

ART BASEL 2023

HALL 2, BOOTH A10

Private days: 12-14 June

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RICHARD ARTSCHWAGER

ENRICO BAJ

CHAKAIA BOOKER

DAVID HARTT

MEL KENDRICK

BARRY LE VA

JONATHAN MEESE

JIM NUTT

PAULO PASTA

DOROTHEA ROCKBURNE

ROBERT SMITHSON

JORINDE VOIGT

DAVID NOLAN **GALLERY**

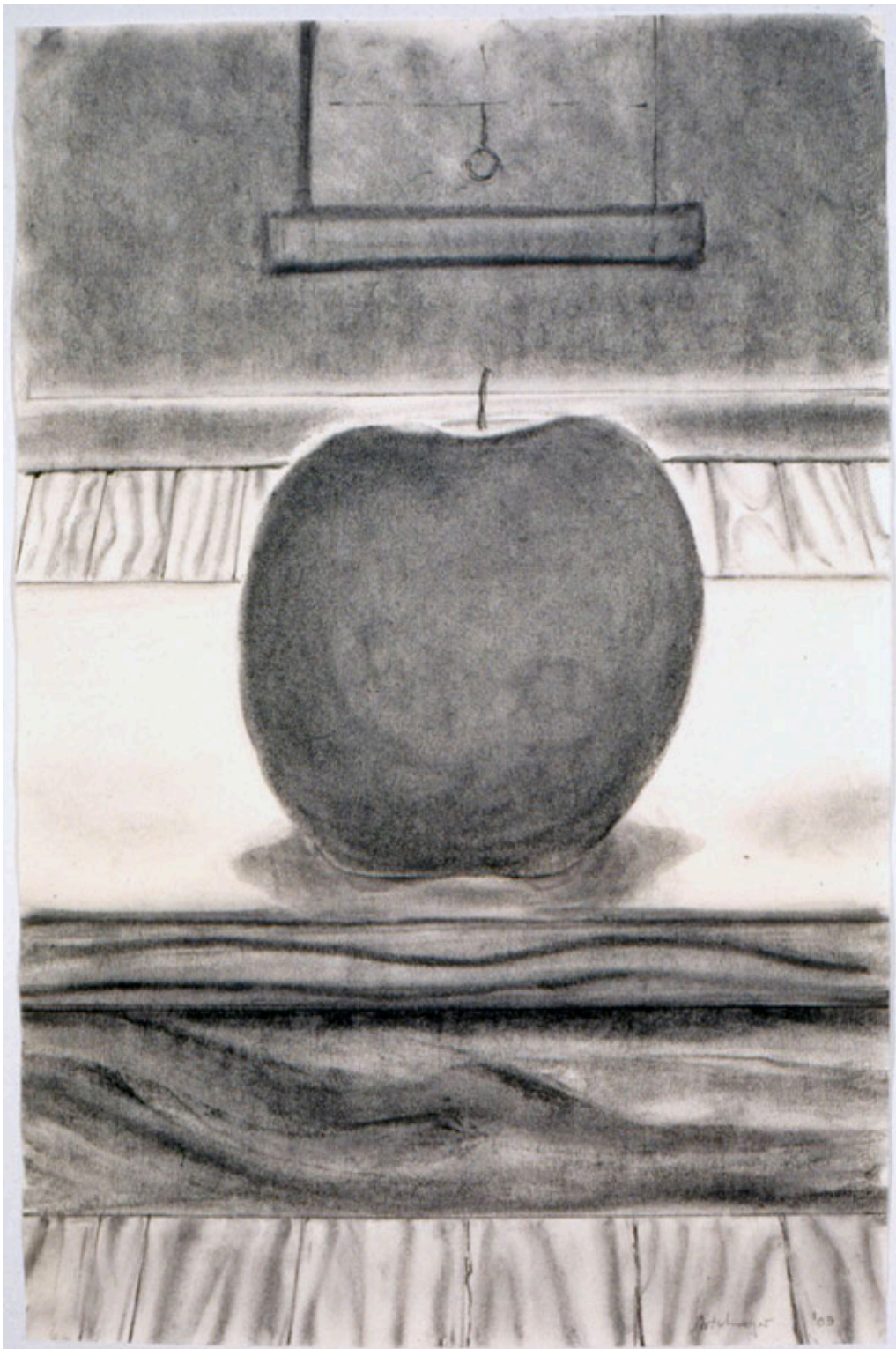
