



DE VOLDER

**HUTCHINSON MODERN
& CONTEMPORARY**

COVER IMAGE

De Volder

Untitled #1, 2023

Color pencil and acrylic on canvas

14 x 11 in (35.6 x 27.9 cm)

De Volder: Cadence

Hutchinson Modern & Contemporary

47 E 64th Street

New York, NY 10065

September 26th - November 16th, 2024

© Hutchinson Modern & Contemporary, 2024

Artworks © De Volder

Text © Bibi Calderaro

Dedicated to Inés, León, and Santi



CONTENTS

7

FOR NOTHING AT ALL
(in case all else falls)
Bibi Calderaro

10

Works

86

CV and Bibliography

90

Exhibition Checklist



FOR NOTHING AT ALL

(in case all else falls)

Bibi Calderaro

ON THE OPEN AND THE CLOSED

Two distinct dimensions of time are at play in the work Beto De Volder is showing at Hutchinson Modern & Contemporary under the title *Cadence*. One is tied to premeditation, where time ensues as a plan is executed. While chance with all its uncertainty is entangled in this dimension, it is bound to a previous design that encompasses De Volder the subject. Time here is rigorously limited by how long it takes the artist to execute the design he has imagined. There is a tension between intention and chance, but De Volder never loses control of the concept—he pre-codifies its possibilities and modes of existence, giving the temporal a specific term.

Another series of works indicates a temporality over which he seems to have next to no control. Here, the passage of time is at the mercy of the contact between his hand, the marking artifact and the white surface that holds the traces. The artist himself, his subjectivity, does not mediate directly in this relationship between intention, design, and chance; instead, he watches over the flow of improvisation. Time here flows with the expectation to see what course will be taken by the line which is the intersection of endless tiny stimuli. In these works, time is an outgrowth of the agency of the elements at play, an agency in which the artist places all his trust and to which he commits as a collaborator. The secret path that guides him and keeps him on course is manifested in the lines that remain, as if it were possible

to decodify that path's own turbulence and render it coherent.

These, then, are the temporalities his work moves through. Though their expression is isomorphic, their task is to interrogate perception itself, and with it the edifice of phenomenology as it concerns aesthetic parameters: how is it possible that compositions and alignments so similar form part of temporal organizations so dissimilar? What connections can be made out within them? What affinities have they come to offer?

SCALES

De Volder's art is vast and generous in that vastness because it reflects the ability to continue, to further—something we need in order to labor on the notion of expiration. By expiration, I mean the finiteness of all things except for light. This work's vastness speaks of that, but just a little and in hushed tones; it occupies space gradually, indifferent to the confines of a support. Tracing conceived as extra, as excess is what yields that occupation of space. Here, tracing is not only a stroke on a plane. It is the manifestation of the intersection of the white plane of the support and the vibrational plane that the artist intercepts when he tunes into a virtual geometry—he is its accomplice. His tracings, then, register the generosity implicit to generating a visual and conceptual language that sustains us in time.

De Volder's programmatic does not stumble

on deviations and impurities by chance, but rather seeks out involuntary encounters. By means of slightly coded operations and interventions, jumbled circles, and material limits, each work, though singular and its own immanent operation, forms part of an always-dynamic whole. In other words, it is not after an encounter with anything in particular, but rather seeks to lose itself in the nothingness of time. That is how these non-encounters become traces with a responsibility to its code. In positing a future of regenerative matrices (those encounters with tiny deviations that only the marking artifact perceives), De Volder drives an irregular dynamic that eschews the so-often repeated minimalist gesture. The inclusion of codelessness in the code is crucial to a politics of occupation of space akin to guerilla tactics or the Zen practice of dissolving expectations. The tracings, the work, then, encroach on the space after an immanent ethics that neither artist nor viewer is able to visualize, only sense.

The tensions between continuity and expiration that these operations render on marking as interpreted by De Volder allow the viewer to engage in endless activations. On the one hand, our eye yearns to magnify the line and let itself be swept away by that imperfect trace crossing the surface. On the other, in following the line we are necessarily taken to the very edge of the support, to the visual end of the codification operation. But that edge, that limit, is opened up to the generosity that those geometries offer as they expand vision and spirit, indicating the multiple modes of existence of any line that exceeds any support. I am speaking of how the De Volder programmatic translates, with the flaws translation entails, the minutiae of life into optical remnants. Those optical remnants

are more than fitful ways to address the visual. They come together as complements that make the visual a miniscule excess through which to speak of life in almost metaphysical fashion—I almost left that out, ashamed to speak of these things while the planet is ablaze, though I insist on how much we need a metaphysical reflection amidst so much destruction. Expiration and continuity thus understood constitute one another and lead to generosity.

For this, art.

POLITICAL ECOLOGIES

An artist from the outskirts of Buenos Aires, De Volder gave himself over to diaspora six years ago when he immigrated to New York City. For him, the move north was a catalyst for many changes. It altered the scale of his work, almost as a direct effect of the real estate market. The turn to a smaller scale ushered in a concentration of elements that unleashed a paradoxical shift: density became a form of lightening. At first sight, his work seems too simple to assimilate but, in its demand for close and careful attention, the maniacal detail offers us an extra, an excess. Envisioning his work on the basis of these seemingly sensible lines—as if on the basis of an "asymmetrical neo-materialist geometry" that uncovers the fallen floods of excess—delights me. It delights me deeply because it proposes an ethical and reciprocal relationship with the instant. It does not adhere to a symmetrically redundant geometry that drains from the object any possibility of relating. It contaminates, in almost brutal fashion, minimalist premises, elevating them to the point of *sudaca*¹ ruination. His work transposes codes. It turns the inert into agent.

It individualizes and collectivizes at once. It leads instants to their maximum potency.

$1 + 1 = \infty$

Though complex and laden, these works are anything but baroque. But what separates them from the baroque insofar as index of the complexity of forms characteristic of the end of any era? Is it the irony of formulating a supposed morphological simplicity? The lines invite a two-way movement of approaching and distancing that eases the intensity of any aesthetic risk understood as vital ethical operation.

With this mocking turn, the self-referential circuits that, when observed, are produced on the plane and in the mind urge uses of consciousness that open and expand by breaking habits of vision and patterns of reference. By confronting us with the lightness of nonsense, their pleasure is infectious.

Luckily, some still walk the face of this earth fomenting the eroticism of forms that resist reduction. Indeed, they counter reduction with a syncopation that gives rise to fleeting arrhythmias and recalibrated lines. These affective pulses, these infinitesimal De Volder intensities bind one panel to another, overwhelming the surface-support and waging an all-out attack on any objectifying act. Something about how geometric abstraction is tentatively translated on the plane puts the viewer in an expectant state: the connections De Volder draws in space will never be enough, nor will the universe be enough for the number of connections De Volder returns to it.

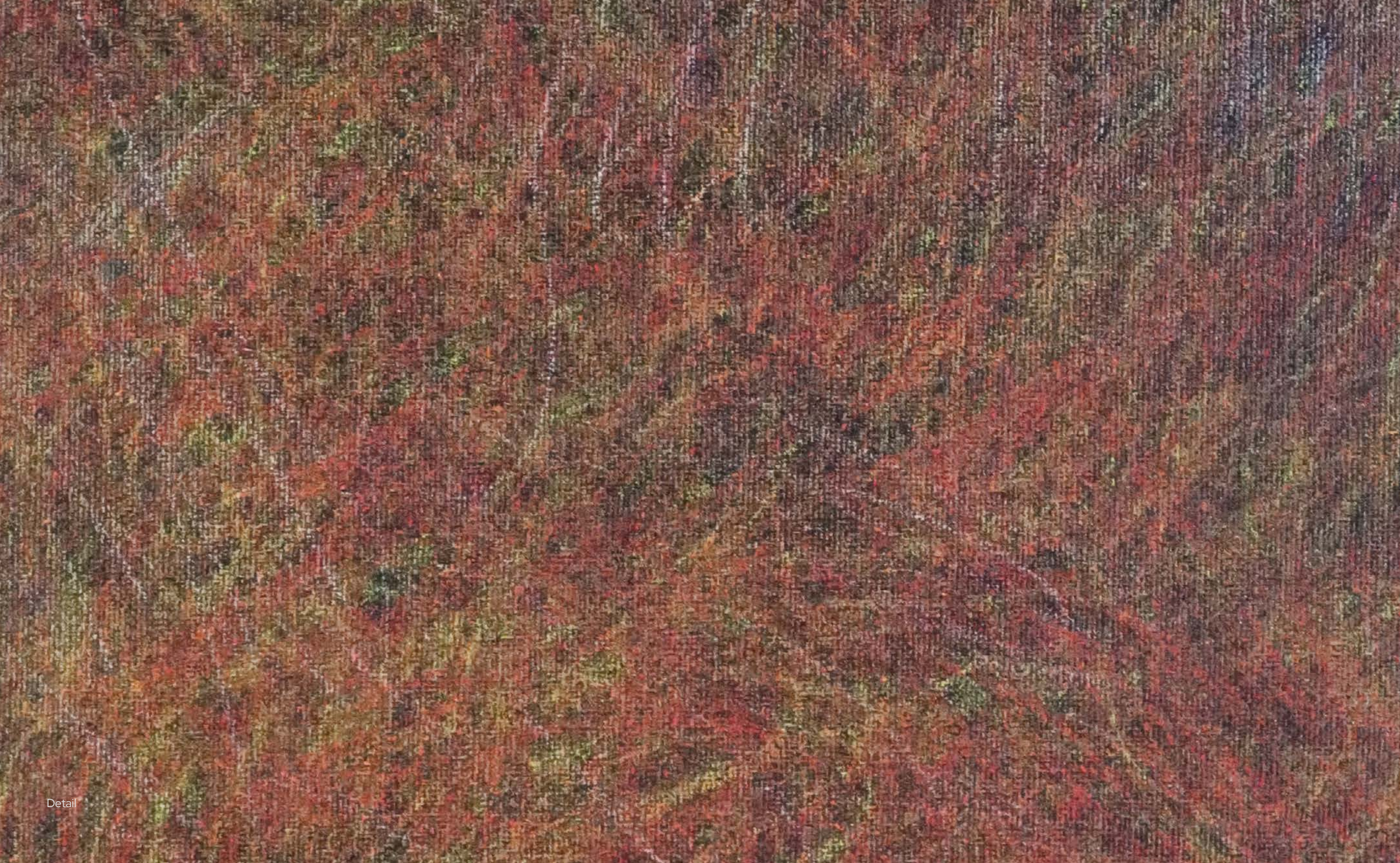
For this, pluriverse

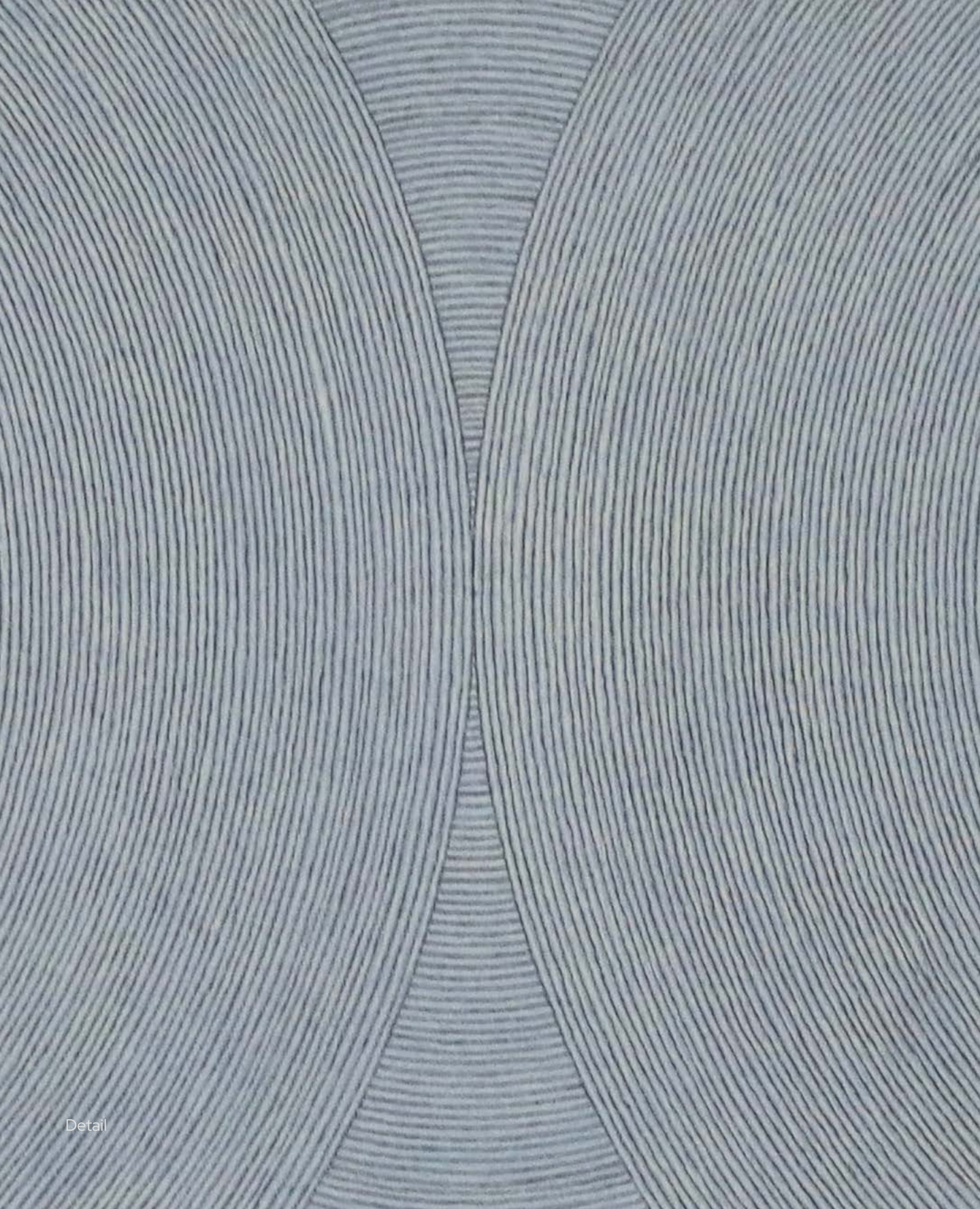
Bibi Calderaro, Brooklyn 2021-2024

¹ A pejorative word used, largely in Spain, to refer to South and Central American immigrants.

