



ART BASEL MIAMI BEACH

CONVENTION CENTER, BOOTH A51

DECEMBER 6-10, 2023

DAVID NOLAN GALLERY

24 East 81st Street New York NY 10028 212 925 6190 davidnolangallery.com

RICHARD ARTSCHWAGER
CHAKAIA BOOKER
STEVE DIBENEDETTO
DEBORAH DRUICK
CARROLL DUNHAM
DAVID HARTT
MEL KENDRICK
BARRY LE VA
JONATHAN MEESE
WARDELL MILAN
RODRIGO MOYNIHAN
JIM NUTT
PAULO PASTA
PLAINS INDIANS LEDGER DRAWINGS
CHRISTINA RAMBERG
DOROTHEA ROCKBURNE
VIAN SORA
JORINDE VOIGT, and others

David Nolan Gallery celebrates a large group of artists with widely varying global perspectives.

A woven tapestry by Canadian **David Hartt** dedicated to Hudson River School painter, Frederic Edwin Church, and his explorations of the flora and fauna of Jamaica in the mid-19th Century, a period when America and other world powers encroached upon and radically altered that foreign territory. Hartt's lush and beautiful imagery belies his sharp political, social and economic critique of the lasting effects of imperialism and slavery. By focusing on the landscape Hartt is able to address something larger than the human condition.

In anticipation of our upcoming gallery exhibition *Fort Marion and Beyond: Plains Indian Ledger Drawings, 1870-1910*, two drawings on view were created by Cheyenne and Kiowa warrior artists **Nokkoistand (Bear's Heart)** and **Ohettoint** during their 1875-1878 incarceration at Fort Marion in St. Augustine, Florida. Graphic masterworks, the historical significance of these drawings is immense, standing at the very beginning of the widespread cultural assimilation efforts that shaped U.S. policies for almost one and a half centuries.

A recent immigrant from war-torn Baghdad, **Vian Sora** reinvigorates with dynamic color and form her compositions, influenced by her troubled past. Sora's visions fuse her own experiences with Iraqi history, cultural identity influences, and painterly abstraction. Though largely abstract, Sora's paintings suggest figures and places, including gardens and warzones, landscapes of lush fertility and terrible decay, cycles of life and death. Two explosive paintings demonstrate Sora's unique vocabulary of gestural abstraction through her deft handling of form and singular application of color.

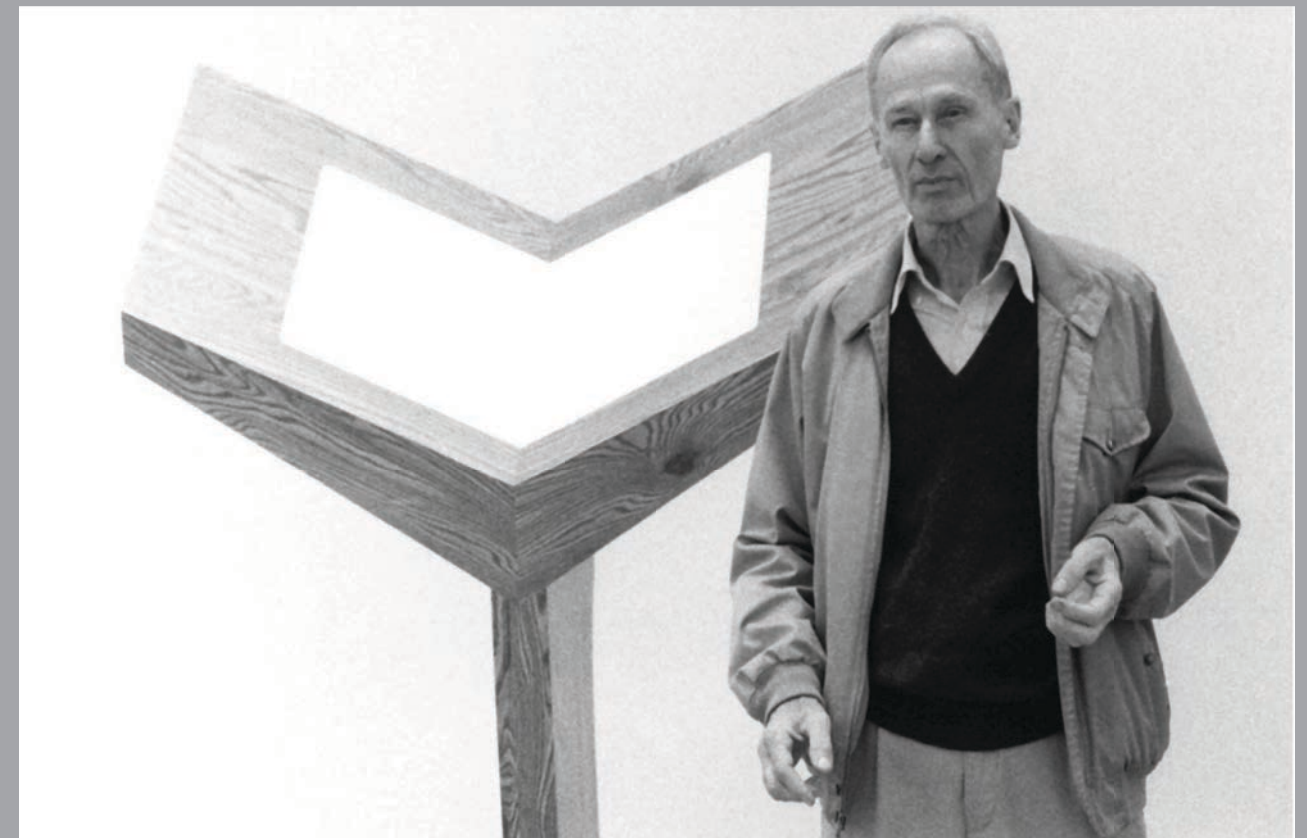
New sculptures by American **Chakaia Booker** testify to the artist's groundbreaking use of recycled rubber tires as a raw material for making abstract sculpture, often at a monumental scale. A delicate grace balances the power of Booker's sculptures, which also evoke political and social aspects – from the patterns of the tires alluding to African scarification, to the exploitation tied to the collection of rubber, and the history of low wages African American workers received in the automobile industry. Booker's works look back to the social upheaval of the 1960's and the awakening of American society to the continuing plight of Black Americans 100 years after slavery had been abolished.

The **Kabinett** sector will celebrate one of the most influential contemporary Brazilian artists, **Paulo Pasta**, recognized for his abstract paintings which dialogue with the tradition of constructive art in Brazil and shift between reason and sensory perception. The exhibition will include his pocket-size oil paintings, a new format for the artist. Since the 1980's, Pasta has created layer by layer an oeuvre of minimalist paintings where color reigns supreme, geometrical boundaries are subtle, and light is radiant and serene. A reference for generations of artists, historians, critics and collectors, Pasta's work is featured in major Brazilian museums as well as international collections.

RICHARD ARTSCHWAGER (1923–2013)

From the early 1950s, Richard Artschwager created work where the relationship between space and the everyday objects that occupy it looks strangely unfamiliar. Working across all media, Artschwager specialized in the relationship between perception and deception. His work has been described as Pop art, because of its derivation from utilitarian objects and incorporation of commercial and industrial materials; as Minimal art, because of its geometric forms and solid presence;

and as conceptual art, because of its cerebral nature. None of these classifications, however, can adequately define the aims of an artist who aspired to reveal the levels of deception involved in pictorial illusionism. In his work, an anonymous sheet of walnut-pattern Formica is both itself and also a depiction of a wooden plane; a table or chair is furniture, sculpture, and image all at once; and a painting or sculpture can be a "multi-picture" or a "three-dimensional still life."





Richard Artschwager
Corner Exclamation, 1993
hand-painted acrylic on wood in two parts
upper part: 25 x 6 x 4 in (63.5 x 15.2 x 10 cm)
lower part: 6 x 5 x 3 in (15.2 x 12.7 x 7.7 cm)
series of 30 unique variants
(RA5523)

CHAKAIA BOOKER (b. 1953)

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 a lyrical and powerful 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.

