

FOR IMMEDIATE RELEASE:**ROBERT COURTRIGHT: *Divine Proportion******Minimal Intervention: Alice Attie, John Fraser, Charles McGill,******Robert Nickle, Robert Ohnigian, Anne Ryan, Nan Swid*****MAY 2 – JUNE 1, 2013**

PAVEL ZOUBOK GALLERY invites you to celebrate the life and work of pioneering collagist and sculptor ROBERT COURTRIGHT (1926-2012) with an exhibition of collage constructions and masks spanning the artist's six-decade career. Courtright's minimal approach to the aesthetic and practice of collage has influenced subsequent generations of artists. In Gallery 2 we are pleased to present a complimentary group exhibition, MINIMAL INTERVENTION, featuring seven artists whose work has similarly explored the minimal side of collage: ALICE ATTIE, JOHN FRASER, CHARLES MCGILL, ROBERT NICKLE, ROBERT OHNIGIAN, ANNE RYAN and NAN SWID.

Please join us for the opening reception on **Thursday, May 2, 2013** from **6-8pm** or during the run of the exhibition, which continues through June 1.

531 West 26th Street, 2nd Floor (between 10th & 11th Avenues)

Hours: Tuesday – Saturday, 10am-6pm

ROBERT COURTRIGHT's decidedly reductive style established him early on as a unique figure in a tradition not generally associated with the Minimalist impulse. Beginning with his early cityscapes of the 1950s, Courtright maintained a lifelong interest in architectonic form, which ultimately led to the grid structure that was his signature for the next fifty years.

With an oeuvre that is a visual mutation between imprint and drawing, Courtright's collages, voluntarily austere and without needless hyperbole, abuse or complacency, reassure and gratify the viewer by their imaginative construction and sensitive chromatization. Arranging the components of his collages to reveal subtle shifts of color and texture, these stacked rectangles explore and create a unique pictorial language. Even if his painted rectangles are held in place by simply a spot of glue, the "play" allowed between the support and the protective glass causes their shadows to move the immobile. They are like the surfaces of buildings or like tile terraces made vertical. As J. Bowyer Bell has written,

Courtright...offers the best of two possible worlds. There is the ideal work, carefully planned, carefully executed, cool, withdrawn, a matter of concept over adventure, a grid imposing order. There is, however, more to what you see than what you first see. Even if few have visuals ... all offer pattern. If the grid dominates as pattern, the real visual drama is elsewhere - in the perception of each viewer. The grid merges into the whole, color moves across the surface, differences in intensity appear, sight changes are made significant, an image rises from the squares, from the object. There is nothing minimal, nothing cold, nothing as exercise in the ultimate image. Each is an adventure for the eye.

In tandem to his collage constructions, Courtright created a series of masks inspired by the legendary "La Bocca della Verità (Mouth of Truth)," a large masklike face in the portico of the Santa Maria Church in Cosmedin, Rome, which prophesized that anyone who sticks their hand in the mouth and tells a lie would have their hand bitten off. Over the years, Courtright frequently

Over

recast the mask, imaginatively altering the expression of his subject through the use different materials: cast paper, bronze, terra cotta and marble, yet always maintain his strong, subtle sense of composition and playful humor.

Courtright exhibited widely in the United States and France. His gallery affiliations, included the New Gallery, Andrew Crispo Gallery, Gimpel Weitzenhofer Gallery, Kouros Gallery, Galerie Dutko, Paris, and since 2009, Pavel Zoubok Gallery. His work is in numerous public collections including The Metropolitan Museum of Art (New York, NY), The Phillips Collection (Washington, DC), SFMOMA (San Francisco, CA), and The Carnegie Institute (Pittsburgh, PA) to name but a few. In 2009 Robert Courtright was honored with a major retrospective in his native South Carolina at the State Museum in Columbia.

The group exhibition **MINIMAL INTERVENTION** features seven artists whose mixed-media works complement and continue the legacy of Robert Courtright in their embrace of a similarly reductive yet materially rich approach to collage. ALICE ATTIE creates strikingly spare collages from old Baedeker maps, actively engaging the negative space of the picture plane to heighten the sense of an environment both familiar and undeniably changed by time. Chicago collagist JOHN FRASER composes elegant geometric abstractions that play upon the subtle gradations of found papers, following in the footsteps of another beloved figure of the Chicago school, ROBERT NICKLE (1919-1980), whose arrangements of weathered packing labels and other paper oddments are deceptively minimal. ANNE RYAN's (1889-1954) jewel-like abstractions of the 1950s asserted the aesthetic power of the intimate scale at the very height of Abstract Expressionist monumentality and influenced countless artists working in collage. Artist and design icon NAN SWID creates sculptural reliefs that combine vintage books, encaustic and building materials (nails, screws and the like) in abstract compositions that move between minimalist cool and painterly gesture. ROBERT OHNIGIAN uses bands of found papers and ink to create intimate landscapes that are at once austere and deeply atmospheric. CHARLES MCGILL's ongoing dialogue with the material and culture of golf is uncharacteristically pared down to its essence in a series of subtly articulated fabric collages. Collectively these artists attest to the fact that a seemingly simple gesture can reflect a depth of presence and meaning that is both transformative and lasting.

For images and any additional information please contact Steve Weintraub at steve@pavelzoubok.com