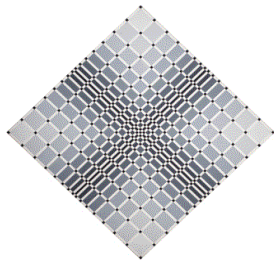


# hosfelt gallery

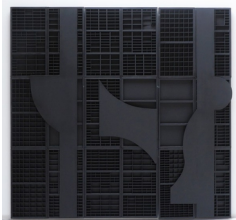
OFF THE GRID :  
POST-FORMAL CONCEPTUALISM

11 April – 20 May 2023



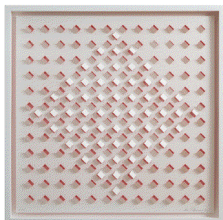
**Francisco Sobrino** (1932–2014), Spanish  
Untitled, 1959–70  
acrylic on canvas  
68 7/8 x 68 7/8 in

A founding member of the Groupe de Recherche d'Art Visuel (GRAV), Sobrino was born in Spain; educated at the National Fine Arts School in Argentina; and made art in Paris from 1959 until his death in 2014. The research at the heart of his efforts was an investigation of combinations of grids in both two and three dimensions. His paintings and public sculptures explore the intersection between optics and physics, inviting active viewership and the collective action of aesthetics.



**Louise Nevelson** (1899–1988), American, born Ukraine  
*City Series*, 1974  
wood painted black  
96 1/2 x 100 1/4 x 2 1/2 in

Louise Nevelson's monumental and delicate grids are painted combinations of found objects (often literal trash strewn in front of her Spring Street studio in New York City). These looming beings transform and, as she says, "extend our awareness" of what makes a work of art. More like Cubist altars than paintings or sculptures, they create order out of chaos and present minimalist, girded landscapes of unseen interior spaces and emotional structures.



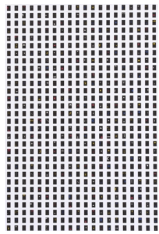
**Luis Tomasello** (1915–2014), Argentinian  
*S/T 1 - Rosa*, 2013  
lithograph and cuts on paper  
24 3/4 x 24 3/4 in  
Edition 33/50

The son of an Italian brick-maker, Tomasello was born and worked in Argentina. Assembling prints, paintings, and drawings in series and playing between multiple dimensions, he experimented with structures and light to create abstract images. His optical grids and frames are characterized as "lumino-kinetic

# hosfelt gallery

art", and draw attention to the artistic interplay of space, movement, and shadow.

**Marco Maggi** (1957), Uruguayan  
*Spelling: R-e-c-t-a-n-g-l-e, Sliding Series*, 2018  
hand-cut paper, 600 35 mm slide mounts  
60 x 40 in



Using an X-acto knife, paper and a slide mount, Maggi draws with tiny cuts, creating abstract shapes that incite interpretation but artfully elude it. He creates a linear lexicon to an indecipherable language or abstract alphabet. While the drawings themselves evade meaning, their witty, punning titles reveal layers of references, from the framing of news coverage to the latest scientific discoveries. Each image is a small sculpture within a frame, perhaps apropos as "marco" means "frame" in Spanish.

**Joan Brown** (1938-1990), American  
*Four Fish on Oil Cloth Table Top*, 1970  
enamel and nails on Masonite  
21 x 20 in



A quartet of fish lay atop a patterned tablecloth in Joan Brown's study of geometry, vitality, and domesticity. The fish appear arranged for culinary preparation, but remain animated – alluding, perhaps, to the fishes' connection to the sea, another one of Brown's favorite subjects. Known for using animals as avatars for friends and family, Brown has keenly differentiated each of the fish and arranged them descending in scale. Their slippery individuality casts shadows on the everyday gridded background, presenting a domestic scene with mystery and whimsy. Could this be a family portrait?

**Bruce Conner** (1933-2008), American  
*LIVING ROOM SCENE*, 1963  
ink on paper  
23 1/2 x 17 1/2 in



Most likely a portrait of his parents' home, Conner's ink drawing presents a confounding interior scene. Vibrating marks make ingenious use of negative space, which define and delineate furniture, floor, and decorations; meanwhile, the scene is dominated by the gridded wallpaper. While domestic patterns might be assumed to denote safety and security, in this case, the vibration evokes an anxiety-laden space where nothing seems stable.