24 East 81st Street New York NY 10028



**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."

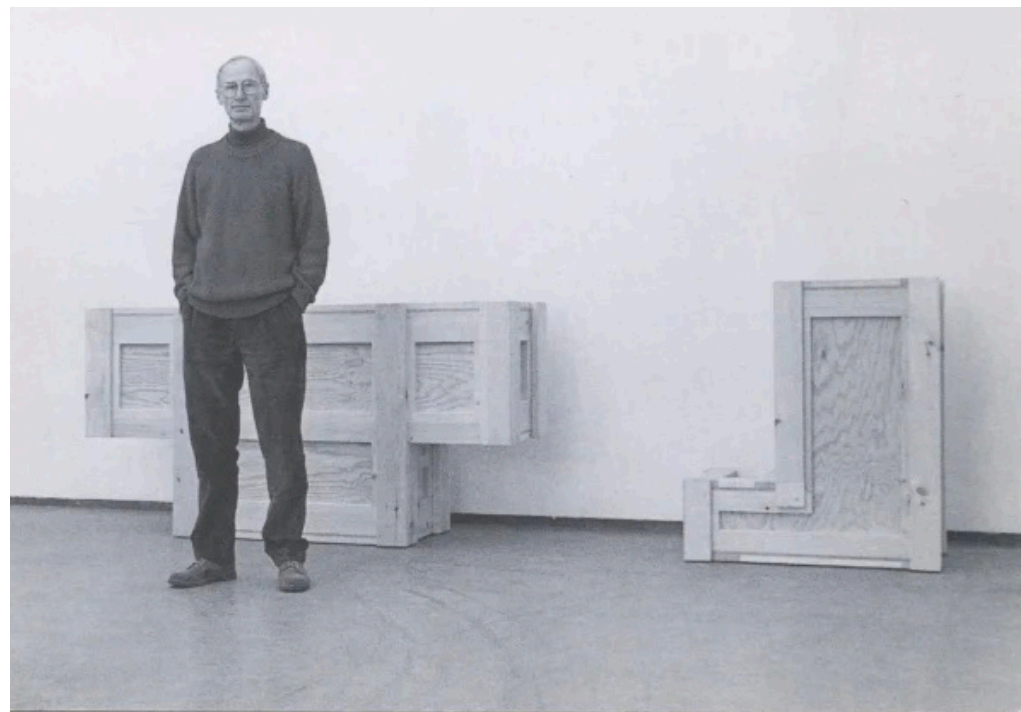


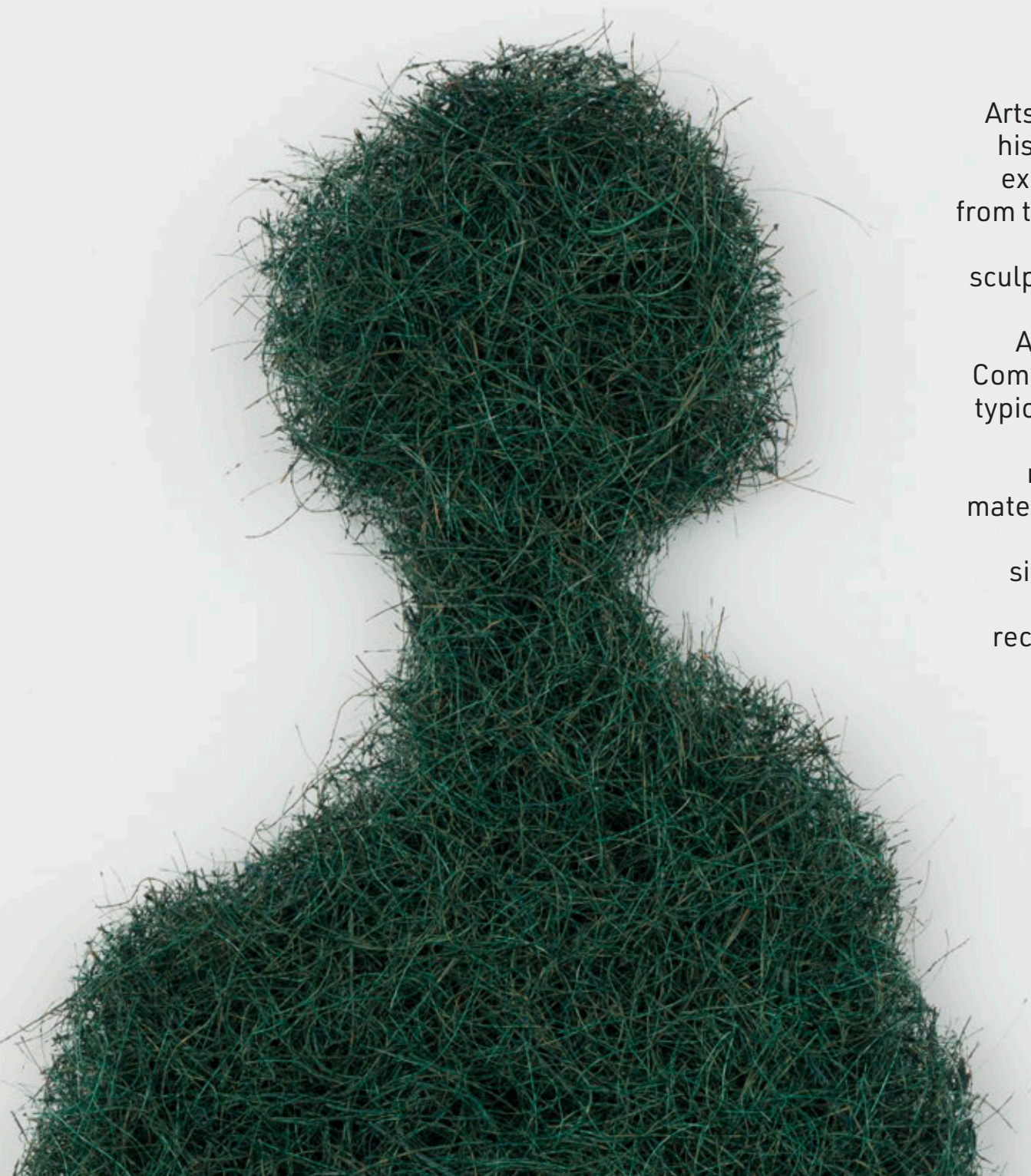


Untitled (*Apple*), 2003
charcoal on paper
37 3/4 x 25 in (95.9 x 63.5 cm)
(RA0654)



Small Standing Man, 2009
acrylic and rubberized hair on masonite
28 1/4 x 10 1/2 x 1 in (71.8 x 26.7 x 2.5 cm)
(RA7028)



