

ART BASEL

17 – 22 JUNE 2025

DAVID NOLAN GALLERY

Booth A9

Featuring works by

| | |
|---------------------|--------------------|
| Rodolfo Abularach | Mel Kendrick |
| Richard Artschwager | Barry Le Va |
| Enrico Baj | Sol LeWitt |
| Georg Baselitz | Jonathan Meese |
| Chakaia Booker | Jim Nutt |
| William Copley | Paulo Pasta |
| Willem de Kooning | Erwin Pfrang |
| Jan Dibbets | Dorothea Rockburne |
| Carroll Dunham | Lucas Samaras |
| George Grosz | Eugen Schönebeck |
| Philip Guston | Robert Smithson |
| David Hartt | Vian Sora |
| Antonius Höckelmann | Jorinde Voigt |



RODOLFO ABULARACH

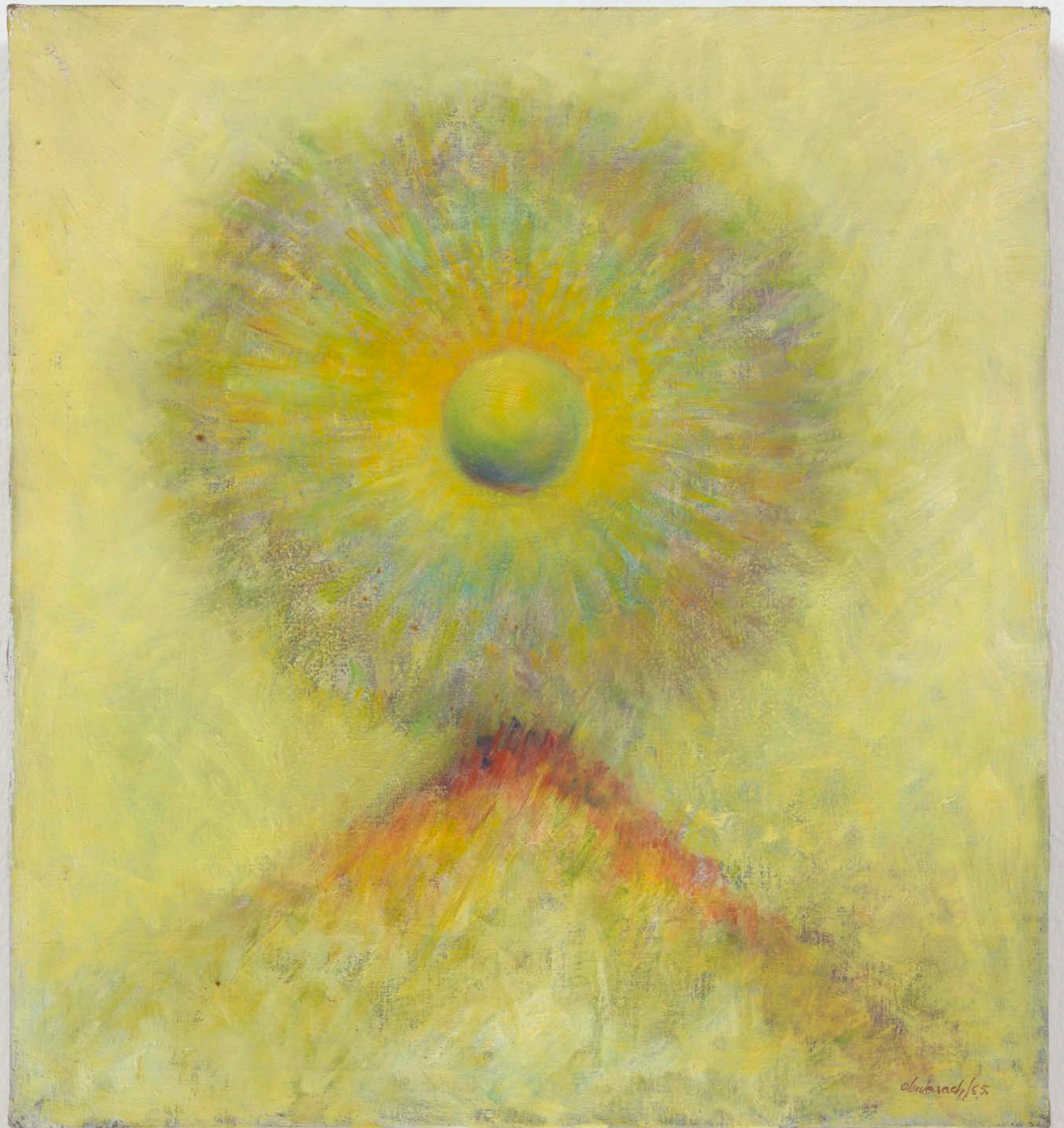
Guatemalan (1933-2020)

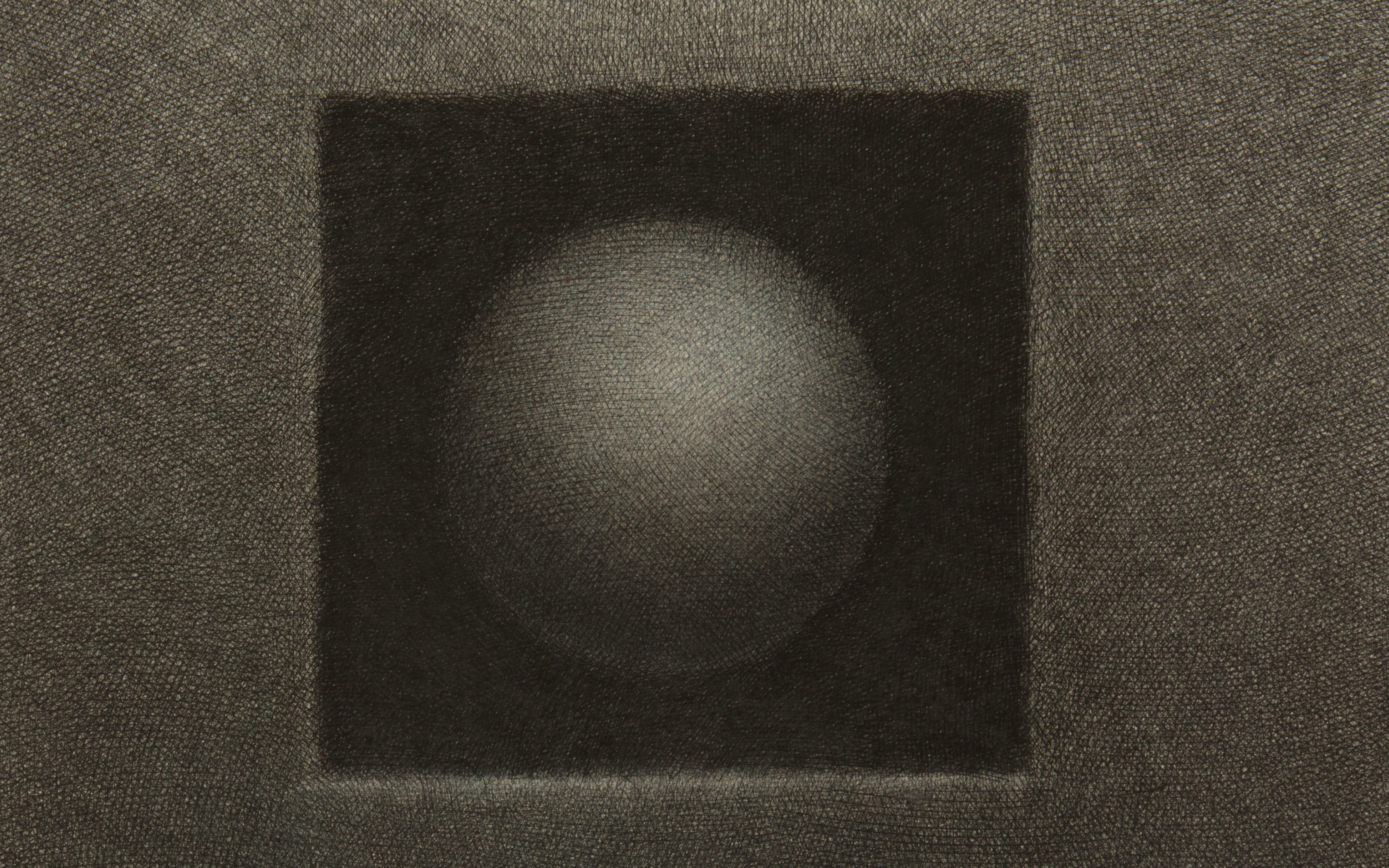
Rodolfo Abularach is one of Latin America's most distinguished artists. Throughout his over six-decade long career, Abularach created a fascinating spiritual world filled with images of planetary forms, mandalas, and earthly and psychological portals. His most famous subject was the eye, which he saw as a window into the soul. His interest in the mysteries of the earth led him to depict volcanoes, emblems of the artist's homeland and ancient history. Abularach mastered and explored a variety of styles, from hyperrealistic to abstract, monochrome to multicolored, esoteric to surreal. He was known for his virtuosity in multiple media, including painting, drawing, and printmaking. Abularach's work is held in an extraordinary number of major collections and institutions worldwide.