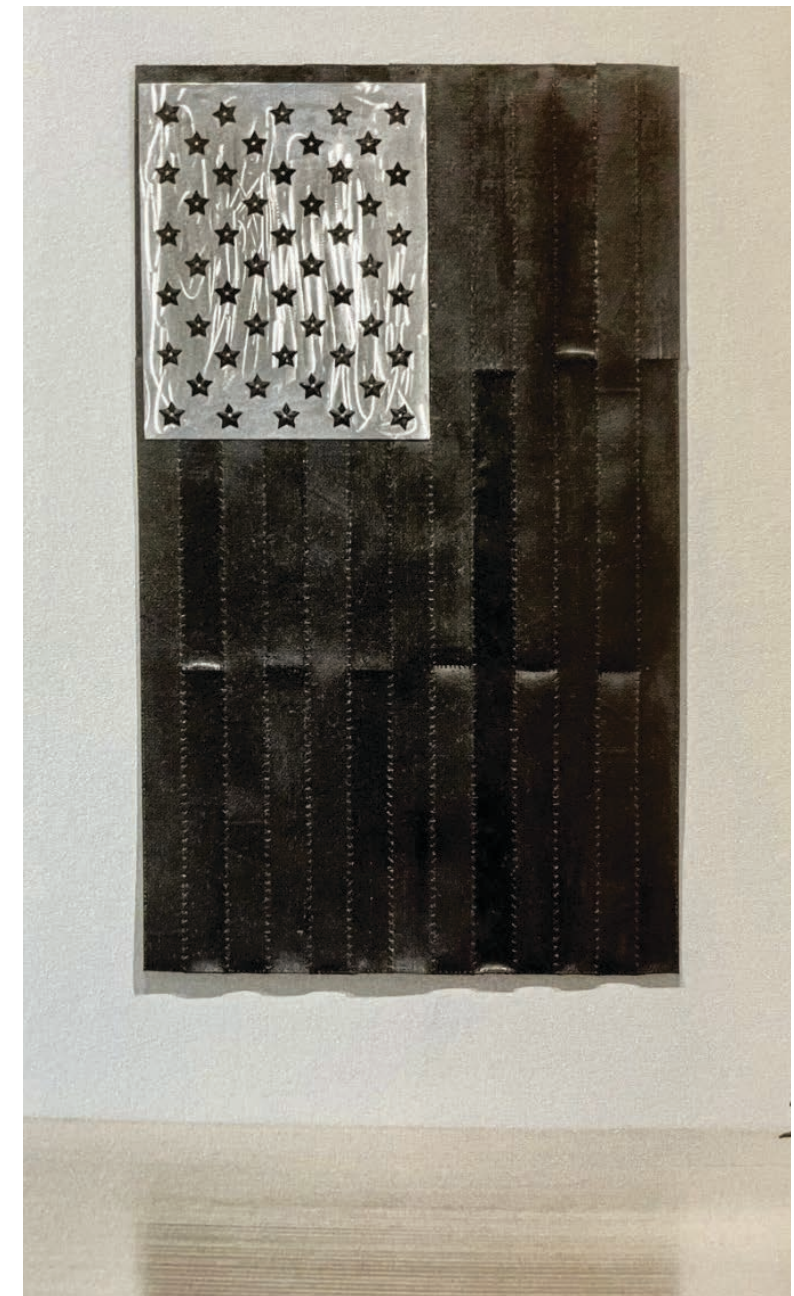




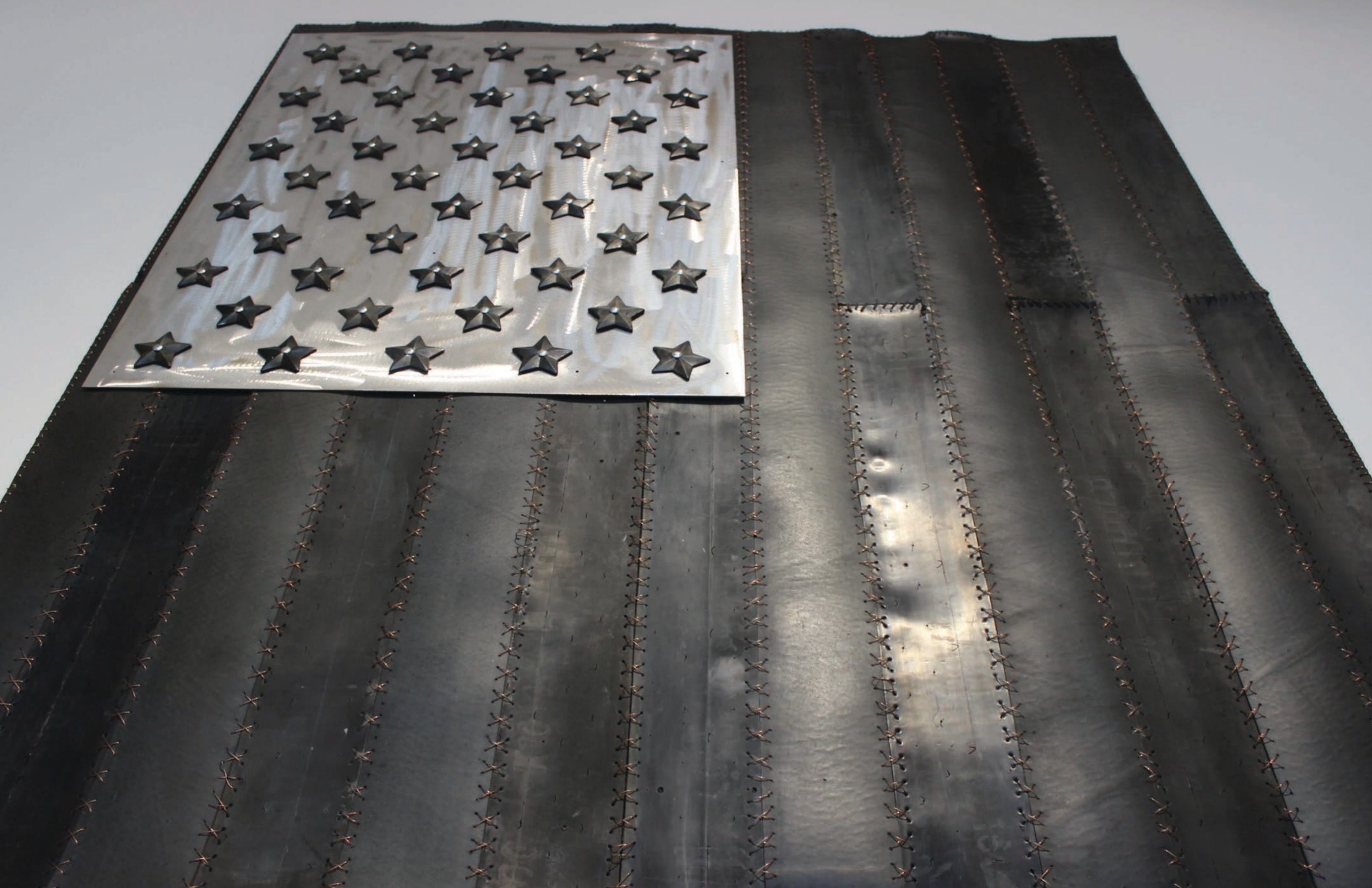
Chakaia Booker
Practicing Equilibrium, 2023
rubber tires and wood
46 x 49 x 12 in (81.3 x 198.1 x 25.4 cm)
(CHB8960)



Chakaia Booker
Weighted Balance, 2023
rubber tires and wood
32 x 78 x 10 in (81.3 x 198.1 x 25.4 cm)
(CHB8966)



Chakaia Booker
Make a Wish, 2012
rubber tires, aluminum, resin, steel
122 x 72 x 1 ⁷/₈ in (309.9 x 182.9 x 4.8 cm)
(CHB8946)



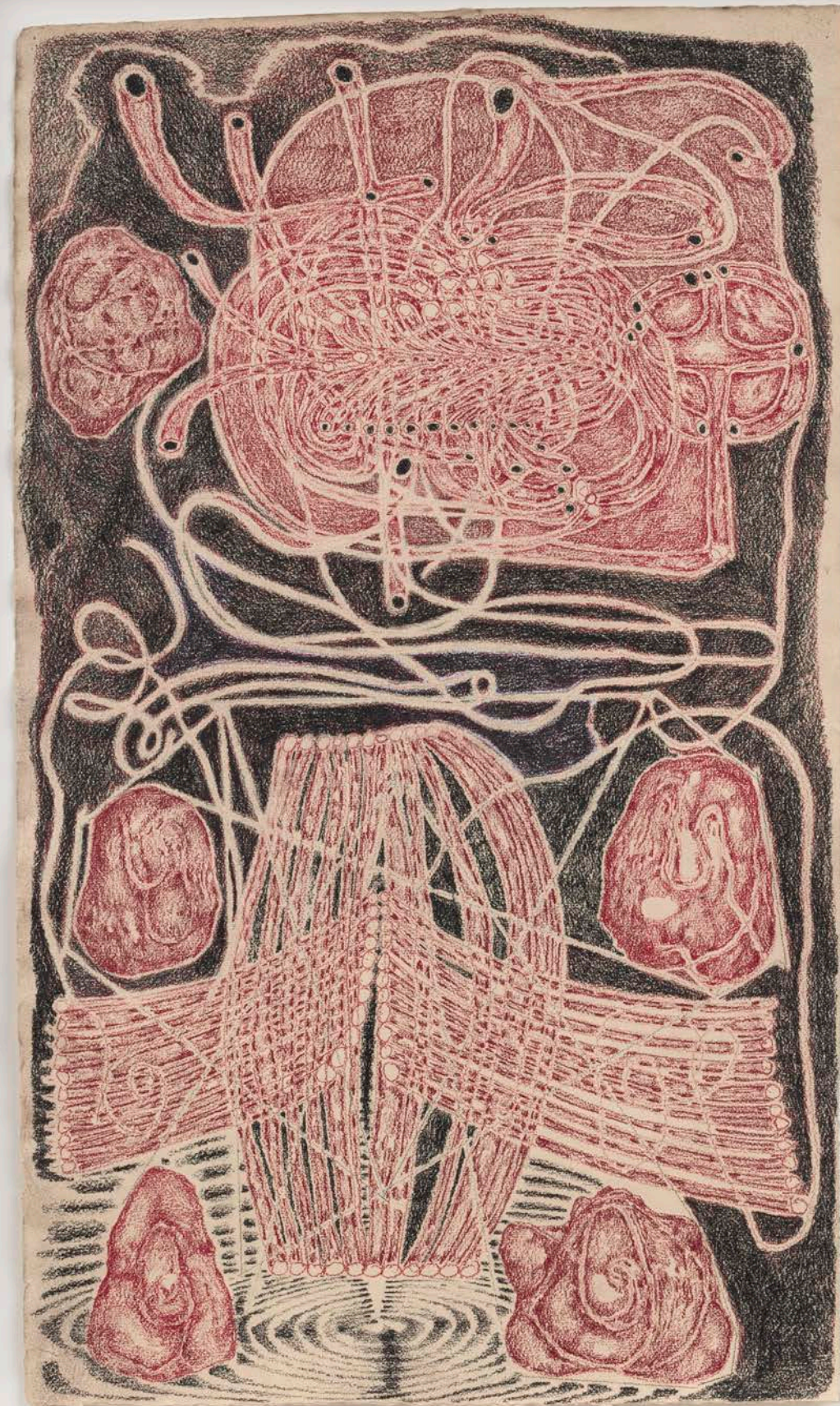
STEVE DIBENEDETTO (b. 1958)

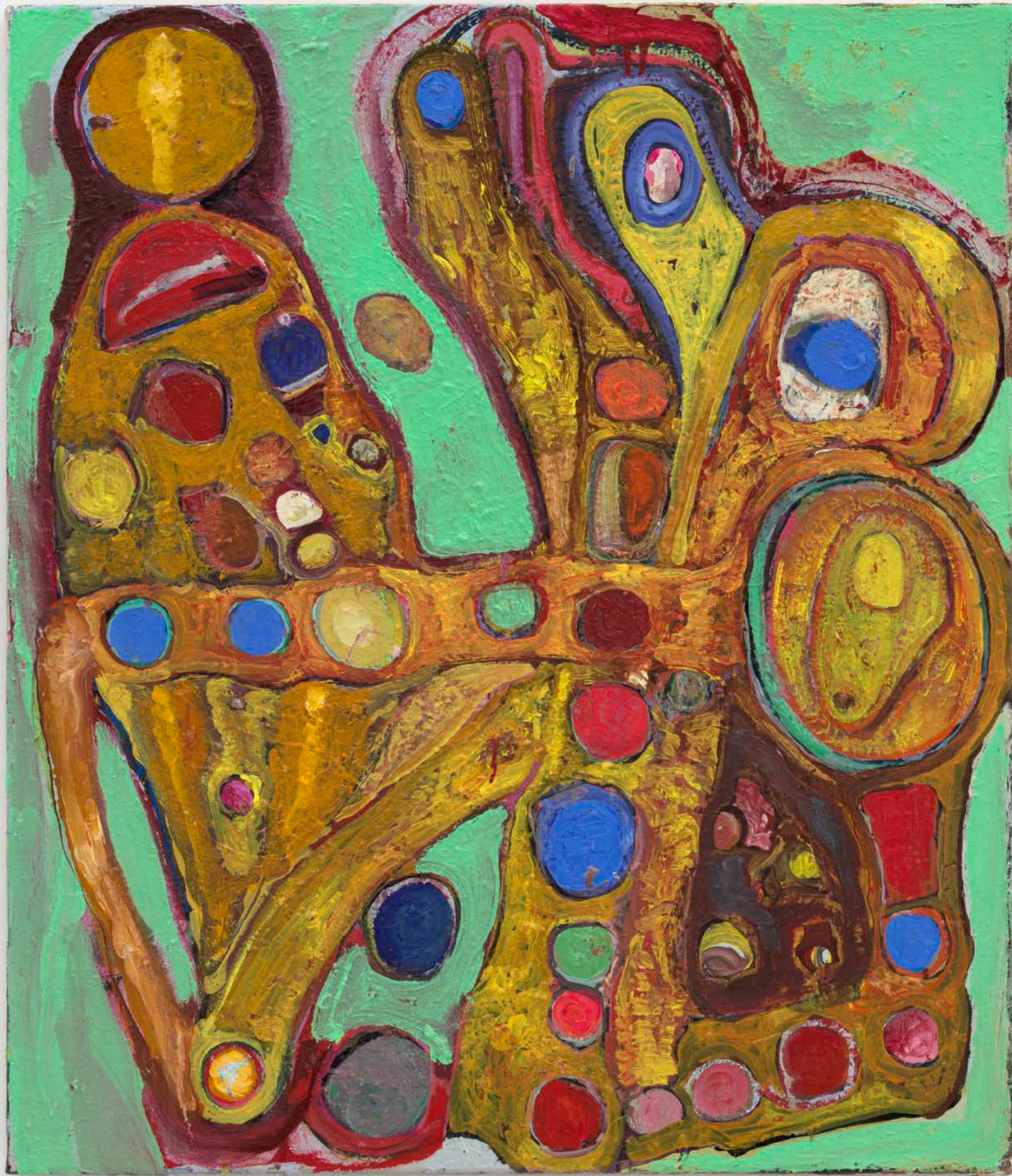
Throughout his career, DiBenedetto's work has reflected his intellectual interests, from his early investigations into the transmission and erosion of information and the vibrations of technology, to his well-known explorations of states of altered consciousness through the iconography of the octopus, the helicopter and the ferris wheel. Most recently, DiBenedetto's attention has been fixated on theoretical physics: quantum mechanics, the Big Bang, string theory and its idea that our universe exists in eleven dimensions. Suddenly, the 11-tentacled structures in his paintings make sense, the circular whorls at their termini now understood as portals into other realms. Possessed by a desire to