# hosfelt gallery

**Jess (Collins)** (1923–2004), American

*Mystic Writing XI*, 1955

wax crayon on paper

10 3/4 x 9 3/4 in



In this colorful compounding of decorative patterns and nonsense symbols, Jess plays with multiple layers of meaning. His faux-mystic writings allude to mid-century Bay Area artists' interests in Asian religion and practices while the abstract planes take on a domestic tone, perhaps referring to tablecloths, kitchen towels, mattress ticking, or pajamas.

**Michelle Grabner** (1962), American

Untitled, 2022

oil on canvas

47 x 47 in



In a recent series of seemingly abstract oil paintings, Michelle Grabner creates balanced compositions from the patterns made by common, unspectacular crocheted blankets. In doing so, she takes the common granny square motif and elevates it to a state of abstraction that speaks to the ideal. The conventional patterns reference a seemingly staid bourgeoisie interior, and the myth of domestic stability.

**Emil Lukas** (1964), American

*through steamed glass #2115*, 2022

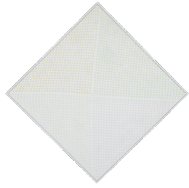
plaster, paint, aluminum

12 x 15 x 2 in



Emil Lukas's cast-plaster works are composed of a honeycomb of cells, individually stained through an accrual of water-soluble pigments that get blotted out, are allowed to soak in, or evaporate to leave their glittering shadows. Seen head-on, the multi-colored pixels create shimmering fields – a kind of nonobjective pointillism. Viewed from the edge, they have the sculptural quality of soft stone, pitted and polished by water. Lukas combines his keen optical understandings and sophisticated color sense to create a sculptural iridescence.

# hosfelt gallery

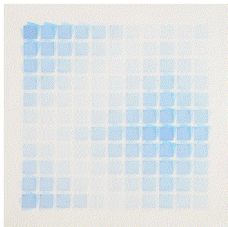


**Michelle Grabner** (1962), American  
Untitled, 2022  
oil on canvas in wood frame  
68 1/2 x 68 1/2 in



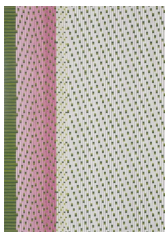
**Susie Taylor** (1967), American  
*Blush*, 2023  
weaving (cotton)  
29 x 29 in

Local Bay Area artist Taylor explores geometric abstraction through the tradition of weaving. She describes her work as structural puzzles, and as “a process that requires a creative and technical mindset.” Her work is inspired by Formalism and Bauhaus aesthetics and communicates the visceral construction of its making through the warp and weft of cloth, reminding us again that looms and weavings were some of the first appearances of a grid.



**Manuel Espinosa** (1912-2006), Argentinian  
*Aamedhag*, 1974  
acrylic on canvas  
39 3/8 x 39 3/8 in

Argentine painter Espinosa helped to conceive Concrete Art in the mid-20<sup>th</sup> century. As it developed, his work linked kinetic and optical experimentations with mathematical formulas, computer algorithms, and an experimentation with serialization. His work has been shown around the world since the 1950s and his impact felt throughout the work in this exhibition.



**Andrea Higgins** (1970), American  
*Beneath the Snow*, 2022  
oil on linen  
30 x 21 in

Higgins' paintings painstakingly reproduce the warp and weft of fabric through meticulously applied layers of paint. From a distance, the larger pattern is evident and seamless; it is only up close that the thickness and three-dimensionality of her work become apparent, as does the uniformity of the repetitive brushstrokes with which Higgins weaves dynamic images out of paint.

Here, Higgins explores the obsession with costuming at the Heian court of 10th century Japan. This is a



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representation she's imagined, based on historical research and a passage from *The Tale of Murasaki* by Liza Dalby, in which Murasaki Shikibu, the author of *The Tale of Genji*, describes her choice of attire for an evening rendezvous with the powerful Michinaga:

"I had been back at my station at the palace for but two nights when a summons came from Michinaga... It was quite late when I made my way through dark corridors to the chambers he had indicated. I... was wearing a new set of padded robes in a combination of shades of pink, green, and white called Beneath the Snow – a new year's gift from Her majesty... I could hear Michinaga moving about, and arranged the layered edges of my skirts behind the screen: first the green of my underrobe, spreading wide, then three shades of pink done so skillfully they shimmered like petals in the lamplight, and then the top two layers of white, lying lightly, like a coat of snow."

