

ART BASEL

Booth E4

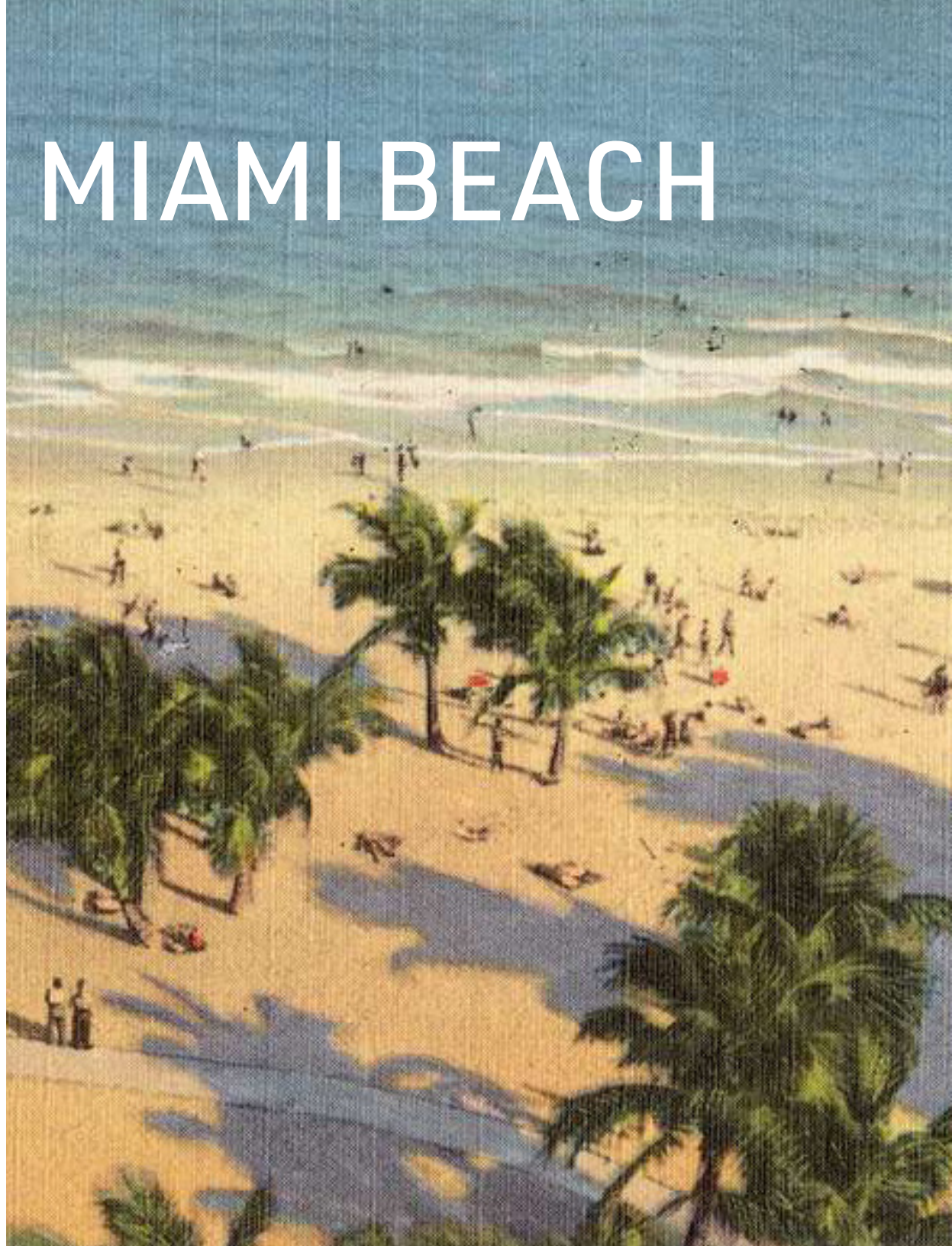
Private Days:
November 29-30, 2022

Public Days:
December 1-3, 2022

DAVID NOLAN GALLERY

24 East 81st Street New York NY 10028

MIAMI BEACH



WASHINGTON AVENUE

East B



S8 acb	S7 Magenta Plains	S6 Alex- andre	S5 Larkin Erdmann	S4 Paulo Kuczynski	S3 Herlitzka + Faria	S2 Mitter- rand	S1 1 Mira Madrid	J1 Kohn	J2 Jack Shainman
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J3 Perrotin	J4 Continua
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COLLINS CANAL PARK



S9
Berry
Camp-
bell
S10
Rolf Art

S11
Cristin
Tierney

H1
Jorge
Mara -
La Ruche

S12 Steven Zevitas	S13 Knoell	S14 Meredith Rosen	S15 Jose de la Mano
H2 Simões de Assis		H3 Andrew Edlin	

S16 Watanuki / Toki-no- Wasure- mono	S17 Fridman	H4 Pace Prints	H6 Sprüth Magers
H5 Sicardi Ayers Bacino		H7 Magazzino	

H8 Victoria Miro	H9 Sikkema Jenkins	H10 Altman Siegel	H12 Vielmetter	H13 François Ghebaly
		H11 Kalfayan		

G1 Michael Rosenfeld	G2 Raquel Arnaud	G4 Franklin Parrasch
G3 DC Moore		

G5 Kewenig	G6 Ceysson & Bénétière	G8 Jenkins Johnson	G9 Christian Stein	G10 Paula Cooper
G7 Susan Sheehan				

G11 Thaddaeus Ropac	G12 Simon Lee	G14 Sies + Höke	G16 47 Canal	G17 Miguel Abreu
		G13 Polígrafa	G15 frank elbaz	

F2
Eric
Firestone

F1
Templon

E1
Van Doren
Waxter

F4 Corbett vs. Dempsey	F5 Venus Over Manhattan
F3 Hyundai	

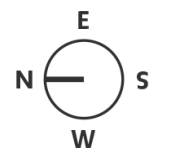
F6 Lia Rumma	F8 Cristina Guerra	F10 Kukje	F12 David Zwirner
F7 Konrad Fischer	F9 nächst St. Stephan Rosemarie Schwarz- wälder	F11 Mitchell-Innes & Nash	