"maximize" a painting, DiBenedetto continues to find new ways to exploit the possibilities of oil paint through crusty, built-up surfaces and bright, jewel-toned shapes that gleam in the midst of gritty, impastoed muck. Though he can apply paint so thickly it might qualify as bas-relief, the forms themselves are flattened into the background in a way that often feels like massive amounts of time and space have been compressed into a single plane. As always, DiBenedetto is working out his ideas on the canvas, adding and subtracting elements in an iterative process such that even when a work is finished, the agitation of its creation remains visible on the surface.



Steve DiBenedetto
Double Non System, 2022
colored pencil on paper
23 ¹/₂ x 13 ³/₄ in (59.7 x 34.9 cm)
framed: 26 ³/₈ x 16 ³/₄ in (66.9 x 42.5 cm)
(SD8857)





Steve DiBenedetto
Meat Ghost, 2023
oil on linen
28 x 24 ¹/₄ in (71.1 x 61.6 cm)
(SD8863)

DEBORAH DRUICK (b. 1951)

In her work, painter Deborah Druick explores and addresses gender, self-identification and female objectification. Through highly stylized imagery painted with matte acrylic, she explores codes of femininity while also addressing issues of willingness and consent. Druick was born in Montreal and spent over a decade in Hong Kong. The experience of living in Asia had a great impact on her practice. Chinese cultural propaganda images and Japanese Manga have affected her work, as have street-style fashion and graffiti. In 2020, Druick was one of sixty artists chosen to be featured in the recent issue of "New American Paintings" curated by Jerry Saltz.



"I emphasize the precision and perfection of my subjects using an idealized sense of femininity and beauty. My females are faceless archetypes that elicit questions about self-awareness, identity and sentiment. My work has shifted over time to become more analytical of the female condition. I would say the "Me Too Movement" has played a significant part in this shift of focus. My painting style has also evolved over the years. I would best describe my style as belonging to the "New Surrealist Movement" of female painters using a new visual language to express the objectification of women's bodies."

— Deborah Druick





Deborah Druick
En Passant, 2023
Flashe paint on linen
40 x 30 in (101.6 x 76.2 cm)
(DD8810)

CARROLL DUNHAM (b. 1949)

The extensive oeuvre of the American painter Carroll Dunham has infused the discussion about representation versus abstraction with new life, at the same time pointing to a number of directions in 20th century painting such as Surrealism, Action Painting, Abstract Painting and Pop Art. In Dunham's works, pictorial elements reminiscent of cartoons became recognizable details within an enlivened, abstract picture surface as early as the beginning of the 1980's.

For roughly a decade, from the mid-1990's through the mid-2000's, Dunham's work mostly centered around a cartoony male figure with a top hat.

In describing that series, Dunham curiously verged on speaking in the third person. He said that at a certain point this male character entered his work and after a while he couldn't imagine a painting without it. Following the compulsion to depict this subject matter, he began to "close in" on the character, cropping it in different ways, adding new elements, and even eliminating color. The curious tale of the man with a top hat proves Dunham to be an artist who has learnt as much from Abstract Expressionism as from comics, because he can combine the two with astonishing ease.





Carroll Dunham

Untitled, 2003

mixed media on paper, in 7 parts

17 x 24 ³/₄ in (43.2 x 62.9 cm); 24 ⁷/₈ x 32 ¹/₈ in (63.2 x 81.6 cm); 26 ³/₄ x 26 ³/₄ in (67.9 x 67.9 cm); 21 ³/₈ x 16 ¹/₄ in (54.3 x 41.3 cm); 16 ¹/₄ x 15 in (41.3 x 38.1 cm); 15 ⁷/₈ x 27 in (40.3 x 68.6 cm); 14 ¹/₈ x 10 ¹/₂ in (35.9 x 26.7 cm)

(CD8788)

This group of seven painterly acrylic and graphite on paper works demonstrate Dunham's roots in abstraction. While the artist uses the figure, it is only to give his imagination full reign to explore variations on a theme.

We are tempted to try and compose the jigsaw-like elements into one complete picture, but we realize they do not fit together and that is not the point.

This is a core work in Dunham's oeuvre from the period where composition and figure are equally important.

DAVID HARTT (b. 1967)

David Hartt explores how historic ideas and ideals persist or transform over time. His art is based on extensive historical research, connecting the past to the present through themes of race, culture, identity, migration. For him, "place" is a way to investigate community, narrative, ideologies, and the intersection of private and public life. His photographs, videos, sculptures, and installations offer a sensitive and concise portrait of contemporary post-industrial, post-communist, and late-capitalist societies. His cycle, *The Histories*, takes its name from Herodotus, the ancient Greek historian who detailed the movement of

people and alliances in the Mediterranean. Hartt transposes the geography to the Caribbean in relationship to the Americas, and the time period to the 19th century. "The psychic and physical infrastructure of today is rooted in that century, the formation of colonial empires, the mass migration, both for economic opportunity, but also as a result of slavery of different peoples," Hartt says. "And so, the world, as we know it, really began to take shape in terms of the displacement and the occupation of land, by specific peoples that didn't have any history there."





David Hartt
*The Histories (after Church), version with xenofomed atmosphere /
Rayleigh scattering spectrum shift, 2022*
tapestry
90 x 60 in (228.6 x 152.4 cm)
edition of 3
(DH8704)

MEL KENDRICK (b. 1949)

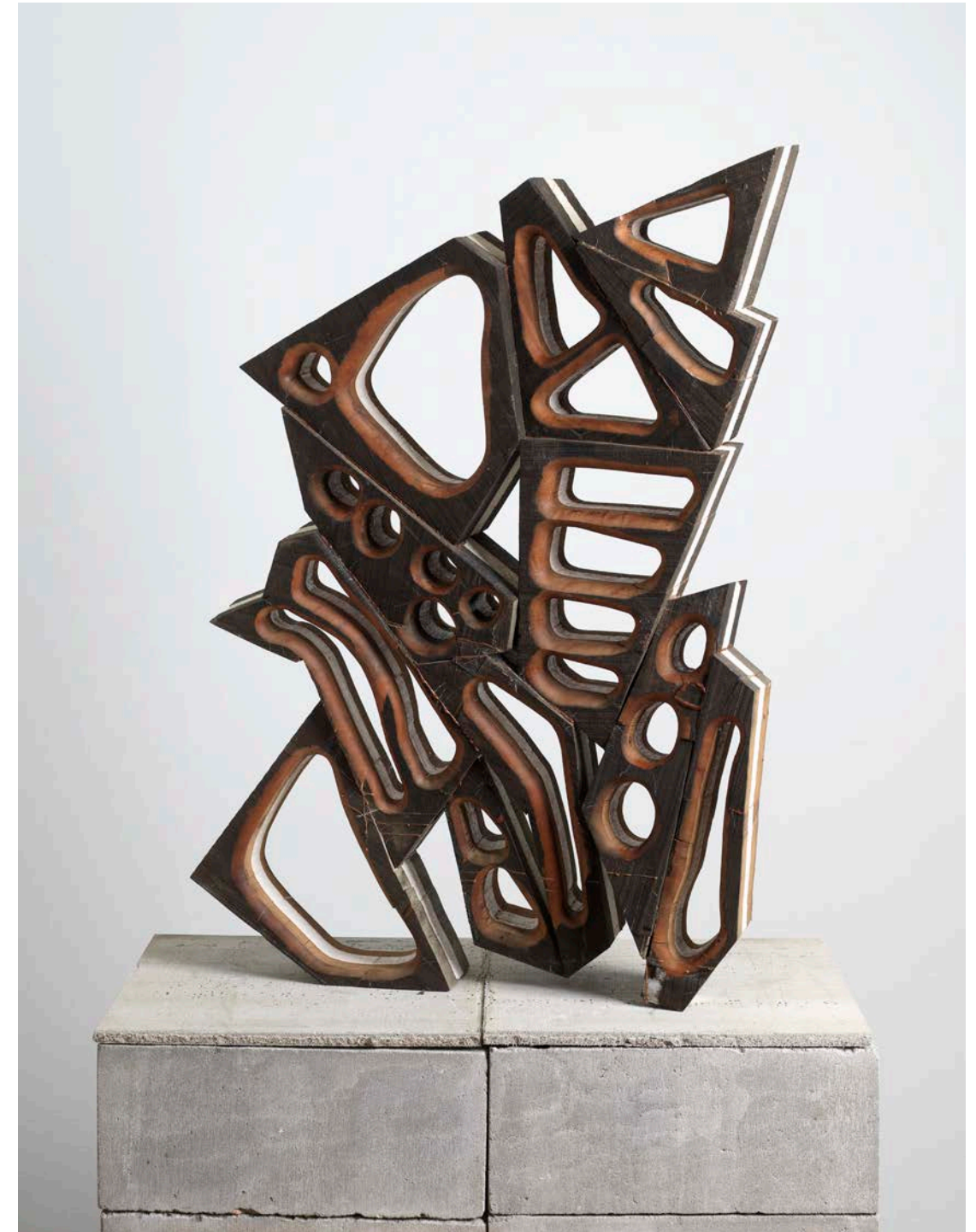
American sculptor Mel Kendrick is considered among the leading practitioners in the medium. His practice has involved the use of cast bronze, concrete, a variety of woods, as well as investigations with cast paper. Kendrick addresses fundamental questions around sculpture: namely, the relationship between the object as we experience it and the clearly evident means by which it was created. An abiding theme over the years has been the role of a sculpture's base as not only a practical support or display feature but also as a crucial generative component within the work itself. Kendrick's continued material ingenuity

and formal inventiveness produce 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. Meditations on form, texture, composition and objecthood have guided the artist through his celebrated and distinguished practice.





