

ART BASEL 2022

Hall 2.0 , Stand A11

June 16-19, 2022

Richard Artschwager

Chakaia Booker

Carroll Dunham

Ian Hamilton Finlay

George Grosz

David Hartt

Mel Kendrick

Barry Le Va

Jonathan Meese

Wardell Milan

Rodrigo Moynihan

Jim Nutt

Albert Oehlen

Paulo Pasta

Richard Pettibone

Dorothea Rockburne

Dieter Roth

Jorinde Voigt

Tom Wesselmann

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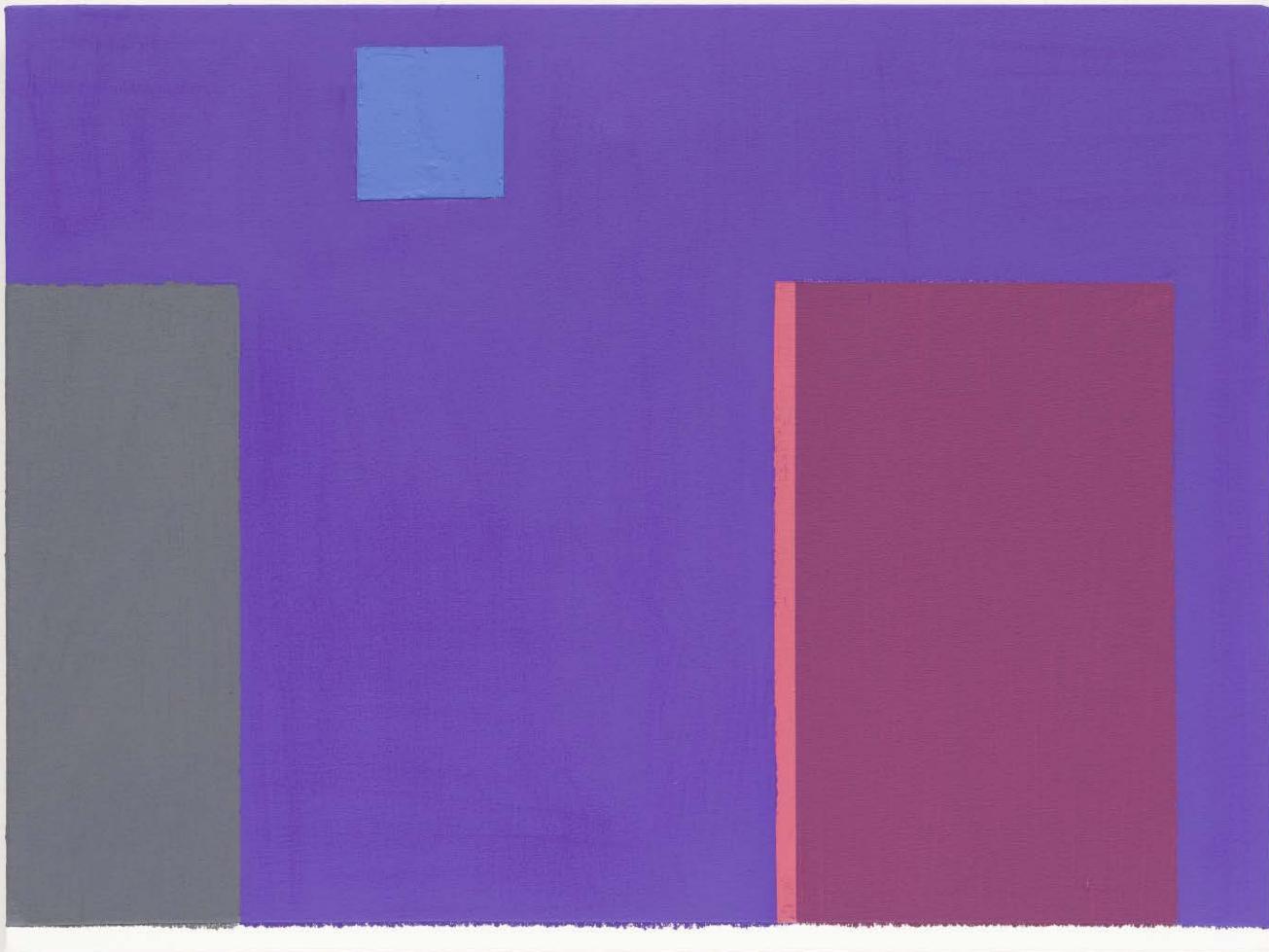
Chakaia Booker has worked with her signature material, rubber tires, since the 1980's, when she first began to consider the material in relation to the body and specifically, wearable garments. Her singular practice has exponentially transformed the material in subsequent decades into works of immense scale and beauty. The tactile quality of her sculptures is matched by the pungent odor of the rubber, which only heightens the physical experience of the work. Booker's practice is situated between the industrial and ecological, recycling the ubiquitously discarded and worn-out tires into transformative works of universal impact and potential. While the material is uniform, Booker's techniques range from shearing, weaving, riveting, and twisting into organic, expressive forms that steer toward abstraction but often anthropomorphize and historicize the physicality and labor inherent in her practice.

CHAKAIA BOOKER (b. 1953)
Optical Illusion, 2021
rubber tires and wood
64 x 34 x 16 in (162.6 x 86.4 x 40.6 cm)
signed and dated on verso
(CHB8411)





CHAKAIA BOOKER (b. 1953)
Metered Thoughts, 2007
rubber tires and wood
30 x 29 x 14 in (76.2 x 73.7 x 35.6 cm)
signed and dated on verso
(CHB8412)



PAULO PASTA (b. 1959)