Untitled #1, 2023
Color pencil and acrylic on canvas
14 x 11 in (35.6 x 27.9 cm)



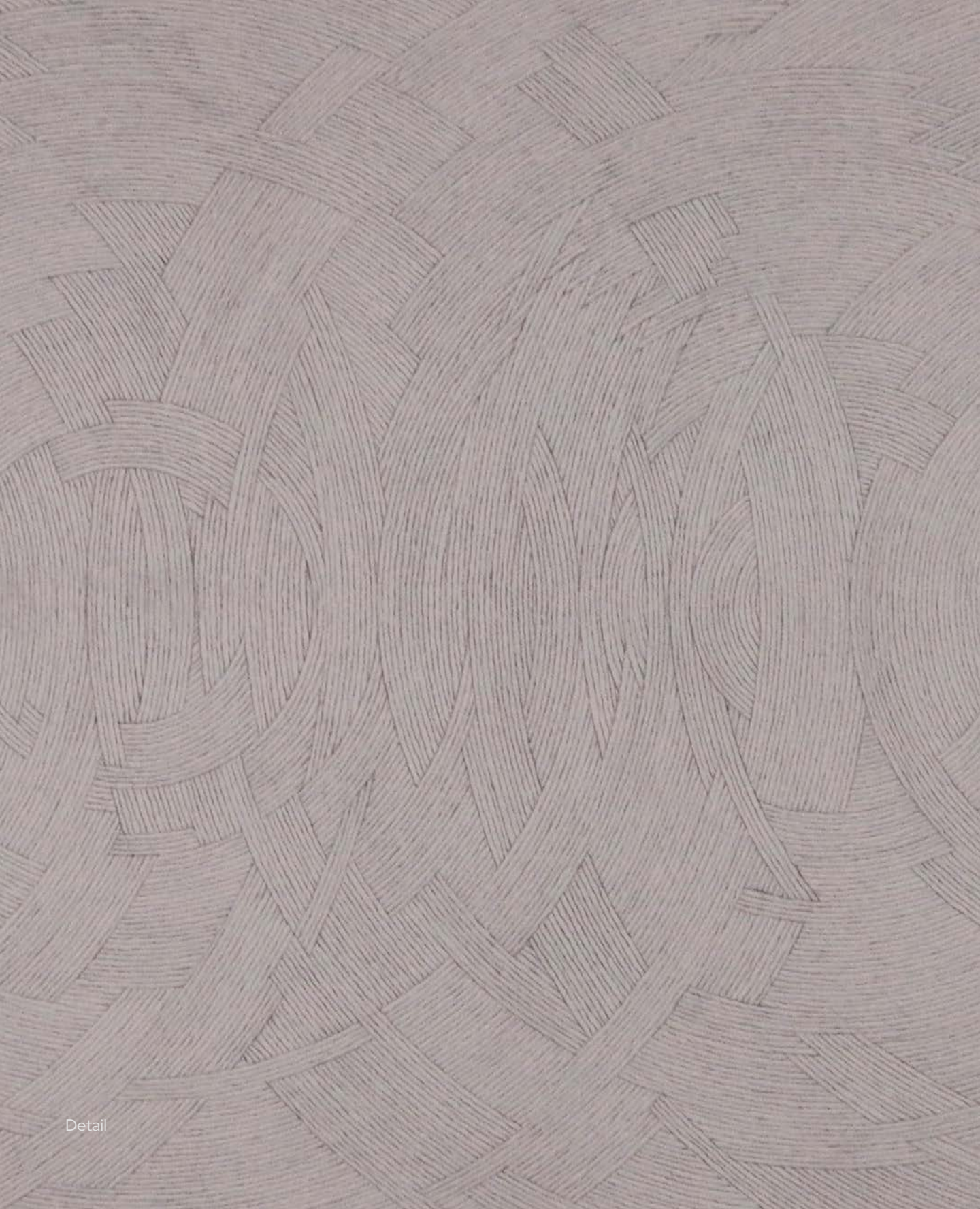




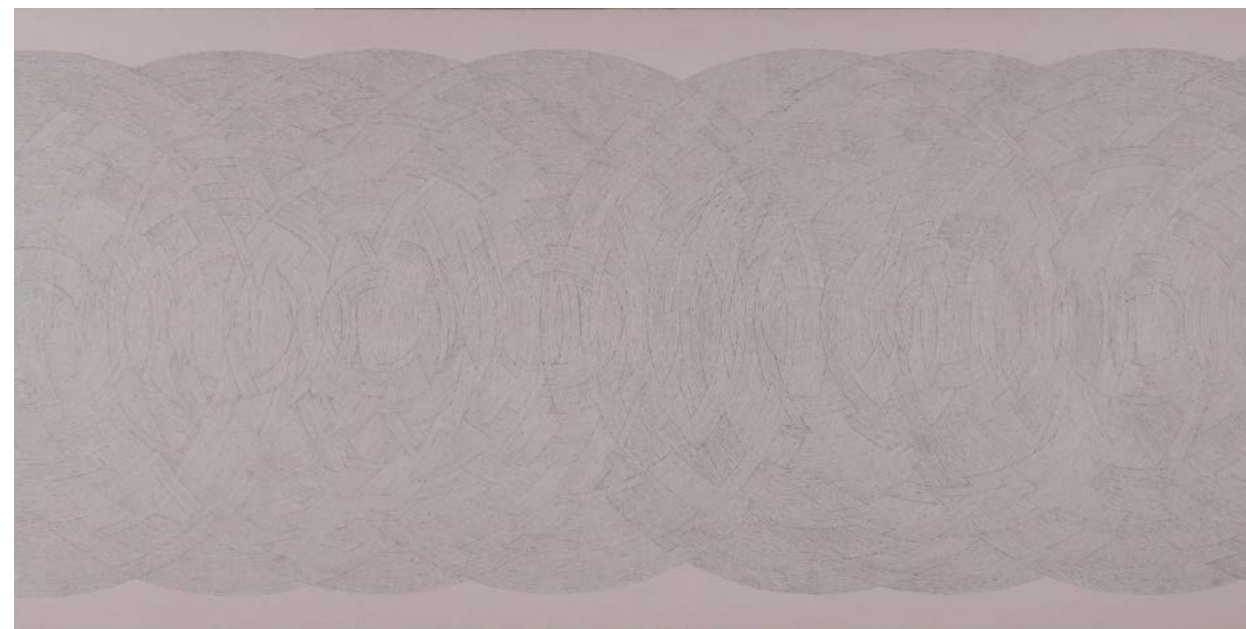
Detail



Untitled #2, 2023
Color pencil and acrylic on canvas
46 x 64 in (116.8 x 162.6 cm)



Detail



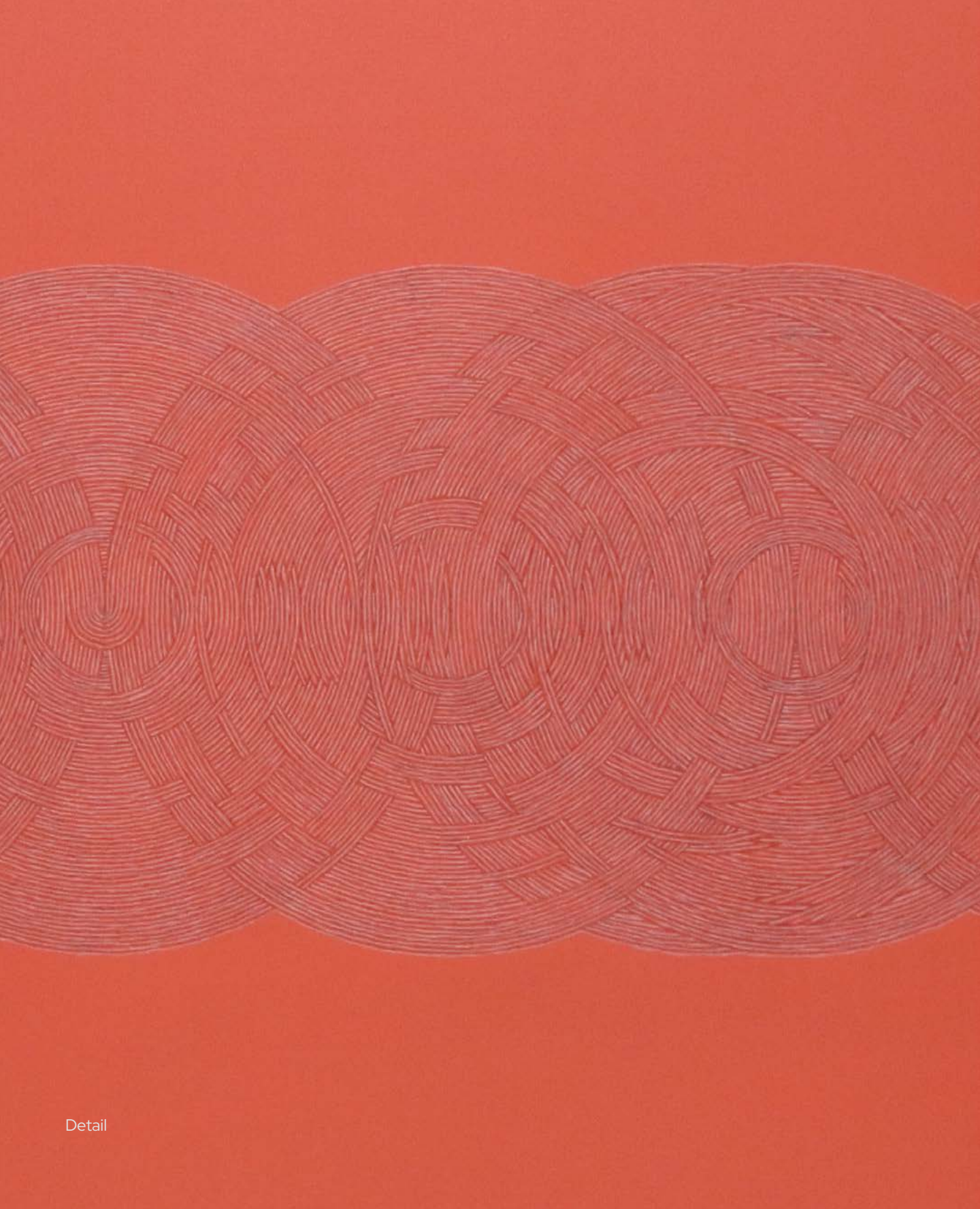
Untitled #3, 2023
Color pencil and acrylic on canvas
30 x 60 in (76.2 x 152.4 cm)



