



ART BASEL

HALL 2.0 | BOOTH A9

JUNE 11-16, 2024

DAVID NOLAN GALLERY

24 East 81st Street New York NY +1 212 925 6190 davidnolangallery.com

Established in 1987, David Nolan Gallery is a New York-based modern and contemporary art gallery renowned for its eclectic programming that responds to shifting dynamics and the landscape of art.

The gallery showcases a diverse range of artists, from different generations and working in various media, including painting, drawing, sculpture, textile, and installation.

David Nolan Gallery is known for its commitment to both emerging and established artists, offering a dynamic platform that fosters innovative and thought-provoking exhibitions.

**RICHARD ARTSCHWAGER
ENRICO BAJ
CHAKAIA BOOKER
WILLEM DE KOONING
CARROLL DUNHAM
DAVID HARTT
MEL KENDRICK
BARRY LE VA
BRICE MARDEN
JONATHAN MEESE
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MAN RAY
VIAN SORA
JORINDE VOIGT
RAY YOSHIDA**

RICHARD ARTSCHWAGER (1923–2013)

Richard Artschwager forged a unique path in art from the early 1950s through the early 21st century, making the visual comprehension of space and the everyday objects that occupy it strangely unfamiliar. Born on December 26, Artschwager was always amused by the fact that his birthday was known as Boxing Day in many countries — a fact that is itself amusing given the artist's refusal to be boxed in as any particular type of artist. Artschwager moved through different media, materials, and visual preoccupations with a voraciousness, intelligence and wit that allowed him to escape any box the art world might have wanted to construct around him.

In fact, the more mundane the object, it seems, the more appealing it was as fodder for Artschwager's fertile imagination, and none were more banal than the six — Door, Window, Table, Basket, Mirror, Rug — that together ignited a multi-decade obsession beginning in the 1970s. His *Six Objects* series, highlighting these staples of the everyday, began in the early 1970s and became a central vocabulary in Artschwager's drawing, sculpture, and painting until the end of his career. Through drawings, paintings, objects and multiples, he generated hundreds of permutations of these domestic objects, variously exaggerating perspective, surface and scale to often surreal and comic effect. Artschwager's highest devotion, perhaps, was not to art but to the art of looking, and looking long enough to see the world as it is: strange, weird, funny, and wonderfully confounding.

Artschwager was playfully subversive in his choice of materials as well, eschewing canvas, brass and bronze for the cheap commercial stuff of everyday American life. *Splatter Table (Empire)* (2011), made of laminate, acrylic, mirror, and wood, serves as humorous play on two- and three-dimensional perspective, assimilating tenets of Surrealism, Minimalism, and Pop Art while also incorporating a nod to Artschwager's early career as a cabinet maker. One suspects that, more than exalting these materials in particular, the artist is urging viewers to a greater regard for all things ordinary, a willingness to see everything as worthy of extended observation.





RICHARD ARTSCHWAGER

Splatter Table (Empire), 2011

laminated, acrylic, mirror, and wood

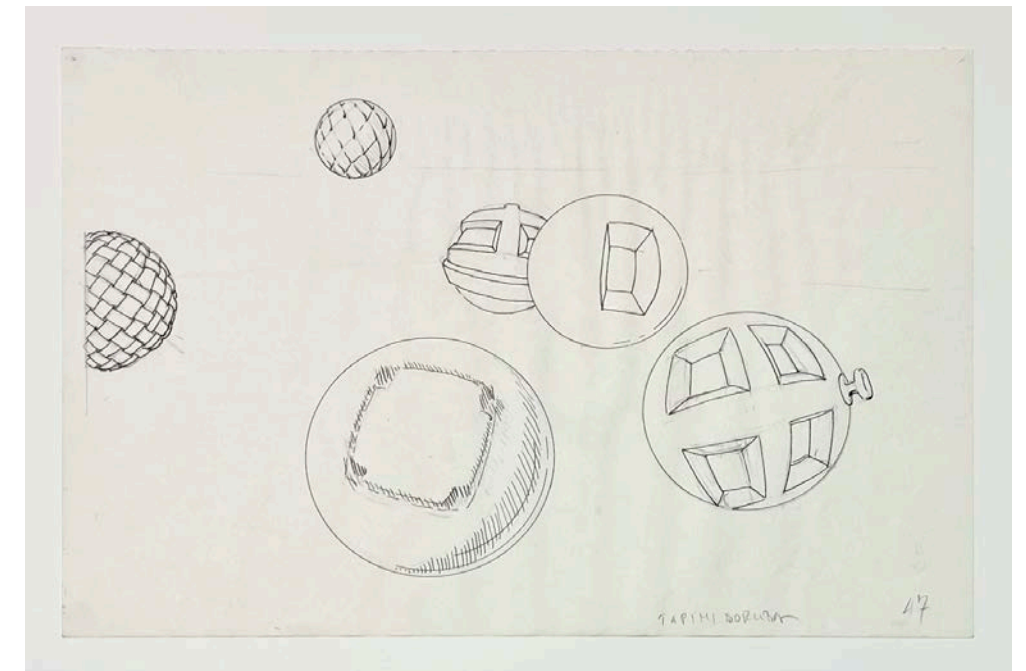
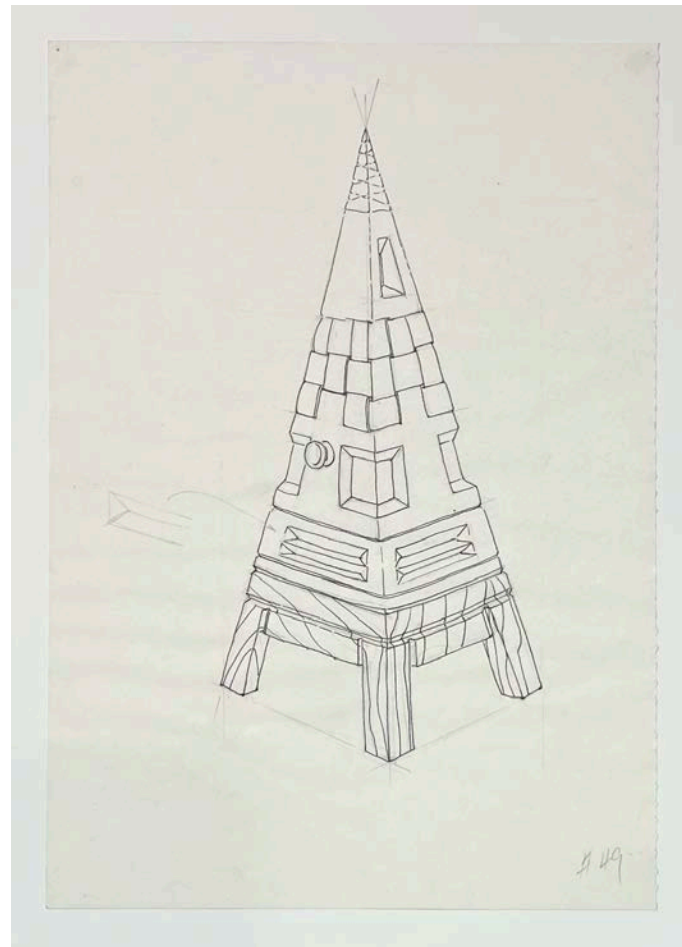
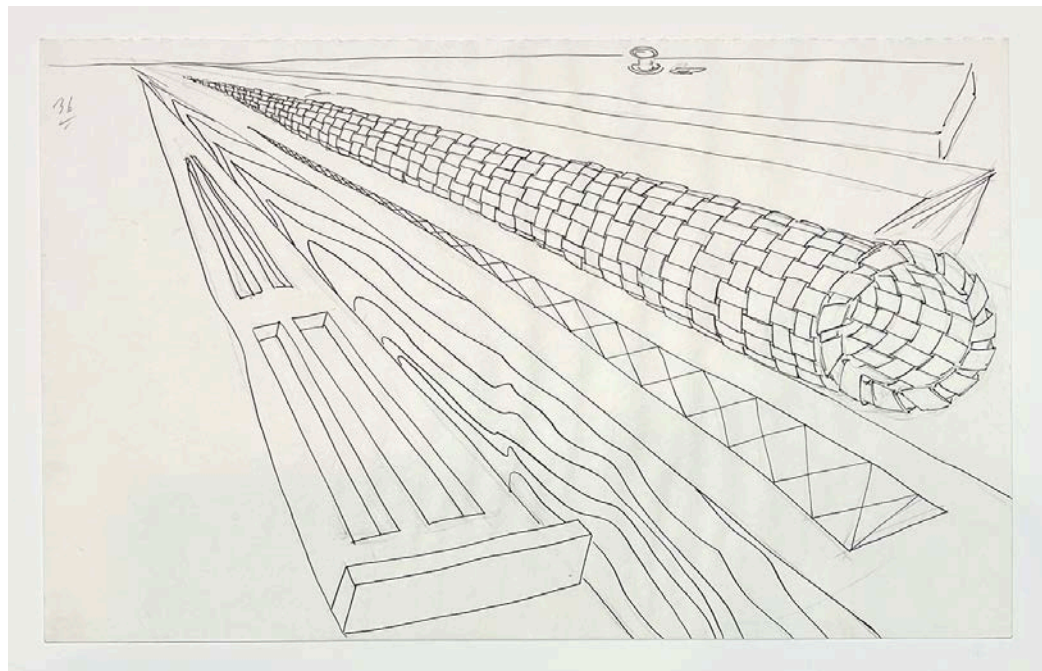
left panel: 29 x 11 in (73.7 x 27.9 cm)

right panel: 27 1/2 x 21 1/4 in

(69.8 x 54 cm)

(RA9021)





RICHARD ARTSCHWAGER

Six Objects, 1975

triptych; each drawing: ink and graphite on paper

each: 7 7/8 x 11 5/8 in (20 x 29.5 cm) or 11 5/8 x 7 7/8 in (29.5 x 20 cm)

framed: 10 3/8 x 13 3/4 in (26.2 x 34.9 cm) or 13 3/4 x 10 3/8 in (34.9 x 26.2 cm)

(RA8820)

ENRICO BAJ (1924–2003)

The work of Enrico Baj encompasses Dada and Surrealism and masterfully subverts mainstream artistic conventions. The work is seriously political, but also absurd, in sympathy with peers like Marcel Duchamp, Man Ray, and Francis Picabia. With a passion for the eccentric and a strong iconoclastic impulse, Baj was one of the central figures of the Italian Neo-Avant-Garde. Born in Milan, his art and writings played an instrumental role in influential movements, from Dada and Surrealism to Art Informel and CoBrA, as well as the Nuclear Art movement, which he cofounded in 1951.

