

GALERIE KARSTEN GREVE



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PIERRE SOULAGES
JOHN CHAMBERLAIN

14.09.2024– 21.12.2024

Opening Saturday September 14th from 6 to 8 pm

The exhibition will be accompanied by a catalog with a text by Bernard Blistène

Press kit

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Citations

SOULAGES

It's what I do that teaches me what I'm looking for.

"Outrenoir", black which, ceasing to be black, becomes an emitter of clarity.

A painting is an organized whole, a set of forms (lines, colored surfaces) on which the meanings we attribute to it are made and unmade.

Most of the things I've done are things I didn't want to do in the first place. Like that night when I realized that it wasn't the black that mattered, but the light reflected by the black.

CHAMBERLAIN

(About Van Gogh and Schubert, whom he admired): Both artists were completely alone. Both suffered from their solitude, and you could hear it and see it. It's something I feel very close to. My immediate reaction was to say to myself: I'm already alone, so whatever I do, I'd better do it perfectly.

One of my hallmarks is having invented my own artistic materials, my own ingredients. [...] I borrow materials that were intended for a certain use, then discarded, and then put them to another use.

I'm not interested in car parts as such, but in colors, shapes and masses.

Everyone is so enamored of things we already know that the key purpose in art is to find out what you don't already know.

GALERIE KARSTEN GREVE

**PIERRE SOULAGES
JOHN CHAMBERLAIN**

September 14 – December 21, 2024

Opening Saturday 14th of September, 6-8pm

The exhibition will be accompanied by a new catalog with a text by Bernard Blistène

Galerie Karsten Greve is pleased to present in its Paris space an exceptional exhibition dedicated to Pierre Soulages and John Chamberlain. On this occasion, a corpus of paintings by Pierre Soulages and sculptures by John Chamberlain will be unveiled, all from the personal collection of Karsten Greve, who, for over 50 years, has played a key role in promoting major contemporary artists, offering an international platform for their work. This exhibition embodies his vision by creating a unique dialogue between two emblematic figures of the post-war avant-garde, with whom the gallery has collaborated over several decades.

Chamberlain and Soulages plunge the viewer into a rich visual and sensory experience, using seemingly opposite processes: colored metal assemblage for one, broad expanses of black paint for the other. Yet each in his own way is a relentless explorer of texture and light. A cross-view between two masters of matter, this exceptional exhibition reveals the obstinate, solitary quest of two resolutely unclassifiable artists.

Undisputed master of the black monochrome, which he explored relentlessly throughout his life, Pierre Soulages (1919-2022) is considered one of the most important and internationally recognized French artists. His career was crowned in 2014 by the opening of a museum in his hometown of Rodez, and in 2019, a retrospective of his works 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. Embracing the viscosity of the material with broad brushstrokes and other tools he makes 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.

The exhibition features paintings by Pierre Soulages between 1963 and 2015, a rare opportunity to apprehend the fruit of many years of pictorial research. Visitors will be able to admire a very large painting from 1963 (gouache on paper mounted on canvas), signed and dated front and verso. Originally shown at *Documenta III* in 1964, it was the largest painting to be exhibited there. Monumental *Outrenoirs* produced during the artist's last two decades offer a glimpse into this highly prolific period for Pierre Soulages, during which he turned to acrylics and furthered his journey into the heart of the "noir-lumière".

An exceptional colorist and metal virtuoso, John Chamberlain (1927-2011) makes steel his arena. His sculptures are characterized by acid colors and organic forms, evoking both the raw strength of steel and the softness of Renaissance draperies. The agility of 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.

Constantly reshaping, crushing, assembling and welding steel strips from abandoned cars that he selects and

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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.

Keenly interested in the different forms a material can take, Chamberlain studied the properties of metal to refine his practice, combining a scientific approach with his artistic work. Beyond car parts, he also experimented with paper, plastic and polyurethane foam.

Soulages, like Chamberlain, embodies the archetype of the artist-researcher: experimental, relentless, guided by an unquenchable thirst for black... "It is what I do that teaches me what I'm looking for", declared Soulages, placing the act of doing and discovery at the heart of his practice, free from the artistic movements of his time. In his quest for light, Soulages went his own way.

Since the 60s, Pierre Soulages and John Chamberlain have enjoyed a solid reputation and success in their home country and abroad. Their works are exhibited in major museums in America and Europe, and are included in the collections of prestigious institutions such as MoMA, the Guggenheim and the Centre Pompidou.

Since their first collaboration in 1973 for Chamberlain and in 2002 for Soulages, Karsten Greve has been an unfailing supporter and passionate promoter of both artists' work. This exhibition is also an opportunity to celebrate their strong and profound relationship: through archive photographs, visitors will discover intimate and striking moments from this exceptional collaboration. Shots taken at openings, studio visits and more personal times illustrate the depth of their relationship, bearing witness to the very special bond that united the gallerist and his artists.

"I opened the gallery with an interest in great solitary artists," confides Karsten Greve. The *Outrenoir* exhibition in 2002 was a sign to me that Soulages was a perfect solitary. Chamberlain was also a solitary. Solitaries always suit me, they're artists who aren't members of a moment or a society...it's something else".

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Pierre Soulages in his studio, Paris 2015. Photo: Vincent Cunillère

Pierre Soulages

Biography

Born in Rodez on December 24, 1919, Pierre Soulages was attracted to Roman art and prehistory from an early age. Surrounded by craftsmen as a child, he developed a taste for technique and simple materials. After studying at the Beaux-Arts in Montpellier, where he met his wife Colette, he moved to Paris and began exhibiting in the late '40s. In 1948, the *Französische abstrakte Malerei* exhibition, organized by German art patron Ottomar Domnick, launched his international career. In the '50s, he was featured in several group exhibitions in New York, where he quickly gained recognition and respect among American painters. From the 1960s onwards, numerous museums devoted retrospectives to his work, the most notable of which were those at the Centre Pompidou in 2009 and the Louvre in 2019. From 1987 to 1994, he created 104 stained-glass windows for the Abbey Church of Sainte Foy in Conques. In 2014, the Musée Soulages opens in Rodez with a donation of 500 works by Pierre and Colette. Soulages died in 2022 at the age of 102. Today, his works can be found in over a hundred public collections, including MoMA, the Guggenheim, the Tate Gallery, the Centre Pompidou and the Museu de Arte Moderna in Rio de Janeiro.

Chronological highlights

1919	Birth in Rodez
1948	Exhibition <i>Französische abstrakte Malerei</i> organize by German art patron Ottomar Domnick, launches his international career
1949	Exhibition at Guggenheim and MoMA in New York
1967	Retrospective at Musée d'art moderne de Paris
1987-1994	Creates stained-glass windows of abbatale Sainte Foy de Conques
2009	Retrospective at Centre Pompidou
2014	Opening of Musée Soulages in Rodez
2019	Retrospective at the Louvre
2022	Death at 102 years

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Public collections (selection)

Artothèque de Caen, Caen, France
Ateneum Art Museum, Helsinki, Finland
Berardo Museum - Collection of Modern and Contemporary Art, Lisbon, Portugal
Bridgestone Museum of Art, Tokyo, Japan
Centre Pompidou, Paris, France
Fonds national d'art moderne, Paris, France
FRAC - Bretagne, Châteaugiron, France
FRAC - Languedoc-Roussillon, Montpellier, France
FRAC - Provence-Alpes-Côte d'Azur, Marseille, France
Galeri Nasional Indonesia, Jakarta, Indonesia
Galleria Civica d'Arte Moderna e Contemporanea - GAM, Turin, Italy
Hara Museum of Contemporary Art, Tokyo, Japan
Henie Onstad Art Centre, Høvikodden, Norway
KUNSTEN Museum of Modern Art Aalborg (former Nordjyllands Kunstmuseum), Aalborg, Denmark
LAAC - Lieu d'Art et Action Contemporaine de Dunkerque, Dunkerque, France
Les Abattoirs de Toulouse, Toulouse, France
Los Angeles County Museum of Art - LACMA, Los Angeles, USA
Ludwig Museum im Deutschherrenhaus, Koblenz, Germany
MAM - Museu de Arte Moderna Rio de Janeiro, Rio de Janeiro, Brazil
MIT List Visual Arts Center, Cambridge, UK
Musée d'art moderne de la Ville de Paris, Paris, France
Musée d'Art moderne de Saint-Etienne, Saint-Etienne, France
Musée d'art moderne Lille métropole, Villeneuve d'Ascq, France
Musée National d'Art moderne, Centre Pompidou, Paris, France
Musée National d'Art moderne, Paris, France
Musée Soulages, Rodez, France
Museo de Arte Carrillo Gil, Mexico City, Mexico
Museo de la Solidaridad Salvador Allende, Santiago, Spain
Museo Tamayo, Mexico City, Mexico
Museu de Arte Moderna, Rio de Janeiro, Brazil
Museum Frieder Burda, Baden-Baden, Germany
Museum Folkwang, Essen, Germany
Museum Ludwig, Cologne, Germany
Museum of Contemporary Art Skopje, Skopje, Republic of Macedonia
Museum of Fine Arts, Houston, USA
Museum of Modern Art, New York, USA
Muzeum Sztuki w Łodzi, Łódź, Poland
National Gallery of Art, Washington, USA
Nationalgalerie, Berlin, Germany
Sammlung Essl - Kunsthhaus, Klosterneuburg, Austria
Sara Hildén Art Museum, Tampere, Finland
SCAG - Southampton City Art Gallery, Southampton, USA
Sprengel Museum, Hanover, Germany
Staatliche Museen, Kassel, Germany
Staatsgalerie, Stuttgart, Germany
Städtisches Museum Abteiberg, Mönchengladbach, Germany
Tate Britain, London, UK
Tehran Museum of Contemporary Art, Teheran, Iran
The Art Institute, Chicago, USA
The Philadelphia Museum of Art, Philadelphia, USA
The Solomon R. Guggenheim Museum, New York, USA
The State Hermitage Museum, St. Petersburg, USA

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Pierre Soulages

Peinture, 243 x 181cm, 28 août 2015 2015

3 parts : acrylic on canvas

243 x 181 cm / 95 2/3 x 71 1/4 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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Solo exhibitions (selection)

- 2024 *Pierre Soulages and Morita Shiryu*, Musée d'art moderne de Kobe, Kobe, Japan
- 2023 *Les derniers Soulages. 2010-2022*, Musée Soulages, Rodez, France
Pierre Soulages l'Art de la Gravure #3, Institut Bernard Magrez, Bordeaux, France
- 2022 *au cœur de l'abstraction*, Fondation Marguerite et Aimé Maeght, Saint-Paul-de-Vence, France
- 2021 *Soulages. Malerei 1946-2019*, Kunstsammlungen Chemnitz, Chemnitz, Germany
Éloge de la lumière, Fondation Baur, Musée des Arts d'Extrême-Orient, Genève, Suisse
- 2020 *Soulages. Malerei 1946-2019*, Museum Frieder Burda, Baden Baden, Germany
- 2019 *Soulages au Louvre*, Musée du Louvre, Paris, France
Accrochage Soulages et le Musée national d'art moderne, Musée National d'Art Moderne, Paris
Pierre Soulages: Beyond Black, Alisan Fine Arts Central, Central, Hong Kong
- 2018 *Pierre Soulages, œuvres sur papier. Une présentation*, Musée Soulages, Rodez, France
Pierre Soulages - Noir / Lumière, Museum Ludwig im Deutschherrenhaus, Koblenz, Germany
Pierre Soulages. PEINTURE, Galerie Karsten Greve Cologne, Germany
SOULAGES – Une rétrospective, Fondation Pierre Gianadda, Martigny, Suisse
Pierre Soulages, l'ARC, Le Creusot, France
- 2017 *Les Soulages du Centre Pompidou*, Musée Soulages, Rodez, France
Leidenschaft. Passion. – Im Fokus: Pierre Soulages, Museum Art.Plus, Donaueschingen, Germany
- 2016 / 17 *Noir, c'est noir? Les outrenoirs de Pierre Soulages*, EPFL, Espace d'expérimentation muséale ArtLab, Lausanne, Suisse
- 2016 *Pierre Soulages. Le noir*, Museum Folkwang, Essen, Germany
Soulages. Papiers, Musée Picasso, Antibes, France
- 2015 *SOULAGES. Peintures 2013 – 2015*, Galerie Karsten Greve, Paris, France
- 2014 *Outrenoir en Europe : musées et fondations*, Musée Soulages, Rodez, France (Exposition inaugurale du Musée Soulages)
Pierre Soulages New Paintings, Galerie Perrotin & Dominique Lévy Gallery, New York, USA
- 2013 *Soulages XXIe siècle*, Villa Medici, Rome, Italie
- 2012 *Pierre Soulages. XXIe siècle*, Musée des Beaux-Arts, Lyon, France
- 2011 *Accrochage*, Galerie Boisserée, Cologne, Germany
Les sujets de l'abstraction, Musée Fabre, Montpellier, France
Les sujets de l'abstraction, 1946-62, Fondation Gandur pour l'Art, Musée Rath, Genève, Switzerland
- 2010 *Pierre Soulages - Mexico*, Museo de la Ciudad, Mexico, Mexique
Pierre Soulages - Martin-Gropius-Bau, Martin-Gropius-Bau, Berlin, Germany
Soulages. Verre cartons des vitraux de Conques, Musée Fabre, Montpellier, France
- 2009 *Pierre Soulages*, Centre Georges Pompidou, Paris, France
Soulages. Le temps du papier, Musée d'Art Moderne et Contemporain, Strasbourg, France

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Pierre Soulages en son musée. L'expérience RCR Architectes, Cité de l'architecture et du patrimoine, Paris, France.