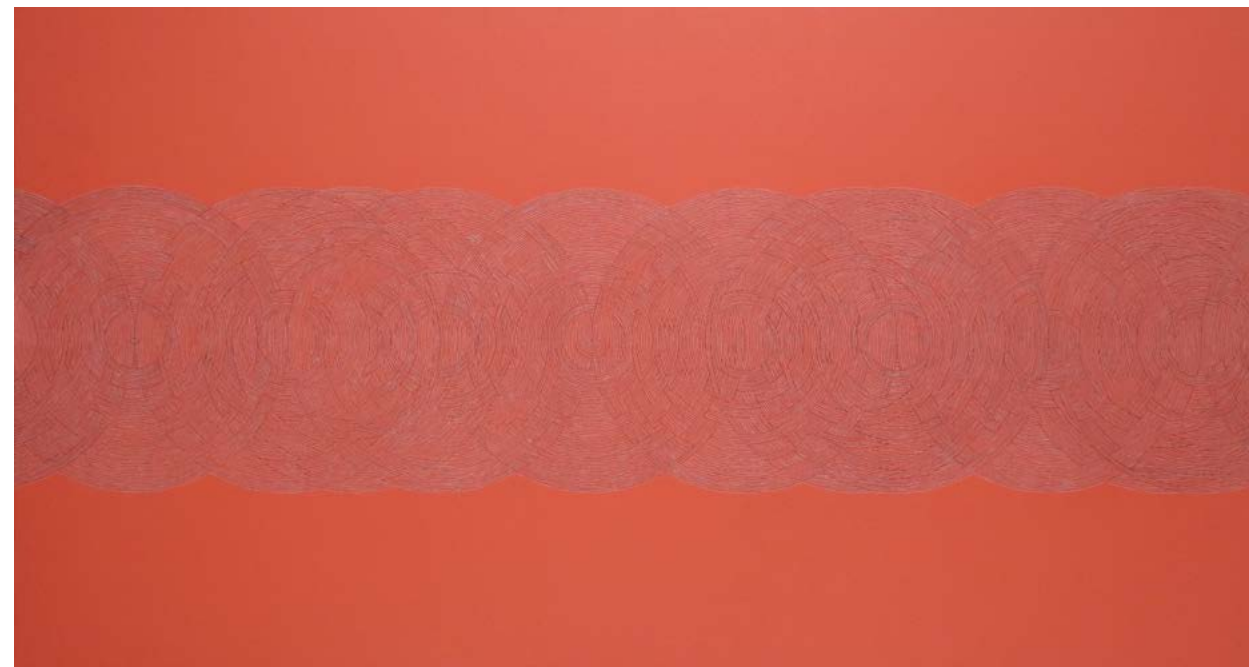
Detail



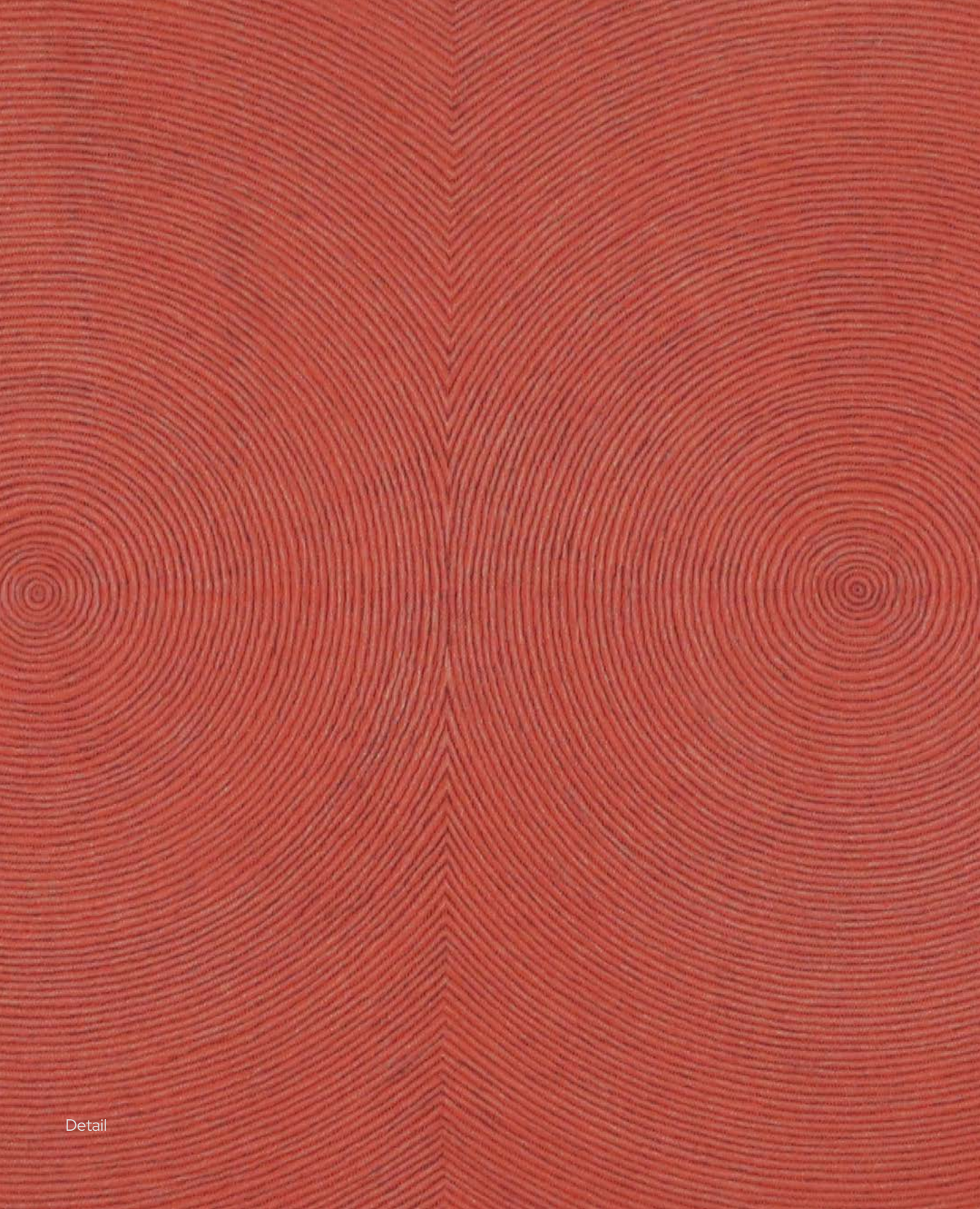
Untitled #4, 2024
Acrylic on canvas
36 x 62 in (91.4 x 157.5 cm)



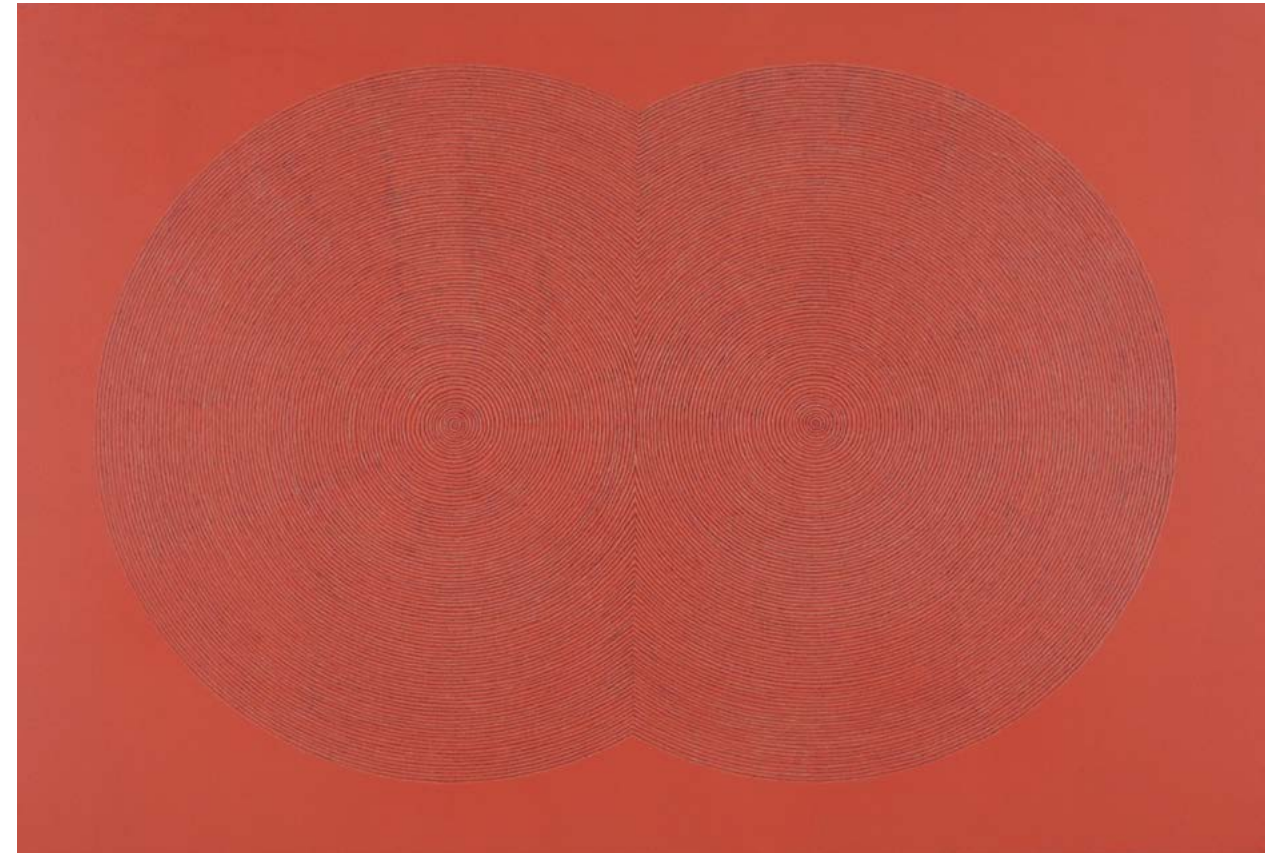
Detail



Untitled #5, 2023
Color pencil and acrylic on canvas
30 x 56 in (76.2 x 142.2 cm)



Detail



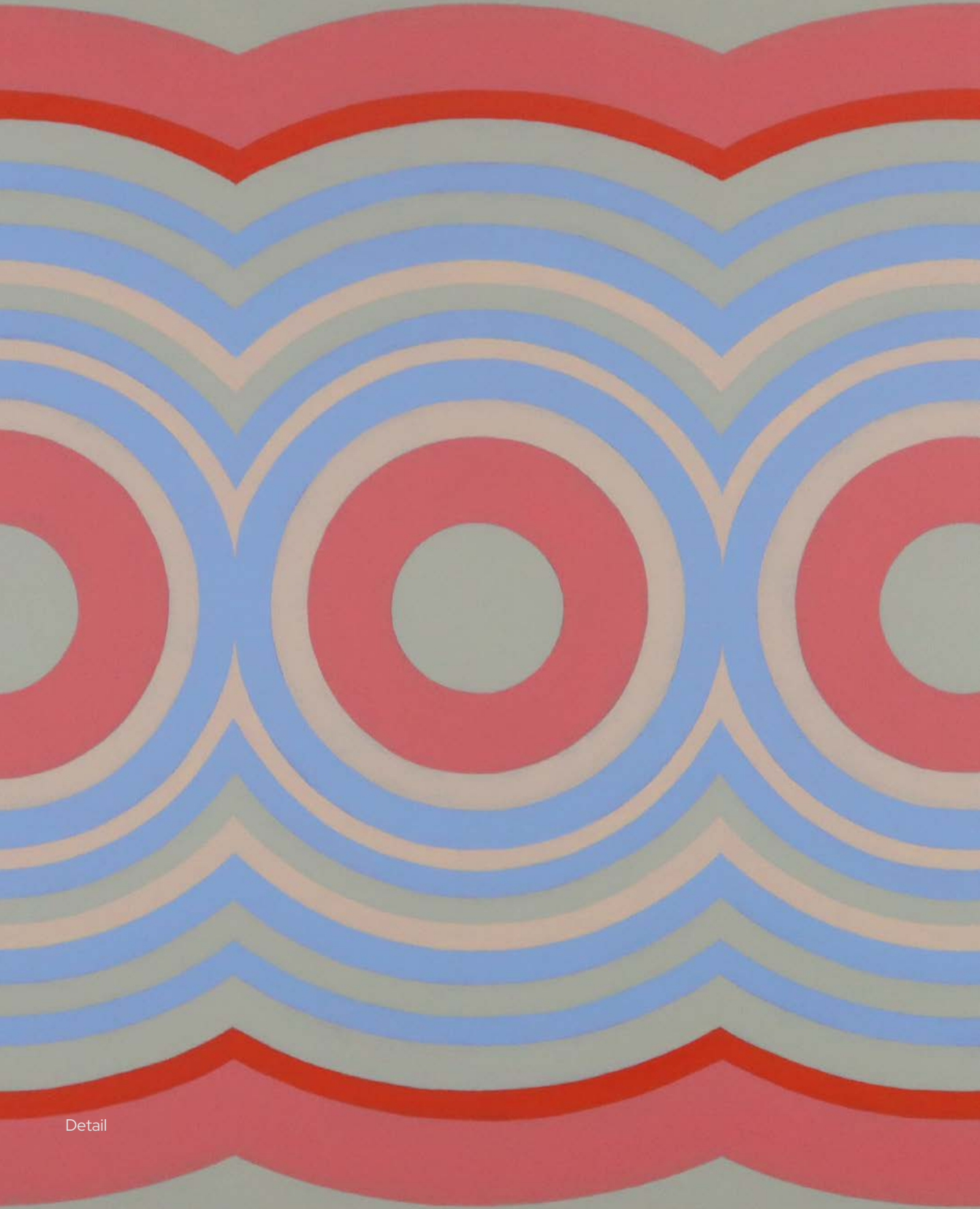
Untitled #6, 2023
Color pencil and acrylic on canvas
22 x 32 in (55.9 x 81.3 cm)



Detail



Untitled #7, 2024
Acrylic on canvas
38 x 52 in (96.5 x 132.1 cm)

