

**THE ARMORY SHOW 2022
BOOTH 219**

SEPTEMBER 8-11

**Chakaia Booker
Carroll Dunham
Julia Fish
David Hartt
Mel Kendrick
Jonathan Meese
Norberto Nicola
Albert Oehlen
Paulo Pasta
Dorothea Rockburne
Jorinde Voigt**

DAVID NOLAN GALLERY

24 East 81st Street New York NY





Chakaia Booker (b. 1953)
Fractured Alliance, 2021
rubber tires and wood
96 x 36 in (243.8 x 91.4 cm)
(CHB8520)
\$ 150,000

Chakaia Booker (b. 1953) is renowned for her work with recycled, rubber tires. Her artistic process is enormously physical, from transporting the tires to reshaping them with machinery. Slicing, twisting and weaving this medium into radically new forms and textures, Booker gives the industrial materials an anthropomorphic quality. Focusing on the experience of being Black in America, her rubber tire works encompass various interwoven elements that are in conversation with each other. The varied tones of the rubber parallels human diversity, while the tire treads draw upon African scarification and textile design. The visible wear and tear on the tires mirrors the physical marks of aging. Booker's use of unconventional materials and monumental scale draws on the work of Eva Hesse, who was a pioneer in her manipulation of material and was one of the first to experiment with the fluid contours of the organic world of nature.

Fractured Alliance, 2021 resembles Lorenzo Ghiberti's *Gates of Paradise*, 1425-1452, a set of double doors with ten panels, in its monumental size and weight. Chakaia alludes to her work *Echoes In Black*, 1996, which is composed of fourteen panels in the same colossal dimensions through the gyrating composition of the rubber tires confined in the wooden panels. The swirling, tactile tires in Booker's *Fractured Alliance* are a meticulously constructed ocean of rippling, rubber waves. The fashion in which the rubber moves echoes the oscillating waves in Da Vinci's *A Deluge*, 1517-1518, or the thick, black looping felt strands of Robert Morris's *Untitled*, 1967-8. *Fractured Alliance* is also in conversation with Louise Nevelson's *Beard's Wall*, 1958-1959, a monochromatic assemblage of eleven wooden boxes painted black. Nevelson is a sculptor of the shadows who has influenced Booker on the tradition of assemblage in innovative and visually provocative techniques.

Due to its intimidating physicality, there are rare spaces in which *Fractured Alliance* can be placed to befittingly represent its purpose and significance as an anchor and invitation into Booker's contemporary civilization. Booker has said that "salvaging such defiant beauty from scraps of resilient black, rubber [provides] a compelling metaphor of African American survival in the modern world". Symbolically, the work emanates the power of a doorway or a portal capable of transporting us into another world. *Fractured Alliance* imitates the gesticulations of African dance, a divine performance art that incorporates many facets of African spirituality into its practice and has influenced Booker's richly layered assemblages of sculpture. The concept of transcendence is prominent in African spirituality and the work conveys the philosophy of being a mediator between this world and the other world in its powerful and erect stance. The space between the two parallel panels creates a contact zone in which one can pass through one dimension to the next.



Chakaia Booker

(b. 1953)

Untitled, 2013

woodcut and hand-painted chine collé (unique)

30 1/4 x 38 3/4 in (76.8 x 98.4 cm)