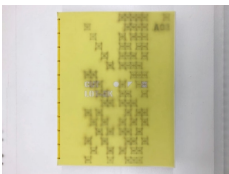
–Liza Dalby, *The Tale of Murasaki* (p. 286)

**Jutta Haeckel** (1972), German  
*Cosmic Background Radiation 1, 2022*  
acrylic on jute  
59 x 74 3/4 in (or reverse)



Haeckel's subversive artworks invert the act and purpose of painting – both materially and subjectively. By fraying the surface of her canvas she exposes the grid that is the basis for most painting. Haeckel extrudes paint from back to front through the openings in the jute, thus physically merging paint, image and structure. The grid of the painting becomes not a barrier, but a membrane or place of transformation.

**LOT-EK**  
**Giuseppe Lignano** (1963) & **Ada Tolla** (1964),  
Italian  
*STACK/CUT BOOK, 2019*  
laser-cut vellum, unique  
8 1/2 x 11 x 1 in



LOT-EK is an architectural partnership and art studio specializing in reusing and re-imagining the everyday materials that make up contemporary life. They were the first to connect the prevalence and environmental impact of shipping containers with their architectural possibilities. In their architectural practice they reinvent these materials by cutting

# hosfelt gallery

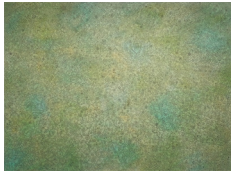
containers into a series of interlocking parts. This monograph compiles every single combination of cut and arrangements of a standard shipping container – each permutation incised into the vellum itself.

**Alexandre Kyungu Mwilambwe** (1992), Congolese  
*The Scar of the Earth II*, 2022  
incision on rubber (car tire inner tube)  
69 3/4 x 47 1/4 x 3/4 in



Made by slicing into the rubber innertube of a car tire, Mwilambwe's hanging grids refer to maps, patterns of traditional scarification, and the carving out of multiple identities. Part textile, part Nevelsonesque sculpture, the negative space traces urban landscapes and interior identities. The artist lives and works in Kinshasa, Democratic Republic of Congo and studied art at the Academy of Fine Arts in Kinshasa.

**Stefan Kürten** (1963), German  
*Converging Echoes*, 2023  
acrylic, ink and mother-of-pearl on linen  
67 x 90 1/2 in



Kürten's paintings depict the environments we create in our tenacious attempt to make life perfect. *Converging Echoes* is part of a series of paintings referring to wallpaper, referencing beauty and safety while at the same time subverting those themes. In this way, the dissolution of the grid becomes its own story, a resistance to conformity and distrust of the domestic.

**María Fernanda Cardoso** (1963), Columbian Australian  
*American Marble*, 1992  
cattle bones, 90 pieces  
12 x 25 x 86 in

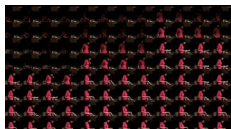


In the early 1990s Cardoso made a series of sculptures, based on her Colombian heritage, that challenged the legacy of post-war Minimalist sculptors. Perhaps an allusion to Carl Andre's geometric floor sculptures, *American Marble* is loaded with cultural markers and meanings. In Colonial Latin America, during the 18th and 19th centuries, cattle

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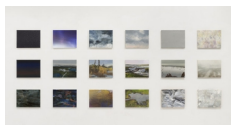
bones were used decoratively in between ceramic floor tiles. The designs they replicated traced a history of Moorish and Spanish patterning.

**Surabhi Saraf** (1983), Indian  
*Peel*, 2009  
single channel HD video with sound  
Duration: 7:40 minutes  
Edition of 5



Saraf is a new media artist, composer and performer who uses her background in experimental sound and Indian classical music and dance to create multi-channel, surround-sound audio and video installations. Using a diverse array of techniques such as repetition, fragmentation, and multiplication, Saraf designs sequences of rhythmic movements. These works create multi-layered structures of evolving patterns. In *Peel*, she elevates a repetitive domestic task into a mesmerizing meditation and reaffirms that the hallmark of a grid is its visual repetition.

