

ways ^{AND} means

A NEW LOOK AT PROCESS
AND MATERIALS IN ART



This exhibition is organized by Norte Maar and sponsored by the 1285 Avenue of the Americas Art Gallery, in partnership with RXR 1285 Owner LLC, as a community-based public service.

Ways and Means: A New Look at Process and Materials in Art



Max Estenger
Red, 2015
Oil spray enamel on raw canvas,
polyvinyl, and stainless steel
36 x 26 in. (six joined panels)

PROCESS IS A COMPLEX NOTION, at once emblematic of the ideas inherent in generating a work of art but also a metaphor for artistic growth. Materials are a part of every artist's process. It can be said they work in tandem, side by side.

This exhibition presents an unusual collection of twenty-five artists who challenge traditional means. More concerned with the ways and means than the why and how, these artists are linked to an aesthetic where product is not the principal focus, where process is not the means but an end, and where materials are far from conventional, moving beyond paint and brush, stone and chisel, clay and wheel, thread and loom.

There is nothing cautious about the way this eclectic group makes art. Their gestural approaches to working—pouring, throwing, reclaiming, firing, tearing, gluing—impose unique dialogues with materials. And for these artists, process is their motivator. It informs and shapes their imagery and dictates how their imagery is conceived.

Inextricably linked to and informing their process are materials. Some pursue an exploration of a singular medium: Chakaia Booker is highly regarded for her use of discarded car tires; Amanda Browder for her site-specific fabric installations; Bruce Dow for his sculptural adaptation of Eames designed chairs; Ben Godward for his colorful variations in urethane foam; Hildur Ásgeirsdóttir Jónsson for her heroic woven works of silk; Robert Raphael for his compositions in clay; Daniel Wiener for his amalgamations in Apoxie-Sculpt.

Even the use of paint and brush, the most traditional of materials, is taken to the extreme in the mammoth works of Frank Owen and Jenny Hankwitz; sublimely used in the works of Bryn Jayes, Donald Traver and Susan Wanklyn.

For others, the combination of seemingly divergent materials is their pursuit: Ali Della Bitta combines steel and clay; Maud Bryt builds with plaster and paint; Bruce Dorfman orchestrates a variety of materials in his colorful assemblages; Max Estenger remains true to a synthesis of raw canvas, polyvinyl and stainless steel; Norman Jabaut creates eccentric forms through his found wood combines; Naomi Safran-Hon and Letha Wilson are inspired by photography yet combine this medium with cement in an intense fashion.

Sculptor Charles Goldman stands alone concocting his own material—a home brew of newspaper, junk mail, shredded credit cards, CDs and DVDs, electronics wires, packing Styrofoam, salvaged acrylic house paint and Portland cement.

Process has always dominated the work of Robert Moskowitz and Richard Serra. Although more intimate and image driven in the former and more monumental and assailing in the latter.

While material offers texture and physicality in the drama of each artist's abstract narratives, process can also be more ephemeral and employ less rugged materials. Jill Levine and Steve Keister share an obsession with archeology. Dorothea Rockburne has long been inspired by mathematics, geometry and astronomy.

This exhibition explores the unexpected and the deliberate, the unforeseen and the anticipated—a new look at process and materials in art.

—Jason Andrew, Brooklyn 2016



Bruce Dorfman
Kizuki, 2016
Canvas, wood, metal, paper, fabric,
acrylic paint, pencil
62 x 60 x 6 in.
Courtesy June Kelly Gallery, New York
Photo: Deborah Winiarski