Heir to the Surrealist-Dadaist spirit, and an experimenter in original styles and techniques, Baj departed from gestural abstraction in the mid-1950s and honed an idiosyncratic iconography for his paintings, drawings, collages, objects, and sculptures, defiantly embracing figuration and kitsch symbols, and subverting conventions. He used so-called low-brow, everyday detritus objects to infuse his surfaces and content with sophistication. Ever since his participation in the Venice Biennale in 1964, Baj's art has been exhibited in all the major European museums and frequently in the United States since 1960.

Baj's furniture pieces, like *Console* (1961), are among the most fascinating of his oeuvre. They assume the Surrealist theme of mutability, that nothing is exactly as it seems — for Baj, this meant an ironic interpretation of reality. He utilized the real materials of furniture like wood and mirror to turn household objects into symbols of vanity, the egos of aristocratic figures made manifest in an object.





ENRICO BAJ

Console, 1961

collage, inlay and mirror on panel

28 3/8 x 20 5/8 in (72 x 52.5 cm)

(BAJ9220)





ENRICO BAJ

Izzoighitalti, 1968

plastic collage

20 7/8 x 16 7/8 in (53 x 43 cm)

(BAJ9227)



ENRICO BAJ

A magic, 1960

oil and mirror collage on fabric

24 1/8 x 23 3/4 x 1 3/4 in

(61.2 x 60.3 x 4.5 cm)

(BAJ9219)



CHAKAIA BOOKER (b. 1953)

Chakaia Booker has used black rubber tires as her sculptural material since the 1980s. She employs it for its pattern, movement, layers of texture, and environmental and social connotations. This material is conceptually loaded, speaking to issues of environmental destruction, socioeconomic disparity, and access to technology as it relates to modes of transportation. Curators and critics have often linked rubber tires to the artist's African-American heritage, which Booker acknowledges; she adds that the material also speaks to the resilience required for survival for Africans in the diaspora, citing the difficulty in getting traction to move forward and upward versus spinning in circles. Booker alone has elevated rubber tires to heights known only with bronze or stone in the past.

As an abstractionist, the essential elements of materiality, modularity, and movement are the key building blocks for all of Booker's works regardless of media. Modularity is essential to understanding Booker's work, whether in sculpture, painting, or printmaking. The ability to build textures, movements, and forms through repetition not only creates rich, tactile, and seductive surfaces, it draws parallels to industrialization, textiles for fashion, and cultural homogenization, hallmarks of the American middle class and American dream.

Booker's collaged works on paper demonstrate her status as a true innovator of the medium, as they can be layered with 30 or more sheets and still remain fresh — the flow and movement inherent in each piece is how Booker pulls the audience in, encouraging viewing up close or in the round. Booker's work is visually lyrical, revealing itself over time, instigating conversation.



Chakaia Booker with *Shaved Portions*, a 35-foot-tall abstract sculpture made of deconstructed rubber tires, on view through November 1, 2024 at Broadway Plazas between 40th and 39th Streets, New York



CHAKAIA BOOKER

Revolving Suspicion, 2023

rubber tires and wood

26 x 30 x 10 in (66 x 76.2 x 25.4 cm)

(CHB8957)

CHAKAIA BOOKER

Untitled, 2022
unique collage
woodblock, lithograph
and chine collé with
embossment
31 3/4 x 48 in
(80.6 x 121.9 cm)
(CHB8819)



WILLEM DE KOONING (1904–1997)

Willem de Kooning considered drawing a deeply personal element of his practice. This example of the artist's work on paper, *Figure*, dates back to the early 1970s. Charcoal offered de Kooning a wide range of tonal and textural possibilities, allowing him to create figures like this one full of movement, thick and thin lines, and smudges to articulate the space.

The drawing suggests some parallels with the sculpture *Clamdigger*, that de Kooning modeled in clay in 1972 and cast in bronze in 1976. Frequently, de Kooning's drawings influenced how his paintings or sculptures would look. He drew certain subjects over and over, not necessarily regarding the works as any particular step in his artistic process but simply as integral to working through his artistic visions. De Kooning's drawings gained further notoriety when Robert Rauschenberg erased one to create *Erased de Kooning Drawing* (1953), adding layers of artistic exchange to such an important part of de Kooning's oeuvre.



WILLEM DE KOONING

Figure, 1970-75

charcoal on paper

9 1/4 x 7 in (23.5 x 17.8 cm)

(WD9441)



CARROLL DUNHAM (b. 1949)

Exploration and radical change have distinguished Carroll Dunham's drawings since his mature beginnings in the late 1970s. His audacious imagery has proceeded from disembodied shapes to vividly colored planets and rectangular extrusions, to eyeless demons in emotionally taut interiors. Beginning in 1994, more straightforward figurative elements appeared: mouths, hair, and sexual organs. Cartooned suggestions of humanoid forms matured to nearly complete personifications in 1998. His extreme approaches to invention and style set him apart.

Green #4 from the series "14 Shapes" (1988) is an example of Dunham's more abstract work, combining his masterful, Surrealist graphite line with the pulsating green form, which is almost primal or biomorphic. *Untitled (1/18/00)* (2000) is an exquisite ink on paper drawing with a figure traversing a landscape and landing inside a cabin. Its central figure is linked to a series of drawings and paintings with the character in search of orgone energy — a mystical energy or universal life force — from the environment. The reference to orgone energy refers to the highly controversial theories postulated by the Austrian psychoanalyst and biophysicist Wilhelm Reich (1897-1957). Within the work, the visible grains of wood become sculptural in sections, and begin to hint at the theme of sexuality that became more prevalent in Dunham's work in the years that followed.





CARROLL DUNHAM

Green #4 from the series "14 Shapes", 1988
wax crayon and graphite on paper
8 1/2 x 12 3/4 in (21.6 x 32.4 cm)
(CD6754)



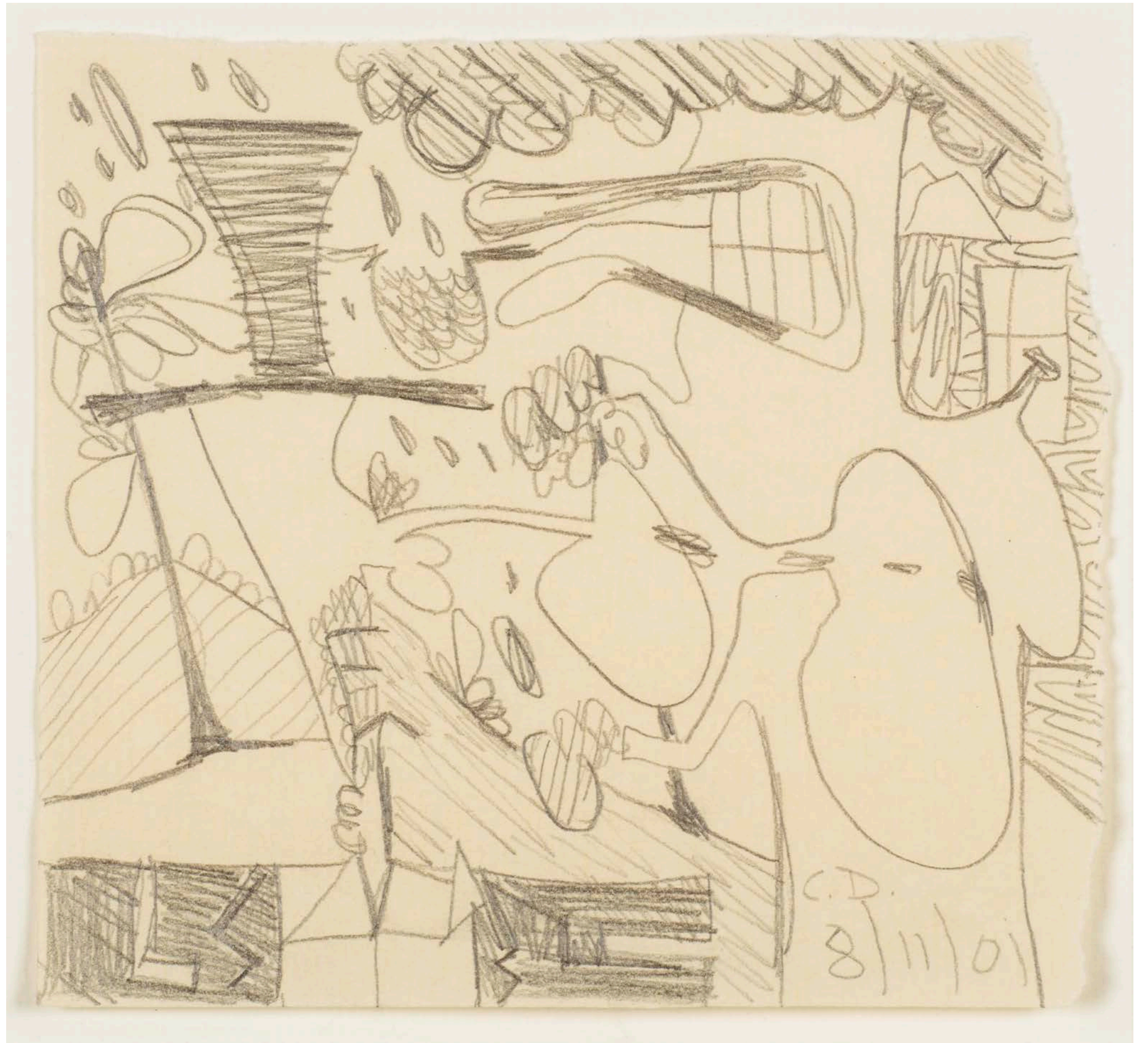
CARROLL DUNHAM

Untitled (1/18/00), 2000

ink and wash on paper

7 1/2 x 10 1/2 in (19.1 x 26.7 cm)

(CD0736)



CARROLL DUNHAM

Untitled (8/11/01), 2001

graphite on paper

4 3/4 x 5 1/8 in (12 x 13 cm)

(CD2152)

DAVID HARTT (b. 1967)

The subjects and stories of David Hartt's oeuvre are presented through many media, including video, photography, architecture, music and sculpture. For many years, Hartt has utilized photography to produce monumental tapestries of great visual and surface complexity which immerse the viewer in the landscape on view. He investigates the unwritten histories of social and cultural situations through a truly unique sense of photography. His juxtapositions of 19th and 20th century environments in particular provoke us to question our common history.