Mel Kendrick
Double Water Drawing 11/26/13 (B), 2013
cast paper and carbon black pigment
80 x 60 in (203.2 x 152.4 cm)
(KEN4929)



Mel Kendrick
Untitled, 2019
mahogany and EPS foam
39 1/2 x 27 x 7 in (100.3 x 68.6 x 17.8 cm)
(KEN7478)



Mel Kendrick
Untitled, 2004
wood and Japan color
17 x 8 x 7 ¹/₂ in (43.2 x 20.3 x 19.1 cm)
(KEN8943)

BARRY LE VA (1941–2021)

Barry Le Va grew up in California before moving to New York, and quickly became part of the Post Minimalist generation, along with Richard Serra, Keith Sonnier, Lynda Benglis, Dorothea Rockburne, and Alan Saret. Like many of those artists, he worked in the process art mode with temporary installations that were executed anew each time they were exhibited. This would be Le Va's practice for his entire career. In the late 1960s, his first materials were colored felt, glass, and aluminum, which he arranged on the floor.

In the intervening years, Le Va would often secure his sculptures to the wall and the floor creating installations with both aerial and cross-section views. His materials became more substantial, sometimes including black blocks of cast hydrocal (a lightweight plaster), in arrangements that resembled architectural models.



"Mr. Le Va wanted to engage viewers so that they could walk through a work, look at it from different angles and, like detectives at a crime scene, reconstruct the mental and physical processes that had formed it. (He admired Sherlock Holmes.) So essential was the viewer for Mr. Le Va that he made sculptures only for public display, never in his studio, tailoring them to the spaces in art galleries or museums where they would be shown. He drew incessantly in his studio, starting with sketchbooks and progressing to enormous drawings that could match the actual scale of the finished sculpture. The drawings were compared to scripts or musical scores."

- Roberta Smith, 2021

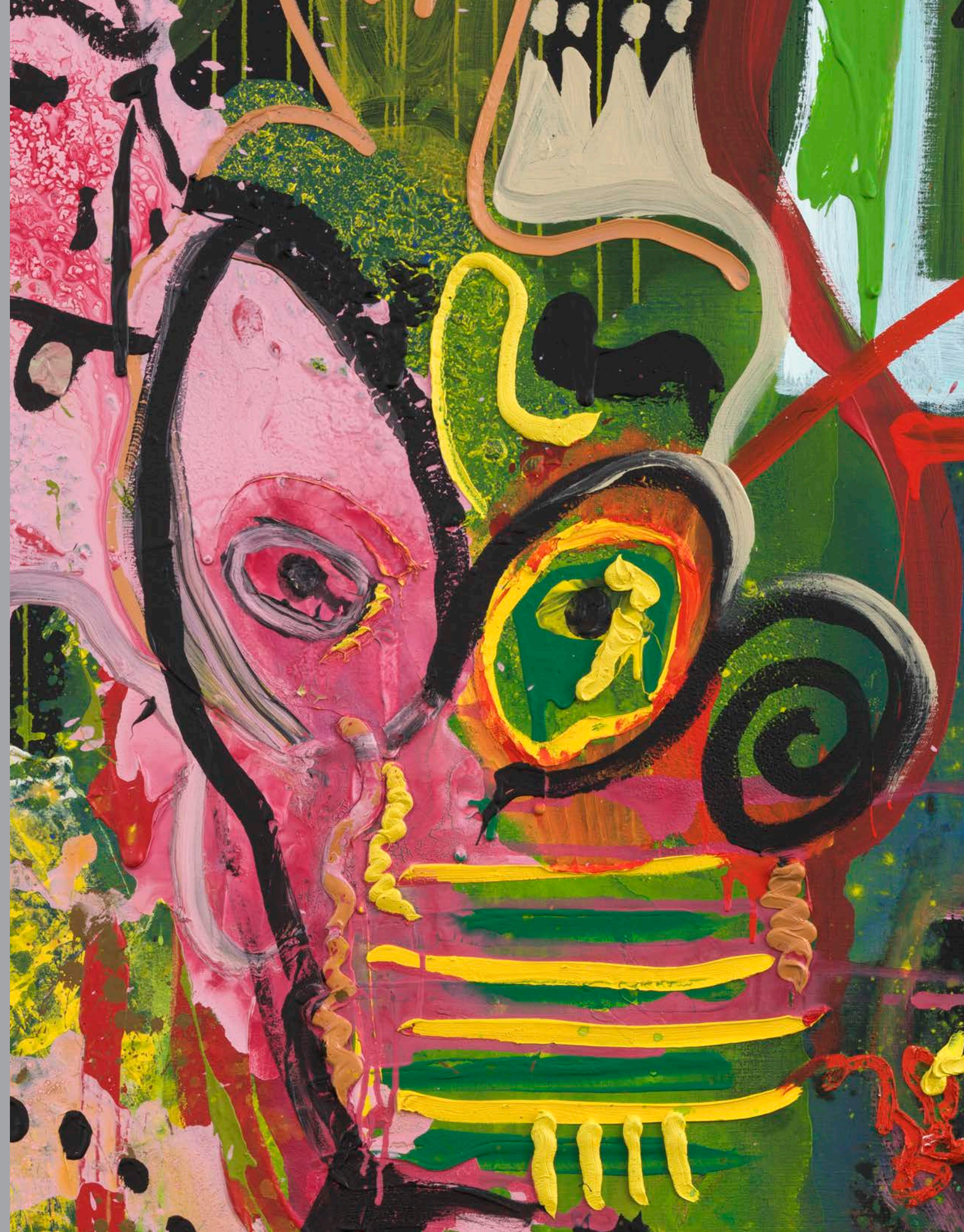
Barry Le Va
Untitled, 1997
ink on paper
15 x 22 ¹/₂ in (38.1 x 57.2 cm)
framed: 17 ⁷/₈ x 25 ¹/₄ in (45.4 x 64.1 cm)
(BL0720)

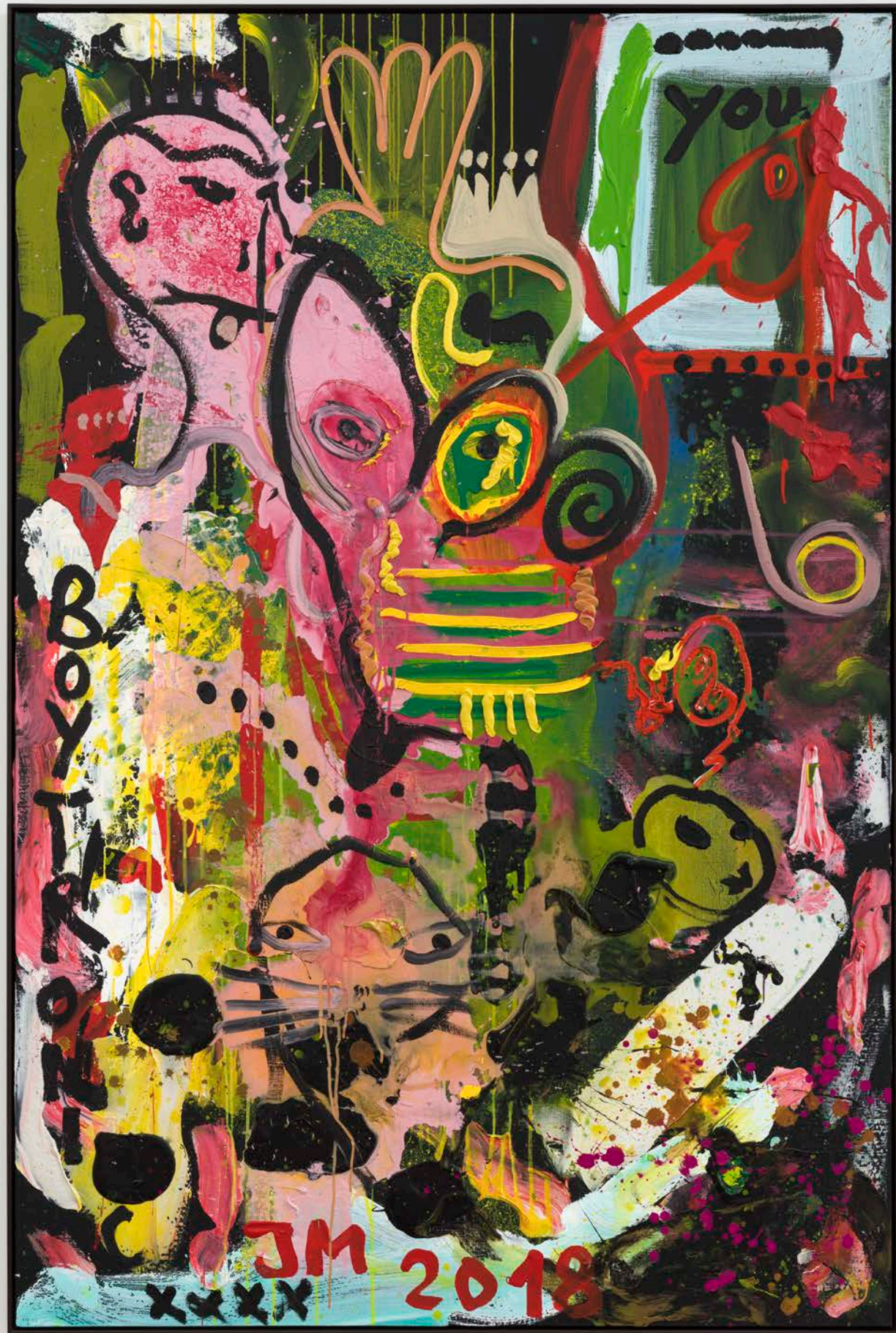


JONATHAN MEESE (b. 1970)

Jonathan Meese approaches painting with the same fearlessness and childlike curiosity, like Picasso did later in his life. Acrylic material builds in layers to create rich surface and texture. As the eye attempts to take in the canvas, familiar motifs surface as a sort of roadmap to understanding the artist's process. Like his works on paper and sculptures, the paintings are simulacra of the artist himself as he assumes multiple forms and disguises. A kind of self-portrait emerges, each functioning as an extension of the self.

The elements inform and relate to one another to form a multifaceted and collaborative composite, lending itself to the German concept of *gesamtkunstwerk* or "total art". Embracing this notion has made Meese's reach widely varied and universally accessible, staging operas and theatrical performances alike, and creating capsule collections for fashion houses such as Adidas and Comme de Garçons, amongst others.





