

# DIGGING

April 1 - 27, 2023

Julia Fish  
George Grosz  
Ian Hamilton Finlay  
David Hartt  
Jörg Immendorff  
Mel Kendrick  
Barry Le Va  
Markus Lüpertz  
Gordon Matta-Clark  
Jonathan Meese  
Ciprian Mureșan  
Norberto Nicola  
Jim Nutt  
Paulo Pasta  
A.R. Penck  
Dorothea Rockburne  
Dieter Roth  
Jorinde Voigt

**DAVID NOLAN GALLERY**

24 East 81st Street New York NY 10028



## **'Between my finger and my thumb The squat pen rests'**

*Digging: Excavation, breaking or cutting off the surface.*

As with the quote from Irish poet Seamus Heaney, a writer digs with their pen, and artists with their tools.

David Nolan Gallery is pleased to present a group show of artists who have exhibited at the gallery over the years. Through comparisons, the exhibition will encourage new visual and intellectual readings. The approach of creating trans-generational, cross-cultural, and multimedia juxtapositions has been the gallery's underlying backbone for over thirty years.

The ultra-individualistic performance artist, energetic writer, and important painter Jonathan Meese (German, b. 1970) creates works that frequently include wordplays but his motivation, like Jörg Immendorff (German, 1945-2007), is the artist's role in society. As with their predecessor Georg Grosz (German, 1893-1959), who was also a social critic, both Meese and Immendorff's work drew from the belief that society without art is impossible to imagine. The painting included here is by Immendorff from his famous *Café Deutschland* series that began in 1977 and through the 80s and on. His friendship with A.R. Penck (German, 1939-2017), who lived on the other side of the Berlin Wall, became an example of the futility of borders and despot regimes that discouraged free speech and superficially divided a nation and its citizens by a wall which Immendorff came to use as a symbol of futility. Dieter Roth (German 1930-1998) believed in the courage of the artists and art and as a maverick, musician, poet, and artist. His attitude as a multi-media artist with worldwide influence spanning generations is also close to Meese in attitude and depth.

The movement and visual rhythms in Jorinde Voigt's (German, b. 1977) diagrammatic work stems from her history as a musician. In her newest works, she begins with a sheet of paper, draws on it, then slices, cuts, and repositions it in multiple layers that become ripples of water dancing in the sea, full of movement. Voigt's collage is installed beside Barry Le Va's (American, 1941-2021) complex architectural installations and arrangements, which were created through a process of readjusting collage elements, much like a jazz musician searching

for the right sound. The rearranging of forms is echoed by sculptor Mel Kendrick (American, b. 1949) who cuts apart a solid block of wood and rearranges loose elements to find the correct tension between the parts of his sculptural three-dimensional puzzle. The positive and negative playing with the forms becomes an intellectual game.

David Hartt's (Canadian, b. 1967) luscious platinum print, *Olimpia*, is a still from his film that features cellist Tomeka Reid at Philip Johnson's Glass House in Connecticut. This portrait of Tomeka, who wears a bronze helmet reminiscent of Brancusi and evokes *Les Contes d'Hoffmann*, in the context of the Glass House shows us once more how Hartt's research-based work builds narratives on top of existing histories to renegotiate and reinvent the boundaries of historical perspective.

Ian Hamilton Finlay's (Scottish, 1925-2006) 1998 carved stone piece reverberates throughout the gallery with its text "Only Connect", alluding to E.M. Forster's book *Howard's End*. Only through connecting can we live a purposeful life of intentional thought and genuine feeling. Finlay was a poet, philosopher, sculptor, and gardener who created one of the wonders of the world outside Edinburgh: *Little Sparta*, Finlay's lifelong artwork (1966-2006) in the form of a cultivated 6-acre magical garden with pathways and streams meandering through the hilled landscape, interspersed with poetic texts on branches, plaques, and sculptures alluding to ancient and contemporary culture that open the mind to magnificent visions.

The exhibition will also present two Brazilian artists whose work is rarely seen in North America. Both artists work with color, texture, and volume, but their media differs. Norberto Nicola (Brazilian, 1931-2007) subverted the flat form of tapestry work by twisting and braiding thread, wool, and mane in multidimensional compositions that suggest a background of geometry. The organic form of Nicola's work is placed in conversation with Paulo Pasta's (Brazilian, b. 1949) distinctly vivid palettes and precise lines. Pasta's paintings are representations of imagined spaces, where parallel, perpendicular, or diagonal lines suggest a contemplative and metaphysical architecture.