Nature has always intrigued thinkers of the past – from Aristotle to Jean-Jacques Rousseau – and the question of how it can nourish us and how we must respect and protect it. This new tapestry by David Hartt is from his Naturphilosophie series. The series is comprised of images of plants photographed at various sites in Northern Europe, such as The Netherlands, Sweden, and Germany, and this image was taken by Hartt in Heemstede in the Netherlands in 2023. The image of large, leafy plants and dandelions from a low-to-the-ground perspective is compositionally engaging in its structure and its contrasts between light and dark.

Albrecht Dürer, early naturalists, 19th-century German Romantic painters like Georg Kolbe and Caspar David Friedrich, and various writers were also captivated by nature; these predecessors in turn inspired the greatest American landscape painters of the 19th century such as Thomas Cole, Frederic Edwin Church, and Albert Bierstadt, among others.

Hartt enters this tradition through this series, which brings the peripheral, non-human agents of nature into focus. His images reflect on how our environment and the life present in it has historically been shaped by changes on our planet by phenomena like the ice age, volcanoes, and rivers, as well as by human activity and ideals of the past. In doing so, it brings into focus how these interferences have their resonances in our landscape and environment today.





DAVID HARTT

The Garden (Acrtium lappaceum, Glechoma Hederacea, Aegopodium Podagraia, Taraxacum Officinale, Silene Dioica / Heemstede, Netherlands / May 24, 2023), 2023
tapestry in artist's frame, 79 7/8 x 120 1/8 in (203 x 305 cm) or variable dimensions
edition of 3 (DH9244)



MEL KENDRICK (b. 1949)

Over the course of five decades, Mel Kendrick has established himself as a preeminent American sculptor, pushing the boundaries of the medium through a rigorous and sustained commitment to discerning a work through the process of making it. Kendrick's thoroughgoing practice has involved the use of cast bronze, concrete, a variety of woods, rubber, resin, and investigations with cast paper. He ultimately addresses philosophical, conceptual, and fundamental questions around sculpture: namely, the relationship between the object as we experience it and the clearly evident means by which it was created.

With a material ingenuity and formal inventiveness, Kendrick transforms single blocks of wood into optical puzzles, carving parts from the whole only to reassemble them atop or alongside the excavated base. In this elegant economy of both form and material, nothing is ever wasted, nor is anything added; each block is a question that contains its own answer. The result is something akin to a visual fugue: independent geometric systems are built up within a single composition to create a complex and dazzling harmonic whole, celebrating and complicating their own material and conceptual logic.

Self-contained and self-referential, Kendrick's works bear the evidence of their own making and, crucially, the struggles, errors and mistakes inherent in that process. Graphite marks, paint drips, saw cuts, and fingerprints are all layers of information, markers along a timeline, as if the sculptures were not so much finished pieces as they are stopping points at particular moments within the continuum of creation. And while the wood grain always remains visible, even under a layer of Japan paint, each step in Kendrick's process of assembling, carving and reassembling the wood blocks seems to further remove the material from its ecological origins and push it toward a uniquely physical (rather than theoretical) abstraction.



MEL KENDRICK

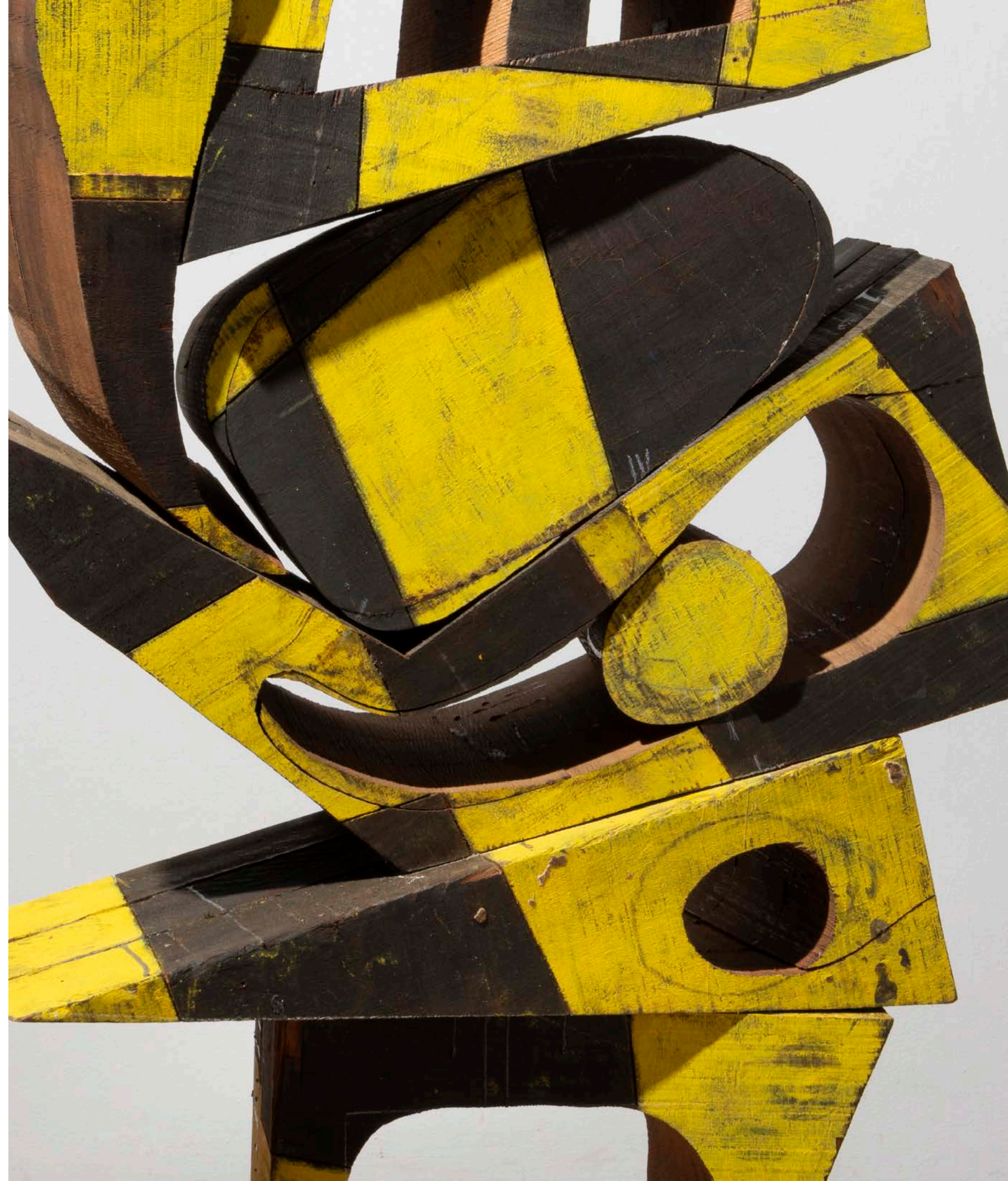
Cutting Corners, 2024

ebonized mahogany with Japan color

52 1/2 x 29 x 15 in (133.3 x 73.7 x 38.1 cm)

(KEN9157)





BARRY LE VA (1941–2021)

Widely recognized as a leading figure of Postminimalism alongside peers Bruce Nauman, Richard Serra, Dorothea Rockburne, and Robert Smithson, among others, Barry Le Va's influential and elusive practice emerged in the mid-to-late 1960's in stark contrast to the monolithic, geometrically rigid, and stagnant sculpture of the time. It instead championed transience and impermanence, and favored soft, humble materials, twisted and clustered.

Le Va studied architecture in the 1960s. Along with this strong interest in mathematics, physics, and music, architecture was a constant influence though his career. This display highlights one of Le Va's groundbreaking moments, in which he began to favor solid forms and pronounced physicality. The moment represented a unique artistic vision which strayed from the ephemeral installations of the 1960s and 1970s; while those early installations were all existing in a state of flux, Le Va's drawings from the 1980s are clear in their depiction of space through aerial and cross-section perspectives. In *From Plazas in Transition Expanding Foundation (Exterior Views)* (1980), three separate drawings include cylinders, rectangles, lozenges, and arcs to contain the activities, all on a grey or black textured ground. Le Va's suggested movement and play with perspectives can be traced back to the Futurists and Constructivists of the early 20th century.

The ink drawings on view were made in 2019/20. In them, Le Va introduces a single red color that had previously appeared in the 1960s and 1980s. Chemical formulas and electrical circuits influenced the way Le Va thought about spatial relationships. This can particularly be seen in these works, as he includes the chemical formulas in a second sheet that accompanies each drawing in this series.



