

DALLAS ART FAIR 2023

BOOTH G3

Preview Day: April 20

Public Days: April 21-23

Chakaia Booker
William Copley
Deborah Druick
Mona Hatoum
Mel Kendrick
Barry Le Va
Jonathan Meese
Wardell Milan
Paulo Pasta
Dorothea Rockburne
Peter Saul
Jorinde Voigt





CHAKAIA BOOKER

(b. 1953, based in New York)

Inherent Obscurity, 2014

rubber tires and wood

53 x 33 x 17 in (134.6 x 83.8 x 43.2 cm)

(CHB8413)

Chakaia Booker has worked with her signature material, rubber tires, since the 1980s, when she first began to consider the material in relation to the body and specifically, wearable garments. Her singular practice has exponentially transformed the material in subsequent decades into works of immense scale and beauty. The rough tactile quality of her sculptures is opposed by the woven organic forms, which only heightens the physical experience of the work. Booker's practice is situated between the industrial and ecological, recycling the ubiquitously discarded and worn-out tires into transformative works of universal impact and potential. While the material is uniform, Booker's techniques range from shearing, weaving, riveting, and twisting into organic, expressive forms that steer toward abstraction but often anthropomorphize and historicize the physicality and labor inherent in her practice.



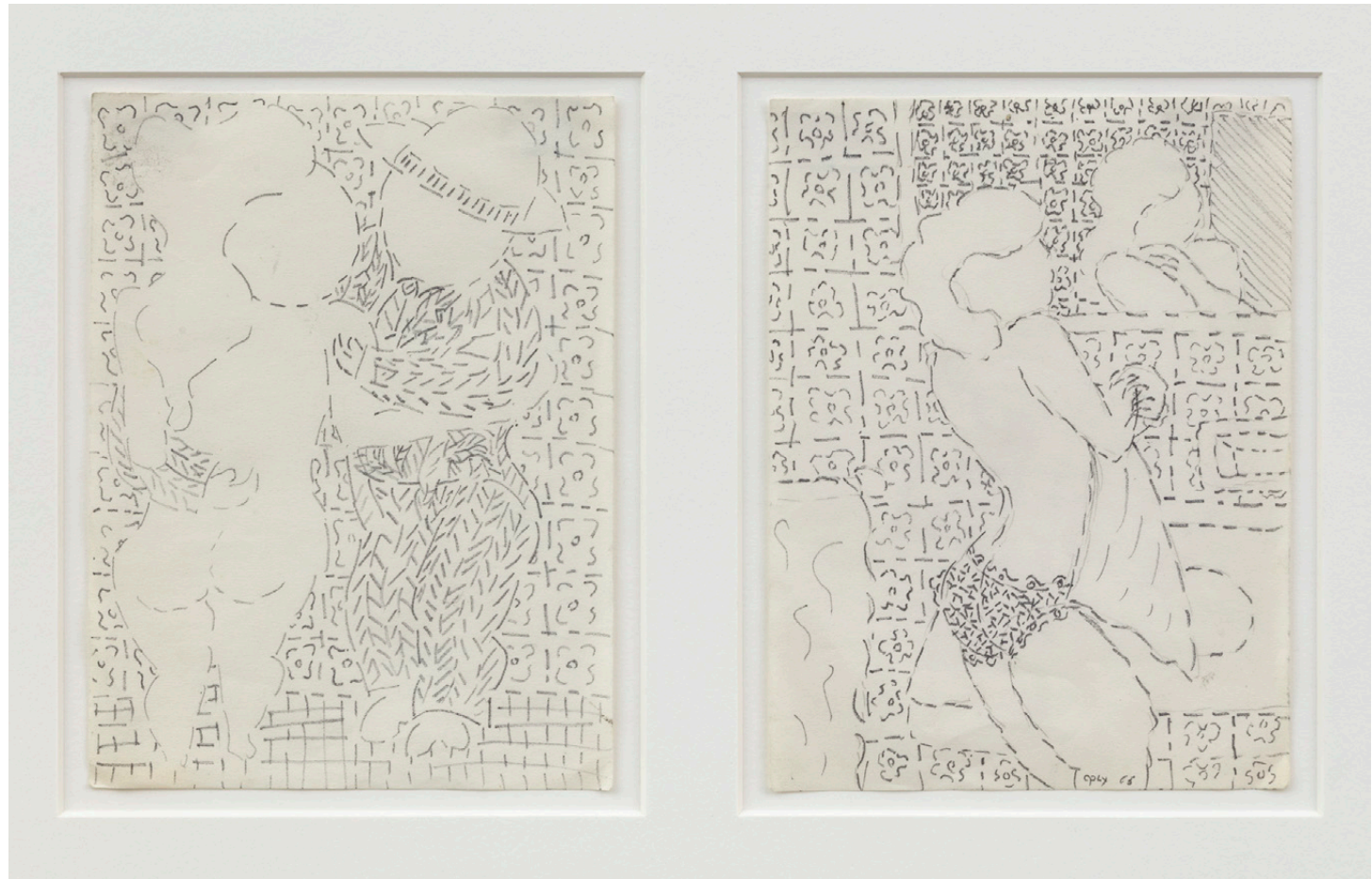
WILLIAM COPLEY

(1919-1996)

Untitled, 1965

two drawings, each: graphite and pen on paper
each: 6 1/4 x 4 3/4 in (15.9 x 12.1 cm)
(WC7870)

Through his art, Copley tried to convey the uncomplicated sensual joy with which he lived his own life by developing a playful, erotic iconography characterized by bold colors, a heavy, cartoon-like contour line, and an unabashed irreverence towards all matters of taste and morality in his subjects, which ranged from the war of the sexes to mundane objects such as pianos and baby carriages. Copley's work stemmed from his early exposure to the European avant-garde movement Surrealism in LA and eventually became an accepted member of the movement when he moved to Paris in 1951.



