

FOR IMMEDIATE RELEASE

SUNDARAM TAGORE BEVERLY HILLS PRESENTS NEW METAL PAINTINGS AND SCULPTURES BY UZBEK-ISRAELI ARTIST NATHAN SLATE JOSEPH

Exhibition dates: October 16 – November 6, 2010

Opening cocktail reception: Saturday, October 16, 6 – 8 pm



Untitled, 2010, pure pigment on steel, 36 x 36 inches

Opus Oxide, 2010, pure pigment on steel, 35 x 14 x 10 inches



Beverly Hills, CA, September 27, 2010—Nathan Slate Joseph, who creates raw, tactile works by staining shards of discarded steel with pigment and acid, expands on iconic series from earlier periods in his long career for a solo show in Beverly Hills.

Joseph has been an integral part of the New York School of Art for the past 40 years. Today he is renowned for his works exploring themes of globalization, immigration and climate change. For this exhibition, Joseph features new three-dimensional paintings, freestanding sculptures and wall-mounted vessels. Exposing metal to rain, wind and sunlight in his outdoor studio, he achieves rich patinas and unpredictable textures. Intensely colored, Joseph's art straddles the realms of painting and sculpture, East and West, nature and the manmade.

Gallery president and curator Sundaram Tagore says, "Nathan has been an important part of the fabric of New York City's art scene for many years, but his work has a universal element."

(continued)

Joseph creates eloquent geometric paintings by layering torch-cut metal panels. Blocks of saturated color reference his roots in the Silk Road hub of Bukhara. The fragments of roughly cut metal also evoke refugee settlements, which Joseph encountered growing up in Israel in the 1940s and 50s. In a similar vein, his boat-like wall-mounted sculptures continue this narrative of movement across continents while exploring more explicitly the three-dimensional qualities of his chosen medium.

Joseph moved to New York City from Israel in the 1960s. Along with contemporaries Frank Stella, Carl Andre and John Chamberlain he began experimenting with scrap metal and other found objects. A journey to Mexico in the 1970s inspired a shift toward his dramatic color palette. Soon he discovered the technique of applying pure mineral pigment to zinc-galvanized steel, an important breakthrough that has influenced the trajectory of his long career. By incorporating color into his works, Joseph extended the language of the junk art movement. Travels through China, India and Indonesia, where he encountered shantytown dwellers crushing cans and scavenging for materials to make shelters, led to a growing desire to merge urban aesthetics with a concern for nature.

Nathan Slate Joseph's work is in numerous public and private collections and he is reviewed regularly in publications such as *Art in America*. He has collaborated with the renowned architect Adam Tihany on multiple projects, and his work is installed at Jean Georges at the Trump International Hotel, New York; Inagiku at the Waldorf-Astoria, New York; onesixtyblue restaurant, Chicago; and the Dan Eilat Hotel, Eilat, Israel. He was awarded an Art in Architecture Award from the American Institute of Architects in 2003 for his work on the Harlem Patchwork Building. Notable private collectors include artist John Chamberlain, singer-songwriter Joni Mitchell, and chef Jean-Georges Vongerichten. His paintings have also been acquired by the Art in Embassies Program, Washington, D.C., for United States embassies in Cyprus, Mexico and Turkey. His work was most recently acquired by the Zimmerli Museum in New Jersey.

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