- 2007 Inauguration des salles Soulages, Musée Fabre, Montpellier, France
Prix Julio Gonzalez, Pierre Soulages, Institut Valencià d'Art Moderne, Valencia, Spain
- 2006 *Pierre Soulages. Painting the Light*, Sammlung Essl, Klosterneuburg, Austria
Estampes de Pierre Soulages, Salle d'exposition Carmel, Tarbes, France Pierre Soulages.
Die Farbe Schwarz, das Licht, die Malerei, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany
- 2005 *Pierre Soulages: American Selections*, Trumbull Museum, Ohio, USA
Pierres Soulages, Musée Ordrupgaard, Charlottenlund, Denmark
- 2003 *Soulages. L'oeuvre imprimé*, Bibliothèque Nationale de France, Paris, France
- 2002 *Pierre Soulages. Peintures 1999 - 2002*, Galerie Karsten Greve, Paris, France
Eaux-fortes et bronzes, Musée Rignault, Saint-Cirq-Lapopie, France
- 2001 *Pierre Soulages. Black Light*, Musée de l'Ermitage, Saint-Petersbourg, Russie
Pierre Soulages. Black Light, Nouvelle Galerie Tratiakov, Moscou, Russie
- 2000 *Soulages. 82 Peintures*, Les Abattoirs de Toulouse, Toulouse, France
Pierre Soulages, Galerie Alice Pauli, Lausanne, Suisse
- 1999 *Pierre Soulages. Célébration de la lumière*, Kunstmuseum Bern, Bern, Switzerland
Pierre Soulages. Œuvres récentes 1994 - 1999, Musée Fabre, Montpellier, France
- 1998 *Pierre Soulages*, Sala Amós Salvador, Centro Cultural, Logroño, Spain
Pierre Soulages, Galerie Frahm, Copenhagen, Denmark
- 1997 *Pierre Soulages. Malerei als Licht und Farbe*, Deichtorhallen, Hamburg, Allemagne
Pierre Soulages rétrospective, Centro de Exposiciones y Congresos, Saragossa, Spain
- 1996 *Noir-Lumière*, Musée d'Art Moderne de la Ville de Paris, Paris, France
Noir-Lumière, The Montreal Museum of Fine Arts - Musée des beaux-arts de Montréal, Montreal, Canada
Noir-Lumière, Museu de Arte, São-Paulo, Brazil
Soulages, Centre d'Art Contemporain, Embrun, France
- 1995 *Pierre Soulages*, Fondation Veranneman, Kruishoutem, Belgium
- 1994 *Soulages, une rétrospective*, Palais des Beaux-Arts de Chine (Meschuguan), Pékin, Chine
Soulages, une rétrospective, Fine Arts Museum, Taipei, China
Peintures et cartons des vitraux de Conques, Westfälisches Landesmuseum, Münster, Germany
- 1993 *Soulages, une rétrospective*, Musée National d'Art Contemporain, Séoul, South Korea
- 1992 *Polyptyques 1979 - 1991*, Maison des Arts Georges Pompidou, Cajarc, France
Peintures et cartons des vitraux de Conques, Galerie de France, Paris, France
- 1991 *Pierre Soulages*, Galerie Jade, International Art Exposition, Chicago, USA
Soulages, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria

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- 1990 *Pierre Soulages*, Galerie Alice Pauli, Lausanne, Switzerland
- 1989 *Soulages. 40 Jahre Malerei, retrospektive*, Museum Fridericianum, Kassel, Germany
Soulages. 40 Jahre Malerei, retrospektive, IVAM Centro Julio Gonzales, Valencia, Spain
Soulages. 40 Jahre Malerei, retrospektive, Musée des Beaux-Arts, Nantes, France
- 1988 *Pierre Soulages*, Galerie Jade, Colmar, France
- 1987 *Soulages*, Musée Saint Pierre Art Contemporain, Lyon, France
Oeuvres, Hans-Thoma Gesellschaft, Reutlingen, Germany
- 1986 *Pierre Soulages peintre et graveur*, Galerie Art & Essai, UHB Rennes 2, Rennes, France
Peintures 1984 - 1986, Galerie de France, Paris, France
- 1985 *Pulchri Studio*, La Haye, Pays-Bas
- 1984 *Soulages*, Seibu Museum of Art, Tokyo, Japan
- 1983 *Soulages, peintures*, Musée d'Unterlinden, Colmar, France
- 1982 *Oeuvres sur papier*, Oberhessisches Museum, Giessen, Germany
Oeuvres sur papier, Galerie Ponce, Mexico
Oeuvres sur papier Kunstbygning, Aarhus, Denmark
Oeuvres sur papier Kunstpavillon, Esbjerg, Denmark
Oeuvres sur papier, Charlottenborg, Copenhagen, Denmark
- 1980 *Peintures récentes*, Musée du Parc de la Boverie, Liège, Belgium
Rétrospective, Künstlerhaus, Salzburg, Autriche
- 1979 *Peintures et oeuvres sur papier*, Galerie Birch, Copenhagen, Denmark
Soulages, Fondation Veranneman, Kruishoutem, Belgium
Peintures récentes, Centre Georges Pompidou, Paris, France
- 1978 *Peintures sur papier*, Galerie Ulysses, Vienna, Austria
- 1977 *Rétrospective*, Maison de la Culture, Mulhouse, France
Bronzes et peintures sur papier, Galerie de France, Paris, France
- 1976 *Soulages rétrospective*, Museo de Bellas Artes, Caracas, Venezuela
Soulages rétrospective Museo, Maracaibo, Venezuela
Soulages rétrospective Fundação Cultural, Brasília, Brazil
Soulages rétrospective Museu da Universidade, São Paulo, Brazil
Soulages rétrospective Museu de Arte Moderna, Rio de Janeiro, Brazil
Rétrospective, Musée d'Art et d'Industrie, Saint-Etienne, France
- 1975 *Rétrospective* Fundação Calouste Gulbenkian, Lisbon, Portugal
Rétrospective Salas del Patrimonio Artístico y Cultural, Madrid, Spain
Rétrospective Musée Fabre, Montpellier, France
Rétrospective Museo de Arte Moderno, Mexico city, Mexico
- 1974 *Pierre Soulages*, Atelier des Halles, Paris, France
Pierre Soulages Maison des Arts, Montbéliard, France
Pierre Soulages Musée dynamique, Dakar, Senegal

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- 1973 *Peintures 1964 - 1972*, Nordjyllands Kunstmuseum, Aalborg, Denmark
Peintures 1964 - 1972, Rådhus Gentofte, Copenhagen, Denmark
Peintures 1964 - 1972, Palais des Beaux-Arts, Charleroi, Belgium
Rétrospective, Musée d'Art et d'Histoire, Neuchâtel, France
- 1972 *Rétrospective*, College Park Gallery, University of Maryland, Washington D.C., USA
- 1968 *Paintings since 1963*, Knoedler Gallery, New York, USA
Paintings since 1963, Museum of Art, Pittsburgh, USA
Paintings since 1963, Albright-Knox Art Gallery, Buffalo, USA
Rétrospective, Musée d'Art Contemporain, Montréal, Canada
Rétrospective Musée du Québec, Québec, Canada
- 1967 *Pierre Soulages, rétrospective* Musée National d'Art Moderne, Paris, France
Soulages, Galerie de France, Paris, France
- 1966 *Pierre Soulages – Rétrospective*, Museum of Fine Arts, Houston, USA
- 1965 Kootz Gallery, New York, USA
- 1964 Kootz Gallery, New York, USA
- 1963 *Peintures sur papier*, Galerie de France, Paris, France
Soulages, Ny Carlsberg Glyptotek, Copenhagen, Denmark
- 1962 *Pierre Soulages, retrospective*, Massachusetts Institute of Technology, Boston, USA
- 1961 *Pierre Soulages, retrospective*, Museum Folkwang, Essen, Germany
Pierre Soulages Gemeente Museum, La Haye, Netherlands
Pierre Soulages, Kunsthaus Zürich, Zurich, Suisse
Kootz Gallery, New York, USA
- 1960 Galerie de France, Paris, France
Pierre Soulages rétrospective, Kestner Gesellschaft, Hanover, Germany
- 1959 Kootz Gallery, New York, USA
- 1957 *Gouaches et gravures*, Galerie Berggruen, Paris, France
Kootz Gallery, New York, USA
- 1956 Galerie de France, Paris, France
Kootz Gallery, New York, USA
- 1955 Gimpel Fils Gallery, London, UK
Kootz Gallery, New York, USA
Oeuvres sur papier, Rodgers University, New Brunswick, Canada
- 1954 Kootz Gallery, New York, USA
Mathieu-Soulages, Arts Club, Chicago, USA
- 1952 Galerie Stangl, Munich, Germany
- 1951 Galerie Birch, Copenhagen, Denmark
- 1949 Galerie Lydia Conti, Paris, France

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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

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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Collective exhibitions (selection)

- 2022 *Fields of Abstraction*, The Israel Museum, Jerusalem, Israel
Going Global: Abstract Art at Mid-Century, Santa Barbara Museum of Art, Santa Barbara, USA
- 2022 *Grand Masters*, Galerie Karsten Greve AG, St. Moritz, Switzerland
- 2021 *The Hour of Reckoning*, Henie Onstad Art Center, Høvikodden, Norway
Le retour de la lumière: Soulages, Molnar, Ming..., Musée des Beaux-Arts, Rennes, France
- 2020 *Identities*, Galerie Karsten Greve AG, St. Moritz, Switzerland
MORGAN – RUSSELL – SHAPIRO Premiere, Galerie Karsten Greve, Cologne, Germany
Atlas. Cartographie du don, Musée cantonal des Beaux-Arts de Lausanne, Switzerland
- 2019 *The New World of Charlotte Perriand*, Fondation Louis Vuitton, Paris, France
- 2018 *The birth of abstraction. Line and color in the IVAM collection*, IVAM, Institut Valencià d'Art Modern, Valencia, Spain
- 2017 *Spring Show*, Galerie Karsten Greve AG, St. Moritz, Switzerland
Winter Accrochage, Galerie Karsten Greve AG, St. Moritz, Switzerland
European Art after World War II: Existentialism, Pure Expression, and the Reinvention of Tradition, HoMA, Honolulu Museum of Art, Honolulu, Hawaii, USA
Collection Museo Tamayo, Museo Tamayo, Mexico City, Mexico
- 2016 *Summer Show*, Galerie Karsten Greve AG, St. Moritz, Switzerland
Basquiat, Dubuffet, Soulages... A Private Collection, Fondation de l'Hermitage, Lausanne, Switzerland
Los modernos, Museo Nacional de Arte, Mexico City, Mexico
Accrochage, Galerie Karsten Greve AG, St. Moritz, Switzerland
- 2015 *Beyond Horizon. Reflection on the horizontal line*, Galerie Karsten Greve, Paris, France
- 2014 *Fabric as Material and Concept in Modern Art from Klimt to the Present*, Kunstmuseum Wolfsburg, Wolfsburg, Germany
- 2013 *Adventures of truth - Painting and philosophy*, Fondation Maeght, Saint-Paul-de-Vence, France
Accrochage, Galerie Karsten Greve AG, St. Moritz, Switzerland
- 2012 *Group Show*, de Sarthe Gallery, Paradise Valley, USA
L'Art en Guerre, France 1938 - 1947 - De Picasso à Dubuffet, Musée d'Art Moderne de la Ville de Paris - MAM/ARC, Paris, France
Extra Large - Œuvres Monumentales De La Collection Du Centre Pompidou à Monaco, Grimaldi Forum Monaco, Monaco
Art of Another Kind: International Abstraction and the Guggenheim, 1949 – 1960, Solomon R. Guggenheim Museum, New York, USA
- 2011 *Les Sujets de l'Abstraction (1946 – 1962). 101 masterpieces from the Gandur Foundation for Art Geneva*, Musée Fabre, Montpellier, France
50 artists, a collection, Fondation Maeght, Saint-Paul-Vence, France
Focus: Abstraktion. Werke Aus Der Sammlung Essl, Essl Museum – Kunst der Gegenwart, Klosterneuburg, Austria
Peinture non-figurative de la Seconde École de Paris (1946 - 1962), Musée Rath, Geneva, Switzerland
- 2010 *The Esprit of Gestures. Hans Hartung, Informel and Its Impact*, Kupferstichkabinett, Berlin, Germany

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Painting, Process and Expansion, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria
on paper II, Galerie Karsten Greve, Paris, France

- 2009 *Karsten Greve, 20 years in Paris*, Galerie Karsten Greve, Paris, France
The Sweeney Decade: Acquisitions at the 1959 Inaugural, Solomon R. Guggenheim Museum, New York, USA
- 2008 *De Mirò à Warhol La Collection Berardo à Paris*, Musée du Luxembourg, Paris, France
Die Hände der Kunst, MARTa Herford, Herford, Germany
Action Painting, Fondation Beyeler, Riehen (Basel), Germany
- 2007 *Die aufregende Kunst des 20. Jahrhunderts*, Neue Nationalgalerie, Berlin, Germany
Be-Bomb: the Transatlantic War of Images and all that Jazz, 1946 - 1956, MACBA - Museu d'Art Contemporani de Barcelona, Barcelona, Spain
- 2006 *Peintures / Painting*, Martin-Gropius-Bau, Berlin, Germany
Where are we going - Selections from the Francois Pinault Collection, Palazzo Grassi - Francois Pinault Foundation, Venice, Italy
- 2005 *BIG BANG*, Centre Georges Pompidou, Paris, France
Informalismo y Expresionismo abstracto en las colecciones Guggenheim, Museo Guggenheim de Arte Moderno y Contemporáneo, Bilbao, Spain
- 2004 *Monocromos - de Malevich al presente*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Wer bietet mehr? Fünfzehn Jahre Deichtorhallen Hamburg, Deichtorhallen Hamburg, Hamburg, Germany
- 2003 *Abstract Expressionism - Art Movement in the 20th Century*, Tehran Museum of Contemporary Art, Tehran, Iran
- 2000 *Art at Work: Forty Years of the Chase Manhattan Collection*, Queens Museum of Art, New York, USA
- 1997 *La collection: œuvres phares*, Musée d'art contemporain de Montréal, Montréal, Canada
- 1993 *Entre la sérénité et l'inquiétude*, Musée d'Art moderne de Saint-Etienne, Saint-Etienne, France
- 1991 *La Peinture Abstraite Dans Les Collections Du Frac Bretagne*, Centre d'art contemporain de Quimper - le Quartier, Quimper, France
- 1985 *Les vingt ans du Musée à travers sa collection*, Musée d'art contemporain de Montréal, Canada
- 1981 *Collection Château Mouton Rothschild 1945 - 1978*, Musée d'art contemporain de Montréal, Canada
- 1968 *Painting in France 1900 - 1967*, The National Gallery of Art, Washington, USA
- 1967 *Hommage à l'Art Français - fra Courbet til Soulages*, Statens museum for kunst, Copenhagen, Denmark

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- 1964 documenta 3, Kassel, Germany
- 1959 documenta 2, Kassel, Germany
- 1955 documenta 1, Kassel, Germany
The New Decade: 22 European Painters and Sculptors, Museum of Modern Art, New York, USA
- 1954 *Tendances actuelles de l'Ecole de Paris*, Kunsthalle Bern, Bern, Switzerland
- 1948 *Französische abstrakte Malerei*, Sammlung Domnick, Nürtingen, Allemagne
Réalités Nouvelles 1948 N2, Musée d'Art Moderne de la Ville de Paris, Paris, France
- 1947 *Les Surindépendants*, Parc des Expositions, Paris, France

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Pierre Soulages

Peinture, 324 x 181 cm, 4 janvier 2005
2005

Acrylic on canvas
324 x 181 x 2.5 cm / 127 1/2 x 71 1/4 x 1 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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Pierre Soulages

Janvier 1963 / Peinture sur papier
1963

Gouache on paper mounted on canvas
201 x 149.5 x 3 cm / 79 1/4 x 58 3/4 x 1 1/4 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

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The New York Times

Pierre Soulages, Leading French Abstract Painter, Dies at 102

William Grimes – October 2022

Once called “the world’s greatest living artist,” Mr. Soulages was best known for exploring the possibilities of the color black.



Pierre Soulages in 2019. He found a world of texture, light and even color in black, creating paintings that established him as France’s pre-eminent postwar abstract painter.

Pierre Soulages, whose searching explorations of the color black established him as France’s pre-eminent postwar abstract painter, died on Wednesday in Sète, a port city in southern France. He was 102.

His death, in a hospital, was confirmed by Dominique Lévy and Emilio Steinberger, the co-founder and senior partner of LGDR, the gallery that represents Mr. Soulages in the United States.

Mr. Soulages attracted attention in the late 1940s with a series of bold calligraphic works on paper using walnut stain or, on occasion, tar on glass. Their somber tones stood in sharp contrast to the bright colors favored by the adherents of Tachisme, France’s answer to Abstract Expressionism. In comparison, he told Interview magazine in 2014, his paintings “looked like a fly in a glass of milk.”

