

RODRIGO MOYNIHAN

FRIEZE MASTERS 2022, BOOTH C03

OCTOBER 12 - 16, 2022



DAVID NOLAN GALLERY

24 East 81st Street New York NY 10028



White Plastic Container behind Plywood Board, 1973
oil on canvas
70 x 47 in (177.8 x 119.4 cm)
(MOY8431)



Figure in Interior: Summer, 1980
oil on canvas
13 3/4 x 10 1/2 in (34.9 x 26.7 cm)
(MOY8051)





Summer Interior, 1981
oil on canvas
25 1/2 x 21 1/4 in (64.8 x 54 cm)
(MOY8050)



Still Life with Roman Hand & Roll of Photographs I, 1988
oil on canvas
40 x 50 in (101.6 x 127 cm)
(MOY8058)

In *Still Life with Roman Hand & Roll of Photographs I* and *Still Life with Roman Hand & Roll of Photographs II* (both 1988), painted near the end of his life, Moynihan employs slate and soot gray to depict the studio walls. In both paintings, there is silvery gray band that vertically divides the room into two unequal areas. While it is the same table, the things on it have been moved around, most likely because Moynihan used them. What unsettles the gathering is the Roman hand clutching something unidentifiable. Its presence on the table underscores Moynihan's observation that nothing is permanent, not even art.



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

oil on canvas

28 x 36 in (71.1 x 91.4 cm)

(MOY8057)



Rolled Paper, Container and Jars, 1982-83
oil on canvas
27 3/4 x 36 in (70.5 x 91.4 cm)
(MOY8055)

In his still life paintings, the objects (or what I have come to think of as recurring characters) include: sponges, soap, light bulbs, often still in their cardboard boxes, rulers, rolls of photographic papers, bottles, jars, pieces of paper, maul stick, palette knife, and a second-century Roman head and hand. The objects stir up faint associations with the tools of surgeons and architects, which fold another layer of meaning into the painting.



Sponges Near a Window, 1973
oil on canvas
29 1/2 x 29 1/2 in (74.9 x 74.9 cm)
(MOY8054)



Jars, Soap and Light Bulb, 1982
oil paint on canvas
20 x 30 in (50.8 x 76.2 cm)
(MOY7776)