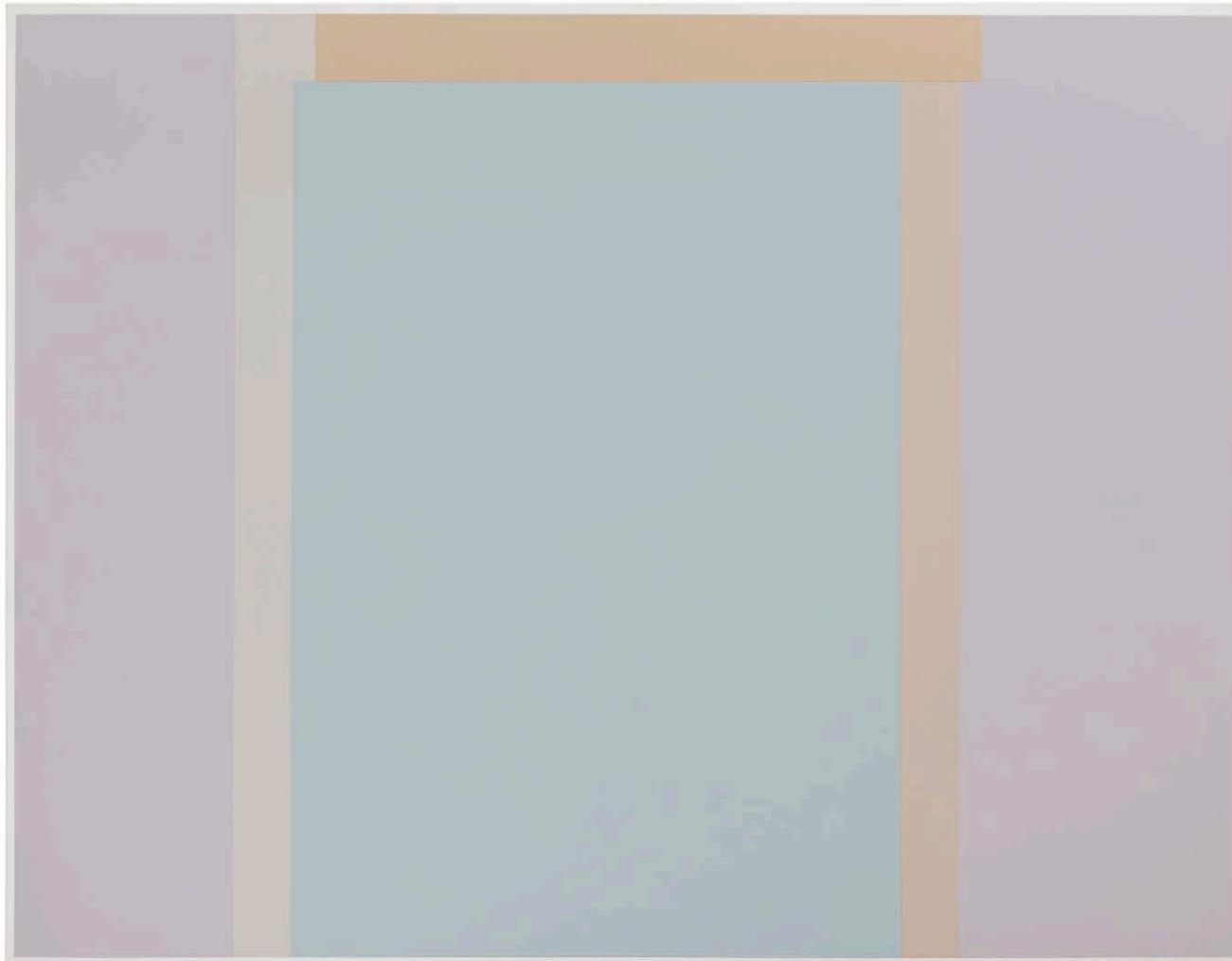
Untitled, 2021

oil on canvas

11 3/4 x 15 3/4 in (30 x 40 cm)

(PAP8381)

Paulo Pasta has established himself as one of the prolific and revered painters of abstraction in his native Brazil. Pasta's practice is dedicated to collapsing the passage of time into fields of color and geometries of lines and crosses. The elegant and poetic works are representations of imagined space, where parallel, perpendicular diagonal lines suggest a metaphysical architecture. Rendered in pastel hues of oil paint that the artist hand mixes to perfect tonality, the work recalls that of Mexican architect, Luis Barragán.



PAULO PASTA (b. 1959)

Untitled, 2022

oil on canvas

51 1/8 x 66 7/8 in (130 x 170 cm)

(PAP8398)

Drawing endless inspiration from São Paulo, Pasta creates “landscapes” of a different type, mainly through memory. He considers his process synthetic, a sensitive imagining of invented and realized space. Pasta’s work draws from various art historical traditions in terms of aesthetic, color and motivation. From Morandi, came Pasta’s embrace of subtlety and simplicity, particularly in terms of color palette and chromatic variation; from Giotto, a fascination with the temporal suspension which emanates from his frescos.



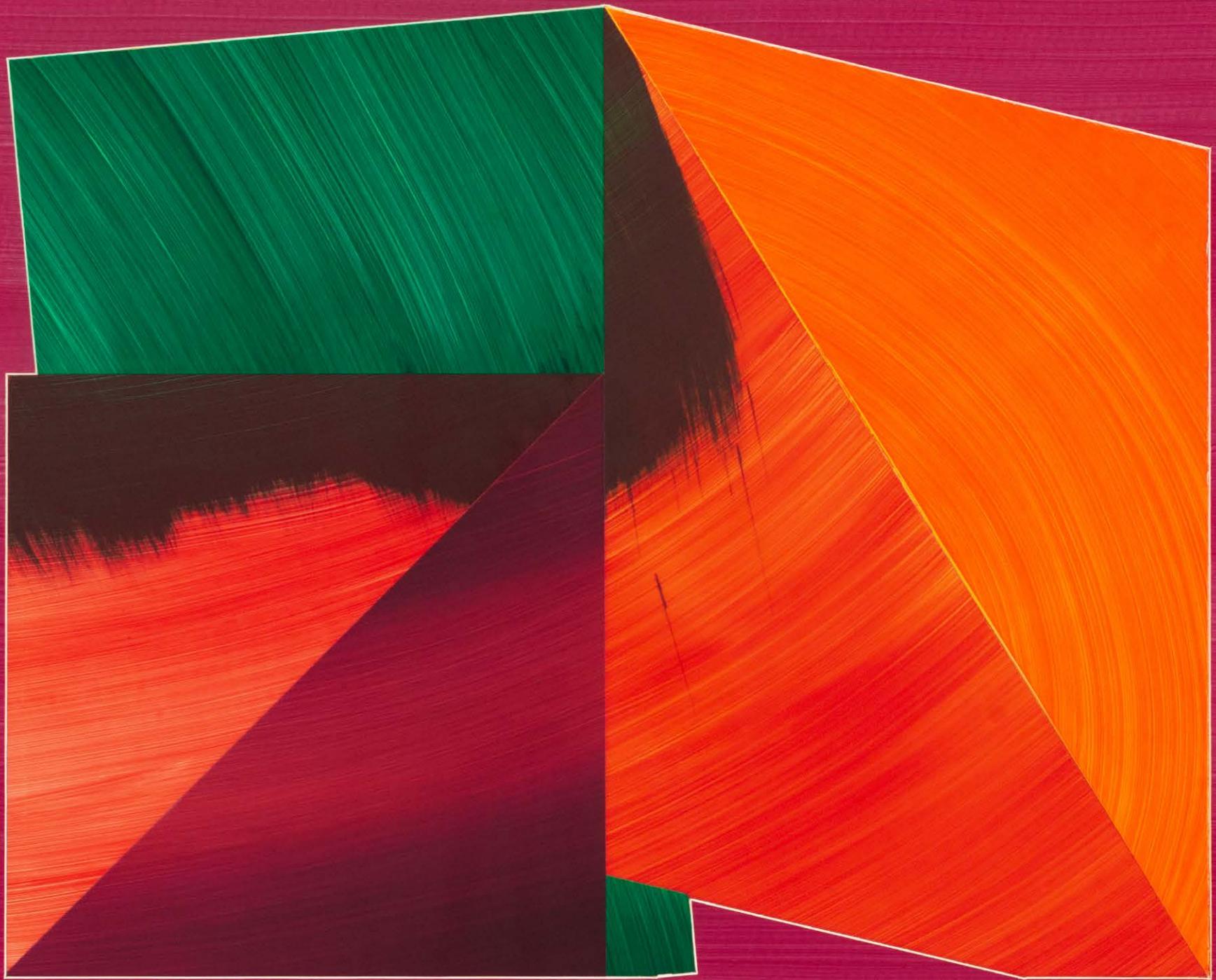
DOROTHEA ROCKBURNE (b. 1932)