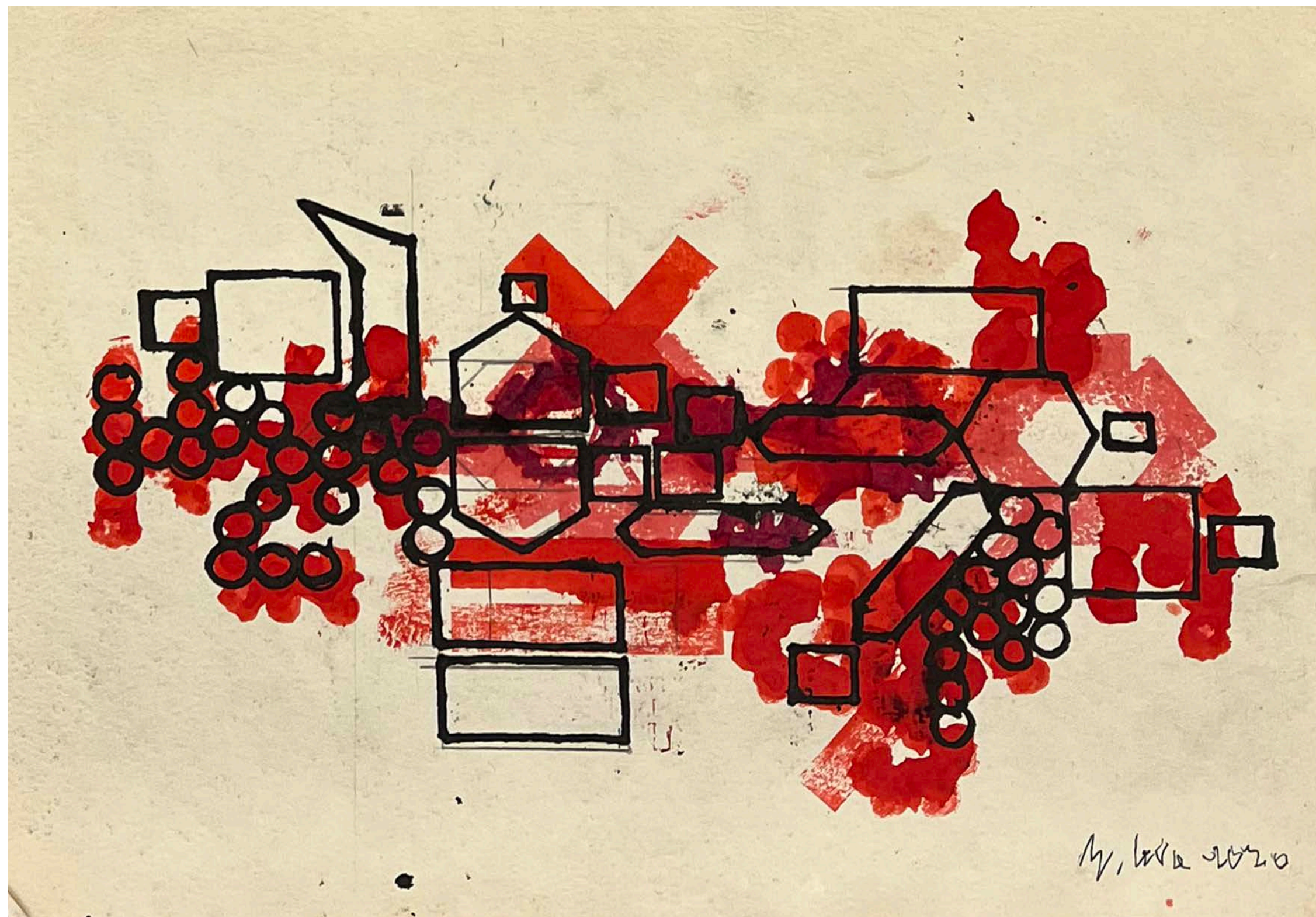
BARRY LE VA

Untitled (Sulfanele), 2020

ink on paper

8 x 11 3/8 in (20.3 x 28.9 cm)

(BL9177)



BRICE MARDEN (1938–2023)

Brice Marden drew all his life. His drawings, arguably always chronologically ahead of his paintings, were like the antecedents for other works. In the early 1970s Marden traveled around Italy and Greece and became deeply interested in Greek and Roman art and architecture. As a consequence, his work became more open, following Classical architecture and proportion, as it did with Dorothea Rockburne and David Novros. One might possibly suspect that he was also looking at Mondrian (plane and image) and was certainly aware of Frank Stella's stripe paintings.

Marden made this beautiful and delicately romantic drawing in the midst of his suicide ink drawing series of the early 1970s — a time, as Marden described, of “another exploration of space in relation to surface.” He made it in Captiva, while visiting Robert Rauschenberg, for whom he had worked in the late 1960s. Even though it looks like a watercolor or an ink drawing, this is in fact a pencil drawing; Marden drew it with the side rather than the point of his graphite stick. Having drawn extensively with graphite and wax in the 1960s, he understood the potential of graphite and its use. The work depicts a door opening into another dimension just preceding Marden's famed grove series, where the sea, the sky and the architecture of the Greek island of Hydra became a new source of inspiration for his work.

This drawing was chosen to illustrate the cover of Brice Marden's museum exhibition, *Brice Marden: Drawings 1964-1978*, in Munich in 1979 at Kunstraum München.





BRICE MARDEN (b. 1938)
Captive Drawing, 1972
graphite on paper
30 x 22 in (76.2 x 55.9 cm)
(BM9143)

JONATHAN MEESE (b. 1970)

Jonathan Meese was born in Tokyo and moved to Germany in the mid-1970s. He went on to study with performance artist Franz Erhard Walther in Hamburg, which influenced what he is now known for: performances, sculptures, paintings, assemblages, drawings, photographs, artists' books, poetry, stage design, costumes, opera librettos, and choreography. Meese's practice addresses certain uneasy aspects of German political history and seeks to adopt ideological symbols and empty them of meaning. He handles themes of politics, history, primordial myths, and literature, drawing inspiration from a variety of sources like movies and literature. A core tenet of his practice is his belief that, without culture, society is dead.

DR. TEASERZ "FOLLOW KNOCK ON WOODY" (JOSEY) (2018) depicts a speed shot of the artist as a ballerina or butterfly in motion, with a friendly character in the top left delivering a gift. Meese pours paint directly on the canvas from the tube, which becomes a form of graffiti in the hands of a great and sophisticated painter. The painting is filled with movement and raw energy, proving that the art of self-portraiture in the hands of Meese has a thousand possible permutations.





JONATHAN MEESE

*DR. TEASERZ "FOLLOW KNOCK ON
WOODY" (JOSEY), 2018*

oil and acrylic on canvas

82 7/8 x 55 1/4 in (210.5 x 140.3 cm)

(JM6669)

JONATHAN MEESE
*BABY ALICE LONGSTOCKINGS IN
BELLALAND "ON THE ROCKS"!*, 2024
oil and acrylic on canvas
23 7/8 x 19 3/4 x 1 1/4 in
(60.5 x 50.3 x 3.3 cm)
(JM9464)



NATIVE AMERICAN LEDGER DRAWINGS

Ledger Drawings, so called because of the lined accounting paper on which they were first created, are rooted in longstanding pictographic traditions on the Great Plains, a vast area extending east of the Rocky Mountains and west of the Mississippi River. Predominantly created by male warrior artists, figural painting on rock, hide robes, tipis, and later on paper and muslin presented a way to record personal and collective histories. The earliest historical records are petroglyphs and pictographic paintings on rock walls. Later, the martial accomplishment of individual warriors were depicted on hide robes and tipis, using mineral and vegetal pigments applied with bone and stick drawing implements. Shield covers bore the imagery associated with individual visions and experiences, while collective histories were recorded on winter counts, a form of pictorial calendar. With the establishment of trading posts and the systematic extermination of the buffalo herds after 1850 the practice of painting on buffalo hide gradually diminished. Instead, artists transferred pictographic conventions to paper, muslin, and canvas, colored pencils, ink wash, crayon, watercolor paints and brushes.

Ledger Drawings generally illustrate the deeds of a particular warrior, including warring exploits, hunting feats, and acts of great personal heroism such as counting coup on an enemy. Viewed communally, they are an expression of the warrior's accumulation of spiritual power and the rights, privileges, and obligations associated with them.

Ledger Art is highly conventionalized: typically oriented from right to left, the drawings tend to foreground a single warrior and his horse. Facial features are rendered schematically, while the detailed rendition of dress and accoutrements serve to identify the protagonist as well as their rank within particular societies.

By the 1880s, artists across the Great Plains were making ledger drawings specifically for sale to traders and members of the military or the US Indian Agency, rather than personal use. With the forced relocation of Plains nations onto government reservations, some artists continued to draw in the traditional style with images of warfare and warrior life, while others experimented with new subject matters, including ceremonial life, domestic hunting, and courtship. The production of ledger art continued as late as the 1930s in some areas, but by the 1910s they were made explicitly for tourist trade or at the request of anthropologists. In visualising the transition from a semi-nomadic life to government reservations, Ledger Art directly reflects the changing cultural, social, and political landscapes brought upon by American imperialist expansions on the Great Plains, and is an invaluable chronicle of adaptation by Plains peoples.



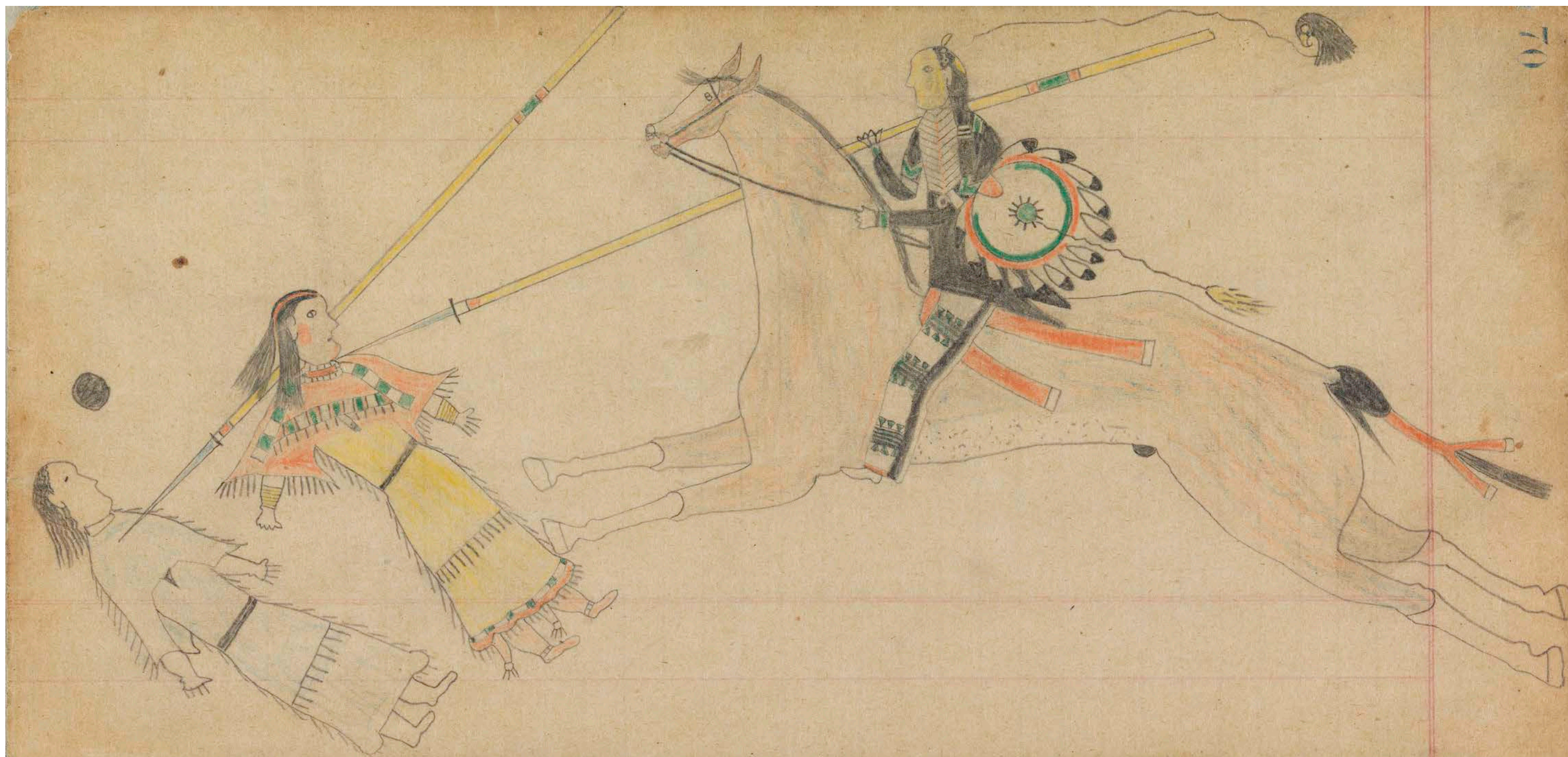
ANONYMOUS ARTIST

Lakota, Wood Mountain, Saskatchewan

Ledger Drawing, ca. 1880

ink, graphite and colored pencil on lined paper

3 x 5 3/4 in (7.6 x 14.6 cm)



attributed to MA NIM ICK (Minimic or Eagle Head, d. 1881)

