



THE ART SHOW

Booth C7

November 3-6, 2022

Richard Artschwager

James Bishop

Chakaia Booker

Sergio Camargo

Julia Fish

Mel Kendrick

Barry Le Va

Paulo Pasta

Dorothea Rockburne

Jorinde Voigt

Alfredo Volpi

DAVID NOLAN GALLERY

24 East 81st Street New York NY 10028

For this edition of The Art Show, David Nolan Gallery is delighted to announce a group presentation of artists from different generations and cultures whose work deals with geometry and abstraction. The exhibition will emphasize the artists' ability to communicate architecture and light via non-representational gesture, while establishing a dialogue among historically significant artists such as **Sergio Camargo** (1930-1990), **Alfredo Volpi** (1896-1988), **Dorothea Rockburne** (b. 1932), and **Barry Le Va** (1941-2021), who have been deeply influential to younger generations of artists.

In the works of the Brazilian artists, interest in geometry manifests in different forms that demonstrate innovations in abstraction and color. **Sergio Camargo's** monochromatic reliefs and sculptures are simple, elegant explorations of rationality and chaos, fullness and emptiness. The historian Gabriel Pérez-Barreiro described Camargo's reliefs as "white forms... constructed almost as a collage, with a pictorial rather than a sculptural logic." Camargo's 1970 white relief, resembling crystalline growth, generates a play of light and shadow across the surface that explores the organic and rhythmic disposition of the wooden pieces. Made of rubber tire, the monochromatic relief by **Chakaia Booker** (b. 1953) also explores the inherent nature of the medium through meticulous sculpture. While her elective 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. The weaving texture resonates in a pencil drawing by **Richard Artschwager** (1923-2013), who would find his multi-decade inspiration in the six interior elements (Door, Window, Table, Basket, Mirror, Rug) he portrayed in inventive compositions in drawings, paintings, objects and multiples. A similar investigation of architecture and interior elements characterizes the work of **Julia Fish** (b. 1950). Fish's study of her home and studio in Chicago subverts the traditional architectural protocol, "working from house to plan." By focusing on thresholds as both architectural elements and metaphors, Fish harnesses the coding potential of color to represent directional, designated space and in effect, light. The complex systems embedded in her schematic works act as a visual language that is uniquely her own.

Alfredo Volpi created naïve yet erudite compositions distinguished by a linear emphasis of form that held a special place in the evolution of geometric abstraction at his time, and occupied a place between Brazilian Modernism and later experimental art of the 1950s and 1960s. In the late 1940s and throughout the 1950s, Volpi began depicting the façades of buildings and traditional flags. The flags were *bandeirinhas*, associated with Brazilian folklore and popular at Brazilian festivals, and so served to culturally locate his

work. Marked by playful repetition and the rhythmic interaction of exuberant colors and simple, geometric forms, the flags themselves are reduced essentially to abstraction. **Paulo Pasta** (b. 1959), who looks to Volpi as one of his influences, also utilizes geometry and color as a central element, presenting "landscapes" of a different type. His elegant and poetic compositions are representations of imagined space, where parallel and perpendicular diagonal lines suggest a metaphysical architecture rendered in evocative hues of oil paint that the artist's hand mixes to perfect tonality. In conjunction with the The Art Show, Paulo Pasta will have his first exhibition at David Nolan Gallery, which marks the artist's first solo presentation in North America at large.

For half a century **Dorothea Rockburne** has been at the top of her game proving her versatility through time. Since her first solo show at the Bykert Gallery, New York, in 1970 Rockburne has referenced the Golden Ratio and Giotto's frescoes with her own original visual language, recreating the careful architectural harmony of proportioned objects and spaces so prevalent during the Renaissance. **Jorinde Voigt** (b. 1977) utilizes her own coded mark-making to create works composed of structured notational systems of music, geometry, mathematics, and philosophy. There is a beautifully rational element to Voigt's paper constructions, which study the space-making qualities of drawing in three-dimensions, and give room for the eye to what lays beyond the shapes on paper.

An investigation of architecture is found in **Barry Le Va's** drawings, which encapsulate his experimentation with spatial dynamics challenging relationships between objects and their viewers. Next to Chalk Installation, a precise diagram drawn on graphing paper, the expressive nature of the Bunker Coagulation drawings relates to Le Va's capricious large-scale installations of the same name. The exploration of the relationship between object and viewer is also central in the sculptures by **Mel Kendrick** (b. 1949), whose unique approach to art-making is fueled by a tireless inquiry into the seemingly limitless possibility of sculpture. Over five decades, Kendrick's sculptures have evolved in unique directions, exploring the properties of wood, rubber, and most recently, concrete, while laying bare the process of making. The works that result from his endless experimentation double as meditations on the nature (and history) of sculpture, finding new ways to approach formal oppositions such as inside and outside, positive and negative, organic and geometric, and nature and culture.



RICHARD ARTSCHWAGER
(1923-2013)

Untitled (*Weave*), 1978 signed
and dated lower right charcoal

on paper

18 x 22 in

(45.7 x 55.9 cm)

framed:

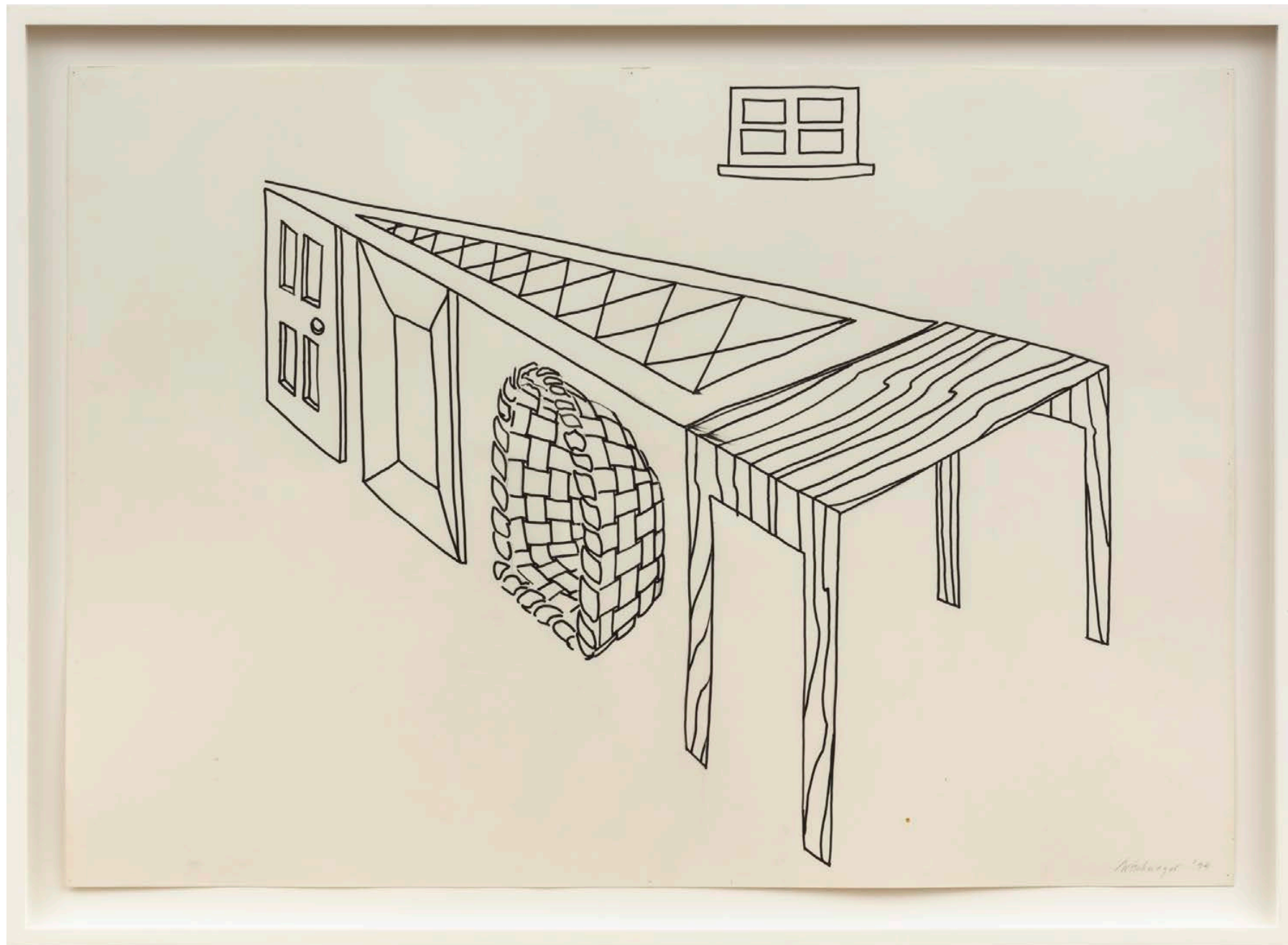
28 x 32 x 1 1/4 in

(71.1 x 81.3 x 3.2 cm)

(RA0525)



M. Schwab 1898



RICHARD ARTSCHWAGER

(1923-2013)

*Door, Window, Table, Basket,
Mirror, Rug, 1974*

signed and dated

ink on paper

19 1/2 x 28 in (49.5 x 71.1 cm)

framed: 23 x 31 1/2 x 1 1/2 in

(58.4 x 80 x 3.8 cm)

(RA5598)

JAMES BISHOP (b. 1927)

Untitled, 1986

gouache on paper

4 7/8 x 8 1/8 in (12.5 x 20.6 cm)

framed: 17 5/8 x 14 1/2 in (44.8 x 36.8 cm)

(JB4349)





CHAKAIA BOOKER (b. 1953)
Masked Appeal, 2012
rubber tires and wood
24 x 29 x 12 in (61 x 73.7 x 30.5 cm)
(CHB8380)

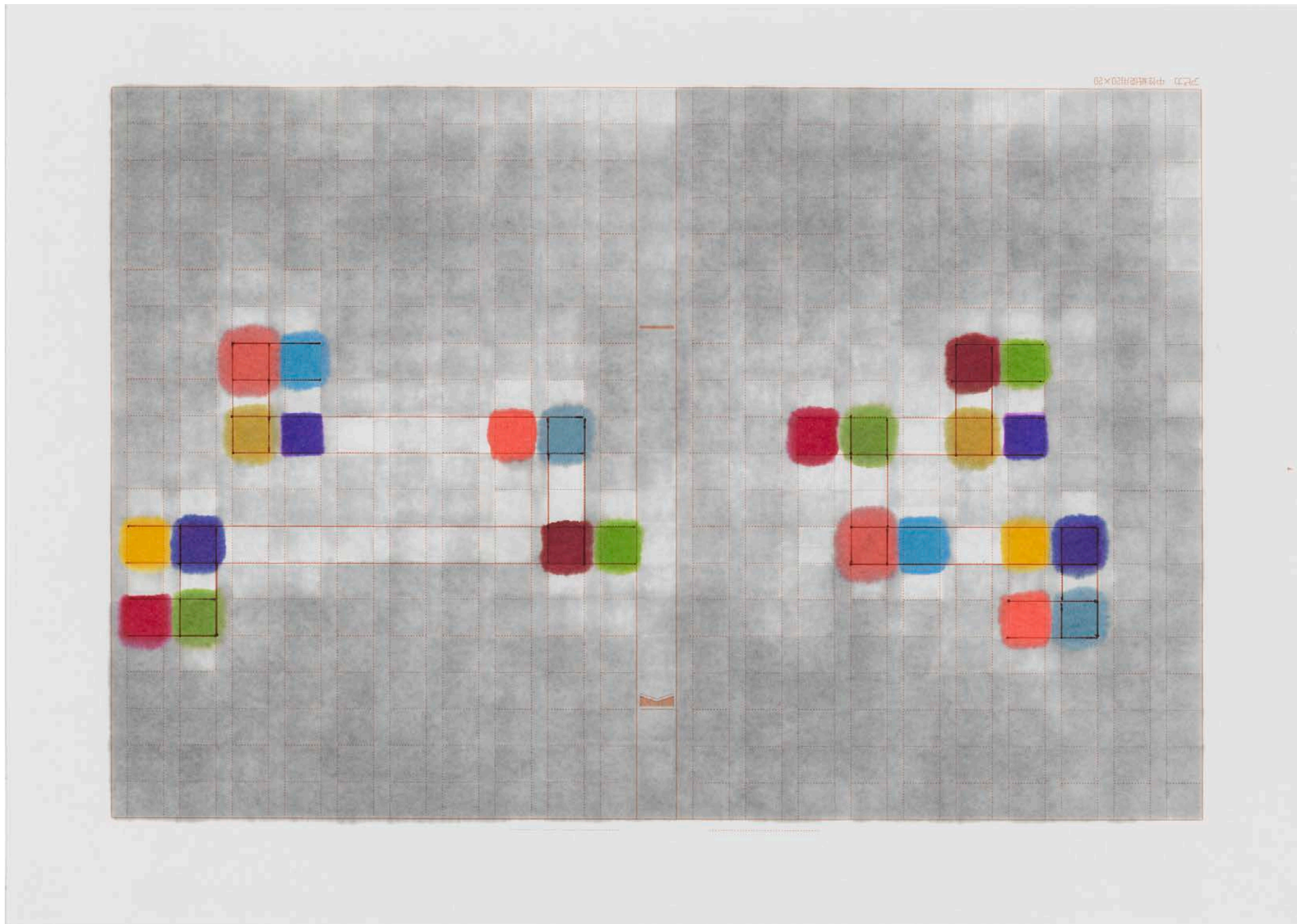


SERGIO DE CAMARGO (1930-1990)
Untitled, 1970
painted wood
19 3/4 x 19 3/4 x 1 1/8 in (50 x 50 x 3 cm)
(CAM8627)