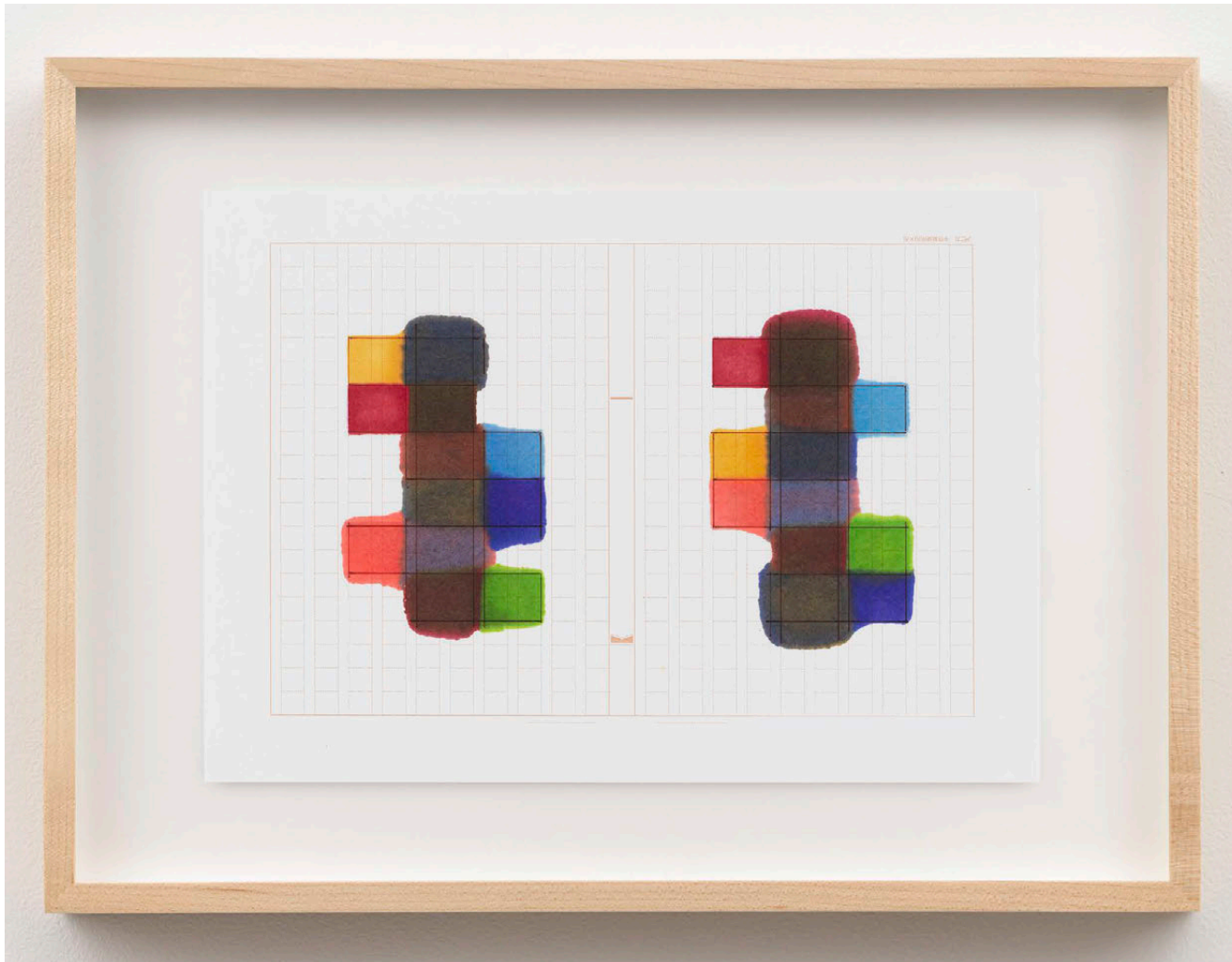
(CHB8594)