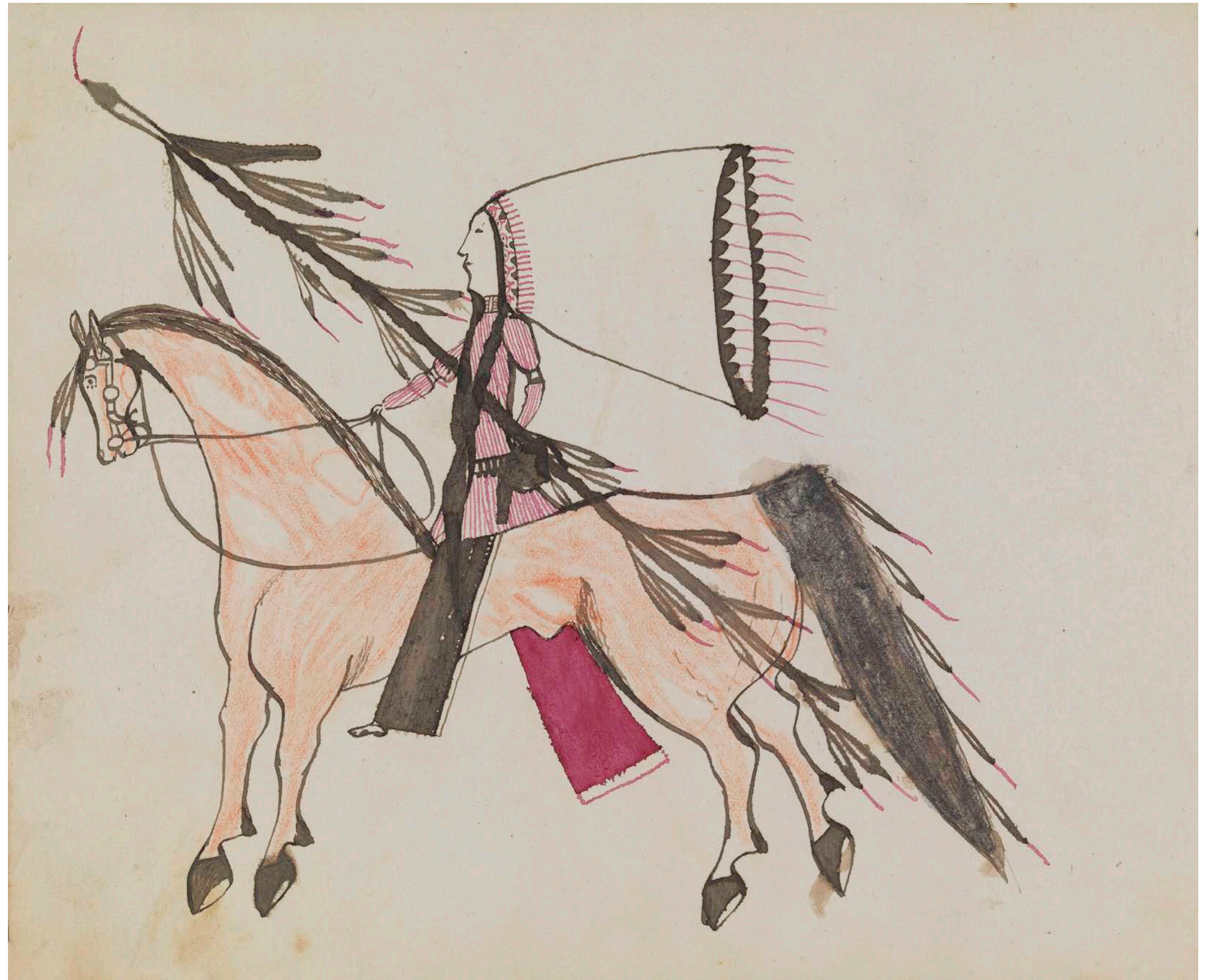
Cheyenne, Central Plains

Ledger Drawing (recto/verso), ca. 1875

graphite and colored pencil on lined paper

5 1/2 x 11 1/2 in (14 x 29.2 cm)

(FMD9077)



attributed to OLIVER GOOD SHIELD

(Oliver Newton, b. 1868)

Lakota, Northern Plains

Ledger Drawing, ca. 1890

ink and colored pencil on paper

7 x 8 1/2 in (17.8 x 21.6 cm)

(FMD9083)

JIM NUTT (b. 1938)

Although Jim Nutt (b. 1938)'s name remains indelibly linked with "Hairy Who," the group of Chicago artists exhibiting in the late 1960s and early 1970s and known for their perverse, surreal and humorous psychosexual aesthetic, his work over the past four decades has had an almost singular focus: representations of a single imaginary figure. At a moment when the art world was dominated by New York abstraction, Nutt presented a provocative alternative that depicted lurid, malformed figures engaged in acts of violence, sexual perversion and scatological humor with exacting precision. While the work unwittingly succeeded in challenging the reigning visual aesthetic, Nutt has insisted that the exhibits were simply "an enthusiastic response of wanting to make something."

Nutt's earlier works on paper often functioned as preparatory sketches for his luminous, portrait-like paintings; his recent drawings, like the Untitled (2022) on display, stand as complete works in their own right. They are a quietly virtuosic display of the artist's exquisite and perfect control of line and form. Nutt draws in graphite on cold pressed paper, its toothy surface utterly unlike the smooth plexiglass on which he painted his earliest works. The paper's rough texture is visible even in Nutt's thin and exacting lines, some so light and delicate that one starts to wonder whether they are actually present or simply a trick of the eye. Erasure marks are apparent, too; tactile evidence that the artist remains as fastidious a draftsman as ever, committed to the iterative process required to achieve his own standard of perfection.





JIM NUTT

Untitled, 2022

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)

(NUTT0697)

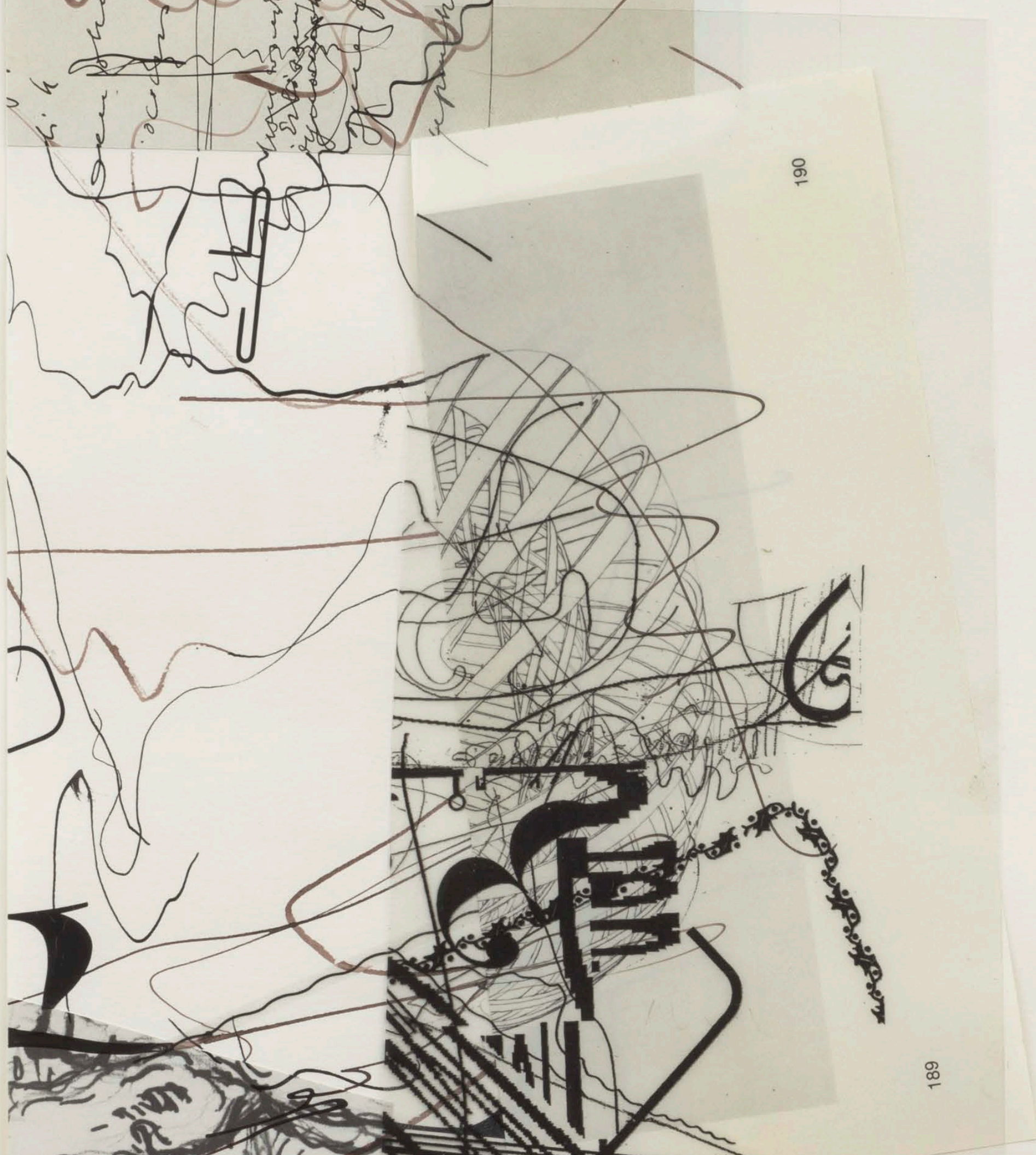


ALBERT OEHLLEN (b. 1954)

Since the 1970's, Albert Oehlen has examined life through images, both popular and arcane. A disciple of Sigmar Polke, who was aided and abetted by Martin Kippenberger, Oehlen has hammered away at our world and culture, in every imaginable medium. He is one of the most important Abstract artists active today. He has worked in painting, collage, and computer-generated imagery, even venturing into virtual reality. The criticism of style, as a painter, is one of the principal concerns of Oehlen's oeuvre, and his views on how to formulate an Abstract painting at this particular time period, the beginning of the new millennium, drive his process.