In his work from the 1960s and ’70s, swaths of black were scraped away to reveal colored backgrounds, but the overall composition — dark slashes made with a wide brush, which critics have often likened to the calligraphic marks of Franz Kline — remained consistent with his earlier work. James Johnson Sweeney, curator of painting at the Museum of Modern Art in the 1930s and ’40s, characterized Mr. Soulages’s imposing, static forms as “a chord played on the piano and held.”

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Mr. Soulages quickly developed a European reputation; his work appeared in the Venice Biennale in 1952 and the inaugural Documenta exhibition in Kassel, West Germany, in 1955. In New York, the reputation-making Betty Parsons Gallery showed his work in 1949, and Sidney Janis followed suit a year later in an exhibition organized by Leo Castelli.

In 1954 Mr. Soulages began exhibiting with the Samuel Kootz Gallery, which played a major role in promoting Abstract Expressionism but also championed modern European artists. He adopted the practice of titling his works by dimension and date, and of hanging his paintings from the ceiling.

Mr. Soulages came to a new understanding of the possibilities of black paint in 1979, after struggling in vain with a canvas in his Paris studio. Throwing up his hands, he retired for the night.

The next morning, he told an interviewer for the Pompidou Center in Paris in 2009, "I saw that it wasn't the black that made the picture come alive but the light reflected on the black surfaces." He added: "The light was coming to me from the painting, I was in the painting. And what is more, the light was coming from the color that is the greatest absence of light."

For more than four decades, Mr. Soulages worked every possible variation on black in an evolving series of paintings he called "outrenoir," or "beyond black," sometimes using spoons or small rakes to create new textures in his thick slabs of paint and evoke subtle effects of color and light.

"Some mornings, it is a silvery gray," he told the critic Bernard Ceysson in 1979. "Sometimes, capturing the light reflected from the sea, it is blue. At other times it can be tinged a coppery brown. In fact, it always corresponds to the light that falls on it. One day, I even saw it green: There had been a storm, and there was a blaze of sun on the trees not far away."

Pierre Jean Louis Germain Soulages was born in Rodez, in the south of France, on Dec. 24, 1919. His father, Amans, was a carriage maker who died when his son was 5, and Pierre was raised by his mother, Aglaé Zoé Julie (Corp) Soulages, and his older sister.

From an early age, he was captivated by prehistoric art, notably the cave paintings in France and Spain, and after graduating from a local lycée he traveled to Paris to study drawing with a private teacher. He was accepted by the prestigious École des Beaux-Arts but he returned to Rodez after being exposed to the curriculum. "It was everything I hated," he told Interview.

With the outbreak of World War II he was called up for military service. After the fall of France in 1940 he went to Montpellier to study at the city's school of fine arts, where he met and married a fellow student, Colette Llaurens. She later managed his studio and served as his liaison with museums and other institutions throughout his career.

When Nazi Germany occupied Montpellier, he secured false papers and, seeking to avoid forced labor in Germany, found work in a vineyard.

He returned to Paris after the war and showed his walnut-stain works on paper at the Salon des Surindépendants in 1947, earning the support of the prominent avant-gardist Francis Picabia and a place in several important shows in Europe.

In the United States he took part in the 1951 traveling exhibition "Advancing French Art," and his work was included in the exhibition "Younger European Artists" at the Solomon R. Guggenheim Museum in 1953 and in "The New Decade" at the Museum of Modern Art in 1955.

In 1987 Mr. Soulages, who for more than 60 years worked and lived in a house in Sète that he and his wife had designed, was commissioned to make 104 windows for the Romanesque abbey church of Sainte-Foy in Conques, just north of Rodez. Rather than design stained-glass windows, he devised a series of translucent panes, framed by black steel bars, whose variable thickness diffused and modulated the incoming light. The windows were installed in 1994.

In 2001, he became the first contemporary artist to show at the Hermitage in St. Petersburg, Russia. In 2009, on the occasion of his 90th birthday, a career retrospective opened at the Pompidou Center. In 2019, the Lévy Gorvy gallery in New York marked his 100th birthday with an exhibition, "Pierre Soulages: A Century."

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His donation of 500 works formed the basis for the Musée Soulages in Rodez, which opened in 2014. Present for the occasion, President François Hollande paid homage, calling Mr. Soulages “the world’s greatest living artist.”

Mr. Soulages, who is survived by his wife, continued to work at a brisk pace throughout his 90s.

“I only think about what I am going to do tomorrow,” he told The New York Times in 2014. “And tomorrow, I want to paint.”

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artnet news

French Painter Pierre Soulages, Who Dedicated His Career to the Deepest Color Black, Has Died at Age 102

The artist was known for his "beyond black" work that took monochromatic painting to the next level.

Sarah Cascone, October 26, 2022



The French abstract painter Pierre Soulages poses in front of one of his paintings during the presentation of his exhibition "Pierre Soulages" at the Martin-Gropius-Bau in Berlin. Photo by Johannes Eisele/AFP/Getty Images.

Pierre Soulages, the abstract French painter who for more than 40 years dedicated his work solely to the color black, has died at the age of 102. The news was announced by the Musée Soulages in his hometown of Rodez, France.

"Black has been fundamental for me since childhood," Soulages told the *New York Times* in 2014.

In the same story, the *Times* called Soulages the most financially successful living artist in France. That year then-President Francois Hollande also proclaimed that Soulages was "the world's greatest living artist."

At the time, the artist's average auction price had increased more than 500 percent over the previous decade—and the demand has only continued to go up. Soulages's auction record skyrocketed from £4.34 million (\$6.6 million) in 2013 to \$20.1 million at Sotheby's New York last November, according to the Artnet Price Database.

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France's current president, Emmanuel Macron, weighed in on the artist's death in a Twitter post, saying "Pierre Soulages was able to reinvent black by revealing the light. Beyond the dark, his works are vivid metaphors from which each of us draws hope."

Following earlier work that contrasted black with other colors, the artist embraced his signature shade in *outrenoir*, or "beyond black" paintings, thanks to a work he initially dismissed as a failure. But the canvas wasn't actually the "black swamp" that it appeared to be—the thick strokes of paint were reflective, Soulages realized.

"Light comes from the color that is the absence of light," he told press at the 2009 opening of his show at the Pompidou Center in Paris—the largest the institution ever dedicated to a living artist. The resulting interplay of light and reflection in his paintings, he explained, creates "a new mental space" for the viewer



Pierre Soulages's work at the Musée Soulages, Rodez, France. Photo by Christ ian Richters/View Pictures/Universal Images Group via Getty Images.

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Pierre Soulages's work at the Musée Soulages, Rodez, France. Photo by Christ ian Richters/View Pictures/Universal Images Group via Getty Images.

"I love the authority of black, its severity, its obviousness, its radicalism," Soulages told Agence France Presse in 2019. "It's a very active color. It lights up when you put it next to a dark color."

Soulages continued to paint regularly, even as he hit his 100th birthday in 2019, celebrating the occasion with a major retrospective at the Louvre in Paris. In 2017, he left Paris to move full-time to the summer home in Sète, which he had purchased some 60 years earlier.

Represented in the collections of more than 110 institutions, including the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York and the Tate Gallery in London, Soulages was also the first living artist exhibited at the Hermitage Museum in St. Petersburg.

He first showed in New York in the 1950s with dealer Samuel M. Kootz, rubbing shoulders with the New York School artists from the then -burgeoning Abstract Expressionist movement. But the gallery closed in 1966, and Soulages never quite matched the fame he had achieved at home in the U.S.

"He's history and he's contemporary at the same time," Emilio Steinberger of New York's Lévy Gorvy Gallery (now part of LGDR), which began representing Soulages in 2014, told the *Times* in 2019. "He was friends with Giacometti and Rothko; he started when Pollock just started pouring paintings. You're talking to someone who was at the center of history in Paris and in New York and at the moment is still a very contemporary artist. There's almost nobody else like that."

Soulages is survived by his wife of 80 years, Colette Soulages, age 101.



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Pierre Soulages obituary

French abstract painter who expressed a fascination with black in works popular with collectors and public alike

Christopher Masters - Oct 2022



Pierre Soulages with one of his works at the Pompidou Centre in Paris, 2009. He created complex textures on canvases flooded with black, combining areas of smoothness and ro

ughness and digging deep lines into the thick, layered paint. Photograph: Remy de la Mauvinière/AP

The French abstract painter Pierre Soulages, who has died aged 102, turned black into an obsession, transforming it from the absence of light into a colour in its own right. On the floor of his Left Bank studio in Paris, he produced large, shiny canvases flooded with black – or what he described as *outrenoir* or “beyond black”. With specially prepared brushes, palette knives and domestic implements, Soulages created complex textures, combining areas of smoothness and roughness and digging deep lines into the thick, layered paint.

For Soulages the tactile values in his paintings, as well as his related abstract bronze reliefs, were not as important as the ways in which the surfaces absorbed or reflected light. These effects were extremely attractive to collectors and the wider public alike. Although Soulages claimed to be astonished by this popularity, it is perhaps not hard to explain. Black never goes out of fashion – and no fine artist in history better understood the importance of choosing the right finish, matt or gloss.

Soulages was always an elegant figure, dressed in clothes as dark as his painting, but for him *noir* was not merely an accessory. He told the story that as a child of six he was found drawing thick lines with a brush and black ink. When asked what he was making, he replied: “Snow.”

This fascination with black and its luminous potential led him in later life to create some remarkable juxtapositions. At the turn of the 21st century he used collage to make a series of compositions consisting of horizontal black and white strips. The optical brilliance was striking even when the explosion of black paint seemed to overwhelm the swathes of white.

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The normal duality of light and dark was subverted in 2012-13 when he exhibited two works, one black and one white, first at the Musée des Beaux-Arts in Lyon and then at the Villa Medici in Rome. The black surface of one canvas was lit up by white lines, while the ridges of paint in the neighbouring picture cast delicate shadows on to the whiteness.

Soulages also on occasion introduced primary colours, though the effect was not exactly uplifting. Early in his career angry reds appeared in the otherwise black Etching No 2 (1952), which is in the Tate collection, and sombre blues merge into the blackness of some of his late works. As ever, their titles, such as *Painting 81 x 130 cm, 26 April 2002* (in the Museum Liaunig, Neuhaus), allow the viewer a free rein in interpretation.

The moments of colour were striking but brief. Totally black canvases were the keynote of Soulages' career. As he put it in 2005: "Before light, the world and things were in the most complete obscurity. With light the colours were born. Black is anterior to them. Anterior also for each of us, before birth, 'before having seen the day'. These notions of origin are buried deep inside us."

Soulages was born in Rodez in the Aveyron district of southern France. Although later he was associated with the coastal area of Montpellier and Sète in Languedoc-Roussillon where he had a summer studio, he was profoundly affected by his youth in the Aveyron. He was especially impressed as a child by the area's menhirs, which he saw at the Musée Fenaille, and Romanesque churches, whose influence could later be seen in his austere, relief-like paintings.

Like his sister, Antoinette, Pierre overcame early setbacks, above all the death when he was five of his father, Amans, just after he had opened a hunting and fishing shop on the ground floor of the family home. Antoinette, who was 15 years older than her brother, became a teacher of philosophy, and although his mother, Aglaé, wanted him to be a doctor, Pierre single-mindedly pursued an artistic career.

In 1938 Soulages went to Paris, where he joined the teaching studio of René Jaudon. After seeing exhibitions of Cézanne and Picasso, he decided to abandon his place at the École des Beaux-Arts and return home. He was mobilised in 1940, before working as a farmer near Montpellier and attending the city's art school, where he met Colette Llaurens, whom he married in 1942.

Soulages quickly resumed his career at the end of the war and, on moving back to Paris in 1946, threw himself into the vanguard of expressive abstraction. In 1947 he participated in a show in Paris at the Salon des Surindépendants. This was a period of renewed international cooperation, and Soulages exhibited as early as 1948 in Stuttgart and two years later at the Gimpel Fils gallery in London.

From the outset he had important contacts with British artists, notably Patrick Heron – a relationship that featured in a 2016 show at the Waddington Custot gallery in London.

It was the US, however, that exerted the strongest influence. At this stage Soulages was creating bold black strokes on light backgrounds, inviting comparison with Franz Kline, although his style was actually more delicate and calligraphic. From his first exhibition at the Betty Parsons gallery in New York in 1949, Soulages was a hit with American collectors and major museums. This golden period lasted throughout the 50s and into the 60s until his American dealer, Samuel M Kootz, closed his gallery in 1966. With the rise of pop art and other trends, abstraction fell out of favour.

Outside the US, Soulages' success continued unabated in the 60s and 70s. His projects ranged from a stained glass piece of 1965-66 for the Suermondt-Ludwig Museum in Aachen, which has been described as an "icon of the night", to an exhibition in Dakar (1974) praised for its African rhythms. Soulages' abstraction lent itself to a range of interpretations.

In 1979 Soulages devised his first *outrénoir* paintings, displayed in a show at the Pompidou Centre, where many of the works were hung from wires in the centre of the room. This *coup de théâtre* was followed by public commissions, notably in 1986 the 104 stained glass windows for the Romanesque abbey of Sainte-Foy at Conques, 40 kilometres from his birthplace. Delicately complementing the hues of the surrounding stone, they fulfilled Soulages' aim of creating a diffuse light: "A living light, you might say, held in the glass itself."

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The project was so engrossing that in 1992-94 Soulages stopped painting altogether as he completed the windows. By the end of the decade, however, he had returned to the black monumental canvases that were to dominate the rest of his career. In 2009-10 he had a second retrospective at the Pompidou Centre, which was the museum's largest exhibition of a living artist, attracting half a million visitors. The retrospective Soulages at the Louvre marked his 100th birthday.

Perhaps even more significant were the new permanent collections of Soulages' work. A section devoted to his art was added to the Musée Fabre in Montpellier for its reopening in 2007, and by 2012 he had donated nearly 500 paintings to the Soulages Museum in his beloved birthplace, Rodez.

He is survived by Colette.

Pierre Soulages, artist, born 24 December 1919; died 25 October 2022

GALERIE KARSTEN GREVE

The New York Times

Pierre Soulages: Master of Black, Still Going Strong

By **STEPHEN HEYMAN** MAY 20, 2014

PARIS — Pierre Soulages, 94, still paints every day on the floor of his atelier in the Latin Quarter here, raking heavy black pigment across large canvases in search of a particular onyx gleam that he has termed “outrenoir,” or beyond black. This color is his abstract art signature, similar to what blue was for Yves Klein or white for Robert Rauschenberg.

“Black has been fundamental for me since childhood,” said Mr. Soulages, who, in an interview at his studio, shared a story from when he was a boy of 6 and his older sister found him drawing thick black lines in ink with a brush.

“What are you making, my little Pierre?” she asked. His reply: Snow.

Today Mr. Soulages is, at least in financial terms, the most successful living artist in France. His average auction price has increased by more than 500 percent since 2003, and the paintings he made in the 1950s and ’60s routinely fetch between \$1 million and \$4 million, according to artprice.com. His 2009 retrospective at the Pompidou Center, which attracted over 500,000 visitors, was the largest show the museum has ever devoted to a living artist.

Mr. Soulages’s work can be found in museums around the world, including the Solomon R. Guggenheim Museum in New York and the Tate Gallery in London. In 2001, he became the first contemporary artist to be exhibited at the Hermitage, in St. Petersburg. “When the curator told me I was the only living artist in the collection, I said, ‘Thank you, I will try to stay that way,’” Mr. Soulages said.