DEBORAH DRUICK

(based in New York)

Woman with a Cactus, 2022
Flashe paint on linen
24 x 18 in (61 x 45.7 cm)
(DD8744)



Originally from Canada, Druick spent many years in Hong Kong before coming to New York. The anonymity of her faceless female fashion archetypes pose questions to the audience on the consequence of female objectification and stereotypes, and how it manifests in our culture today. The highly colored surfaces of her paintings are intentionally flat, with occasional painted frames within the canvas as an additional compositional device that serves to render its subject as a mere ornament.

MONA HATOUM

(b. 1952, based in London)

No Way II, 1996

enamel and stainless steel

10 3/4 x 8 3/4 x 5 in (27.3 x 22.2 x 12.7 cm)

(HAT7294)

This colander by Hatoum demonstrates how she plays with ambiguity by taking ordinary household objects and creating tension and mystery by changing their context, often with just a few minor adjustments to the object... Sometimes kinetic, minimal and or surrealist, but always poetic and political, however subtle.



MEL KENDRICK

(b. 1949, based in New York)

Red Holes 4, 2017

mahogany and Japan color on artist designed
base

23 x 16 1/2 x 4 1/2 in (58.4 x 41.9 x 11.4 cm)

base: 21 x 14 x 42 in (53.3 x 35.6 x 106.7 cm)

(KEN6334)

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.



MEL KENDRICK

(b. 1949, based in New York)

Untitled (*Green*), 2022

mahogany and Japan color

30 x 29 x 4 in (76.2 x 73.7 x 10.2 cm)

(KEN8742)





BARRY LE VA (1941-2021)

Sculptured Activities, 1986

silkscreen ink and paper collage on paper laid on canvas
by the artist

86 1/2 x 62 1/4 in (219.7 x 158.1 cm)
(BL6926)

Characterized by a purity of vision, Barry Le Va's works on paper are references to his varied and complex sculptural installations of wood, aluminum, glass, flour, and chalk. Although a member of the founding generation of Minimalism and Conceptualism, Le Va's work has continued to reflect a vigorous involvement with contemporary art of the last three decades.