This Untitled black-and-white collage from 2010 is reminiscent, in its complex layers of lines, to Oehlen's computer paintings of the 1990s. To create his computer paintings, Oehlen employed his early-model personal computer to create designs which he then finished manually. The work on display builds upon Oehlen's style to question the fundamental meaning behind abstraction, as its built-upon layers add a new dimension to the historical styles of abstract art. The palette of this work is limited to gray and black tones so as not to distract the viewer by muddying the work's surface with color. Instead, Oehlen explores the depths of space in a monochromatic fashion. Through his manipulation of line and shape, Oehlen creates his characteristic deep space, as he imagines a space within an abstract work of art that is akin to a landscape.





ALBERT OEHLLEN

Untitled, 2010

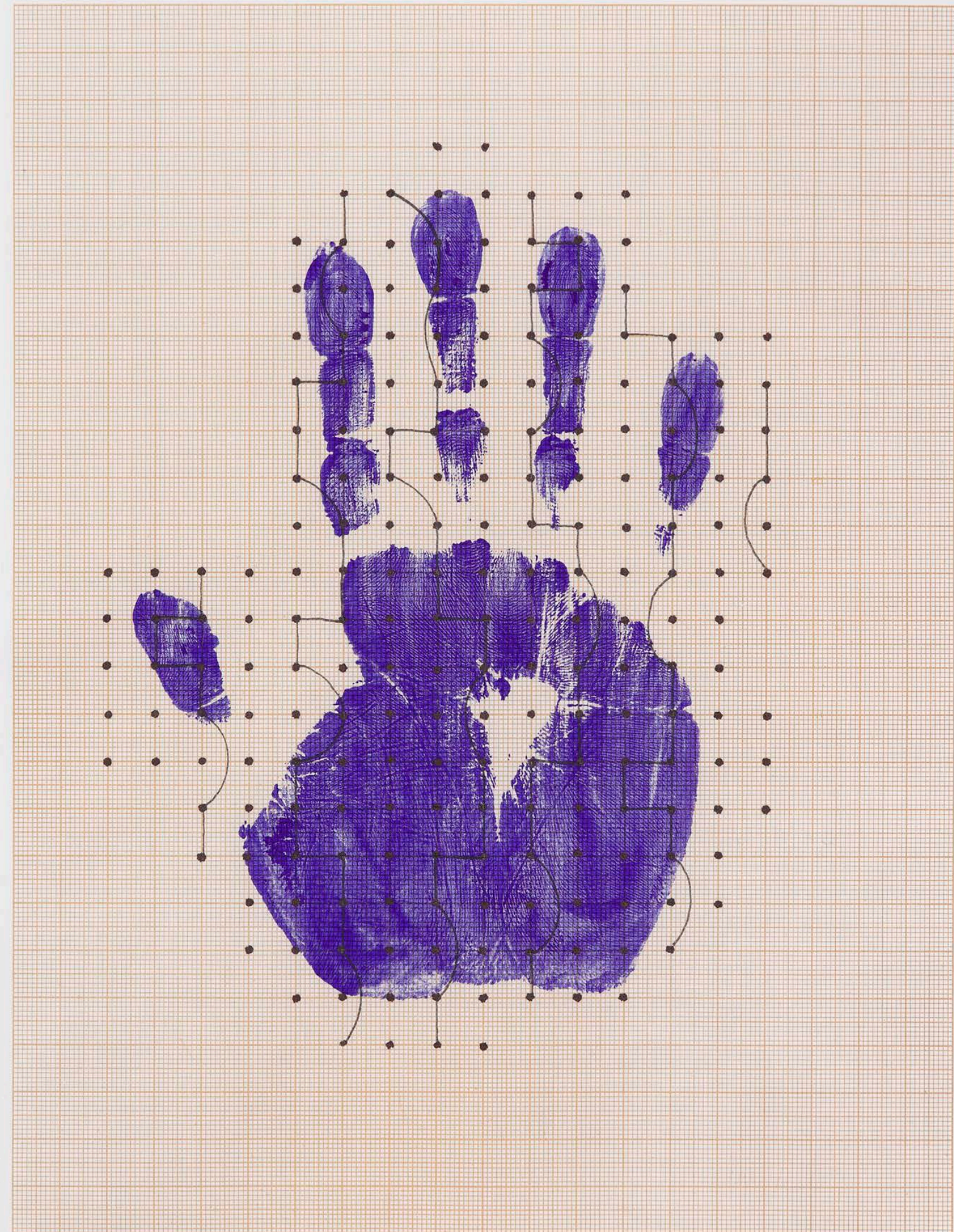
pencil, ink, and paper collage on paper
11 3/4 x 8 1/4 in (29.8 x 21 cm)
(A07923)

GABRIEL OROZCO (b. 1962)

The artist as higher being has long been a subject for artists, and how they interpret our world and environment has always been central to Gabriel Orozco. *Fear Not* (2001) draws upon Orozco's interest in palmistry, as around 2001 he began using his own palm print in many drawings. The palm print evokes the aspects of palmistry, like predicting love, reading life lines, and generally attempting to understand the human condition through our most-used feature: the hand. The lines on Orozco's hand tell this complex story – phenomenological or philosophical – adding layer upon layer to his work. His life lines especially recall the idea of the mortality of the artist, as Orozco touches on the artwork's capability to transcend its maker.

In 1991, the artist made a small heart-shaped sculptural work, entitled *My Hands Are My Heart*, by applying pressure with his fingers into a small lump of clay, leaving the impression of a heart shape.

The hand of the artist is a central thread throughout centuries of art history, as it provides a window onto the artist's spirit; Orozco builds and innovates upon this tradition. Another layer is added to *Fear Not* when one knows it was made at a time when Orozco did not have a fixed studio and instead was traveling constantly around the world. He worked against the traditional notion of an artist in the studio, instead gathering varied ideas and comparing different cultures. He fused these influences with the content drawn from his own character to create his work.





GABRIEL OROZCO

Fear Not, 2001

acrylic and ink on graph paper

11 x 8 1/2 in (27.9 x 21.6 cm)

(G04984)

PAULO PASTA (b. 1959)

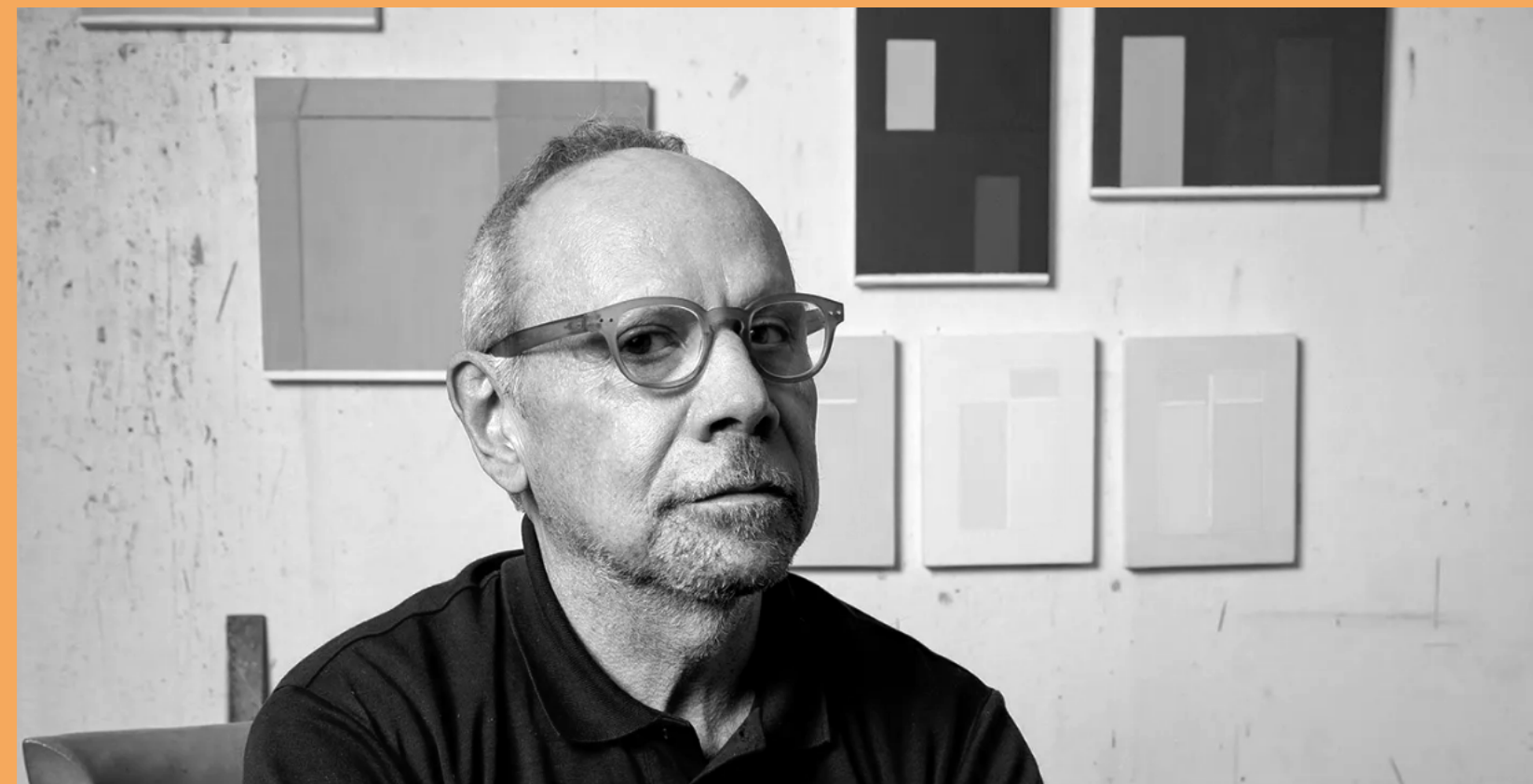
Over the past four decades, Paulo Pasta has quietly established himself as one of the most revered and consistently engaging contemporary painters of his native Brazil, demonstrating his mastery of form and color within the two-dimensional plane. Though highly abstract, Pasta's paintings retain architectural 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 cm, 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)
(PAP8891, PAP8895, and PAP8929)

