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More Light!

Larry Bell, Marsha Cottrell, Ryan Crotty, Karin Davie, Adam Henry, Yayoi Kusama, Mariko Mori, Luke Murphy, Iván Navarro, Helen Pashgian, Charles Ross, Esther Ruiz, David Shaw, Alyson Shotz, Hiroshi Sugimoto, and Laretta Vinciarelli

November 10, 2022 – January 7, 2023

Opening November 10, 6 – 8pm



Karin Davie, *Beam Me Up no 3 (Small)*, 2022, oil on canvas over wood, 30 x 24 x 7/8 inches
Courtesy the artist and CHART.

“More light, more light! Open the window so that more light may come in.”

– Johann Wolfgang von Goethe

CHART is pleased to present *More Light!*, an exhibition that includes a selection of international artists for whom light is an integral part of their creative practice. There will be an opening reception on Thursday, November 10th, from 6 – 8 pm, and the exhibition will remain on view through January 7, 2023.

Artists have long grappled with capturing the ineffable powers of light and depicting its effects in a more tangible form, whether it is by dissecting the perception of prismatic hues, rendering our natural world as something closer to the sublime, or harnessing sensorial understanding into static physical images.

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The exhibition, whose title comes from the famed last words of German poet, philosopher, and color theorist Johann Wolfgang von Goethe, features artworks that range from technical explorations of optical effects to efforts rooted in spiritual and metaphysical realms.

Transcending any single art historical movement or genre, the contrasting mediums and motivations serve to spark new discourses between a diverse selection of works. *More Light!* reflects on the timeless and universal quest to express the essential impact light has on our perceptions of human experience.

For some artists in the exhibition, light might be used as a literal medium, like Iván Navarro, who uses reflected electricity often as a metaphor for political and social commentary, or Luke Murphy, whose energetic, animated LED sculptures offer a formal look at modernist abstraction through contemporary technology. Others, however, like painters Karin Davie or Adam Henry, use the illusion of light produced by pigments to create pronounced optical effects—gradients or tonal shifts—that stimulate and engage the viewer with feelings of larger representational potential.

Driven by their material experiments, Larry Bell, Charles Ross, and Helen Pashgian establish a refined approach toward the interplay of light on physical and visual perception. Additional sculptures in *More Light!*, such as the works of Alyson Shotz or David Shaw, similarly engage with the refraction and absorption of light, albeit with more organic shapes and materials.

Eliding present phenomenological experience, certain pieces, like Hiroshi Sugimoto’s “Winnetka Drive-In, Paramount”, use light to record the collapsing of temporal reality—in this case, a single prolonged exposure of a feature-length film, reducing the thousands of individual frames to one glowing, white rectangle. Looking beyond the bounds of our corporeal state entirely, Mariko Mori explores the limits of our materially knowable dimension, with the luminous “Genesis IV” using UV-cured pigment to portray potential hidden universes yet realized, operating as a catalyst for the viewer’s own transcendence.

Whether rooted in the physical or operating on the boundaries of our perceptions, the artworks in *More Light!* use this fundamental agent to expand what we see, or think we see, as well as what we know, highlighting the crucial link between understanding and illumination.

For more information, please contact us at info@chart-gallery.com

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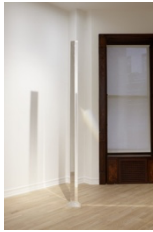
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More Light!



Charles Ross

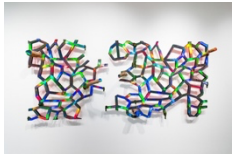
Prism Column, 1966/2015

acrylic

96 x 4 1/2 x 4 1/2 inches

Edition 3/3

(CH992)



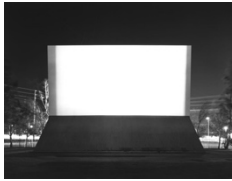
David Shaw

Net, 2017

wood, holographic laminate, epoxy, flocking, paint

47 x 107 1/2 x 13 inches

(CH993)



Hiroshi Sugimoto

Winnetka Drive-In, Paramount, 1993

Gelatin silver print

Neg. #710-L

Image: 47 x 58 3/4 inches

Framed: 60 x 71 3/4 x 3 inches

Edition of 5 (#1/5)

(CH978)