F13 Pace	F14 Xavier Hufkens	F16 Peter Blum	F18 Almine R
		F15 Hauser & Wirth	

E2 Yares	E4 David Nolan
E3 Mai 36	

E5 Peter Freeman	E6 Skarstedt
E7 Gladstone	

North Plaza



North

↑ ↓

↑ ↓

To Level 2 – Grand Ballroom

Conversations, Magazines,
North Market

Collectors Lounge

NetJets, Douglas Elliman, Ruinart,
Santolorenzo, La Prairie, Casa Dragones,
Chubb, Farfetch, Arkive, Quintessentially

Public Lounge

Tezos Generative Art Experience

D1
Vedovi

C2
Schoelkopf

D2 Gomide & Co	D4 Galerie 1900-2000	D5 Gagosian
D3 Berggruen		

D6 Marian Goodman	D7 Lisson	D8 Michael Werner	D10 Elvira González	D11 Sean Kelly	D12 P.P.O.W	D13 neuland
		D9 Bärbel Grässlin				

CONVENTION CENTER DRIVE



CHAKAIA BOOKER (b. 1953)

Babylon (Urban Landscape), 1996
rubber tires, wood and steel
19 x 50 x 20 in (48.3 x 127 x 50.8 cm)
(CHB8545)

Chakaia Booker 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.



CHAKAIA BOOKER (b. 1953)

Untitled, 2013

woodcut and hand-painted chine-collé

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

(CHB8594)



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.

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)

In 2021, David Hartt took this image in Philip Johnson's Glass House in New Canaan, CT, on the occasion of his collaboration with the historic site. This project provided the setting for Hartt's film, *Et in Arcadia Ego*, commissioned by The Glass House, which the artist included in his eponymous installation along with a poster, tapestry, sculpture, and this platinum print.

The 'Arcadia' of Hartt's imagination, responding to Johnson's mid-century modern residence and the surrounding landscape, is idyllic and teeming with life, yet solitary, inhabited only by Olimpia, played by the composer Tomeka Reid, who wrote the score for the film.

In this image, Olimpia is portrayed in repose, clad in sequined chainmail regalia and mirrored helmet. Her presence is simultaneously relaxed, imposing and meditative, a contemporary and distinct contribution to the art of portrait-making. A bronze casting of Olimpia's helmet sits in the space; the sleek surface reflects and distorts one's own image as you gaze into it. The perfect object is evocative of Constantin Brancusi's seductive sculptures, which were aspirational, ideal forms.





DAVID HARTT (b. 1967)

Reflector, 2022

bronze

7 1/4 x 10 1/2 in (18.4 x 26.7 cm)

Edition of 6

(DH8377)







MEL KENDRICK (b. 1949)

Black Silver, 1987

signed, dated and numbered 2/3 at bottom
bronze

73 1/4 x 29 x 31 in (186.1 x 73.7 x 78.7 cm)
(KEN7273)

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.

MEL KENDRICK (b. 1949)

Untitled, 1986

signed and dated, bottom

wood

36 x 16 x 19 in (91.4 x 40.6 x 48.3 cm)

(KEN7736)