Mr. Soulages’s work can be found in museums around the world, including the Solomon R. Guggenheim Museum in New York and the Tate Gallery in London. In 2001, he became the first contemporary artist to be exhibited at the Hermitage, in St. Petersburg. “When the curator told me I was the only living artist in the collection, I said, ‘Thank you, I will try to stay that way,’” Mr. Soulages said.

In December, Mr. Soulages will be 95, but he says he is not considering retirement, much less his legacy. “I only think about what I am going to do tomorrow,” he said in French. “And tomorrow, I want to paint.” In the United States, where he is relatively little-known, his first exhibition in 10 years is now on view in a double show at the galleries of Dominique Lévy and Emmanuel Perrotin, which occupy the same building at 909 Madison Avenue, at 73rd Street.

Later this month, in his birthplace of Rodez, in the south of France, the Musée Soulages will open with a collection of 500 works donated by the artist, which are valued at 40 million euros, or \$54.7 million. The museum, housed in a series of rusty black steel cubes, was designed by the Catalan architects RCR and contains a cafe by the Michelin three-star chef Michel Bras. Mr. Soulages insisted that Mr. Bras design a menu that art students could afford, and he also set aside a 5,000-square-foot space in the museum to exhibit work by a diverse range of artists.

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A former rugby player, Mr. Soulages stands well over 6 feet tall and dresses only in black. His body language is often described in the same terms as his paintings: strong, vital, powerful. “I’ve decided to lose count of his age,” Ms. Lévy said. “I always feel he’s challenging me and pushing me and such a force of nature.”

The New York show, on view through June, brings together postwar paintings on loan from museums and collectors and 14 “outrenoir” paintings made between 2012 and 2013. It coincides with a book, “Soulages in America,” published by Ms. Lévy and distributed by D.A.P., that explores Mr. Soulages’s rich, but mostly forgotten, legacy in the United States.

In the 1950s and 1960s, when he was represented by the legendary New York dealer Samuel M. Kootz, Mr. Soulages’s work was seen as a kind of French analog to the Abstract Expressionism of New York School artists like Mark Rothko, Willem de Kooning, Milton Resnick and Robert Motherwell. Mr. Soulages knew and remembers most of them fondly, especially Rothko, whom he once threw a party for at his studio in Paris.

Long before Mr. Soulages made a name for himself in France, American museums were purchasing his paintings, beginning with the Phillips Collection, in 1951, and then the Museum of Modern Art, in 1952. During the 1950s and ’60s, when he was connected to the American modern art world via Mr. Kootz, half of Mr. Soulages’s works were purchased by institutions or collectors in the United States, including Nelson A. Rockefeller and a number of filmmakers like Alfred Hitchcock, Billy Wilder and Otto Preminger.

But when Mr. Kootz’s gallery closed, in 1966, Mr. Soulages abruptly exited the American art scene. “Fashions were changing just around that time with the rise of Pop and Op and Minimalism,” said Harry Cooper, the curator and head of modern art at the National Gallery in Washington, D.C., who worked on Mr. Soulages’s catalogue raisonné when he was a graduate student at Harvard, in the 1990s. “I think that probably made it a lot harder, at least for an artist who was roughly in the Abstract Expressionist vein who was not an American.”

Mr. Cooper has hung paintings by Mr. Soulages next to works by Dubuffet and Giacometti at the National Gallery, and said he believed Mr. Soulages’s oeuvre merits a fresh look from American curators. “The old comparison to Franz Kline is misplaced. His work is very different, much more elegant, in some ways less gritty and muscular,” he said. “The paintings are in museum storage all over the country. It’s just a matter of curators going down there.”

As a teenager, Mr. Soulages was fascinated by prehistoric art, particularly the 3,000-year-old monoliths scattered near his home in the Aveyron region. (Their low-relief carvings have echoes in many of his outrenoir paintings.) Later he discovered reproductions of the cave paintings at places like Lascaux, Altamira or Chauvet, where some charcoal animal paintings were made 30,000 years ago. “These caves were total darkness. People painted in the dark, they painted with the dark,” Mr. Soulages said. (In French, noir can be used to mean both “dark” and “black.”)

Mr. Soulages has kept close to his provincial roots. He and his wife of more than 70 years, Colette, divide their time between Paris and a house overlooking the Mediterranean, in Sète, near Montpellier. In a corner of the garden he rolls up canvases that don’t excite him and burns them. “I paint by crisis,” Mr. Soulages said. “Sometimes it works, sometimes it doesn’t. If we know exactly what we are going to do before we do it we are not artists but artisans.”

Mr. Soulages dates the discovery of “outrenoir” to 1979. Before, black was a constant presence in his paintings as an “element of contrast” with other colors. The compositions, sometimes made with walnut stain, often featured thick, calligraphic strokes against lighter backgrounds. Then, one day, he was furiously working on a painting, and “everything became black.”

GALERIE KARSTEN GREVE

“I thought it was bad. But I continued working on it for two or three hours because, I felt that it would become somehow stronger if I kept working on it. Eventually I went to sleep, and a few hours later I looked at what I had done,” he said. “I was no longer working in black but working with the light reflected by the surface of the black. The light was dynamized by the strokes of paint. It was another world.”

Brooks Adams, an art critic and contributing editor at *Art in America* who has written about Mr. Soulages, said the paintings he was now making in his 90s are remarkable because they don’t smack of a late style. “It doesn’t have some new sweetness, some faintly gaga quality, some memory of childhood coming in,” Mr. Adams said. “They’re still very hip.”

Mr. Soulages said he sometimes struggled to account for his popularity. “It stupefies me — some people have cried when they see my paintings,” he said. He can only explain it by saying the color taps into something basic, human and timeless. “Black is the color of the origin of painting — and our own origin. In French, we say the baby ‘sees the day,’ to mean he was born. Before that, of course, we were in the dark.”



FRANCE

Rodez. The chief curator of a new museum dedicated to the life and work of the 94-year-old French artist Pierre Soulages says he plans to team up with private collectors to help fill gaps in the institution's holdings. The Musée Soulages, which opened last month in Rodez, the artist's birthplace in southern France, houses more than 500 works donated by the "painter of black" in 2005 and 2012.

These include 21 oil paintings dating from the 1940s to the 1970s; more than 100 works on paper dating from 1946 to 2012; walnut-stain paintings from the 1940s; and preparatory works dating from 1987 to 1994 and relating to 104 stained glass windows created by the artist for Conques Abbey, near Rodez. Soulages's works are displayed in a permanent 1,700 sq. m gallery.

But while the museum owns at least seven works dating from the 1970s to today, the collection lacks recent canvases. "One of the objectives of the museum is to present a variety of works but also a fluid aspect [of Soulages's canon]," Benoit Decron says. "I'll turn to a network of collectors and [will make] acquisitions backed by public and private bodies."

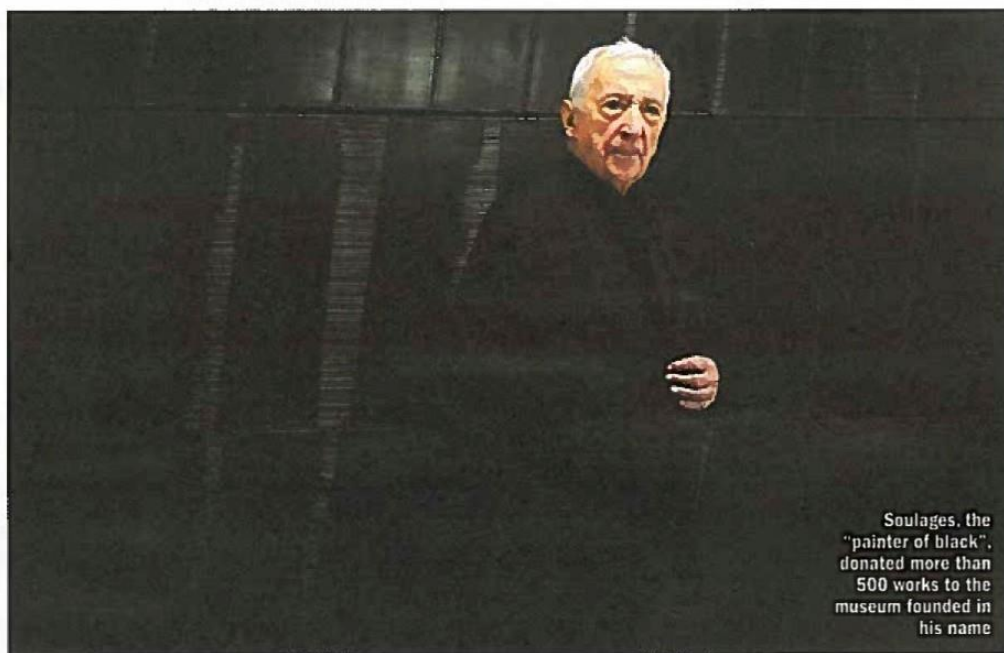
Asked if the artist, who made several visits to the museum as it neared completion, would oversee the exhibition programme, Decron says: "He is not going to meddle with the schedule, but I've set my heart on mounting exhibitions that he likes... Soulages has been hanging works [and organising shows] since 1946. He has always been in control."

Early backlash

Some local politicians initially opposed the museum project when it was announced in 2008. Régine Taussat, a member of the centre right political party, the UMP, told local press that "this elitist museum will not attract tourists and the [local] economy will not benefit". She questioned the cost of the new building, but Decron says that the initial €25m budget has not been exceeded. He also launched a charm offensive, holding more than 40 meetings

Dark works, bright future

Museum dedicated to Pierre Soulages opens in French artist's hometown



Soulages, the "painter of black", donated more than 500 works to the museum founded in his name

for local people. "A curator's role is like that of Sisyphus," he says. A friends association, which already boasts 400 members, supports the museum.

Funders include the Midi-Pyrénées regional council, which gave €4m, and the municipality of Aveyron, which contributed €2m. The French government has also awarded €4m to the new museum, which consists of a series of cube-like rust-coloured structures coated in Corten steel. Decron says that running costs will be funded through a €2.2m council grant shared between the Musée Soulages and two other local museums, the Musée Fenaille and Musée Denys-Puech.

The inaugural temporary exhibition includes more than 30 large-scale "Outrenoirs" paintings by Soulages, a series

"I've set my heart on mounting exhibitions Soulages likes... he has always been in control"

begun in 1979. The French term is loosely translated as "beyond black", and Soulages once said: "When light is reflected on black, it transforms and transmutes it. It opens up a mental field all of its own." The works have been lent by European museums and foundations including the Musée d'Art Moderne de la Ville de Paris and the Instituto Valenciano de Arte Moderno in Spain (until 5 October).

The museum will also mount shows in a 500 sq. m gallery, dedicated to

major international European and American artists and movements. Decron says that an exhibition currently on show at the Bibliothèque Nationale de France in Paris, "From Picasso to Jasper Johns: the Workshop of Aldo Crommelynck" (until 13 July), is due to come to the museum later this year.

The show includes around 100 works produced in the Parisian studio of the well-known printer Crommelynck between 1982 and 1999. Among the artists featured are David Hockney, Richard Hamilton and Jim Dine. "After that, the next exhibition is dedicated to the French artist Claude Lévêque, and then we plan to show Arte Povera works drawn from private and public collections in Turin," Decron says.

Gareth Harris



International New York Times
Wednesday, May 21, 2014
Stephen Heyman



MASTER OF BLACK
NEW MUSEUM FOR
A FRENCH PAINTER

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INTERNATIONAL NEW YORK TIMES

ART BOOKS

Culture



CAPTURING DARKNESS Pierre Soulages, left, looks to create an effect of "outrenoir," or beyond-black, in his paintings. Below and at bottom, tools in his Paris studio and, at center, the floor where he paints his canvases.





Master of black, still going strong

At 94, the French artist Pierre Soulages gets a new show and a museum

BY STEPHEN HEYMAN

Pierre Soulages, 94, still paints every day on the floor of his atelier in the Latin Quarter here, raking heavy black pigment across large canvases in search of a particular onyx gleam that he has termed “outrenoir,” or beyond black. This color is his abstract art signature, similar to what blue was for Yves Klein or white for Robert Rauschenberg.

“Black has been fundamental for me since childhood,” said Mr. Soulages, who, in an interview at his studio, shared a story from when he was a boy of 6 and his older sister found him drawing thick black lines in ink with a brush.

“What are you making, my little Pierre?” she asked. His reply: Snow.

Today Mr. Soulages is, at least in financial terms, the most successful living artist in France. His average auction price has increased by more than 500 percent since 2003, and the paintings he made in the 1950s and ‘60s routinely fetch between \$1 million and \$4 million, according to artprice.com. His 2009 retrospective at the Pompidou Center, which attracted over 500,000 visitors, was the largest show the museum has ever devoted to a living artist.

Mr. Soulages’s work can be found in museums around the world, including the Solomon R. Guggenheim Museum in New York and the Tate Gallery in London. In 2001, he became the first contemporary artist to be exhibited at the Hermitage, in St. Petersburg. “When the curator told me I was the only living artist in the collection, I said, ‘Thank you, I will try to stay that way,’” Mr. Soulages said.

In December, Mr. Soulages will be 95, but he says he is not considering retirement, much less his legacy. “I only think about what I am going to do tomorrow,” he said in French. “And tomorrow, I want to paint.”

But when Mr. Kootz’s gallery closed, in 1966, Mr. Soulages abruptly exited the American art scene. “Fashions were changing just around that time with the rise of Pop and Op and Minimalism,” said Harry Cooper, the curator and head of modern art at the National Gallery in Washington, D.C., who worked on Mr. Soulages’s catalogue raisonné when he was a graduate student at Harvard, in the 1990s. “I think that probably made it a lot harder, at least for an artist who was roughly in the Abstract Expressionist vein who was not an American.”

Mr. Cooper has hung paintings by Mr. Soulages next to works by Dubuffet and Giacometti at the National Gallery, and

In the United States, where he is relatively little-known, his first exhibition in 10 years is now on view in a double show at the galleries of Dominique Lévy and Emmanuel Perrotin, which occupy the same building at 909 Madison Avenue, at 73rd Street.

Later this month, in his birthplace of Rodez, in the south of France, the Musée Soulages will open with a collection of 500 works donated by the artist, which are valued at 40 million euros, or \$54.7 million. The museum, housed in a series of rusty black steel cubes, was designed by the Catalan architects RCR and contains a cafe by the Michelin three-star chef Michel Bras. Mr. Soulages insisted that Mr. Bras design a menu that art students could afford, and he also set aside a 5,000-square-foot space in the museum to exhibit work by a diverse range of artists.

A former rugby player, Mr. Soulages stands well over 6 feet tall and dresses only in black. His body language is often described in the same terms as his paintings: strong, vital, powerful. “I’ve decided to lose count of his age,” Ms. Lévy said. “I always feel he’s challeng-

said he believed Mr. Soulages’s oeuvre merits a fresh look from American curators.

“The old comparison to Franz Kline is misplaced. His work is very different, much more elegant, in some ways less gritty and muscular,” he said. “The paintings are in museum storage all over the country. It’s just a matter of curators going down there.”

As a teenager, Mr. Soulages was fascinated by prehistoric art, particularly the 3,000-year-old monoliths scattered near his home in the Aveyron region. (Their low-relief carvings have echoes in many of his outrenoir paintings.) Later he discovered reproductions of the cave paintings at places like Lascaux, Altamira or Chauvet, where some charcoal animal paintings were made 30,000 years ago. “These caves were total darkness. People painted in the dark, they painted with the dark,” Mr. Soulages said. (In French, noir can be used to mean both “dark” and “black.”)