JULIA FISH (b. 1950)
Study for Bricks and Siding, South Wall #1, 1996
gouache on paper
15 x 14 in
38.1 x 35.6 cm
(JF6292)



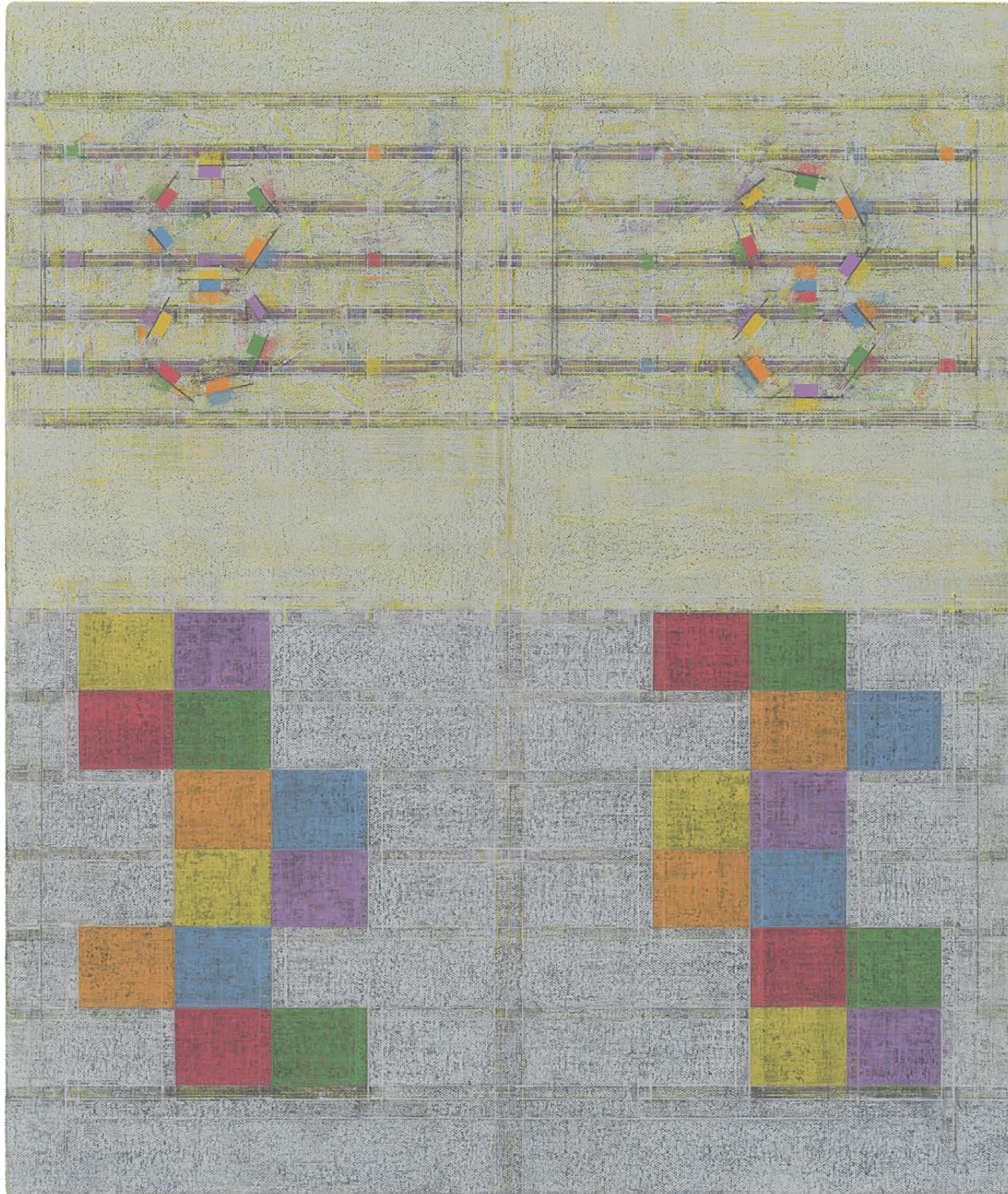
JULIA FISH (b. 1950)

Test for blue in grey, after Threshold – score for six Plans [spectrum east to west], 2021

