

LUXEMBOURG & DAYAN

64 EAST 77TH STREET NEW YORK NY 10075

LUXEMBOURG & DAYAN TO PRESENT *GRISAILLE*

MASTERWORKS IN GREY WILL GO ON VIEW SIMULTANEOUSLY IN
NEW YORK AND LONDON, INAUGURATING GALLERY'S NEW U.K. SPACE

London October 9, 2011 — December 23, 2011
New York November 7, 2011 — January 14, 2012

For Immediate Release

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NEW YORK, NY...Taking a monochromatic grey palette as its organizing principle, Luxembourg & Dayan's upcoming exhibition *Grisaille* explores broadly the conceptual impact of a centuries-old painting paradigm upon key figures of modern and contemporary art. In addition to a concise selection of rare historical works, including a pair of 16th century panel paintings by the Workshop of Albrecht Dürer, *Grisaille* will include more than three dozen seminal pieces by artists as diverse as César, Glenn Brown, Vija Celmins, Mark Flood, Gerhard Richter, Jeni Spota, Rudolph Stingel, Betty Tompkins, and numerous others whose investigation of the monochrome palette and classical techniques have brought the vitality of grisaille's history into the 21st first century.

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Grisaille will unfold across two locations on opposite sides of the Atlantic Ocean. One portion of the exhibition will open in London on October 9, 2011, inaugurating Luxembourg & Dayan's new space at 2 Savile Row. The balance of the exhibition will be unveiled in New York City on November 7th, filling the gallery's Upper East Side townhouse. For New York, the gallery has commissioned celebrated architect David Adjaye to create an installation design that engages the monochromatic premise of the exhibition playfully, adding an interpretive layer to its theme. **Grisaille** will remain on view in both venues through January 14, 2012.

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Grisaille is the second in a series of thematic survey exhibitions at Luxembourg & Dayan to be organized by curator and writer Alison Gingeras, exploring specific trends in modern and contemporary art. The show will present works on loan from significant private collections, and from the estates and studios of artists. On view will be numerous objects never before exhibited publicly. Among these are works made for the exhibition by Richard Prince, Rob Pruitt, Bjarne Melgaard, and others, and the rare 1968 Jasper Johns painting "Screen Print 5," loaned to **Grisaille** by the artist from his own collection.

Gerhard Richter has said of the color grey, "Its inconspicuousness gives it the capacity to mediate, to make visible, in a positively illusionistic way, like a photograph. It has the capacity that no other color has, to make 'nothing' visible." Through the historical lens of this restrained hue, **Grisaille** will present works by a startling array of artists who have made interpretation of grisaille technique a central part of their oeuvre.

The grisaille method itself was popularized first in Europe during the 14th century, when artists often deployed grayscale paintings to imitate sculpture. Giotto used grisaille for the lower registers of his renowned frescoes in the Scrovegni Chapel in Padua, Italy; Robert Campin, Jan van Eyck, and other key figures of the Northern Renaissance used grisaille figures on the outer wings of triptychs in order to imitate the look of stone and create the illusion of sculptural relief through painting. The convincing three-dimensionality achieved with figures rendered en grisaille continued to find favor in fine and decorative arts through the 18th century, and the technique became a popular preparatory tool for oil painters in the 19th century, permitting them to work out the modulation of shade and light in development of complex spatial compositions. With the proliferation of black and white photography in the late 19th century, and the 20th century's emphasis on direct (alla prima) painting, grisaille evolved into a far more conceptual paradigm.

Artists as unlike in style and purpose as Daniel Buren, Lucio Fontana, Robert Morris, Frank Stella, and Ryan Sullivan – all of whom will be



represented in **Grisaille** - have deferred to a monochromatic grey palette as an agent of reflexivity in their work. Grey continues to facilitate the presentation of ideas and the exploration of surface, as well as providing a vehicle for meditation of color through the very absence color.

For the artists included in **Grisaille**, the color grey is more than merely a non-color: When they have combined black and white pigment to create grey, it has often been in order to evoke a wide scope of emotional, psychological, and spiritual states. Grey connotes estrangement, gloom, neutrality, rigor, seriousness, objectivity, gravitas, elegance, neutrality, depression, practicality, and calm - to name but a few associative examples.

Grisaille will be accompanied by an illustrated catalogue.



About Luxembourg & Dayan

Launched in 2009, Luxembourg & Dayan is located in a townhouse at 64 East 77th Street, between Madison Avenue and Park Avenue in New York City. Recent exhibitions have included historical surveys of important works by Marcel Duchamp and Alberto Burri, and the exhibitions “Jeff Koons: Made in Heaven Paintings” and “Unpainted Paintings.” Luxembourg & Dayan will open a viewing space at 2 Savile Row in London, in October 2011.

Luxembourg & Dayan New York is open Tuesday through Saturday, from 10AM to 6PM. Luxembourg & Dayan London is open Monday through Friday, from 11AM to 4PM.

For additional information or to request publication quality images, please contact info@andreaschwan.com.

PABLO PICASSO, *Nu debout et femme assise*, 1939. Oil on canvas. 16 1/8 x 12 7/8 inches. Courtesy of ARS.

Workshop of ALBRECHT DÜRER, Nuremberg. Two Wing Panels with Grisaille Painting Exterior of altarpiece wing panels depicting the Saints John the Evangelist and Erasmus (left) as well as Saints Lawrence and Thomas (right). Grisaille painting on a dark blue background ca. 1510/15. Mixed technique on limewood. size of each 48 1/2 x 14 1/2 inches. Dr. Bernhard Decker Kunsthandel.

RUDOLPH STINGEL, *Untitled*, 2011. Oil on canvas. 16 x 13 inches. Courtesy of the artist

FRANK STELLA, *Slieve More*, 1964. Metallic powder in polymer emulsion. 59 7/8 x 34 2/3 x 1 1/6 inches. Photo Adam Reich. Private Collection.

GERHARD RICHTER, *Stadtbild (M.4)*, 1968. Oil on canvas. 33 1/2 x 35 2/5 inches. Photo Nicholas Moss. Private Collection.

GLENN BROWN *Oscillate Wildly (after 'Autumnal Cannibalism' 1936 by Salvador Dalí)*, 1999. Oil on linen. 69 x 154 inches © Glenn Brown. Courtesy of Thomas Dane. By kind permission of the Gala-Salvador Dalí Foundation, Spain.