This exhibition will be followed by sculptures and installations by Chakaia Booker through the end of June.

## JÖRG IMMENDORFF (1945-2007)

*Café Deutschland (Winter)*, 1981  
signed and dated 'Immendorf 81' on lower left recto  
oil on paper mounted to muslin over board  
40 x 35 3/4 in (101.6 x 90.8 cm)  
(J17069)







**MEL KENDRICK** (b. 1949)

Untitled, 2022  
mahogany and artist-designed base  
52 x 38 x 18 1/2 in (132.1 x 96.5 x 47 cm)  
(KEN8630)



**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)

framed: 44 1/4 x 36 3/8 in (112.4 x 92.4 cm)

(DH8375)



**IAN HAMILTON FINLAY (1925-2006)**

*Only Connect*, 1998  
stone, with John Andrew  
7 7/8 x 11 1/2 x 1 7/8 in  
(20 x 29.2 x 4.7 cm)  
(IF6911)

**BARRY LE VA (1941-2021)**

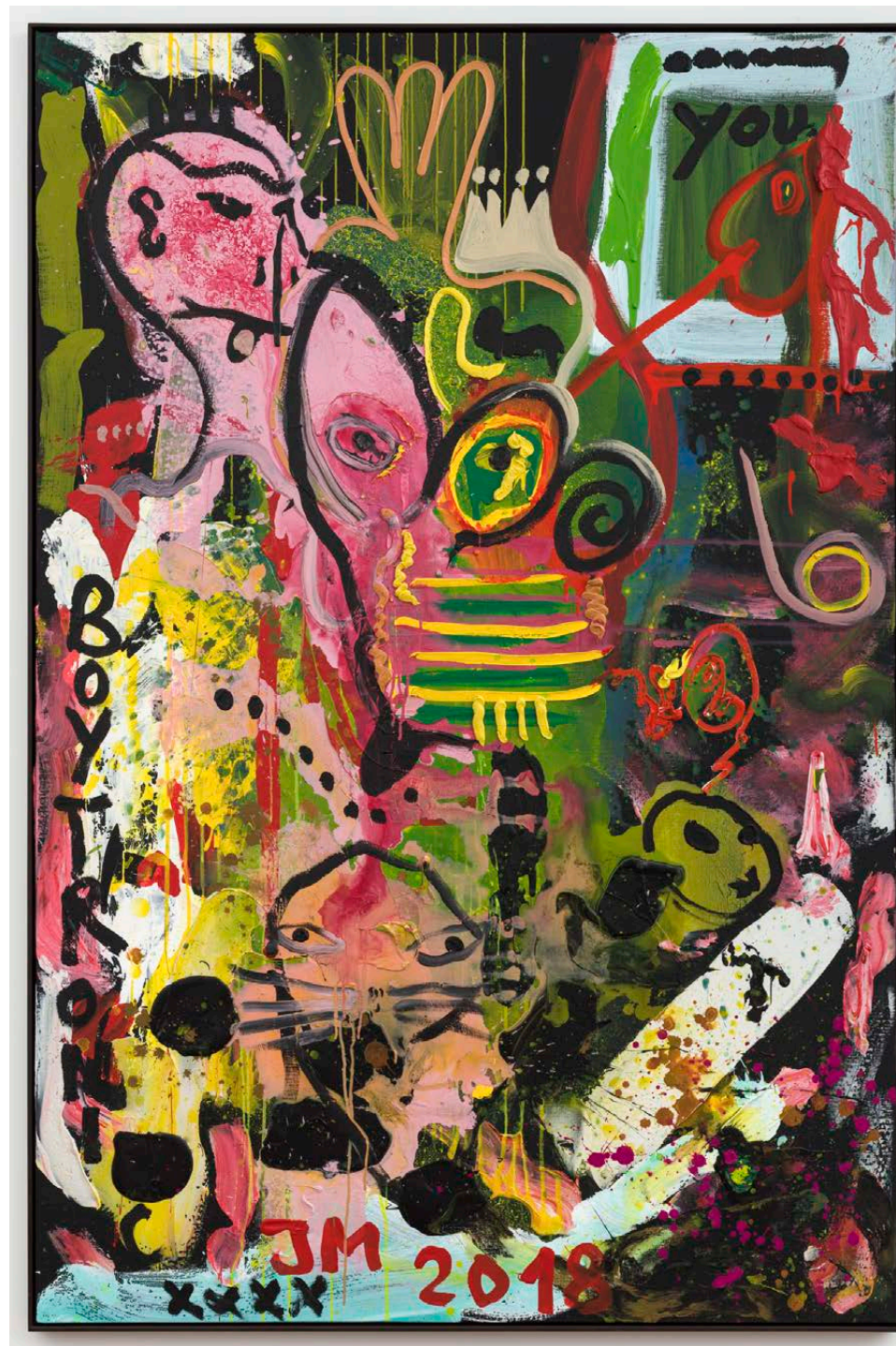
*Diagram for Two Separate Installations  
Combined into One Installation: Combined  
in Two Perspectives #9, 1981*  
signed, dated and titled on lower right recto  
ink, graphite, oil stick, and cut-and-pasted  
vellum on paper  
59 x 59 in (149.9 x 149.9 cm)  
(BL2845)





