

First Annual Good on Paper Exhibit

Good on Paper 2022: Drawings and Paintings

532 Gallery Thomas Jaeckel

18 March – 30 April 2022

Good on Paper: Drawings and Paintings, an exhibition of works on paper at 532 Gallery Thomas Jaeckel, presents new work by fourteen contemporary artists: Alberto A. Rodriguez, Carlos R. Cardenas, Danny Rolph, Diana Copperwhite, Henry Mandell, Ian Hughes, Jean-Guerly Pétion, John A. Parks, Julie Langsam, Paco Marcial, Pedro Vizcaino, Per Adolfsen, Piers Secunda, and Susana Guerrero. The exhibit is intended to be the first in an annual series of group shows dedicated to displaying works on paper by the artists of 532 Gallery Thomas Jaeckel.

Works on paper have always had a particular appeal of their own, a liminal status in the continuum of physical objects from sculpture to fresco to mural to canvas. Writing in *October*, the critic Ewa Lajer-Burcharth noted that the medium

acquired in the 18th century an altogether different status and meaning: It came to be recognized as an autonomous artistic form; an index of the artist's personal style; an object of aesthetic contemplation and critical reflection; and, ultimately, a commodity.

Just as the works here display a wide range of styles, media, and approaches, so too do they fit into the various ontological categories suggested by Lajer-Burcharth. That versatility, that plasticity of expressiveness, is in the end the source of their vitality and appeal. With *Good on Paper*, we have a concise summary and vivid snapshot of the aesthetics of our shared moment.

Alberto Alejandro Rodriguez is the outlier in *Good on Paper* because his piece is not *on* paper but *of* it. "Prológo 02" is a lushly printed single-edition artist's book in two volumes, each of which conceals a cunningly crafted negative space sculpture, by which the very nature of a book, its dimensionality, is transmuted into something mysterious.

Carlos Rodríguez Cárdenas's art is represented in this show by a triptych that features collage and mixed media in a fantasia of sky, flowers, and vintage aeroplanes in jewel-like repeating patterns.

Like his paintings, Danny Rolph's works on paper have a sensuality built through color and experimental rigor. They bring to mind the works of Wassily Kandinsky and Sigmar Polke, consisting of vibrant color and a particular geometry that seems to interlock the grids and curves within each work, unlocking the subconscious, achieving outcomes that mesmerize and beguile.

Diana Copperwhite creates vivid gestural abstractions that have a dreamlike intensity. Blurred streaks of multicolored pigment wind across dappled surfaces; the facture is loose and expressive, with something of Helen Frankenthaler's liquid shimmer to it. Writing in the *Brooklyn Rail*, Robert

R. Shane noted that Copperwhite's "process and form evoke both a sense of excavation ... her fluid bands of colored light slicing across weathered surfaces viscerally affect the viewer, reminding us

that memory is not just an artifact of the past, but an animated phenomenon intensely felt in the present.”

Henry Mandell’s inverted triangles, part of a series titled “Theory of Mind”, are striking for the density of their line and for their layered, heavily textured surfaces. The pieces suggest as per their title, a profound inner meditation on the very nature of perception and particularly how we learn to perceive other people with mysterious psychological discontents.

Ian Hughes’s works here are from a recent series called “Annuli, Waves, and Other Repetitions”—an apt title. Executed free hand, these serene works combine geometric regularity with a graceful facture, creating rippling patterns of hypnotic beauty. Hughes’s drawings here participate in the practice of formal repetition of line and shape in the service of the enigmatic allure of pure pattern-making.

Jean-Guerly Pétion follows up his potent show *Americana Dreaming* with more mysterious and erotically charged images of Black women. In “Quick Reclining Gesture,” a dark-skinned woman strikes an odalisque pose over a hothouse background of yellow and red; “Champ Bleu Etrusque” features two figures locked in an enigmatic embrace highlighted against an intense ground of pastel blue. The drawings convey Pétion’s directness of gaze and unabashed intensity with élan.

John A. Parks creates delicate sepia-toned drawings in gouache and ink of stunning detail and panoramic scope. A depiction of the New York Stock Exchange as a crazed brawl calls to mind earlier painters of New York, like John Sloan and Reginald Marsh. Other drawings of English gardens project an atmosphere of both elegy and romance.

Julie Langsam creates photo drawings featuring brilliant vistas of wide-open spaces overlaid with a single sharply defined, computer-generated shape in a bright, non-organic color. The result is somehow both jarring and witty, with a bristling visual energy; their subject, in the words of the artist, is “intervention/interference.”

Paco Marcial’s drawings take off from an indeterminate point somewhere between surrealism and art brut. The dominant image in this series is a floating shape of erratic morphology and dimensionality that hovers over such quotidian tableaux as a wall or a desk; in several the blob-like form is suspended above a plinth with a chair, with Guston-esque objects — bottles, tires — in the foreground. The effect is simultaneously playful and sinister, and highly distinctive.

Pedro Vizcaíno creates drawings that explode off the plane in a kinetic whirlwind of color and line. Combining swooping gestural slashes with rough depictions of machines and light bulbs, they have an accelerating velocity and pungent wit that marks them as highly contemporary.