The critic Jerry Saltz has described Le Va's works on paper as "a key to unlocking the heart of his contentious art." Executed in ink and graphite and often incorporating collage elements, the drawings are comprised of squares, ovals, rectangles, and meandering lines. These coded works are as much maps or diagrams as they are abstractions.



BARRY LE VA (1941-2021)

Untitled (Blown Chalk), 1969-90
signed and dated on lower right recto
graphite and oil on paper
19 x 19 1/2 in (48.3 x 49.5 cm)
framed: 22 x 23 in (55.9 x 58.4 cm)
(BL7319)

"Basically all the pieces made with fine dust became barriers. They had a kind of ambivalence about them: they seemed to invite you to walk across them, because they were spread over an area where you normally walk, yet at the same time, they denied you that right because they were so fragile, they would disintegrate the moment you stepped on them."

- Barry Le Va on his chalk installations



Installation view at Dia Beacon: *Two Becoming One: Here to There; Here from There*, 1968-69 / 2019, chalk

JONATHAN MEESE

(b. 1970, based in Berlin)

*DOC RICHARD WAGNER THE KID MIT COLT THE KRILL...
(SHOOT MY SHOT)*, 2016

acrylic, acrylic modeling paste and acrylic gel on canvas
106 1/2 x 71 in (270.3 x 180.1 cm)
(JM6255)

Meese approaches the paintings with the same fearlessness and childlike curiosity, like Picasso did later in his life. Acrylic material builds in layers to create rich surface and texture. As the eye attempts to take in the canvas, familiar motifs surface as a sort of roadmap to understanding the artist's process. Like his works on paper and sculptures, the paintings are simulacra of the artist himself as he assumes multiple forms and disguises. A kind of self-portrait emerges, each functioning as an extension of the self. The elements inform and relate to one another to form a multifaceted and collaborative composite, lending itself to the German concept of *gesamtkunstwerk* or "total art". Embracing this notion has made Meese's reach widely varied and universally accessible, staging operas and theatrical performances alike, and creating capsule collections for fashion houses such as Adidas and Comme de Garçons, amongst others.





JONATHAN MEESE

(b. 1970, based in Berlin)

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)





Wardell Milan (b. 1977)
Hard Candy (#4), 2013
signed and dated on lower right verso
charcoal and oil pastel on paper
14 x 17 in (35.6 x 43.2 cm)
(WM5244)

PAULO PASTA

(b. 1959, based in São Paulo)