A Champion Seducer, 1989

water-based paint and oil board

framed: 56 3/4 x 93 5/8 in (144.1 x 237.6 cm)
(ROC7947)

This work by Dorothea Rockburne is from the historical and iconic series known as the "Cut-Ins". This example of the body of work consists of water-based paint on board, where pieces of painted boards are inlaid and embedded within the red background. It is an exceptional example of Rockburne's experimentation beyond the traditional canvas substrate that also highlights brilliant colors and near-perfect, mesmeric brush gesture.





IAN HAMILTON FINLAY (1925-2006)

Only Connect, 1998

stone

7 7/8 x 11 1/2 x 1 7/8 in
(20 x 29.2 x 4.7 cm)
(IF6911)

E. M. Forster's famous phrase, "Only connect...," appears as a talisman on the title page of his novel *Howard's End* (1921). The phrase was lifted from a longer passage:

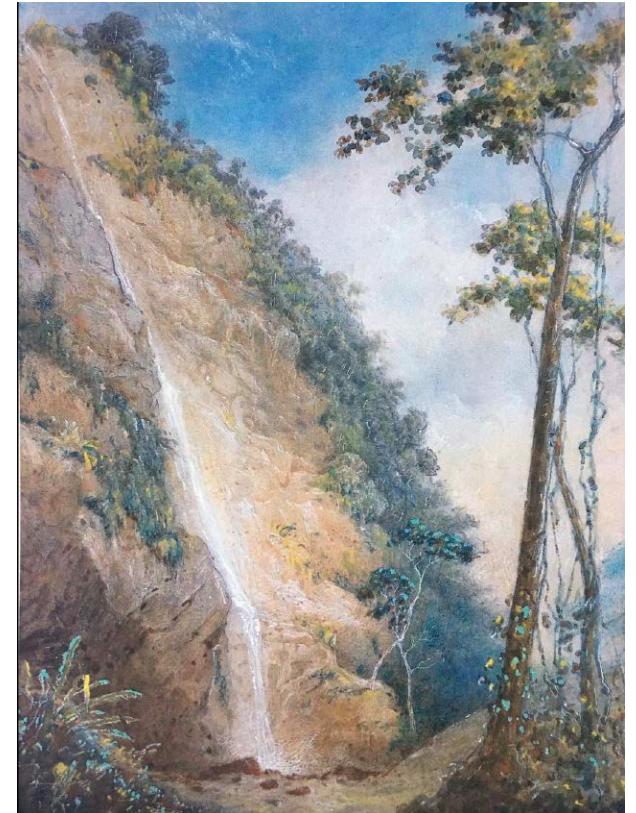
"Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer."

Forster prophesized the modern society. Communication is construed through social media and zoom while people hide behind a screen in physical isolation. It is the antithesis of the moral message in *Howard's End*, which hails connections with one another and the relationships that blossom from them as ascension from man's self-incurred tutelage to the nirvana of knowledge.

In Finlay's work, "Only connect" becomes both an injunction and an appeal to think – to imagine – associatively and tie the broken "fragments" of experience back into meaning. "Only connect" is the guide to Finlay's work as an artist, his relationship with nature as a gardener, and his interpretation of literary text as a poet. The quote alludes to the invisible interruptions that impede our ability to correspond in modern life. Finlay forms a direct, philosophical reference to the detrimental, enduring effects of today's networking impact on human advancement and fulfillment.



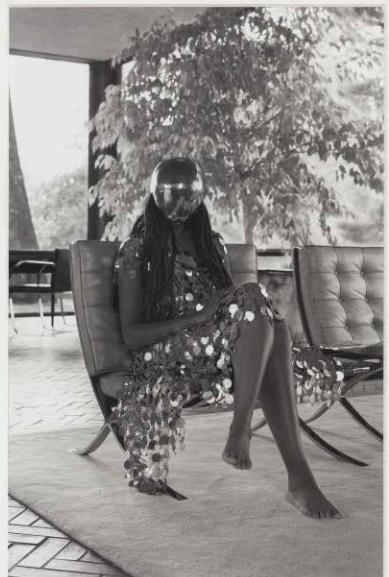
DAVID HARTT (b. 1967)
The Histories (after Cazabon), 2021
tapestry
111 5/8 x 74 3/8 x 2 in (283.5 x 188.9 x 5.1 cm)
Edition 2 of 3
(DH8379)



Michel-Jean Cazabon, *Maracas Waterfall I*, 1849,
watercolor, 10 1/2 x 14 1/2 inches
Collection of William Burnley; Fane-Gladwin

David Hartt's tapestry references a distinct colonial moment. Hartt photographs a waterfall in Trinidad, inspired by the 19th century landscape painting of Michel Jean Cazabon (1849), then reproduces it as a woven textile to enormous, sublime scale. The painting pictured by Cazabon, an artist of Trinidadian origin who was trained in Paris and is associated with the Barbizon School, serves as a direct reference for the photo captured by Hartt. Hartt believes that by returning to this particular time in history where specific diasporas were forming through distinct mobilization patterns, usually by force, we can begin to understand their long-term effects on post-colonial identity.





DAVID HARTT (b. 1967)