Jonathan Meese
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)

WARDELL MILAN (b. 1977)

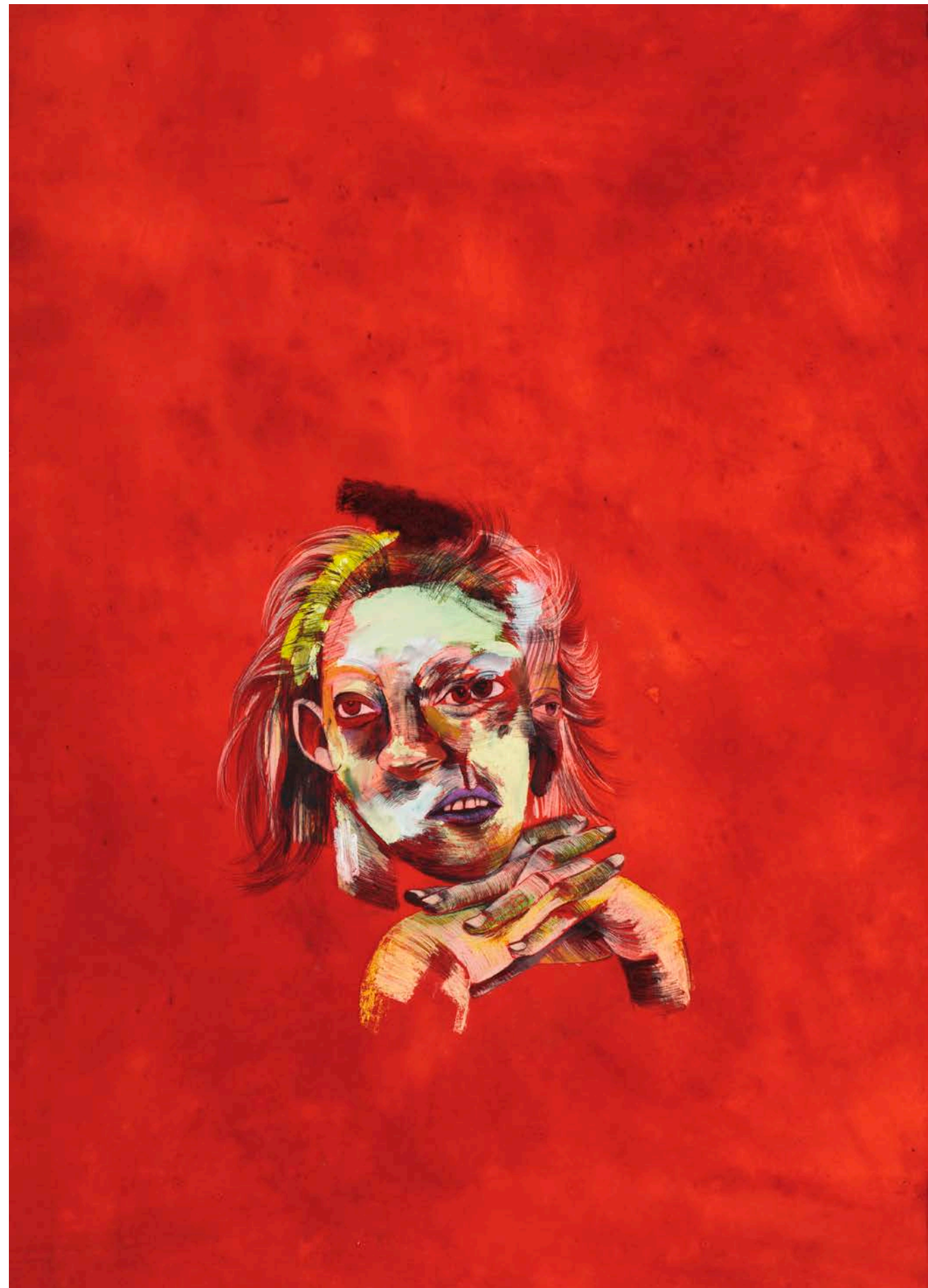
New York-based artist Wardell Milan works in mixed media, combining elements of photography, drawing, painting, and collage. Milan's collages often incorporate cut-out photographs, including iconic works by Diane Arbus and Robert Mapplethorpe. He also has been inspired by such varied sources and artists as Francis Bacon, Robert Gober, the films of Federico Fellini, bodybuilding magazines, the absurdist plays of Eugène Ionesco, and E.J. Bellocq's photographs of the Storyville district of New Orleans.

Milan's work engages with interpretation of beauty and sexuality in contemporary society. Personal identity and the body are predominant themes as the artist draws from sports culture, pornography, and fashion.

When describing his work, Milan states: "I like the idea of creating duality of this uncomfortable shift for the viewer when they're looking at the work."



Wardell Milan
Portrait, Marie-Kate, 2018
graphite, colored pencil, pastel, and oil
pastel on hand-colored paper
41 x 28 ¹³/₁₆ in (104.1 x 73.2 cm)
framed: 43 ¹/₂ x 31 ⁵/₁₆ x 2 in
(WM8824)

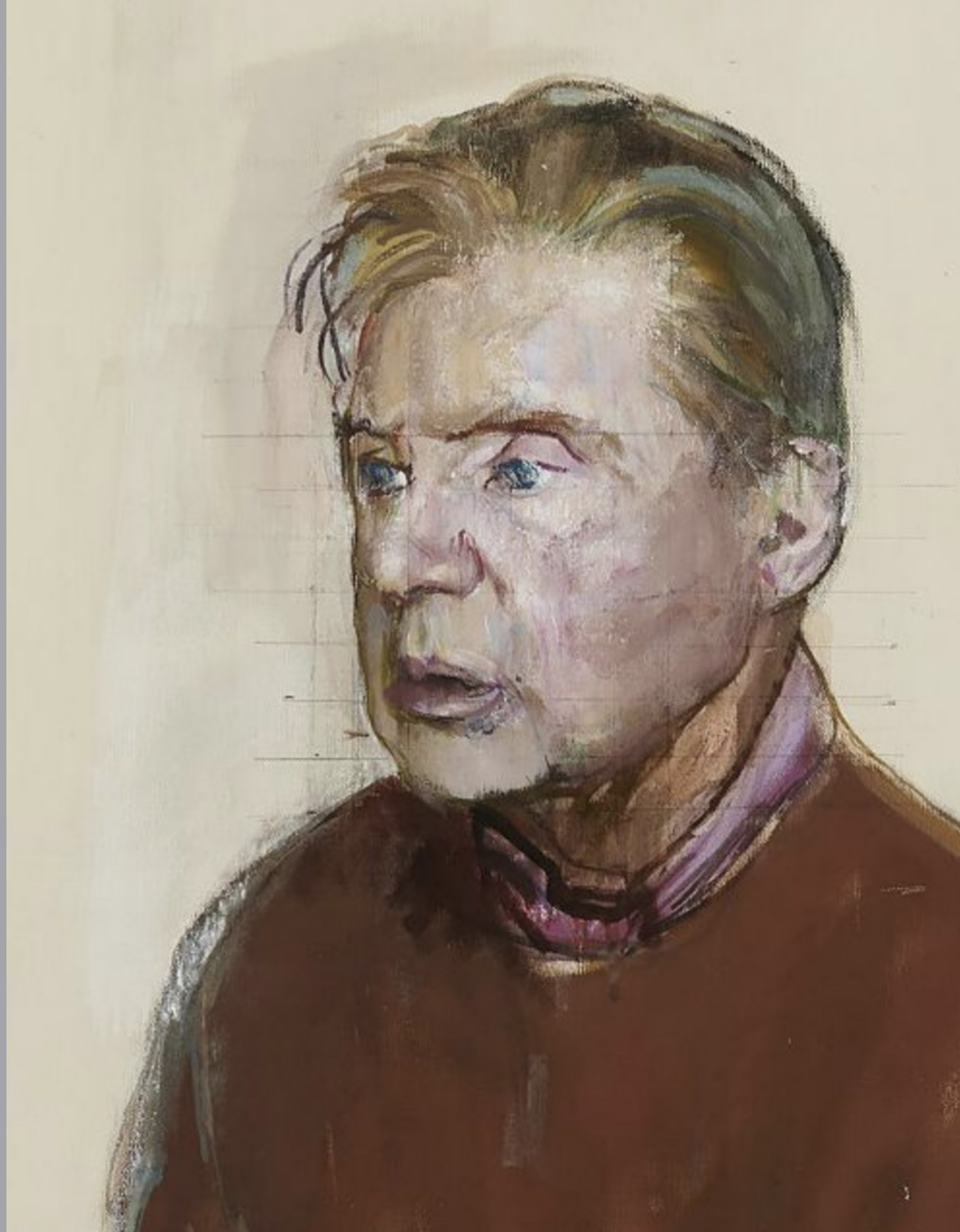


RODRIGO MOYNIHAN (1910–1990)

Born in Tenerife, Spain, Rodrigo Moynihan studied at the Slade School of Art in London and became one of the most revered portrait painters of his time. His admiration for Spanish painters of the past, such as Goya, Ribera, and Velázquez, followed him to London, where he became a close friend and colleague of Francis Bacon's for the rest of his life. Like Bacon, Moynihan was recognized as a major painter, who influenced a whole generation of artists.

His two main focuses were portraits (including many self-portraits), and studio still-lives that are innovative and astoundingly fluid, hinting at the artist's admiration for Chinese landscape painting in the gentle whips of translucent paint.

This casual portrait of his friend shows a mastery of paint handling, where Moynihan gives us a close intimate impression of one of the world's greatest painters.





Rodrigo Moynihan
Portrait of Francis Bacon
oil on canvas
29 ¹/₄ x 29 ¹/₄ in (74.3 x 74.3 cm)
(MOY8808)

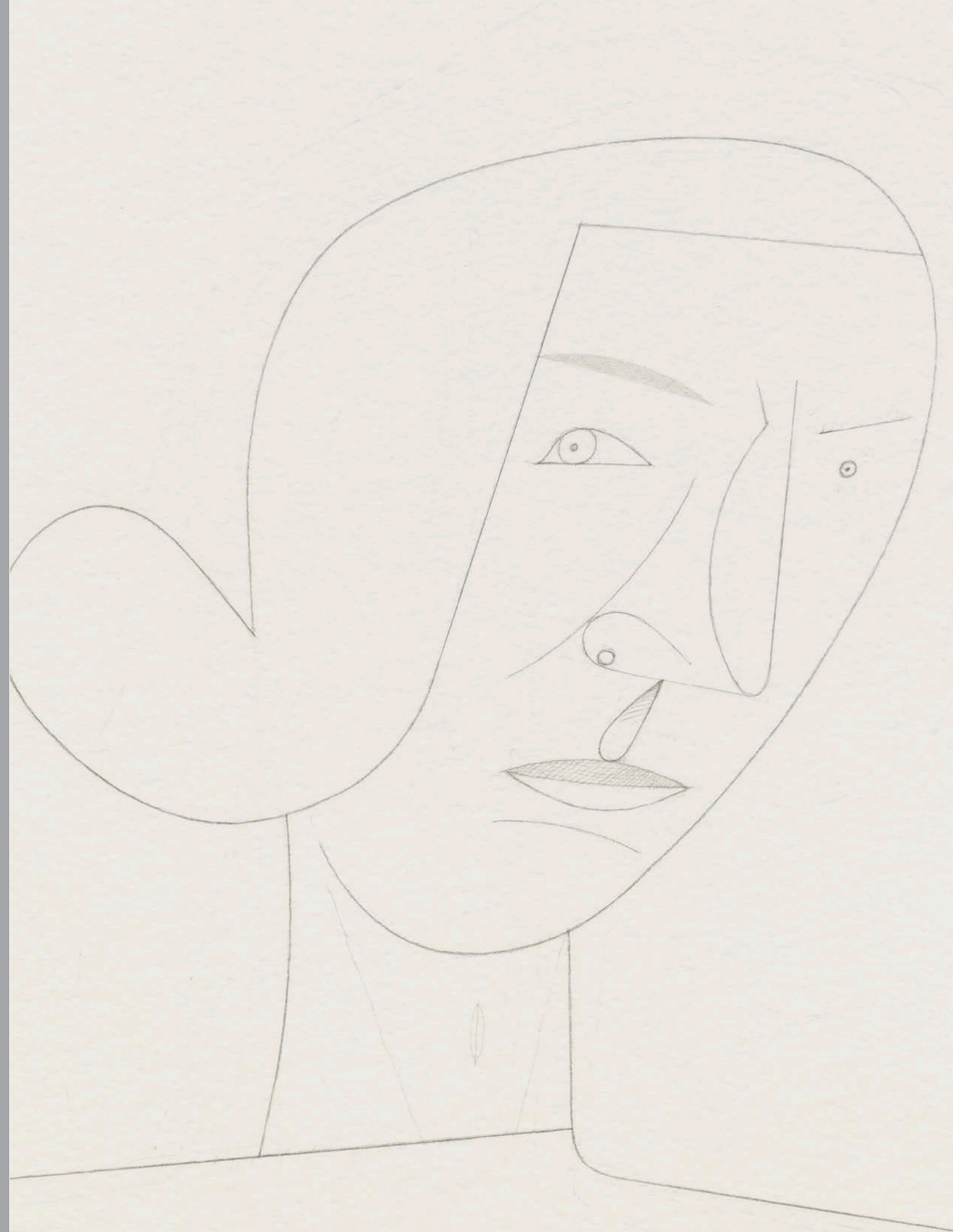
JIM NUTT (b. 1938)