Untitled, 2022

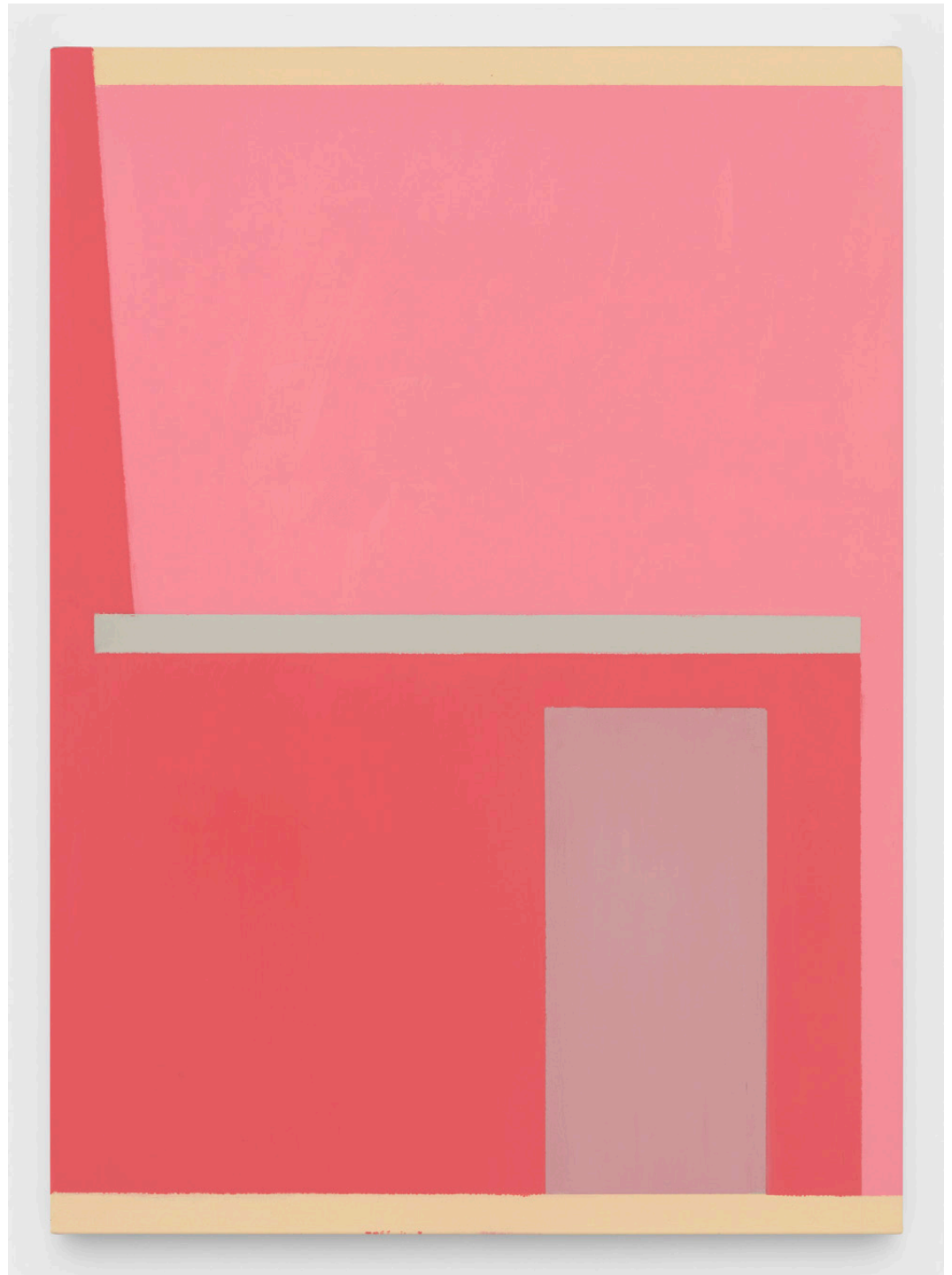
oil on canvas