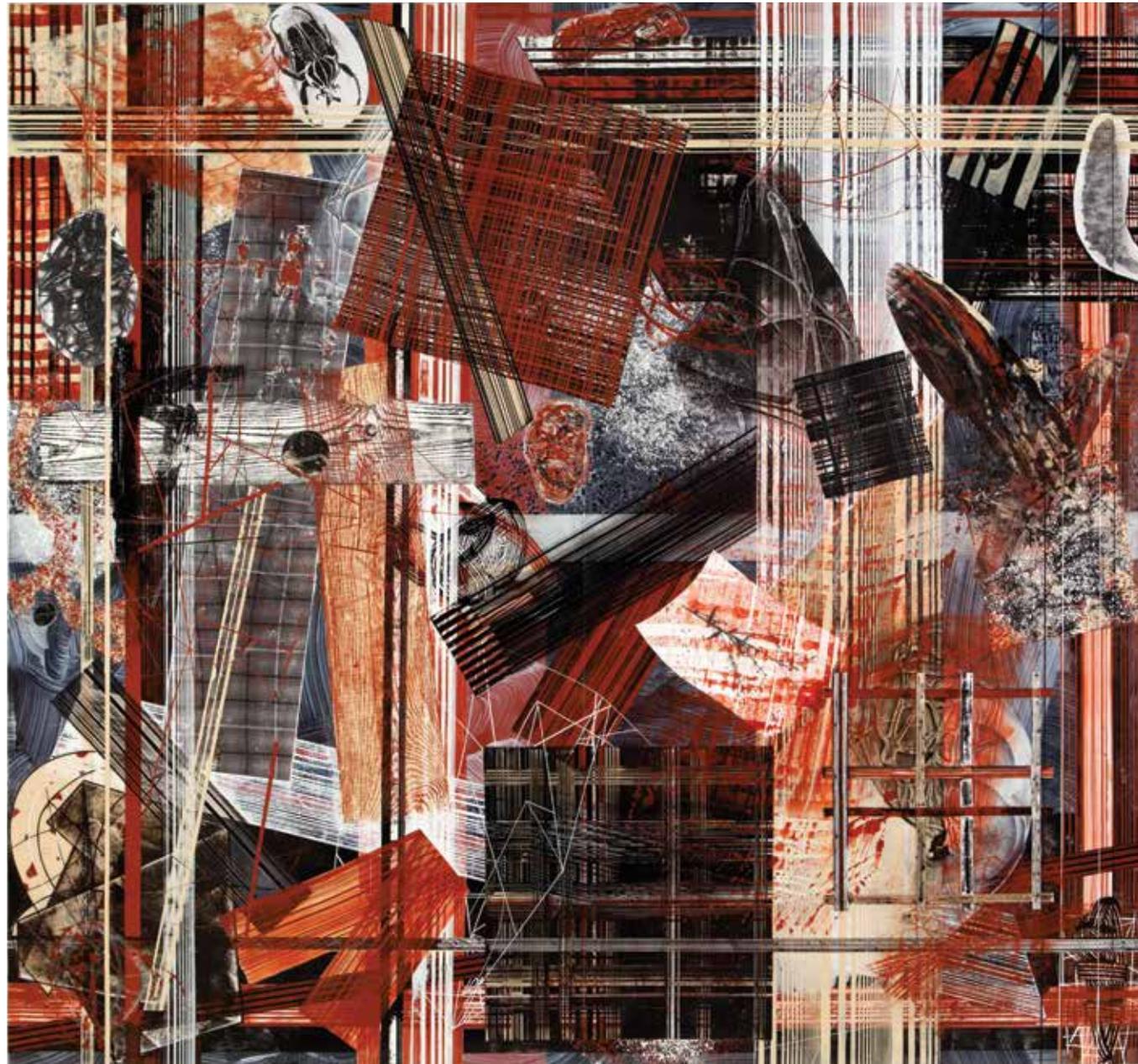
Daniel Wiener
Running to Purgatory, 2015
Apoxie-Sculpt and wire
31 x 55 x 49 in.
Courtesy Lesley Heller
Workspace, New York

Norman Jabaut
Farmed #1, 2016
Found wood and metal construction
46 x 16 x 8 in.
Private collection, Brooklyn



Chakaia Booker
Mutual Concerns, 2004
Rubber tires and wood
42 x 42 x 44 in.
Chakaia Booker, Courtesy
Marlborough Gallery, New York
Photo: © Marlborough Gallery





Frank Owen
Krater, 2012–13
 Acrylic on canvas
 84 × 94 ½ in.
 Courtesy Nancy Hoffman
 Gallery, New York

Letha Wilson
Headlands Tennessee Cove (Slash), 2015
 Unique C-Print, emulsion
 transfer, concrete
 18 × 22 × 2 in.
 Courtesy Higher Pictures,
 New York



Ali Della Bitta
Failed Rift 2016
 Earthenware and steel
 10 × 6 × 9 in.