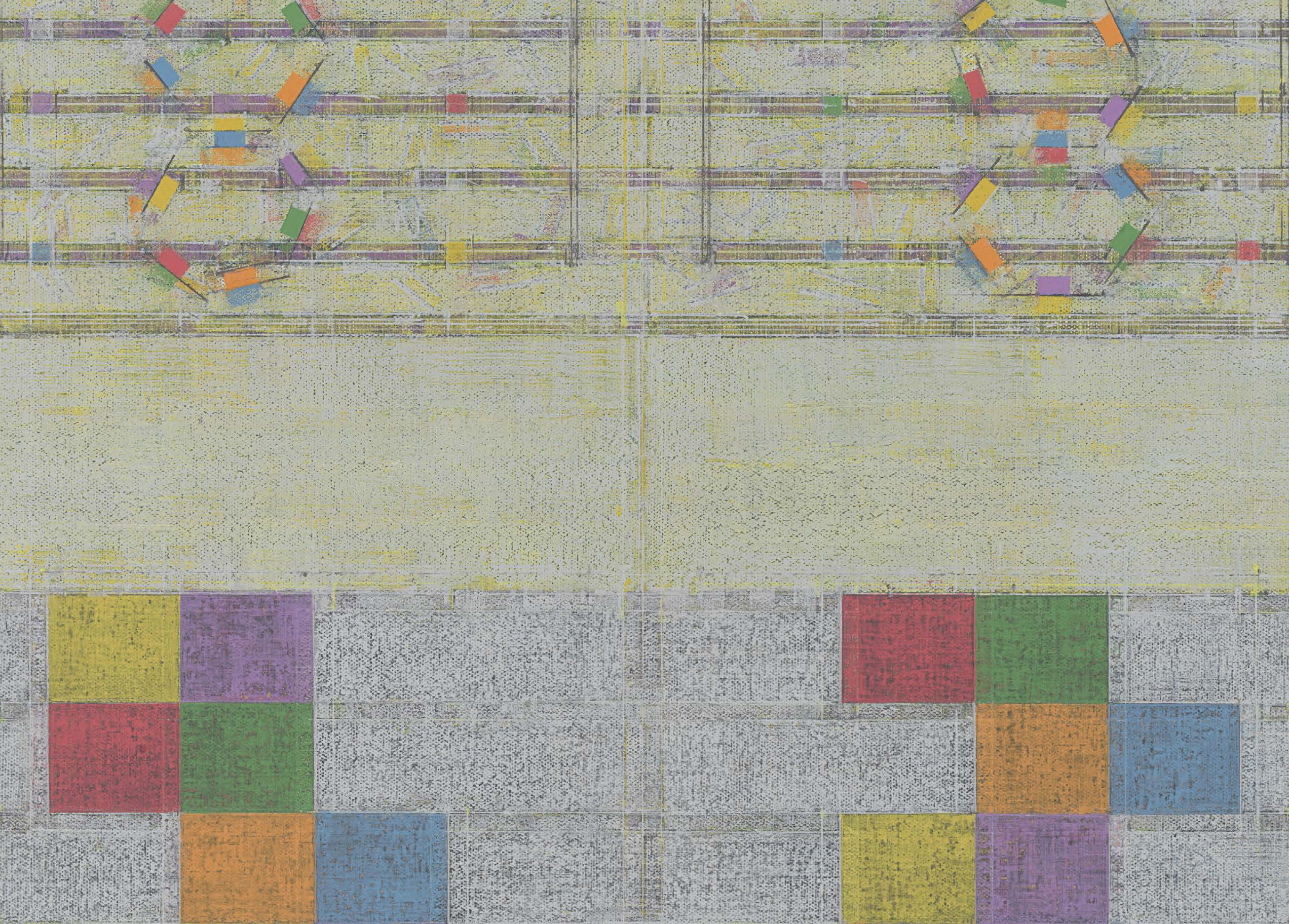
Japanese printed tablet paper with archival pen, ink / hand-stamped

9 7/8 x 14 1/8 in (25.1 x 35.9 cm)

(JF8127)



JULIA FISH (b. 1950)
Score for Threshold, SouthEast - Two [spectrum in yellow]
2020-2022
oil on canvas
23 x 19 1/2 in (58.4 x 49.5 cm)
(JF8267)



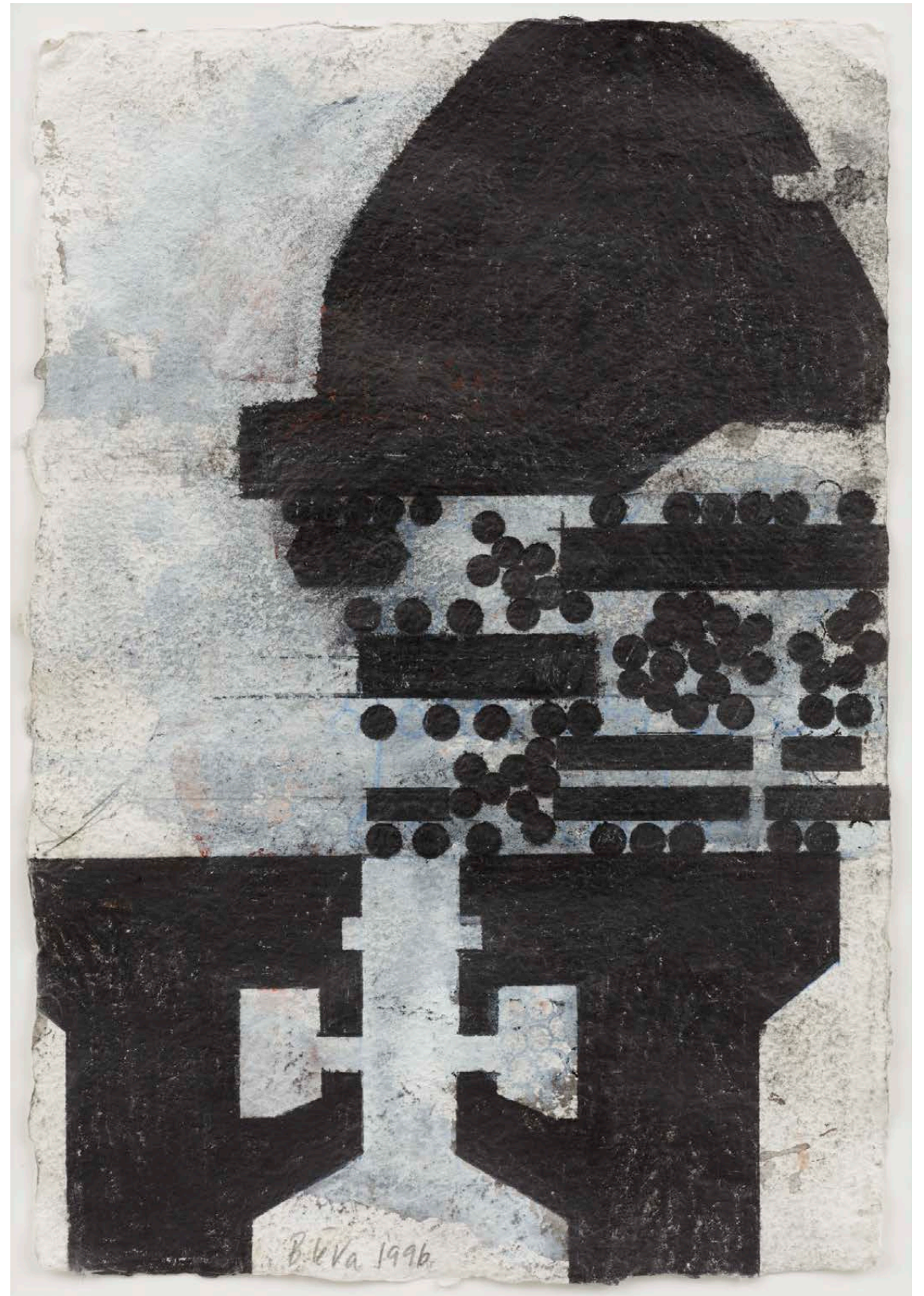


MEL KENDRICK (b. 1949)
Untitled, 1988
stained wood
19 x 33 x 76 in (48.3 x 83.8 x 193 cm)
(KEN8670)



MEL KENDRICK (b. 1949)
Untitled, 2020
mahogany and Japan color
26 x 21 x 5 in (66 x 53.3 x 12.7 cm)
(KEN7958)