Mr. Soulages has kept close to his pro-

SOULAGES, PAGE 11

ging me and pushing me and such a force of nature.”

The New York show, on view through June, brings together postwar paintings on loan from museums and collectors and 14 “outrenoir” paintings made between 2012 and 2013. It coincides with a book, “Soulages in America,” published by Ms. Lévy and distributed by D.A.P., that explores Mr. Soulages’s rich, but mostly forgotten, legacy in the United States.

In the 1950s and 1960s, when he was represented by the legendary New York dealer Samuel M. Kootz, Mr. Soulages’s work was seen as a kind of French analog to the Abstract Expressionism of New York School artists like Mark Rothko, Willem de Kooning, Milton Resnick and Robert Motherwell. Mr. Soulages knew and remembers most of them fondly, especially Rothko, whom he once threw a party for at his studio in Paris.

Long before Mr. Soulages made a name for himself in France, American museums were purchasing his paintings, beginning with the Phillips Collec-



International New York Times
Wednesday, May 21, 2014
By Stephen Heyman

France's master of black

SOULAGES, FROM PAGE 10

vincial roots. He and his wife of more than 70 years, Colette, divide their time between Paris and a house overlooking the Mediterranean, in Sète, near Montpellier. In a corner of the garden he rolls up canvases that don't excite him and burns them. "I paint by crisis," Mr. Soulages said. "Sometimes it works, sometimes it doesn't. If we know exactly what we are going to do before we do it we are not artists but artisans."

Mr. Soulages dates the discovery of "outrenoir" to 1979. Before, black was a constant presence in his paintings as an "element of contrast" with other colors. The compositions, sometimes made with walnut stain, often featured thick, calligraphic strokes against lighter backgrounds. Then, one day, he was furiously working on a painting, and "everything became black."

"I thought it was bad. But I continued working on it for two or three hours because, I felt that it would become somehow stronger if I kept working on it. Eventually I went to sleep, and a few

hours later I looked at what I had done," he said. "I was no longer working in black but working with the light reflected by the surface of the black. The light was dynamized by the strokes of paint. It was another world."

Brooks Adams, an art critic and contributing editor at *Art in America* who has written about Mr. Soulages, said the paintings he was now making in his 90s are remarkable because they don't smack of a late style. "It doesn't have some new sweetness, some faintly gaga quality, some memory of childhood coming in," Mr. Adams said. "They're still very hip."

Mr. Soulages said he sometimes struggled to account for his popularity. "It stupefies me — some people have cried when they see my paintings," he said. He can only explain it by saying the color taps into something basic, human and timeless. "Black is the color of the origin of painting — and our own origin. In French, we say the baby 'sees the day,' to mean he was born. Before that, of course, we were in the dark."

GALERIE KARSTEN GREVE



John Chamberlain in Paris, Galerie Karsten Greve, 2007. Photo : Michel Lunardelli

John Chamberlain

Biography

John Chamberlain was born in Rochester, Indiana, in 1927. At the age of 16, he enlisted in the US Navy and served on an aircraft carrier in the Pacific and the Mediterranean, which he recalled as being fundamental to his perception of space, the scale of things and perspective. In 1955, he studied and taught sculpture at Black Mountain College after a brief stint at the Art Institute of Chicago. Black Mountain College was then one of the most active centres of the artistic post-war avant-garde in the United States. Chamberlain had an intense reaction to the emergence of the American poetry of his contemporaries, which was based on an openness of construction and a lack of prior rules. Close to the work of the Action painters and abstract expressionists, he was influenced by the work of David Smith, Willem de Kooning and Franz Kline. Chamberlain achieved great prominence from the end of the 1950s. In 1961, he participated in the major exhibition *The Art of Assemblage* held by William C. Seitz at the Museum of Modern Art in New York, then in the São Paulo Biennial that same year. He represented the US Pavilion at the Venice Biennale in 1964. The Guggenheim Museum in New York devoted two retrospectives to him – the first one in 1971, then *Choices* in 2012. In 1991, he participated in major exhibitions at the Staatliche Kunsthalle Baden-Baden and, in 1996, at the Stedelijk Museum in Amsterdam. His works can be found in some of the most notorious collections such as those of MoMA, the Guggenheim Museum and the Whitney Museum of American Art in New York, the Menil Collection in Houston, the Kunst Museum Winterthur in Switzerland, the Centre Pompidou in Paris and the Tate Gallery in London. His pieces are also featured in permanent exhibitions at the Chinati Foundation in Marfa, Texas, and the Dia Beacon Museum in New York, which has devoted more than 100 exhibitions to him. Galerie Karsten Greve began its collaboration with John Chamberlain at the beginning of the 1970s. He died in New York in 2011.

GALERIE KARSTEN GREVE

Chronological highlights

1927	Born in Rochester, Indiana, USA
1951-1952	Studies at The Art Institute of Chicago, USA
1955-1956	Studies at Black Mountain College in NC, meeting with Charles Olson, Robert Duncan and Robert Creeley
1957	First sculptures made from automobile parts steel First solo exhibition at Wells Street Gallery, Chicago, USA
1960	First solo exhibition in New York, at Martha Jackson Gallery
1963	Begins his first series of paintings using body paint and iron filings
1967	First sculptures in galvanized steel
1971	first retrospective at the Guggenheim Museum à New York
1977	Starts taking photographs with the Widelux camera
2000	Becomes member of the American Academy of Arts and Sciences
2006	Elected member of the National Academy of Design, New York
2011	Died in New York, USA

Public collections (selection):

Museum für Moderne Kunst, Frankfurt, Germany
Museum Ludwig, Cologne, Germany
Städtisches Museum Abteiberg Mönchengladbach, Mönchengladbach, Germany
Tate Gallery, Londres, UK
Museum moderner Kunst, Vienne, Austria
IVAM Centre Julio González, Valence, Spain
Musée national d'art moderne, Centre Georges Pompidou, Paris, France
Galleria Nazionale d'Arte Moderna, Rome, Italie
Stedelijk Museum, Amsterdam, Netherlands
Moderna Museet, Stockholm, Suède
Kunstmuseum Winterthur, Winterthur, Switzerland
Winterthur Museum, Winterthur, Switzerland
Albright-Knox Art Gallery, Buffalo, NY, USA
Allen Memorial Art Museum, Oberlin College, Oberlin, OH, USA
American Broadcasting Companies, Inc., New York, NY, USA
The Art Institute of Chicago, Chicago, IL, USA
The Chinati Foundation, Marfa, TX, USA
The Chrysler Museum, Norfolk, VA, USA
The Cleveland Museum of Art, Cleveland, OH, USA
Cornell University, Ithaca, NY, USA
Dallas Museum of Art, Dallas, TX, USA
The Detroit Institute of Arts, Detroit, MI, USA
Dia Art Foundation, New York, NY, USA
The Douglas Cramer Foundation, Los Angeles, CA, USA
Frederick R. Weisman Foundation of Art, Los Angeles, CA, USA
General Mills, Minneapolis, MI, USA
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., USA

GALERIE KARSTEN GREVE

International Business Machines, Armonk, NY, USA
John and Mable Ringling Museum of Art, Sarasota, FL, USA
Kentucky Center for the Performing Arts, Louisville, KY, USA
Los Angeles County Museum, Los Angeles, CA, USA
Maxine and Stuart Frankel Foundation for Art, Bloomfield Hills, MI, USA
The Menil Collection, Houston, TX, USA
Modern Art Museum of Fort Worth, Fort Worth, TX, USA
The Museum of Contemporary Art, Los Angeles, CA, USA
The Museum of Modern Art, New York, NY, USA
The Nathan Manilow Sculpture Park, Governors State University, University Park, IL, USA
National Museum of American Art, Smithsonian Institution, Washington, D.C, USA
The Nelson-Atkins Museum of Art, Kansas City, MO, USA
The New Museum of Contemporary Art, New York, NY, USA
Orlando Museum of Art, Orlando, FL, USA
Philadelphia Museum of Art, Philadelphia, PA, USA
Polk Museum of Art, Lakeland, FL, USA
The Refco Collection, Chicago, IL, USA
Rivendell Collection, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, USA
The Saint Louis Art Museum, Saint Louis, MO, USA
Solomon R. Guggenheim Museum, New York, NY, USA
Southwestern Bell, Saint Louis, MO, USA
University of North Carolina, Greensboro, NC, USA
Vanderbilt University, Nashville, TN, USA
Virginia Museum of Fine Arts, Richmond, VA, USA
Walker Art Center, Minneapolis, MN, USA
Warner Brothers, Burbank, CA, USA
Washington University Gallery of Art, Saint Louis, MO, USA
Wayne State University, Detroit, MI, USA
Whitney Museum of American Art, New York, NY, USA

GALERIE KARSTEN GREVE



John Chamberlain

Papagayo

1967

Galvanized steel

183 x 111,5 x 117 cm / 72 x 44 x 46 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Solo exhibitions (selection)

- 2022/23 *Sculpture*, Galerie Karsten Greve, Paris
- 2022 *John Chamberlain, Reclaimed*, Hauser & Wirth, Zurich, Suisse
- 2021/22 *John Chamberlain. Stance, Rhythm, Tilt*, Gagosian Gallery, New York, NY, États-Unis
- 2020 *Chamberlain in Paris*, Galerie Karsten Greve, Paris
- 2019 *Baby Tycoons*, Hauser & Wirth, New York, NY, États-Unis
- 2018 *ENTIRELYFEARLESS*, Gagosian, Londres, Royaume-Uni
John Chamberlain. Bending Spaces, Städtische Museen Koblenz, Ludwig Museum in Deutscherrenhaus, Allemagne
- 2017 *John Chamberlain. Photographs*, Galerie Karsten Greve, Paris
John Chamberlain. Maaskes, Gagosian Gallery, New York, NY, États-Unis
- 2016/17 *John Chamberlain. Poetic From*, Gagosian Gallery, New York, NY, États-Unis
- 2016 *John Chamberlain. Skulptur & Fotografie*, Galerie Karsten Greve, Cologne, Allemagne
- 2015 *John Chamberlain*, Inverleigh House, Royal Botanic Garden, Edimbourg, Écosse
John Chamberlain. Skulpturen 1962 - 1982, Ein Saal für die Sammlung, Kunstmuseum Winterthur, Suisse
John Chamberlain in Artzuid, Gagosian Gallery, New York, NY, États-Unis
International Sculpture Route, Amsterdam, Pays-Bas
- 2012 *John Chamberlain. Photographs*, Galerie Karsten Greve, Paris, France
John Chamberlain : Choices, Solomon R. Guggenheim Museum, New York, NY, États-Unis ;
Guggenheim-Museum, Bilbao, Espagne
- 2011 *Chamberlain at Pace*, Pace Gallery, New York, NY, États-Unis
John Chamberlain. New Sculpture, Gagosian Gallery, New York, NY, États-Unis
John Chamberlain. Photographs, Galerie Karsten Greve, Cologne, Allemagne
John Chamberlain. Curvatureromance, Pinakothek der Moderne, Munich, Allemagne
- 2010 *John Chamberlain*, Galerie Karsten Greve AG, St. Moritz, Suisse
- 2009/10 *John Chamberlain – Skulpturen*, Skulpturenpark Waldfrieden, Wuppertal, Allemagne
- 2008 *John Chamberlain, Recent Work*, Pace Wildenstein, New York, NY, États-Unis
- 2007 *John Chamberlain. Sculptures*, Galerie Karsten Greve, Paris, France
John Chamberlain, Galerie Karsten Greve, Cologne, Allemagne
- 2006 *John Chamberlain. New Works*, Xavier Hufkens Gallery, Bruxelles, Belgique
- 2005 *John Chamberlain – Foam Sculptures (1966 - 1979) and Photographs (1989 - 2004)*, The Chinati Foundation, Marfa, TX, États-Unis
John Chamberlain. Without Fear, Waddington Galleries, Londres, Royaume-Uni
John Chamberlain. Papier Paradisio, Zeichnungen, Collagen, Reliefs, Bilder, Kunstmuseum Winterthur, Winterthur, Suisse
John Chamberlain, Galerie Karsten Greve, Cologne, Allemagne
John Chamberlain. Recent Sculptures, Pace Wildenstein, New York, NY, États-Unis
- 2004 *John Chamberlain. Photographs*, Galerie Sabine Knust, Munich, Allemagne
John Chamberlain. Recent Sculpture, L.A. Louver, Venice, CA, États-Unis
- 2002 *John Chamberlain. Skulptur und Fotografie*, Galerie Karsten Greve, Cologne, Allemagne
John Chamberlain: Sculpture 1988 - 2001, Waddington Galleries, Londres, Royaume-Uni
American Icon: The Art of John Chamberlain, Guild Hall, East Hampton, NY, États-Unis
- 2001 *John Chamberlain. Candied Delights*, Galerie Karsten Greve AG, St. Moritz.
- 2000 *John Chamberlain. Sculpture. Selections from The Menil Collection and Dia Center for the Arts*, The Menil Collection, Houston, TX, États-Unis
John Chamberlain: Recent Sculpture, Pace Wildenstein, New York, NY, États-Unis

