

NICOLA  
VASSELL

*Rested*

NOV. 10 —  
JAN. 8

Opening NOV. 10  
5-8pm

**BENNY ANDREWS  
MARLENE DUMAS  
CHASE HALL  
WANGARI MATHENGE  
KAYODE OJO  
FRIDA ORUPABO  
GEORGE ROUY  
MING SMITH  
HENRY TAYLOR  
BOB THOMPSON  
CHARLES WHITE**



Gallery Hours

Tuesday - Saturday, 10 am - 6 pm 138 10th Ave. New York, NY 10011

For press inquiries

Hannah Gottlieb-Graham, ALMA Communications — [hannah@almacommunications.co](mailto:hannah@almacommunications.co)

November 10 — January 8 2022

Nicola Vassell Gallery is pleased to present *Rested*, a group exhibition exploring the body in varying degrees of ease, rest or inactivity. On view Nov 10 - Jan 8, *Rested* brings together work by Benny Andrews, Marlene Dumas, Chase Hall, Wangari Mathenge, Kayode Ojo, Frida Orupabo, George Rouy, Ming Smith, Henry Taylor, Bob Thompson and Charles White.

Through painting, photography, collage and sculpture, each artist considers the remove of the body from exertion and toil, while acknowledging the lineage of resting forms that have populated art history: repose, contrapposto and the odalisque.

The show acts as a meditation on the slowing of our physical occupations since the global pandemic and the implications for individual and collective motion. By exploring the ways in which humans assert themselves within time and space, these exciting works present a sense of bodies lain dormant.

Benny Andrews emerged as a pioneering creative and political presence during the Black Art Movement of the 1960's and 70's. His technical mastery and visually engaging figuration addresses social injustice and racism.

Marlene Dumas creates provocative paintings that reference pop culture, sexuality, current events and art history. Her emotionally-charged, psychologically complex figurations draw viewers in through her interpretations of love, life and pain.

Chase Hall utilizes his painting, sculptural and photographic practice to dissect racial and cultural dynamics. His paintings on raw cotton canvas offer a distinctive palette and gestural technique. They reflect the complexity of his biracial heritage and the problematic history of cotton.

Wangari Mathenge depicts domestic scenes and everyday moments in vivid, colorful detail, while alluding to the tension between home, displacement, the contemporary woman and tradition.

Kayode Ojo develops installations that tackle the history of an object or happening using a theatrical lens. He strikes a balance between stage direction & sculpture to establish proof of an experience past.

Frida Orupabo, a former sociologist, lives and works in Norway. Using archival and historical imagery, her collaged, photographic portraits and video works explore race, gender and familial identities.

George Rouy engages the body so that amorphous shapes reveal abstract human forms. With a nod towards the romantic, Rouy charts a course of translucent strokes and declarations of ambiguity in gender, race and technology.

Ming Smith has captured Black life in its entirety over the course of five decades. From mundanity to epic portrayals of love, loss & celebration, Smith uncovers the poetry & spirituality ever-present in her community.

Henry Taylor paints singular portraits which emerge from a well of personal experiences. Known for depictions of family, friends and characters who intrigue him, Taylor employs powerfully emotive brushstrokes to create intimate and poetic images.

Bob Thompson, over the course of his short but prolific career, created wildly vivid paintings, reflective of the Beat Generation that he was a vital part of. His elaborate figurations offer an unorthodox and expressive approach to composition, color and tonality.

Charles White, a key figure in the Harlem Renaissance, imbued his depictions of the Black community with powerful dignity. David Hammons and Kerry James Marshall were among his many students. "I have no use for artists who try to divorce themselves from the struggle," was a cornerstone of his celebrated creative practice.