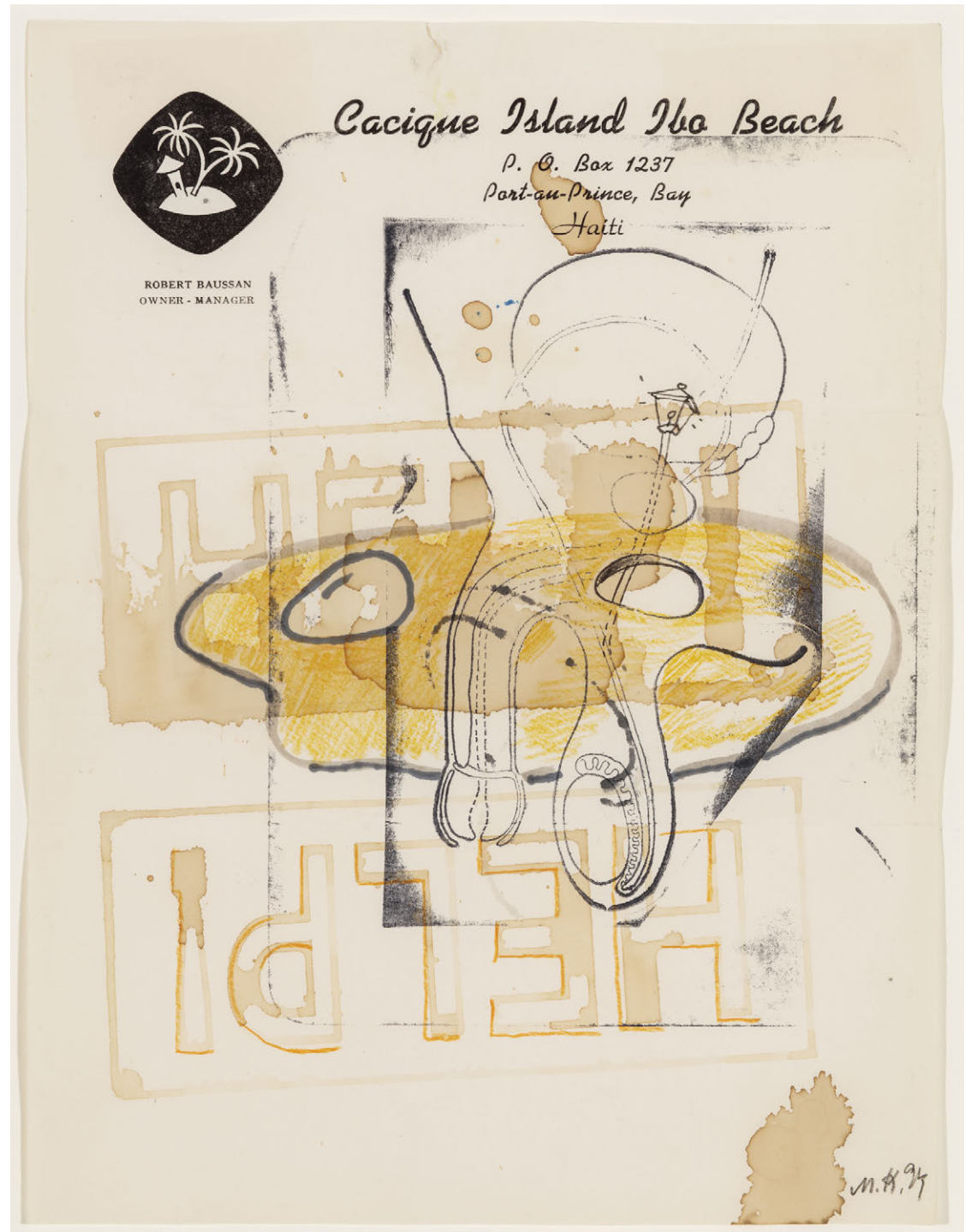
MARTIN KIPPENBERGER

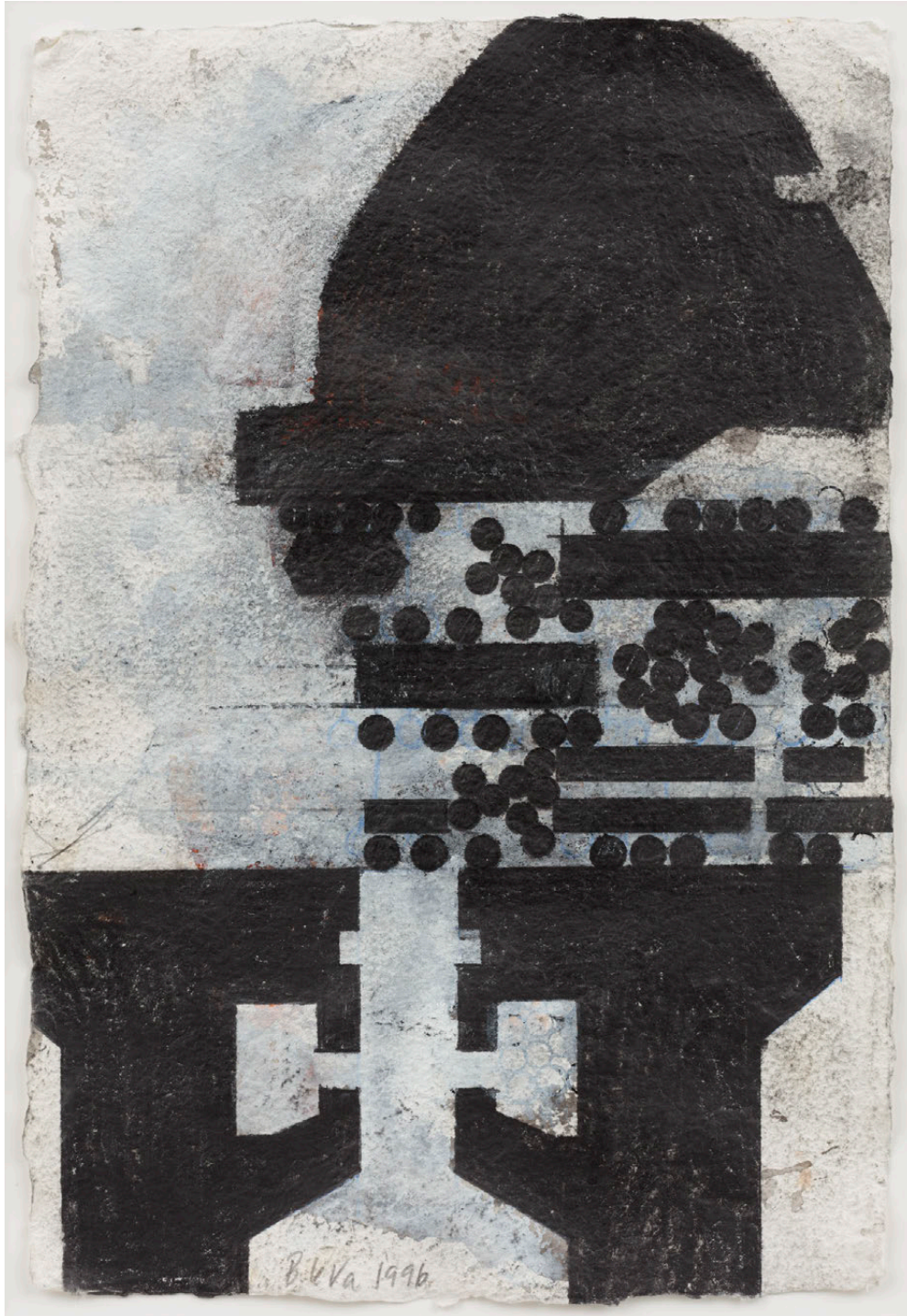
(1953-1997)

Untitled (Cacique Island Ibo Beach), 1994
initialed and dated "M.K. 94" in graphite on lower
right recto
crayon, ink and wash on hotel stationery
10 15/16 x 8 1/4 in (27.8 x 21 cm)
(MK6311)

This work is from Kippenberger's "hotel drawings", a series begun in the 1980s. Over the course of his short career, Kippenberger made hundreds of drawings on hotel stationery, chronicling his extensive travels living across European and American cities. Kippenberger often stayed at hotels for weeks or months at a time, but he also set out to deliberately collect hotel stationery from hotels he didn't stay at; using this paper as a kind of 'readymade' object and a marker of a specific time and place.

Each drawing in this series acts as a discrete work in its own right whilst also reiterating and extending painterly concerns of Kippenberger's larger output. Imbued with an impulsive vitality, the works reflect the life of an itinerate; the rough-drawn figures and scribbled diaristic thoughts seem to give us a posthumous insight into the artist's mind.