GALERIE KARSTEN GREVE

- John Chamberlain. Fotografie und Skulptur*, Galerie Karsten Greve AG, St. Moritz, Suisse
John Chamberlain: Fotografie und Skulptur, Galerie Karsten Greve, Cologne, Allemagne
John Chamberlain, Galerie Karsten Greve, Paris, France
- 1999 *John Chamberlain: Fotografie e Scultura*, Galerie Karsten Greve, Milan, Italie
- 1998 *John Chamberlain: Chamberlain 's Fauve Landscape*, Pace Wildenstein, New York, NY, États-Unis
- 1997/98 *John Chamberlain: Sculpture and Photographs*, Pace Wildenstein, Los Angeles, CA, États-Unis
- 1997 *John Chamberlain: Abstract Sculptures*, Muckenthaler Cultural Center, Fullerton, CA, États-Unis
John Chamberlain, Galerie Karsten Greve, Paris, France
John Chamberlain: Baby Tycoons, 1992 - 97, Galerie Daniel Blau, Munich, Allemagne
Baby Tycoons: Skulpturen von John Chamberlain, Museum für Lackkunst, Münster, Allemagne
John Chamberlain : Sculptures, Jablonka Galerie, Cologne, Allemagne
John Chamberlain : Sculpture and Photographs, Pace Wildenstein, Los Angeles, CA, États-Unis
- 1996/97 *John Chamberlain*, Kukje Gallery, Séoul, Corée du Sud
- 1996 *John Chamberlain: Recent Sculpture*, Pace Wildenstein, New York, NY, États-Unis
John Chamberlain: Current Work and Fond Memories, Sculptures and Photographs 1967 - 1995, Stedelijk Museum, Amsterdam, Pays-Bas; Kunstmuseum, Wolfsburg, Allemagne
John Chamberlain: Couches & Related Sculpture, 1967-1971, A / D, New York, NY, États-Unis
- 1995/96 *John Chamberlain*, Galerie Karsten Greve, Milan, Italie
- 1995 *John Chamberlain*, Galerie Karsten Greve, Paris, France
- 1994/95 *John Chamberlain*, Galerie Karsten Greve, Cologne, Allemagne
- 1994 *John Chamberlain: Recent Sculpture*, Daniel Weinberg Gallery, San Francisco, CA, États-Unis
- 1993/94 *Wide Point: The Photography of John Chamberlain*, The Parrish Art Museum, Southampton, NY; Tampa Museum of Art, FL; Indianapolis Museum of Art, IN, États-Unis
- 1993 *Photographs by John Chamberlain*, Mira Mar Gallery, Sarasota, FL, États-Unis
John Chamberlain Photographs, Galerie Sonia Zannettacci, Genève, Suisse
John Chamberlain, Galerie Karsten Greve, Paris, France
- 1992/93 *John Chamberlain : Neue Skulpturen*, Galerie Karsten Greve, Cologne, Allemagne
- 1992 *John Chamberlain*, Daniel Weinberg Gallery, Los Angeles, CA, États-Unis ; Albert Totah, Milan, Italie
John Chamberlain: New Work, Dia Center for the Arts, Bridgehampton, NY, États-Unis
John Chamberlain: Arbeiten auf Papier, Galerie Meyer-Ellinger, Francfort, Allemagne
John Chamberlain: Recent Work, Pace Gallery, New York, NY, États-Unis
- 1991 *John Chamberlain: Monotypes*, Pace Editions, New York, NY, États-Unis
John Chamberlain, Retrospektive / retrospective, Staatliche Kunsthalle Baden-Baden; Staatliche Kunstsammlungen Dresden, Dresde, Allemagne
John Chamberlain, Galerie Karsten Greve, Paris, France
Famous Last Words and Works on Paper, Bradley University, Peoria, IL, États-Unis
- 1990/91 *John Chamberlain: Gondolas 1981 - 85 and Dooms Day Flotilla 1982*, Dia Art Foundation, New York, NY, États-Unis
- 1990 *John Chamberlain*, Waddington Galleries, Londres, Royaume-Uni
- 1989 *John Chamberlain*, Galerie Karsten Greve, Cologne, Allemagne
John Chamberlain: New Sculpture, Pace Gallery, New York, NY, États-Unis
Sculpture 1960's - 1980's, Greenberg Gallery, St. Louis, MO, États-Unis
- 1987/88 *John Chamberlain*, Galerie Pierre Huber, Genève, Suisse
- 1987 *John Chamberlain : Recent Sculpture*, Fabian Carisson Gallery, Londres, Angleterre
John Chamberlain : Skulpturen, Galerie Tanit, Munich, Allemagne
John Chamberlain : Recent Sculpture, The Fruitmarket Gallery, Edimbourg, Écosse
Sculpture, John Chamberlain, 1970s & 1980s, The Menil Collection, Houston, TX, États-Unis

GALERIE KARSTEN GREVE

- 1986 *John Chamberlain: Oils*, Galerie Fred Jahn, Munich, Allemagne; Galerie Rudolf Zwirner, Cologne, Allemagne; Brooke Alexander, New York, NY; Margo Leavin Gallery, Los Angeles, CA, États-Unis
John Chamberlain: Sculpture 1954 – 1985, Museum of Contemporary Art, Los Angeles, CA, États-Unis
- 1985 *John Chamberlain: Sculpture*, Margo Leavin Gallery, Los Angeles, CA, États-Unis
- 1984 *John Chamberlain / Esculturas*, Palacio de Cristal, Parque del Retiro, Madrid, Espagne
John Chamberlain: New Sculpture, Xavier Fourcade, Inc., New York, États-Unis
John Chamberlain: Selected Prints, Marian Goodman Gallery, New York, États-Unis
American Tableau, The Seagram Plaza, New York, USA; Galerie Rudolf Zwirner, Cologne, Allemagne; Galerie Helen van der Meij, Amsterdam, Pays-Bas; The Art Museum of the Pecos, Marfa, TX; Dia Art Foundation, Marfa, TX, États-Unis
- 1983 *John Chamberlain Reliefs 1960 – 1982*, The John and Mable Ringling Museum, Sarasota, FL, États-Unis
Marian Goodman Gallery, New York, NY, États-Unis
The Art Museum of the Pecos, Marfa, TX, États-Unis
Dia Art Foundation, Marfa, TX, États-Unis
- 1982/85 *John Chamberlain Sculpture: An Extended Exhibition*, Dia Art Foundation, New York, NY, États-Unis
- 1982/84 *Chamberlain Gardens*, Dia Art Foundation, Essex, CT, États-Unis
- 1982 Leo Castelli Gallery, New York, NY, États-Unis
- 1980 Stedelijk van Abbemuseum, Eindhoven, Pays-Bas
- 1979 Kunsthalle, Berne, Suisse
- 1978 Heiner Friedrich, Cologne, Allemagne
- 1977/78 *The Texas Pieces, presented by the Dia Art Foundation*, New York Psychiatric Center, Ward's Island, NY, États-Unis
- 1977 *View from the Cockpit*, Margo Leavin Gallery, Los Angeles, CA, États-Unis
Heiner Friedrich, Inc., New York, NY, États-Unis
John Chamberlain: An Exhibition of Sculpture: 1959 - 1962, Mayor Gallery, Londres, Royaume-Uni
- 1976 Leo Castelli Gallery, New York, NY, États-Unis
- 1974 Walter Kelly Gallery, Chicago, IL, États-Unis
- 1973 Leo Castelli Gallery, New York, NY, États-Unis
- 1972 *John Chamberlain/F g Couches*, Lo Giudice Gallery, New York, en collaboration avec Leo Castelli Gallery, New York, NY, États-Unis
- 1971 Leo Castelli Gallery, New York, NY, États-Unis
John Chamberlain: A Retrospective Exhibition, Solomon R. Guggenheim Museum, New York, USA
- 1969 Leo Castelli Warehouse, New York, NY, États-Unis
Mizuno Gallery, Los Angeles, CA, États-Unis
- 1967 The Cleveland Museum of Art, Cleveland, OH, États-Unis
Galerie Rudolf Zwirner, Cologne, Allemagne
Galerie Heiner Friedrich, Munich, Allemagne
- 1966 Dwan Gallery, Los Angeles, CA, États-Unis
- 1965 Leo Castelli Gallery, New York, NY, États-Unis
- 1964 Galerie Ileana Sonnabend, Paris, France
Leo Castelli Gallery, New York, NY, États-Unis
- 1963 Pace Gallery, Boston, MA, États-Unis
Dilexi Gallery, San Francisco, CA, États-Unis
- 1962 Leo Castelli Gallery, New York, NY, États-Unis

GALERIE KARSTEN GREVE

1960 Martha Jackson Gallery, New York, NY, États-Unis
1958 Davida Gallery, New York, NY, États-Unis
1957 Wells Street Gallery, Chicago, IL, États-Unis



John Chamberlain

Tonk #15-86

1986

Painted steel

26 x 54 x 36,8 cm / 10 1/4 x 21 1/4 x 14 1/2 in

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

GALERIE KARSTEN GREVE

Collective exhibitions (selection)

- 2022/23 *Future Bodies from a Recent Past – Sculpture, Technology and the Body around the 1950s*, Museum Brandhorst, Munich, Allemagne
- 2022 *Larry Bell & John Chamberlain*, Hauser & Wirth, Los Angeles, CA, États-Unis
- 2021 *Dubuffet / Chamberlain*, Timothy Taylor Gallery, New York, NY, États-Unis
- 2020 *American Pastoral*, Gagosian Gallery, Londres, Angleterre
- 2019 *John Chamberlain & Donald Judd*, Paula Cooper Gallery, New York, NY, États-Unis
- 2018 *Königsklasse IV*, Pinakothek der Moderne/ Schloss Herrenchiemsee, Munich, Allemagne
- 2017/18 *Winter Show*, Galerie Karsten Greve, St. Moritz, Suisse
- 2017 *Autumn Show*, Galerie Karsten Greve AG, St. Moritz, Suisse
- 2016 *Postwar. Art between the Pacific and the Atlantic 1945 – 1965*, Haus der Kunst, Munich, Allemagne
- 2015 *America Is Hard to See*, Whitney Museum of American Art, New York, NY, États-Unis
Accrochage, Galerie Karsten Greve AG, St. Moritz, Suisse
John Chamberlain. Prouvé, Gagosian Gallery & Galerie Patrick Seguin, New York, NY, États-Unis
- 2014 *Accrochage*, Galerie Karsten Greve AG, St. Moritz, Suisse
- 2013 *Something Turned into a Thing*, Magasin 3 Stockholm Konsthall, Stockholm, Suède
- 2012 *Malerei in Fotografie*, Städel Museum, Francfort, Allemagne
- 2011 *Anti / Form - Skulpturen aus der Sammlung des MUMOK*, Kunsthhaus Graz, Graz, Autriche
MMK 1991 - 2011: 20 Jahre Gegenwart, Museum für Moderne Kunst, Francfort, Allemagne
September 11, MoMA PS1, New York, NY, États-Unis
- 2010 *Masters of the Gesture*, Gagosian Gallery - Beverly Hills, Beverly Hills, CA, États-Unis
Painting, Process and Expansion, mumok - Museum Moderner Kunst Stiftung Ludwig, Vienne, Autriche
- 2009 *American Tableau*, The Menil Collection, Houston, TX, États-Unis
- 2008 *Daniel Buren, John Chamberlain, Lawrence Wiener, Color Chart: Reinventing Colour, 1950 to Today*, The Museum of Modern Art, New York, NY, États-Unis
- 2007 *Correspondences: John Chamberlain / Vincent van Gogh*, Musée d'Orsay, Paris, France
Klio. Eine kurze Geschichte der Kunst in Euramerika nach 1945, ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe, Allemagne
A point in space is a place for an argument, David Zwirner, New York, NY, États-Unis
- 2006 *Venedig 1948 - 1986, The Art Scene*, The Peggy Guggenheim Collection, Venise, Italie
John Chamberlain / Bruce Nauman, Andrea Rosen Gallery, New York, NY, États-Unis
- 2005 *La Photographie en Parallèle*, La Maison Européenne de la Photographie, Paris, France
BIG BANG. Destruction et Création dans l'Art de 20e siècle, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
- 2004/05 *Opening Exhibition*, Museum Frieder Burda, Baden-Baden, Allemagne
- 2004 *A Minimal Future? Art as Object 1958 – 1968*, The Museum of Contemporary Art, Los Angeles, CA, États-Unis
- 2003 *Dan Flavin and John Chamberlain. Sculptures*, Gagosian Gallery, New York, NY, États-Unis
- 2002/03 *Black Mountain College. Experimenting with Power*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Espagne
- 2001 *The Lenore and Burton Gold Collection of 20th-Century Art*, High Museum of Art, Atlanta, GA, États-Unis
- De Kooning / Chamberlain. Influence and Transformation*, Pace Wildenstein, New York, NY,

GALERIE KARSTEN GREVE

- États-Unis
- 2000 *Art at Work: Forty Years of the Chase Manhattan Collection*, Queens Museum of Art, Flushing Meadows, NY, États-Unis
John Chamberlain, Dan Flavin, Donald Judd, Bernard Jacobson Gallery, Londres, UK
Welded! Sculpture of the Twentieth Century, Neuberger Museum of Art, Purchase, NY, UK
- 1999/01 *In Company: Robert Creeley's Collaborations*, Castellani Art Museum of Niagara University, New York; New York Public Library, New York; University of North Carolina at Greensboro Weatherspoon Art Gallery, Greensboro, NC; University of South Florida Contemporary Art Museum and Graphics Studio, Tampa, FL; Stanford University, Green Library, Stanford, CA, États-Unis
- 1999/00 *The American Century Art & Culture 1900 - 2000*, Whitney Museum of American Art, New York, NY, États-Unis
- 1997 *In Celebration: Works of Art from the Collections of Princeton Alumni and Friends of The Art Museum Princeton University*, The Art Museum of the Princeton University, Princeton, NJ, États-Unis
- 1996/97 *Passionate Pursuits: Hidden Treasures of the Garden State*, The Montclair Art Museum, Montclair, NJ, États-Unis
A Century of Sculpture: The Nasher Collection, Solomon R. Guggenheim Museum, New York, NY, États-Unis
- 1996 *Abstraction in the 20th Century: Total Risk, Freedom, Discipline*, Solomon R. Guggenheim Museum, New York, NY, États-Unis
- 1995/96 *Beat Culture the New America: 1950 - 1965*, The Whitney Museum of American Art, New York, NY, États-Unis
- 1994 *XXII International Biennial of São Paulo*, São Paulo, Brésil
- 1993 *American Art in the 20th Century: Painting and Sculpture 1913 – 1993*, Martin-Gropius-Bau, Berlin, Allemagne; Royal Academy of Arts, Londres, Royaume-Uni
- 1991/92 *American Life in American Art*, Whitney Museum of American Art, New York, NY, États-Unis
- 1991 *Constructing American Identity*, Whitney Museum of American Art Downtown at Federal Reserve Plaza, New York, NY, États-Unis
- 1990/91 *Painted Forms: Recent Metal Sculpture*, Whitney Museum of American Art at Philip Morris, New York, NY, États-Unis
- 1988 *Contemporary American Art*, Ho-Am Gallery, Séoul, Corée du Sud; Seibu Museum of Art, Tokyo, Japon
- 1987 *1987 Biennial Exhibition*, Whitney Museum of American Art, New York, NY, États-Unis
30 Years Retrospective of Leo Castelli Gallery, Masterpieces of Mid Century Art, Centro Cultural Arte Contemporaneo, Mexico, Mexique
- 1986 *Qu'est-ce que c'est la sculpture moderne ?* Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
- 1985 *Transformations in Sculpture: Four Decades of American and European Art*, Solomon R. Guggenheim Museum, New York, NY, États-Unis
- 1984/85 *Gemini G. E. L. Art and Collaboration*, The National Gallery of Art, Washington D.C., États-Unis
Ouverture, Castello di Rivoli, Arte Contemporanea Internazionale, Turin, Italie
- 1984 *La Rime et la raison : Les Collections Menil (Houston - New York)*, Grand Palais, Paris, France
American Sculpture: Three Decades, Seattle Art Museum, Seattle, Washington, États-Unis
- 1983 *20th Century Sculpture: Process and Presence*, Whitney Museum of American Art at Philip Morris, New York, NY, États-Unis