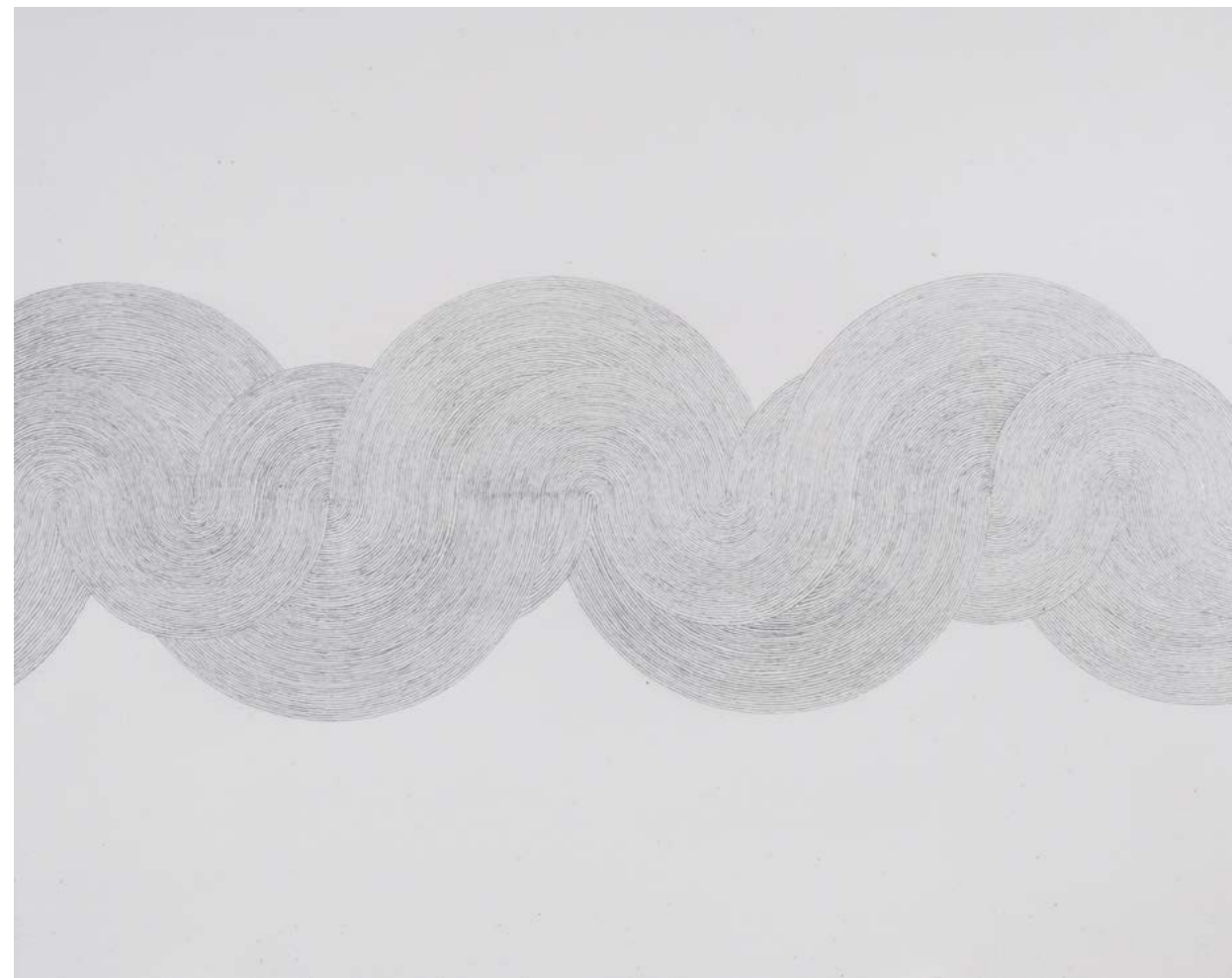


Detail



Untitled #8, 2024
Acrylic on canvas
36 x 52 in (91.4 x 132.1 cm)

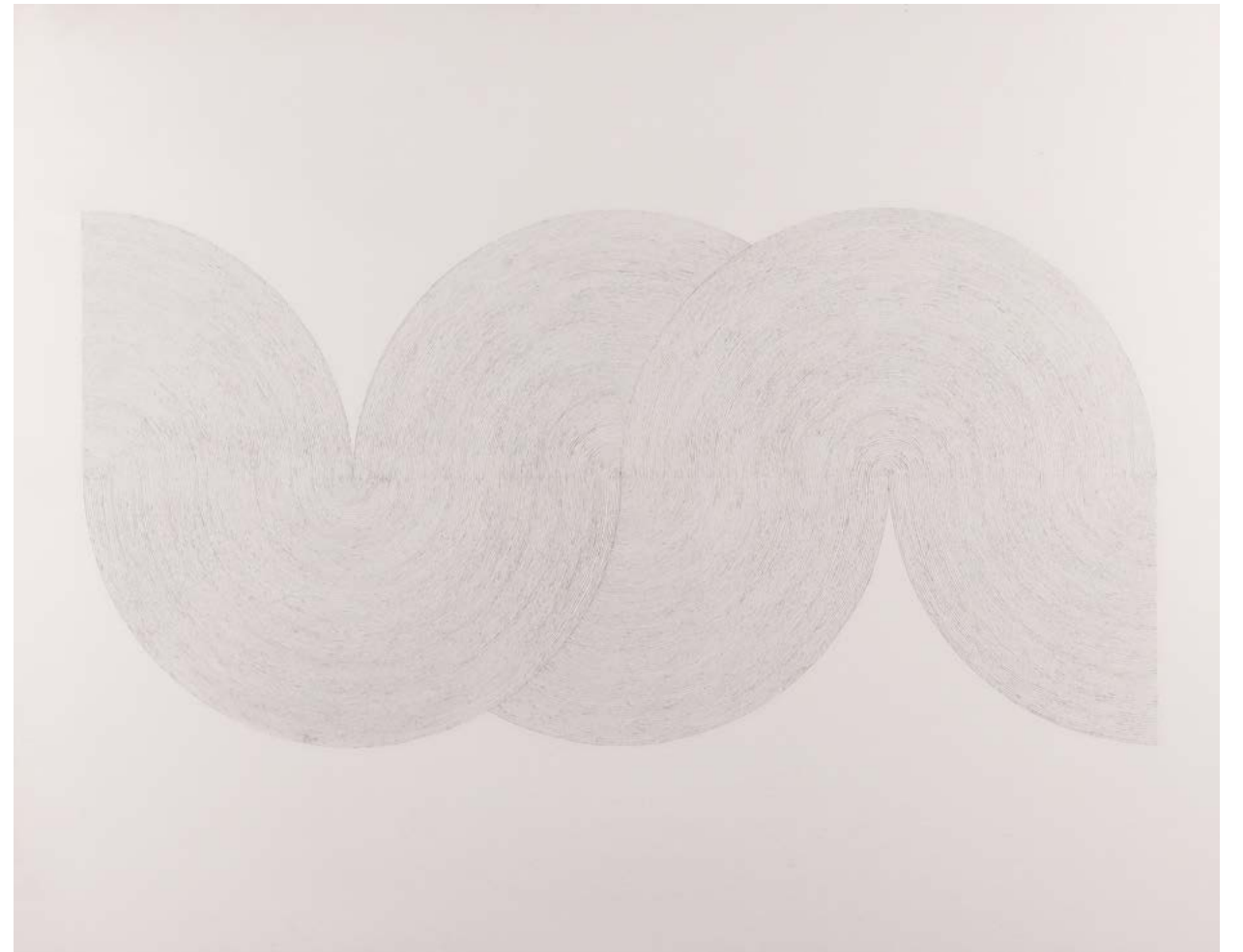
Untitled #9, 2018
Graphite on clayboard
8 x 11 in (20.3 x 27.9 cm)



Untitled #10, 2018
Graphite on clayboard
11 x 14 in (27.9 x 35.6 cm)



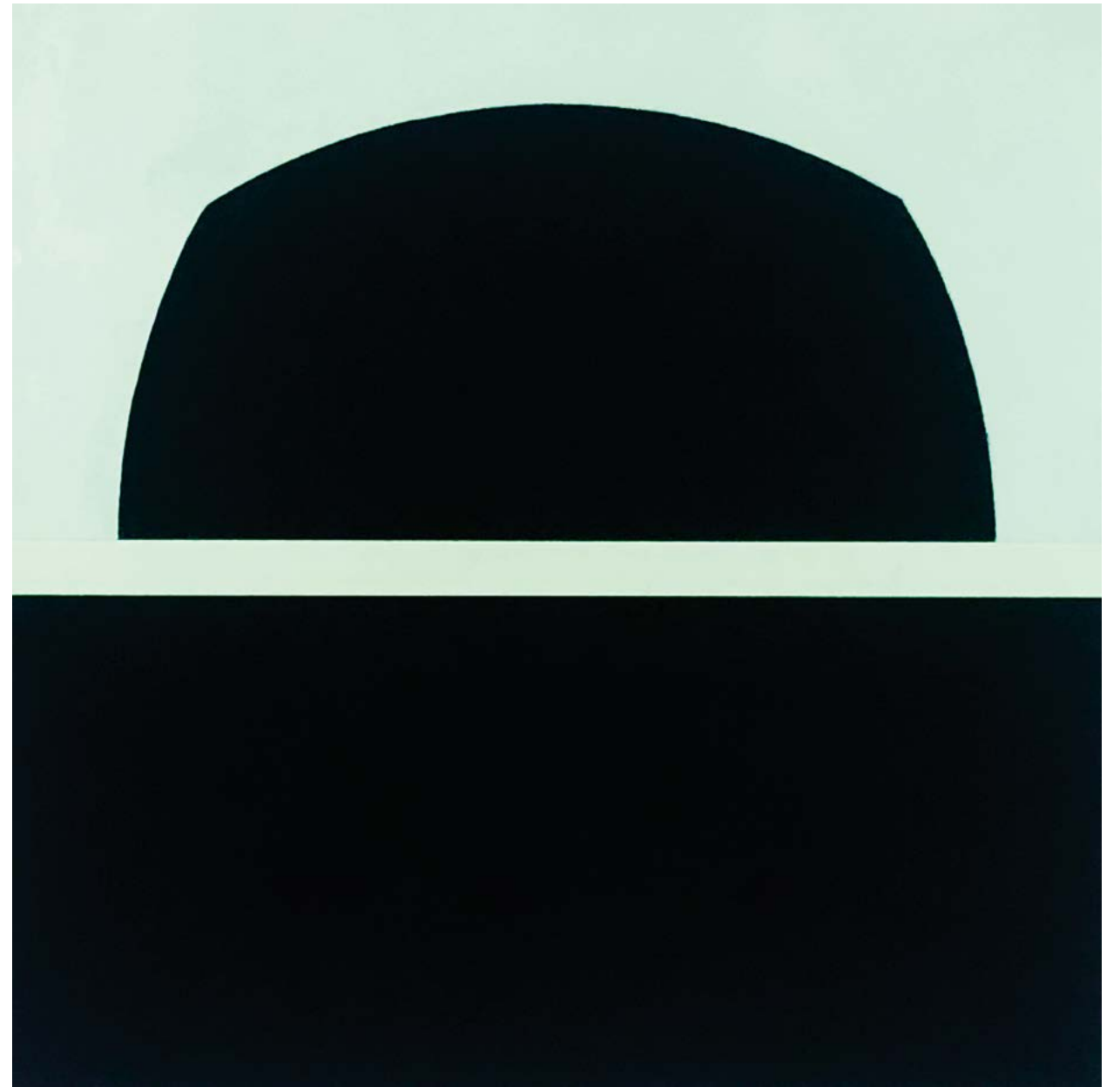
Untitled #11, 2020
Graphite on clayboard
11 x 14 in (27.9 x 35.6 cm)



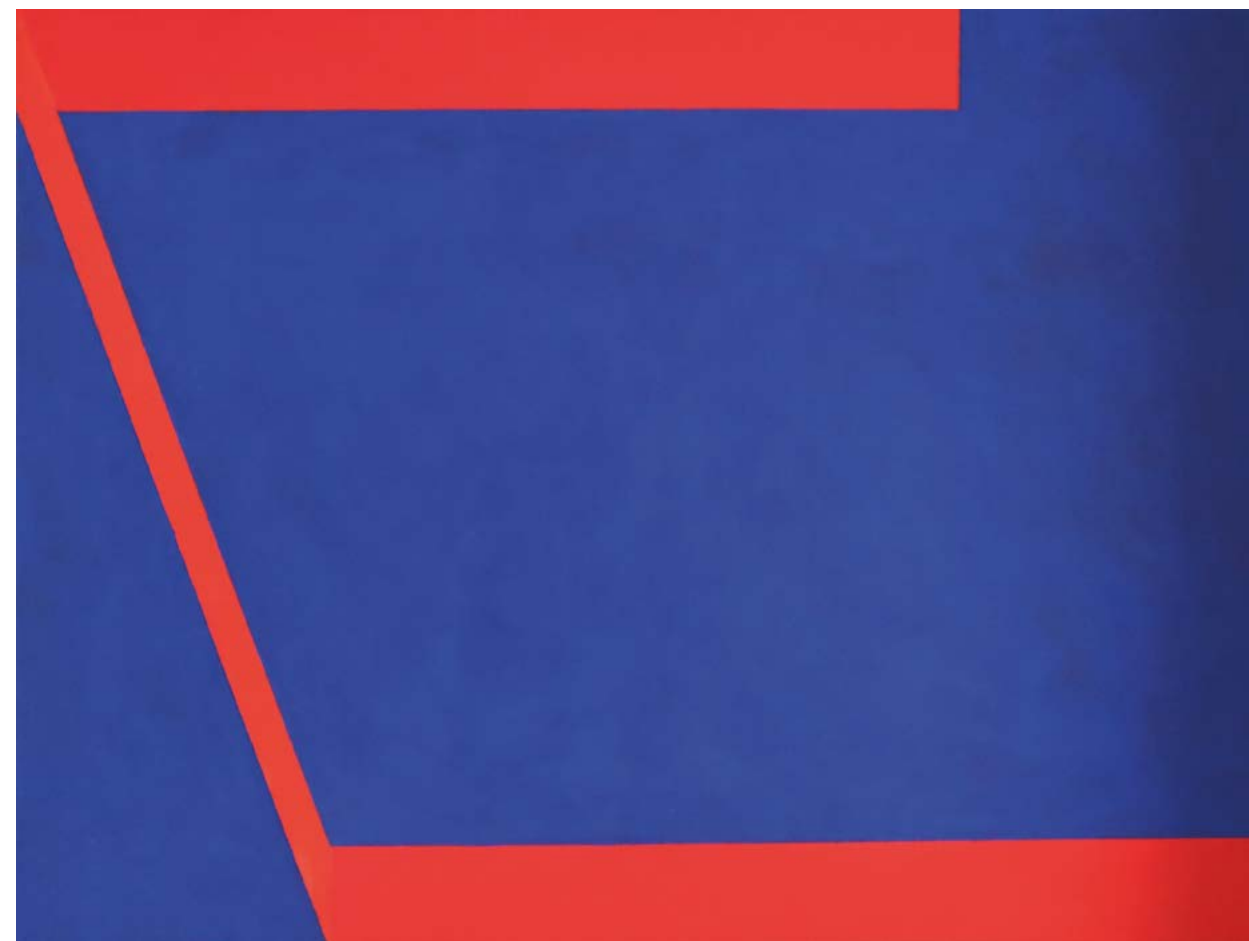
Untitled #12, 2020
Acrylic on hardboard
12 x 12 in (30.5 x 30.5 cm)



