

# THECHURCH

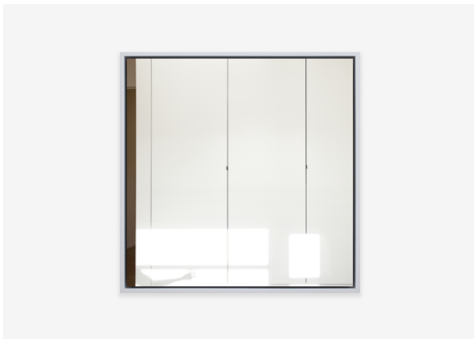
**SPACE – SIGHT - LINE**  
March 10<sup>th</sup> – May 26<sup>th</sup>



Uta Barth (b.1958, German)

*Composition #3* from *Compositions of Light on White*, 2011  
Inkjet print in lacquered wooden frame, 29 1/8 x 31 3/4 in  
Courtesy of the Artist and Tanya Bonakdar Gallery, New York/ Los Angeles

Uta Barth's photography takes simple observations and turns them into complex perceptual experiences. These two minimalist compositions appear straightforward, referencing the strict abstraction of Piet Mondrian among others. Careful observation, however, reveals that they represent bars of sunlight across white closet doors. Everything in these images is planned. The shapes of light are created by manipulating the window blinds in the artist's bedroom and the natural light falls in this position for only one week a year. The edge of the cabinetry on the left further complicates the images' sense of depth and the relationship between the compositional elements. For over a decade, Barth's work has centered on her domestic environment. Quiet and nuanced, her photography abstracts the familiar and celebrates the grace of everyday moments.



Uta Barth (b.1958, German)

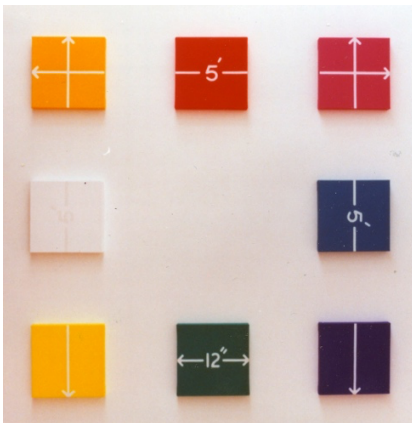
*Composition #4* from *Compositions of Light on White*, 2011  
Inkjet print in lacquered wooden frame, 21 1/8 x 20 7/8 in  
Courtesy of the Artist and Tanya Bonakdar Gallery, New York/ Los Angeles

# THE CHURCH



Walead Beshty (b.1976, American)  
*Two-Sided Picture (YR)*, November 23, 2007, Los Angeles,  
California, Fuji Crystal Archive Type C, 2008  
Unique color photographic paper, 40 x 30 in  
Sherry and Douglas Oliver Collection

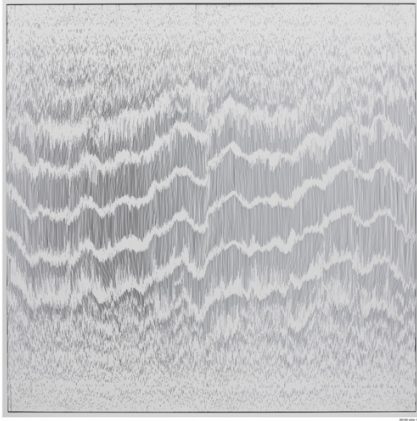
Walead Beshty makes large-scale photograms by folding sheets of photosensitive paper and then exposing different sides of that paper to varied colors of light. The specific colors are based on the way the light spectrum works: colors are either additive (emitted) colors—red, green, and blue—or subtractive (reflected) colors—cyan, magenta, and yellow. The overlaps of these exposures produce new colors and overexposes some areas while underexposing others. Beshty's process creates chance compositions due to variations of time exposures and color combinations. The titles of the works in this series reference the conditions of their production: how many folds, date it was made, location of the production, and paper type. The result is a unique photographic image, in contrast to photography's traditional identity as an image that is perfectly reproducible.



Mel Bochner (b.1940, American)  
*Measurements: 5'x5'*, 2002  
Oil on canvas, 8 parts, 12 x 12 in each, 5 x 5 ft  
Sherry and Douglas Oliver Collection

Since the 1960s, Conceptual artist Mel Bochner's work has pushed the boundaries of painting and language. He is interested in how viewers react to the visual information, constructs, and the meaning of works of art. In this and other of Bochner's brightly colored works referencing measurements, the artist playfully questions logic and perception. Its title plainly states that the piece measures 5 x 5 ft, but the artist also provides contradictory information to the fact that the aggregate of 8 individual canvases together only measure 3 x 3 ft; the sum total is dependent on the negative space of the wall between each canvas, which Bochner is embracing as an integral part of the whole piece.