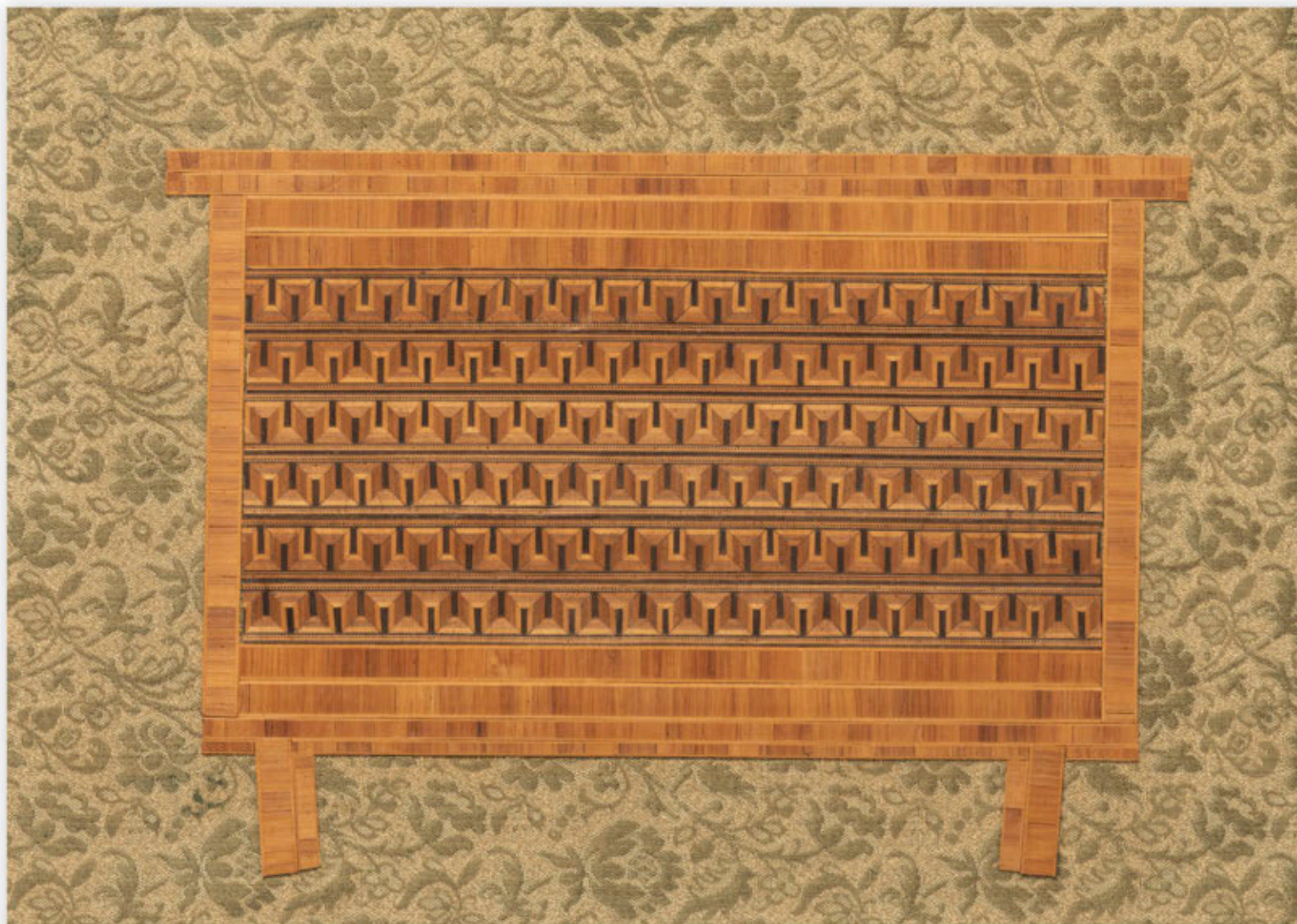


Artschwager used rubberized hair throughout his career to explore the tactility of the visual experience. His works in this material depart from the crisp lines of his better-known Formica furniture pieces. By blurring the clarity of sculptural form and throwing the object out of focus, rubberized hair allowed for what Artschwager called a "perfect imprecision." Commonly found in upholstery, this material is typically hidden from view underneath the soft edges of a sofa. Artschwager reversed the relationship between an object and its raw materials, asking the inner-body of an object to become its own surface. This small-scale silhouette is taken from a photograph of the artist. With forms that manage to be both recognizable and nameless at the same time, Artschwager complicates our sense of perception rendering the accessible inaccessible.

**ENRICO
BAJ**
(1924-2003)

With a passion for the eccentric and a strong iconoclastic impulse, Baj was one of the central figures of the Italian neo-avant-garde. 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 Milan in 1951. Heir to the surrealist-dadaist spirit, and an experimenter in original techniques and styles, he 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. Baj became associated with Max Ernst, Marcel Duchamp, and Yves Klein, and influenced younger artists such as Martin Kippenberger, Mike Kelley, and Jonathan Meese. Ever since his participation in the Venice Biennale in 1964, Baj's work has been exhibited in all the major European museums, and frequently in the United States since 1960.