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- In Honor of de Kooning*, Xavier Fourcade, New York, NY, États-Unis
The Nuclear Age: Tradition and Transition, Phoenix Art Museum, AZ, États-Unis
Sculpture, Leo Castelli Gallery, New York, États-Unis
- 1982 *Castelli and His Artists/ Twenty - Five Years*, La Jolla Museum of Contemporary Art, San Diego, CA, États-Unis
documenta 7, Kassel, Allemagne
American Sculpture from the Permanent Collection, Solomon R. Guggenheim Museum, New York, NY, États-Unis
Sculpture from the Vanderbilt Art Collection, Vanderbilt Art Gallery, Nashville, TN, États-Unis
- Unis *The New York School: Four Decades*, Guggenheim Collection and Major Loans, Solomon R. Guggenheim Museum, NY, New York, États-Unis
- 1981 *The Gilbert and Lila Silverman Collection*, Cranbrook Academy of Art Museum, Bloomfield Hills, MI, États-Unis
Twentieth Century American Art: Highlights of the Permanent Collection, Whitney Museum of American Art, New York, NY, États-Unis
- 1980 *Faszination des Objekts*, mumok - Museum Moderner Kunst Stiftung Ludwig Wien, Vienne, Autriche
- American Sculpture; Gifts of Howard and Jean Lipman*, Whitney Museum of American Art, New York, NY, États-Unis
Permanent Collection, Fort Worth Art Museum, Fort Worth, TX, États-Unis
Reliefs / Formprobleme zwischen Malerei und Skulptur im 20. Jahrhundert, Kunsthau Zürich, Zürich, Suisse
The Guggenheim Collection, 1900 - 1980, Solomon R. Guggenheim Museum, New York, NY, États-Unis
Across the Nation: Fine Art for Federal Buildings, 1972 - 1979, National Collection of Fine Arts, Smithsonian Institution, Washington D.C., États-Unis
- 1979/80 *Soft Art Exhibition*, Kunsthau Zürich, Zürich, Suisse
- 1979 *Collection: Art in America after World War II*, Solomon R. Guggenheim Museum, New York, NY, États-Unis
Contemporary Sculpture: Selections from the Collection of The Museum of Modern Art, The Museum of Modern Art, New York, NY, États-Unis
- 1978 *Collection: American Sculpture*, Solomon R. Guggenheim Museum, New York, NY, États-Unis
- Unis *Art About Art*, Whitney Museum of American Art, New York; North Carolina; Museum of Art, Raleigh, NC; The Frederick S. Wright Art Gallery, Los Angeles, CA; Portland Art Museum, OR, États-Unis
American Art 1950 to the Present, Whitney Museum of American Art, New York, NY, États-Unis
- 1977 *Collectors Collect Contemporary; a Selection from Boston Collections*, Institute of Contemporary Art, Boston, MA, États-Unis
Permanent Collection; Thirty Years of American Art 1945 – 1975, Whitney Museum of American Art, New York, NY, États-Unis
Recent Acquisitions, Solomon R. Guggenheim Museum, New York, NY, États-Unis
20th Century American Art from Friends' Collection, Whitney Museum of American Art, New York, NY, États-Unis
- 1976 *Three Hundred Years of American Art in the Chrysler Museum*, Chrysler Museum, Norfolk, VA, USA

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- 200 Years of American Sculpture, Whitney Museum of American Art, New York, NY, USA
- 1975 Sculpture of the 60s, Whitney Museum of American Art, New York, NY, États-Unis
- 1974 Poets of the Cities New York and San Francisco 1950 - 1965, Dallas Museum of Fine Arts and Southern Methodist University, Dallas, TX, États-Unis
- Works from Change, Inc., The Museum of Modern Art, New York, NY, États-Unis
- 1973 Whitney Biennial: Painting and Sculpture, Whitney Museum of American Art, New York, NY, États-Unis
- The Private Collection of Martha Jackson, The University of Maryland Art Gallery, College Park, MD, États-Unis
- 1972/73 American Art since 1945, Worcester Art Museum, Worcester, MA, États-Unis
- New York Collection for Stockholm, Leo Castelli Gallery, New York, États-Unis; Moderna Museet, Stockholm, Suède
- 1972 Recent American Painting and Sculpture, The Albright - Knox Art Gallery, Buffalo, NY, États-Unis
- Wreck, Michael C. Rockefeller Arts Center, Fredonia, NY, États-Unis
- 1971 Younger Abstract Expressionists of the Fifties, The Museum of Modern Art, New York, NY, États-Unis
- Selections from the Museum Collection and Recent Acquisitions, Solomon R. Guggenheim Museum, New York, NY, États-Unis
- 1970 The Highway, Institute of Contemporary Art, Philadelphia, PA, États-Unis
- Whitney Annual: Sculpture, Whitney Museum of American Art, New York, NY, États-Unis
- Metamorphose des Dinges, Palais des Beaux-Arts, Bruxelles, Belgique
- 1969 New Media, New Methods, The Museum of Modern Art, New York, NY; Soft Art, New Jersey State Museum, Trenton, NJ, États-Unis
- New York Painting and Sculpture: 1940 – 1969, The Metropolitan Museum of Art, New York, NY, États-Unis
- Summer Group Show, Leo Castelli Gallery, New York, NY, États-Unis
- Benefit Exhibition: Art for the Moratorium, Leo Castelli Gallery, New York, NY, États-Unis
- Contemporary American Sculpture, Whitney Museum of American Art, New York, NY, États-Unis
- 1968/69 Sammlung 1968 Karl Stöber, Galerie - Verein München, Neue Pinakothek, Haus der Kunst, Munich; Neue Nationalgalerie, Berlin, Allemagne
- 1968 Annual Exhibition of Sculpture, Whitney Museum of American Art, New York, NY, États-Unis
- Sammlung Hahn: Zeitgenössische Kunst, Wallraf-Richartz-Museum, Cologne, Allemagne
- Selections from the Collection of Mr. and Mrs. Robert B. Mayer, Museum of Contemporary Art, Chicago, IL, États-Unis
- 1967 Sculpture - A Generation of Innovation, The Art Institute of Chicago, Chicago, IL, États-Unis
- American Sculpture of the Sixties, The Los Angeles County Museum of Art, Los Angeles, CA, États-Unis
- A Selection from the Collection of Mr. and Mrs. Robert Rowan, University of California, Irvine, CA, États-Unis
- The 1960s: Painting and Sculpture from the Museum Collection, The Museum of Modern Art, New York, NY, États-Unis
- The 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, Pittsburgh, PA, États-Unis
- 1966 Contemporary American Sculpture: Selection I, Whitney Museum of American Art, New York, NY, États-Unis
- Annual of Sculpture and Prints, Whitney Museum of American Art, New York, NY, USA
- Art of the United States: 1670-1966, Whitney Museum American Art, New York, NY, USA

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- Hommage a Caissa*, Cordier and Ekstrom Gallery, New York, USA, organisé par Marcel Duchamp
- 1965 *Whitney Annual*, Whitney Museum of American Art, New York, NY, États-Unis
Painting and Sculpture Today, Herron Museum of Art, Indianapolis, IN, États-Unis
Painting without a Brush, Institute of Contemporary Art, Boston, MA, États-Unis
American Sculpture 1900 - 1965, Flint Institute of Arts, Flint, MI, États-Unis
Seven Sculptors, Institute of Contemporary Art, Philadelphia, PA, États-Unis
Modern Sculpture USA, The Museum of Modern Art, New York, NY, États-Unis
Virginia Dwan Kondratief Collection, University of California, Los Angeles, CA, États-Unis
- 1964 *New American Sculpture*, Pasadena Art Museum, California, CA, États-Unis
The Biennale Eight, Institute of Contemporary Art, Boston, MA, États-Unis
Circarama Building, New York State Pavilion at the World's Fair, New York, NY, États-Unis
The Atmosphere of '64, Institute of Contemporary Art, Philadelphia, PA, États-Unis
Painting and Sculpture of a Decade, Tate Gallery, Londres, Royaume-Uni
La Biennale di Venezia – 32nd International Art Exhibition, Venise, Italie
Twenty - Fourth Annual Exhibition by the Society for Contemporary American Art, The Art Institute of Chicago, Chicago, IL, États-Unis
Recent American Sculpture, The Jewish Museum, New York, NY, États-Unis
Sculpture Annual, Whitney Museum of American Art, New York, NY, États-Unis
- 1962 *65th Annual American Exhibition: Some Directions in Contemporary Painting and Sculpture*, The Art Institute of Chicago, IL, États-Unis
John Chamberlain / Frank Stella, Leo Castelli Gallery, New York, NY, États-Unis
Modern Sculpture from The Joseph H. Hirschhorn Collection, Solomon R. Guggenheim Museum, New York, NY, États-Unis
Annual of Sculpture and Drawing, Whitney Museum of American Art, New York, NY, États-Unis
- 1961 *VI Bienal*, Museu d'Arte Moderna, São Paulo, Brésil
The Art of Assemblage, The Museum of Modern Art, New York, NY, États-Unis
Ways and Means, Houston Contemporary Arts Association, Houston, TX, États-Unis
Sculpture and relief, Leo Castelli Gallery, New York, NY, États-Unis
An exhibition in progress, Leo Castelli Gallery, New York, NY, États-Unis
- 1960 / 61 *Annual of Sculpture and Drawing*, Whitney Museum of American Art, New York, NY, États-Unis
- 1959 / 60 *Recent Sculpture USA*, The Museum of Modern Art, New York, NY, États-Unis
- 1959 *Work in three dimensions*, Leo Castelli Gallery, New York, NY, États-Unis
- 1958 *Hansa Gallery*, New York, NY, États-Unis

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John Chamberlain

Opera Chocolates

1994

Painted and chromed steel

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

Courtesy Galerie Karsten Greve Cologne, Paris, St. Moritz

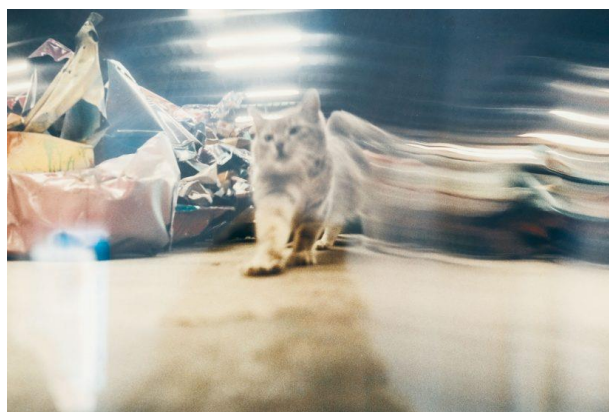
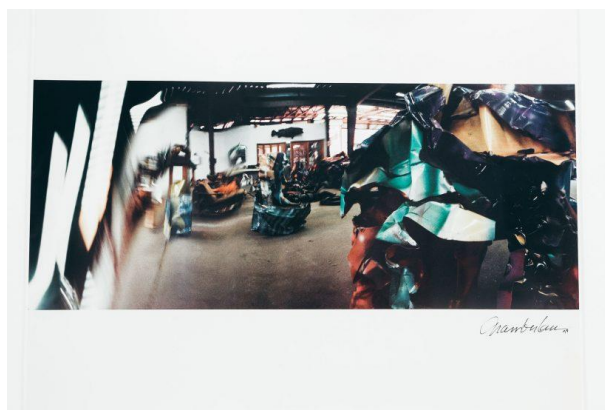
GALERIE KARSTEN GREVE

PURPLE

JOHN CHAMBERLAIN "PHOTOGRAPHS" EXHIBITION AT GALERIE
KARSTEN GREVE, PARIS

Galerie Karsten Greve presents "Photographs", an exhibition devoted to the American eclectic artist JOHN CHAMBERLAIN, who — since the early 1960s — has left his mark on contemporary art as one of the most influential representatives of the three-dimensional Abstract Expressionism and Pop Art movement.

JOHN CHAMBERLAIN's modus operandi consisted in exploring innovative possible correlations between materials by creating particular metal sculptures, constructed from discarded automobile-body parts and other debris from the motor industry. These assembly works appear as interesting examples of dynamic and erotic beauty.

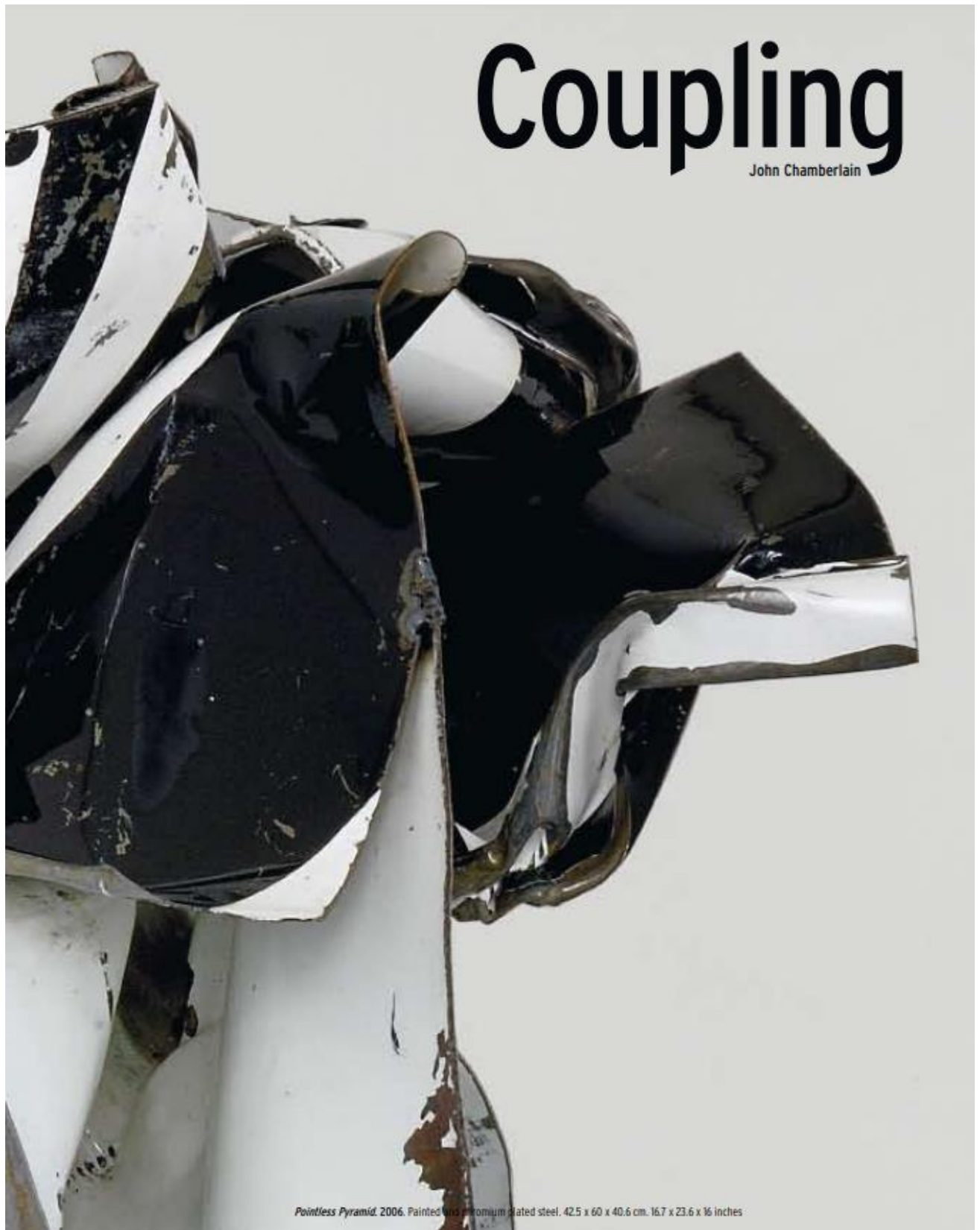


Following the same principles of his sculptural production and under the influence of the Futuristic artists, since 1977 CHAMBERLAIN has been producing a serie of photographs marked by a singular interest in improvisation and experimentation in which the subjects come out distorted and poetically disappear into a flux of colors.

On view until April 29th, 2017 at *Galerie Karsten Greve*, 5 rue Debelleye, Paris.