**JONATHAN MEESE (b. 1970)**

*GUIDO QUILLERZ A.R.T. IS BACK!*, 2018  
oil and acrylic on canvas  
82 7/8 x 55 1/4 in (210.4 x 140.2 cm)  
(JM6949)





## NORBERTO NICOLA (1930-2007)

*XAMÃ*, 1997

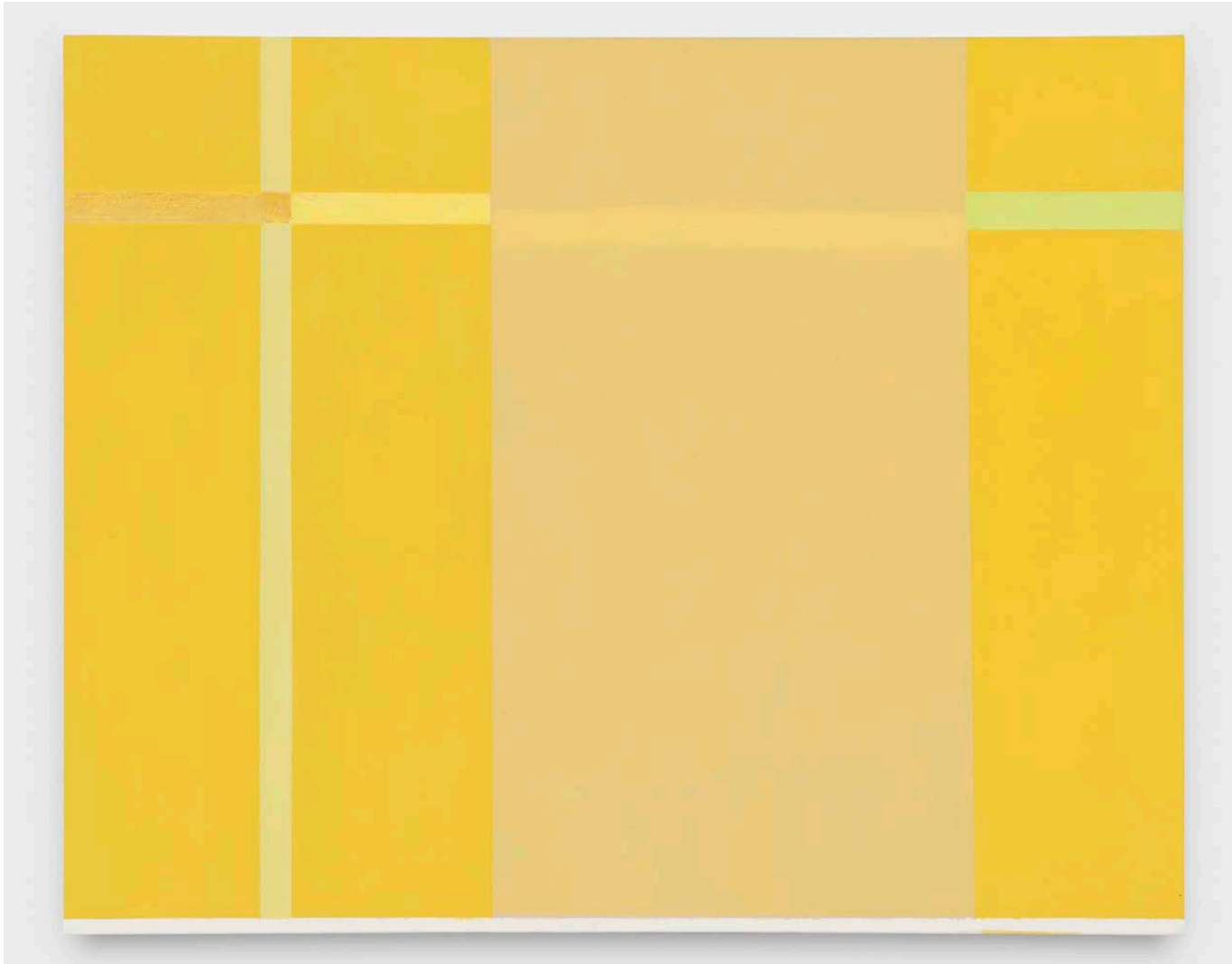
wool in handloom, with vegetable fibers,  
horsehair, and pigments

