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**ART**

# Two Men and a Show

By RYAN LEE WONG NOV. 15, 2016



Clockwise from left: Willem de Kooning's "Untitled XVI" (1976); Zao Wou-Ki's "16.04.62" (1962); Zao; de Kooning.  
Clockwise from left: Dominique Lévy, ©The Willem de Kooning Foundation/ARS, NY; Dominique Lévy, ©2016 ARS, NY/ProLitteris, Zurich; Ulf Andersen/Getty Images; Arnold Newman/Getty Images

To coincide with the expansion of her Madison Avenue gallery next month, [Dominique Lévy](#) is mounting an exhibition of side-by-side works by Willem de Kooning and Zao Wou-Ki (currently the subject of a solo show at the Asia Society). The two very different expressive painters were both restless experimenters. Frustrated with the formal limitations of the Chinese academy, Zao left for Paris in 1948, while de Kooning, born in the Netherlands and also classically trained, arrived in New York in 1927. The artists found their signature styles around the same time: de Kooning's infamous "Woman" canvases, exhibited in 1953, broke his association with Abstract Expressionism, and his aggressive dismantling of the female body still unsettles. A year later, Zao changed brushes and technique to create his signature chaotic landscapes. His swirling "4-6-62" has the feel of a tornado, or an atom bomb. Lévy describes the show as "a combat between two giants."

### More Bros With Shows...



From left: John Chamberlain's "Silver Heels," 1963; Willem de Kooning's "Untitled," 1977.

From left: Private collection ©2016 Fairweather & Fairweather Ltd/ARS, NY, photo: ©Tom Powel Imaging, courtesy of Mnuchin Gallery; private collection ©2016 The Willem de Kooning Foundation/ARS, NY, courtesy of Mnuchin Gallery

**John Chamberlain and Willem de Kooning** are currently on view at [Mnuchin.](#)



From left: Alberto Giacometti's "[Annette Debout]," 1954; Yves Klein realizing an "anthropométrie" in his studio, Paris, 1960.

From left: ©Alberto Giacometti Estate/licensed in the UK by ACS and DACS, 2016; ©Yves Klein, ADAGP, Paris/DACS, London, 2016, photograph by Shunk-Kender ©J. Paul Getty Trust, the Getty Research Institute, LA



**Alberto Giacometti and Yves Klein** were paired at [Gagosian London](#) this past spring.



From left: Alexander Calder's "Untitled," c. 1942; Pablo Picasso's "Woman," 1946, Zervos XIV-175 (Figure).

From left: Photo courtesy of Calder Foundation, NY/Art Resource, NY, ©2016 Calder Foundation, NY/ARS, NY, photo: ©Tom Powel Imaging; ©2016 Succession Picasso/ARS, NY

**Alexander Calder and Pablo Picasso** are up at [Almine Rech](#) until mid-December.



From left: Joan Miró's "Femmes au bord du lac à la Surface Irisée par le Passage d'un Cygnet," 1941; Alexander Calder's "Constellation Mobile," 1943.

From left: Private collection ©2016 Successió Miró/ARS, NY/ADAGP, Paris, courtesy of Acquavella Galleries; Calder Foundation ©2016 Calder Foundation, NY/ARS, NY, courtesy of Pace Gallery

**Joan Miró and Alexander Calder** will be featured in the spring via related and concurrent shows at [Acquavella](#) and [Pace](#), respectively. ▀

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