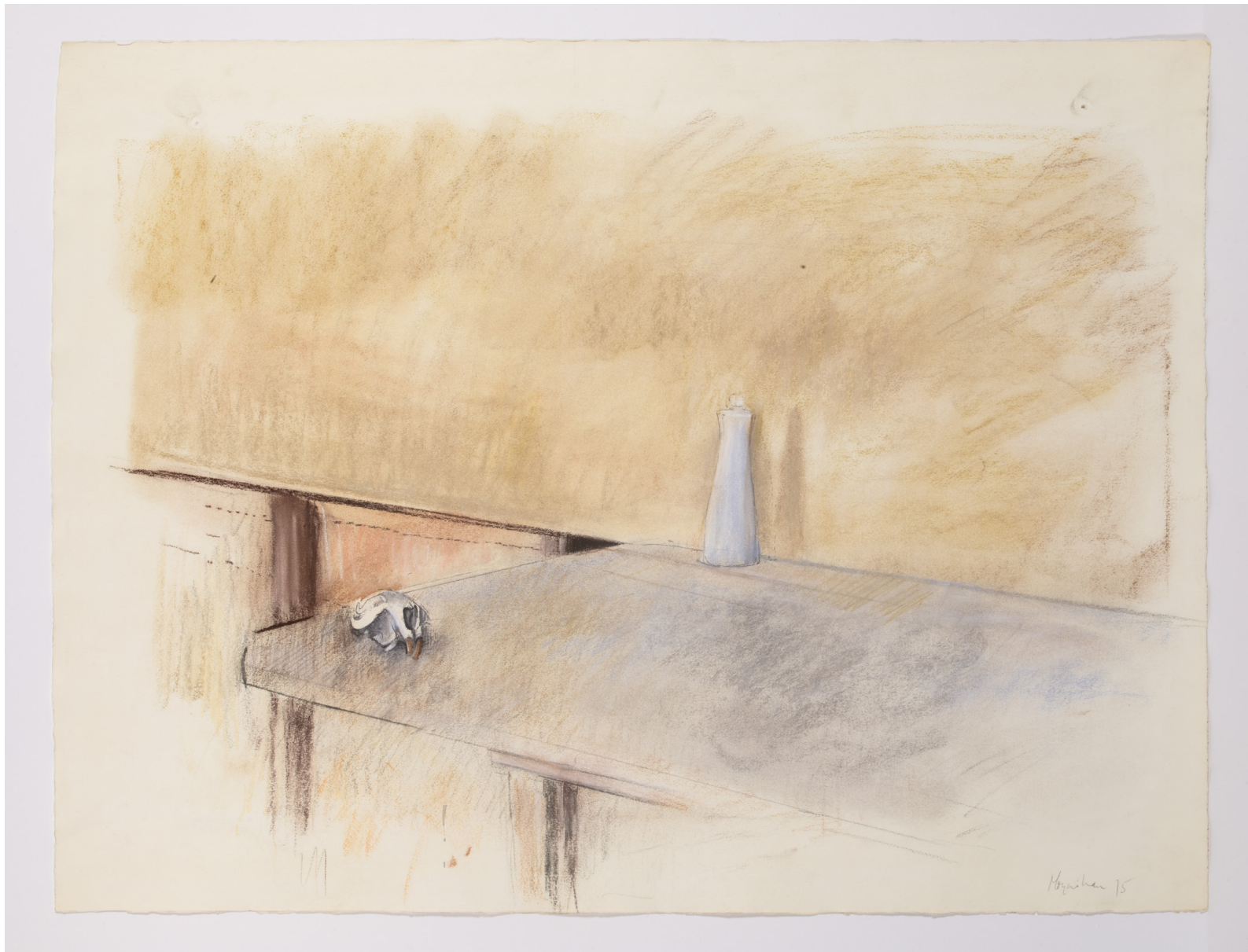
In *Roman Head, Bottles & Paint Tubes* (1981-82), Moynihan uses horizontals and verticals to orient the circular shape, giving it a top and bottom. However, in contrast to Bolotowsky and Glarner, Moynihan sets the shelf at a slight diagonal, going from right to left. The position of the Roman bust and the vertical green struts are also set at a diagonal to the picture plane, in quiet resistance to modernism's insistence on frontality in the depictions of objects on a flat surface.

Roman Head, Bottles & Paint Tubes,
1981-82
oil on canvas
diameter: 39 3/8 in (100 cm)
(MOY8052)





Corner Shelf, 1974
oil on canvas
diameter: 39 3/8 in (100 cm)
(MOY8045)



Jug and Skull on a Table, 1975
conte pencil and pastel on paper
22 3/4 x 30 1/4 in (57.8 x 76.8 cm)
(MOY8089)



Kitchen Cupboard 3, ca. 1973
chalk and charcoal on paper
19 1/2 x 24 in (49.5 x 61 cm)
(MOY8081)