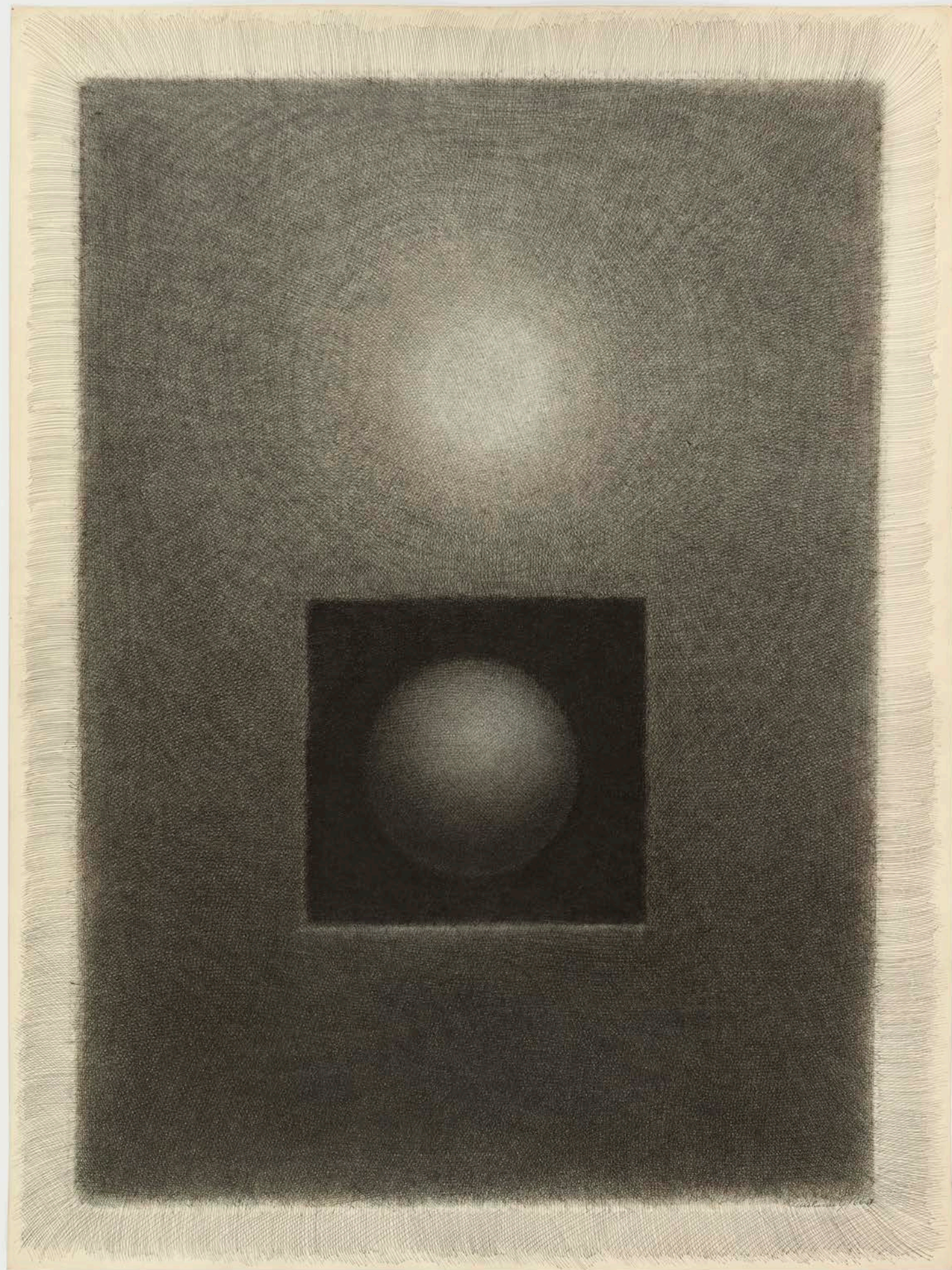
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Rodolfo Abularach (1933-2020)
Mundo (World), 1965
oil on canvas
13 x 14 in (33 x 35.6 cm)

signed and dated on recto
signed, titled, and dated on verso
(ABU9928)







Rodolfo Abularach (1933-2020)

Ventana con Esfera (Window with Sphere), 1966-67

ink on paper

40 x 30 in (101.6 x 76.2 cm)

signed and dated on recto
(ABU10026)

Rodolfo Abularach (1933-2020)
Espacial No. 3 (Spatial No. 3), 1967-79
oil on canvas
14 x 14 in (35.6 x 35.6 cm)

signed and titled on verso
(ABU9925)





Rodolfo Abularach (1933-2020)
Naciendo (Being Born), 1969
oil on canvas
12 x 10 in (30.5 x 25.4 cm)

signed on recto
signed, titled, and dated on verso
(ABU9817)

Rodolfo Abularach (1933-2020)
Ojo Centro Blanco No. 6 (White Center Eye No. 6), 1970
ink on paper
30 x 30 in (76.2 x 76.2 cm)
framed: 33 1/4 x 33 1/4 in (84.5 x 84.5 cm)

signed and dated on recto
(ABU9984)





Rodolfo Abularach (1933-2020)

Ojo Abierto (Open Eye), 1972

ink on paper

30 x 30 in (76.2 x 76.2 cm)

framed: 33 1/4 x 33 1/4 in (84.5 x 84.5 cm)

signed and monogrammed on recto
(ABU9980)



Rodolfo Abularach (1933-2020)
Erupción Igneo 2 (Igneous Eruption 2), 1991
oil on canvas
24 x 16 in (61 x 40.6 cm)

signed and dated on recto
(ABU9964)



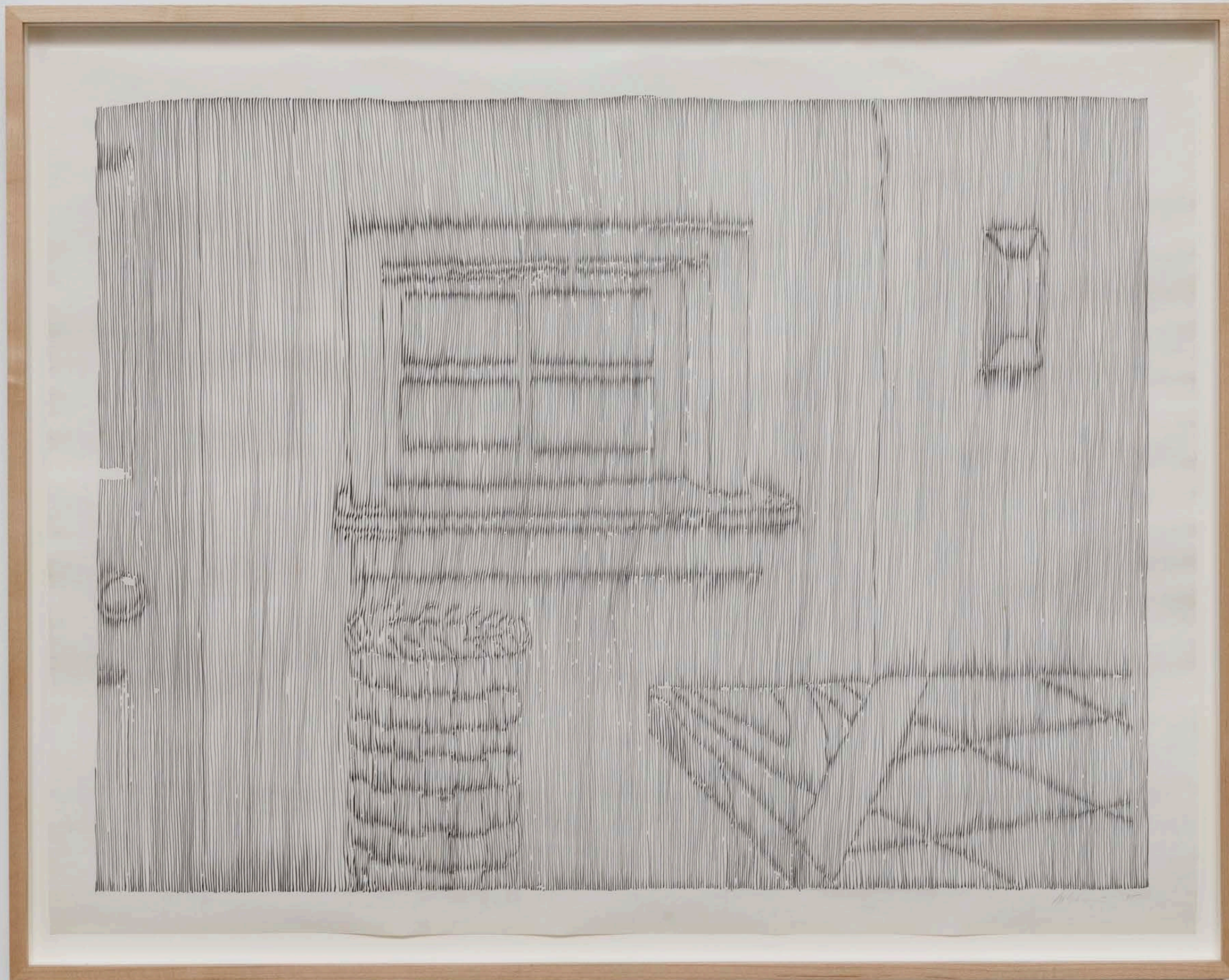
RICHARD ARTSCHWAGER

American (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. 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.

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Richard Artschwager (1923-2013)
Door, Window, Table, Basket, Mirror, Rug, 1975
ink on paper
25 x 33 in (63.5 x 83.8 cm)

signed and dated on recto
(RA10072)

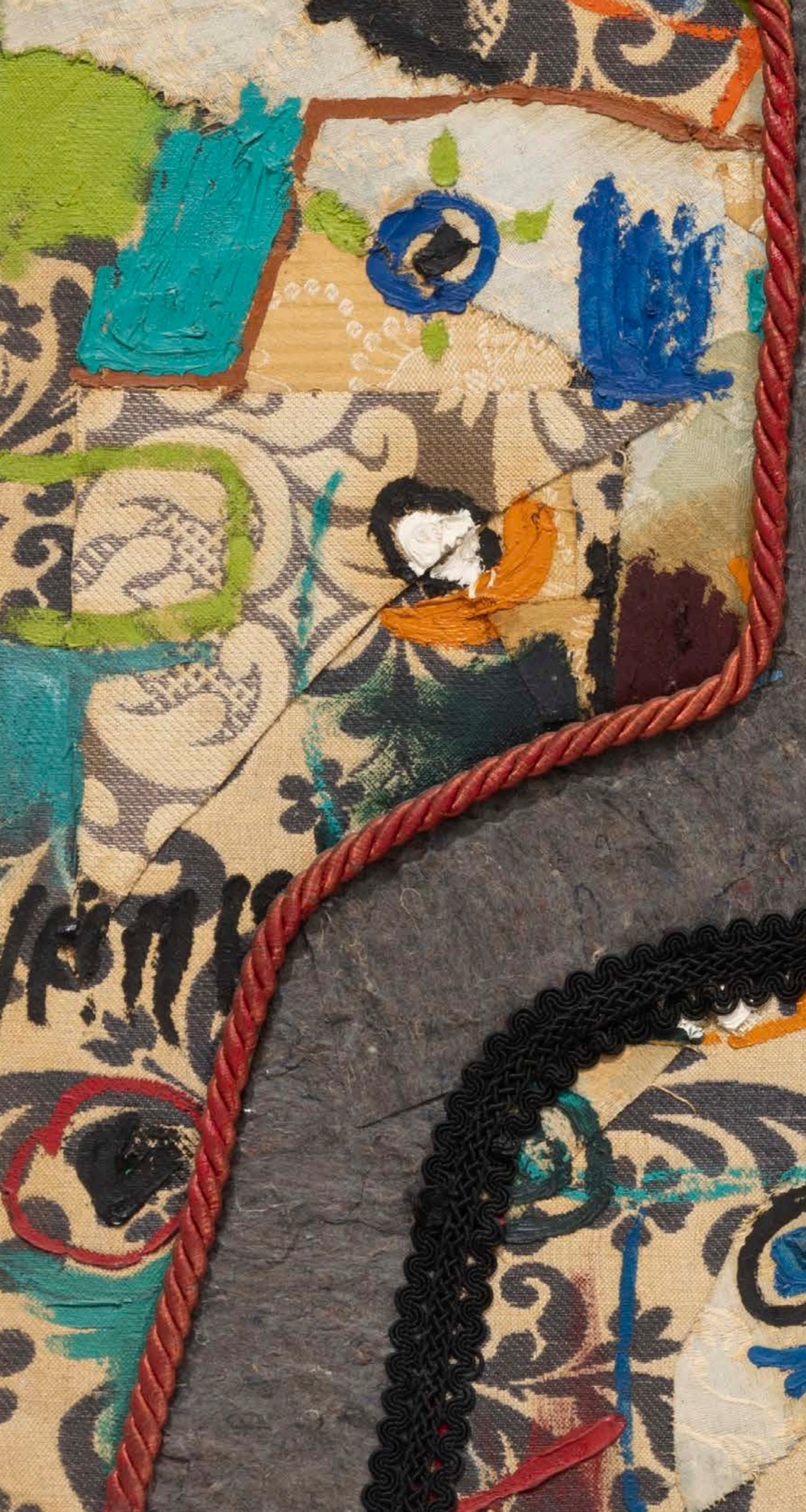


ENRICO BAJ

Italian, (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.