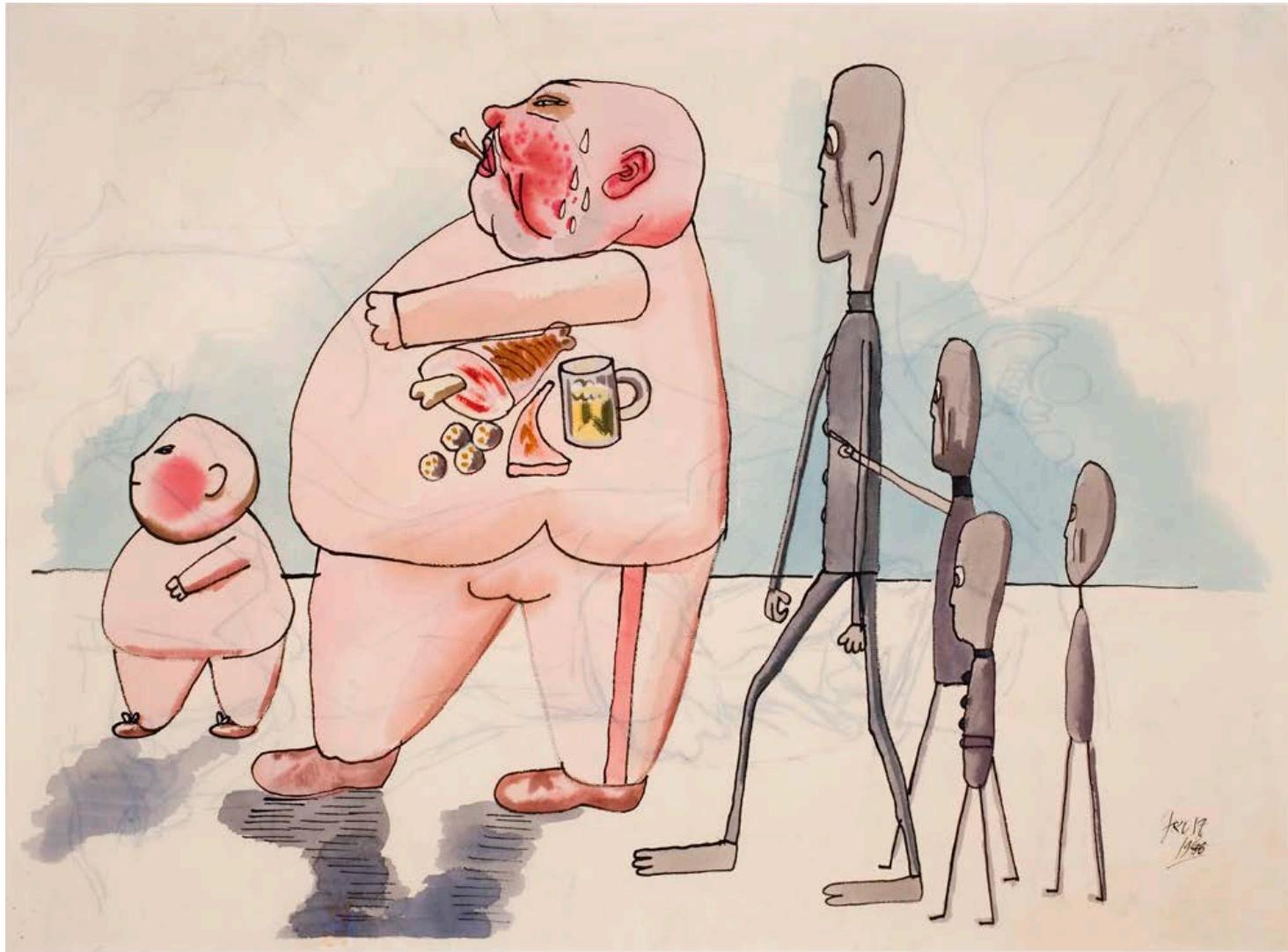
Olimpia, 2022

platinum print

image: 23 5/8 x 16 in (60 x 40.6 cm); sheet: 29 1/2 x 22 in (74.9 x 55.9 cm)

Edition of 6

(DH8375)



GEORGE GROSZ (1893-1959)

Stickmen meeting members of the bourgeoisie,

1946

watercolor on paper

19 x 24 3/4 in (48.3 x 62.9 cm)

signed and dated "Grosz / 1946" on lower right recto; estate stamp and number "1-103-1" on verso
(PP0562)

In 1946, George Grosz moved to Huntington, Long Island, where he would conceive of the "Stickmen", articulating one of his most harrowing and profound series in the few years that followed. Anatomically, the creatures descended from the insect protagonist of Kafka's *Metamorphosis*, explaining their spindly bodies and segmented appendages. In the years after the war, Grosz also received letters which described horrific starvation in Germany, where the emaciated walked the streets, driven mad by hunger. The artist's colorless collective can often be found in pursuit of a fat enemy or trampling on any symbols of color, freedom and individuality, such as the rainbow flag. The plump caricatures who embodied wealth and greed incite the hostile Stickmen, thus leading to their grisly demise. The body of work is imbued with the same pessimism of Giacometti's sculptures and literary existentialism of the post-war, post-nuclear era.



In the works on view by Jonathan Meese, he continues to expand his visual vocabulary of fanciful beasts—vampires, dragons, hybrid animals. In context, animals are symbolic primal beings living apart from the hypocrisies, distractions and greed of a modern human age. Meese operates apart from any ideology and rejects what he considers the blunders of modern society: politics, Hollywood, celebrity worship. Rather than despair, he believes an ideal future is possible through art, and through love. The artist frequently alludes to a fictional utopia where art enables us to a plane of higher consciousness.

JONATHAN MEESE (b. 1970)
FAST NIX GEHT MEHR, JAVA JIM!, 2022
acrylic on canvas
47 1/2 x 39 1/2 x 1 1/4 in (120.5 x 100.3
x 3.3 cm)
signed and dated
(JM8424)





JONATHAN MEESE (b. 1970)

KUNSTGEBRUZZELT: KAMPF UM KUNST!, 2021

acrylic, acrylic modelling paste and mixed media on canvas

31 5/8 x 39 5/8 x 1 1/4 in (80.3 x 100.5 x 3.3 cm)

signed and dated

(JM8422)