BARRY LE VA (1941-2021)

Bunker Coagulation, 1996

signed and dated

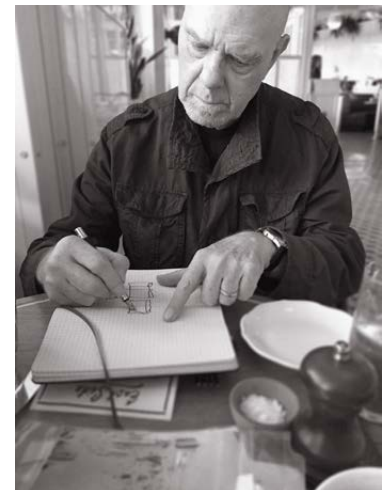
ink and graphite on paper

14 3/16 x 9 7/8 in (36 x 25 cm)

(BL3862)

"The *Bunker Coagulation* series of drawings brings the painterly aspects of the mineral distributions off the floor and onto the page. The imagery is based on photographs taken by Paul Virilio from his book *Bunker Archeology*. Completely saturated with the smoke of cigarettes and filthy with ink stains, smudges, and random telephone-pad notes, Le Va's copy is covered with signs of active duty served in his studio."

-Ingrid Schaffner, curator of Barry Le Va's retrospective, *Accumulated Vision*, Institute of Contemporary Art, Philadelphia, PA, 2005







Installation view at David Nolan Gallery: *Network*, 1990-1995 / 2016, hydrostone and aluminum



BARRY LE VA (1941-2021)

Untitled (Blown Chalk), 1969-90
signed and dated on lower right
recto
graphite and oil on paper
19 x 19 1/2 in (48.3 x 49.5 cm)
framed: 22 x 23 in (55.9 x 58.4 cm)
(BL7319)

"Basically all the pieces made with fine dust became barriers. They had a kind of ambivalence about them: they seemed to invite you to walk across them, because they were spread over an area where you normally walk, yet at the same time, they denied you that right because they were so fragile, they would disintegrate the moment you stepped on them."

-Barry Le Va on his chalk installations



Installation view at Dia Beacon: *Two Becoming One: Here to There; Here from There*, 1968-69 / 2019, chalk

JONATHAN MEESE (b. 1970)

KUNSTGEBRUZZELT: KAMPF UM KUNST!, 2021

signed and dated

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)

(JM8422)



JONATHAN MEESE

(b. 1970)

DON SAMURAIMEESE OHNE IDEOLOGIE!, 2020
acrylic on paper
25 1/4 x 19 3/4 in (64 x 50 cm)
(JM7890)

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.





WARDELL MILAN (b. 1977)

Knight of the White Camelia. no. 6, 2021

charcoal, graphite, china marker, pastel, oil pastel, color pencil, and oil paint on panel

18 x 24 in (45.7 x 61 cm)

(WM8181)



WARDELL MILAN (b. 1977)

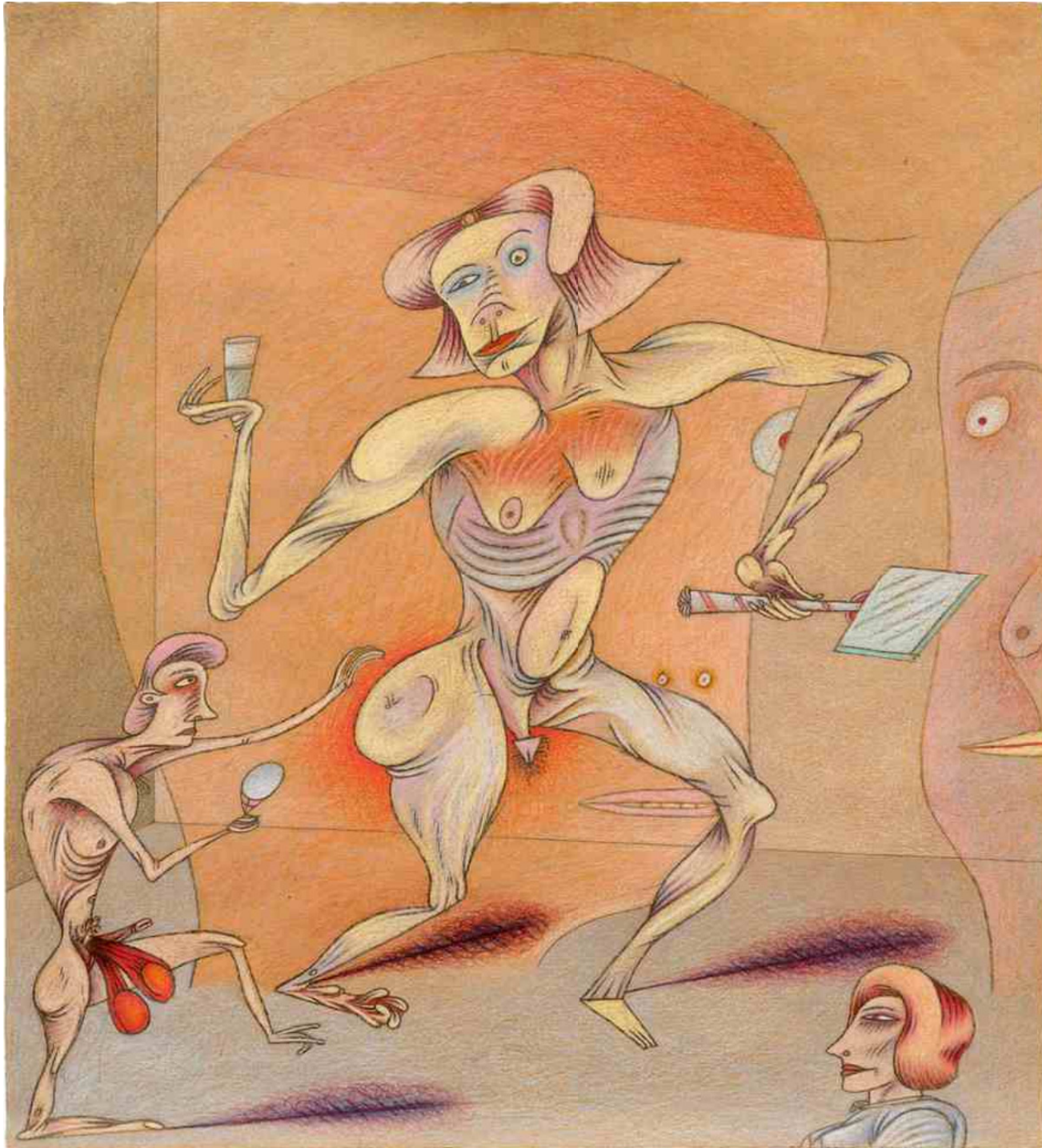
Gifts for the Psychedelics., 2021

acrylic, graphite, silver leaf, oil paint marker, color pencil, cut and pasted paper and Polaroid on yupo paper