Jim Nutt enjoyed early fame as a member of the 1960s Chicago artist groups the Hairy Who and the Chicago Imagists. He soon broke away from those groups and from his staged scenes with multiple characters, influenced by cartoons and comic books, to concentrate on a single-person portrait, which has been Nutt's focus since 1987 to the present day. The portrayed is usually a woman, which places Nutt within a long tradition that in the United States includes Willem de Kooning and John Graham. Depicting a stylized face and upper torso, Nutt's portraits, on paper or on canvas, are seemingly restrained and elegant. However, as we examine them slowly, we

discover more behind those mysterious faces —eyebrows that come alive, eyes as pinpoints positioned at different levels, closed lips, and unusual hair styles, that frequently become three dimensional and sculptural.

Nutt's drawings, just like his paintings, might seem simple and effortless; on the contrary, they are meticulously made over long periods of time, with hard sharp pencils on heavy watercolor paper.

A surprisingly diverse list of artists have cited Jim Nutt's influence, including Jeff Koons, Mike Kelley, and Carroll Dunham, among others.





Jim Nutt
Untitled, 2023
graphite on paper
13 x 13 in (33 x 33 cm)
framed: 20 x 20 in (50.8 x 50.8 cm)
(NUTT0702)

Jim Nutt
Untitled, 2023
graphite on paper
15 x 14 in (38.1 x 35.6 cm)
framed: 22 ³/₈ x 22 ³/₈ in (56.8 x 56.8 cm)
(NUTT0694)



PLAINS INDIAN LEDGER DRAWINGS: NOKKOIST (Bear's Heart, 1851–1882) and OHETTOINT (1852–1934)

These drawings were created by Cheyenne and Kiowa warrior artists Nokkoist (Bear's Heart) and Ohettoint during their incarceration at Fort Marion in St. Augustine, Florida between 1875-1878. Their historical significance is immense: they stand at the very beginning of the widespread cultural assimilation efforts that shaped U.S. policies for almost one and a half centuries. In stark contrast to mainstream narratives, drawings from Fort Marion speak to these experiences from an Indigenous point of view. Located at a crossroads from one dominant way of life to another, the images reflect on the deep transformation their nations were in the process of undergoing.

The drawings are remarkable in their seamless provenance. An advocate for the cultural assimilation of Native Americans, the fort commander Captain Richard Henry Pratt (1840-1924) provided a small group of prisoners with paper, ink, graphite and coloured pencil, encouraging them to create drawings on paper which were in turn sold to tourists by the warrior-artists and gifted to like-minded reformers by Captain Pratt. These images contain a visual vocabulary that encompasses Indigenous ways of being and knowing the world at the height of military and political pressure for their erasure.

Uniquely placed at the intersection of art, documentary and storytelling, these drawings form an unprecedented opportunity to view compelling artistry of Plains warriors at the very foundation of the United States of America. Representing an extraordinary aspect of American art history, these works need to be considered as exceptionally important examples of American art.

PROVENANCE

Gifted by Richard Henry Pratt (1840-1924), commander at Fort Marion, St. Augustine, FL, to Bishop Henry Benjamin Whipple (1822-1901) in 1876;
Evangeline Marrs Simpson Whipple (1857-1930)
Roy Henry Robinson, Chicago, IL, acquired from the estate of the above in 1933;
by descent in the family.

RELATED EXAMPLES

Two sketchbook attributed to Nokkoist (Bear's Heart) and Ohettoint are in the collection of the Minneapolis Institute of Art, MN, No. 98.151.1 and No. 98.151.2





Nokkoist (Bear's Heart) and Ohettoint
Sun Dance (P4470-6)
Bear's Heart and Ohettoint Drawing Book,
Cheyenne, Central Plains, ca. 1876
inscribed "Medicine Dance (Cheyenne)"
ink, graphite and colored pencil on paper
8 ⁵/₈ x 11 ³/₈ in (21.9 x 28.9 cm)
(FMD9017)



Nokkoist (Bear's Heart) and Ohettoint
Cheyenne Feast (P4470-9)
Bear's Heart and Ohettoint Drawing Book,
Cheyenne, Central Plains, ca. 1876
inscribed "Cheyenne Feast"
ink, graphite and colored pencil on paper
8 ⁵/₈ x 11 ³/₈ in (21.9 x 28.9 cm)
(FMD9018)

Cheyenne Feast

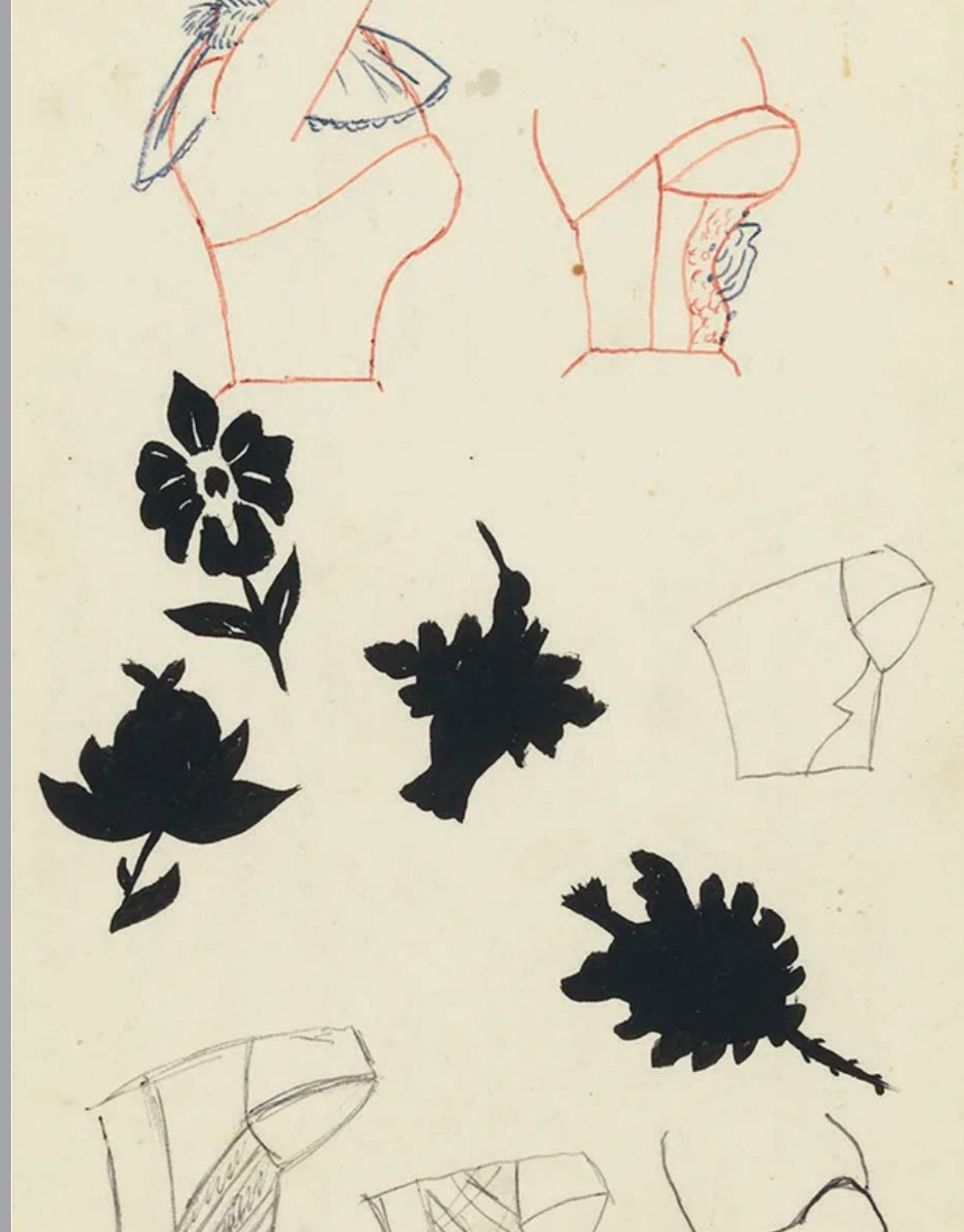
CHRISTINA RAMBERG (1946–1995)

Christina Ramberg was born in Kentucky but her short life was to be spent primarily in Chicago. She was closely associated with the Chicago Imagists.

The depiction of the female torso is the most common motif in Ramberg's art, with the torso being corseted, girdled, and otherwise constricted and veiled by the bondage-like trappings of typical 1950's female garments. Ramberg relates a memory of watching her mother dress for a party in an interview: "She would wear these—I guess that they are called 'Merry Widow[s]—and I can remember being stunned by how it transformed her body, how it pushed up her breasts and slenderized down her waist. I think that the paintings have a lot

to do with this, with watching and realizing that a lot of these undergarments totally transform a woman's body... I thought it was fascinating... in some ways, I thought it was awful."

Another distinguishing feature of Ramberg's art is the absence of any faces, with the head not drawn at all, seen only from the back, or concealed by hair. The motif of the "hairdo" is likewise common in Ramberg's oeuvre, the hairstyle also being indicative of a type of mid-century female "conditioning" or conformity. Ramberg's influence on future generations of artists grows enormously every year.





Christina Ramberg
Untitled, 1979
ink and graphite on paper
6 x 4 in (15.2 x 10.2 cm)
(CR5506)

DOROTHEA ROCKBURNE (b. 1932)

"Dorothea Rockburne has been at the top of her game for half a century. Ever since her first solo show at the Bykert Gallery, New York, in 1970, she's made art that's inventive, provocative, confident, seductive, imaginative. She's worked with materials as disparate as crude oil and gold leaf, chipboard and vellum, secco fresco and sign painters enamel paint. She's created shaped canvases; constructed lines with colored pencil and copper wire and folded paper; and made work in sizes that are as small as 4-inches-by-6-inches and as grand as 35-square-feet overall.