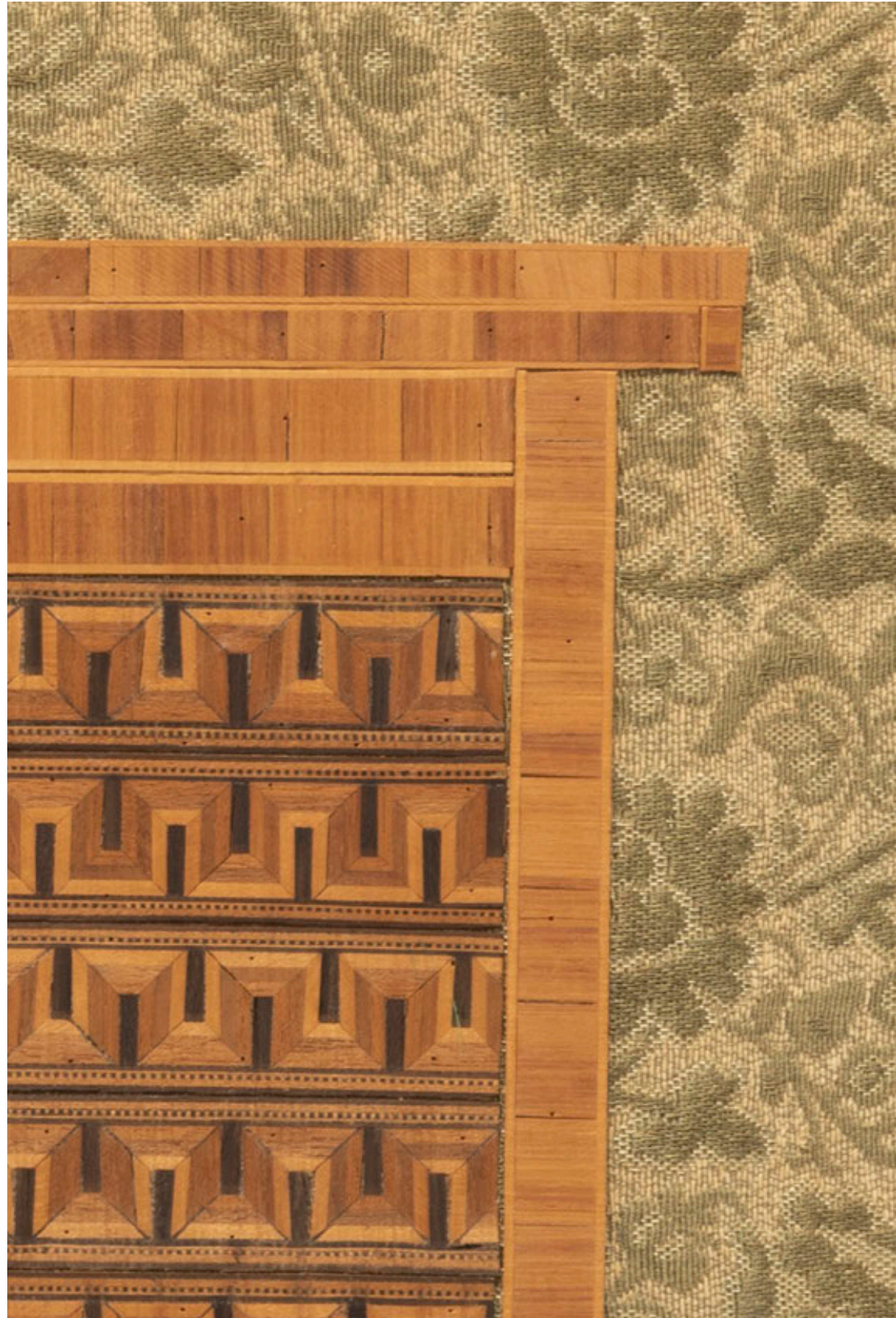
Mobile, 1961
collage, inlay and veneer on fabric-covered panel
20 5/8 x 28 3/4 in (52.5 x 73 cm)
(BAJ8764)

Every word, every object is what it is, and many things besides. When Baj's interest turned to furniture-pieces, he at once noticed – faithful to his metaphoric method – their disturbing character: without ceasing to be furniture, each piece was a fantastic animal. Our homes are peopled by a fauna that is grotesque and menacing by turns. But one day, whilst he was scrutinizing these creatures, they changed back into furniture pieces before his eyes.

- Octavio Paz

"The Furniture Pieces of Enrico Baj", 1961

Similarly to Richard Artschwager, Enrico Baj also questioned everyday objects and imagery, with both humor and unusual textures. His faux furniture works from 1960-1962, depicting traditional furnishings like credenzas and bedside tables flattened to near two-dimensionality and mounted to brocade, are conceptual pieces which highlight Baj's incredible wit and inimitable ability to apply intellectual rigor to design, art, and craft. The mood of absurdity in these works seems appropriate to the postwar period, with its ruins and outmoded materials, but it is also a provocation of bourgeois "good taste" conventions.





Sciura Schelda, 2002
passementerie and pipes
collage on fabric
39 3/8 x 31 1/2 in
(100 x 80 cm)
(BAJ8765)

"Madame Schelda" is the title of this work from Baj's *Ladies* series, a complement to one of the artist's most recognised themes, the *Generals*. Originally conceived in the late 1950s, the *Generals* were depictions of military figures assembled with collage items, including coins turned into medals and pieces of scrap ribbon mimicking decorations for valor. Detritus of everyday life creates this farcical aristocratic "Lady" figure, revealing the sense of satire and digs at authority that related Baj's work to that of many other avant-garde artists from throughout the 20th century. While the stylized character and rough texture of *Sciura Schelda* bring to mind Jean Dubuffet, the found elements in the collage recall Dada and Picabia, two strands which also reflect the anarchic humour so inherent in Baj's work.



**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 and patterns 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.





Replenish, 2010
rubber tires, wood, and steel
77 x 40 x 31 in
(195.6 x 101.6 x 78.7 cm)
(CHB8575)



Booker's installation at David Nolan Gallery, New York, NY, 2023

Romantic Repulsive, 2002

cast bronze

25 x 29 x 14 in (63.5 x 73.7 x 35.6 cm)

(CHB8576)



Untitled, 2022

lithography, woodcut and hand-painted
chine collé with embossment
47 x 30 3/4 in (119.4 x 78.1 cm)
(CHB8596)

Though materially different from her sculptures, Booker's unique prints and drawings 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 works on paper are made with an innovative layering chine collé 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 tears and cuts these papers, combining them to create a final collage through a meticulous process. Booker's chine collé works 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)

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."





The Histories (after Heade), 2020
tapestry in artist's frame
84 x 126 in (213.4 x 320 cm) or variable size
(DH7633)



*Less a direct reference to any particular painting by Martin Heade than a thinking through of his mode of vision, Hartt's *After Heade* translates a studio portrait by Hartt of an orchid in a transparent planter into a mural-size color tapestry. Displayed horizontally so that the orchid seems suspended, the table and hints of a shadow merge seamlessly into the background.*

The lyricism of the orchid has a sharp political edge. The orchid's overdetermination as a symbol of hybridity owes much to the arguments popularized in an 1862 study by Charles Darwin.

Orchids have been symbols of freedom and abolitionism, but as part of the "orchid mania" of the 19th century that brought thousands of specimens from Brazil, Jamaica, and Madagascar to London greenhouses, where most of the plants died, orchids were implicated in an imperialist worldview.

Such ambiguity is not lost on Hartt.

- Solveig Nelson, 2022

**MEL
KENDRICK**
(b. 1949)

A preeminent American sculptor – considered among the leading practitioners in the medium – Kendrick’s 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 process typically starts with a simple cubic volume (resembling a plinth) from which cylindrical or conical forms are unearthed and then set atop or underneath this original element. Guided by the essential properties of his chosen material, the naturally occurring character of wood or concrete can define the direction of the artwork.