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

(NN8539)

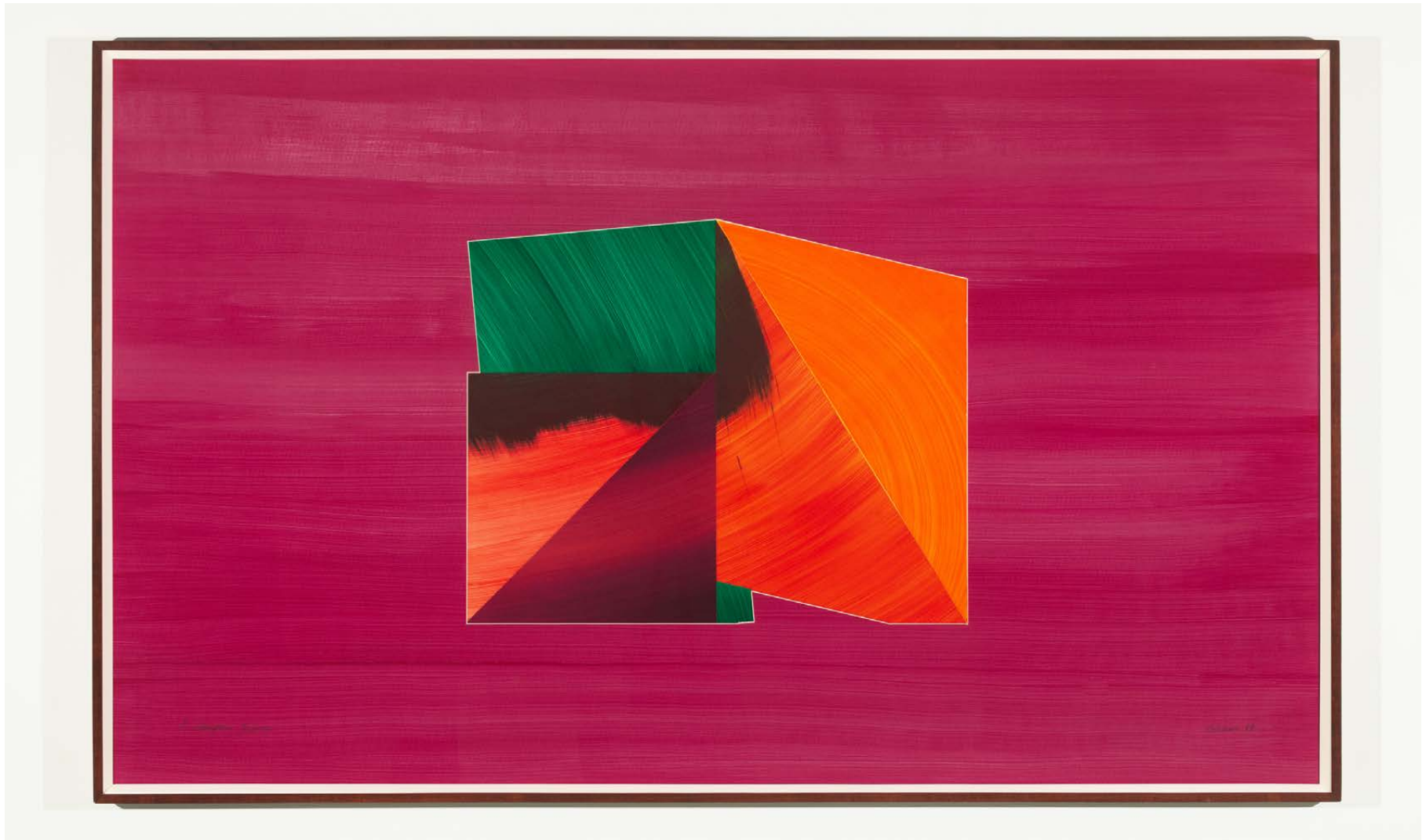