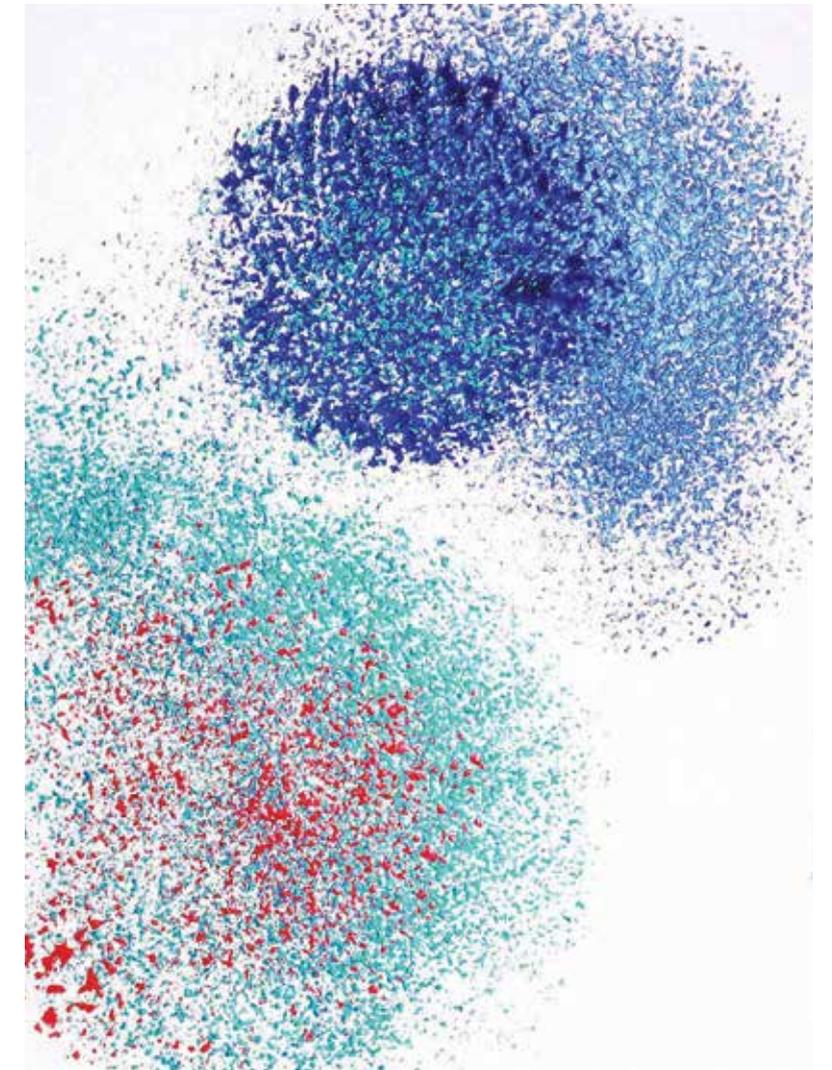
Charles Goldman
*RE>CRETE>FACTORY>
 SHOWROOM*, 2016
 24 RE>CRETE>BLKS: Pulped
 newspaper and junk mail,
 shredded CDs, DVDs and
 credit cards, cut home
 electronics wires, ground-up
 packing Styrofoam, salvaged
 acrylic house paint and
 Portland cement (among other
 ingredients), wood pallets,
 plastic strapping, hardware
 70 × 50 × 50 in. (each)



Hildur Ásgeirsdóttir Jónsson
Wind #4, 2015
Handwoven silk painting
45 × 98 in.
Courtesy Tibor de Nagy Gallery,
New York



I to r:
Jill Levine
Ciento Azul, 2012
21 × 13 × 6 in.
Cats Cradle, 2013
14 × 16 × 10 in.
Vuelta, 2014
15 × 13 × 9 in.
Styrofoam, plaster, dipped gauze,
modeling compound and oil paint
Courtesy Hionas Gallery, New York



Dorothea Rockburne
*Geometry of Stardust, Dappled
Light*, 2009–2010
Lascaux Perlacryl and Aquacryl
paint, and Golden High Load
Titanium white on Strathmore
140 lb cold press watercolor paper
14¹/₁₆ × 11¹/₁₆ in.
Collection of the artist



Maud Bryt
Morning, 2016
Burlap, plaster, acrylic paint
62 x 24 x 14 in.

Richard Serra
Paths and Edges #11, 2007
1-color etching. Signed and
numbered on verso
23 1/2 x 29 1/2 in.
Edition of 60, SP8
© 2007 Richard Serra and
Gemini G.E.L. at Joni Weyl



Naomi Safran-Hon
Wadi Salib: Home with 8 Windows
(*Kanafani's House on Bourj Street*), 2015
Archival ink jet print, lace, pigment,
acrylic and cement on canvas
84 x 42 in.
Courtesy Slag Gallery, Brooklyn



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Featuring work by: Chakaia Booker, Amanda Browder, Maud Bryt, Ali Della Bitta, Bruce Dorfman, Bruce Dow, Max Estenger, Ben Godward, Charles Goldman, Jenny Hankwitz, Norman Jabaut, Bryn Jayes, Hildur Ásgeirsdóttir Jónsson, Steve Keister, Jill Levine, Robert Moskowitz, Frank Owen, Robert Raphael, Dorothea Rockburne, Naomi Safran-Hon, Richard Serra, Donald Traver, Susan Wanklyn, Daniel Wiener and Letha Wilson

On View: July 11–October 7, 2016

Gallery hours: Monday–Friday, 8 a.m.–6 p.m.

1285 Avenue of the Americas Art Gallery

Between 51st and 52nd Streets, New York City

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Norte Maar for Collaborative Projects in the Arts is a Brooklyn based 501 (c)3 non-profit arts organization founded in 2004 by curator Jason Andrew and choreographer Julia K. Gleich to create, promote and present collaborations in the visual, literary and performing arts to connect emerging artistic communities and unite cultural forces to foster artistic expression and raise the imaginative energy in us all.

Norte Maar is supported in part by the generosity of individual donors who believe in the transformative impact of the arts. For more information and upcoming events please visit: www.nortemaar.org

ACKNOWLEDGMENTS

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cover wrap image:

Robert Raphael

Untitled (Made in Japan), 2014

Shigaraki stoneware, porcelain

16 × 11 × 3 in.

Private Collection, Brooklyn