\$ 16,000



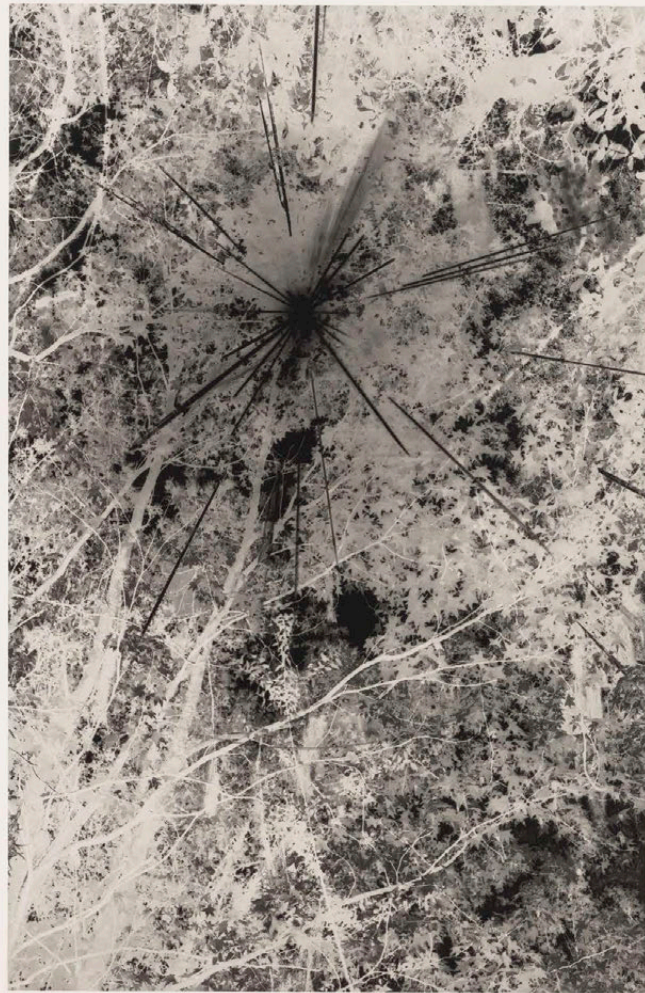
Chakaia Booker
(b. 1953)
Untitled, 2022
lithography and chine collé with
embossment (unique)
30 1/2 x 38 1/2 in (77.5 x 97.8 cm)
(CHB8597)
\$ 16,000

Though materially different from her sculptures, Booker's prints retain a visual link to her three-dimensional works. She transforms the static nature of two-dimensional works into dense, patterned compositions that burst with frenetic energy. The abstract, gestural forms seem to spring from the geometric figures layered and stacked on paper. In the same way that Booker forms sculptures out of unexpected materials, her prints are made with an innovative printing technique. The artist took a new approach to chine-collé by turning it from a supportive process into a method for creating an entire image. Utilizing thin, delicate papers that become transparent during the printing allows for each layer to bleed into the next. She then tears and cuts these papers, combining them to create a final collage through a meticulous process. Booker's chine-collé prints can have upwards of several hundred pieces of individual paper layered into a final work and occasionally include embossment of woodblocks used to print the patterns present on the paper.



Julia Fish
(b. 1950)
[shadow drawing for] Living Rooms, NorthEast - two, 2002
gouache on paper
25 x 22 1/2 in (63.5 x 57.2 cm)
(JF6290)
\$ 12,000

Inclusively and theoretically, Julia Fish's work can be characterized as both site-generated and context-specific: in temporary projects / installations, and in the on-going sequence of paintings and works on paper developed in response to a close examination of the experience of living and working within her home and studio, a 1922 two-storey brick storefront in Chicago. Fish has described this process as one which "opens onto questions and critical approaches to the practice of painting, to drawing, and to the nuances and implications of representation / re-presentation." Concurrent and influential research interests include the related disciplines of architecture, architectural history and theory.



David Hartt

(b. 1967)

Black Sun, 2021

photogravure

image: 26 1/4 x 17 3/8 in (66.7 x 44.1 cm)

sheet: 30 3/4 x 22 1/8 in (78.1 x 56.2 cm)

Edition of 10

(DH8231)

\$ 8,500



David Hartt
(b. 1967)

A Colored Garden, 2022
tapestry

framed: 87 3/8 x 132 3/4 x 2 in
(221.9 x 337.2 x 5.1 cm)

Edition of 3
(DH8286)

