

DAVID NOLAN NEW YORK

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Art in America

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EXHIBITION REVIEWS



Richard Artschwager:
Yellow Window, 2007,
oil, pastel and charcoal
on paper, 37 1/4 by 25
inches; at David Nolan.



Daan van Golden:
Study H.M., 2004,
oil on canvas, 57 by
35 1/4 inches;
at Greene Naftali.

aspects of the *Experiment*'s journey, including a list of rations (onions, medicine, guns); receipts for goods bought and sold (tea, oil, rice); and a letter from the boat's shareholders. Reading the panels—and looking through the windows behind them to the river beyond—drove home the fact that the dreamily layered video and delicate, textured drawing were both based on a historical adventure that began not far from where I stood.

—Leigh Anne Miller

RICHARD ARTSCHWAGER
DAVID NOLAN

This show of Richard Artschwager's drawings and sculpture, "Objects as Images of Objects: 1966-2008," made it quite clear that the artist is nobody's mimic. Starting in the late 1960s, Artschwager has been referred to as a Minimalist, a Conceptualist, a borrower of Pop and, more recently, a forefather of Neo-Geo. But as demonstrated here, Artschwager (who is now in his mid-80s) continues to produce original and sophisticated work that is in the moment as well as visually and conceptually compelling.

"Objects" comprised some two dozen works on paper, complemented by a sampling of sculpture in, variously, acrylic, enamel, Formica, rubberized horsehair and wood. A brilliantly inventive lounge chair of

oak, Formica, cowhide and painted steel recalls the artist's 1950s origins as a fine cabinetmaker.

This show inaugurated David Nolan's new location in Chelsea, and Artschwager himself designed the gallery's street-level facade. He created a bold minimalist grid consisting of four transom windows fitted with mirrored glass (which reflect the sky and buildings across the street), a centrally divided plate-glass window and two towering white enamel doors. These stark geometries are surrounded by bands of cadmium yellow, all set against an ebony black exterior wall.

Intense color is also employed in a striking selection of landscape drawings from 2007 and 2008, inspired by the artist's recent trips to Ireland and the southwestern United States. In keeping with Artschwager's penchant for mixing two- and three-dimensional perceptual experiences, these scroll-like works in charcoal and oil pastel (including a mesmerizing oil pastel on red velvet) evoke Native American textiles. Layered images of desert, brush, mountain and sky unfurl vertically along the coarsely textured paper in ornate patterns of emerald greens and rich earth tones. Typical for Artschwager is the way in which quotidian motifs, such as the endless highway in *Macadam* (2008), suddenly loom up in the foreground as though they possessed a life of their own.

The show abounded in such percep-

tual vagaries. *Yellow Window* (2007), for example, appears to be a drawing of a roll of toilet tissue on a sheet of cadmium yellow paper. On closer inspection, the "toilet tissue" proves to be a depiction of a sheet of paper with faint markings suggesting a desert landscape.

Also on hand were several early minimalist line studies, their vertical or horizontal trails of charcoal traversing the paper like fibers scrutinized through the lens of a microscope. In *Triple Lines* (1969), dense shadows run along the undersides of lines that seem, in themselves, palpable; elsewhere, gossamer smudges of charcoal suggest little more than smoke. Cleverly resisting clean resolution, the drawing reflects both the certainties and ambiguities of visual cognition.

—Gregory Galligan

DAAN VAN GOLDEN
GREENE NAFTALI

Referring to a painting of a silhouette of a Giacometti sculpture on a white canvas, Dutch artist Daan van Golden told *Modern Painters* in 2005, "It took me a long time to think about that painting, then two hours to paint it and then a year and a half to think about whether it was good." A similar work, *Study Alberto Giacometti III/IV* (2007), was in his recent exhibition at Greene Naftali, the first American solo for a septuagenarian who represented