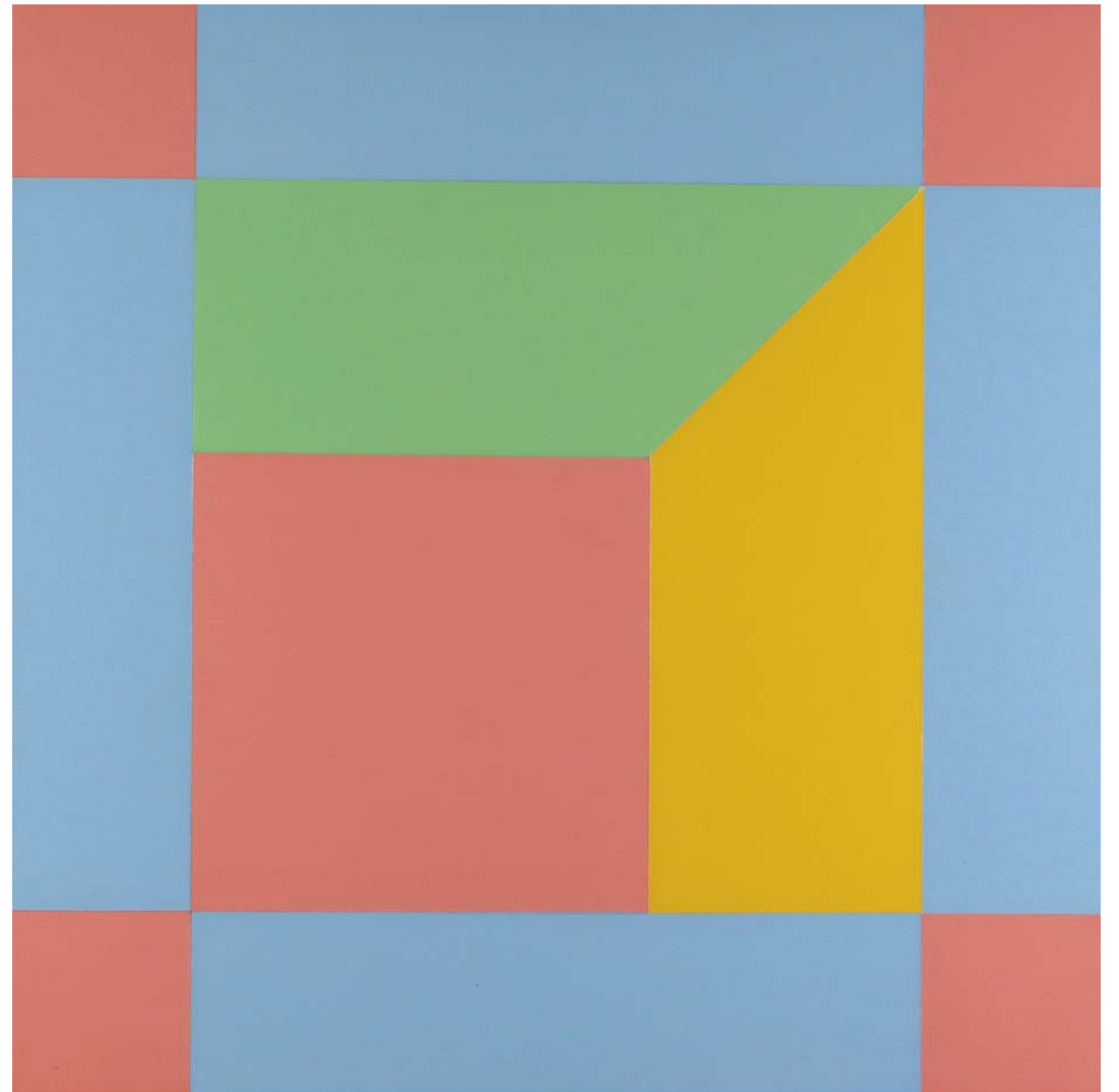
Untitled #13, 2020
Acrylic on hardboard
10 x 10 in (25.4 x 25.4 cm)



Untitled #14, 2021
Acrylic on canvas
18 x 24 in (45.7 x 61 cm)



Untitled #15, 2021
Acrylic on hardboard
12 x 12 in (30.5 x 30.5 cm)

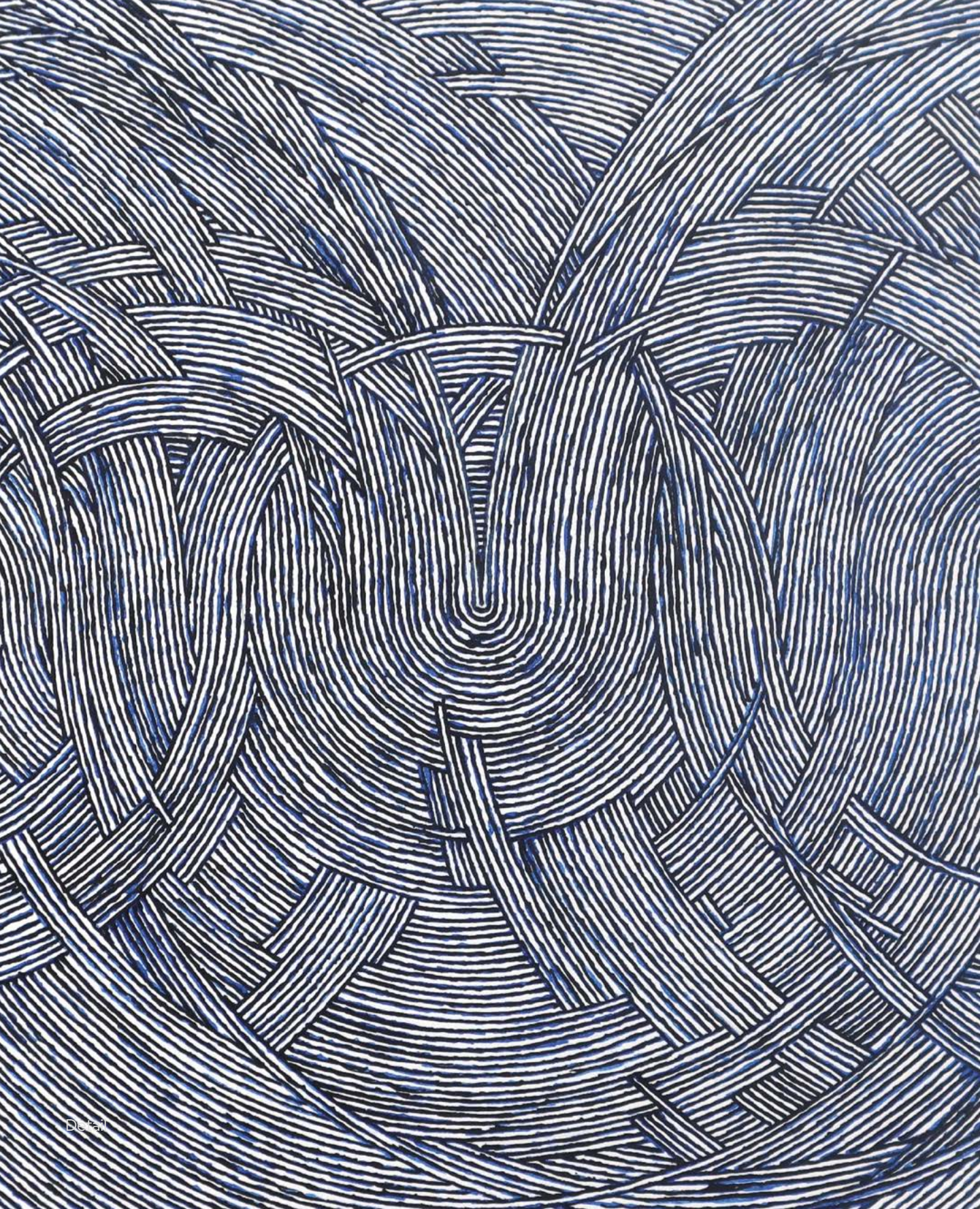




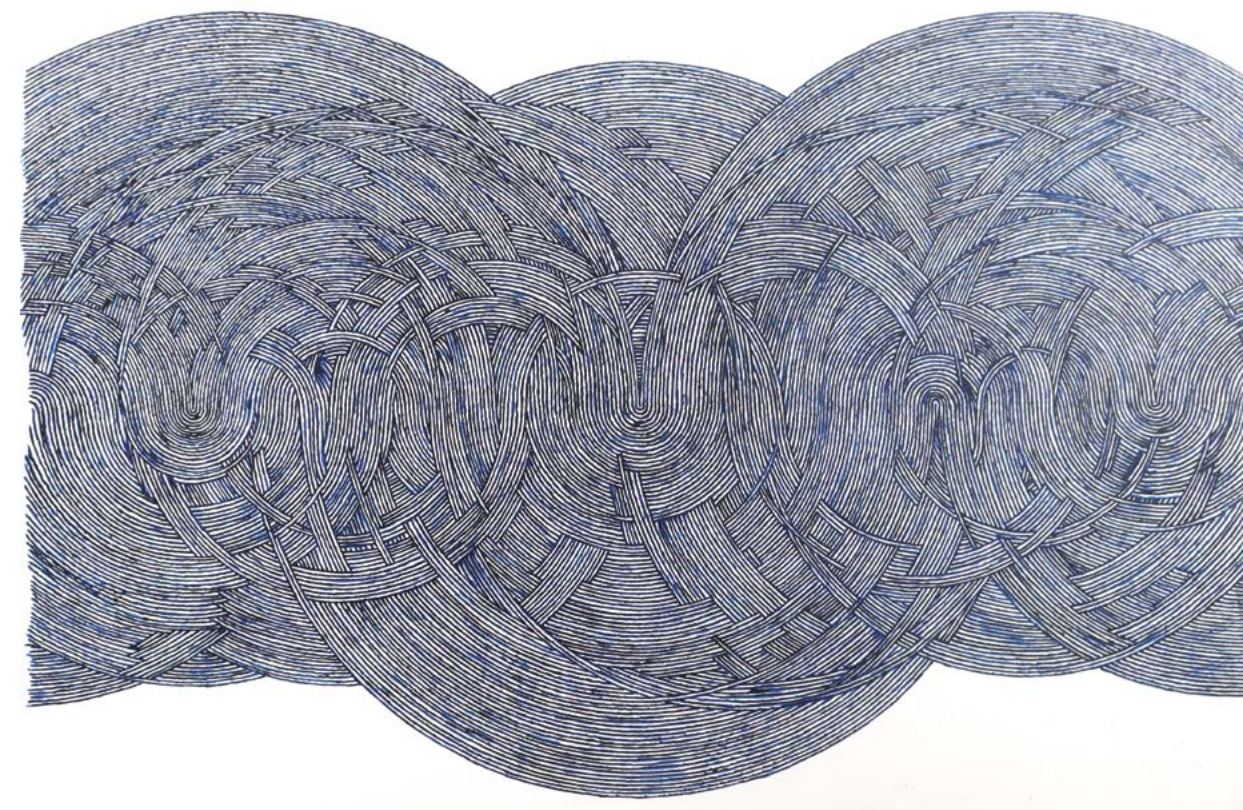
Detail



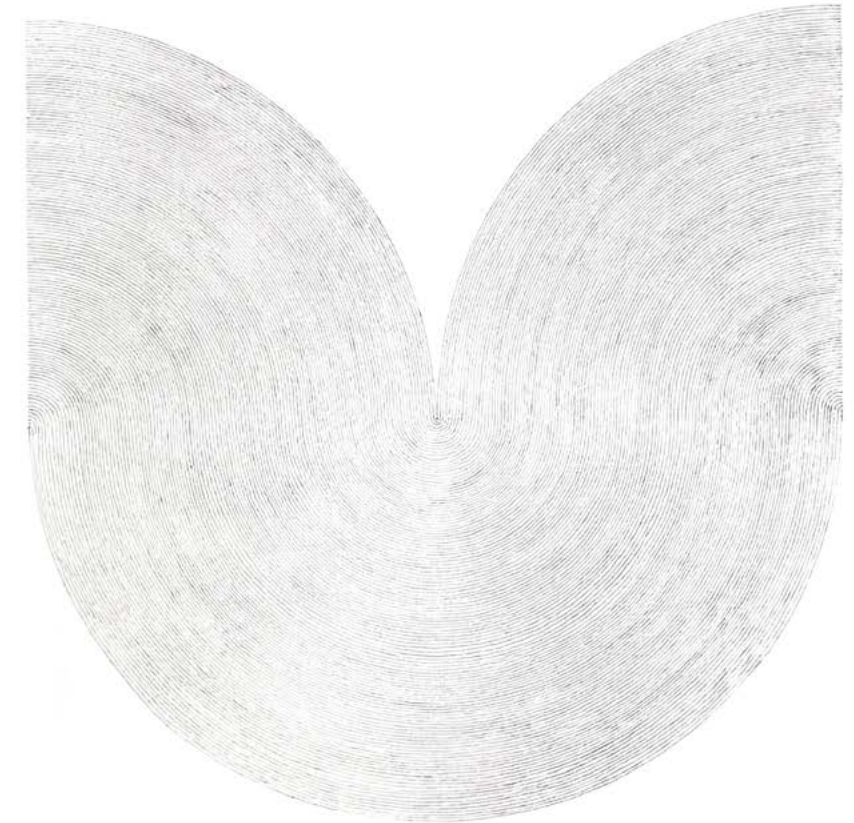
Untitled #16, 2022
Ink on paper
11 x 14 in (27.9 x 35.6 cm)