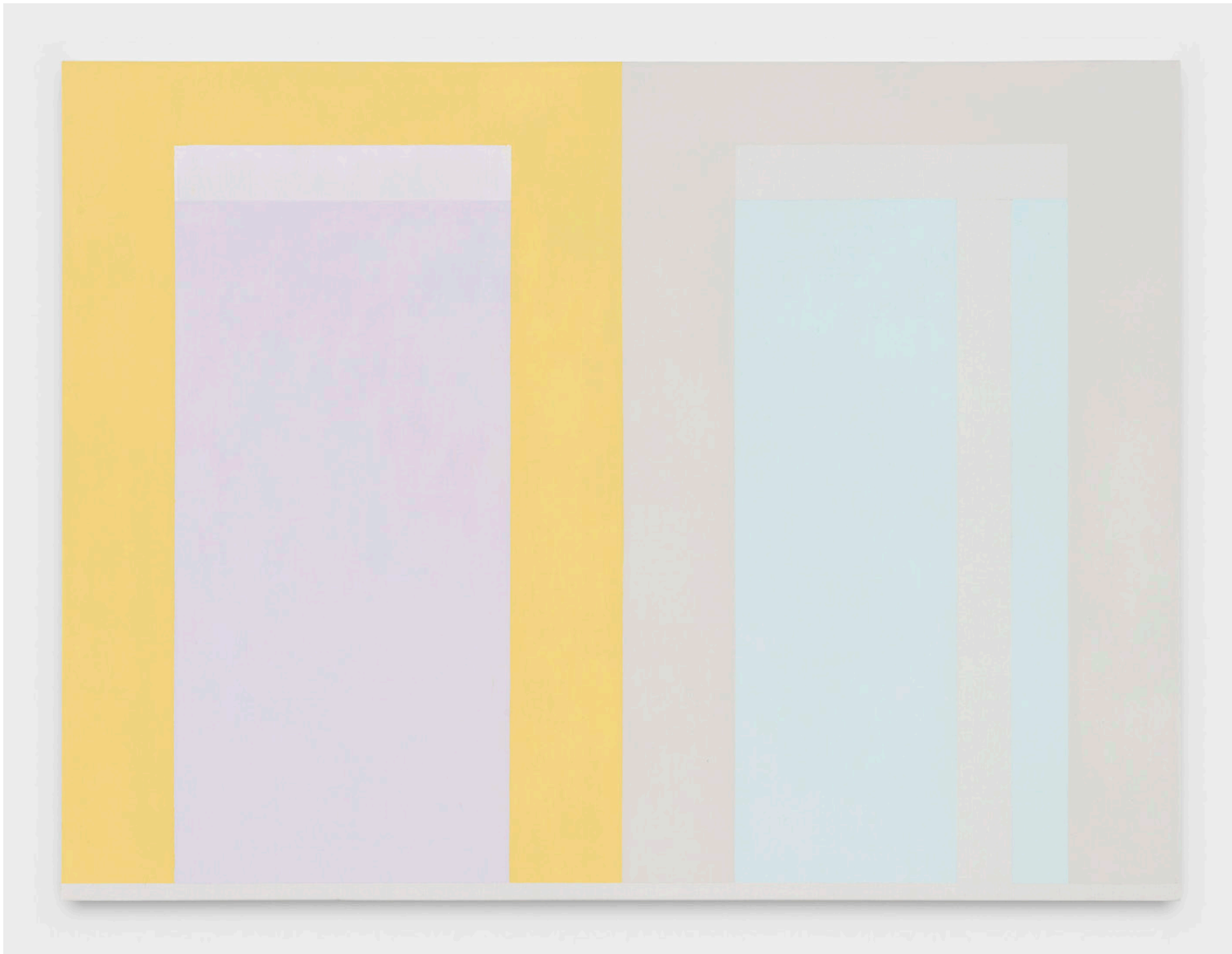
27 1/2 in x 19 3/4 in (70 x 50 cm)

(PAP8396)