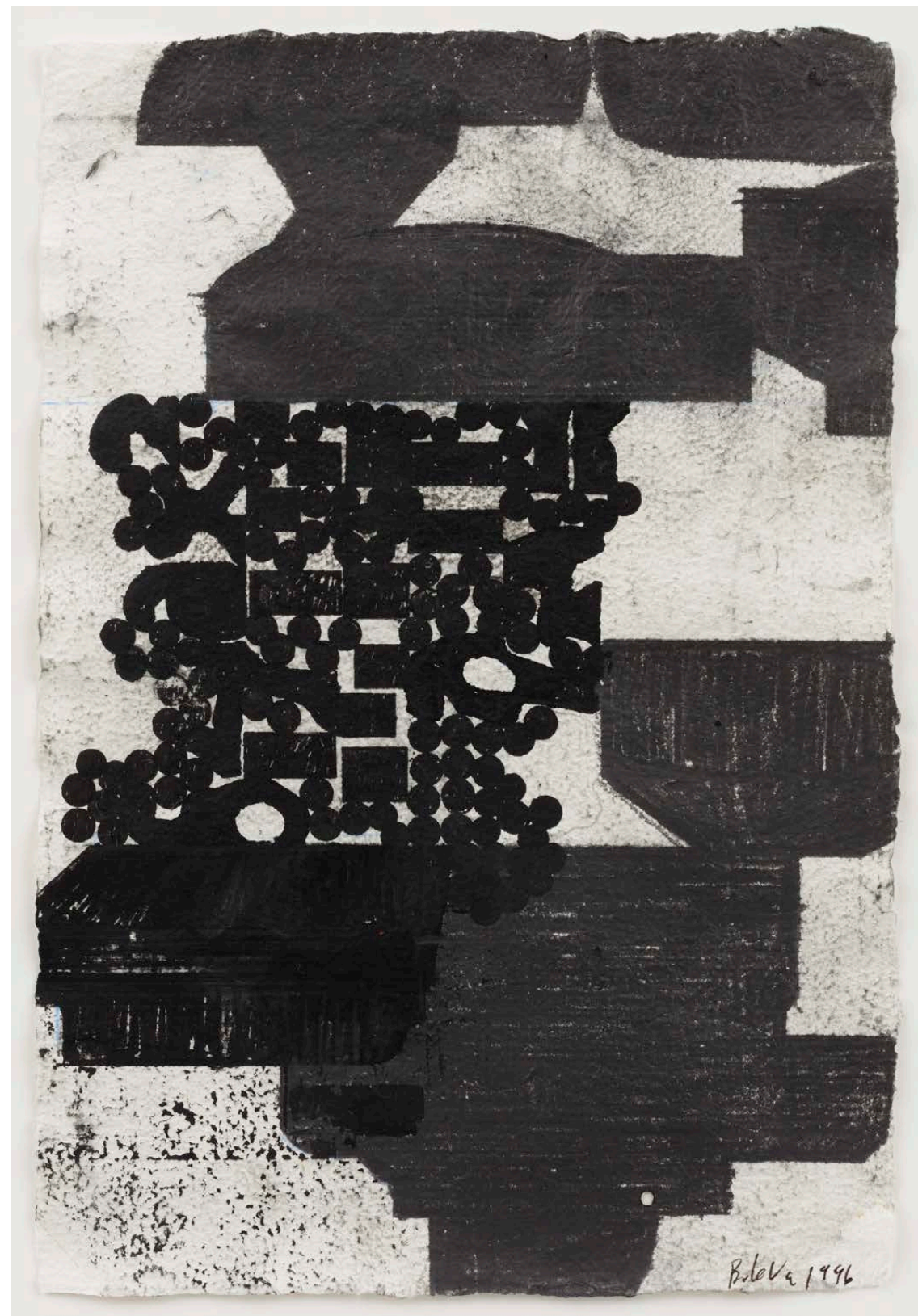
BARRY LE VA (1941-2021)
Bunker Coagulation, 1996
signed and dated
ink and graphite on paper
14 3/16 x 9 7/8 in (36 x 25 cm)
(BL3862)