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Enrico Baj (1924-2003)
Ho voglia di abbracciarti
(*I Feel like Hugging You*), 1964
acrylic, collage, padding,
passementerie on canvas
31 7/8 x 39 3/8 in (81 x 100 cm)

signed on recto
(BAJ9225)



GEORG BASELITZ

German (b. 1938)

Baselitz arrived at his distinct style by fusing prewar German Expressionism with postwar abstraction. Following World War II, Baselitz embraced the human figure in the style of the Expressionists, who had been condemned by the Nazis. His work from the 1960s explored the human figure in a variety of contexts ranging from the obscene to the heroic. Towards the end of the decade, Baselitz began experimenting with painting his subjects upside down. It is with this disorienting technique that his works begin to fuse figuration with abstraction. Rich with art historical references and emotional tension, Baselitz's works reflect the sentiments of a pioneering postwar artist.





Georg Baselitz (b. 1938)

Untitled, 1959

watercolor on paper

15 x 11 in (38.1 x 27.9 cm)

framed: 24 5/8 x 20 1/8 x 1 1/2 in (62.5 x 51 x 3.8 cm)

signed and dated on recto
(GB9697)

Georg Baselitz (b. 1938)
Untitled (Ante Elke) (Nude Portrait of Elke Baselitz), 1976
watercolor and oil on paper
24 x 16 3/4 in (61 x 42.5 cm)
framed: 34 1/8 x 26 1/4 in (86.7 x 66.7 cm)

signed and dated on recto
(GB9702)





Georg Baselitz (b. 1938)
Adler/Eagle, 1977
oil on paper
33 3/4 x 24 in (85.7 x 61 cm)
framed: 44 1/8 x 33 1/2 in (112.2 x 85.1 cm)

signed and dated on recto
(GB9703)



CHAKAIA BOOKER

American (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.

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Chakaia Booker (b. 1953)
Dialogue With Myself (Open Chat), 2009
acrylic and acid-free paper on prepared wood panel
24 x 12 x 1 1/2 in (61 x 30.5 x 3.8 cm)

signed on verso
(CHB8549)







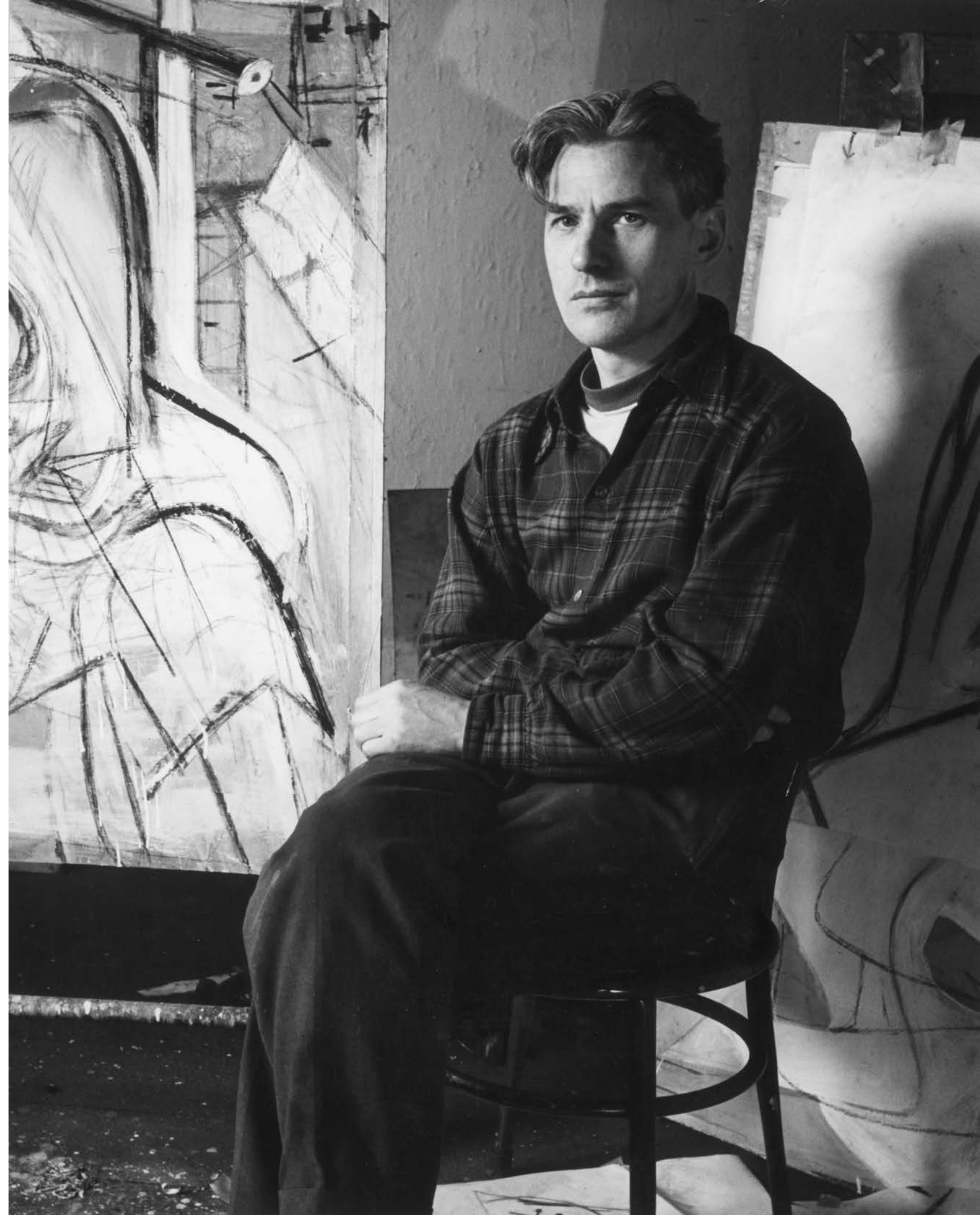
Chakaia Booker (b. 1953)
Untitled, 1996
rubber tires and wood
48 x 48 x 10 in
(121.9 x 121.9 x 25.4 cm)

(CHB9654)

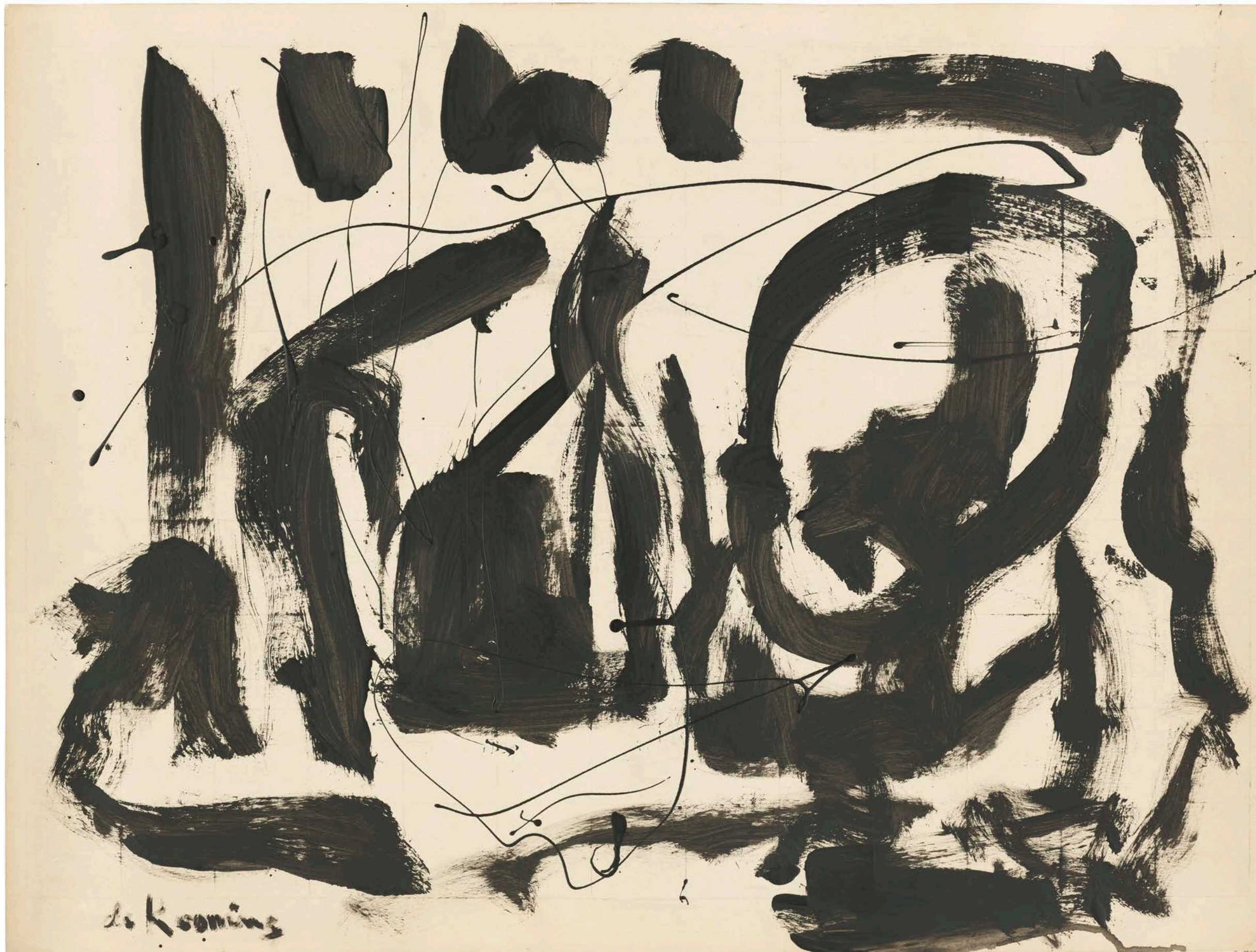
WILLEM DE KOONING

Dutch-American (1904-1997)

Willem de Kooning was one of the leading exponents of Abstract Expressionism, particularly the form known as Action Painting. During the 1930s and '40s de Kooning worked simultaneously in figurative and abstract modes, but by about 1945 these two tendencies seemed to fuse. De Kooning's enamel drawings find their origins to the artist's time in Italy in the 1950s to 1960s, ushering in one of the most expressive and experimental phases of his career. The drawings pulse with emotional intensity, lyrical brushwork, and resonate with a distinct calligraphic rhythm.