Photo Inès Manai

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KLAUS KERTESS

COUPLING

Idoménée, 2009

While visiting his friend Larry Rivers in Southampton, in 1957, as he was ruminating on the lack of materials and tools he needed to continue creating the welded steel -sculptures that had preoccupied him for the last several years, John Chamberlain saw a 1929 Ford standing nearby. Quite suddenly he found himself detaching the two front bumpers from the Ford, twisting some metal wire around them; and then, finding the result not completely satisfying, he drove over them once or twice and called what he had done *Shortstop*. In the brief span of this spontaneous seemingly delinquent act, Chamberlain transformed himself from being a highly gifted acolyte of David Smith to one of the most original and compelling sculptors of the 20th century (still going strong in the current century). Chamberlain had, in effect, re-introduced and re-invented the volume, modelling, casting, and variegated color that had increasingly been dispelled from modernist sculpture – and volume, modelling, casting, and color were all -readymade. The proliferation of used and abused car parts piled high in many a -junkyard, often referred to by Chamberlain as American marble, quickly replaced the linear writing in space beholden to Julio Gonzalez's, Picasso's, and subsequently Smith's early sculptures with luminous cascades of curving color constantly billowing in and out, refusing closure while clearly embodying the process of creation that had been made so critical by the previous generation of Abstract Expressionists like -Jackson Pollock and Willem de Kooning.

Since 1958, painted steel car parts have been Chamberlain's primary medium; and he found his art materials in junkyards, selecting them for their color and roundness and piling them up in his studio. Each piece was (and continues to be) treated as an individual entity and might be worked on with one or more of a variety of tools – a slicer, a steel cutting chisel, an acetylene torch, a bandsaw, a grinder, a truck, and a compactor. Each of these pieces of junk metal becomes a kind of three-dimensional brushstroke. The visual weight, color and volume of which is carefully considered as Chamberlain engages in a kind of combinative play in which he seeks what he refers to as a »fit« or »sexual fit« with one piece to another to another to another, until the assembled components have acquired visually seductive and authoritative presence. Little is preordained; the parts must attract each other into consummation. This ad hoc conjoining remains visible to the viewer and is always self-supporting. After completion, the pieces are spot welded together so that the sculpture can be transported.

In the course of the first half of the 1960s, Chamberlain's growing understanding and mastery of his junkyard palette evolved into a fuller panoply of curvaceous -volumes and Detroit colors billowing into more expansive scale and stature. From 1966 to 1972 Chamberlain took a sabbatical from car-part-assembling and embarked on a variety of other sculptural enterprises, starting with a short-lived experiment with -preconceived forms based on a french-curve and made out of fiberglass. Next he began to work with squeezed, bound, and tied pieces of urethane foam resulting in slow, -bulging organic sensuousness. The buoyant beauty and simplicity of these works call to Chamberlain's often stated acknowledgement of the ordinary, everyday sculptural acts such as wadding toilet paper, squeezing a sponge, wringing out a wet towel, blowing up and popping a paper bag, et al that all of us practice during our daily routines. The -tactile directness and utter transparency and clarity of process evident in the urethane sculptures make Chamberlain an as yet to be properly recognized pioneer of what would shortly become known as *Process Art* in which malleable materials such as -molten lead, felt, latex, et al were subjected to ordinary acts of splashing, tearing, -pouring et al by such artists as Richard Serra, Barry Le Va, Eva Hesse, Bruce Nauman and Lynda Benglis.

While Chamberlain would continue creating the urethane foam pieces, in 1967 he also began a new group of metal work, now abandoning the use of colored steel. He had galvanized steel boxes fabricated in dimensions of approximately 42 x 28 x 18 inches. He first manipulated these boxes with a compactor then moved them to his studio for completion. The mechanical fabrication employed by many a *Minimalist*

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sculptor in the 1960s was now subverted by the vagaries of intuitive tactility – indeed, many people mistakenly thought these boxes fabricated for Chamberlain were boxes previously ordered by Donald Judd that had been accidentally damaged and then been given by Judd to his friend Chamberlain. The galvanized steel pieces such as *Papagayo* and *Ultima Thule* that initiate the works discussed in this essay tend to be more angular than the previous painted steel pieces – they now seem to allude to the drapery of Classical Greek and Roman sculpture, now to the overlapping geometries of Cubism but always return to the visceral acts of compaction that created them. *Ultima Thule* might be a relative of the Victory of Samothrace – still more battered and abraded but not without a kind of majesty. Chamberlain's modelling endows industrial uniformity and standardization with unique singularity and beauty.

With the exception of nine painted and chromium-plated steel pieces Chamberlain created in 1969, after he saw an abundance of discarded refrigerators, washing machines, and stoves on the way into Chicago, Chamberlain continued his abstention from painted steel until 1972, when it would again resume its place as his primary medium. The same baroque curves and twists, concavities and convexities still animate the multiplicity of colored parts; however, now Chamberlain was more prone to introduce more disparate parts into his excessive voluminousness, as can be seen in *Double-Hooded Jim* (1974). Likely to be sections of car bumpers, narrow relatively unassaulted bands of blue cap (hood) the larger sized and scaled, lavishly crumpled volume of yellow that looks vaguely like a hood for a giant's head and started its life as a car hood – a car hood become a human hood capped by a smaller, stringier hood to play a double-hooded game of hide and seek the volume.

Never one to hold purity in high regard, Chamberlain had from time to time -touched up some of his found colored car parts. In 1976, he began to perform more -visible painted interventions upon his parts – but only before beginning the quest for each part's physically compatible partner, rather than creating a false harmony by adding paint after all the pieces had been joined. Like the encounters of volume to volume, color and volume had to continuously arouse each other not just simply acquiesce in harmony. No closure is sought. Chamberlain might opt for a variety of colors and a variety of visible currents and counter currents of paint as he did for the twisting verticality of *Full Quartz* (1977) or employ a more uniform application of colors as he did in his continuing series of *Socket* and *Kiss* works (both started in 1974), the latter visually punning on the seemingly compacted couple of Brancusi's stone *Kiss* (1908). This more uniform treatment is fitting for works made from a single compacted volume as the *Sockets* are, or two of the same volume as the *Kisses* are – both created with oil drums. One of the lush of the latter, *Kiss #12* (1979) with its vaginal crease running down the center of one of its sides and curvaceous intertwining volumetrics of faded mauve, yellow and purple enfolds steamy tropical allusions.

During the late 1970s and early 1980s, the sculptures often took on still fuller more energetic volumes with more vibrant and varied embraces of color joining in. At the same time, Chamberlain began a group of lower key, lower profile, long horizontal pieces using channels of automobile-chassis bases left over from a commissioned sculpture some nineteen feet in height. They came to be known as *Gondolas* and were dedicated to poets and fiction writers known and / or admired by Chamberlain. *Gondola Charles Olson* (1982) is dedicated to the poet teaching at Black Mountain, who together with the younger poet and soon-to-be close friend Robert Creeley had a powerful -influence on Chamberlain's thinking. Both poets favored directness, clarity of process and the everyday. Creeley had his students »collect« words. Chamberlain did, isolated the words, looked at them, and then combined them in new combinations and would later state that this was not much different than his combining of symbiotic physical volumes. The parallels are readily reflected in many of the playful combinations of words recontextualizing their original meanings to be found / seen in Chamberlain's titles such as *Impurient Whey*, *Insistant Feather*, *For Flute & Elbow*, et al. Like most of the *Gondolas* this one is combined of elements more horizontal, more discrete – often seeming to be just loosely piled. The *Gondola's* long low horizontality encourages a reading from left to right into an

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accumulated meaning. This flotilla of visual events given to the viewer to ponder and decipher evolves into a graceful, often tender valedictory sentence to the writer named in the title.

More boisterous are *Impurient Whey* and *Lorelei's Passion* (both 1982) with their decidedly erect compacted tubular volumes painted with a bold graffiti-like giraffe skin pattern. They seem on the verge of breaking into a male mating ritual. Indeed, jubilation of one variety or another is embodied in many of the sculptures Chamberlain -created in the 1980s. The multiplicity of parts, colors, and paint application seen in the baroque balled up volume of *Insistant Feather* and *Plastic Virtue* (both 1989) risks chaos but continually pulls the viewer's eyes back into joyous revel. Early on -Chamberlain found much to admire in Willem de Kooning's paintings with their -agitated surfeit of strokes; his excess was almost never too much. The same can be said for Chamberlain's surfeit of curved and compacted painted steel parts that indeed often look like gestural strokes of paint. Although there is far more articulation than is necessary to articulate the volume, not a single steel part or color seems superfluous.

In the 1990s, Chamberlain began to employ thinner, lighter, longer, and more malleable pieces of painted steel; and his sculptures took on an often leaner agility. *Inca Dinke Dew* (1991) with its bunching of twisted and twirled painted limb-like parts and cascade of lubricious folds looks like a carnivalesque bacchanal. The pliability of the lighter parts made it possible to create a greater variety of modelled concavities and convexities, now crinkled, now angular, now rounded, now tubular, now folded. In *Phantom Snatch* (1991), the volumetric curves and dents so prevalent in the earlier painted steel sculptures has been replaced with a seemingly liquid flow of sparkling ripples – indeed imparting a kind of phantom presence to this astonishing black and white wall piece.

Many of the painted parts configuring the works in the 1990s were formed from steel car and truck bumpers that were becoming increasingly scarce, as the steel fabrication had been replaced by fabrication out of plastics. And so for a number of years now, Chamberlain has been purchasing the steel tops of vans that have been cut off to be replaced by larger tops. These discarded tops are cut into strips, painted, and then subjected to crushing, first on the front, then the sides. All this is done via Chamberlain's telephonic instructions to the studio he still maintains in Sarasota; and then the pieces are sent to his Shelter Island studio, piled on the floor to await his seductive matchmaking. He has taken full advantage of this material's greater pliability as can be seen in *For Flute & Elbow* (2005) with its dizzying dance of rippling colored curves that would not have been readily possible to create out of the heavier steel Chamberlain previously employed.

Chamberlain's sculpture is a joyous triumph. He has not only reintroduced to sculpture a startling panoply of color heavily reliant on chance procedures but also completely reinvented the ancient art of modelling that lapsed completely as modernism's tenets increasingly mandated hands-off fabrication. And he has achieved this by retrieving the detritus of the car culture that dominated much of the 20th century and is now reluctantly waning – and by employing industrial tools not previously in sculpture's repertoire to create a vibrant, erotic, and profound

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THE ART NEWSPAPER

Pliages, cartes postales et jeux de mots

Patrick Javault - 23 décembre 2022 – TRANSLATED:



John Chamberlain, *Bloodydrivetrain*, 2007.

Photo : Georges Poncet. Courtesy Galerie Karsten Greve, Cologne, Paris, Saint-Moritz

John Chamberlain : Sculpture

“Let madness express itself through materials. No need to worry about style. You can work to describe your own madness”, is one of the principles by which John Chamberlain said he defined his conduct. More than just a collection of magnificent pieces, which it is, this exhibition is a vibrant tribute to the artist and an entry into his world, where sculpture meets painting, collage and poetry. Referring to Claes Oldenburg, Chamberlain believes that sculpture is about flexibility, not hardness. In the way he bends and twists body parts and works with the Detroit palette, he sometimes resembles a ceramist, as evidenced by this fine bouquet of steel rods. One of the exhibition's centerpieces is Papagayo, with no color other than that of the galvanized steel from which it is made and which, we learn, once belonged to Andy Warhol. A further opportunity to take another look at this unique and unclassifiable work.

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Télérama¹

La Chronique d'Olivier Céné

Par Olivier Céné, dans *Télérama*, Février 2020 – **TRANSLATED:**

On the frames of his paintings, the Flemish painter Jan Van Eyck (c. 1390-1441), whom the city of Ghent is currently celebrating with a major exhibition, inscribed his motto (in letters imitating the Greek alphabet): “Als ich can”, which translates as “As best as I can. This is how an artist's career can be summed up: he will have given the best of himself all his life. But this is not only proportional to his generosity and passion; it also depends on his talent.

The best of Van Eyck, one of history's greatest painters, touches on the sublime. We think he was aware of this. His motto can therefore be understood as an expression of false modesty.

An artist, any artist, even the most subservient to the fashions of the moment, always does his best - the best here depending on his standards. If Pierre Soulages, for example, whose centenary the Louvre is currently celebrating, has been painting blackboards for over forty years, it's quite simply because he can't do otherwise. He paints them as well as he can. Now that art is increasingly a matter of decorating luxurious homes and boutiques, the simplicity and obviousness of his paintings are impressive. For almost half a century, a Soulages painting has been the impact of a black stain on a white wall.

We also understand the evolution of American minimalist artists, their aging, their adaptation to current conceptions of art. They created an event in the mid-1960s, but once this event has been fixed in history, once the theory has been exhausted, what often remains are decorative objects, a kind of gratuitous design. Such is the case of Robert Grosvenor, born in 1937, who designs sculptural forms (because they're volume), often allusive (like the green shape evoking the screen of the iMac computer imagined by Apple in 1998 to boost its sales), always elegant, sometimes improbable and impeccably crafted. Robert Grosvenor does his best to renew himself and find original forms. That's a concern.

John Chamberlain (1927-2011) was from the generation before Grosvenor, an Abstract Expressionist, everything the Minimalists were fighting against. He twisted and assembled scrap metal, bits of car wrecks, usually colored - de Kooning in volume, as it were.

It doesn't always work. When there's too much sheet metal, too many colors, too much massiveness and overload, the work becomes exhausted in kitsch - a feeling also conveyed by the artist's photographs. But John Chamberlain also knows how to bistour a simple two-tone barrel or bend a large grey monochrome zinc plate. And when he pays homage to his former teacher at Black Mountain College, the poet Charles Olson (1910-1970), when he fashions a baroque gondola for him, his exacting standards are raised a notch, bringing a great deal of lightness, delicacy and subtlety to his heap of twisted sheet metal.

The Van Eyck exhibition opens in Ghent, while the Greco (1541-1614) exhibition closes in Paris. The latter is a jewel. It shows a 26-year-old Cretan icon painter of the highest standards studying Titian and Tintoretto in Venice, then Michelangelo in Rome, before moving to Toledo in 1577 to become El Greco, one of history's greatest artists. Here we see small, flamboyant early works, previously unpublished compositions and one of the world's most beautiful portraits (Hortensio Félix Paravicino, c. 1611), painted, no doubt, *mejor manera que podìa*.

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LA GAZETTE DROUOT

Chamberlain in Paris

Par Alain Quemin, dans *Gazette Drouot*, Mars 2020 – **TRANSLATED :**

Now recognized as one of the greatest sculptors of the second half of the 20th and early 21st centuries, American artist John Chamberlain created from the late 1950s until his death eight years ago. The exhibition at Karsten Greve Gallery focuses on a more restricted period, from 1967 to 1995, with an emphasis on 1989 and the very early 1990s. As you'd expect, the focus is on metal sculpture, with some magnificent pieces that illustrate the artist's desire to exploit both volume and color. A medium-sized work, reminiscent of a compressed can, harmoniously blends pink, wine and straw tones. Here we find what we know best of Chamberlain's work. However, the exhibition is also worthy of a fresh look at the fields in which he worked. Indeed, the presentation is accompanied by a number of works on paper - pastel and varnish, acrylic, mixed media - and a significant number of photographs. Dating mainly from 1989, these are an admirable extension of the artist's body of work in volume. In generally horizontal formats, Chamberlain creates distorted images that suggest movement. As with the sculptures, his intervention shifts the focus from figuration, which characterized the initial materials, to the abstraction induced by the artistic work. The airy scenography is well suited to this visually rich work. And the last room holds a superb surprise.



John Chamberlain (1927-2011), *Kiss #12*,

1979, acier peint, 76 x 78,5 x 68,5 cm.

COURTESY OF GALERIE KARSTEN GREVE KÖLN PARIS ST. MORITZ,
PHOTOGRAPHE : CHARLES DUPRAT, PARIS

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Jusqu'au 18 mars 2020.

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