# THE CHURCH

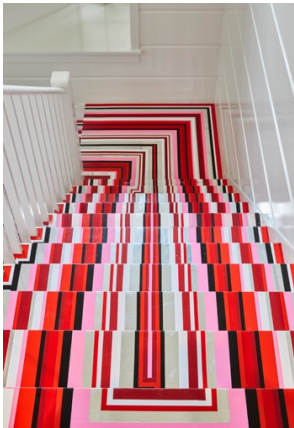


Tara Donovan (b.1969, American)

*Composition (Cards)*, 2017

Styrene cards and glue, 24 1/2 x 22 1/4 x 4 in  
Sherry and Douglas Oliver Collection

Vernacular and mass-produced objects are the building blocks of Tara Donovan's artworks: straws, buttons, rubber bands, plastic cups, shattered glass, pins, and mylar. With humble means, she creates modular systems that are minimal, organic, and surprising. This piece is one in a series of five artworks that share the same title and use thousands of ordinary styrene playing cards to create unique compositions that are technically impressive and deeply meditative. She organizes the cards in planned configurations, conjuring patterns, designs, and even landscapes. By manipulating the spaces between each individual card, Donovan adds a dimensionality to her compositions which subtly change with what she calls a "filmic quality" as the viewer moves and shifts their perspective. Donovan's work explores the balance between order and chaos and the individual and collective.



Jim Lambie (b.1964, British)

*Zobop (Wild Poppy)*, 2021

Colored and chrome vinyl (3 red shades, pale pink, chrome, black and white), Site-specific installation, dimensions variable

Courtesy of the Artist and Anton Kern Gallery, New York

Jim Lambie specializes in colorful and vibrant sculptures and sculptural installations made from everyday materials. He rose to prominence with his *Zobop* series: visually compelling and stunningly beguiling architectural inventions of multi-colored vinyl tape laid down in patterns that starts from the outside edge of a chosen space and moves into its center, revealing any spatial idiosyncrasies it contains. His work has a pop-aesthetic and makes metaphorical or ironic references to popular culture, art history, and music. Merging art, architecture, and design, Lambie's work emphasizes mass-produced materials and reflective surfaces but are resolutely handmade, aligning them with the history of applied arts and broader social discussions about art and labor.

# THE CHURCH



Sol LeWitt (1928-2007, American)

*Wall Drawing 528B*, 1987

Gouache, Site-specific installation, dimensions variable  
1026 Investors

A founder of both Minimal and Conceptual art, Sol LeWitt is celebrated for his work in a wide range of media including installation, painting, photography, drawing, printmaking, and "structures," the term he used instead of sculpture. In 1968, he had the idea of generating instructions that would direct the creation of two-dimensional works, drawn directly on the wall. Privileging the concept of the work of art over its execution, this allowed LeWitt to delegate the manufacturing of the work to others. Over the next four decades of his career, he produced approximately 1,350 unique wall drawings that were first produced in graphite, then in crayon or colored pencil, and finally in colorful India inks, gouaches, and acrylics. Each wall drawing is titled with a number, indicating its place in the larger series. Bold and illusionary, *Wall Drawing 528B* conjures a dimensional cube from its flat surface.



Gordon Matta-Clark (1943-1978, American)

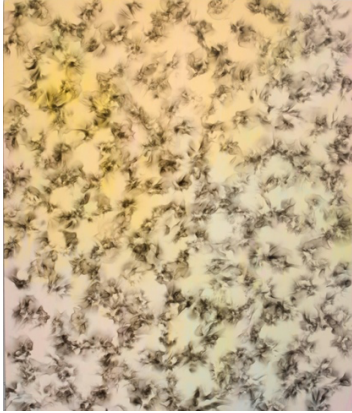
*Conical Intersect*, 1975

Chromogenic print triptych, 25 ½ x 29 ½ x 1 ¼ in (each)

Courtesy The Estate of Gordon Matta-Clark and David Zwirner Gallery, LLC

In 1971, Gordon Matta-Clark began his "cutting" series, site-specific architectural inventions that fragmented buildings by cutting into and removing parts of their walls, ceilings, and floors. These changes revealed hidden spaces, created unexpected relationships between the rooms, and opened disorientating perspectives to the outside world. Matta-Clark's interventions merged the language of sculpture (line, volume, light, surface) with the contemporary social issues of urban decay and the breakdown of established social and civic structures. For the 1975 *Biennale de Paris*, he was invited to make his *Conical Intersect* piece that cut large cone-shaped holes through two multistory 17th century apartment buildings that were scheduled to be demolished to make way for the Centre Georges Pompidou. These documentary photographs show the surreal results as the buildings are drastically modified.

# THE CHURCH



Matthew Satz (b. 1971, American)  
*Smoke Painting* 4.21.15, 2015  
Smoke, Oil on canvas, 72 x 60 in  
Courtesy of the Artist and Satz Studio, Inc.