Untitled, 2021
mahogany and gesso
80 x 101 1/2 x 4 in
(203.2 x 257.8 x 10.2 cm)
(KEN7955)

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.



Untitled (*Blue*), 2022
mahogany and Japan color
32 x 21 x 4 1/4 in
(81.3 x 53.3 x 10.8 cm)
(KEN8748)



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

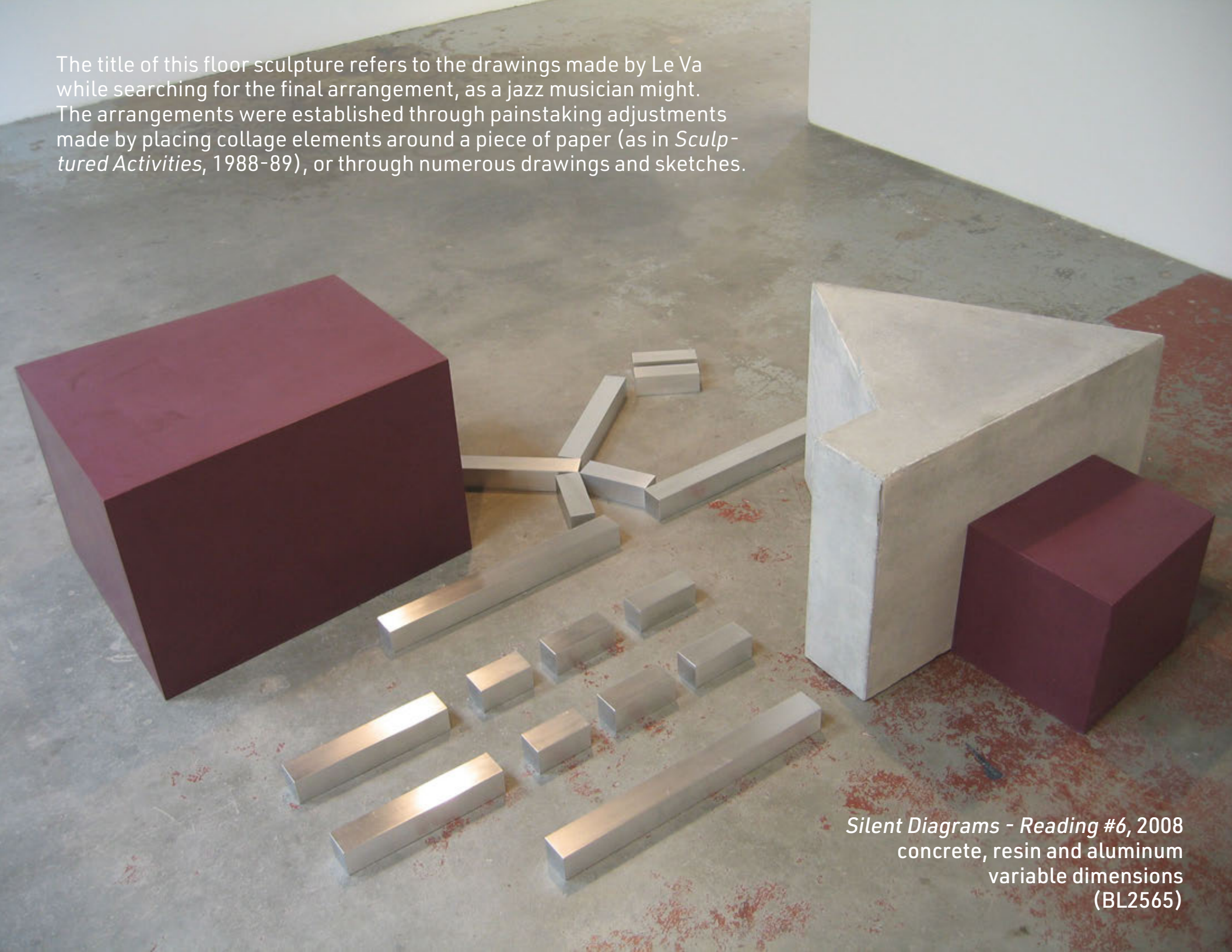
Mr. Le Va wanted to engage viewers so that they could walk through a work, look at it from different angles and, like detectives at a crime scene, reconstruct the mental and physical processes that had formed it. (He admired Sherlock Holmes.) So essential was the viewer for Mr. Le Va that he made sculptures 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 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.



The title of this floor sculpture refers to the drawings made by Le Va while searching for the final arrangement, as a jazz musician might. The arrangements were established through painstaking adjustments made by placing collage elements around a piece of paper (as in *Sculptured Activities*, 1988-89), or through numerous drawings and sketches.