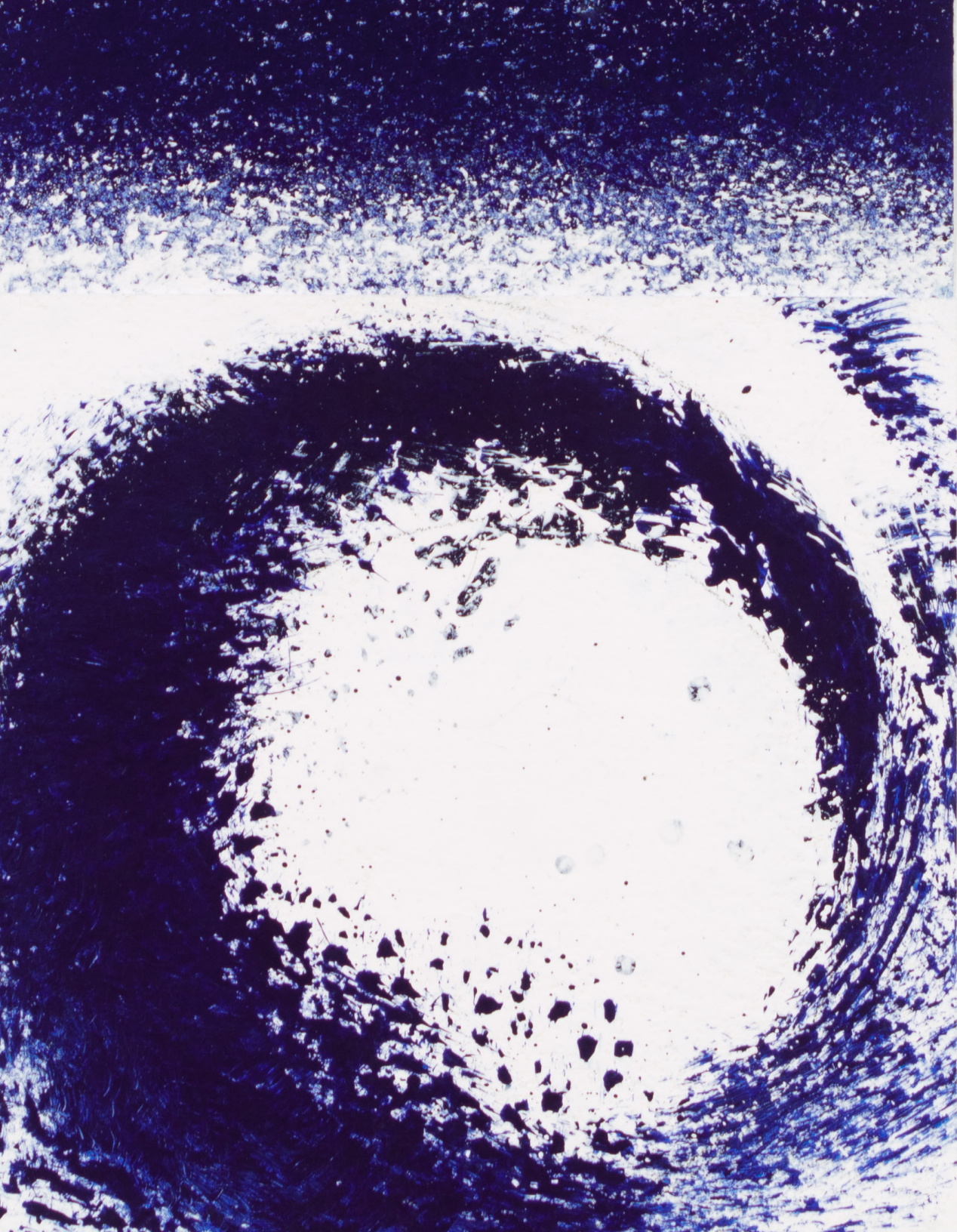
Paulo Pasta has established himself as one of the revered painters of abstraction in his native Brazil. His practice is dedicated to collapsing the passage of time into fields of color and geometries of lines and crosses. The elegant and poetic works are representations of imagined space, where parallel, 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.





Paulo Pasta (b. 1959)
Untitled, 2022
oil on canvas
47 1/4 x 63 in (120 x 160 cm)
(PAP8491)