NICOLA





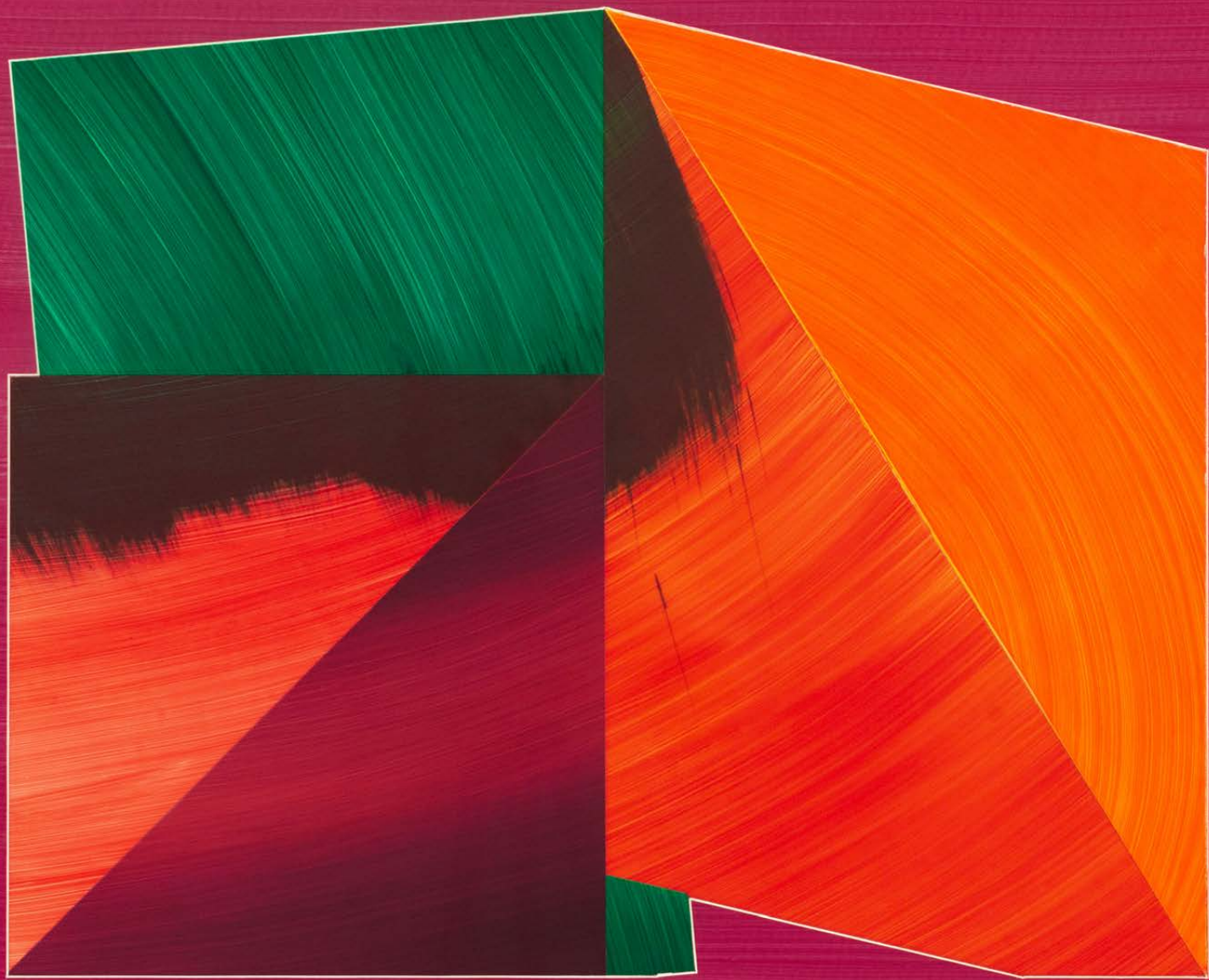
**PAULO PASTA** (b. 1959)