Willem de Kooning (1904-1997)
Abstractions, ca. 1950s
Sapolin enamel on paper
18 1/8 x 24 1/8 in (46 x 61 cm)

signed on recto
(WD10049)



JAN DIBBETS

Dutch (b. 1941)

Associated with Conceptual Art, Land Art, and Arte Povera, Jan Dibbets's works display a tension between precision and illusion. Dibbets primarily employs photography, denying its assumed objectivity, as a philosophical tool that invites the viewer to question how we see. Photo collages and drawings also appear in Dibbets works as aids to his play with illusory themes. Light, mathematics, and the precision of photography come together in Dibbets's oeuvre and result in a visual revolution whose consequences are further amplified in the present digital age.



Jan Dibbets (b. 1941)
*Study for the Voyage of Captain
SEM 1910-1913*, 1976
photo collage and graphite
9 x 23 in (22.9 x 58.4 cm)
signed, titled, and dated on recto
(DIB10073)



CARROLL DUNHAM

American (b. 1949)

The extensive oeuvre of 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. Between 1981 and 1987, Dunham worked directly on wood veneer, responding to the natural grains of the wood, he created compositions that frequently combine geometric and organic, anthropomorphic forms. Over the course of his career, Dunham has moved from abstraction to figuration.





Carroll Dunham (b. 1949)
Untitled, 1985
casein, graphite, ink, and paint on wood veneer
18 x 13 1/2 in (45.7 x 34.3 cm)
framed: 19 x 14 1/2 in (48.3 x 36.8 cm)

signed and dated on recto
(PP6668)



GEORGE GROSZ

German (1893-1959)

An ideologically committed painter, George Grosz started as a caricature artist with a socially critical style that became more mordant as a result of the traumatic experience of World War I. Driven by his disillusionment with the society that surrounded him, he joined the Berlin Dadaist group and became the foremost practitioner of the *Neue Sachlichkeit* (*New Objectivity*). The longed-for end of World War II brought with it the recognition that humanity was threatened with a nuclear apocalypse. The Stickmen, haunting post-nuclear creatures without bodies, was Grosz's last major group of works.

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George Grosz (1893-1959)
Stickman in Refuge, 1949
watercolor on paper
18 7/8 x 25 11/16 in (48 x 65.3 cm)

George Grosz Estate stamp
on verso
(GG5423)

PHILIP GUSTON

Canadian-American (1913-1980)

For over 50 years, Philip Guston restlessly made paintings and drawings that captured the anxious and turbulent world he was witnessing. During the social and political upheavals of the late 1960s, Guston grew critical of abstraction and began producing large-scale paintings that feature comic-like figures; *Untitled (Florida Drawing)*, 1968 was created during this transformative period in his career. Guston was a prolific draftsman who often turned to drawing to explore new directions in his art before transposing them to painting. Several times during the course of his career he stopped painting altogether to concentrate on drawing. Such phases mark the dramatic changes that characterized Guston's art from figuration to abstraction and vice versa.





Philip Guston (1913-1980)
Untitled (Florida Drawing), 1968
ink on paper
18 7/8 x 23 3/4 in (47.9 x 60.3 cm)

signed and dated on recto
signed, titled, and dated on verso
(PG10075)



DAVID HARTT

Canadian (b. 1967)

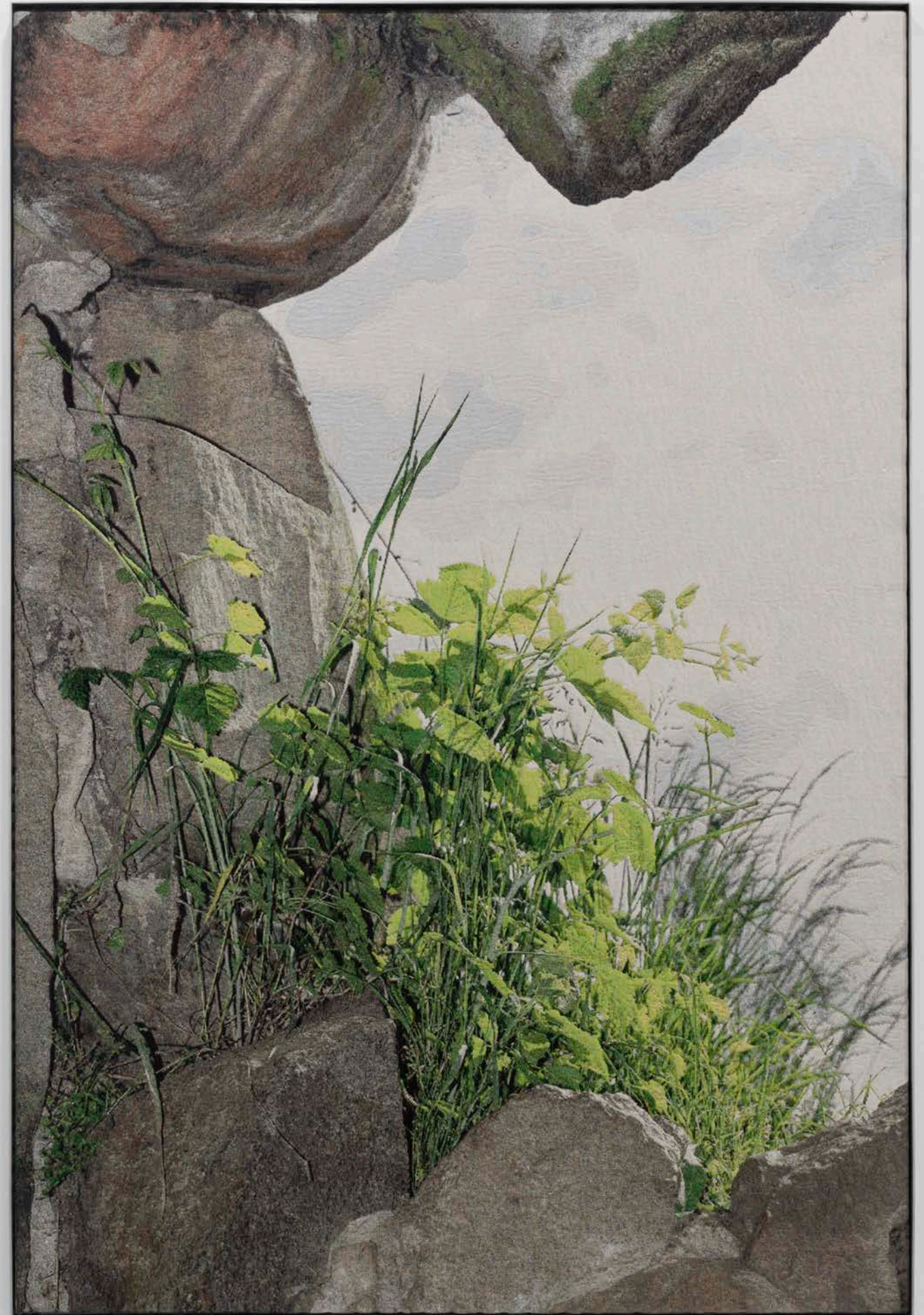
David Hartt creates sensitive and concise portraits of contemporary societies, exploring how historic ideas and ideals persist or transform over time. His art is based on extensive historical research, connecting the past to the present through themes of race, culture, identity, and migration. For him, *place* is a way to investigate community, narrative, ideologies, and the intersection of private and public life. The subjects and stories of his 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. His truly unique sense of photography allows him to deftly investigate social and cultural situations and create site-specific installations that draw from the idiosyncrasies and histories of their locations. Hartt's juxtapositions of 19th and 20th century environments question what it means to live on our planet and share a common history.

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David Hartt (b. 1967)
*The Garden (Rubus Idaeus, Poa Pratensis,
Cyperus Difformis, Rubus Ursinus, Stellaria Media,
Cerastium Fontanum, Capsella Bursa-Pastoris,
Lactuca Serriola, Chrysothricaceae/Oranienbaum-
Wörlitz, Germany / May 18, 2023), 2023*
tapestry in artist's aluminum frame
84 1/4 x 55 7/8 in (214 x 142 cm) or variable size

Edition of 3 plus 1 artist's proof
(DH9241)



ANTONIUS HÖCKELMANN

German (1937-2000)

One of the masters of postwar German art, Höckelmann was trained as a wood sculptor. Many of his works combine sculpture and painting. Wooden sculptures and also sculptures made of other materials (bronze, silver foil, straw) are completely painted. His work seems genuinely pathological—a fixated expression of profound conflict, shattering the very substance of the self. Höckelmann's art, even more than Baselitz's, is one of radical disorientation—one of the things signaled by the amorphous, especially when it becomes so radical it resists any definite shape. One cannot help thinking of them as yet another morbid German reaction to World War II, which Höckelmann experienced firsthand as a boy.







Antonius Höckelmann (1937-2000)
Untitled, 1968
charcoal, graphite, and pastel on paper
39 x 35 3/8 in (99 x 90 cm)

signed and dated on recto
(AH10085)



MEL KENDRICK

American (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.

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Mel Kendrick (b. 1949)

Untitled, 1986

wood

36 x 16 x 19 in

(91.4 x 40.6 x 48.3 cm)

signed and dated at bottom
(KEN7736)



Mel Kendrick (b. 1949)
Untitled (Green), 2008
pigment on cast paper
29 1/2 x 23 3/4 in (74.9 x 60.3 cm)

monogrammed and dated on recto
(KEN8761)

BARRY LE VA

American (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.