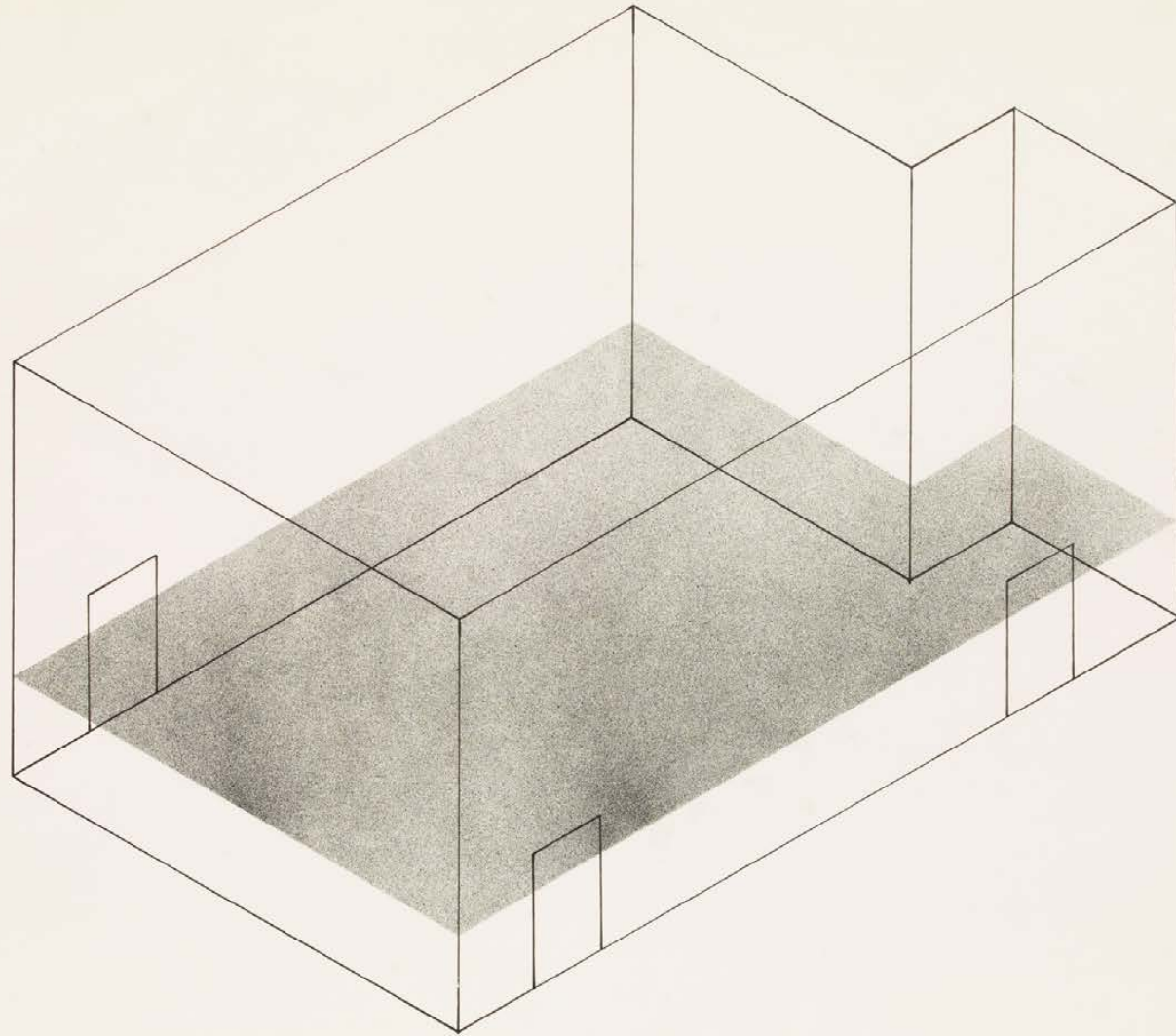


BARRY LE VA (1941-2021)
Bunker Coagulation, 1996
ink, watercolor, and graphite on paper
14 3/16 x 9 7/8 in (36 x 25 cm)
(BL3861)

BARRY LE VA (1941-2021)
Bunker Coagulation, 1996
signed "BL 1996" lower right corner
ink and graphite on paper
14 7/8 x 10 in (37.8 x 25.4 cm)
(BL0555)