Just when you become captivated by her sense of color, you discover an exquisite group of all-white works. Her versatility is astounding. In the end, there is no such thing as a typical Rockburne. When you say her name, it evokes different examples of her art to different people... When you hear the name Dorothea Rockburne, expect the unexpected."

- Phyllis Tuchman, 2021



This multi media work on paper, titled *Archimedes's Lever*, stems from Rockburne's fascination with geometry of the past. Her long relationship with geometry and the cosmos is the foundation to much of her work from the last years.

The blue in this collage relates to the Renaissance and the particular pigment Giotto used in the ceiling of the Scrovegni chapel in Padua.

Cutting shapes and reassembling them with a unique sense of balance is at the core of Rockburne's work.

The dripping white paint that runs over the blue semicircle and the red pastel line that runs diagonally are all the components that draw us in and seduce us. Rockburne has mounted these parts to a background board and has chosen a unique hand painted frame in wine color.

Dorothea Rockburne in her nineties is one of the most significant artists working today.

Dorothea Rockburne

Blue Collage, Archimedes' Leaver, 2019

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

26 ³/₈ x 17 ³/₄ x 1 ¹/₂ in (66.8 x 44.9 x 3.8 cm)

(ROC8140)



VIAN SORA (b. 1976)

Vian Sora initiates each work with a controlled chaos, covering surfaces in a barrage of fast-drying spray paint, acrylics, pigments and inks, using whatever is within arm's reach to create passages of intricate texture that might be described as delicate if not for the intensity of color they comprise. The associations they evoke range from the earthly, to the celestial, to the biological and grotesque. Over this visual bewilderment, Sora carves out forms with exacting control, using a small flat brush to apply an opaque layer of paint, usually in two or three distinct and saturated hues, occasionally with a graded effect. viewed as foreground elements. Through this process, a peculiar sort of optical trickery occurs as the opaque sections recede to the background and cause the textured base layer to be viewed as foreground elements. Many of Sora's works take on the charac-

teristics of landscapes; in interviews, the Baghdad-born Sora has recalled with fondness the hours of her childhood spent among the roses and pomegranate shrubs of her grandmother's garden in that ancient, fertile crescent. Still, Sora leaves plenty of room for ambiguity and darkness, as when joyful memories of home are tainted with the painful knowledge that one can never return there. Sora's work is included in the collections of the Baltimore Museum of Art, Baltimore, MD; Dar El Cid Museum, Kuwait City, Kuwait; KMAC Museum, Louisville, KY; Santa Barbara Museum of Art, Santa Barbara, CA; Speed Art Museum, Louisville, KY; Grinnell College Museum of Art, Grinnell, IA; Ministry of Culture Contemporary Collection, Baghdad, Iraq; the Pizzuti Collection, Columbus, OH; Fidelity Art Collection, Boston, MA, as well as numerous private collections.





Vian Sora
Fruition, 2023
oil on canvas with mixed media
60 x 60 x 2 in (152.4 x 152.4 x 5.1 cm)
(VS8843)

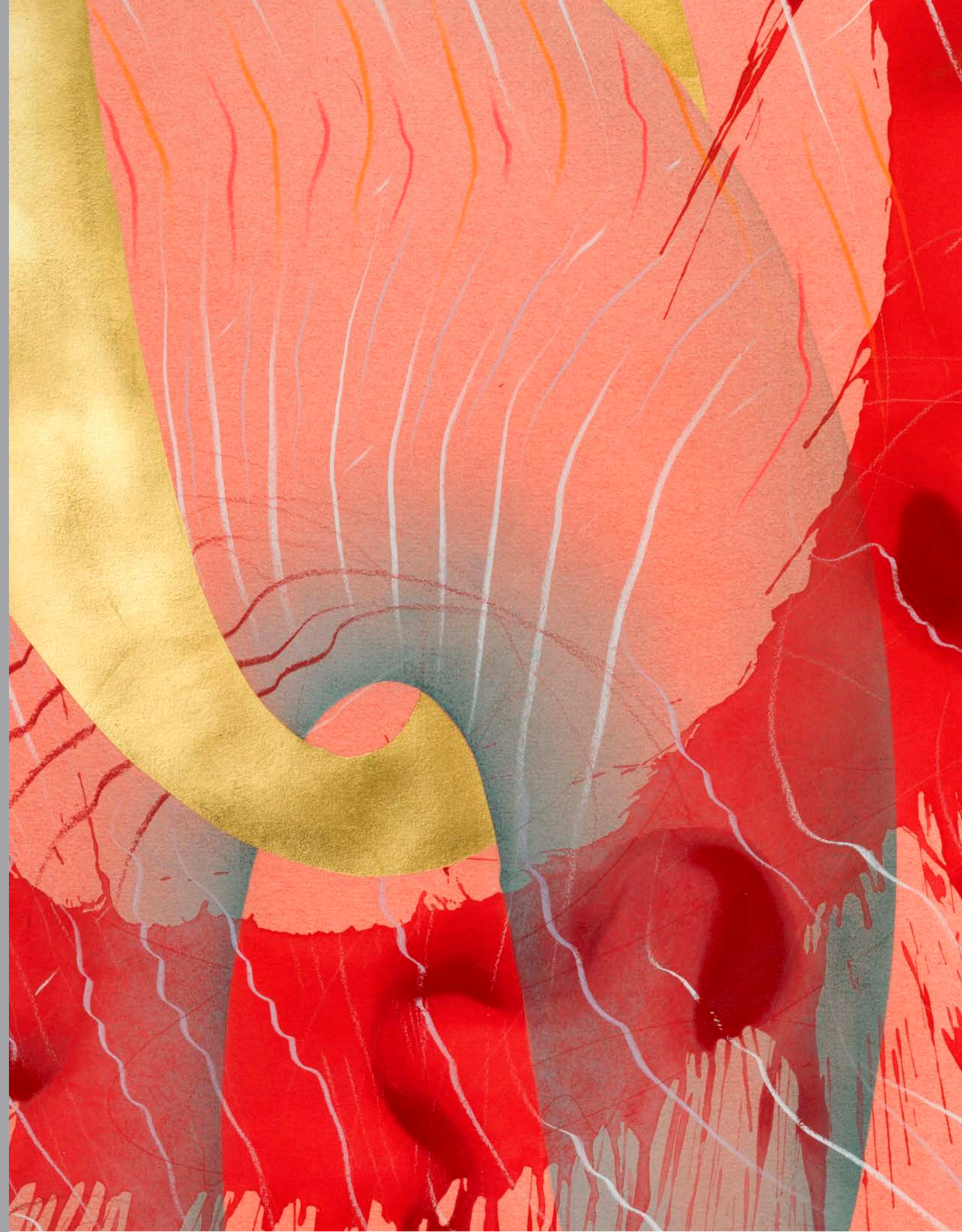
Vian Sora
Ecotone I, 2023
oil on canvas with mixed media
67 x 72 x 2 in (170.2 x 182.9 x 5.1 cm)
(VS8846)

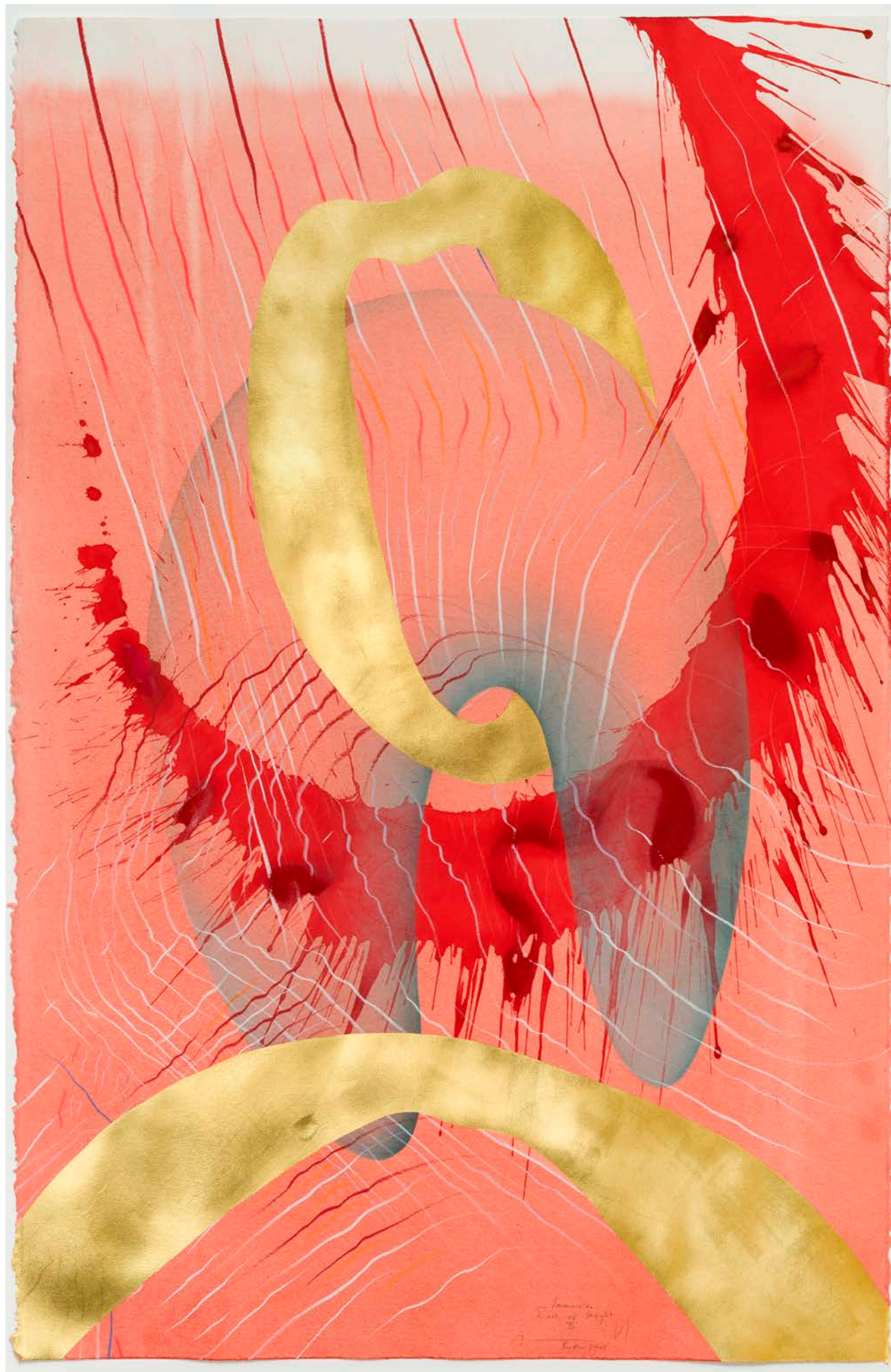


JORINDE VOIGT (b. 1977)

Since her earliest years, through the medium of drawing, Jorinde Voigt has devised a complex and highly developed system of articulating immaterial phenomena as visually engaging compositions. Suggesting the appearance of scientific diagrams or musical scores, these seemingly abstract arrangements encompass a very precise range of references. Voigt's intuitive and expressive works evolve from rigorous meditative and observational processes that seek to capture the complexity and

velocity of her environment through abstract configurations and systems that depict the intersection of one's inner world, emotions, and memory with external conditions. Constantly engaging questions of perception, sensation, and presence, the artist has progressively expanded her expression beyond the medium of drawing to experiment with painterly elements, collage, design, music, and more recently, sculpture.