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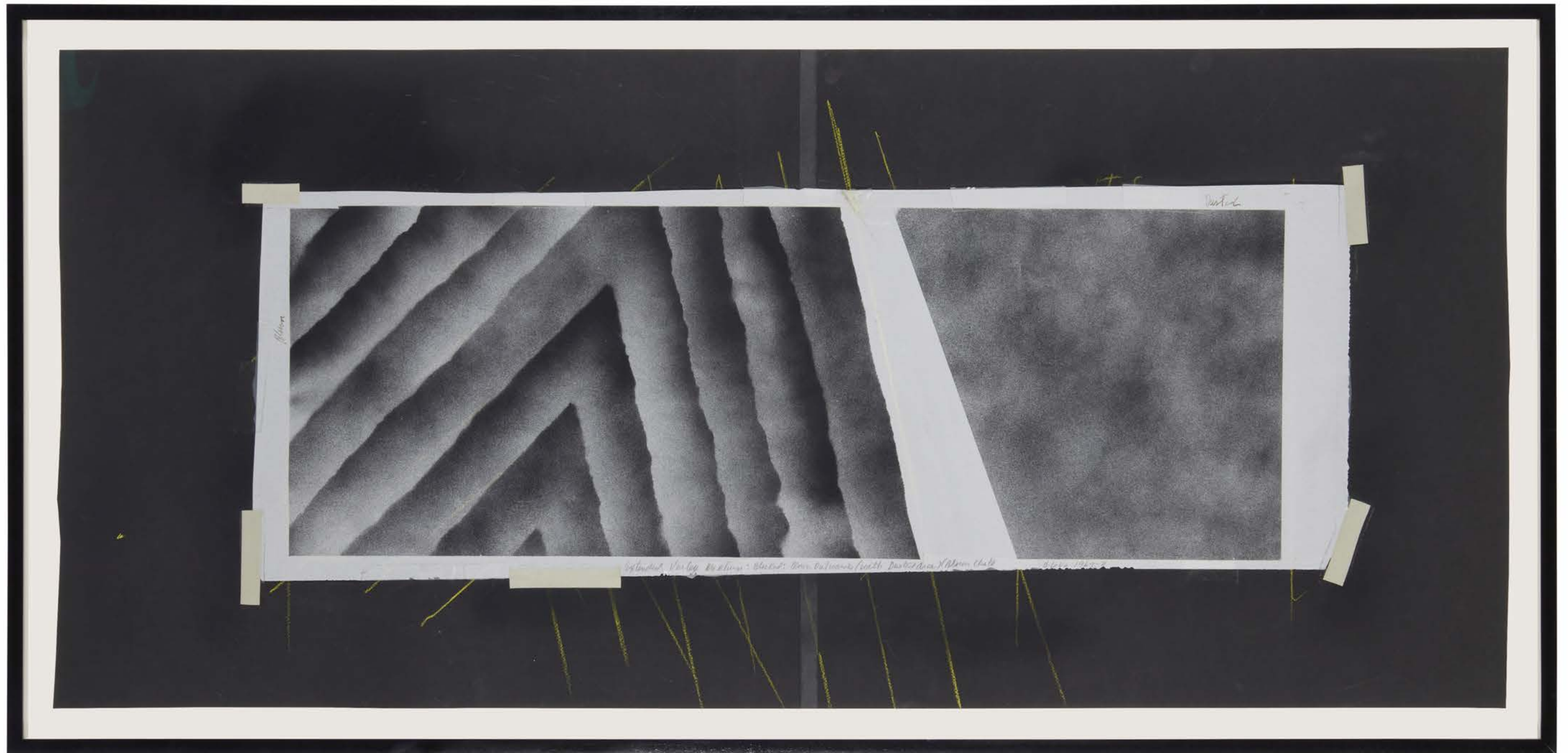




Barry Le Va (1941-2021)
*Diagrammatic Silhouettes:
Sculptured Activities (Blue)*, 1986
dispersion paint and ink on paper
60 x 60 in (152.4 x 152.4 cm)

(BL3241)





Barry Le Va (1941-2021)

Extended Vertex Meetings, 1969-71

spray paint and colored pencil on vellum,
mounted on black paper

19 1/2 x 43 1/2 in (49.5 x 110.5 cm)

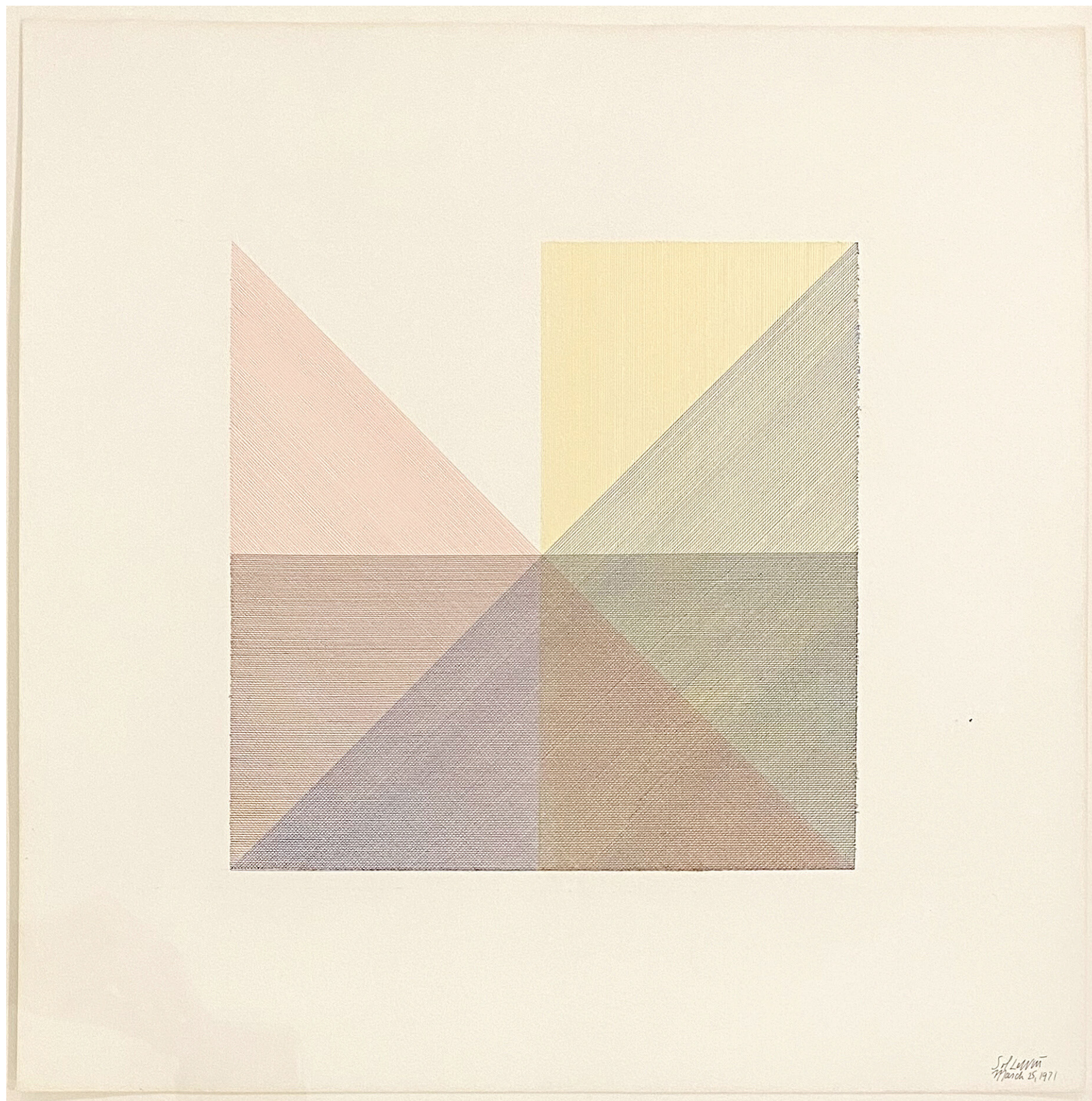
signed, titled, and dated on recto
(PP9245)



SOL LEWITT

American (1928-2007)

Sol LeWitt is heralded as the pioneer of Conceptual Art and Minimalism. He became known for transforming primary colors and geometric shapes into formal compositions that developed a certain complexity through spatial organization. He focused on ideas, intuition, systems, and structures, creating a lexicon of symbols and instructions that defied persistent logic and instead embraced emotion, humanity, and the collaborative spirit. LeWitt's methodology has often been compared to that of a composer, whose musical score is performed by others and thus allows for individual interpretation despite precise instruction. LeWitt worked as a graphic designer before pursuing his art career. His work bears a graphic sensibility while demonstrating his commitment to form, color, geometric shapes and the relationships amongst the various elements.



Sol LeWitt (1928-2007)
Untitled, 1971
ink on paper
14 3/8 x 14 3/8 in (36.5 x 36.5 cm)

signed and dated on recto
(SL10086)

JONATHAN MEESE

German (b. 1970)

Jonathan Meese approaches painting with 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 create 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.

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Jonathan Meese (b. 1970)
ICH SELBTPORTRAIT "OHNE ICH"!, 2020
acrylic and pencil on paper
16 1/2 x 11 3/4 in (42 x 29.7 cm)

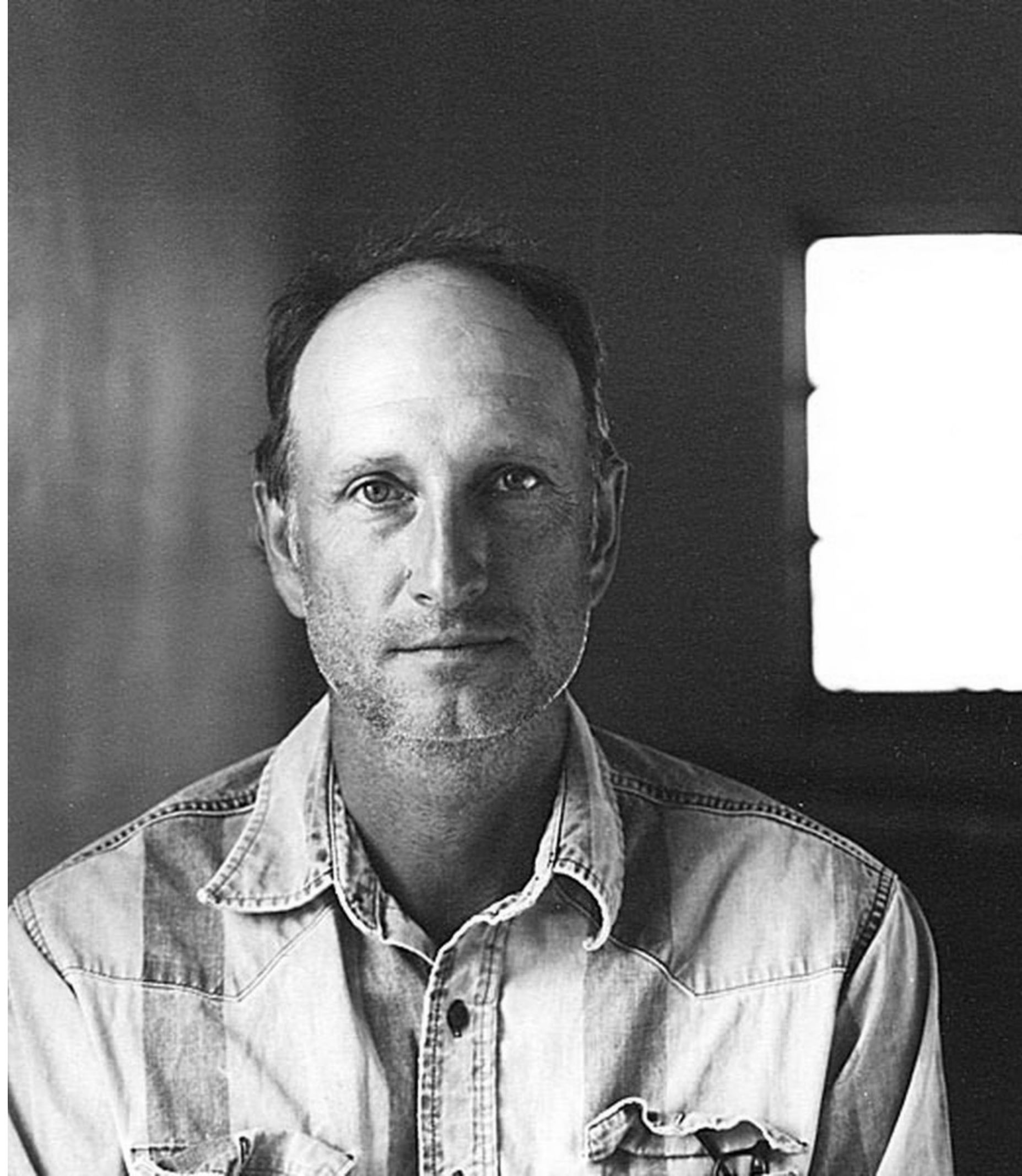
signed and dated on recto
(JM7880)



BRUCE NAUMAN

American (b. 1941)

Bruce Nauman studied art, mathematics, and physics at the University of Wisconsin from 1960 to 1964. He went on to study under William T. Wiley and Robert Arneson at UC Davis, graduating with an MFA in 1966. In 1964, Nauman gave up painting and began experimenting with sculpture and performance art; he also collaborated with William Allan and Robert Nelson on film projects. Since the mid-1960s, the artist has created an open-ended body of work that includes sculptures, films, holograms, interactive environments, neon wall reliefs, photographs, prints, sculptures, videotapes, and performance. His conceptual work stresses meaning over aesthetics; it often uses irony and wordplay to raise issues about existence and alienation, and increasingly it provokes the viewer's participation and dismay.