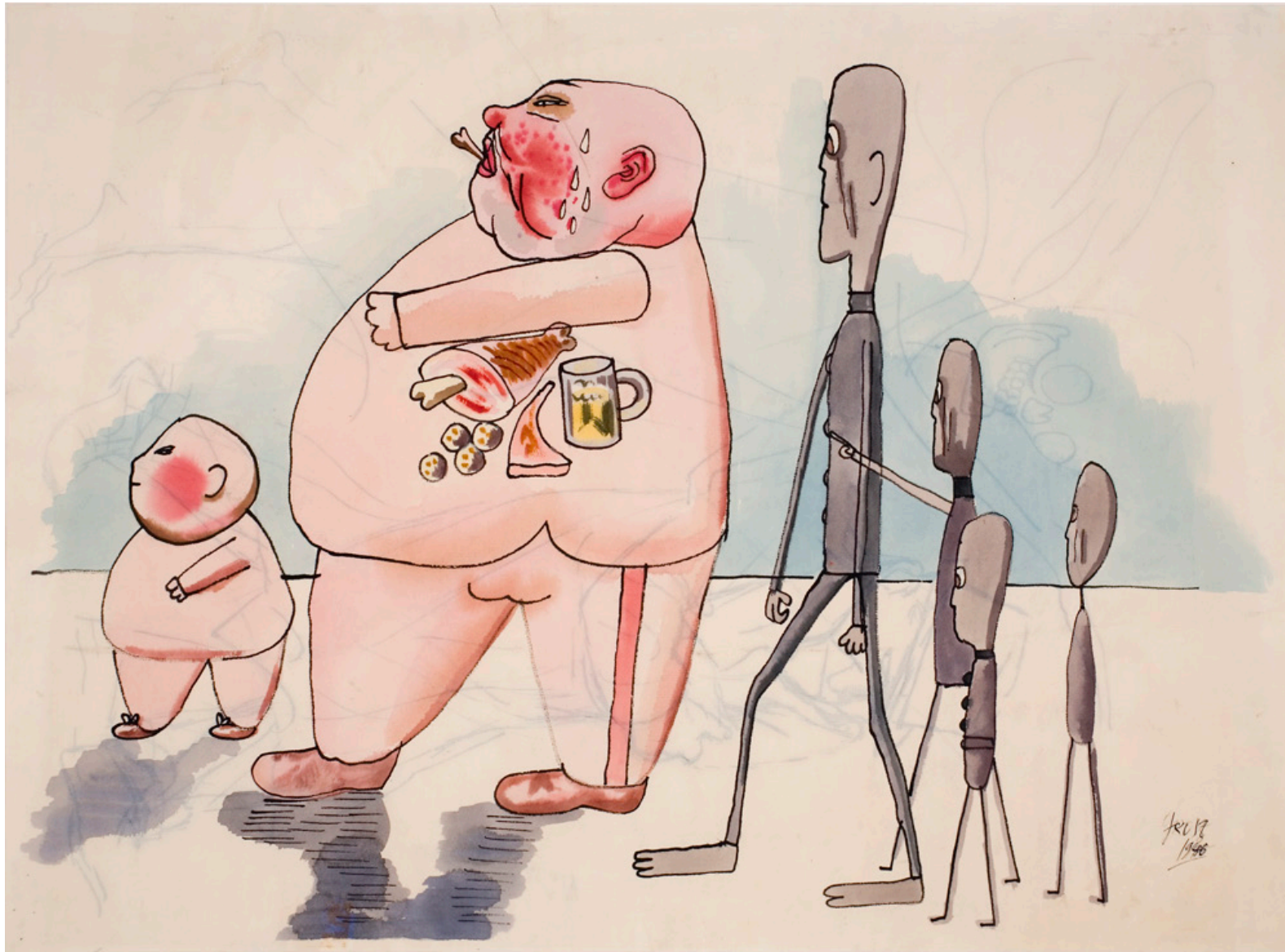
Landscape, 1977
ink and gouache on paper
17 1/2 x 22 1/4 in (44.5 x 56.5 cm)
(MOY8066)



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IN THE BACKROOM

George Grosz
Dorothea Rockburne



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)

(PP0562)



George Grosz (1893-1959)
Stickman in Refuge, 1949
watercolor on paper
18 7/8 x 25 11/16 in (48 x 65.3 cm)
(GG5423)



George Grosz (1893-1959)
Study for "Streetfight", 1937
charcoal on paper
19 x 24 3/4 in (48.2 x 63.1 cm)
(PP0567)



Dorothea Rockburne

(b. 1932)

Trumpeting Angels:

*Triangle, Rectangle, Small
Square, II, 1981*

watercolor, pencil, glue,
and vellum on rag board

29 x 36 in (73.7 x 91.4 cm)

(ROC8037)