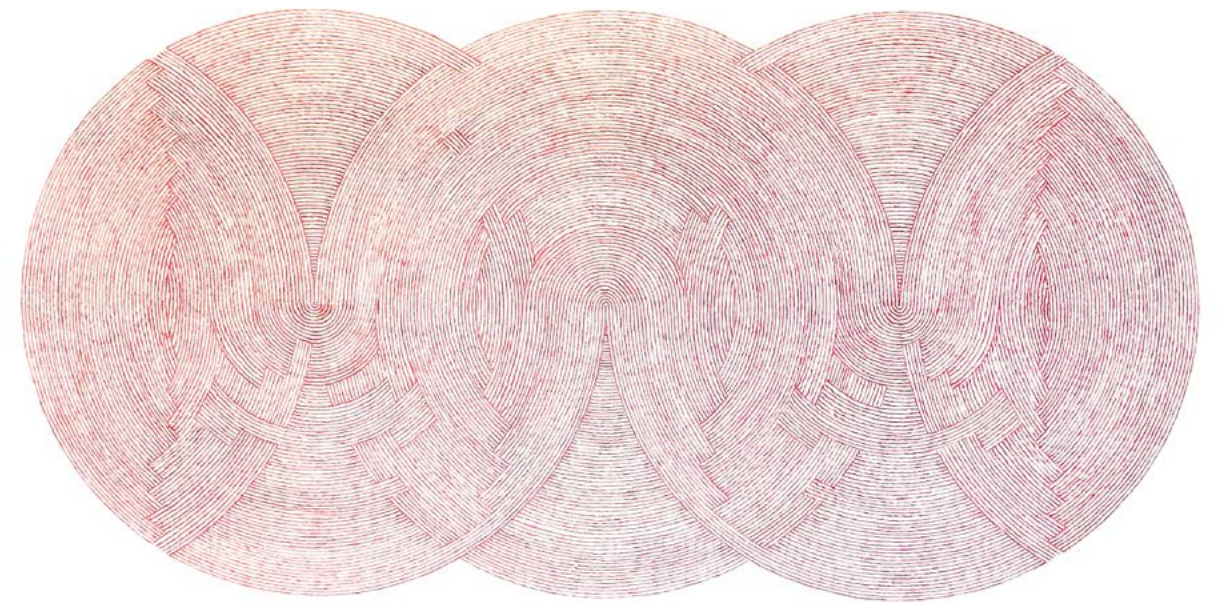
Detail



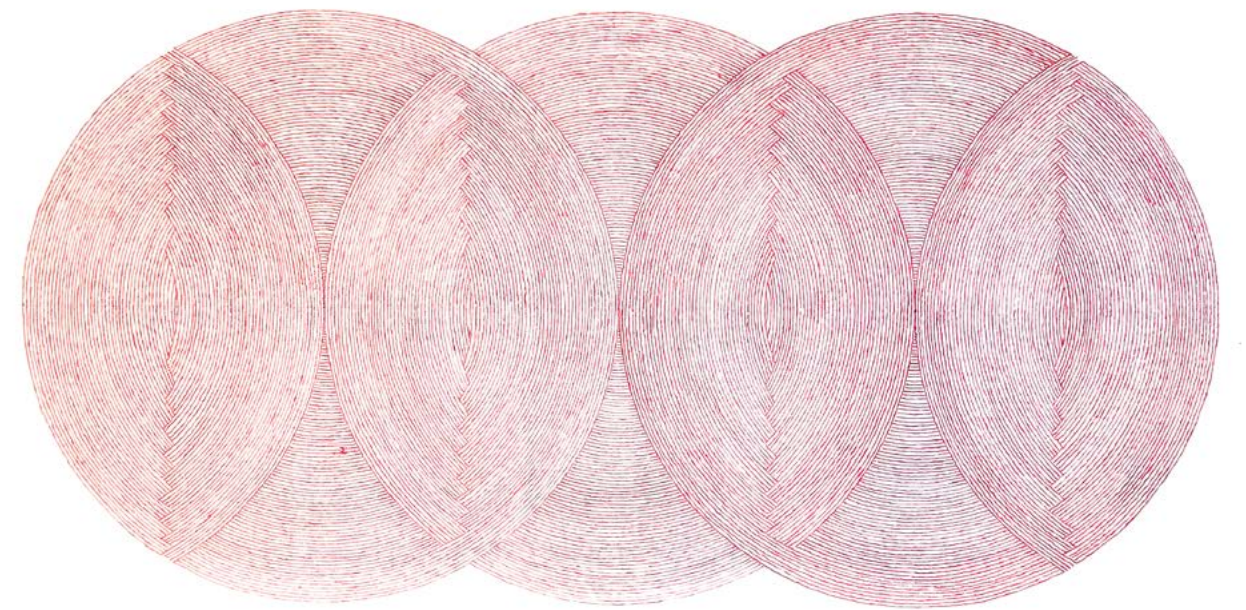
Untitled #17, 2022
Ink on paper
11 x 14 in (27.9 x 35.6 cm)



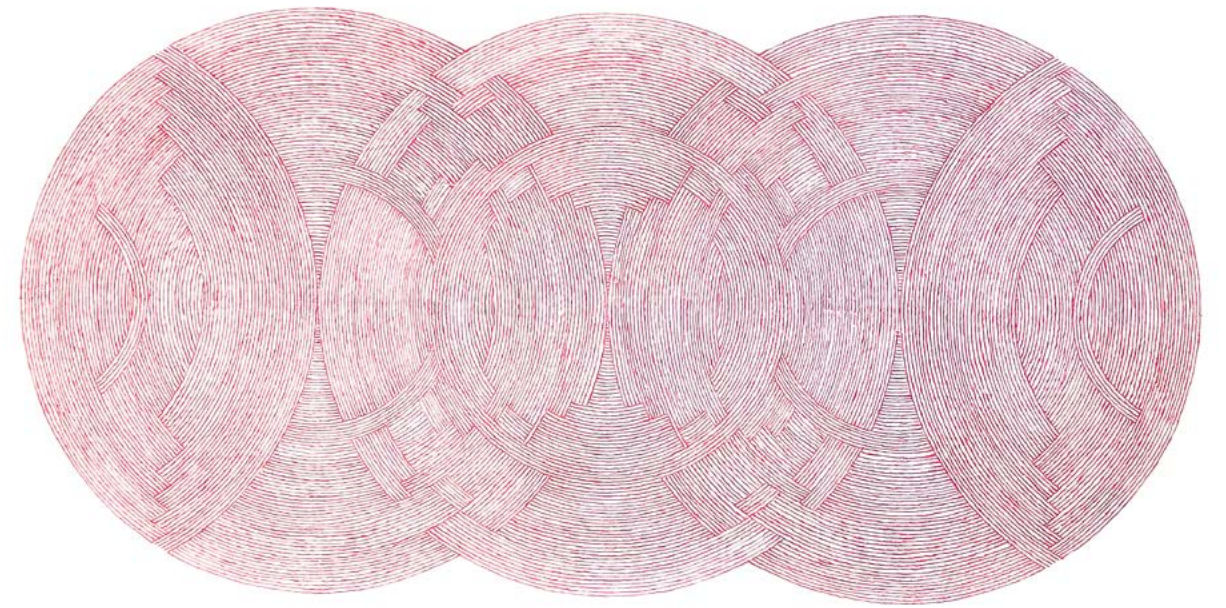
Untitled #18, 2022
Graphite on paper
14 x 11 in (35.6 x 27.9 cm)



Casi simétrico, con algunos errores #4, 2023
Ink on paper
11 x 14 in (27.9 x 35.6 cm)



Casi simétrico, con algunos errores #1, 2023
Ink on paper
11 x 14 in (27.9 x 35.6 cm)



Casi simétrico, con algunos errores #2, 2023
Ink on paper
11 x 14 in (27.9 x 35.6 cm)

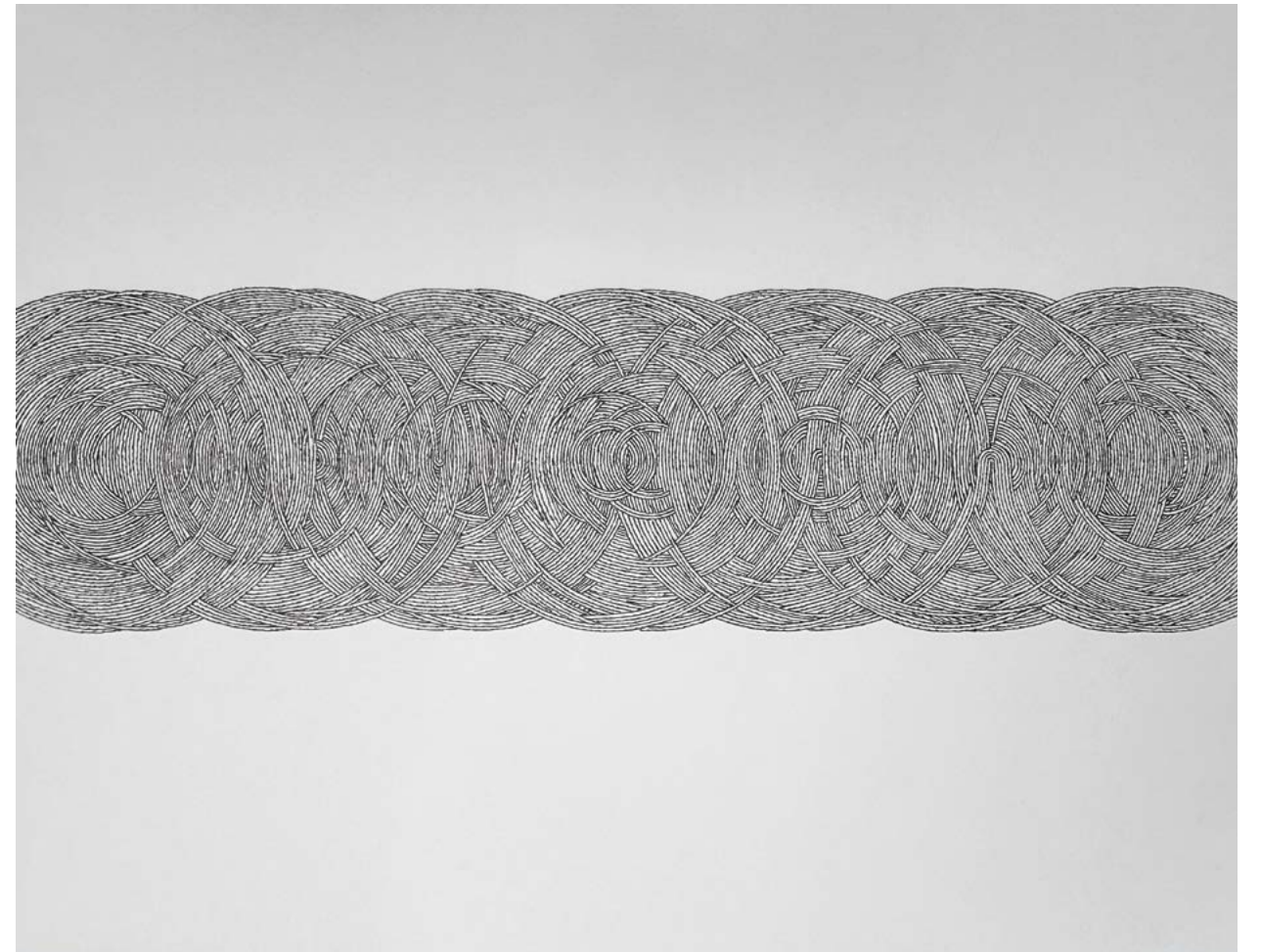
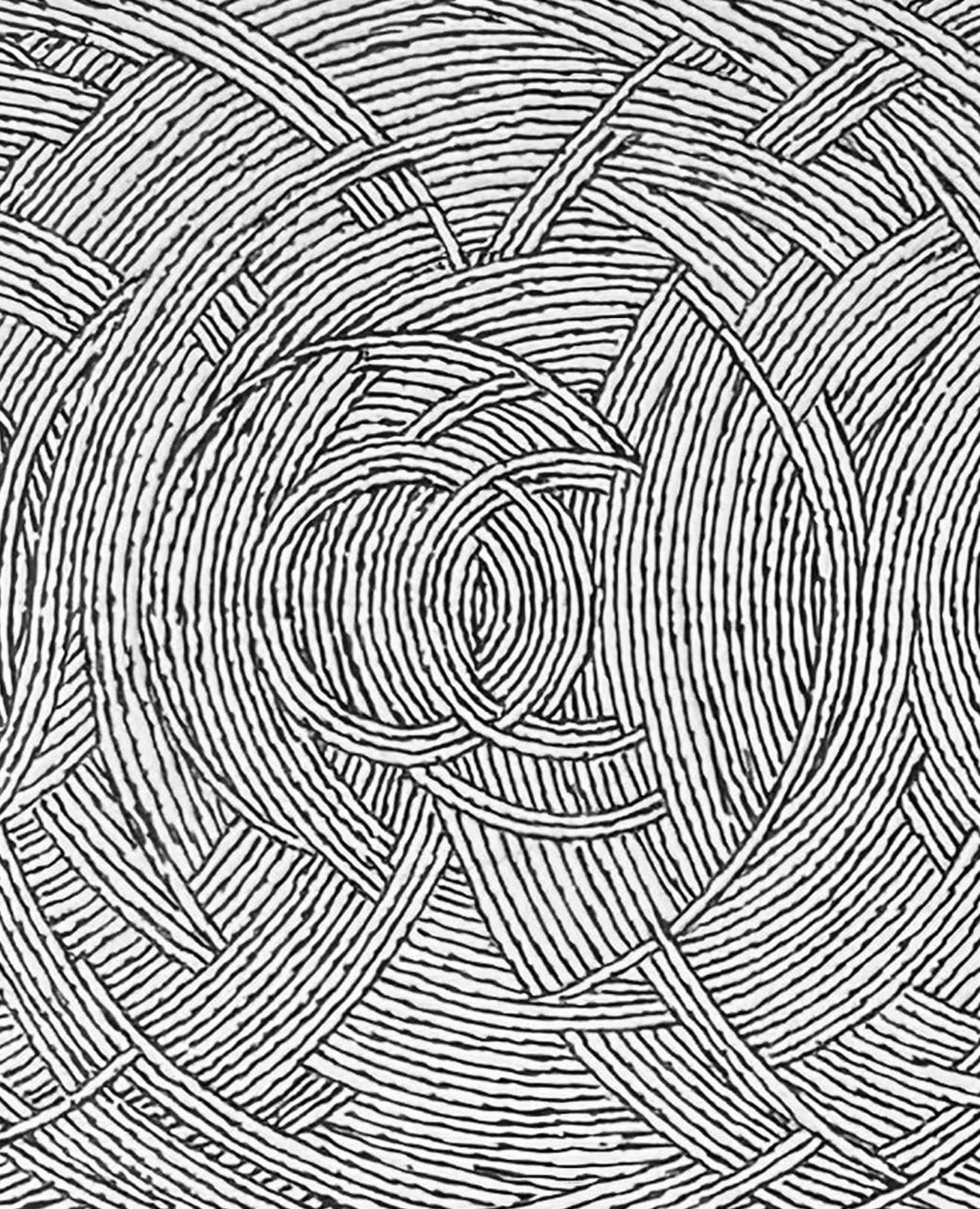