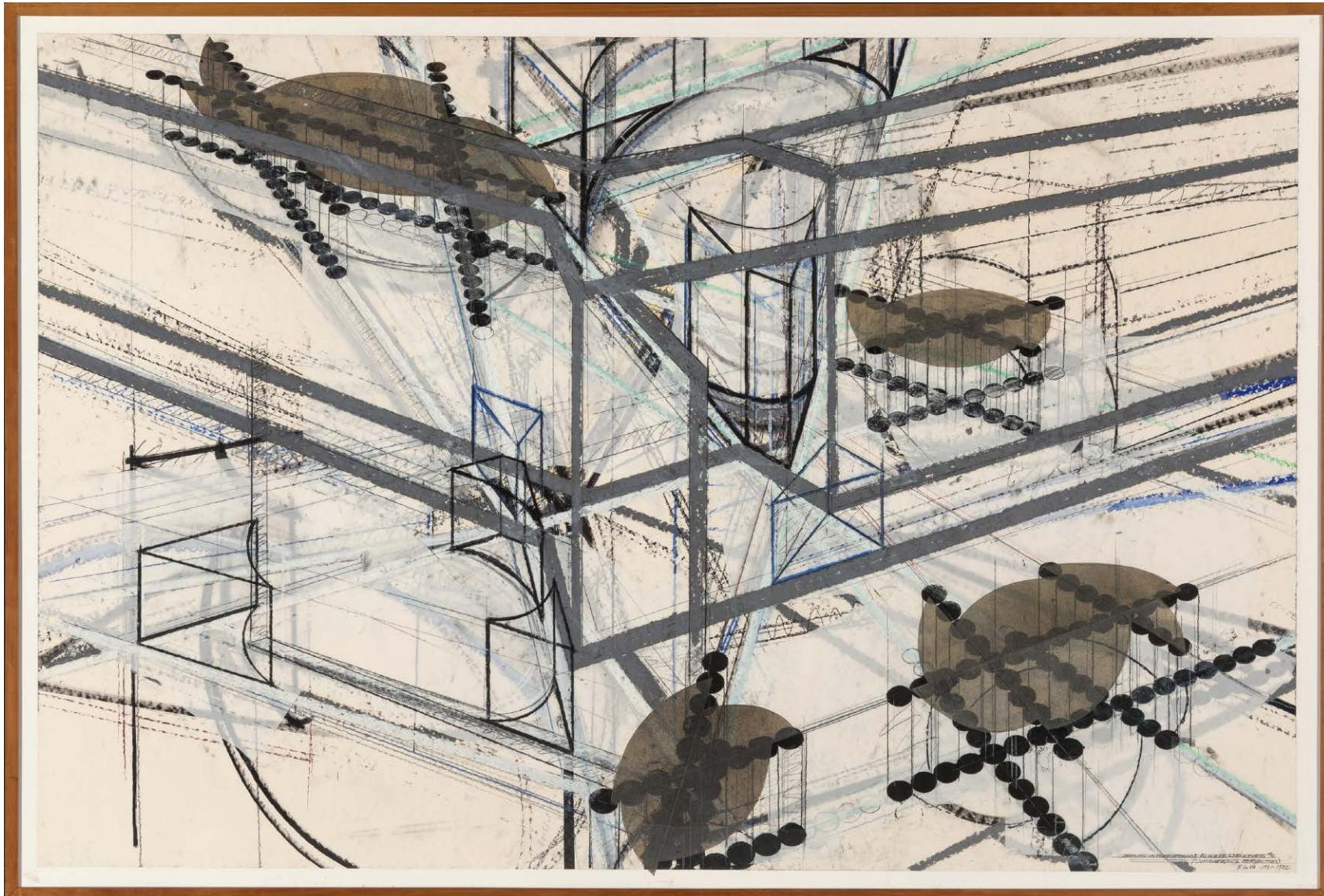
JONATHAN MEESE (b. 1970)
*JESSICALOGAN'S RUN (DON'T LOOK AT YOUR
INNER BODY)*, 2022
oil and acrylic on coarse untreated cotton cloth
67 1/8 x 51 3/8 x 1 1/4 in (170.5 x 130.5 x 3.3 cm)
signed and dated
(JM8423)



MEL KENDRICK (b. 1949)
Untitled, 2022
mahogany
52 x 38 x 18 1/2 in (132.1 x 96.5 x 47 cm)
(KEN8365)

Kendrick's continued material ingenuity and formal inventiveness is highlighted in this work that celebrates and complicates its own construction and geometric order. Rather than erasing or obscuring the inherent qualities of the medium, Kendrick transforms singular blocks of wood by emphasizing their essence and potential through mark-making, cutting and staining. These dynamic gestures are self-evident and distinctly man-made, provoking one's investigation into each object's own construction. These meditations on form, texture, composition and objecthood have guided the artist through his celebrated and distinguished practice.





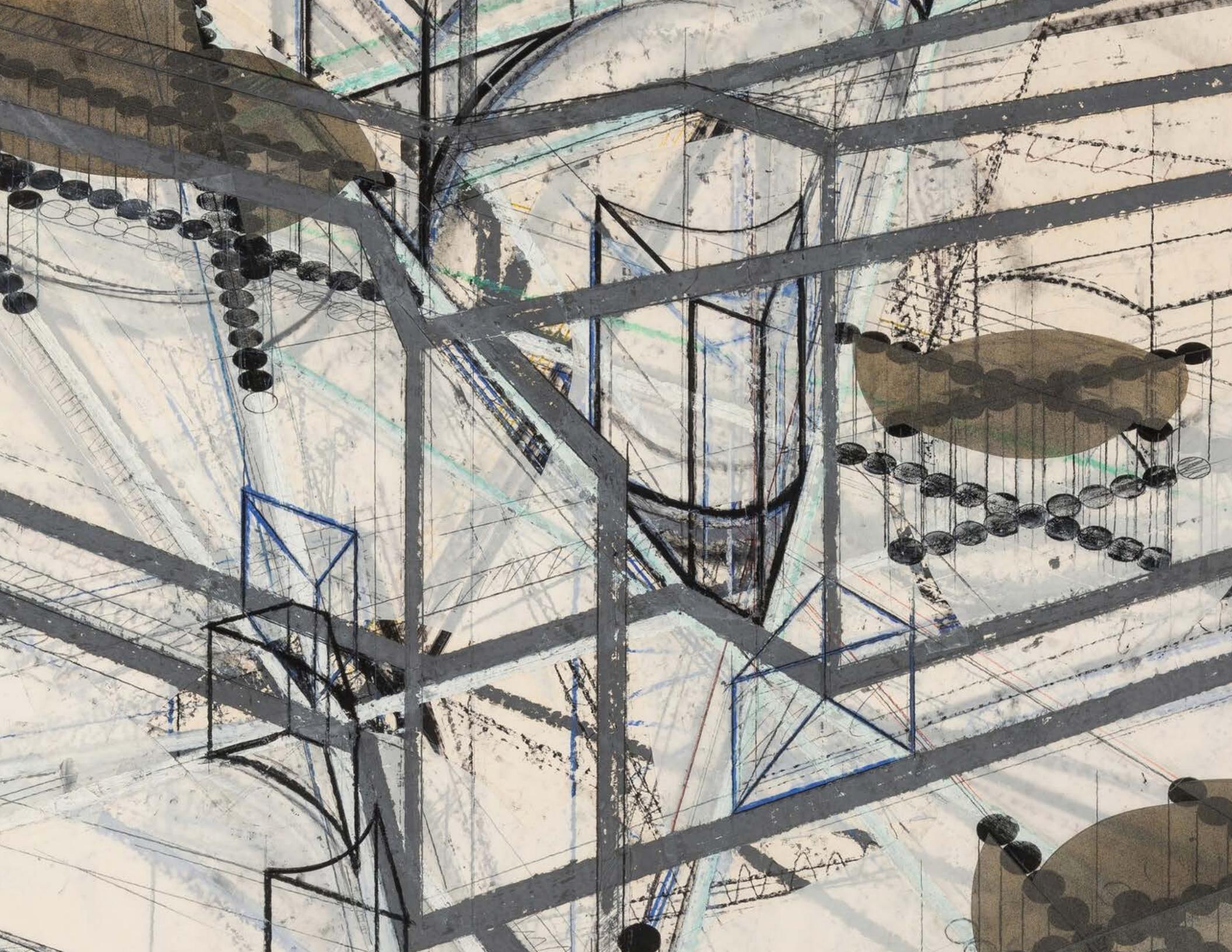
BARRY LE VA (1941-2021)