25 x 18 in (63.5 x 45.7 cm)

(WM8240)





JIM NUTT (b. 1938)

just a little Bit, perhaps?, 1978
signed Jim Nutt, titled and dated on
verso
colored pencil on paper
11 x 10 in (27.9 x 25.4 cm)
(PP8000)

Jim Nutt is widely identified as being a member of the Imagists, a group of artists who were included in exhibitions curated by the artist Don Baum in the 1960s and 70s at the Hyde Park Art Center, one of Chicago's oldest alternative art spaces. More specifically, Nutt was a member of an informal group of artists that included other graduates from the School of the Art Institute of Chicago. Together they organized three exhibitions at the Hyde Park Art Center in the late 1960's under the name "Hairy Who."

The Hairy Who aesthetic reflected influences from a wide variety of genres, from the masterworks at the Art Institute to the shows of contemporary art at the Arts Club of Chicago and at the major commercial galleries, not to mention primitive and Native American art. They largely ignored the vogue at the time for New York abstraction, opting to incorporate European styles such as Surrealism and Expressionism with the illustrational style of American comic books.

JIM NUTT (b. 1938)

Untitled, 1976-77

graphite on paper

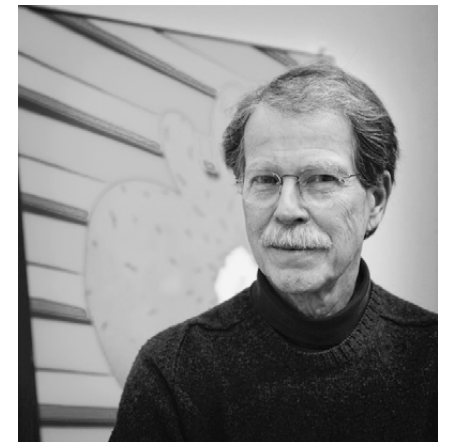
6 1/2 x 6 1/2 in (16.5 x 16.5 cm)

framed: 11 1/4 x 11 1/4 in (28.6 x 28.6 cm)

(NUTT7299)



Nutt's works from his Hairy Who days are vivid, grotesque, aggressively sexual and psychological. He represents improbable figures with truncated limbs, protruding genitals, wiry hairs and distorted bodies. Language also comes into play when Nutt incorporates jokes, clichés, puns and naughty innuendo that add another dimension to his work.



ALBERT OEHLEN (b. 1954)

Untitled, 2010
signed and dated lower right
pencil, ink, and paper collage on paper
11 3/4 x 8 1/4 in (29.8 x 21 cm)
(A07923)



For Oehlen, the practice of drawing, like painting, is a subject in itself. Considering its natural expressionistic requirements and conditions, he reflects on the mark and its inverse, counteracting the gestural intuitiveness that is intrinsic to the act with an artificiality contrived according to parameters known only to himself.

Using elemental charcoal as his only tool, he applies the line vigorously, sometimes doubling on his own trace, smudging the medium, or completely erasing it in parts. Eventually the composition is fixed on the broad expanse of paper. These works have a raw elegance, composed of apparently informal gestures bold, sweeping lines, smudges, and swipes, in contrast to sometimes self-consciously awkward capitulations. Nothing coheres in a way that could be said to have substantive narrative dimension or pictorial legibility, except for visible stops and starts that prod the limits of content.

