timelessness and melancholy of his compositions. Rubin's works invite reflection on the passage of time, the fragility of memory and the ephemeral nature of human existence.

Opting for linen canvas, but also working on wood and cardboard, he attaches great importance to the choice of support, which appears in broad, vigorous strokes, in a *non-finito* approach that lends his works a unique subtlety and lightness. His lively brushstrokes dissolve parts of the composition in a fascinating blend of figuration and abstraction. In this way, Gideon Rubin's painting lives and breathes to the rhythm of a subtle pendulation between erasure and reconstitution, memory and imagination, generating a multitude of fictions and stories.

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## JOEL SHAPIRO (1941)

American Joel Shapiro uses the emblematic materials of modern sculpture - wood, plaster and bronze - to explore the possibilities of form, which he unleashes in an entirely new way. Recalling the tradition of maquettes, he uses this medium to create small, dynamic studies based on the assembly of blocks, joined at pre-existing angles and fractures that shape the final result and guide the artist's hand in defining a new sculptural concept. Instinctive and immediate, these assemblages breathe instantaneity. For the artist, it's important to leave visible traces of the creative process in the work: traces of glue, nails, joints and wood grain. The geometry of these simple forms and the absence of a base bring Joel Shapiro's sculptures closer to Minimalist art. However, the place left to the artist's action and the possibility of the existence of his traces distance his approach from minimalist artists such as Carl Andre or Donald Judd, who prefer smooth materials in which the trace of human work is erased.

Constructed mainly from wooden or bronze parallelepipeds, many of these pieces evoke human silhouettes: some stand on one foot, others on two, while still others appear to be lying down or climbing walls. In some cases, the figures are precariously balanced, on the verge of collapse. The parallelepipeds serve as representations of limbs, torsos and heads, while retaining their autonomy as individual elements of the sculpture.



Joel Shapiro, *Untitled*, 2015

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## **PIERRE SOULAGES (1919-2022)**

Undisputed master of black monochrome, which he exploited relentlessly throughout his life, Pierre Soulages (1919-2022) is considered one of France's most important and internationally recognized artists. Throughout his career, he tirelessly explored the infinite possibilities of black color, an obsession that led him to revolutionize contemporary painting. In 2014, his career was crowned by the opening of a museum in his hometown of Rodez; in 2019, a retrospective exhibition was held at the Louvre, a rare privilege only enjoyed during their lifetime by Braque, Chagall and Picasso.

After thirty years of predominantly black abstract painting, Soulages turned to a new style in 1979, which he called *Outrenoir*. Literally “beyond black”, this process is the result of lengthy research into the texture and morphology of black paint, and defines a unique process in which black is no longer simply a color, but becomes a material that captures and reflects light in unprecedented ways. Embracing the viscosity of the material with broad brushstrokes and other tools he made himself, Soulages structures the surface of monumental canvases, transforming them into pictorial reliefs that capture and reflect light in different ways, giving the surface a sculptural quality.

*Peinture, 213 x 181cm, June 4, 2008* belongs to the famous *Outrenoir* group. Evolving over a period of more than forty years, this ensemble has seen many variations. In this work, the black surface is both matte and glossy, punctuated by subtle reliefs fashioned by a spatula specially designed to create these distinctive textures. Far from totally absorbing light, the black paint reflects it in complex ways, playing with shadows and reflection.

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## LOUIS SOUTTER (1871-1942)

Erudite, cultured and sensitive, Swiss artist Louis Soutter, a cousin of Le Corbusier, was marked by personal difficulties and professional failures: his separation from his wife, his weakening from typhus, the death of his father and then his sister, the artist accumulated psychological suffering that had a profound influence on his art, adding a tragic dimension to it. He became increasingly marginalized. Soon considered too eccentric by those around him, Louis Soutter was placed in a hospice for the elderly in Ballaigues, an isolated village in the Vaud Jura, in 1923, at the age of 52. Then almost blind and suffering from arthrosis, he began finger-painting and drawing in 1936.

This practice allows Louis Soutter to interact directly with the support. By using his finger to apply color, he establishes a physical link between his body and the paper, allowing his emotions to express themselves more immediately. This tactile approach acts as a direct channel for his acuity, revealing a tormented inner world where the boundary between reality and imagination becomes blurred. In her finger paintings and drawings, evocative images that conjure up the sun, earth, fire and other natural elements become the backdrops for scenes reminiscent of cave paintings, and illustrate scenes from everyday life as well as pagan rites and mythological and biblical tales. His work also echoes Greek tragedies and myths, with the use of black figures reminiscent of ancient ceramics, as a reflection on divinities, the human condition and its tragic destiny. Anonymous bodies, alone or in groups, become oversized black silhouettes standing out against a light background, evolving in a universe sometimes linked to death, sometimes to magic.



Louis Soutter, *Allons à l'aventure*, 1937-42

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## CY TWOMBLY (1928 - 2011)

Cy Twombly's works straddle the line between drawing and speech, to the point where the boundary between the two becomes vague, before disappearing altogether. In search of an immediate, intuitive visual language, the artist creates works with abstract compositions that conceal an expressive awareness. His exceptional knowledge of European history and culture, spanning several centuries, is at the root of his original and singular art. Words and texts, especially the fragmented and grandiose ones of ancient poetry, are integrated into the work's surface through the spontaneous letters and signs of gestural calligraphy. The drawn word thus becomes the sign pronouncing the word. Mythological and poetic references emerge from the elements of language found in her various series. The artist plays with abstraction, which he never fully achieves, summoning up the primitive force of a past that fascinates him, to the extent that he set up his studio in ancestral Italy in 1957.