**Bernard Lokai** (1960), German  
*Landscape Block O*, 2020  
oil and acrylic on canvas (18)  
51 1/8 x 135 7/8 in



Lokai uses the historical vernacular of painting – including the gestural brushstrokes of Abstract Expressionism and the spray paint of graffiti – to simultaneously absorb and disrupt traditions of painting.

His “Landscape Blocks” are multi-paneled grids composed of 12 x 16-inch panels. Each panel presents an isolated ‘moment’ that individually appears abstract, but once assembled in a group coalesces into the impression of a landscape, with the upper row as sky, the middle row as horizon, and the bottom row as ground. Lokai paints the small panels on an ongoing basis in the studio, without a plan for where each will fit in the overall grid. At some point he gathers the small canvases and chooses which to combine into a set of eighteen. He thinks of each small painting as akin to a brushstroke, such that the overall final piece is thus ‘painted’ through its arrangement.

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**Gerhard Richter** (1932), German

*Firenze (6.Febr.2000)*, 2000

oil on photograph

4 3/4 x 4 3/4 in



One of the most celebrated painters of the 20<sup>th</sup> and 21<sup>st</sup> centuries, Richter's abstract and realistic paintings make use of gridded forms and are often presented in series. In the spring of 2000, Gerhard Richter began a series of paintings on photographs that he took while in Florence, Italy. While smaller than his more monumental works, these pieces unlock Richter's process and art-making as a whole. Looking closely at the act of painting on top of photographs takes us to the heart (some might say mission) of Richter's work – to operate in the uncomfortable intersection of photographic depiction and abstract painting.

**Gerhard Richter** (1932), German

*Firenze (26.1.2000)*, 2000

oil on photograph

4 3/4 x 4 3/4 in



**Gerhard Richter** (1932), German

*Firenze, (15.Dez.1999)*, 1999

oil on photograph

4 3/4 x 4 3/4 in



**Gerhard Richter** (1932), German

*Untitled (2.Dez.99)*, 1999

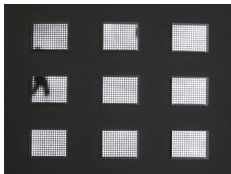
oil on photograph

4 3/4 x 4 3/4 in

# hosfelt gallery

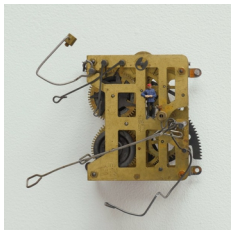


**Jim Campbell** (1956), American  
*Scattered 9x [Grand Central]*, 2010  
custom electronics, LEDs, treated Plexiglas  
56 x 72 x 2 1/2 in  
3/3



In *Scattered 9x [Grand Central]*, we watch busy commuters walk across the floor of Grand Central Terminal in New York City. While the action may take place only on the separated screens, in the eyes of the viewer this action is connected through the negative space between the screens. In this way, the grid makes use of our greatest artistic asset – our optical perception and ability to process information.

Campbell was born in Chicago in 1956 and moved to San Francisco after earning degrees in Mathematics and Engineering from MIT. He transitioned from filmmaking to interactive video installations in the mid 1980s and began using LEDs as a primary medium in 2000. His custom electronic sculptures and installations make use of patterns of pixels, both within the surface of a single frame and as an assembled constellation of panels and screens.



**Liliana Porter** (1941), Argentinian  
*The Clock Keeper*, 2022  
broken clock and figurine  
5 x 4 1/2 x 2 3/4 in



**Bruce Conner** (1933-2008), American  
*UNTITLED MAY 2, 1968*, 1968  
ink on paper  
17 7/8 x 15 1/8 in

One of the most ingenious and innovative artists of the last century, Bruce Conner was a shapeshifter, refusing to be constrained to a "signature" style or

# hosfelt gallery

single artistic persona, derailing public acclaim and elusively evading definition or classification.