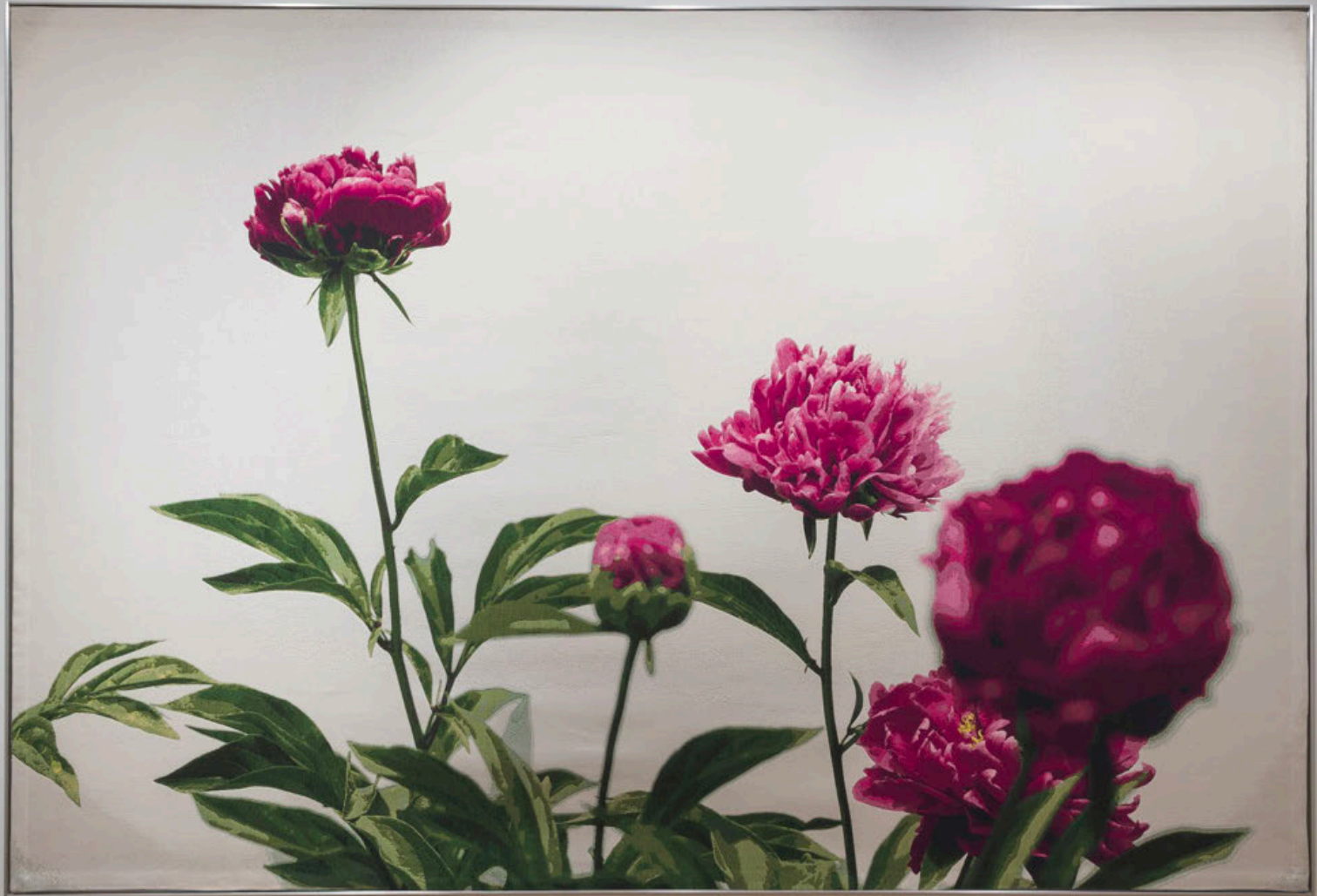
\$ 75,000

David Hartt creates work that investigates the social, cultural, and economic complexities of his various subjects, and explores how historic ideas and ideals persist or transform over time.

The tapestry *A Colored Garden* references Hartt's project at The Glass House of the same name, the first artist-designed garden to activate the historic site. For his garden, spanning forty feet in a circular shape, Hartt composed an array of plant varieties frequently found in the work of Charles Ethan Porter, a Black still-life painter of the post-Civil War era, who resided primarily in Connecticut. Porter was the first African American student at the National Academy of Design in New York, which afforded him the attention and patronage of Mark Twain and Frederic Church. Though still-life painting had fallen out of favor as Impressionism grew in influence and popularity, Porter remained committed to rendering flora local to his surrounding Connecticut.

David Hartt photographed the peonies in bloom in his *Colored Garden*, and had his photographs translated into a Jacquard-woven tapestry, alluding to the tradition Porter was ceaselessly indebted to as well as the art-historical tradition of textiles.







Mel Kendrick

(b. 1949)

Peg, 1985

mahogany

70 1/2 x 23 1/2 x 19 in (179.1 x 59.7 x 48.3 cm)

signed and dated 'Mel Kendrick / 1985'

(KEN8236)

\$ 95,000

Mel 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 made by hand, 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.