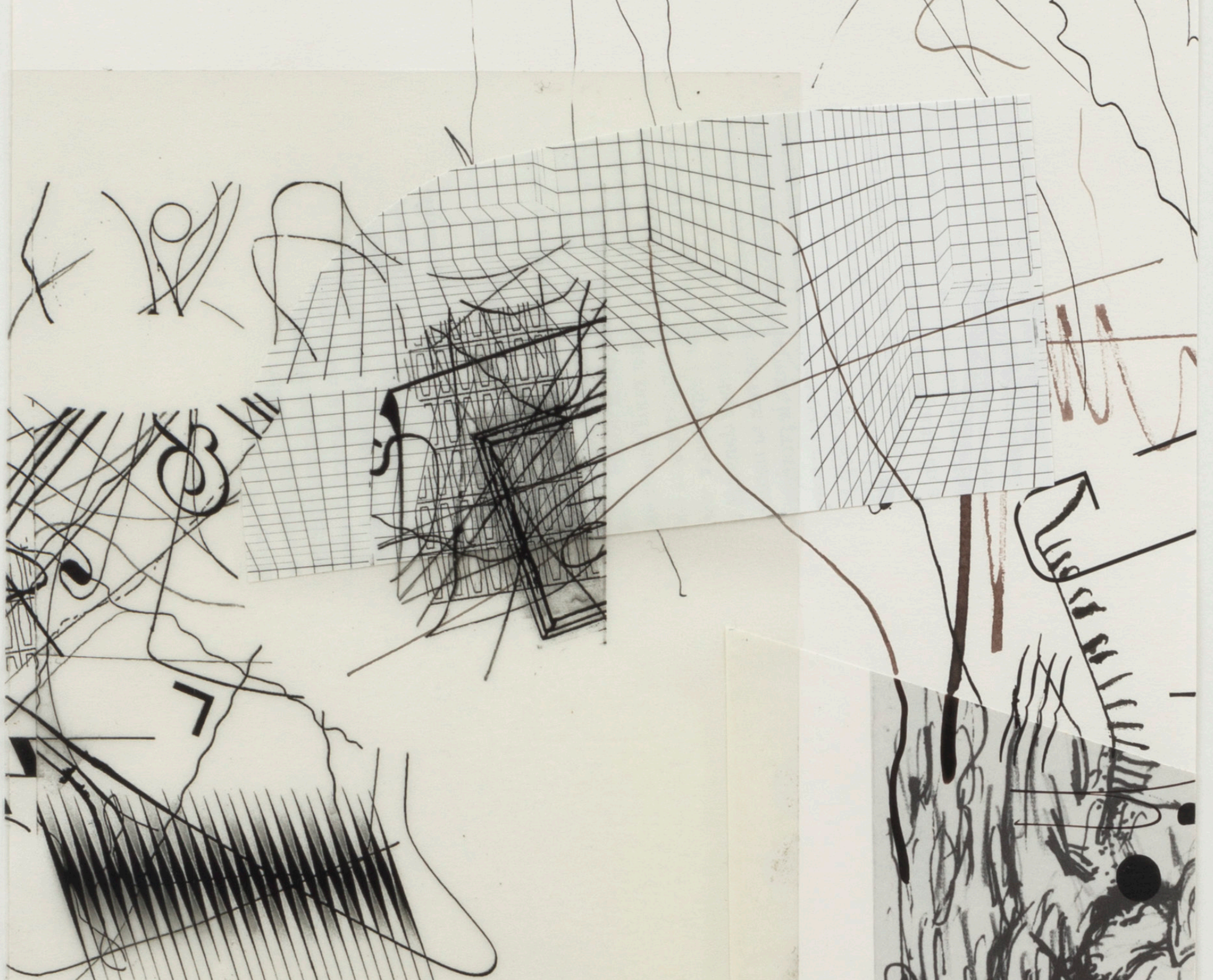
The resulting untitled drawings are thus the opposite of pure sensation, seeming to be impulsive and aleatory while in fact they are highly constructed. It is in this formal paradox or subterfuge of effect that the depth of content resides.



ALBERT OEHLEN (b. 1954)

Untitled, 2010
signed and dated lower right
pencil, ink, and paper collage on paper
11 3/4 x 8 1/4 in (29.8 x 21 cm)
(A07924)





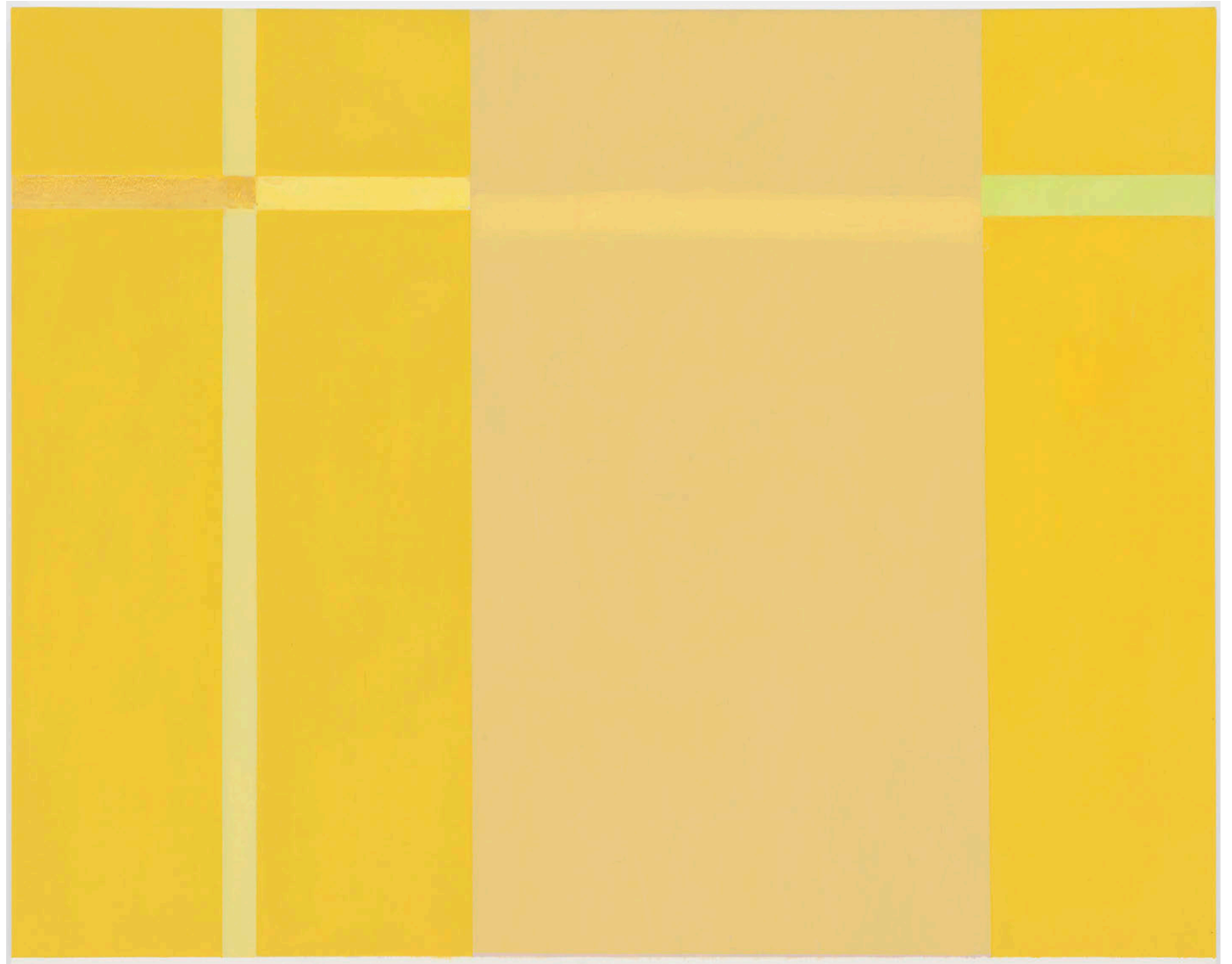
PAULO PASTA (b. 1959)