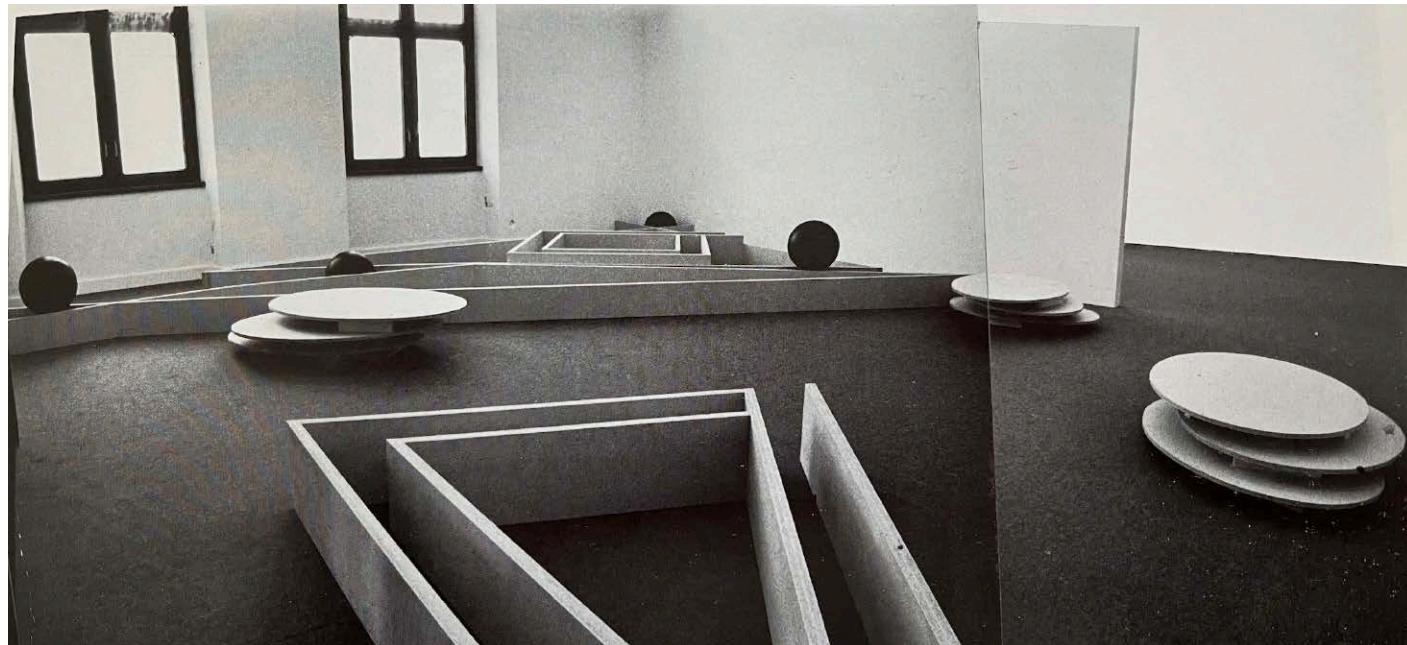
Drawing Interruptions: Blocked Structures #6 (Combined in 2 Perspectives), 1981-82

ink, pencil, charcoal, paint stick with tracing paper collage on paper

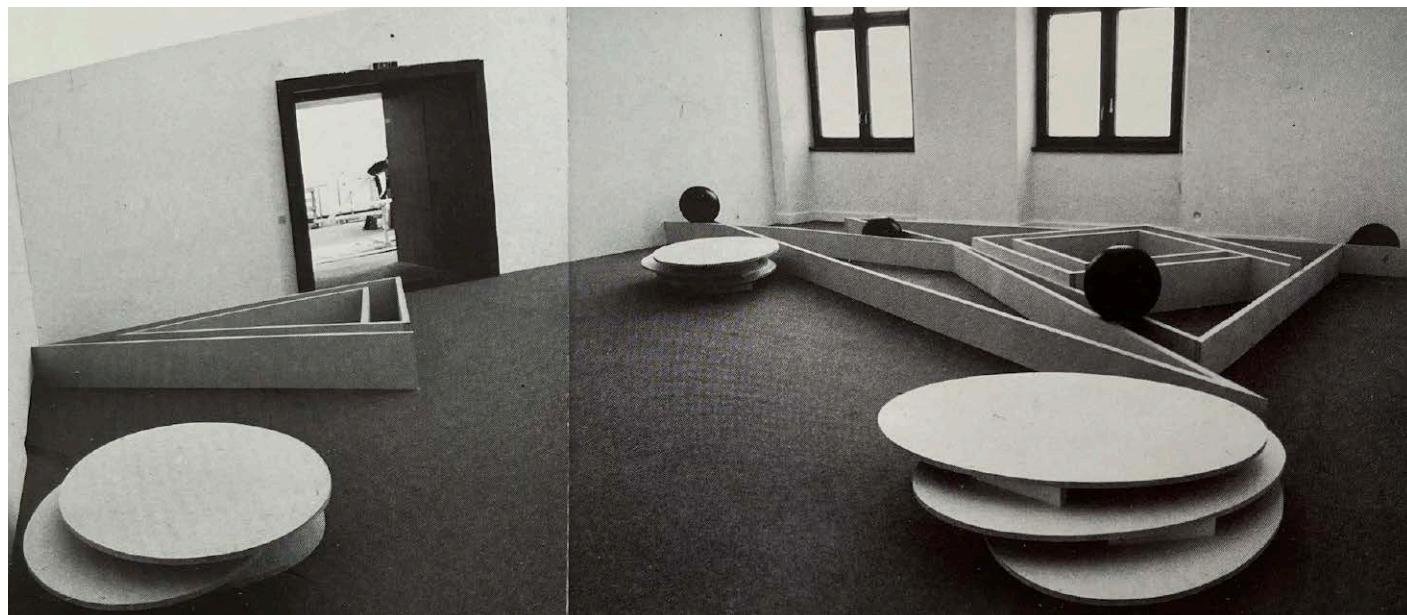
48 x 72 1/2 in (121.9 x 184.2 cm) framed: 51 1/2 x 76 in (130.8 x 193 cm)

signed, dated, and titled 'Blocked Structures #6 / (Combined in 2 Perspectives) / B. Le Va - 1981-1982' in pencil lower right
(PP7846)





The drawing by Barry Le Va is the direct reference for *Perspective Slot Drop/ or Illusion/ Delusion: Related Consequences*, exhibited in documenta 7 in 1982. The work should not be interpreted as a geometric map to scale, but rather a metaphysical tracing of Le Va's movement patterns that must be deciphered to create order amongst the pandemonium of impermanent sculptures. It narrates the story of the Le Va's traveled route from one point to another. Le Va's floor installations are meant to be viewed in close proximity to the sculptures as to impose a palpable intimidation factor and claustrophobia.



Installation view, documenta 7, 1982

Perspective Slot Drop/ or Illusion/Delusion: Related Consequences, 1982, 35 x 35 feet, particle board, fiberglass



RODRIGO MOYNIHAN (1910-1990)

Still Life with Roman Hand & Roll of Photographs II, 1988

oil on canvas

28 x 36 in (71.1 x 91.4 cm) framed: 31 3/4 x 39 5/8 in (80.7 x 100.7 cm)

(MOY8057)

In the early 1970's, Moynihan began making a series of still lifes comprised of tools of a painter's trade haphazardly strewn on tables and shelves. Of these works the artist said: "It was especially important to me not to arrange the still life so as to form a pictorial grouping—a picture. I wanted the objects to be found...so that the dictionary words of describing an object disappear. I wanted to paint them because they looked like that—without my intervention—having arranged themselves like that in that particular light."