Casi simétrico, con algunos errores #5, 2023

Ink on paper
11 x 14 in (27.9 x 35.6 cm)

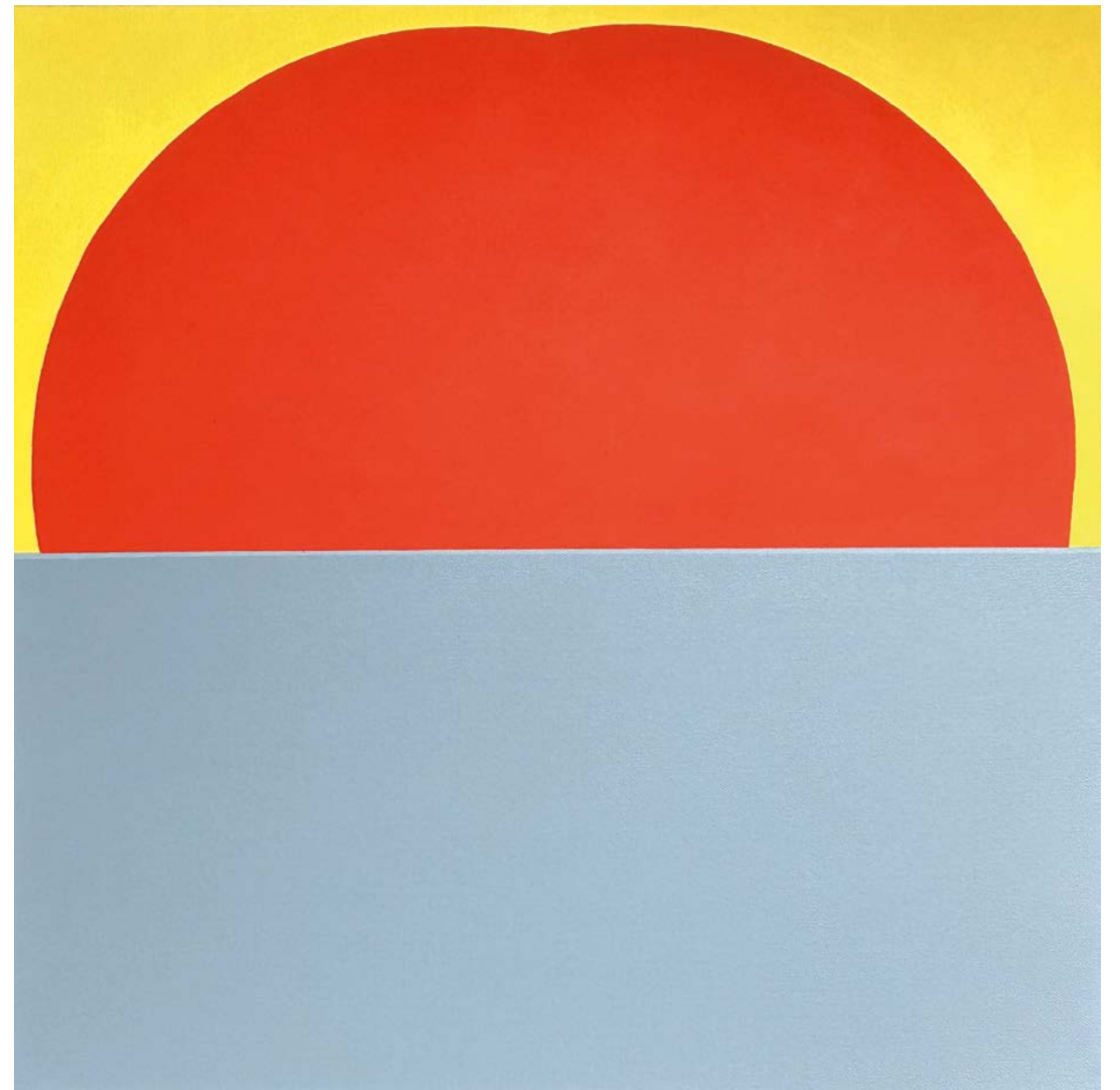


Casi simétrico, con algunos errores #3, 2023
Ink on paper
11 x 14 in (27.9 x 35.6 cm)

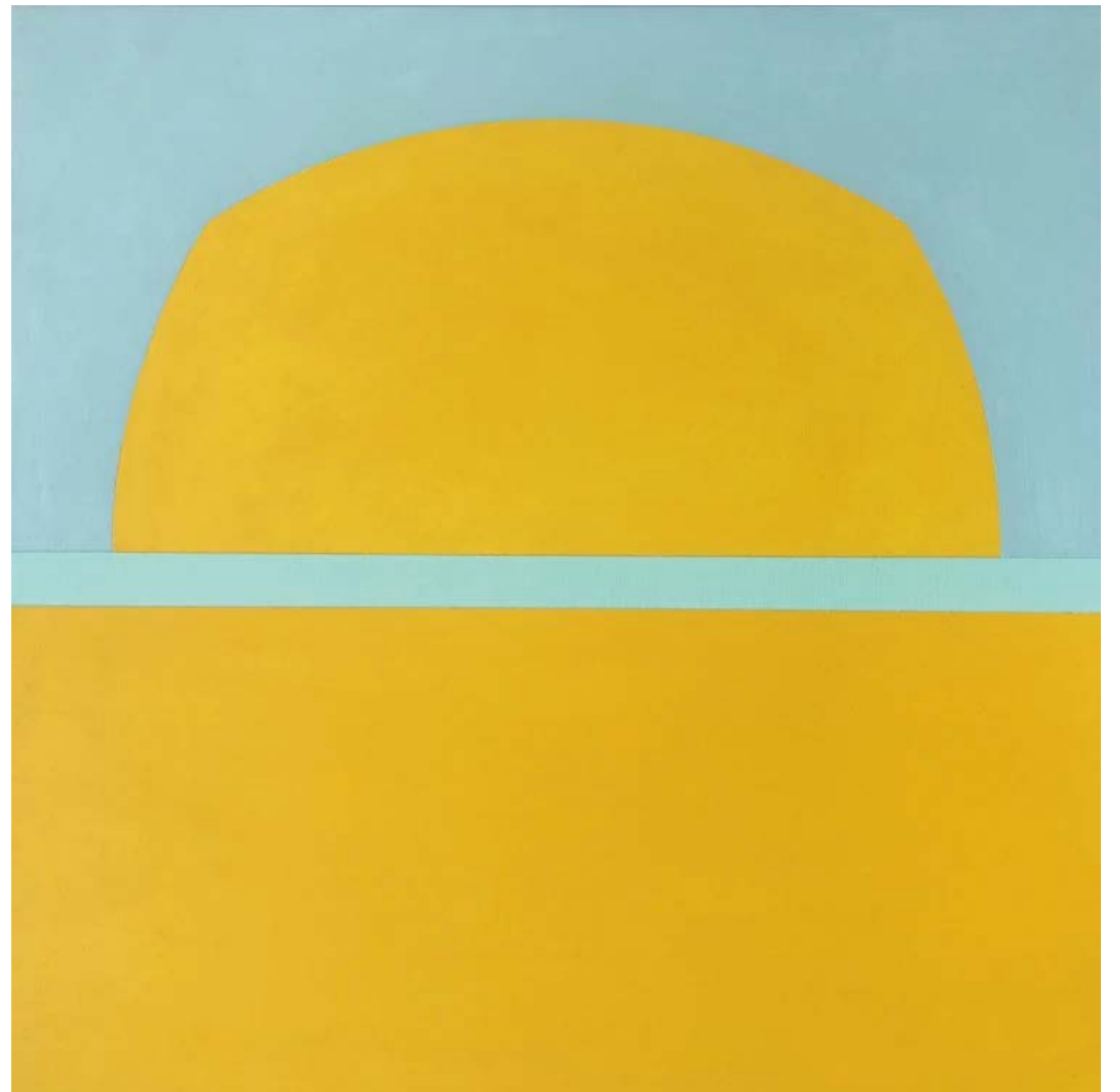


Untitled #24, 2023
Ink on paper
11 x 14 in (27.9 x 35.6 cm)

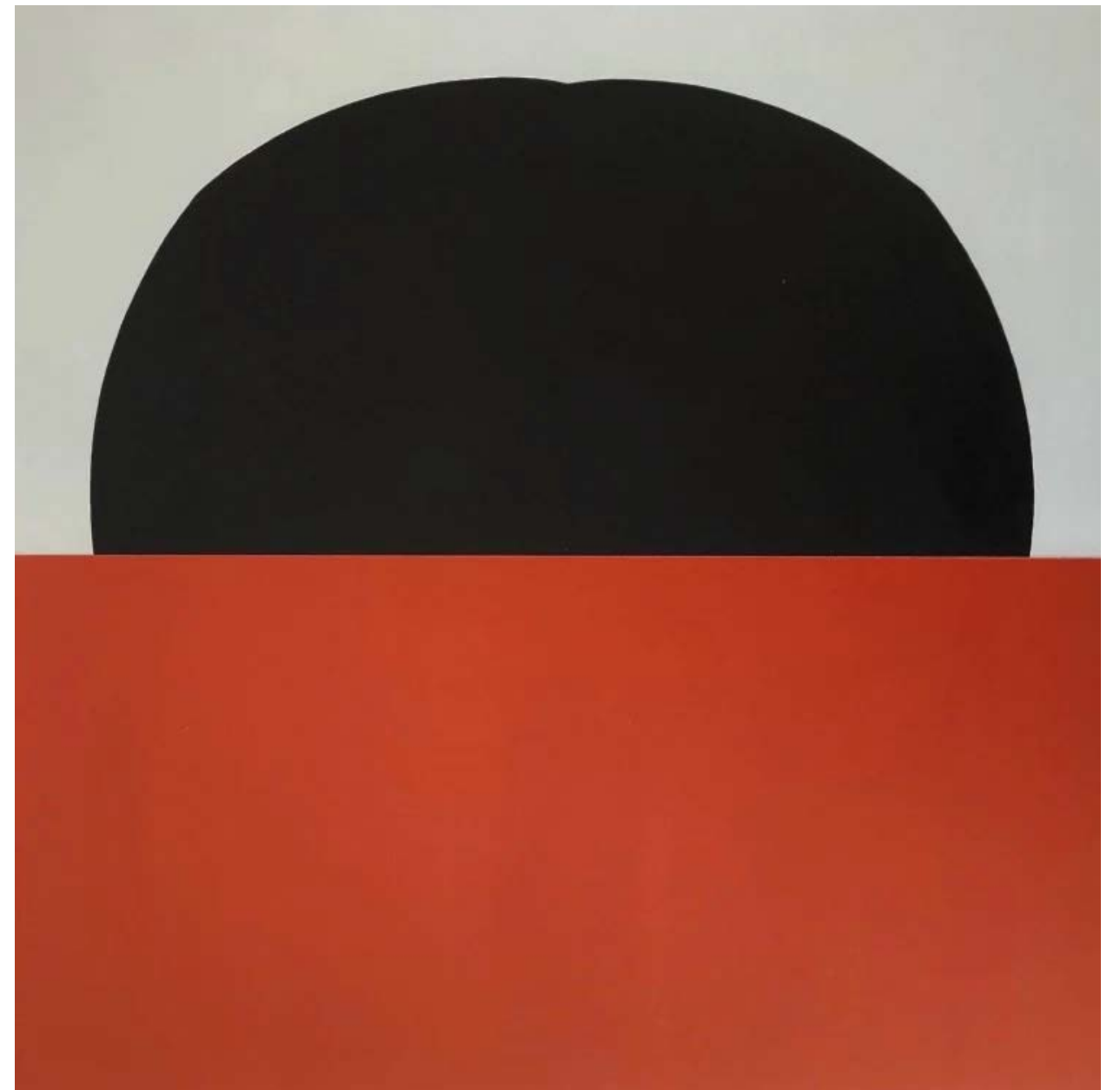
Untitled #25, 2023
Acrylic on canvas
32 x 32 in (81.3 x 81.3 cm)