Untitled, 2021

oil on canvas

31 1/2 x 39 3/8 in (80 x 100 cm)

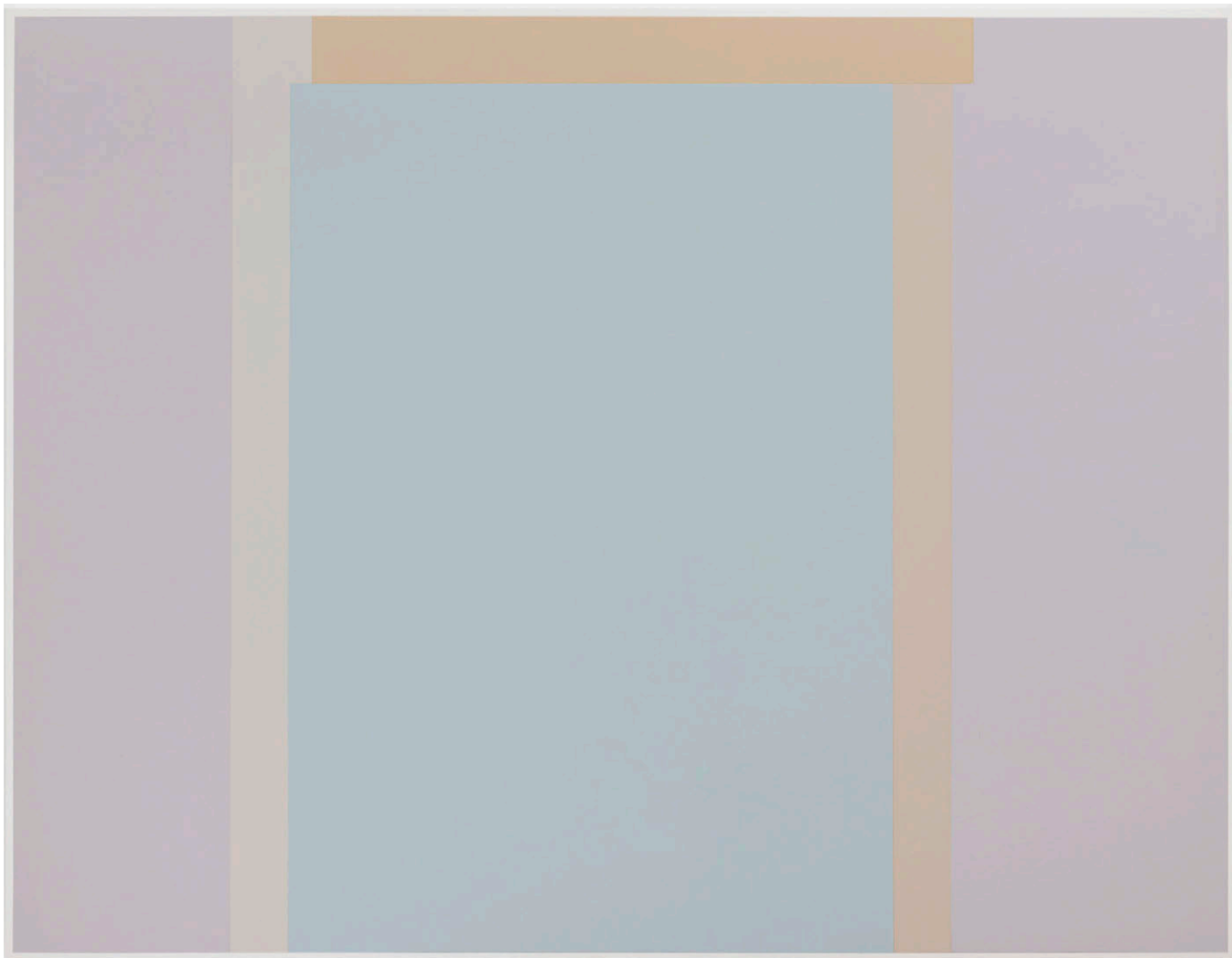
(PAP8388)



An abstract painting featuring a grid of yellow and white rectangular blocks. The composition is divided into several large rectangular areas by thin white lines. The colors are various shades of yellow, from pale to vibrant, and white. The overall effect is clean, minimalist, and architectural.

Paulo Pasta has established himself as one of the revered painters of abstraction in his native Brazil. His 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 vibrant 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, 2022

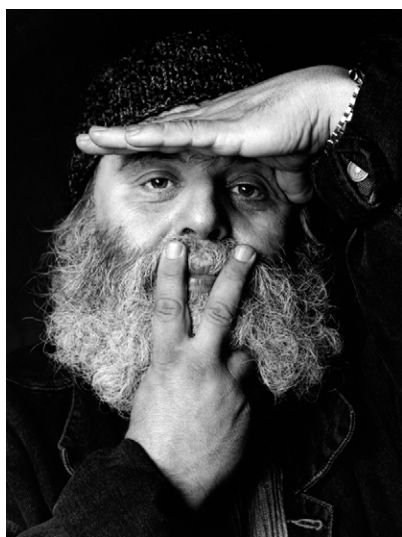
oil on canvas

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

(PAP8398)

A.R. PENCK (1939-2017)

Untitled, 1978
gouache on paper
16 1/2 x 11 1/2 in (41.9 x 29.2 cm)
(AP0582)





DOROTHEA ROCKBURNE

(b. 1932)

Ideal City, 1988-89

watercolor and gold leaf on prepared acetate

81 3/8 x 57 3/8 in (206.7 x 145.7 cm)

framed: 87 x 60 in (220.98 x 152.4 cm)

(ROC8524)

Well known for her interest in mathematics, Dorothea Rockburne utilised ideas prominent during the Renaissance, such as proportional systems of the Golden Section, as the procedural and compositional basis for her minimalist works. Though her work is orderly and geometric, there is also a pronounced painterliness and chromatic richness. Veils of dilute but saturated pigments are brushed across the discrete segments of her canvases that result in intense but subtle optical mixtures. Rockburne also utilizes other Renaissance devices as well, most obviously the use of gold leaf. The use of gold is thematic; it is the "purest" of metals, and as in traditional art, it alludes to a purity of mind. Rockburne exploits the gold's luminosity to integrate her compositions and optically fuse the many painterly and structured layers.