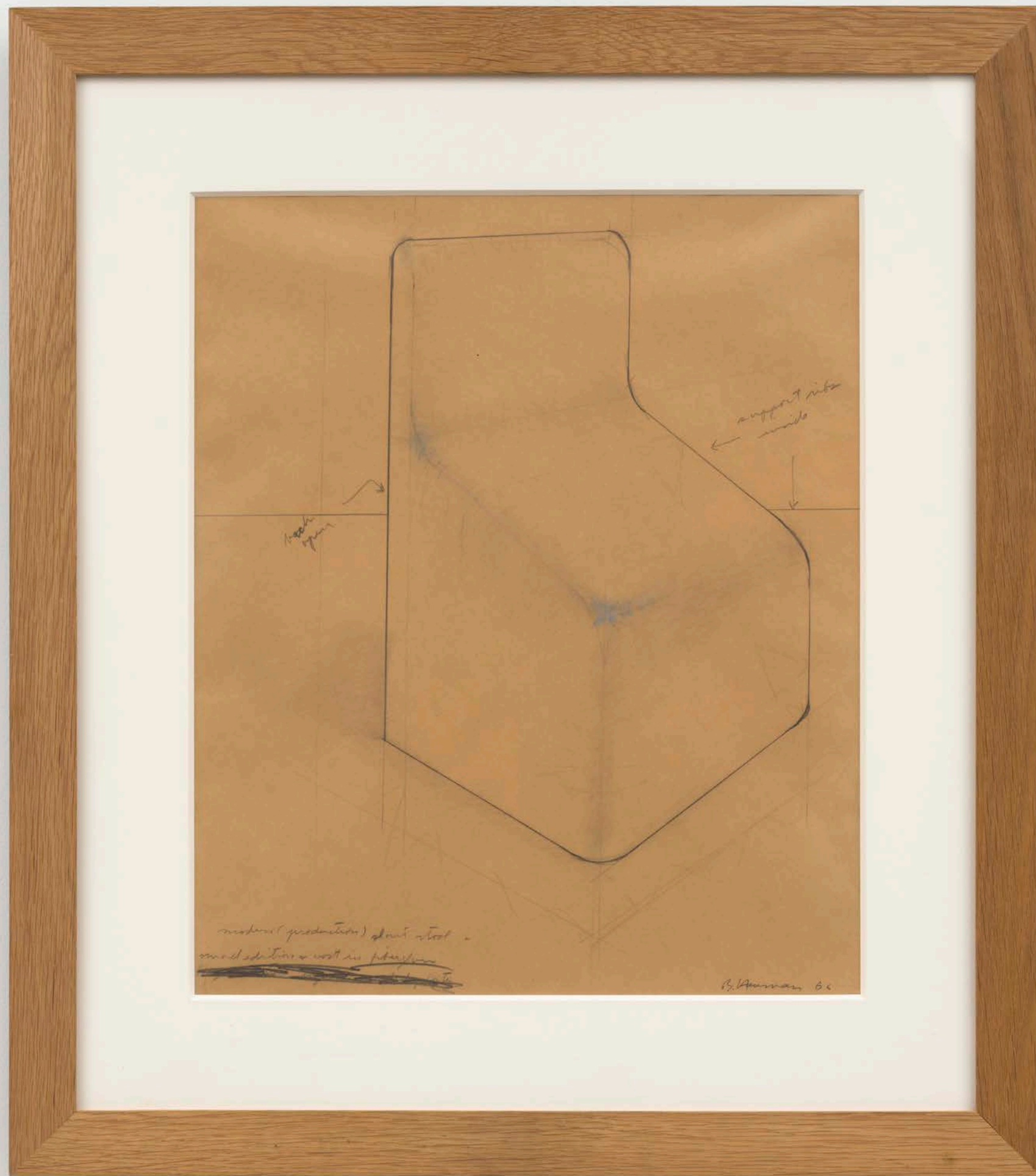


back
open



support ribs
inside





Bruce Nauman (b. 1941)
Modern (Production) Slant Stool, 1966
graphite on paper
20 x 16 in (50.8 x 40.6 cm)

signed and dated on recto
(BN7908)

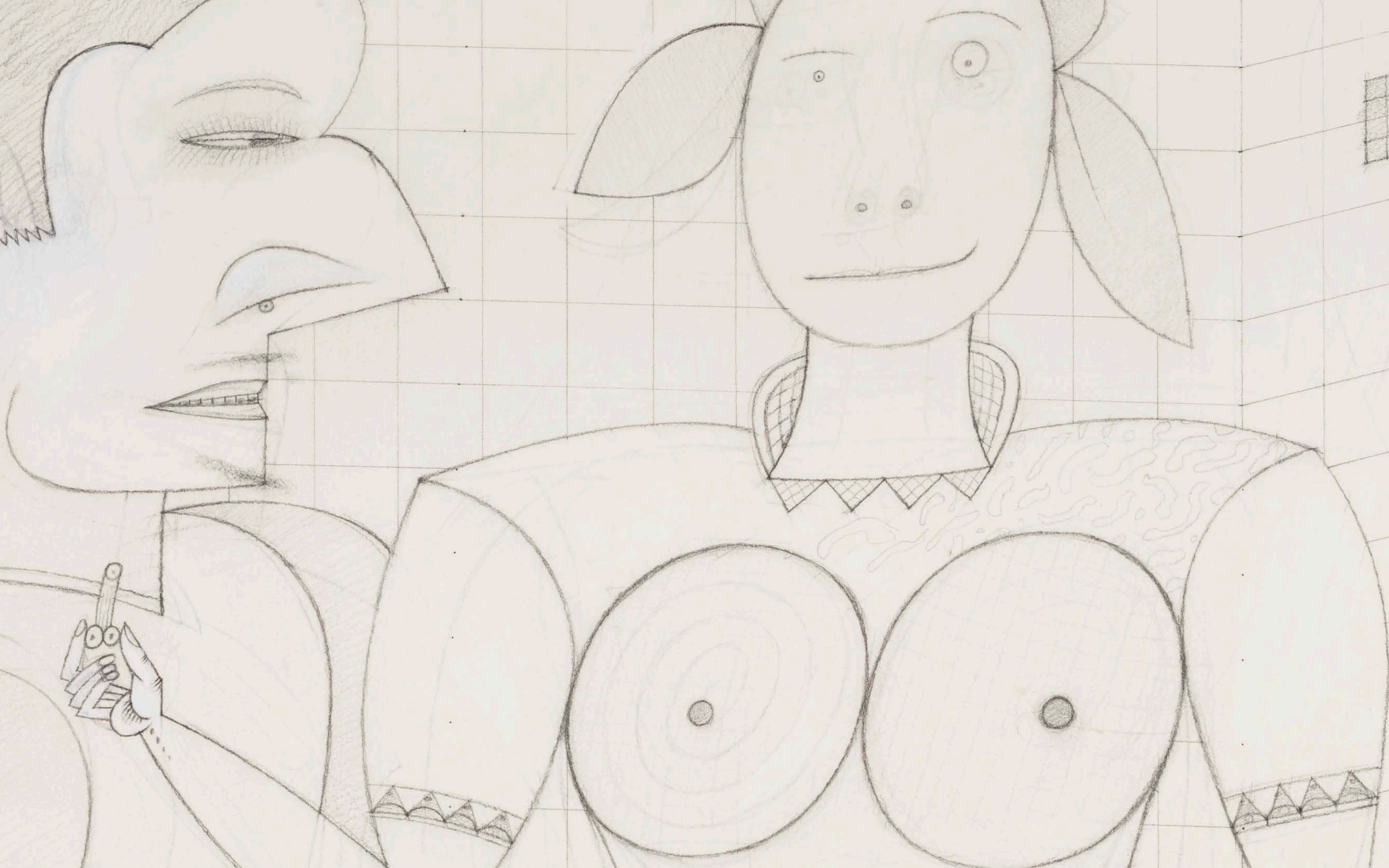
JIM NUTT

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

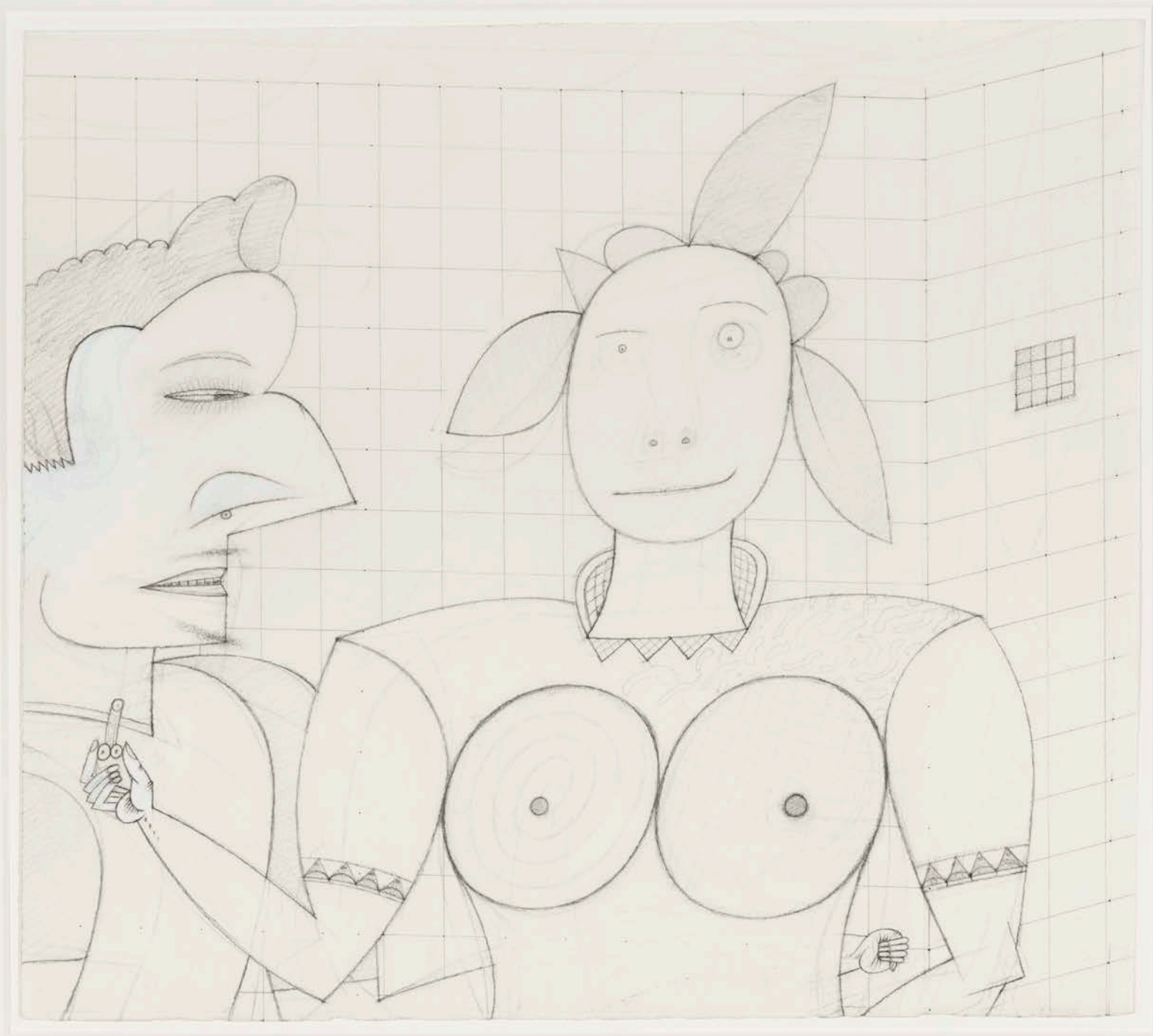
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Jim Nutt (b. 1938)
Untitled, 1983
graphite on paper
16 3/8 x 18 3/8 in (41.6 x 46.7 cm)