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)

\$ 32,000

In this work, Jonathan Meese expands 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.



DM
2021



Norberto Nicola

(1930-2007)

XAMÃ, 1997

wool in handloom, with vegetable fibers,
horsehair, and pigments

82 5/8 x 55 1/8 in (210 x 140 cm)

signed

(NN8539)

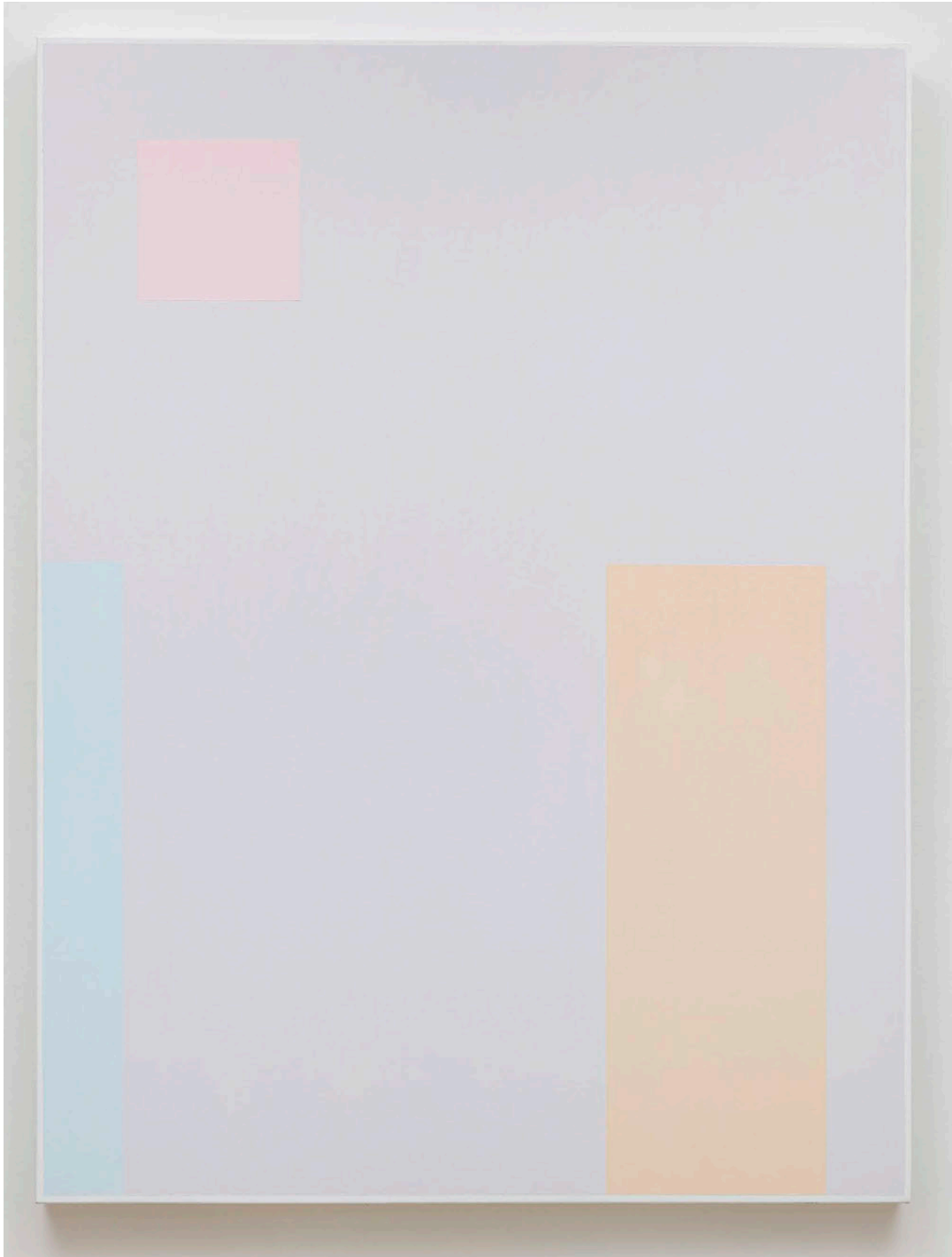
\$ 150,000

Norberto Nicola brought an innovative approach to the practice of tapestry in Brazil, claiming its autonomy as an artistic language. He conceived woven forms as three-dimensional works exerting expressivity from their own material and structure rather than being restricted by contours glued to the wall. Thread, wool, and mane are twisted and braided through the spaces between fabrics, evidencing the gaps, divisions, and fractures that are usually sewn together, to subvert the flat form of tapestry works.