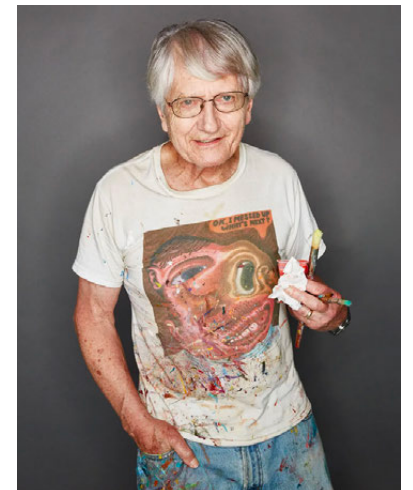






PETER SAUL (b. 1934)

Artistic Abuse is not a Joke, 1998
acrylic, india ink and colored pencil on
paper
26 1/2 x 26 in (67.3 x 66 cm)
(PS8626)



JORINDE VOIGT (b. 1977)

Immersive Integral II, 2018

signed and dated

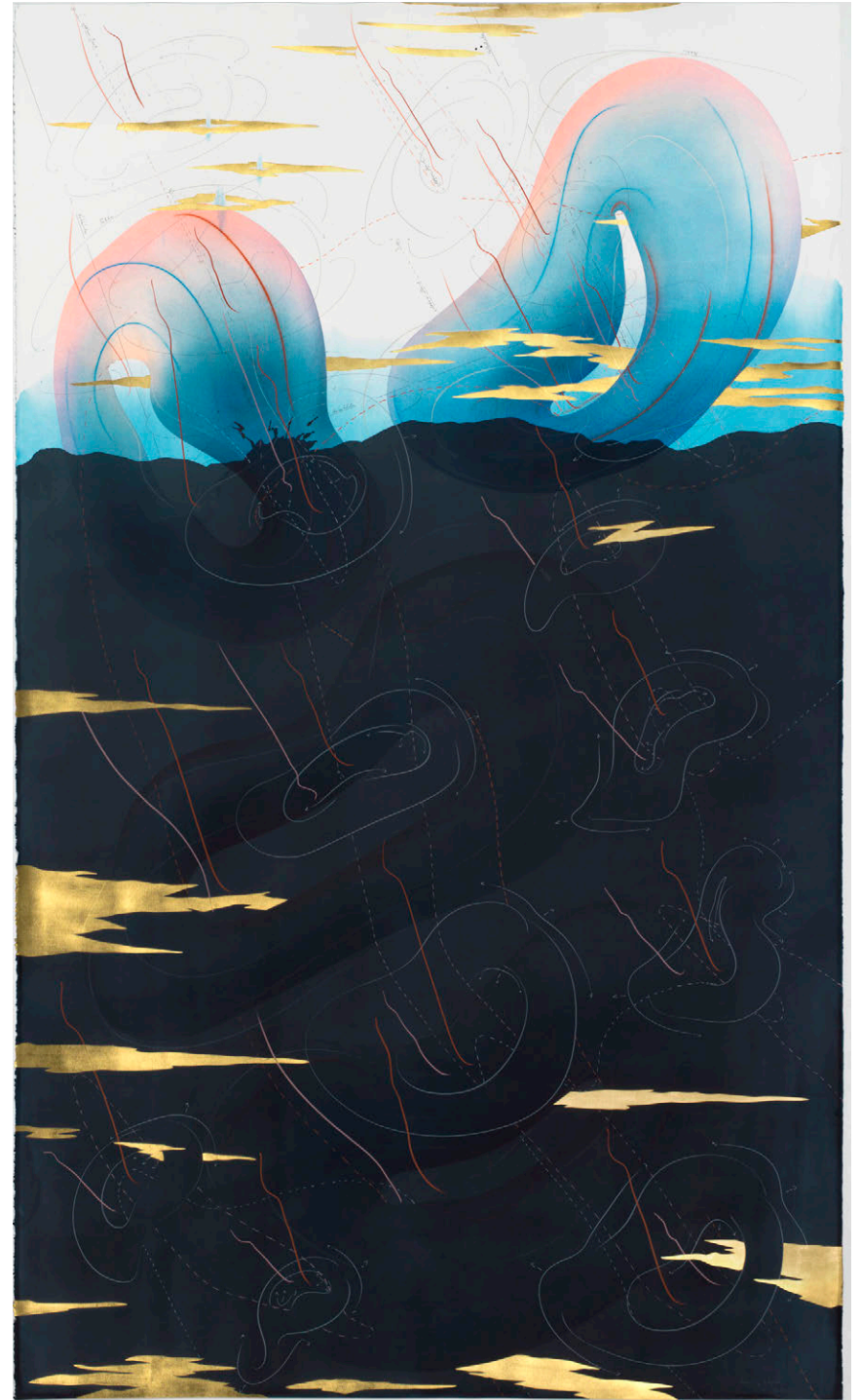
ink, India ink, gold leaf, pastel, oil pastel, graphite on paper

93 1/2 x 55 5/16 in (237.5 x 140.5 cm)

framed: 97 1/2 x 58 1/2 x 3 in (247.7 x 148.6 x 7.6 cm)

(JV6727)

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

signed and dated

ink, oil stick, graphite and paper in artist's frame

41 1/2 x 27 3/4 x 2 1/4 in (105.3 x 70.6 x 5.7 cm)

(JV8421)

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 *Yellow Rhythm* metamorphoses into an organism breathing with life.





JORINDE VOIGT (b. 1977)

The Sum and Me (1), 2022

signed and dated

India ink, gold leaf, pastel, oil crayon, graphite on paper in
artist's frame

59 7/16 x 41 9/16 x 3 3/4 in (151 x 105.5 x 9.5 cm)

(JV8676)