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



**DOROTHEA ROCKBURNE** (b. 1932)

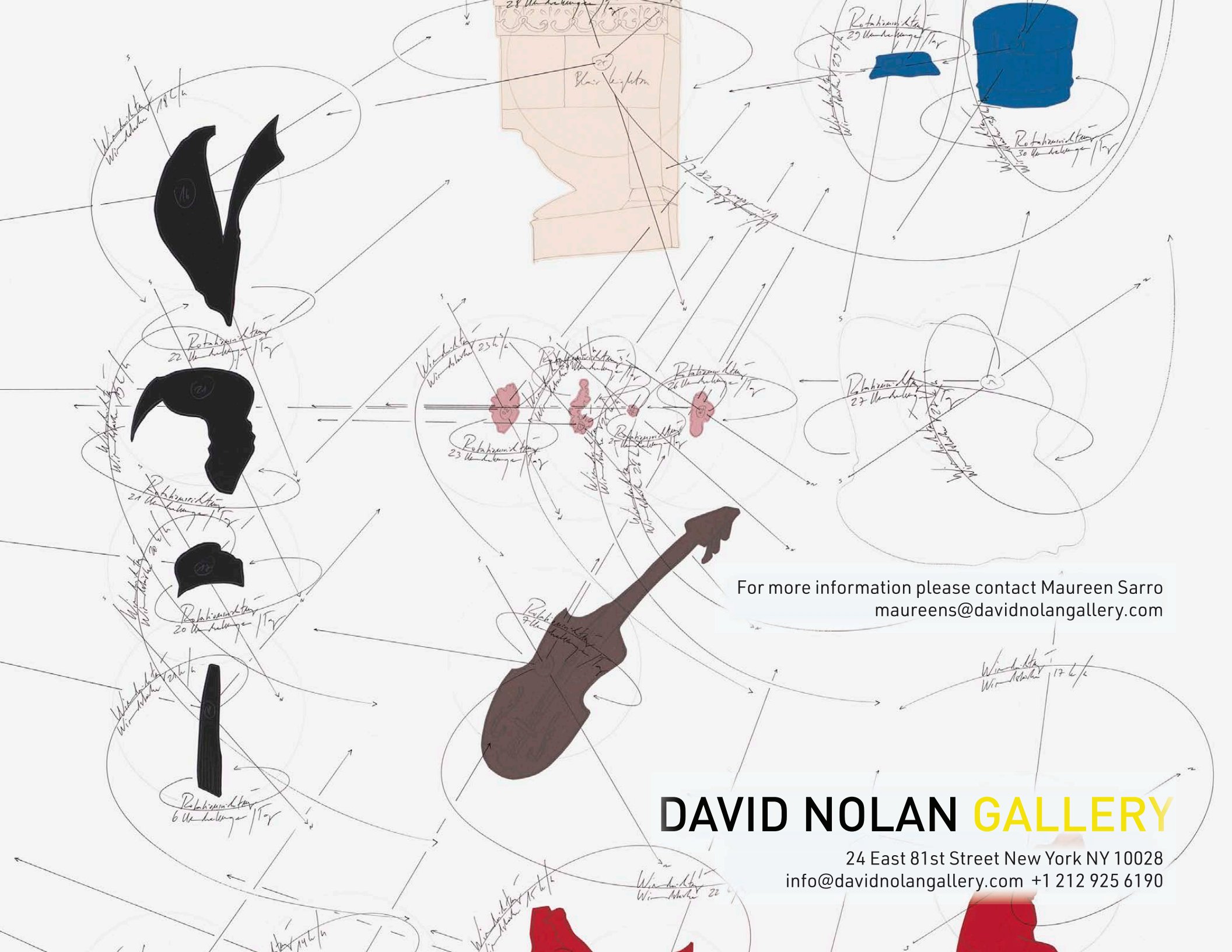
*A Champion Seducer*, 1989  
water-based paint on board  
framed: 56 3/4 x 93 5/8 in (144.1 x 237.6 cm)  
(ROC7947)





## JORINDE VOIGT (b. 1977)

*Views on Views on Decameron - 32 Views (I-II)*, 2012  
signed  
ink, pencil on paper, colored vellum; diptych  
each sheet: 40 x 26 in (101.6 x 66 cm)  
(JV6001)



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