RODRIGO MOYNIHAN (1910-1990)
Jugs and Jars on a Folding Table, 1973
pencil and ink on paper
29 1/2 x 22 3/4 in (74.9 x 57.8 cm)
signed and dated
(MOY8095)



TOM WESSELMANN (1931-2004)

Study for Bedroom Painting #53, 1982

pencil and colored pencil on tracing paper

image: 5 7/8 x 9 3/8 in (14.9 x 23.7 cm); sheet: 8 x 13 3/4 in (20.3 x 34.9 cm)

signed and dated

(WESS8458)



DIETER ROTH (1930-1998)

Selbstbildnis mit Hut (*Self-portrait with Hat*), 1975

oil crayon, pencil and acrylic on paper

24 3/4 x 29 3/4 in (62.8 x 75.5 cm) framed: 31 1/2 x 39 1/4 inches (80.5 x 99.7 cm)

(DR8462)



Pettibone is the quintessential craftsman. His work pioneered a devotion to the realistic, meticulous strictness of photo-reproduction while also embracing observable differences in variation due to the malleable mediums he used. His appropriations with silkscreens often carried a degenerated quality as a result of photo-copying the original silk-screen painting of a photograph. Pettibone's signature trademark is the small scale of his miniature reproduction paintings, which were inspired by admiration for Jasper Johns' primary color palette, Marcel Duchamp's 'La-boîte-en-valise' (Box in a Suitcase) stylistic format, and Andy Warhol's focus on themes of repetition.

RICHARD PETTIBONE (b. 1938)
Jasper Johns "Target," 1956, 1971
acrylic and collage on canvas in
artist's frame
6 1/4 x 6 1/4 in (15.9 x 15.9 cm)
titled, signed and dated on stretcher
(RP4738)

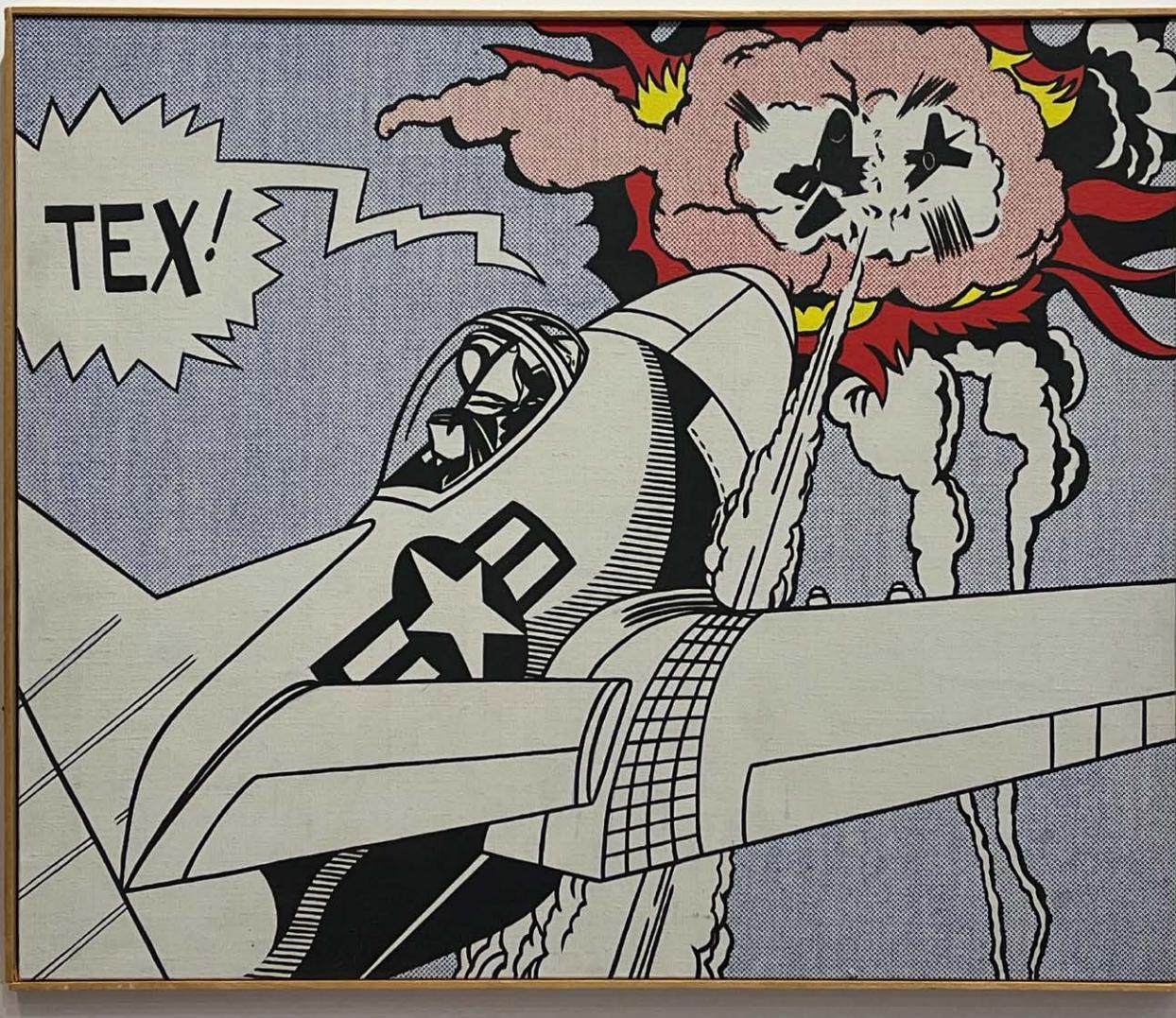


RICHARD PETTIBONE (b. 1938)

Andy Warhol, "Flowers," 1964; Frank Stella, "Quathlamba," 1964; "Tomlinson Court Park," 1959; and "Charlotte Tokayer," 1963, 1970
acrylic on canvas in artist's frame

14 1/2 x 15 in (36.8 x 38.1 cm)

titled, signed and dated on stretcher
(RP8232)



RICHARD PETTIBONE (b. 1938)