signed and dated on verso
(NUTT0686)



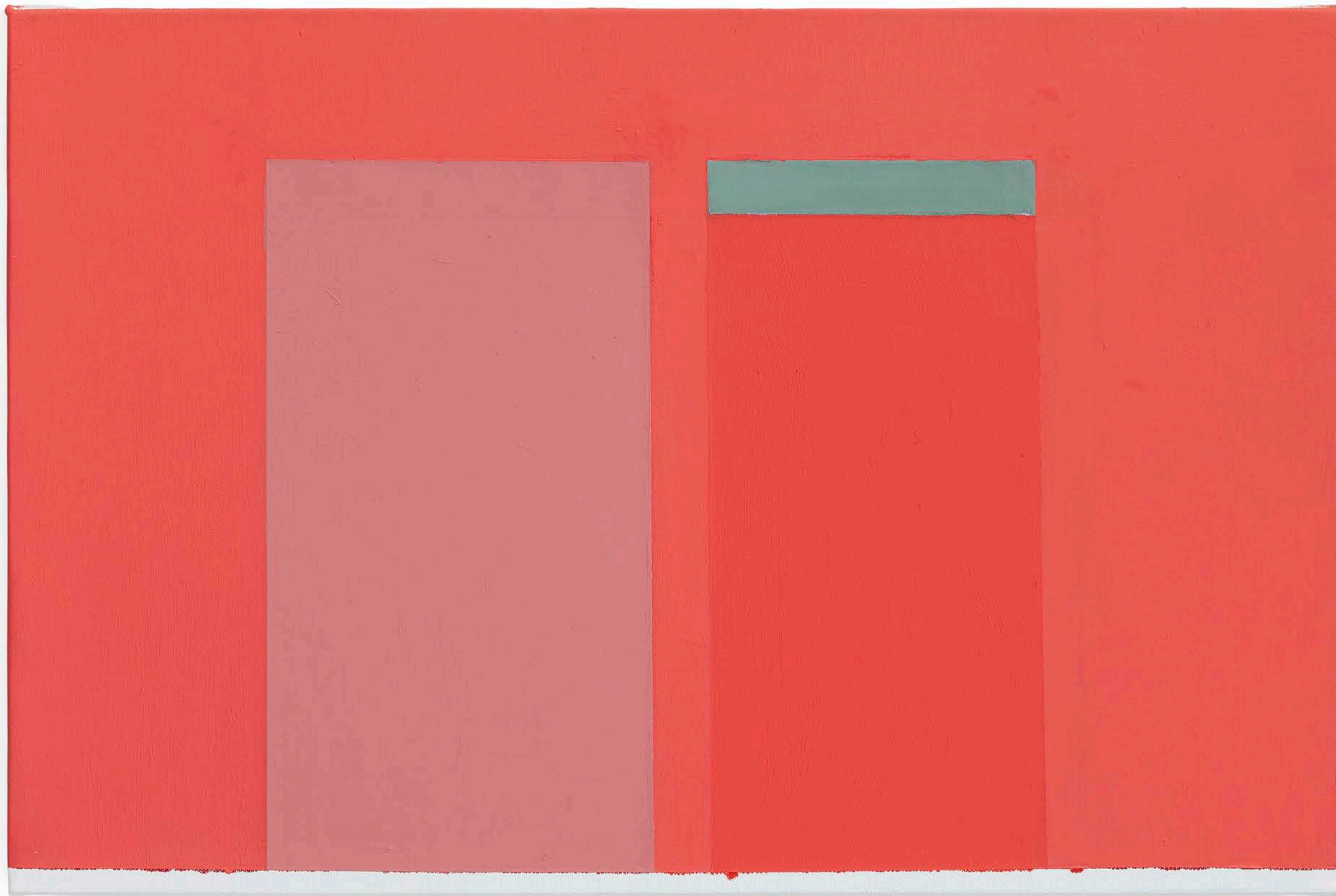


PAULO PASTA

Brazilian (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 that the artist constructs his elegant geometries with the purpose of heightening the subtle chromatic variations among them. The colors of Pasta's palettes vibrate and shift in relationship to each other, evoking powerful associations that 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. 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.

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Paulo Pasta (b. 1959)
Untitled, 2021
oil on canvas
19 3/4 x 27 1/2 in (50 x 70 cm)

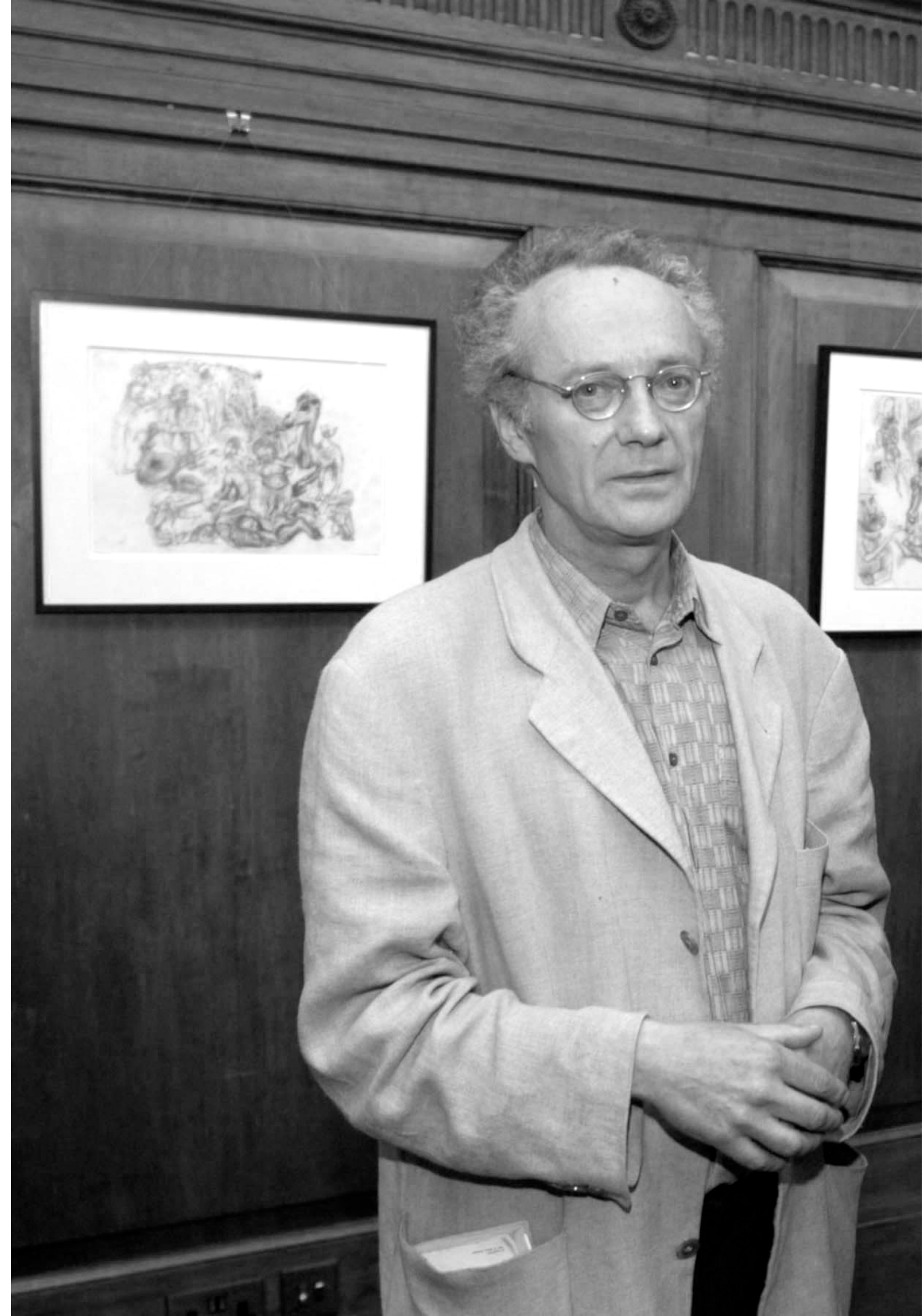
signed and dated on verso
(PAP8342)

ERWIN PFRANG

German (b. 1951)