Per Adolfsen’s works on paper are beautiful, expansive landscapes drawn in colored pencil and chalk, with the surety of line and color lending an almost hallucinatory vividness to the vistas pictured. Adolfsen describes his process thus: “Very simple: a man, a pencil and a piece of paper. I go out into my environment every day. I study it and I draw what I see. The sky, the trees, the sea.” The results display the artist’s abiding interest in keeping his artistic practice grounded in the fundamental relationship of eye, mind, and hand.

Piers Secunda’s work takes as its starting point the destruction that accompanies industrialism and imperialism. His works, which are often executed in unconventional materials such as rust and crude oil, are a bitter and poignant commentary on the fate of culture in a violent and fractured world.

Susana Guerrero in this show creates texts using the ghostly practice of automatic writing — a form of generative occult spiritualism with a rich counter-history in the narratives of North America. “The evil in me” is a Twombly-like palimpsest of extraordinary subtlety and beauty.

Alberto Alejandro Rodriguez is a Cuban-born (1995) and -educated artist whose works, in the words of the *Brooklyn Rail*, “is invested in the imagination of ruin, exploring how images of destruction are constructed.”

Carlos Rodríguez Cárdenas is the former winner of the Collective Prize Cuban Painting, awarded to participate at the First Biennial Jaume Guasch, Barcelona, Spain. Cárdenas studied at Havana’s Instituto Superior de Arte and lives and works in New York City. His work is in important institutional collections internationally including the Whitney Museum of American Art, New York, Peter Ludwig Museum, Cologne, Ludwig Forum for International Art, Aachen, and National Museum of Fine Arts Havana, as well as many private collections

Danny Rolph was born in London and is a professor in Fine Art with an MA in Painting from the Royal College of Art. He was awarded the Rome Scholarship and is the current recipient of the Mark Rothko Residency Award. His work is in many important private and public collections internationally including the Metropolitan Museum of Art, New York.

Diana Copperwhite was born in Limerick, Ireland and studied at the Irish National College of Art and Design and at the Winchester School of Art and Design in Barcelona Spain. She lives in Dublin. Her work is in many private and public collections including the National Gallery of Ireland.

Henry Mandell has studied at the School of Visual Arts and the Parsons School of Design, both in New York City. He currently lives and works in Tacoma, Washington.

Ian Hughes earned degrees from Yale and Columbia and currently teaches at the Parsons School of Design. The recipient of a New York Foundation for the Arts fellowship for painting, he lives and works in New York City.

Jean-Guerly Pétion was born in Haiti and graduated from the Kansas City Art Institute and CalArts. His art has been featured in the California African American Museum and the 18th Street Art Center. He currently lives in Los Angeles.

John A. Parks worked in New York since the late seventies exhibiting for many years with the Allan Stone Gallery. He has been the recipient of both a National Endowment for the Arts Grant and a Fulbright Institute travel grant. His work is represented in the collections of the Victoria and Albert Museum in London and the Museum of the Rhode Island School of Design as well as many private collections. He is a member of the faculty of the School of Visual Arts in New York.

Julie Langsam is the former Motto Endowed Chair and Head of Painting at the Cleveland Institute of Art. The former winner of a Pollock-Krasner Foundation grant, she is currently Assistant Professor of Visual Arts at the Mason Gross School of the Arts at Rutgers University. Her work is in corporate collections including New York Health & Hospitals Corporation The Cleveland Clinic, Progressive Insurance, Reader’s Digest, B&F Capital Markets, and numerous private collections.

Paco Marcial was born in Mexico and studied at the Escuela Nacional de Artes Plásticas, Universidad Nacional Autónoma de México, and the Jan van Eyck Academie, Maastricht. In 2008 he founded the Scuderia Marchal in Modena, Italy. He now lives in New York City.

Pedro Vizcaíno was born in Havana, Cuba, and was a member of the Arte Calle [Street Art] collective and movement in Cuba in the late 1980s. He now lives and works in Miami. His work is represented in the Smithsonian permanent Art Collection, Washington DC.

Per Adolfsen lives and works in Odense, Denmark, where he was born in 1964. His work is in numerous private collections worldwide.

Piers Secunda was born and educated in England; his art documents the damage that can be done to art by warfare and imperialism, especially across the Middle East. His work is in private collections in Europe and the U.S. , and public collections including the Black Gold Museum, Saudi Arabia, Texas Energy Museum, Univerisy of Houston, Iraq Ministry of Culture, and is currently on permanent display at the Ashmolean Museum, Oxford.

Susana Guerrero was born 1972 in Elche, Spain, and graduated from the Polytechnic University of Valencia in Fine Arts, sculpture and engraving.. She is the recipient of several fellowships including from the Erasmus Project LLP in Italy and from Münchner Künstlerhaus in Germany, and extended her studies in Greece, Mexico and Germany. She is a research professor at the Faculty of Fine Arts Altea and a member of the Center for Research in Arts at the Miguel Hernández University Elche. Guerrero's work is in private and public collections and has been featured in the Museum of Antioquia Medellin, Museo Arte Moderno Santo Domingo, Museum of Contemporary Art Guatemala, Museum of Contemporary Art Elche, Modern Art Museum of Santo Domingo, Museum of Contemporary Art of Alicante, and Haus der Kunst Munich.

For more information, please e-mail info@532gallery.com.