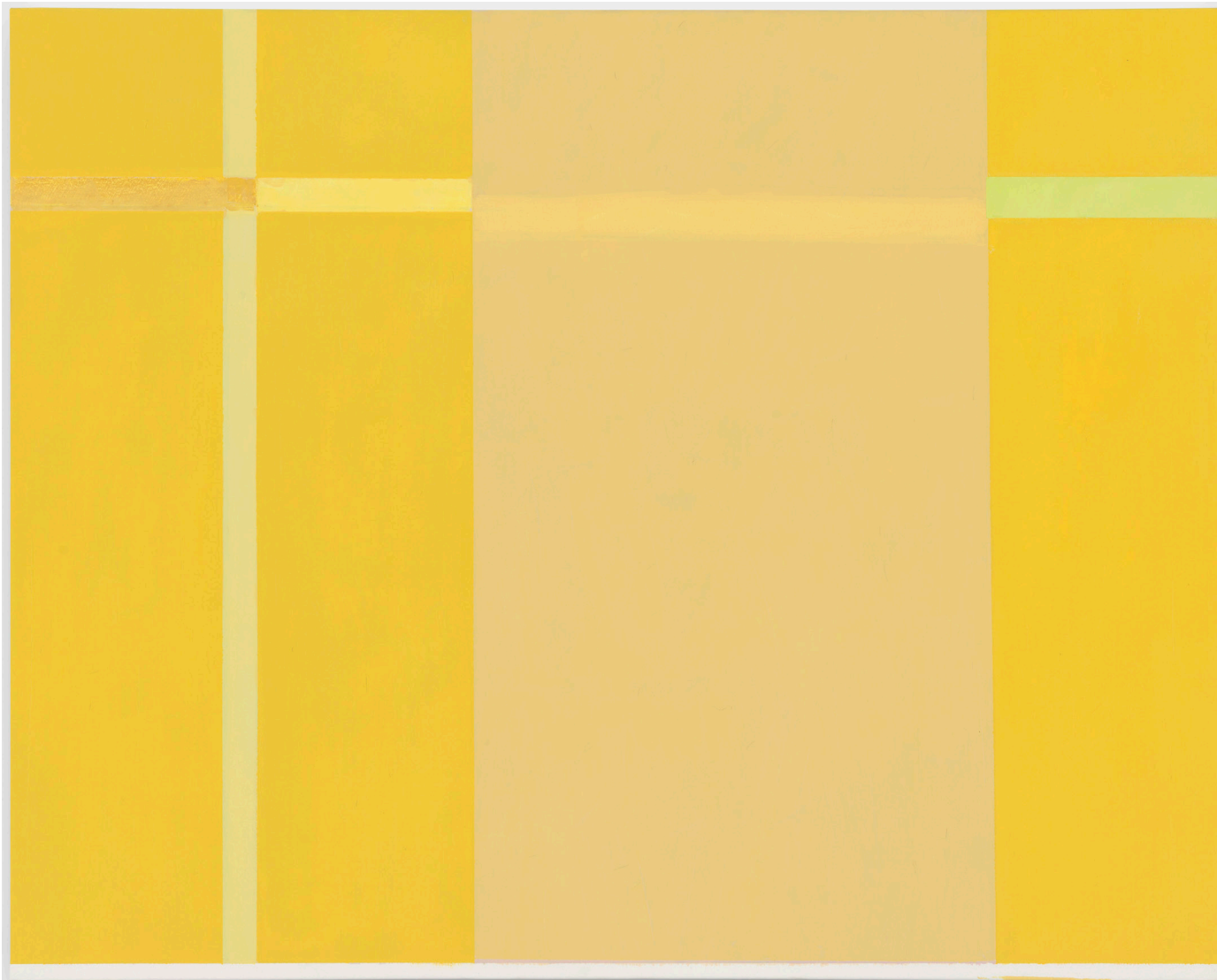




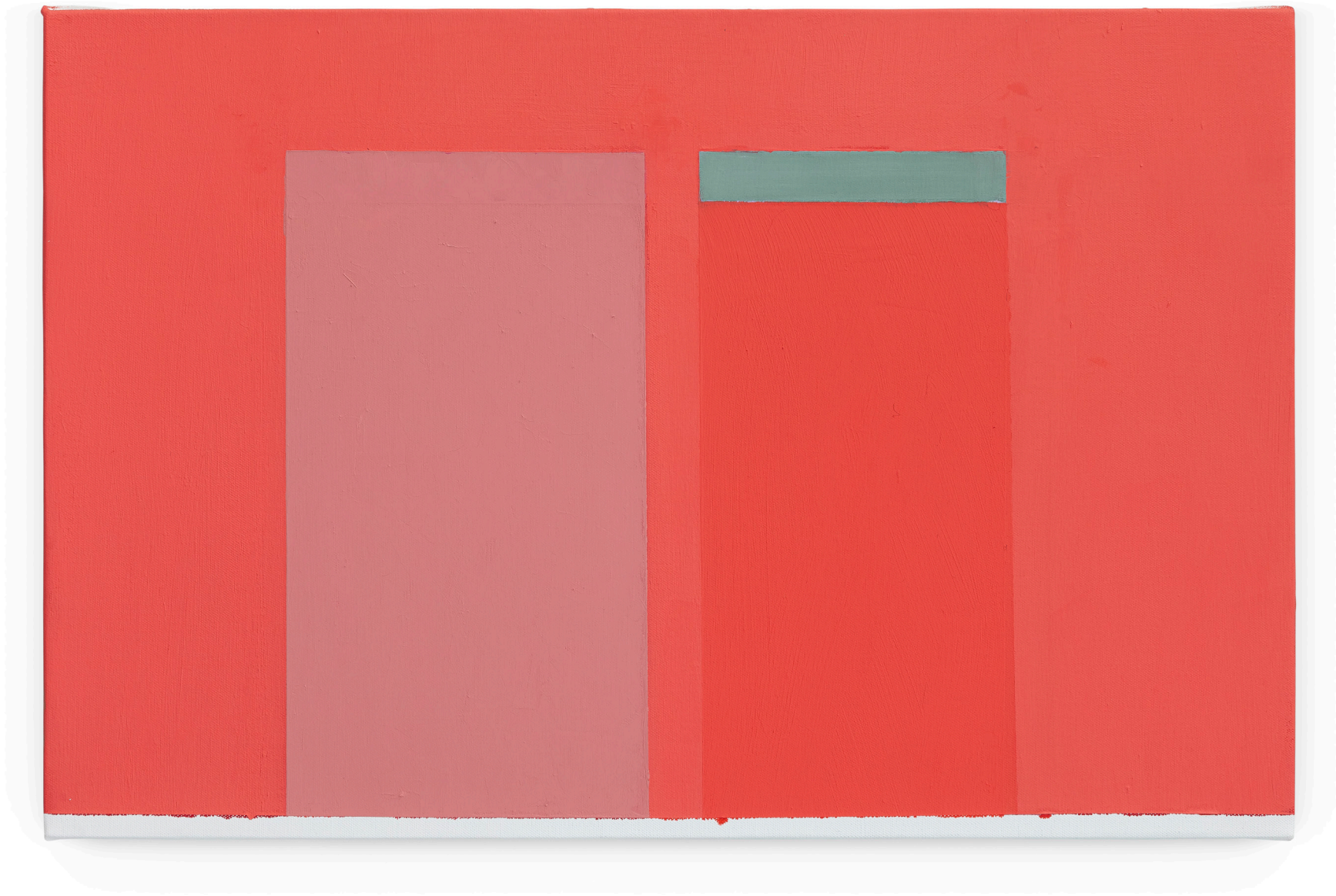


Barry Le Va 1969

BARRY LE VA (1941-2021)
Chalk Installation, 1969
signed on retro
ink on translucent paper
19 x 24 in (48.3 x 61 cm)
(BL8152)



PAULO PASTA (b. 1959)
Untitled, 2021
oil on canvas
31 1/2 x 39 3/8 in (80 x 100 cm)
(PAP8388)



PAULO PASTA (b. 1959)
Untitled, 2021
oil on canvas
19 3/4 x 27 1/2 in (50 x 70 cm)
(PAP8342)

DOROTHEA ROCKBURNE (b. 1932)

Copal #3, 1975

signed, titled and dated 'Copal #3 Rockburne 75' lower right

colored pencil and copal on paper collage mounted on paperboard

collage: 19 5/8 x 15 in (49.8 x 38.1 cm)

overall: 39 1/8 x 29 in (99.4 x 73.7 cm)

framed: 40 1/2 x 30 1/2 in (102.87 x 77.47 cm)

(ROC8235)





DOROTHEA ROCKBURNE (b. 1932)
Inverse # 6, 1974
signed and dated in pencil lower right recto
pen on folded paper
32 1/8 x 42 1/8 in (81.3 x 106.7 cm)
(ROC8238)





DOROTHEA ROCKBURNE (b. 1932)
Lamenting Angels #1, 2021
Aquacryl paint and gouache on paper
41 3/4 x 22 1/2 in (106 x 57.1 cm)
(ROC8202)



JORINDE VOIGT (b. 1977)
Poem I, 2020
 signed and dated
 gold leaf, aluminum leaf, pastel, and graphite on paper
 14 1/8 x 10 1/4 in (36 x 26 cm)
 framed: 16 7/8 x 13 in (42.9 x 33 cm)
 (JV7978)



JORINDE VOIGT (b. 1977)
Sara's Question VI, 2020
signed and dated
gold leaf, pastel, and graphite on paper
16 1/8 x 12 1/4 in (41 x 31 cm) framed:
18 7/8 x 15 x 2 in
(47.9 x 38.1 x 5.1 cm)
(JV7995)



JORINDE VOIGT (b. 1977)
Sara's Question XIII, 2020
signed and dated
gold leaf, pastel, and graphite on paper
16 1/8 x 12 1/4 in (41 x 31 cm) framed:
18 7/8 x 15 x 2 in
(47.9 x 38.1 x 5.1 cm)
(JV7996)

JORINDE VOIGT (b. 1977)