Jorinde Voigt
Immersion - Rush of Insight III, 2023
India ink, pastel, gold leaf, oil chalks and graphite on paper
40 ¹/₂ x 26 ¹/₈ in (103 x 66.5 cm)
(JV8970)

Jorinde Voigt
Dyade 13, 2022
gilded stainless steel
30 ¹/₂ x 47 ¹/₄ x 40 ³/₈ in
(77.5 x 120 x 102.5 cm)
(JV8707)



KABINETT



PAULO PASTA

(b. 1959)



Over the past four decades, Paulo Pasta has quietly established himself as one of the most revered and consistently engaging contemporary painters of his native Brazil, demonstrating his mastery of form and color within the two-dimensional plane. Though highly abstract, Pasta's paintings retain architectural references; one senses the artist constructs his elegant geometries of posts and beams with the purpose of heightening the subtle chromatic variations among them. Whether pale pinks, blues and yellows or more intense, saturated crimson, indigo and ochre, the colors of Pasta's palettes vibrate and shift in relationship to each other, evoking powerful associations that nevertheless resist any particular definition or meaning.

Light figures prominently in each work, slowly revealing the paintings through soft tonal gradations and imbuing them with a gentle, but constant, rhythm. Indeed, Pasta's paintings can feel as if they are making themselves in front of the viewer, in their own unhurried and deliberate fashion. At the same time, they never quite arrive at their destination, their colors and composition evolving almost imperceptibly with the passing hours of daylight. This temporal suspension acts to bring the viewer into the canvas and its empty, timeless spaces of contemplation; in this way, Pasta's works reflect atmospheric or metaphysical landscapes more than any actual physical places.

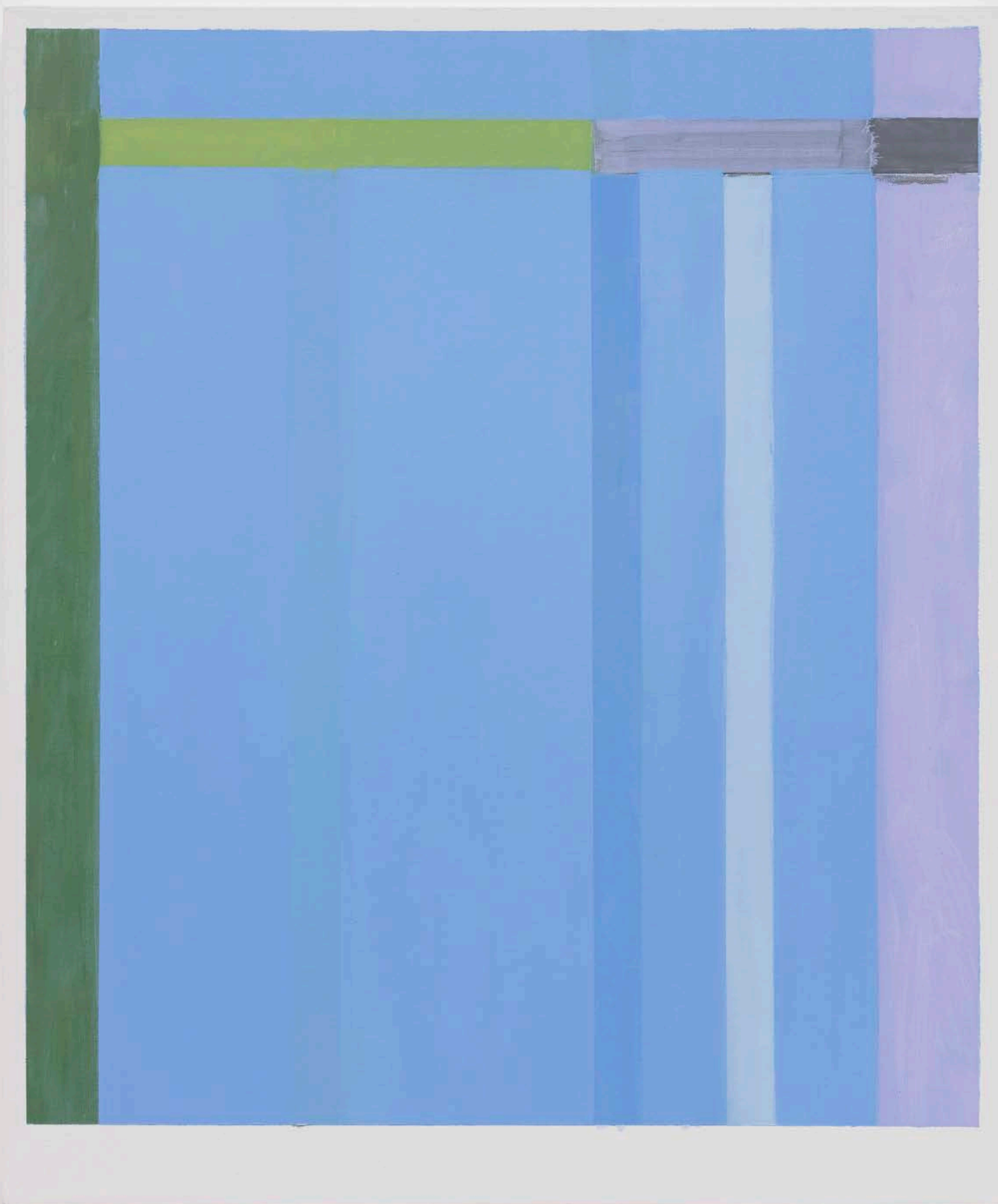
One can easily draw connections to the modernist Alfredo Volpi, whom Pasta has called one of the greatest Brazilian painters, through the artists' shared affinity for exploring color and contrast through the repetition of geometric forms. The influence of Mexican architect Luis Barragán is present, too, not only for the similar simplicity of line and composition, but also for the preeminence of light as an artistic concern. Perhaps the stronger and more spiritual connection, however, is to Giorgio Morandi: the acute capacity for tone and texture; a facility for compositional rhythm, for light and chromatic variations; a sensibility for the poetics of space and temporal suspension; and finally that rare singularity of focus – an elegant and deliberate restraint of subject matter that enables the deep and disciplined path to mastery.

Pasta's paintings range in scale from the large (240 x 300 centimeters, or nearly 8 x 10 feet) to the very small, or pocket size (10.2 x 14.9 centimeters, or 4 x 5 ⁷/₈ inches). It would be a mistake, however, to regard the pocket paintings as preparatory works. Within the constraints of the tiny canvas, the focus is not on space, but color, which takes on a new intensity in this concentrated area. Here, time is not unfolding as much as it is collapsed into a single instant, and the spatial elements – door, window, beam, column – become portals not to exterior places, but to those much vaster and unknowable interior realms.

– Natalie Weis, 2023



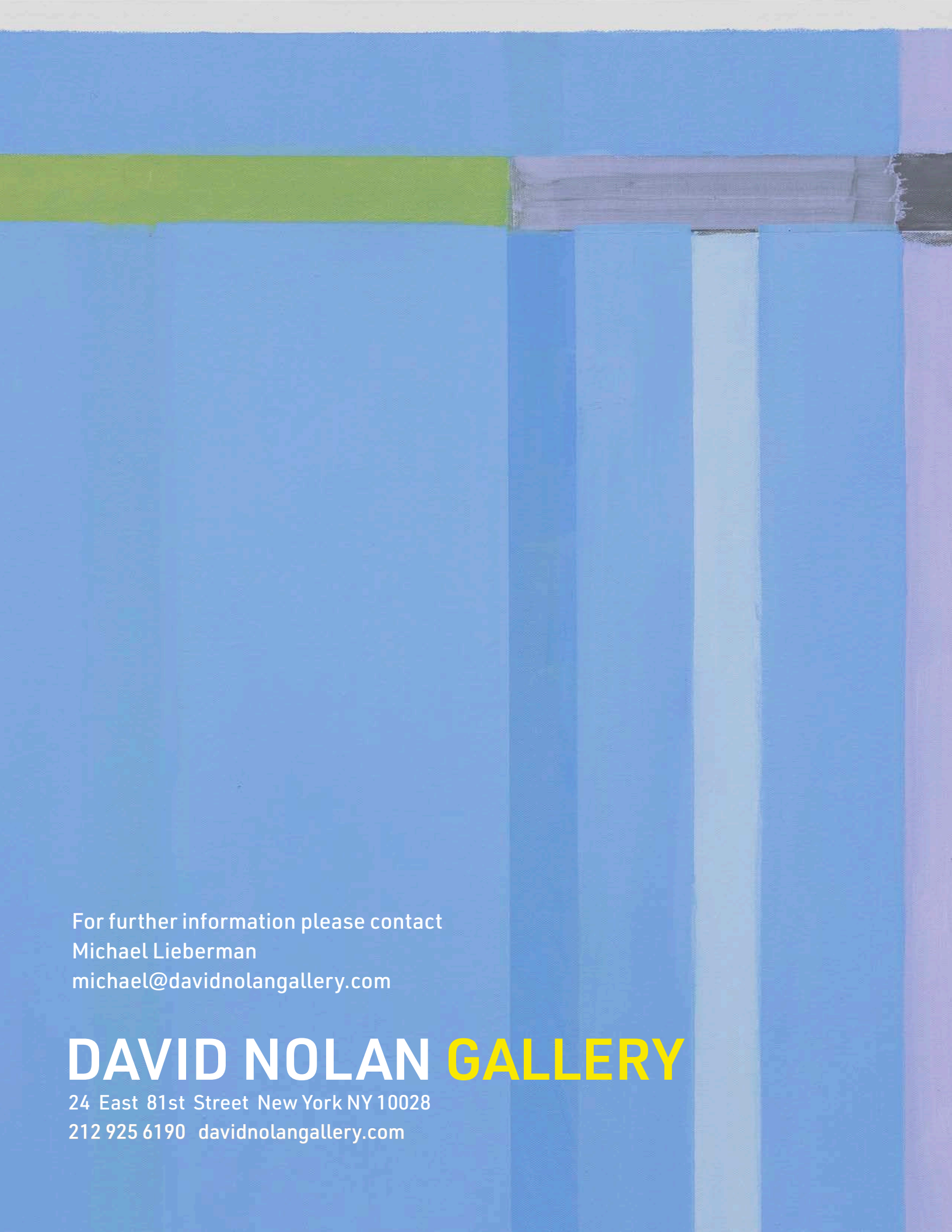
each:
Paulo Pasta
Untitled, 2023
oil on canvas
4 x 5 ⁷/₈ in (10.2 x 14.9 cm)
or
5 ⁷/₈ x 4 in (14.9 x 10.2 cm)



Paulo Pasta
Untitled, 2023
oil on canvas
47 ¹/₄ x 39 ³/₈ in (120 x 100 cm)
(PAP8945)

Paulo Pasta
Untitled, 2022
oil on canvas
31 1/2 x 35 3/8 in (80 x 90 cm)
(PAP8937)





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