Cy Twombly, *Portrait (Rome)*, 1962

The work on show, *Portrait (Rome)*, 1962, features pencil strokes, scribbling, splashes of color and partially erased words, while playing with space and the balance of elements. The notion of “portrait” is not understood in the figurative sense. Here, it's the idea of Rome that seems to be evoked in the gestural energy of the painting, in the Mediterranean light of the white, the ardor of the red.

Guy Tosatto, former director of the Musée de Grenoble, said of Twombly that “his line becomes the medium of the emotions that run through him when he reads these writings, but also when he lives in Rome, in daily contact with the city's ancient past. In so doing, through his stroke, both powerful and fragile - that famous trembling - he confers an unsettling presence on the figures he invokes, from Apollo to Virgil, from Venus to Sappho... Here we touch on the magic of this art, which is, through the grace of strokes always in balance between the spoken and the unspeakable, to bring this past back to life and introduce us to the intimacy of myths.”

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**Press selection – Art Basel Paris 2024**



**John Chamberlain**

*Opera Chocolates*

1994

Painted and chromium plated steel

122,9 x 134,6 x 105,4 cm / 48 1/2 x 53  
x 41 1/2 in

**Photo: Galerie Karsten Greve**

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



**Pierre Soulages**

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

2008

Acrylic on canvas (triptych)

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

**Photo: Saša Fuis, Cologne**

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



**Louis Soutter**

*Allons à l'aventure*

1937 - 1942

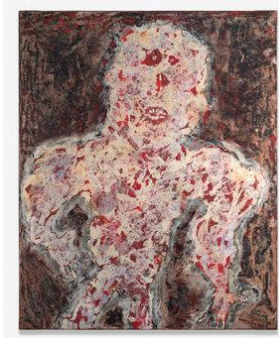
Mixed media on paper (finger painting)

58 x 44 cm / 22 3/4 x 17 1/3 in

**Courtesy of Galerie Karsten Greve Köln  
Paris St. Moritz**

**Photo: Serge Hasenböhler, Basel**

# GALERIE KARSTEN GREVE



**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 Köln Paris St. Moritz**

**Photo: Serge Hasenböhler, Basel**



**Georgia Russell**

*Undercurrent*

2019

Acrylic and gouache on canvas on  
aluminium stretcher frame

250 x 200 x 11.5 cm / 98 1/2 x 78 3/4 x 4

1/2 in

**Courtesy of Galerie Karsten Greve Köln**

**Paris St. Moritz**

**Photo: Gilles Mazzufferi**



**Joel Shapiro**

*Sans titre / Untitled*

2015

Bronze

Pièce unique / Unique piece

40 x 44,5 x 28,3 cm / 15 3/4 x 17 1/2 x 11 1/4 in

**Courtesy of Galerie Karsten Greve Köln Paris St. Moritz**

**Photo: Studio Joel Shapiro**



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**Kathleen Jacobs**

*INSIC*

2018

Oil on linen

210,8 x 200,5 cm / 83 x 79 in

**Courtesy of Galerie Karsten Greve Köln Paris St. Moritz  
Photo: Lisa Vollmer**



**Louise Bourgeois**

*Untitled*

2002

Tissu et acier inoxydable

180.3 x 25.4 x 30.4 cm / 71 x 10 x 12 in

**Photo: Saša Fuis, Cologne**

**© The Easton Foundation, New York**

**Courtesy of Galerie Karsten Greve Köln Paris St.  
Moritz**



**Louise Bourgeois**

*Untitled (Calme Toi)*

2000

Tissu et acier inoxydable

156.2 x 30.4 x 30.4 cm / 61 1/2 x 12 x 12 in

**Photo: Christopher Burke, New York**

**© The Easton Foundation, New York**

**Courtesy of Galerie Karsten Greve Köln Paris St.  
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# GALERIE KARSTEN GREVE



**Jannis Kounellis**

*Untitled*

1960

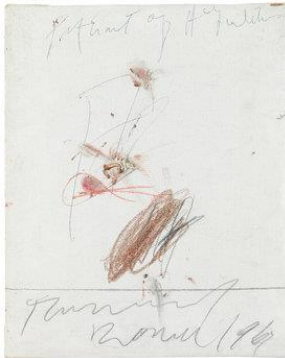
Oil and pencil on canvas

137 x 242 cm / 54 x 95 1/4 in

Cadre: 147,3 x 254 x 8 cm

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

**Photo: Galerie Karsten Greve**



**CY TWOMBLY**

*Portrait (Rome), 1962*

Oil paint, wax crayon and lead pencil on canvas

30 x 24 cm

Frame : 53,5 x 46,5 x 5,5 cm

**Courtesy Galerie Karsten Greve Köln Paris St. Moritz**

**Photo: Georges Poncet, Paris**

# GALERIE KARSTEN GREVE



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Samedi : 10h - 13h / 14h - 18h

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