In *UNTITLED MAY 2, 1968* Conner creates a grid of mandalas, themselves maps of the world.

**Isabella Kirkland** (1954), American  
*Nantahala*, 2023  
oil and alkyd on polyester over panel  
36 x 48 in



Isabella Kirkland adapts the techniques of historic natural history painters to explore our natural world. In *Nantahala*, she borrows 17<sup>th</sup> century artist Jan Van Kessel's framing device to make a portrait of a very specific place – a hardwood forest near the border between North Carolina and Tennessee in the Great Smoky Mountains. The bordering panels show close-up surface details of the plants or animals that are painted at full scale in the central still life. Through the close-ups, Kirkland examines how color is carried on the surface of living things and how structures influence our perceptions.

**Ruth Asawa** (1926-2013), American  
*Untitled* (PF.151, Ginkgo Leaves on Three Branches), c. 1995  
pen and black ink on vellum graph paper  
13 1/8 x 11 in



California artist Ruth Asawa is best known for her sculptures made of curved lines – but the basis of her work was always a grid. The undulating forms of her hanging orbs and the sensuous lines of her works on paper refer to the organic shapes and corporeal feel of three-dimensional space, but they also bring to light the historical ways in which artists have used grids to organize space and delineate subjects.

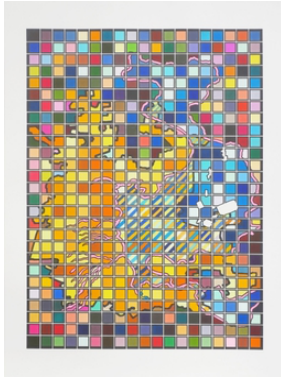
**Ruth Asawa** (1926-2013), American  
*Untitled* (PF.1158, Cherry Blossoms), c. 1976  
ink on mat board  
11 3/4 x 8 1/2 in





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**Lordy Rodriguez** (1976), Filipino  
*Mexico City and Lake Texcoco*, 2022  
ink on paper  
30 x 21 1/2 in



Lordy Rodriguez uses grids to mimic the language of map-making. Charting and dividing land and other resources through a seemingly benign geometry, Rodriguez uses map-making techniques to recount personal, political, and environmental histories. In *Mexico City and Lake Texcoco* Rodriguez traces the erasure of the natural lake over hundreds of years. Once the capital of the Aztec empire, the lake basin is now nearly completely obliterated by Mexico City.

**Lordy Rodriguez** (1976), Filipino  
*Sparrow's and Carr's Beach*, 2022  
ink on paper  
30 x 21 1/2 in



In another work based on the social history of water, *Sparrow's and Carr's Beach* depicts a popular resort and music destination for the Black community. Located in Annapolis on the Chesapeake Bay, Sparrow's and Carr's brought together families and friends during segregation from the 1920s all the way through the 1960s.

**Birgit Jensen** (1957), German  
*SAGARMATHA*, 2009  
acrylic on canvas  
78 3/4 x 66 7/8 in



Using composite images of famous places (often locations she's never visited), Jensen layers silkscreens to create complex, patterned images of urban environments and natural vistas. This piece is based on mediated, over-reproduced images of Mt. Everest.

**Birgit Jensen** (1957), German  
*GBERT XI*, 2013  
acrylic on canvas  
31 1/2 x 49 1/4 in



Jensen's nighttime cityscape accentuates the divisions of dark and light spaces that break up and re-organize the urban grid, both literally and conceptually.

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**Joan Brown** (1938-1990), American  
*Untitled (Bird)*, 1964  
oil on canvas  
22 x 26 in



In this small and powerful painting, Brown presents a small bird staring back at us from a perch outside a high-rise window. Behind our visitor we can see the grid of windows from city buildings across the street, a shadow from a tree or looming skyscraper darkens the right side of the scene, and in the upper left corner we catch perhaps a glimpse of descending fog.

As a student of Elmer Bischoff, in the 1960s Brown was discovering new ways of executing figurative painting. Like many of her works from this period, this heavily impastoed – almost carved – canvas reveals the physicality and geometry that make up a picture.