DOROTHEA ROCKBURNE

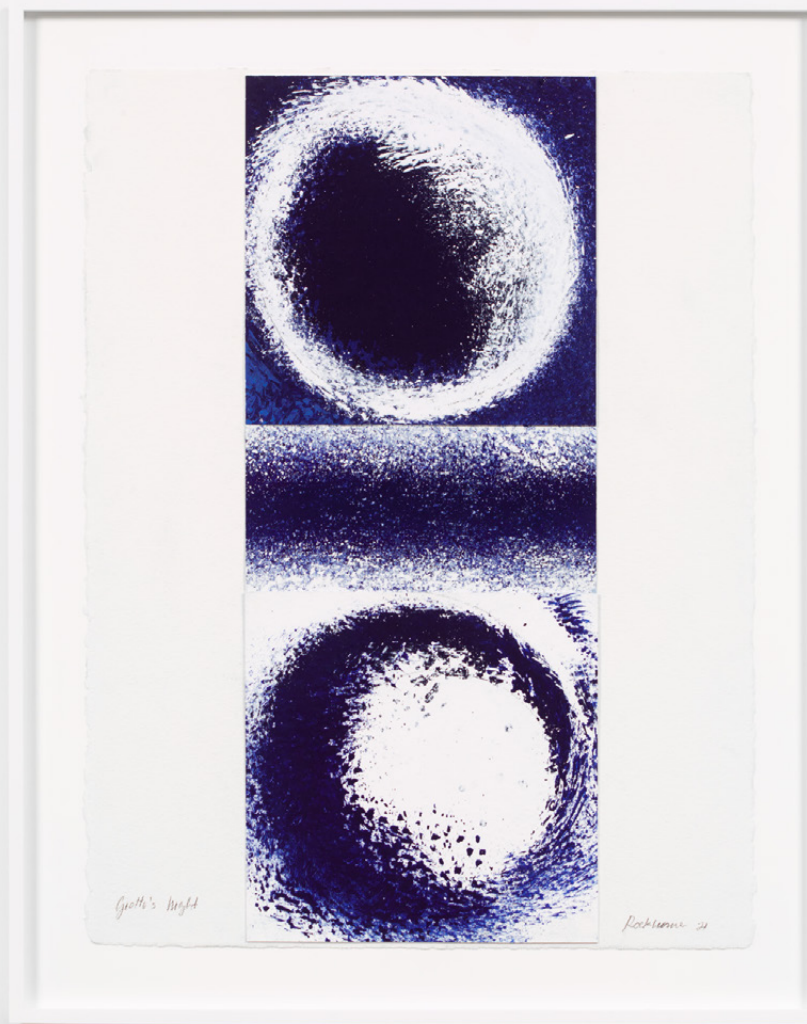
(b. 1932, based in New York)

Drawing inspiration from mathematics and astronomy, Dorothea Rockburne created paintings that expressed equations and referenced art historical concepts. This series explores Rockburne's fascination with Giotto: "Since my early days in New York City, 1954, the paintings by Giotto in the Arena Chapel in Padua, known to me at that time only through books, have served me as a beacon of emotional truth and painterly courage", Rockburne explains.

Some twenty years later, Rockburne would visit the chapel for the first time, further invigorating her practice and deepening her reverence for the sacred space. The Giotto Drawings seek to evoke the emotional gravitas of Giotto's narrative frescoes through the geometry of circles, squiggles and drips. The works radiate with movement and energy, suggesting dynamic action via gesture.



Dorothea Rockburne (b. 1932)
Giotto's Light, 2021
 titled lower left; signed and dated lower right
 Aquacryl paint and gouache on paper
 30 x 23 in (76.2 x 58.4 cm)
 framed: 35 1/4 x 28 in (87 x 71.1 cm)
 (ROC8186)



Dorothea Rockburne (b. 1932)
Giotto's Night, 2021
 titled on lower left; signed and dated on lower right
 Aquacryl paint and gouache on paper
 30 x 23 in (76.2 x 58.4 cm)
 framed: 35 1/4 x 28 in (87 x 71.1 cm)
 (ROC8187)



PETER SAUL

(b. 1934, based in New York)

Artistic Abuse is not a Joke, 1998
acrylic, india ink and colored pencil on paper
26 1/2 x 26 in (67.3 x 66 cm)
(PS8626)

JORINDE VOIGT

(b. 1977, based in Berlin)

Pacientia I, 2020

India Ink, gold leaf, pastel, oil pastel, and graphite
on paper in artist's frame

30 1/8 x 22 3/4 in (76.3 x 57.8 cm)

framed: 33 x 25 5/8 x 3 5/8 in (83.8 x 65.1 x 9.2 cm)
(JV7712)

Since her earliest years, through the medium of drawing, 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, and music.





Jorinde Voigt (b. 1977)

Immersive Integral Rainbow Study 5, 2019

India ink, gold leaf, pastel, oil pastel, and graphite on paper in artist's frame

27 3/8 x 55 3/8 in (69.5 x 140.8 cm)

framed: 31 3/4 x 59 3/4 x 3 3/4 in (80.6 x 151.8 x 9.5 cm)

(JV7569)



Jorinde Voigt (b. 1977)
Dyade 10, 2022
gilded stainless steel, framed
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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