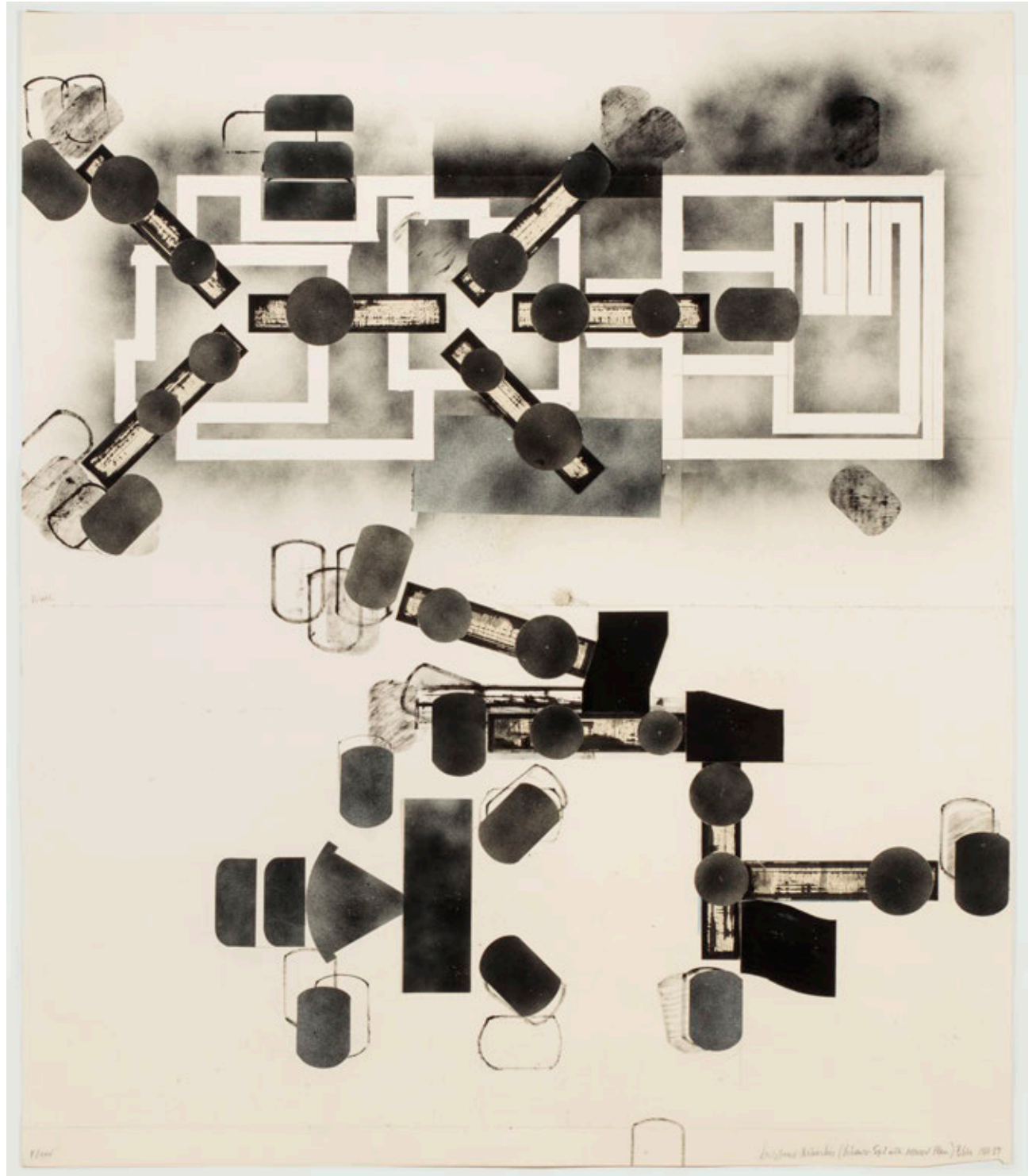
Silent Diagrams - Reading #6, 2008
concrete, resin and aluminum
variable dimensions
(BL2565)

Sculptured Activities (Entrance-Exit with Abscessed Plan), 1988-89
inked collage and ink, spray paint,
and graphite on paper
58 1/4 x 50 in (148 x 127 cm)
(BL3250)

In the 1980s Barry Le Va was reading Samuel Beckett and Thomas Bernhard, both of whom wrote about social injustice and the human condition; their writings deeply influenced Le Va's artistic vision at that time.



Le Va's installation at Carnegie Mellon University Art Gallery, Pittsburgh, PA, 1988



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 road-map 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.





Untitled
(Marzipanmädchen)
2008
mixed media on paper
11 3/4 x 9 4/5 x 3/4 in
(30 x 24 x 2 cm)
(JM6118)

EVA MEESE
OHNE SCHLANGE!
2020
acrylic on canvas
12 1/8 x 11 3/4 x 3/4 in
(30.5 x 30 x 2 cm)
(JM7905)



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.





I've never really been able to understand why anybody paints a still life, even though I enjoy looking at them.

And when it comes to people, I would much rather look at a female face and lavish attention on it than a male face.

I think that's part of the reason it's ended up being a singular thing.