**Driss Ouadahi** (1959), Algerian  
*In Face*, 2023  
oil on canvas  
78 3/4 x 66 7/8 in



Before immigrating to Europe and studying at the Kunstakademie in Düsseldorf, Ouadahi studied architecture. His paintings of the ubiquitous high-rise, the legacy of Modern Architecture's failed promise to improve the human condition, are renderings of impenetrable boundaries of steel, glass, and concrete.

Grid structures organize our physical lives. Though no people appear in these images, viewers immediately relate to them through their own physicality. The vacant façade and empty balconies allude to unknown mysteries inside.

**LOT-EK**  
**Giuseppe Lignano** (1963) & **Ada Tolla** (1964), Italian  
*STACK/SHIFT40 SQUARE*, 2019  
laser-cut upcycled (4) cardboard boxes, flattened and sprayed with acrylic  
43 x 51 in



From the massive scale of shipping container lots to the flimsy cardboard that carries products to our doors, Tolla and Lignano explore the structures that define our material worlds. This is a drawing for a

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speculative structure made of shipping containers,  
created by burning the cardboard with a laser cutter.



**Marco Maggi** (1957), Uruguayan  
*Complete Coverage on Ellsworth Kelly, 2021*  
cut paper, in plexiglass box  
8 x 8 x 2 in



**Marco Maggi** (1957), Uruguayan  
*Turner Box, Complete Coverage on SFMOMA Zone, 2018*  
cut paper, plexiglass box  
11 1/2 x 9 x 2 1/2 in

**Liliana Porter** (1941), Argentinian  
*The Door, 1977*  
photo etching and aquatint on paper  
plate 11 3/4 x 9 1/4 in  
sheet 25 x 18 in  
AP. One of only a handful of prints that were  
realized from an originally intended edition of 30.



With enchanting incongruity, Porter's work playfully  
subverts convention, disrupts time, and messes with  
reality. Using a wide range of media, Porter mixes  
the absurd with the philosophical, creating  
extraordinary situations that lure us unwittingly  
into the realm of her idiosyncratic cast of  
characters.

Taking a page, literally, from Magritte's book,  
Porter explores the disconnect between language,  
representation and reality. While a grid is  
ostensibly about organization and definition, this is  
about nonsense.

**Wallace Berman** (1926-1976), American  
Untitled  
Verifax collage  
29 1/2 x 31 1/2 in



From his early assemblages and sculptures first shown  
at Ferus gallery in the 1950s in Los Angeles, to his  
work in the Bay Area (where he founded Semina  
Gallery), Berman was a central figure in the jazz,  
Beat, and art communities of mid-century California.  
In 1964, Berman began to make Verifax collages,

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embarking on a path that he would follow for over a decade, until his death in Topanga Canyon in 1976.

The Verifax is an early image multiplier, and Berman's pieces consider how imagery and variation create symbolic languages. He presents arrangements that we anticipate "should" be meaningful, but without a key to decipher them. The works tease us with information and invite us to interpret their meaning.

**Jean Conner** (1933), American  
*POWER*, 1980  
paper collage  
18 x 10 3/8 in



Jean Conner's imagined scenes – playful and uncanny, but formally sophisticated – are knotty riddles in which people, images, and places come together in extraordinary, and often impossible, ways. With imagery sourced primarily from advertisements in the women's magazines that developed in the American post-war economic boom, Conner fragments, re-contextualizes and re-stages narratives of middle-class life.

In this ingenious piece she layers images of technology, labor, and connectivity in prescient ways. Created nearly 20 years before the imagery in the film *The Matrix* (1999), we see a man plugged into a gridded circuit board that appears to be taking over the manual efforts of the men in the foreground.

## **LOT-EK**

**Giuseppe Lignano** (1963) & **Ada Tolla** (1964), Italian  
*URBANSCAN BLOCKS*, 2016

laser printed by the artists in black ink on bound legal yellow pads, reassembled with red string and Plexiglas. 50 selected images per block, from 56 categories of the UrbanScan.

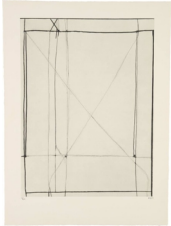
each 8 1/2 x 14 in  
Sold in groups of 4



LOT-EK's typology refers to and extends the typologies of Bernd and Hilla Becher. In *URBANSCAN BLOCKS*, each page of a yellow legal pad has been printed with an image of a ubiquitous form in the urban landscape. Each page in the pad is another iteration within itself. These function like narrative flip books of the entities that shape our physical world.