PAULO PASTA

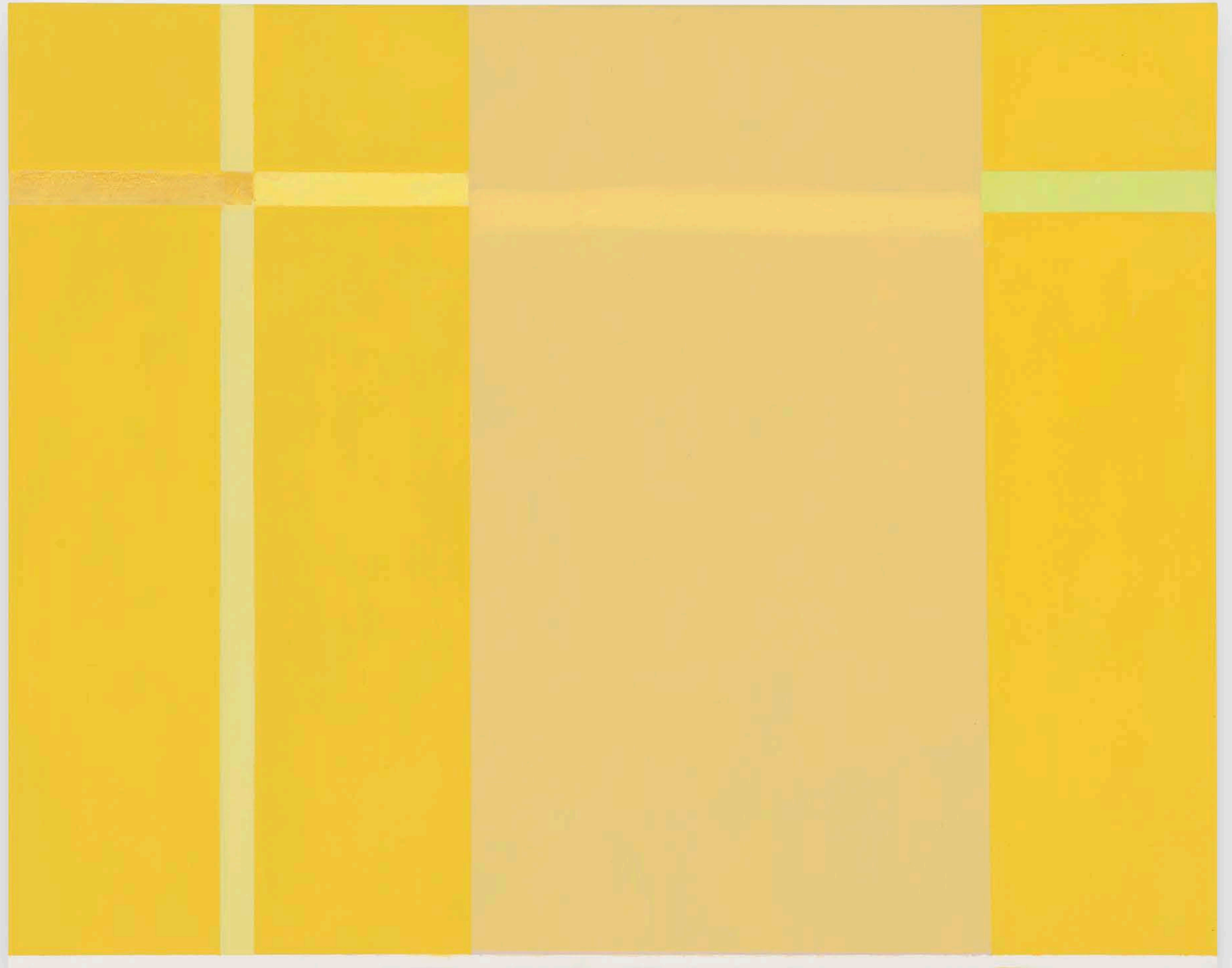
Untitled, 2021

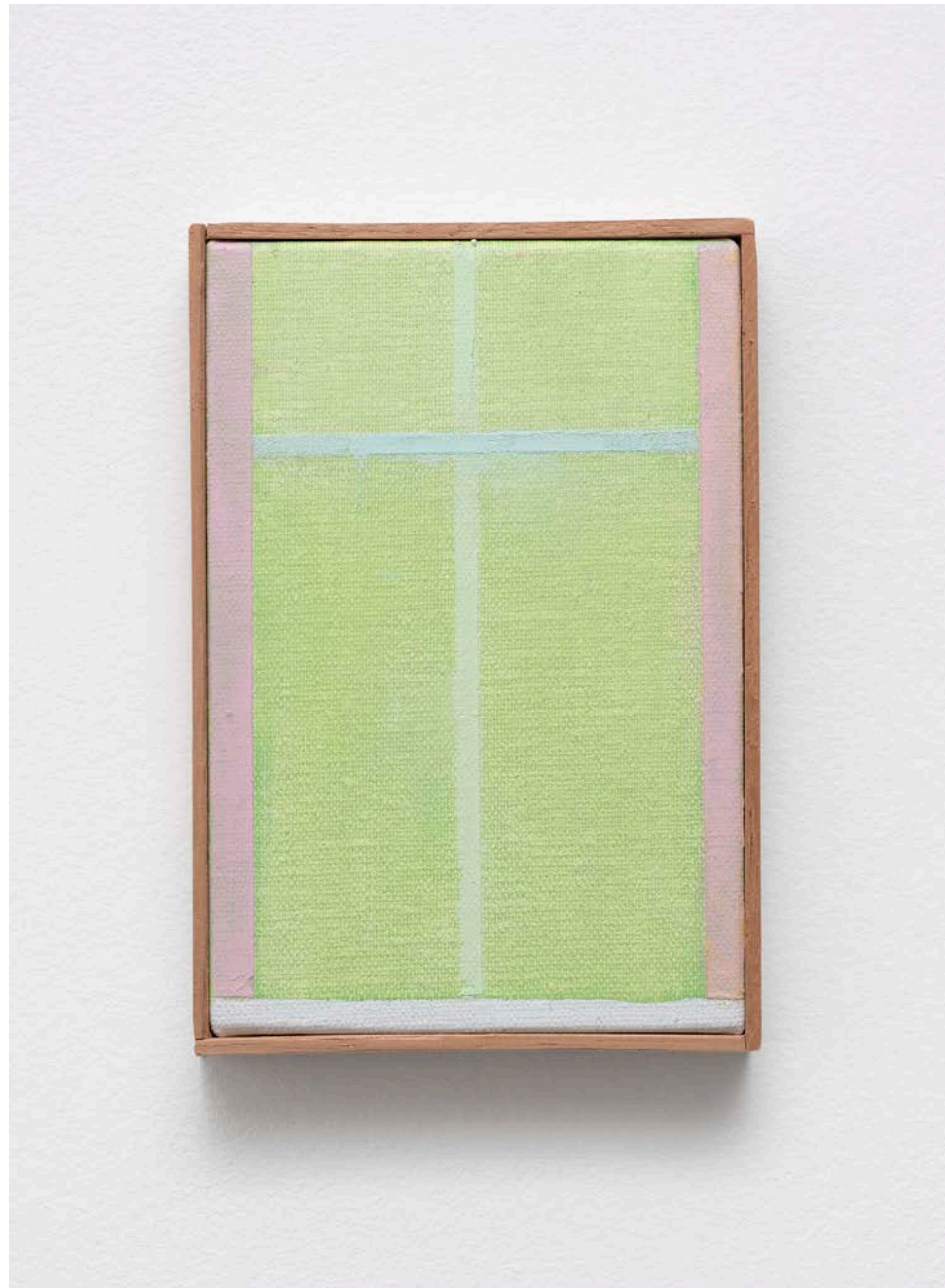
oil on canvas

31 1/2 x 39 3/8 in

(80 x 100 cm)

(PAP8388)





each:

PAULO PASTA

Untitled, 2023

oil on canvas

5 7/8 x 4 in (14.9 x 10.2 x 10.2 cm)

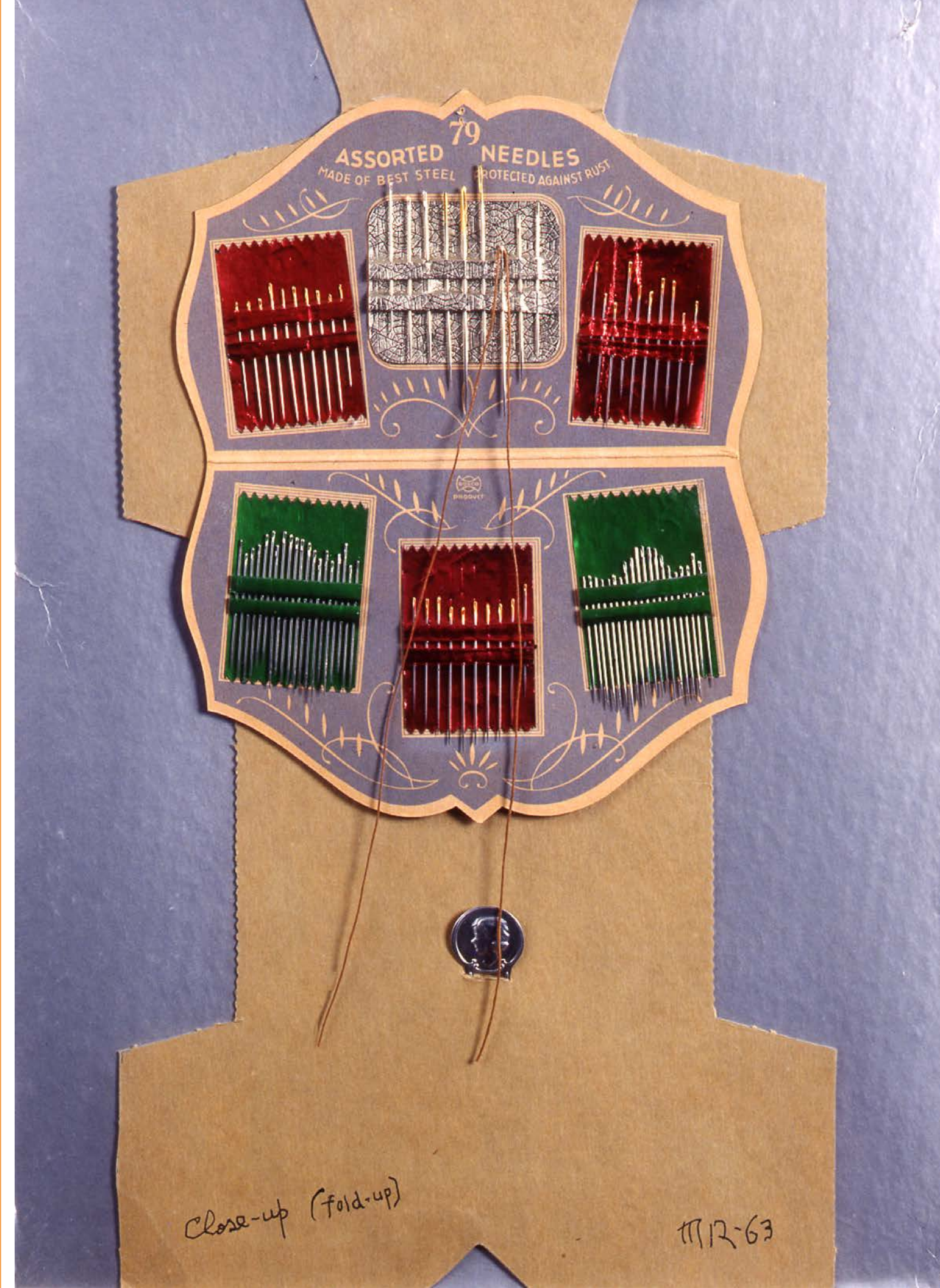
(PAP8910, PAP8903, and PAP8930)