Adam Henry

Untitled (ctVBst), 2022

gesso on linen

61 x 48 inches

(CH990)



Adam Henry

Untitled (YsptchD), 2022

gesso and acrylic on linen

61 x 48 inches

(CH991)

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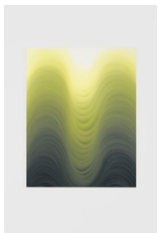
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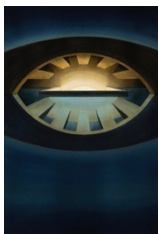
Alyson Shotz
Rim of the Hour, 2022
weld printed steel, paint
60 x 42 x 40 inches
Edition 1 of 3 (+ 1 AP)
(CH989)



Larry Bell
Cube #15 (Amber), 2005
Colored glass coated with inconel
Cube: 20 x 20 x 20 inches
Pedestal: 36 x 20 x 20 inches
(CH979)



Karin Davie
In Out, In Out (with Gradation) no 2, 2022
oil on canvas
54 x 42 inches
(CH902)



Lauretta Vinciarelli
Night Five, 1996
watercolor on paper
30 x 22 1/2 inches
Framed: 34 1/4 x 26 1/2 inches
(CH988)



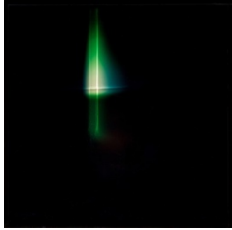
Ryan Crotty
Now the Sky is Grey, 2022
acrylic, gloss gel, and modeling paste on linen
24 x 20 inches
(CH998)

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Helen Pashgian
Untitled, 2010-2011
cast epoxy
Framed: 12 x 12 x 2 inches
(CH996)



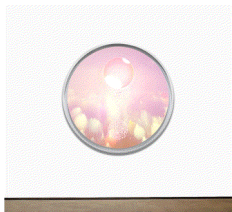
Yayoi Kusama
Wind, 1999
pastel on paper
19 7/8 x 15 inches
Framed: 26 3/4 x 21 3/8 x 1 1/2 inches
(CH975)



Marsha Cottrell
Untitled, 2022
laser toner on paper
11 x 8 1/2 inches
Framed: 17 x 14.5 inches
(CH982)



Esther Ruiz
Volume X, 2022
neon, MDF, plaster, hardware, paint
19 3/4 x 14 x 5 3/4 inches
(CH1002)



Mariko Mori
Genesis IV, 2022
UV cured pigment, dibond and aluminum
63 1/2 x 3 inches
Edition of 5 plus 2 AP, (#3/5)
(CH980)



Iván Navarro
Duct, 2015
Neon, plywood, glass, mirror, one-way mirror, and electric energy
12 x 48 x 48 inches

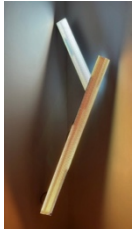
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Edition 2/3 + 1 AP
(CH976)



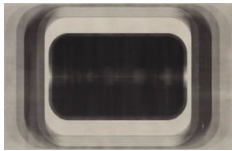
Luke Murphy

Starlight, Warm and Cool, 2022

steel studs, LED matrix panels, video driver hardware,
software, power supplies, PC, code

93 x 32 x 28 inches

(CH1001)



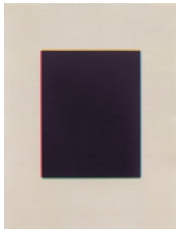
Marsha Cottrell

Aperture Series (57), 2018

Laser toner on paper, unique

11 5/8 x 18 1/8 inches

(CH981)



Marsha Cottrell

Untitled (Mixed Dark_Red, Yellow, Blue, Green), 2022

archival pigment on digital ground on paper

20 x 15 inches

Framed: 22.5 x 17.5 inches

(CH983)



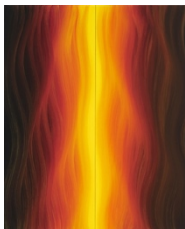
Ryan Crotty

Slipstream, 2022

acrylic, gloss gel, and modeling paste on linen

14 x 11 inches

(CH997)



Karin Davie

Beam Me Up no 3 (Small), 2022

oil on canvas over wood

30 x 24 x 7/8 inches

Each panel: 30 x 12 x 7/8 inches

(CH977)