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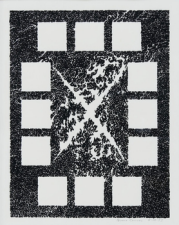
**Richard Diebenkorn** (1922-1993), American  
*#1, from the portfolio Nine Drypoints and Etchings,*  
1977  
drypoint with scraping and burnishing on paper  
sheet  
30 x 22 in  
a trial proof aside from the edition of 25  
portfolios



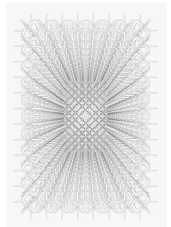
Diebenkorn grew up in San Francisco and attended Stanford University, and later the California School of Fine Arts (aka the San Francisco Art Institute). Although well established as an abstract painter, Diebenkorn returned to figuration in the mid-1950s. He incorporated the dominant expressive painting style into representational canvases, often landscapes.

In 1966, he moved to Santa Monica and returned to quasi-geometric abstraction, though his work continued to evoke the landscape and the hazy coastal light of Southern California. Like his earlier works, Diebenkorn's later abstractions allow the accumulated drawn and painted traces of his painstaking process to remain visible.

**Bruce Conner** (1933-2008), American  
*TWELVE OF SQUARES APRIL 23, 1983, 1983*  
ink on paper  
11 7/8 x 9 in



**Pablo Siquier** (1961), Argentinian  
*1501, 2015*  
graphite on paper  
57 1/8 x 40 in



Part of a generation of artists who emerged in Buenos Aires at the end of the Argentine military dictatorship, Siquier's work resists historical context and interpretation. His abstract black and white canvases and drawings remain silent, even as they evoke the rhythms of the city and subtly reference architectural ornament. Siquier explores the tensions between perfect and imperfect media; after years of precise schematic drawings with rulers and compasses, he uses computer software to design his intricate compositions. Once they are designed, he creates them on paper or canvases with

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charcoal or paint; they are at once hand-made and machine-influenced.

**Liliana Porter** (1941), Argentinian

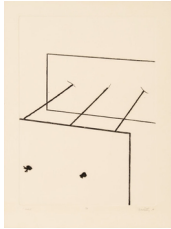
*Nudos*, 1968

etching and yarn on paper

plate 25 x 18 in

sheet 30 x 20 in

numbered '1/20' (from a planned edition that was never completed)



This pioneering work from Liliana Porter falls squarely within – and predates – work from the male-dominated Conceptual and Minimalism movements of the New York Art scene of the late 1960s and early 1970s. Five straight lines were printed on this sheet of paper, then Porter punctured the paper and strung thick, black, woolen yarn through the page, creating the illusion of three-dimensional space. Like Fred Sandback – who would begin making his signature sculptures of yarn the next year – Porter used common or insignificant materials to create perceptual illusion. The puncture is real; the yarn is real. But the 'tears' in the sheet from which the yarn emerges were actually drawn onto the etching plate by the artist. The stable, ordered structure defined by the grid is in fact an illusion.

**Liliana Porter** (1941), Argentinian

*Twelve Events*, 2018

collage and graphite on paper

each sheet 11 1/4 x 10 in

framed 41 x 48 5/8 in



In addition to their role as a framing device, the grid also becomes a delivery system for storytelling – though in Porter's world it's a story that never resolves. In *Twelve Events* smaller drawings and collages assemble as if to create a cartoon, but each scene is so different that the action and narrative drift away and any attempts to assemble them are confounded.

**William T. Wiley** (1937–2021), American

*Field of Dreams with Cluster Bombs*, 2006

acrylic and charcoal on canvas

64 x 76 in



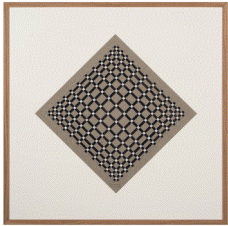
For more than 50 years, the poet-philosopher Wiley has combined language and image, non-hierarchically, to address the most important social, political and environmental issues of the times. His visual



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vocabulary of repeating motifs, combined with word play - running internal monologues, spiked with puns, double entendre and malapropism - is an open-ended investigation into the moral issues of today's global citizen.