This is the first time *XAMÃ* has ever been exhibited in North America. In this work Nicola honors the shaman, who in various tribal societies is an intermediary between the world of the living and the spirits. The tapestry alludes to the shaman's garments, where mane and frayed wool resemble animal skin that would have been worn during mystic-religious rituals. The work also demonstrates the varied elements of indigenous culture that Nicola adopted in his practice, specifically the feather art originating from Native American people.

Works by Norberto Nicola are in the collection of The Museum of Fine Arts, Houston, TX.





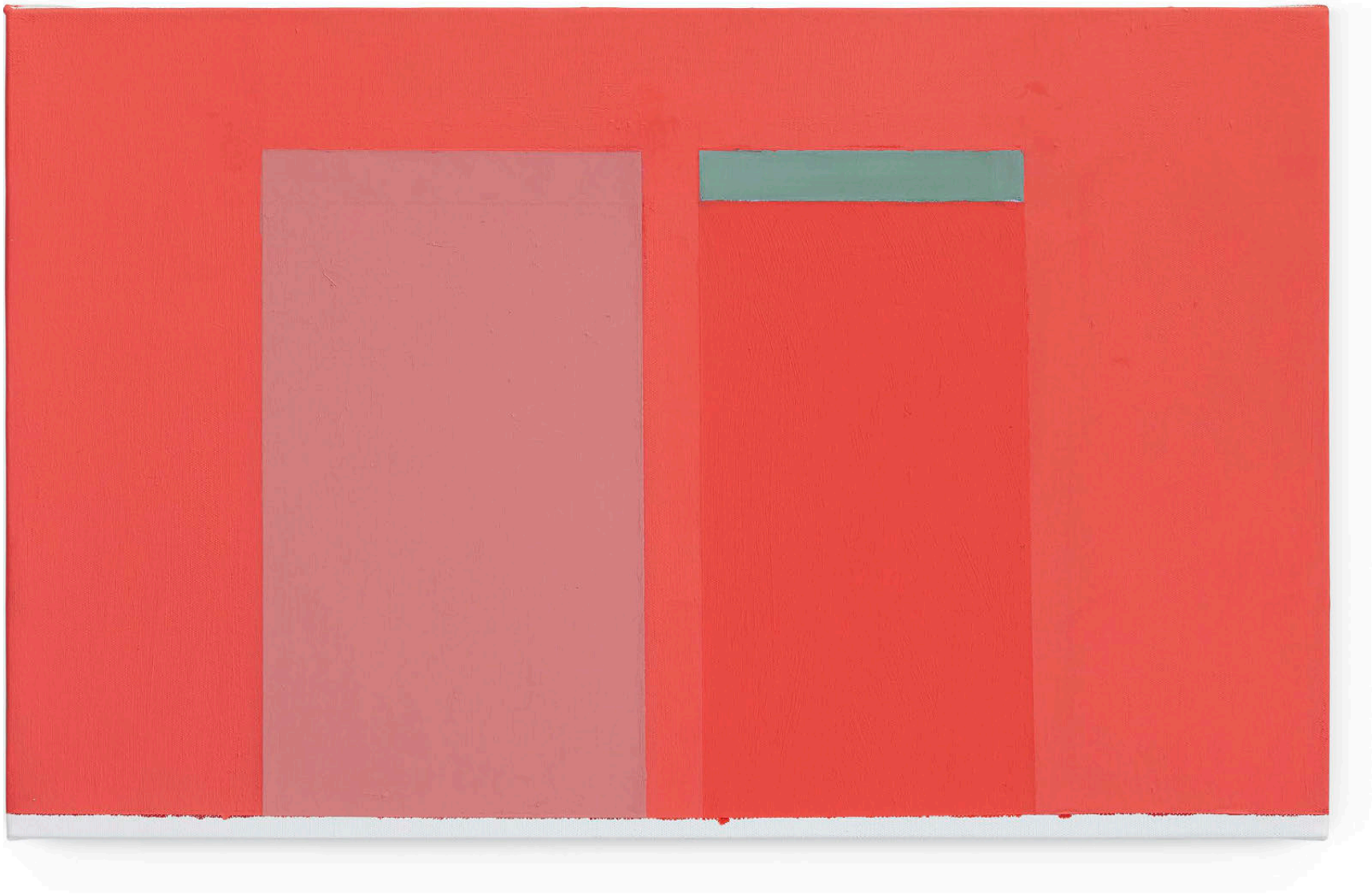
Paulo Pasta
(b. 1959)
Untitled, 2021
oil on canvas
63 x 47 1/4 in (160 x 120 cm)
signed and dated on verso
(PAP8419)
\$ 30,000

