



GIOVANNI ANSELMO  
*Verso Oltremare*, 1984  
 Stone, wire, ultramarine paint  
 114 x 51 inches

## *Not Just A Pretty Picture*

Giovanni Anselmo, Jene Highstein, Donald Judd,  
 Sol LeWitt, Sylvia Mangold, Martin Puryear,  
 Edda Renouf, Fred Sandback, Richard Tuttle,  
 Gunter Umberg, and Claire Zeisler

March 14 - April 26, 2025

*Not Just a Pretty Picture* is Rhona Hoffman Gallery's final exhibition in their West Town space opening March 14th. This group show includes drawings, assemblage, sculpture, prints, and paintings by established artists Giovanni Anselmo, Jene Highstein, Donald Judd, Sol LeWitt, Sylvia Mangold, Martin Puryear, Edda Renouf, Fred Sandback, Richard Tuttle, Gunter Umberg, and Claire Zeisler. This exhibition displays Gallerist Rhona Hoffman's depth as a curator in its appreciation for the artist's exploration of materiality, process, concept, and inquiry into the human condition.

The artists manifest their investigations into philosophical states of being and formal queries in their respective practices. They engage, reveal, and offer experiences of existential dualities: simplicity and complexity; visible and invisible; humble and divine. Ranging from Anselmo's *Verso Oltremare (Towards Overseas)*, a 500lb esoteric sculpture made of Italian piedmont granite, wire, and aquamarine paint to Tuttle's quizzical lure to gaze upon the ordinary with wonder. These works engage both the intellect and intuition with weighty integrity, beauty, and ephemeral calm.

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**Giovanni Anselmo** (b.1934 – d.2023, Turin, Italy), a key figure in the Arte Povera movement, explored forces of nature, gravity, and tension in his minimalist sculptures and installations. His works often incorporated raw materials like stone, wood, and metal, engaging with ideas of impermanence and energy. He had major solo exhibitions at the Museo d'Arte Moderna di Bologna and Castello di Rivoli in Italy, and Kunstmuseum Winterthur in Switzerland. He was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale in 1990.

**Donald Judd** (b.1928 – d.1994 New York, NY) was a leading Minimalist artist known for his geometric, industrially fabricated sculptures. His work, emphasizing form and space, was featured in major exhibitions at MoMA, Tate Modern, and the Stedelijk Museum. His legacy endures through the Chinati Foundation in Marfa, Texas, and a 2023 AIA award recognizing his architectural contributions.

**Sol LeWitt** (b.1928 – d.2007, New York, NY) was a pioneering figure in Minimalism and Conceptual Art, best known for his geometric wall drawings and modular sculptures. His philosophy emphasized the idea behind the work over its execution, allowing assistants to produce his pieces based on precise instructions. His work was the focus of major solo exhibitions at the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, and MASS MoCA in 2008, where a large-scale installation remains on permanent view.

**Sylvia Plimack Mangold** (b.1938, New York, NY) is known for her precise, observational paintings, focusing on both interior spaces—particularly depictions of floors and mirrors—and the natural world, especially trees. Her work engages with realism, perception, and the passage of time. She has had solo exhibitions at the Wadsworth Atheneum in Hartford, Albright-Knox Art Gallery in Buffalo, and Alexander and Bonin Gallery in New York. In 1979, she received a National Endowment for the Arts Grant.

**Martin Puryear** (b.1941, Washington, D.C.) is a sculptor known for his handcrafted wooden forms, blending traditional craftsmanship with modernist abstraction. His work, often organic and symbolic, reflects influences from architecture, African art, and his background in furniture-making. His sculptures have been featured in major exhibitions at the Hirshhorn Museum in Washington, D.C., the Museum of Modern Art in New York, and the U.S. Pavilion at the Venice Biennale. Over his career, he has received significant honors, including a MacArthur Fellowship in 1989 and the Gold Medal for Sculpture from the American Academy of Arts and Letters in 2007.

**Edda Renouf's** (b.1943, Mexico City, Mexico) minimalist paintings and drawings explore the physical qualities of paper and canvas. By incising, rubbing, and layering pigment, she creates meditative compositions that evoke rhythms in nature and music. Her work has been exhibited in solo shows at the Guggenheim Museum in New York, The Phillips Collection in Washington, D.C., and Galerie m Bochum in Germany. She received a National Endowment for the Arts Grant in 1980.

**Richard Tuttle** (b.1941, Rahway, NJ) is a conceptual artist working in the space between painting, sculpture, and drawing. Known for his delicate, understated works, he challenges traditional art categories through the use of humble materials and irregular forms that invite close engagement with space and perception. His work has been the subject of solo exhibitions at the Whitney Museum in New York, the San Francisco Museum of Modern Art, and Tate Modern in London. He was awarded the Skowhegan Medal for Sculpture in 1998.

**Günter Umberg's** (b.1942, Bonn, Germany) work focuses on the material and optical qualities of painting, particularly the depth and texture of monochrome surfaces. His velvety, dark pigments create intense visual fields that invite contemplation and shift with changing light. His paintings have been exhibited in solo shows at Kunstmuseum Bonn, Musée d'Art Moderne de la Ville de Paris, and Dia Art Foundation in New York in 2010. In 2000, he was honored with the Will-Grohmann Prize from the Berlin Academy of Arts.

**Claire Zeisler** (b.1903 – d.1991 Chicago, IL) was a pioneering fiber artist known for her innovative, free-hanging sculptures that redefined textile art. Emphasizing texture and gravity, she moved beyond traditional weaving techniques to create bold, three-dimensional forms using natural fibers and knotted threads. Her work was featured in major exhibitions at the Art Institute of Chicago (1979), the Whitney Museum (1985), and the Smithsonian American Art Museum (2016). A key figure in the fiber art movement, she received the American Craft Council Gold Medal in 1989, cementing her influence on contemporary textile art.