In *Field of Dreams with Cluster Bombs* Wiley arranges common signs and symbols in an open web-like grid. These seemingly straight-forward images take on new meanings through their juxtaposition with other emblems and the language that surrounds them. The combinations both offer new perspectives and confuses their assumed meanings.



**Francisco Sobrino** (1932-2014), Spanish

Untitled, 1959

gouache on cardboard

image 17 1/8 x 17 1/8 in

frame 23 3/4 x 23 3/4 x 1 1/2 in



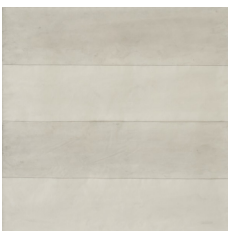
**Agnes Martin** (1912-2004), American, born Canada

Untitled, 1995

pencil, ink and watercolor on paper

image 9 x 9 in

sheet 11 x 11 in



**Agnes Martin** (1912-2004), American, born Canada

Untitled, 1995

pencil, ink and watercolor on paper

image 9 x 9 in

sheet 11 x 11 in

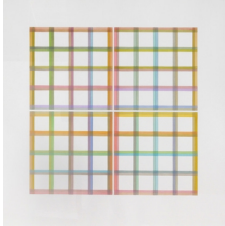
Starting in the 1930s in Taos, New Mexico, Agnes Martin began making paintings and drawings of geometric abstractions. While her palette shifted with her 1952 move to New York City, and again upon her return to painting in New Mexico in the early 1970s, she remained committed to the defined lines of a geometric grid.

Martin's faint graphite lines are the trace of meditative marks that combine American Transcendental spirituality with Buddhist traditions. For Martin, painting was "a world without objects, without interruption... or obstacle. It is to accept the

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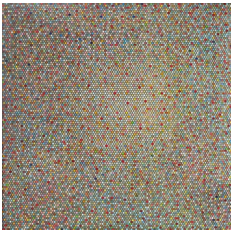
necessity of... going into a field of vision as you would cross an empty beach to look at the ocean."

**Nicole Phungrasamee Fein** (1974), American  
*1060307*, 2007  
watercolor on paper  
18 1/2 x 18 1/2 in



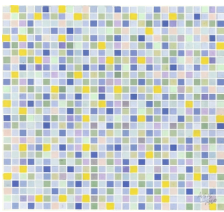
Fein's grid paintings use a painstaking technique of brushing free-hand strokes of lightly pigmented watercolor. Extreme concentration is required to achieve the ethereal quality of these works – a result of hundreds of precisely timed marks aligned with the artist's breath.

**Emil Lukas** (1964), American  
*jiggling #2072*, 2021  
plaster, paint, aluminum  
46 x 46 x 6 in

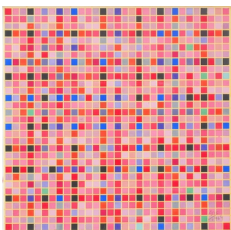


Emil Lukas's cast-plaster works are composed of a honeycomb of multitudes of cells, individually stained through an accrual of water-soluble pigments that get blotted out, are allowed to soak in, or evaporate to leave their ghostly evidence. Seen head-on, the multi-colored pixels create shimmering fields – a kind of nonobjective pointillism. Viewed from the edge, they have the sculptural quality of soft stone, pitted and polished by water.

**Antonio Asis** (1932-2019), Argentinian  
*Untitled (972)*, 1960  
gouache on paper  
sheet 8 7/8 x 6 7/8 in



**Antonio Asis** (1932-2019), Argentinian  
*Untitled from the series Cuadrados Rítmicos*, 1966  
gouache on paper  
sheet 11 3/8 x 8 1/4 in



Throughout the 1940s, Buenos Aires was an important site for the development of post-war abstraction, and Asis was an active member of this creative community. Similar to Emil Lukas' color combinations, Asis made his grids without chromatic regularity. While his juxtapositions create optical kinetics that might

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appearing agitated or jarring, they are also enlivening and full of visual excitement.