Paulo Pasta has established himself as one of the 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.

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.



PAULO PASTA

(b. 1959)

Untitled, 2021

oil on canvas

19 3/4 x 27 1/2 in (50 x 70 cm)

signed and dated on verso

(PAP8342)

\$ 14,000



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
(A08099)
\$ 38,000

Dorothea Rockburne

(b. 1932)

Trefoil 7, 2021

Aquacryl paint, glue and copper wire on
layered boards

40 x 40 x 2 in (101.6 x 101.6 x 5.1 cm)

(ROC8212)

\$ 210,000

The Trefoil series expands upon Rockburne's continued interest in knot theory, which she first encountered in Black Mountain College in 1950. So named for the 'Trefoil knot', these works are comprised of two elements: rectangular boards and copper wire circles.

Arranged in various permutations, concentric circles disappear and reappear, emphasizing the joints that bind the knot which cannot be untied. Like the continuous nature of the knot itself, the series feels unending as Rockburne emphasizes the vast potential of its moving parts: oscillating between slick and matte surfaces, establishing and breaking compositional hierarchies between layered board and wire, and juxtaposing natural hues with vibrant bursts of insurgent color.





Dorothea Rockburne

(b. 1932)

Blue Collage, Spillover, 2018-19

enamel paint, Aquacryl, watercolor wax crayon, and gesso
on copper plate and paper mounted on board in artist's
frame

framed: 26 1/4 x 23 1/4 x 1 1/2 in (66.5 x 58.9 x 3.8 cm)

signed and dated lower right; titled lower left

(ROC8147)

\$ 90,000

Drawing inspiration from mathematics and astronomy, Dorothea Rockburne created paintings that expressed equations and referenced art historical concepts.

This series explores Rockburne's fascination with Giotto: "Since my early days in New York City, 1954, the paintings by Giotto in the Arena Chapel in Padua, known to me at that time only through books, have served me as a beacon of emotional truth and painterly courage", Rockburne explains.

Some twenty years later, Rockburne would visit the chapel for the first time, further invigorating her practice and deepening her reverence for the sacred space. The Giotto Drawings seek to evoke the emotional gravitas of Giotto's narrative frescoes through the geometry of circles, squiggles and drips. The works radiate with movement and energy, suggested dynamic action via gesture,





Jorinde Voigt

(b. 1977)

Particella III, 2021

oil chinks, ink and graphite on paper,

collage mounted on mirror glass

22 1/2 x 18 7/8 x 2 3/4 in (57 x 48 x 7 cm)

signed and dated

(JV8320)

\$ 28,000

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 multiple sheets of colored 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.

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.

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 the *Particella* series metamorphoses into living organisms existing in their own microcosms.

Jorinde Voigt
(b. 1977)
Particella V
(*Aegean, the Evening Before*), 2021
oil chinks, ink and graphite on paper,
collage mounted on mirror glass
22 1/2 x 18 7/8 x 2 3/4 in (57 x 48 x 7 cm)
signed and dated
(JV8322)
\$ 28,000





Jorinde Voigt
(b. 1977)
Particella VI, 2021
oil chucks, ink and graphite on paper,
collage mounted
on mirror glass
22 1/2 x 18 7/8 x 2 3/4 in (57 x 48 x 7 cm)
signed and dated
(JV8323)
\$ 28,000