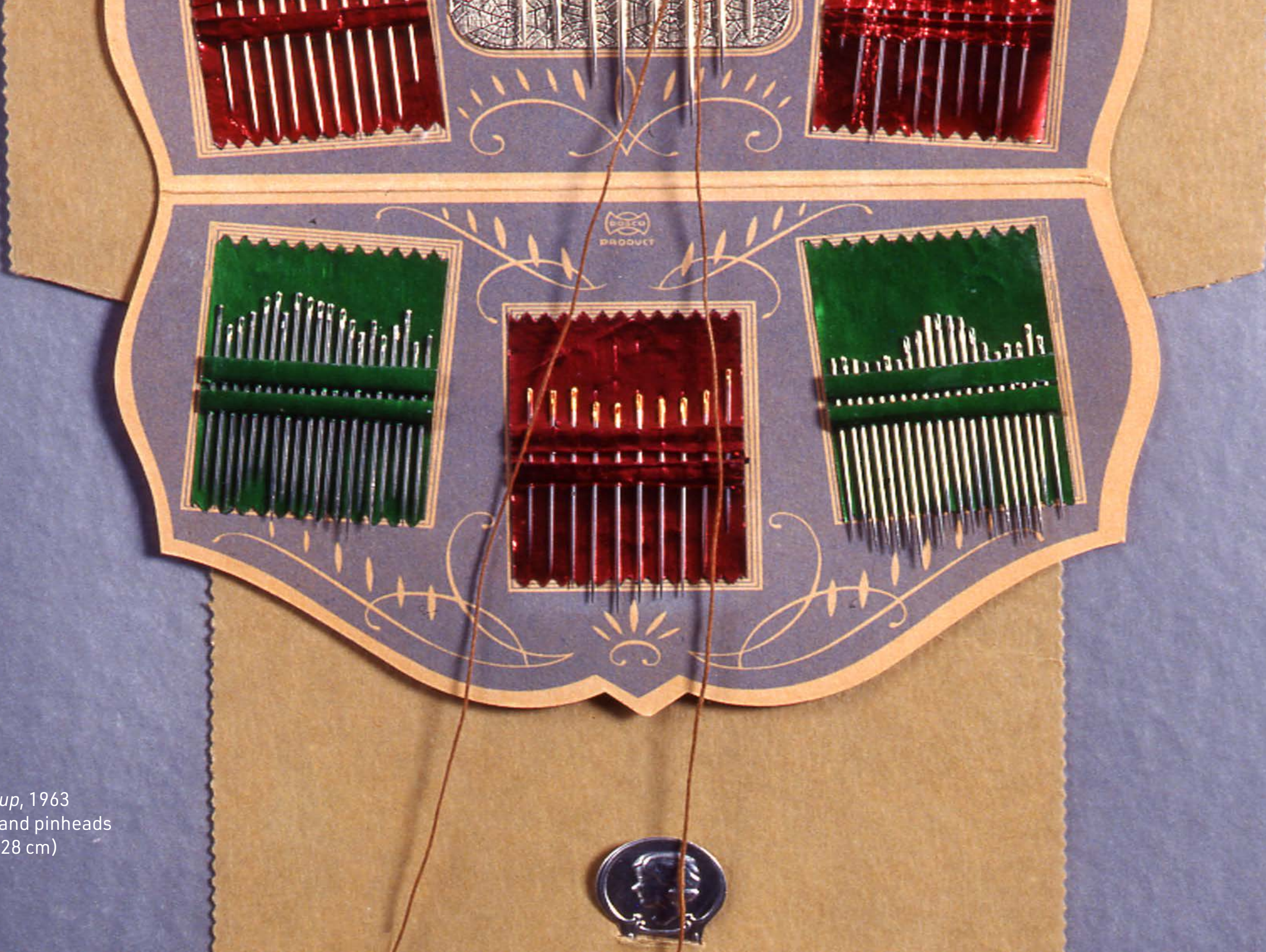
MAN RAY (1890–1976)

Man Ray is well-known for his multimedia contributions to Dada and Surrealism. *Close-up, Fold-up* (1963) most likely has roots in Man Ray's early silhouettes, which stem from photography he produced in the early part of his career. This particular work is a visual game, exhibiting strong Surrealist and Dadaist tendencies and rich with many visual and physiological coats of meaning.

Close-up, Fold-up demonstrates the intelligence and playfulness that is so original and groundbreaking about Man Ray. He evidently appropriates his famous *The Rope Dancer Accompanies Herself with Her Shadows* (1916), held by MoMA, as a source in this work. The collage of the sewing kit against the silhouetted figure harkens back to the artist's interest in dancers and their shadows, as does the play with language in the title – the title has a rhythmic, onomatopoeic quality to it, functioning almost as a visual pun.

Additionally, the mechanistic aspect of *Close-up, Fold-up* was inspired by his close friends Francis Picabia and Marcel Duchamp in the 1910s and 1920s. The thread hanging from the center set of needles adds a further sense of movement, along with the silver needle threader positioned below it. The use of the sewing machine in Man Ray's work greatly influenced his successors, like René Magritte.





MAN RAY

Close up, Fold up, 1963
collage, paper and pinheads
15 x 11 in (38 x 28 cm)
(MA9237)

VIAN SORA (b. 1976)

Vian Sora displays a unique vocabulary of gestural abstraction through her deft handling of form and singular application of color. She 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 — brushes, sponges, paper, nylons, spray bottles or even the force of her own breath — to create passages of intricate texture that might be described as delicate if not for the intensity of color they comprise.

The resultant, intensely autobiographical paintings are filled with emotional complexity and tension, bustling with a dynamic energy and struggle that reflect the artist's personal journey to move beyond the collective trauma of violence and destruction that she experienced first-hand during decades of conflicts in Iraq. Sora's painting process reflects this search for harmony and transcendence. Though Sora's paintings are largely abstract, upon closer inspection, they reveal half-hidden figures and suggest landscapes of lush fertility and terrible decay, cycles of life and death, yet infused with hope. Sora uses painting to directly confront the pain of her past and reimagines the cultural richness of her ancient homeland on canvas.

Sabil I is part of Sora's new *Noosphere* series. The noosphere, a philosophical concept often summed up as the "thinking layer of earth," or the "sphere of reason," represents the highest level of evolution, that of humankind's rational activities in pursuit of a unified consciousness.





VIAN SORA

Sabil I, 2024

oil on canvas with mixed media

60 x 48 in (152.4 x 121.9 cm)

(VS9209)

VIAN SORA

Dragoman III, 2024

oil on canvas with mixed media

30 x 30 in (76.2 x 76.2 cm)

(VS9211)



JORINDE VOIGT (b. 1977)

Jorinde Voigt is a leading conceptual artist based in Berlin. 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, and music.

Jorinde Voigt's works have been likened to musical scores, scientific diagrams, or notational thought models. Using a precisely coded system of mark making, the artist gives pictorial form to an array of natural or psychological phenomena. Voigt deems that language alone fails to adequately describe the complexities of what she perceives around her, and it is in her art that she finds a means to visually express her personal experience of the world.

The two works on display relate closely to each other, despite a 9-year gap. The forms of *Incommunicability III* twist and turn before our eyes and, on closer inspection, it becomes apparent that figurative elements lie within. While making drawings flat on the floor, Voigt's body rests on the sheet of paper and sometimes leaves a light imprint on the sheet that she then uses as inspiration to create the movement on the canvas. The shapes stem from freehand drawings from her long studies of nature, plants, birds, and other organic forms. Her drawings are made with large arc-like gestures, inspired partially by music but also by dance and movement.

Dyade 04, from the artist's *Dyads* series, is constructed by two interlocking steel forms that support each other. The *Dyads* do not reflect but absorb the light, casting shadows as we walk around them or as the light changes. The idea of emotional relationships between two people drove the work, as well as Voigt's interest in physics and in philosophical states of mind and her past as a cellist, amongst other inspirations.





JORINDE VOIGT

Incommunicability III, 2014

ink, silver leaf, copper, pencil, and oil crayon on paper

55 1/8 x 94 1/2 in (140 x 240 cm)

framed: 59 3/8 x 98 3/4 x 1 7/8 in (150.8 x 250.8 x 4.8 cm)

(JV5090)

JORINDE VOIGT

Dyade 04, 2022

corten steel

42 7/8 x 35 5/8 x 34 7/8 in

(109 x 90.5 x 88.5 cm)

(JV9439)



RAY YOSHIDA (1930–2009)

Ray Yoshida was born in Hawaii and later relocated to Chicago, where he became an enormously important figure in the city's art scene. Yoshida studied at the School of the Art Institute of Chicago (SAIC), where he was possibly influenced by Jean Dubuffet's famous lecture at The Arts Club of Chicago in 1951, where Dubuffet coined the term "Art Brut." Yoshida went on to teach at the SAIC, where he nurtured emerging talents like Christina Ramberg and her peers. Artists like Jim Nutt and Gladys Nilsson were friends of Yoshida and likely influenced his work as he influenced theirs. He was a rare teacher; one whose person and art affected young artists around him, and who, in turn, sought to learn from his students, much like Joseph Beuys was famously known to do in Düsseldorf or John Baldessari in California.

Yoshida championed a multitude of source materials, such as pop culture, Eastern art, and self-taught art. His Pop looked different from New York Pop art; it infused elements of Surrealism and Eastern art with the archetypal symbols of Pop art like the language of advertising. He recognized the power of seemingly insignificant artifacts and sought to share their ability to bind the natural world to the visual and spiritual lineage of the human story. His rejection of high and low art distinctions and embrace of formal innovation characterizes his work and the way he taught.





RAY YOSHIDA

Untitled, c. 1971-72

ink on paper

10 x 8 in (25.4 x 20.3 cm)

(RY9280)



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