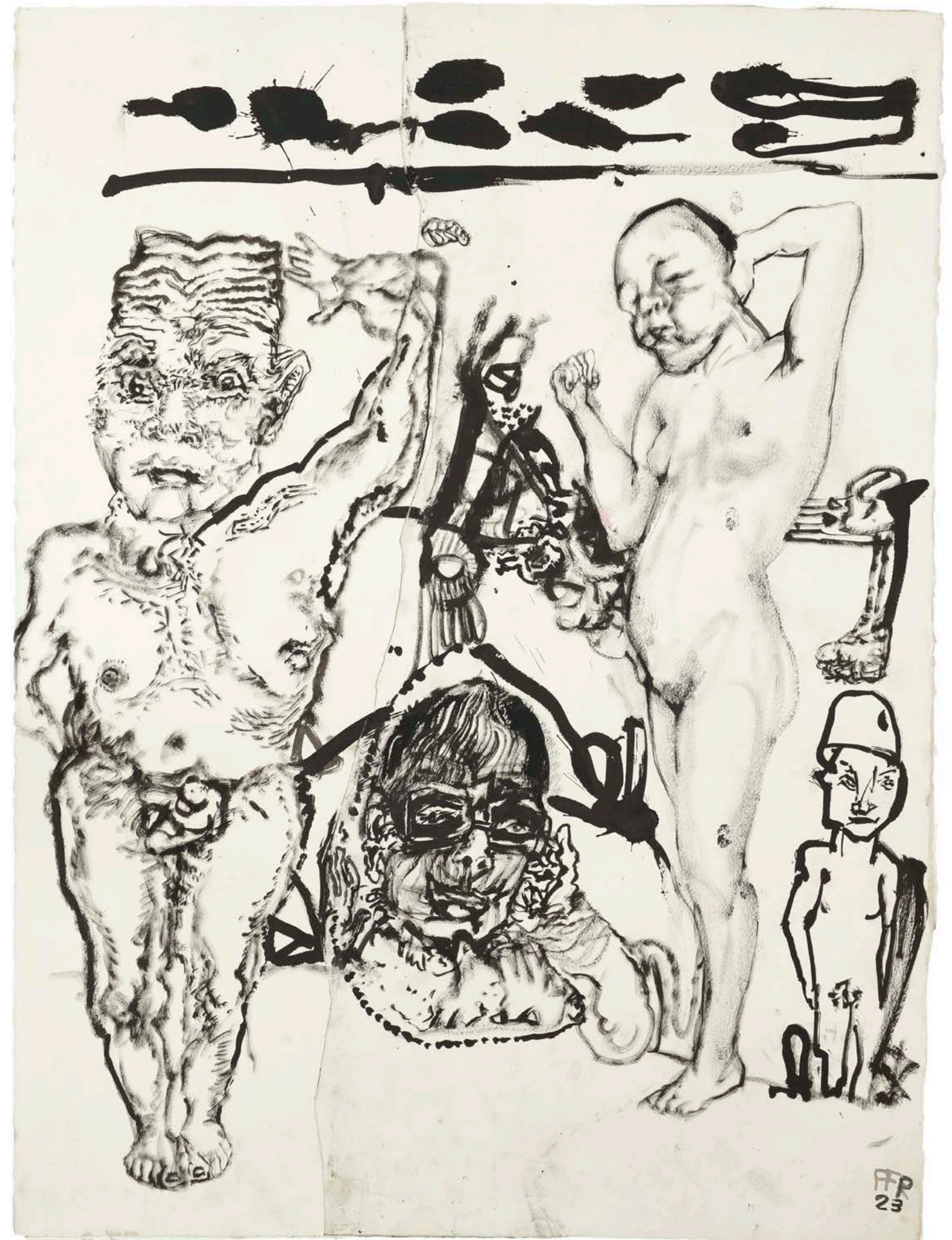
Erwin Pfrang's peripatetic life began in Munich after which he moved to Northern Italy, Sicily, and back north to his present days in Berlin. He studied at the Academy of Fine Arts in Munich. Literature has always been a central preoccupation for Pfrang, and on a number of occasions he has made complete series of works dedicated to different aspects of James Joyce's writings. With Joyce, Pfrang shares a similar view of a world of chaos, where a stream of consciousness explores the human unconscious mind with no preconceptions of good or bad. Pfrang pulls back the curtain on humanity to expose scenes with harsh honesty. He is a loner, whose only interest is to search out the essentials of life, both dark and light, as Goya or Bacon might have done. There are no taboos in his world populated by autobiographical situations, memories, and desires, where humans without any masks lead tortured existences. His compositions evoke a modern-day Bruegel, but are more deeply psychological, often depicting multiple perspectives within a single sheet of paper.

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Erwin Pfrang (b. 1951)
Untitled, 2023
India ink on handmade paper
30 1/8 x 22 1/4 in (76.5 x 56.5 cm)
framed: 32 5/8 x 24 5/8 in (82.7 x 62.5 cm)

signed and dated on recto
(EP9735)





Erwin Pfrang (b. 1951)

Untitled, 2023/24

charcoal, India ink on handmade paper

20 3/8 x 16 1/8 in (51.8 x 41 cm)

framed: 22 1/8 x 18 in (56 x 45.7 cm)

signed on recto
(EP9727)



DOROTHEA ROCKBURNE

Canadian (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

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Dorothea Rockburne (b. 1932)
Messenger Angel, Uriel, 1982
watercolor on vellum mounted on paperboard
56 x 45 in (142.2 x 114.3 cm)

signed, titled, and dated on recto
(PP9114)



LUCAS SAMARAS

American (1936-2024)

During the first three decades of his long career, Samaras turned to pastel to produce small, intimate works that explored themes present in his better-known paintings, sculptures, and installations.

He was attracted to pastel's bright colors and shimmering surface, and also to the fact that it was an unfashionable medium in postwar American art. As Peter Schjeldahl has pointed out, Samaras' pastels were once seen as gorgeous, aberrant footnotes to a career made by more "notorious" work, such as the Polaroids. A 2016 exhibition entitled *Dreams in Dust: The Pastels of Lucas Samaras* at the Morgan Library and Museum drew renewed attention to Samaras's pastels.





Lucas Samaras (1936-2024)
Untitled #6 (Self-Portrait as a Boy in Bed), 1961
pastel on paper
12 x 9 in (30.5 x 22.9 cm)

(LSA10076)



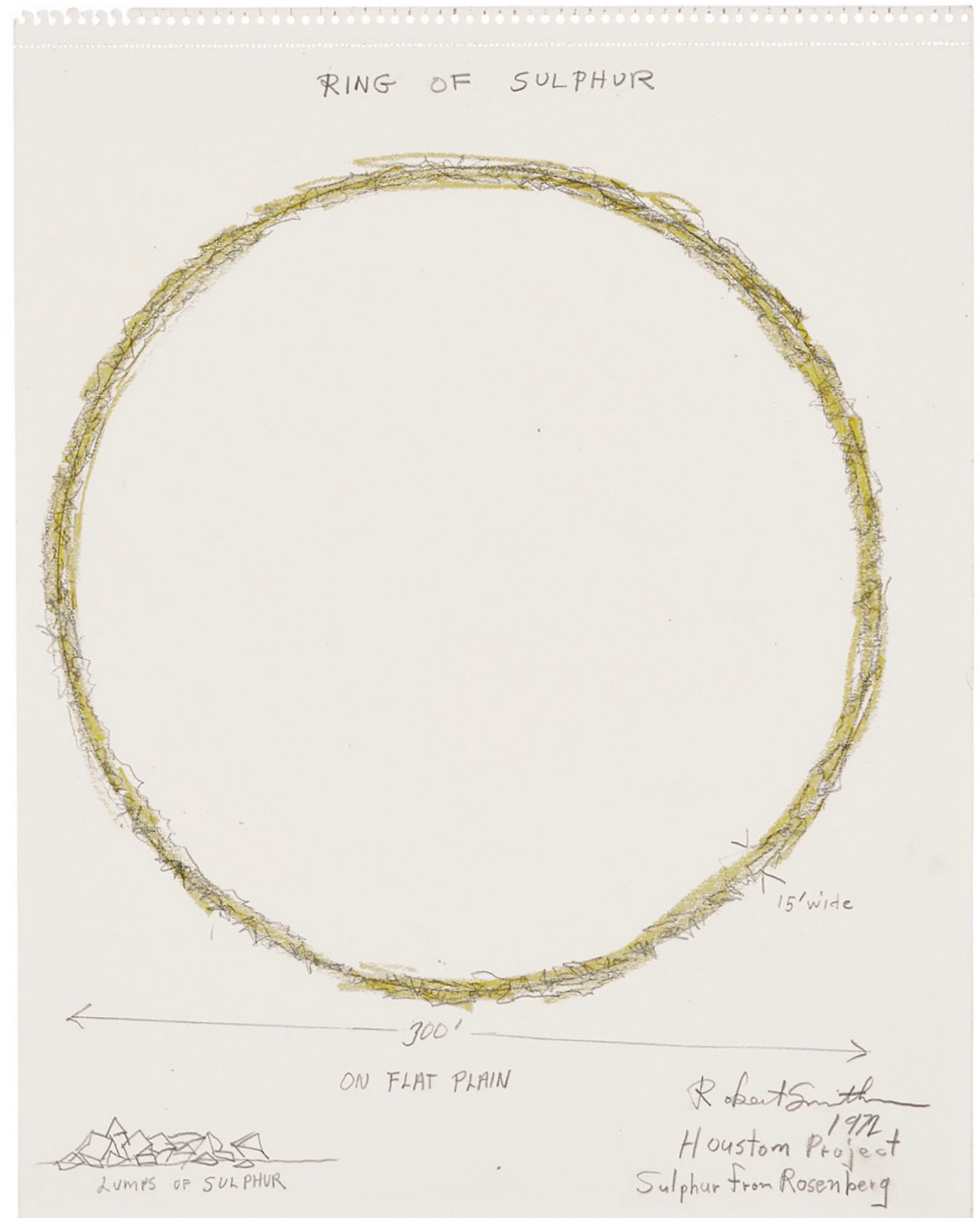
ROBERT SMITHSON

American (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 yet prolific life, Smithson produced paintings, drawings, sculpture, earthworks, architectural schemes, films and video, photographs, writings, and all the stops in 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.

Robert Smithson (1938-1973)
Ring of Sulfur on Flat Plain, Houston Project
Sulphur from Rosenberg, 1972
graphite and crayon on paper
16 x 12 1/2 in (40.6 x 31.8 cm)

signed, titled, and dated on recto
(RS10087)



VIAN SORA

Iraqi-American (b. 1976)

Vian Sora's 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 firsthand during decades of conflicts in Iraq. Sora's painting process reflects this search for harmony and transcendence.

While her canvases begin in a chaotic swirl of spray paint, acrylics, and pigments covering the canvas, Sora wrests control creating specific forms and balance from the visual confusion. 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 reimagine the cultural richness of her ancient homeland on canvas.

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Vian Sora (b. 1976)
Shipwreck I, 2023
acrylic and ink on paper
30 x 22 1/2 in (76.2 x 57.1 cm)

signed on verso
(VS8873)



Vian Sora (b. 1976)
The Sky from Below, 2024-25
mixed media and oil on canvas
75 x 90 in (190.5 x 228.6 cm)

signed on verso
(VS9837)





JORINDE VOIGT

German (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 and painting.

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Jorinde Voigt (b. 1977)
Yellow Composition I, 2025
oil and pastel on canvas
90 1/2 x 78 3/4 x 1 3/4 in (230 x 200 x 4.5 cm)

signed on verso
(JV10088)





Jorinde Voigt (b. 1977)
Dyade 21, 2025
mirror polished stainless steel
43.3 x 61.8 x 48.3 in (110 × 156.9 x 122.7 cm)

(JV10089)

DAVID NOLAN GALLERY

24 East 81st Street New York NY 10028 +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.

Located half a block from the Metropolitan Museum of Art in Manhattan, David Nolan Gallery showcases both emerging and established international artists working across an array of media.

The mission of the gallery is to contribute to the narrative of art history through a dynamic and ever evolving conversation between legacy and contemporary vision.

For inquiries, contact Tharini Sankarasubramanian, tharini@davidnolangallery.com