Matthew Satz is inspired by the legendary artists who lived on the East End in the mid to late 20<sup>th</sup> century and sought fresh solutions to the perpetual question of how to create art. Within this context, Satz has distilled his practice into three words: *Concept + Process = Aesthetic*. His aim is to make work where the concept dictates process, and the result determines the aesthetic. He began his 'Smoke' paintings in the early 2000s, using matches and fans to create and manipulate the smoke captured on his painted canvas. The first black and white compositions were dense, but this gave way to more open designs on colored surfaces. Given the fugitive nature of smoke, the works represent two moments in time: the process that projected the smoke onto the canvas and the present in which the viewer sees it. The 'Smoke' paintings elegantly address the relationship between fragility and permanence as well as energy and matter.



Christine Sciulli (American)  
*The Weight of Water*, 2024  
2-inch Manilla rope and waxed Manilla twine, 32 x 35 x 12 ft  
Commissioned installation by the Artist

Christine Sciulli is recognized for her large-scale light installations, often incorporating fabric. She is especially interested in the way light can be bent into curves and circles. Asked to create a site-specific piece for The Church, she chose a new medium due to the building's ambient light: 2-inch-thick Manilla rope. Seven sculptural waves of it erupt from the south wall, surging through the double-height space, and cascading onto the Mezzanine. Moving around and under her piece, the viewer perceives the shifting interactions of the ropes, allowing them to understand it as a drawing in space. Sciulli's title memorializes the estimated 1.8 million Africans who came to rest in the Atlantic Ocean, victims of disease, murder, or suicide during the terrible circumstances of the Middle Passage.

# THECHURCH



Keith Sonnier (1941-2020, American)

*Passage Azur (Sag Harbor), 2024*

Neon installation, Site-specific installation, Dimensions variable

The Estate of Keith Sonnier

In 1968, Keith Sonnier started making art with neon tubes. Curious and restless, he used other materials over the span of his lengthy career, but neon has come to define him, especially his abstract constructions of lines, circles, and squares. Challenging the solemnity of Minimalism, Sonnier and the Post-Minimalist artists of his generation playfully appropriated the noise and material surplus of the urban areas around them. Sonnier's choice of neon colors was audacious and unmissable: baby blue, hot pick, lime green, tropical yellows, and candied orange. This piece was created to occupy a corridor and give the viewer a sense of discovery as they advanced through the passage. It has been modified by the artist's studio to curl its way around The Church's library and expand out onto the Mezzanine, recapturing that original sense of exploration as the viewer follows its course.



Steven J. Yazzie (b.1970, Diné/ American)

*Drawing and Driving, South Platta River, Denver #3, #4, #5, #6, 2014*

Video, 7mins 34 secs

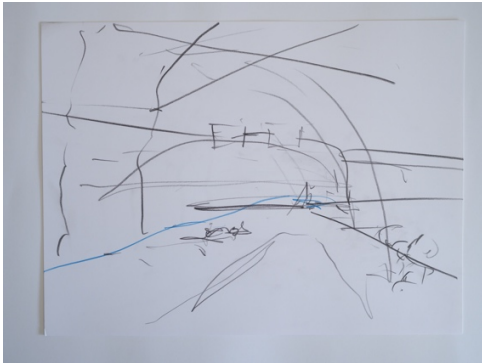
Steven J. Yazzie and Gerald Peters Contemporary

The grandson of a World War II Code-Talker and a former US Marine himself, Steven J. Yazzie is Diné, an enrolled member of the Navajo Nation. He works in painting, video, and installation. In 2006, he started *Drawing and Driving*, an on-going experimental and performative series in which he attempts to draw the landscapes that he sees from a moving go-cart that he is simultaneously trying to control. Often working in contested Western locations that are spiritually important to Native Peoples but are controlled, codified, and used by the majority population, Yazzie tries to re-see and reclaim these sites. The video and four drawings in this exhibition were made on the banks of the South Platta River that runs through Denver. They trace its transformation from a scenic waterway to a forgotten part of an industrial landscape, symbolic of its metamorphosis from a Native American hunting ground to an urban city.

# THECHURCH



Steven J. Yazzie (b.1970, Diné/ American)  
*South Platta River, Denver #3, 2014*  
Watercolor paper, Graphite, Watercolor pencil, 17 ½ x 13 ½ in  
Steven J. Yazzie and Gerald Peters Contemporary



Steven J. Yazzie (b.1970, Diné/ American)  
*South Platta River, Denver #4, 2014*  
Watercolor paper, Graphite, Watercolor pencil, 17 ½ x 13 ½ in  
Steven J. Yazzie and Gerald Peters Contemporary



Steven J. Yazzie (b.1970, Diné/ American)  
*South Platta River, Denver #5, 2014*  
Watercolor paper, Graphite, Watercolor pencil, 17 ½ x 13 ½ in  
Steven J. Yazzie and Gerald Peters Contemporary

# THECHURCH



Steven J. Yazzie (b.1970, Diné/ American)

*South Platta River, Denver #6, 2014*

Watercolor paper, Graphite, Watercolor pencil, 17 ½ x 13 ½ in

Steven J. Yazzie and Gerald Peters Contemporary