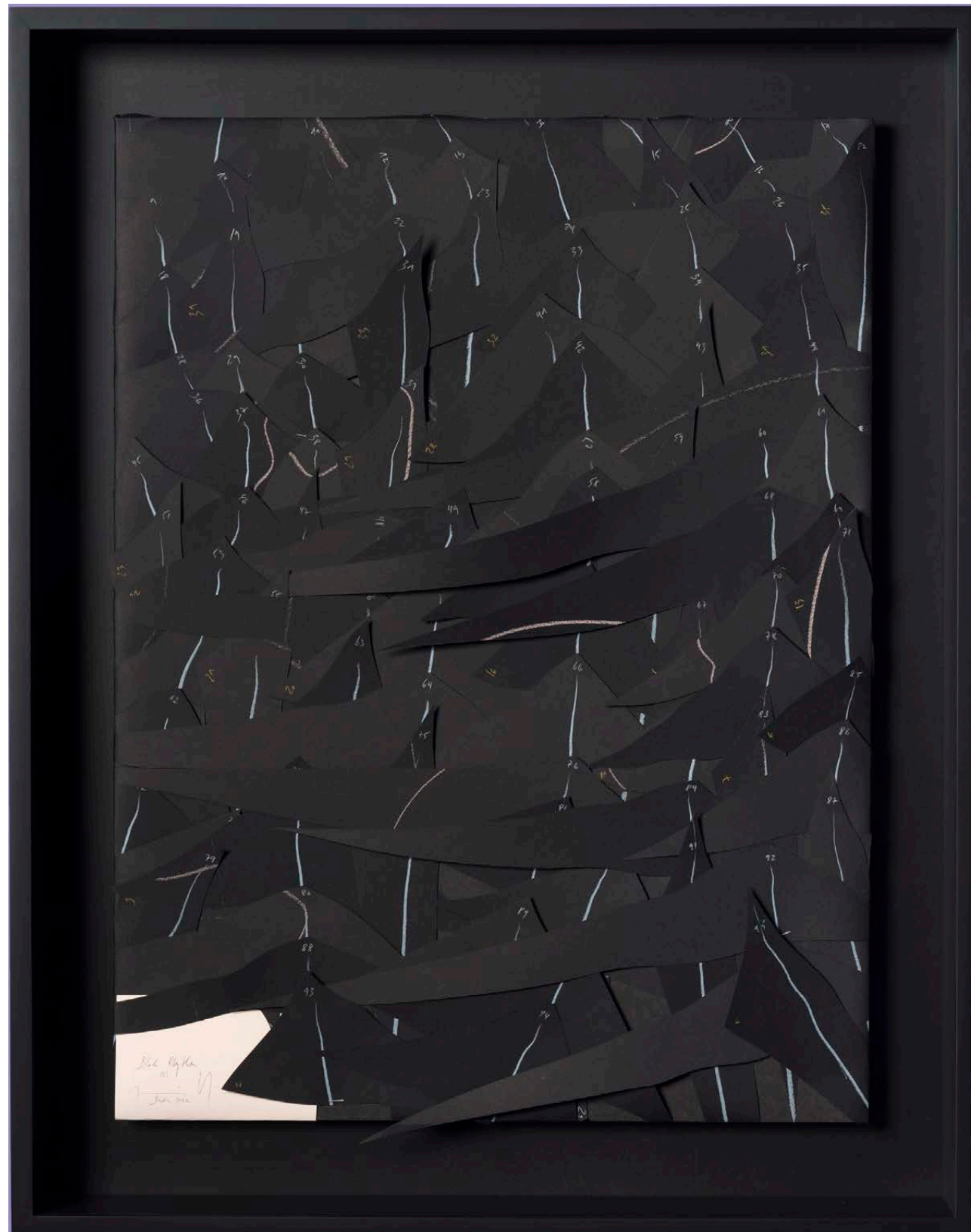
Black Rhythm (2), 2022

signed and dated

oil chinks, graphite on paper on wood in artist's frame

33 x 26 x 3 1/2 in (83.8 x 65.9 x 8.9 cm)

(JV8476)

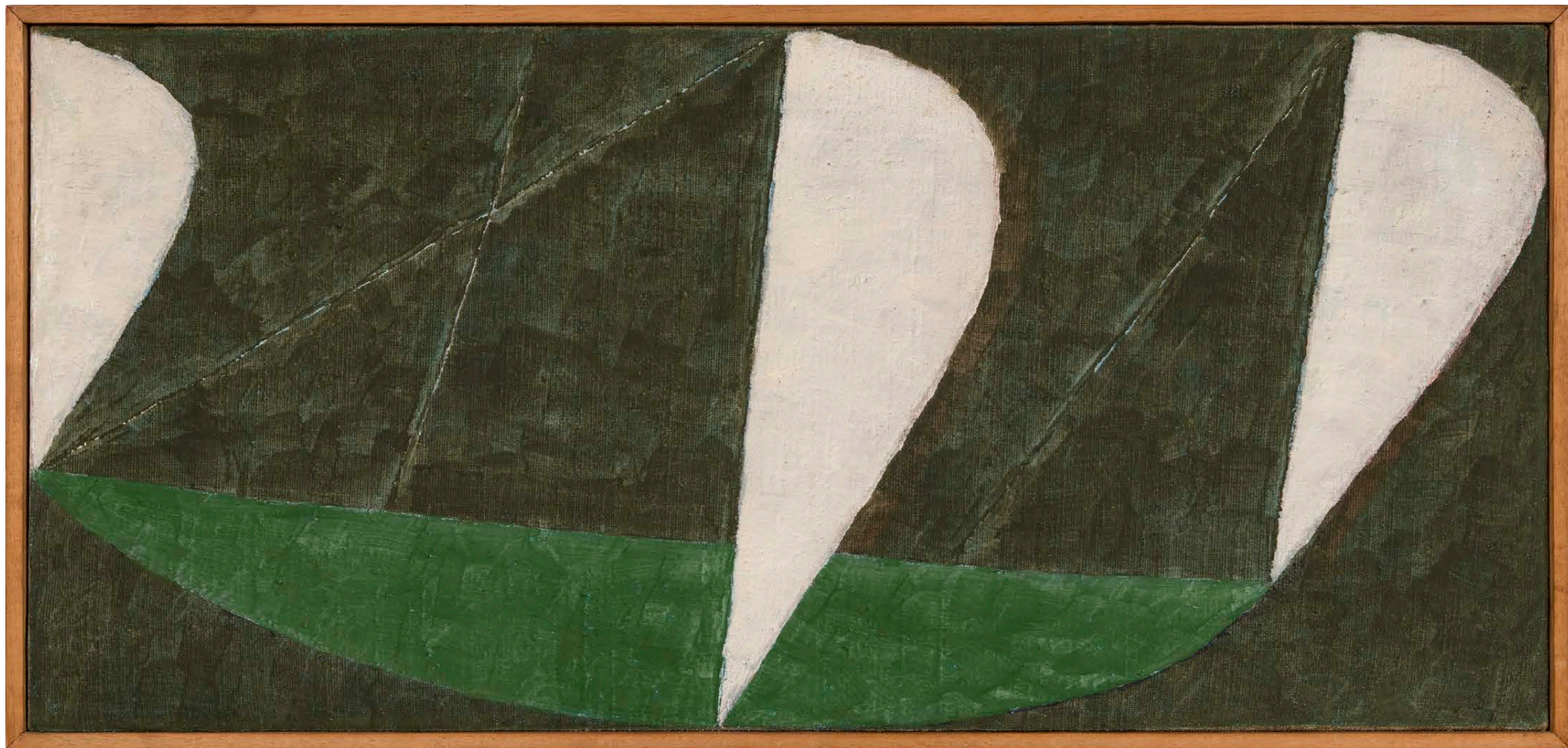






ALFREDO VOLPI (1896-1988)
Untitled, December 1970
tempera on canvas
18 7/8 x 12 5/8 in (48 x 32 cm)
(VOL8629)





ALFREDO VOLPI (1896-1988)
Untitled, 1960
tempera on canvas
13 1/2 x 28 7/8 in (34.3 x 73.3 cm)
(VOL8628)