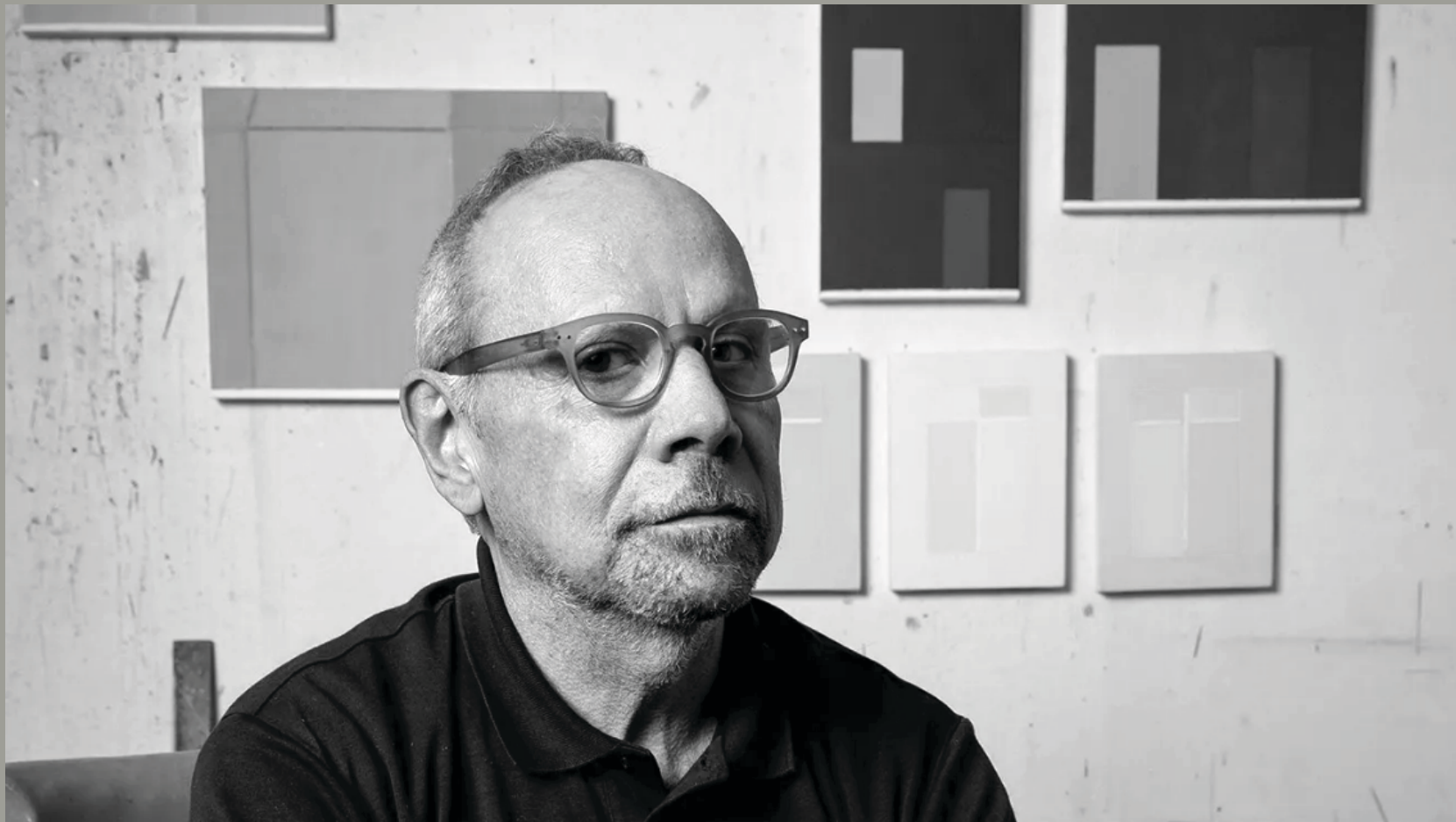
- Jim Nutt

Untitled (*Drawing for Tweed*), 2005
graphite on watercolor paper
13 x 13 in (33 x 33 cm)
(NUTT8745)



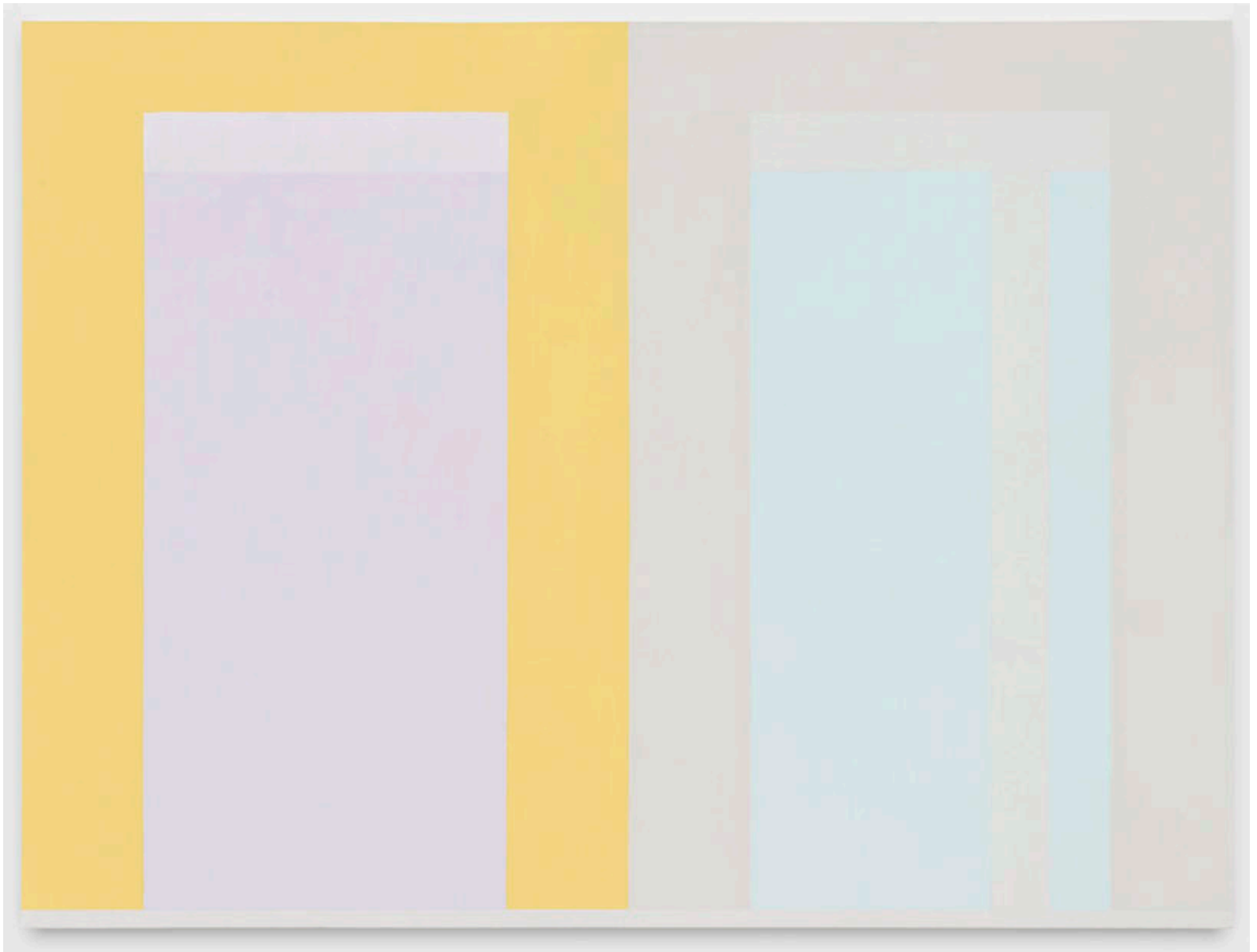
**PAULO
PASTA**
(b. 1959)

Paulo Pasta has established himself as one of the revered painters of light and 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.