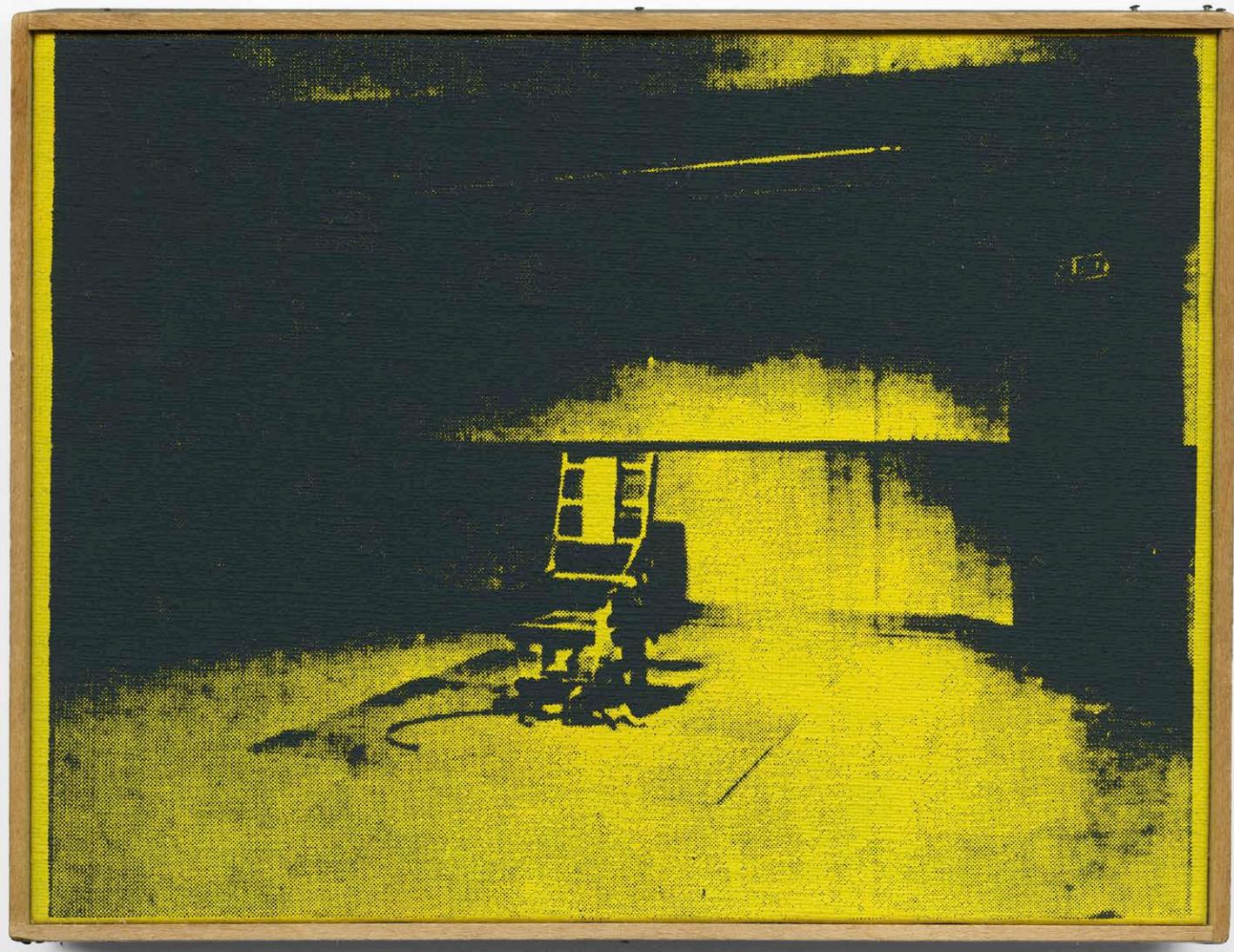
Roy Lichtenstein, "Tex," 1962, 1969

acrylic and silkscreen on canvas in artist's frame

12 1/8 x 14 5/8 in (30.8 x 37.1 cm)

titled, signed and dated on stretcher

(RPB8457)



RICHARD PETTIBONE (b. 1938)

Andy Warhol, "Lavender Disaster," 1964 [Yellow], 1969

acrylic and silkscreen on canvas in artist's frame

5 1/4 x 6 7/8 in (13.3 x 17.5 cm)

signed and dated "R Pettibone 1969" and inscribed "Andy Warhol Lavender Disaster 1964" on stretcher
(RP7644)



Sturtevant and Pettibone ushered in the second wave of pop art. What sets Pettibone's repetition apart from Sturtevant's was the use of art magazine images as his original source to create the deliberately minimized scale of individual collections or linking artists together as in the case of *Frank Stella*, "Yazd II," 1968 (two times); and *Roy Lichtenstein*, "Trigger Finger," 1963, 1969.

RICHARD PETTIBONE (b. 1938)

Frank Stella, "Yazd II," 1968 (two times);
and *Roy Lichtenstein*, "Trigger Finger,"
1963, 1969

acrylic, enamel and silkscreen on canvas
in artist's frame

9 3/4 x 10 in (24.8 x 25.4 cm)

titled, signed and dated on stretcher
(RP4742)



ALBERT OEHLEN (b. 1954)

Untitled, 2010

pencil, ink, and paper collage on paper
11 3/4 x 9 3/4 in (29.8 x 24.8 cm)

signed and dated
(AO7922)



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ALBERT OEHLEN (b. 1954)

Untitled, 2009

pencil, ink, and paper collage on paper
8 x 11 in (20.3 x 27.9 cm)

framed: 14 x 17 in (35.6 x 43.2 cm)

signed and dated
(AO8099)



References can be drawn to the three-dimensional, geometric arrangements of Lygia Clark, Sol LeWitt and Dorothea Rockburne. Like Clark, Voigt softens the boundary between body and environment to unify art with phenomenology. The continuous repetition of the sharp edges that cut each form denotes time and space. Voigt is a celestial cartographer who fuses philosophical texts together with the language of musical notation to make physical the rhythms of turmoil and upheaval in present, daily life.

JORINDE VOIGT (b. 1977)
Nude Rhythm (2), 2022
oil chalks, graphite on paper on wood
30 3/8 x 22 1/4 x 5 7/8 in (77.1 x 56.6 x 15 cm)
signed and dated
(JV8479)



Jorinde Voigt's works are composed of structured notational systems of music, geometric mathematics, and philosophy to choreograph fluid, cyclical movements expressed through gestures on paper. Voigt's recent experimentation with mirrored glass and layered collage paper resulted in two preceding bodies of work, which were featured in the recent exhibition-*Soundwaves: Experimental Strategies in Art + Music*, on view at the Moody Center at Rice University in Houston, Texas, January 28 - May 14, 2022.

JORINDE VOIGT (b. 1977)
Yellow Rhythm (1), 2022
ink, oil stick, graphite and paper
41 1/2 x 27 3/4 x 2 1/4 in (105.3 x 70.6 x 5.7 cm)
signed and dated
(JV8421)



Voigt describes her search to find “a structure or means of notation that behaves in the liveliest way possible, after all, it is something living that is being observed.” As such, the feathered construction of paper shapes in *Red Rhythm* metamorphoses into a living organism poised to take flight.

JORINDE VOIGT (b. 1977)
Red Rhythm (2), 2022
graphite on paper on wood
68 1/2 x 6 1/8 in (174 x 15.6 cm)
signed and dated
(JV8420)