Untitled, 2023
oil on canvas
47 1/4 x 39 3/8 in
(120 x 100 cm)
(PAP8763)



Untitled, 2022
oil on canvas
47 1/4 x 63 in (120 x 160 cm)
(PAP8491)

**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





Trumpeting Angels: Triangle, Rectangle, Small Square, II, 1981
watercolor, pencil, glue, and vellum on rag board
29 x 36 in (73.7 x 91.4 cm)
(ROC8037)

**ROBERT
SMITHSON**
(1938-1973)

Robert Smithson was an artist who expanded what art could be and where it could be found. For over fifty years, his art, writings, and ideas have influenced artists and thinkers, building the ground from which contemporary art has grown. An autodidact, Smithson's interests in travel, cartography, geology, architectural ruins, prehistory, philosophy, science fiction, popular culture, and language spiral through his work. In his short and prolific life, Smithson produced paintings, drawings, sculpture, earthworks, architectural schemes, films and video, photographs, writings, and all the stops between. From his landmark earthworks to his "quasi-minimalist" sculptures, Nonsites, writings, collages, drawings, and radical rethinking of landscape, Smithson's ideas are profoundly urgent for our times. By exploring the conceptual and physical boundaries of knowledge, Smithson raised essential questions about our place in the world.





Broken Circle, 1971
 graphite on paper
 12 3/4 x 15 1/2 in
 (32.4 x 39.4 cm)
 (RS8737)

Broken Circle/Spiral Hill (1971), Emmen, The Netherlands,
 is the only earthwork by Smithson outside the United States



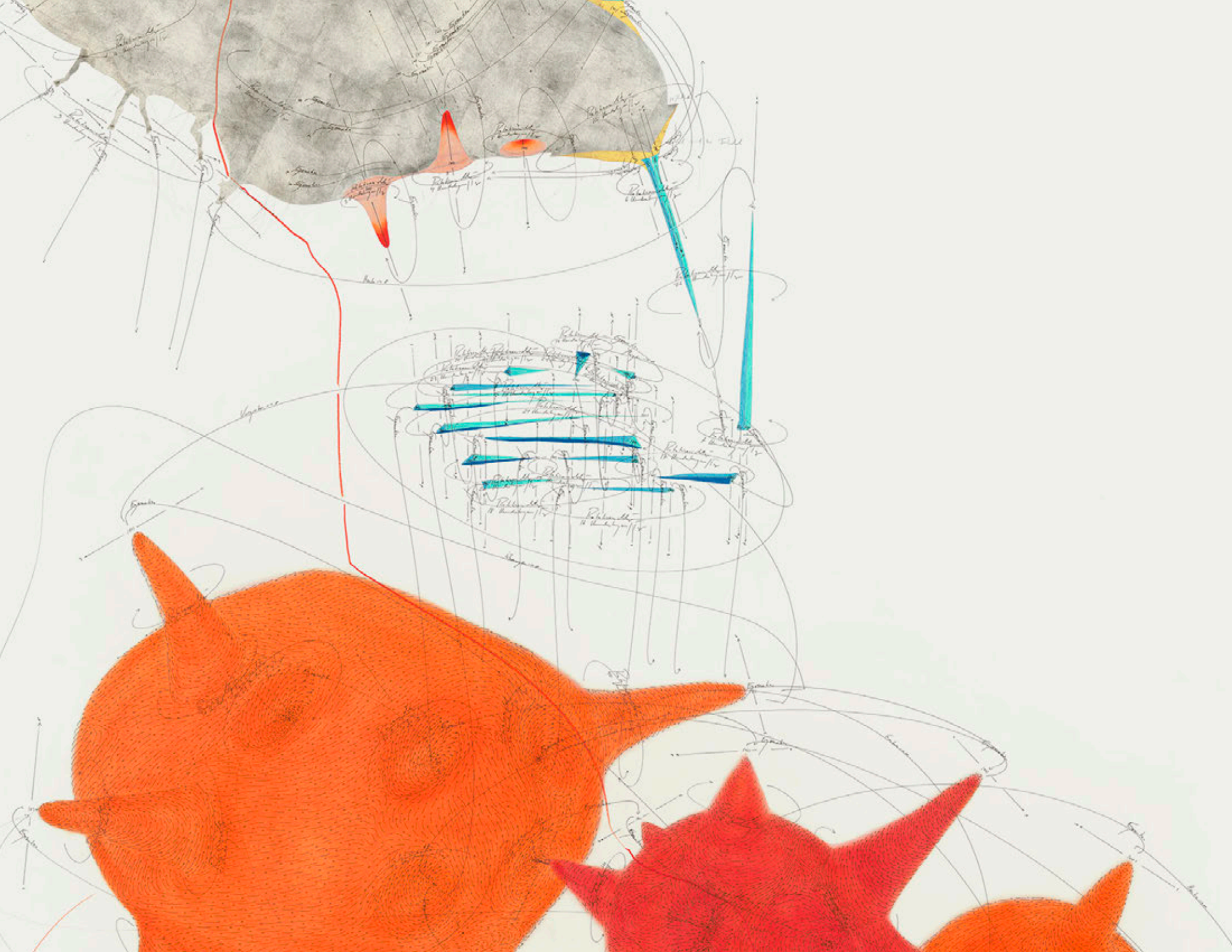
**JORINDE
VOIGT**
(b. 1977)

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.



Passion und plaisir
(Rückwirkungen auf die Frage:
Wie der Mensch an der Liebe
beteiligt ist) Matrix 17 (108) /
Niklas Luhmann / Liebe als
Passion XIV
2013
ink, gold leaf, graphite, and
pastel on paper
82 11/16 x 55 1/8 in
(210 x 140 cm)
(JV5079)







Study of Reality IX, 2021
ink and graphite on paper,
collage wwmounted on
mirror glass
13 3/8 x 9 7/8 x 2 3/4 in
(34 x 25 x 7 cm)
(JV8295)

Dyade 10, 2022
gilded stainless steel
18 3/4 x 19 1/4 x 17 7/8 in
(47.5 x 49 x 45.5 cm)
(JV8708)





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