Untitled #26, 2020
Acrylic on hardboard
10 x 10 in (25.4 x 25.4 cm)



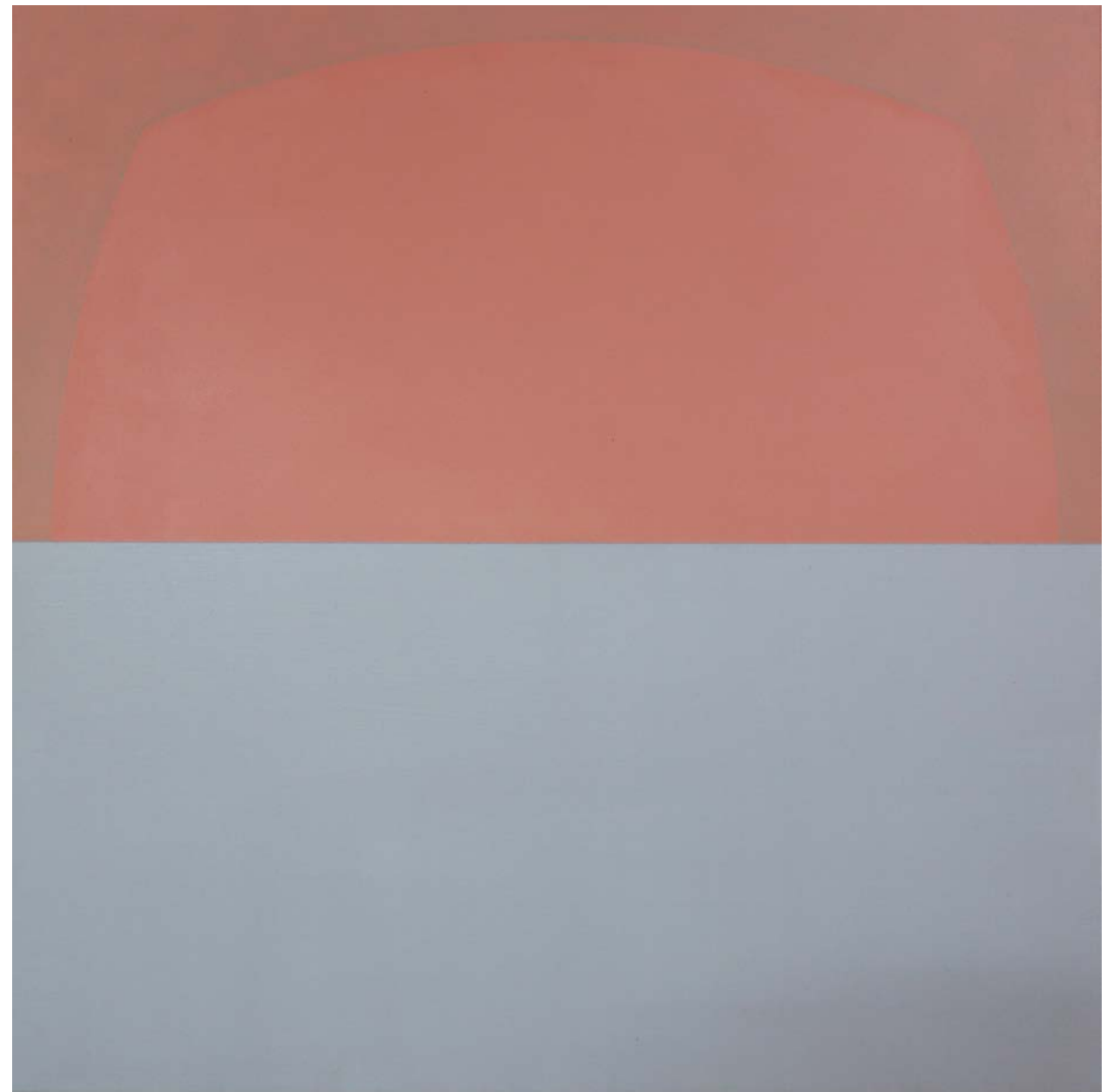
Untitled #27, 2020
Acrylic on hardboard
10 x 10 in (25.4 x 25.4 cm)



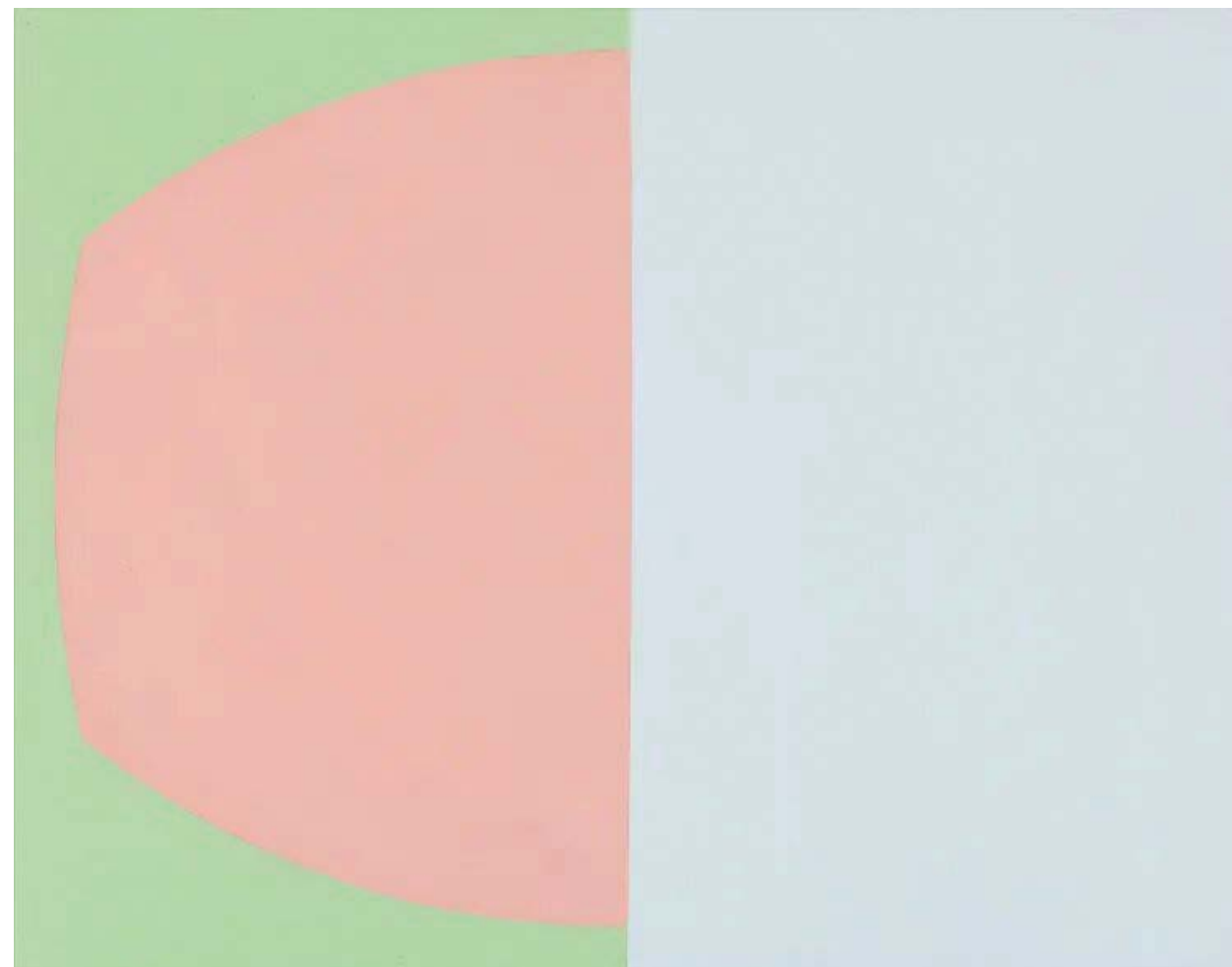
Untitled #28, 2020
Acrylic on hardboard
12 x 12 in (30.5 x 30.5 cm)



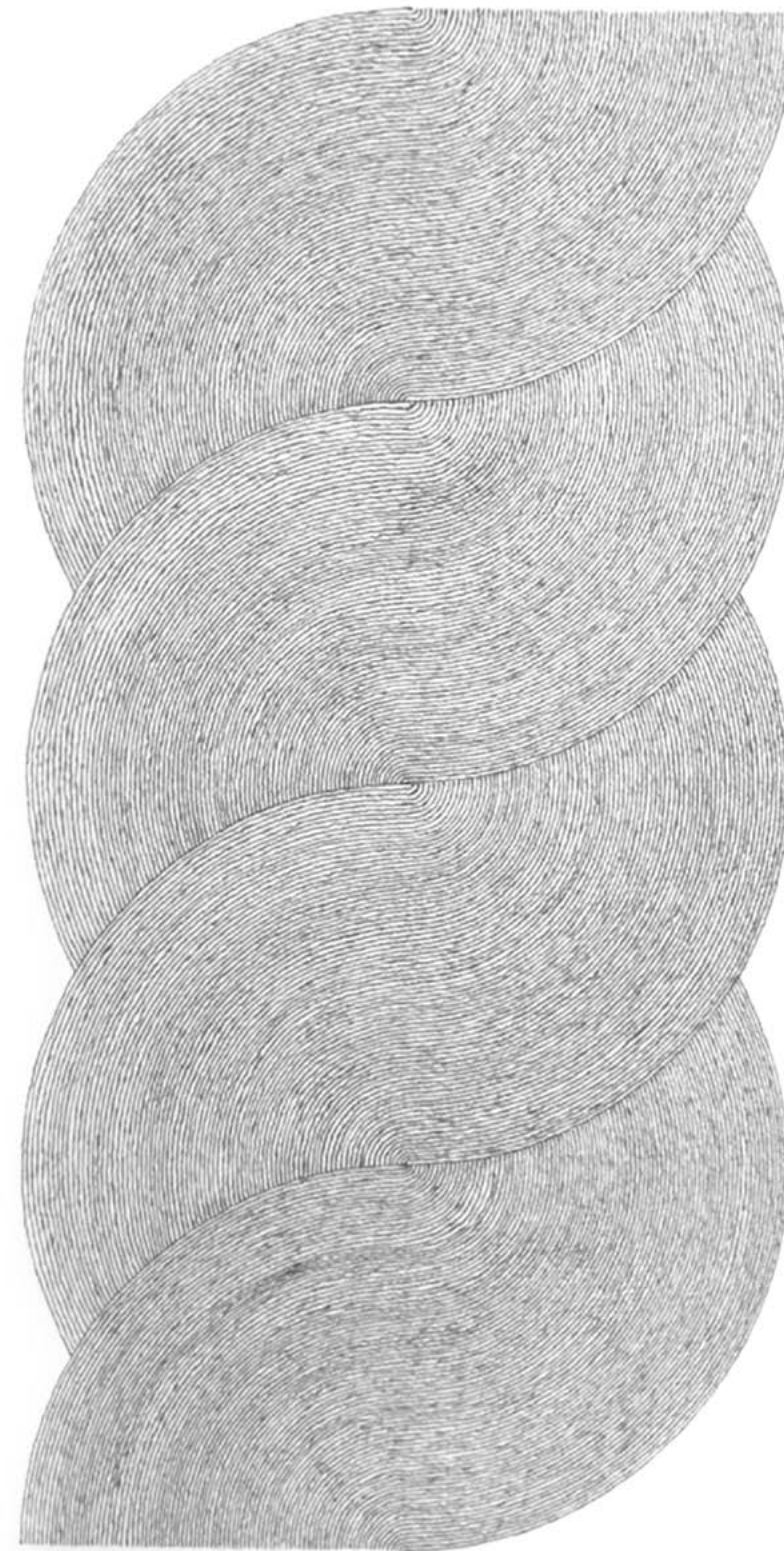
Untitled #29, 2020
Acrylic on hardboard
12 x 12 in (30.5 x 30.5 cm)



Untitled #30, 2020
Acrylic on hardboard
11 x 14 in (27.9 x 35.6 cm)



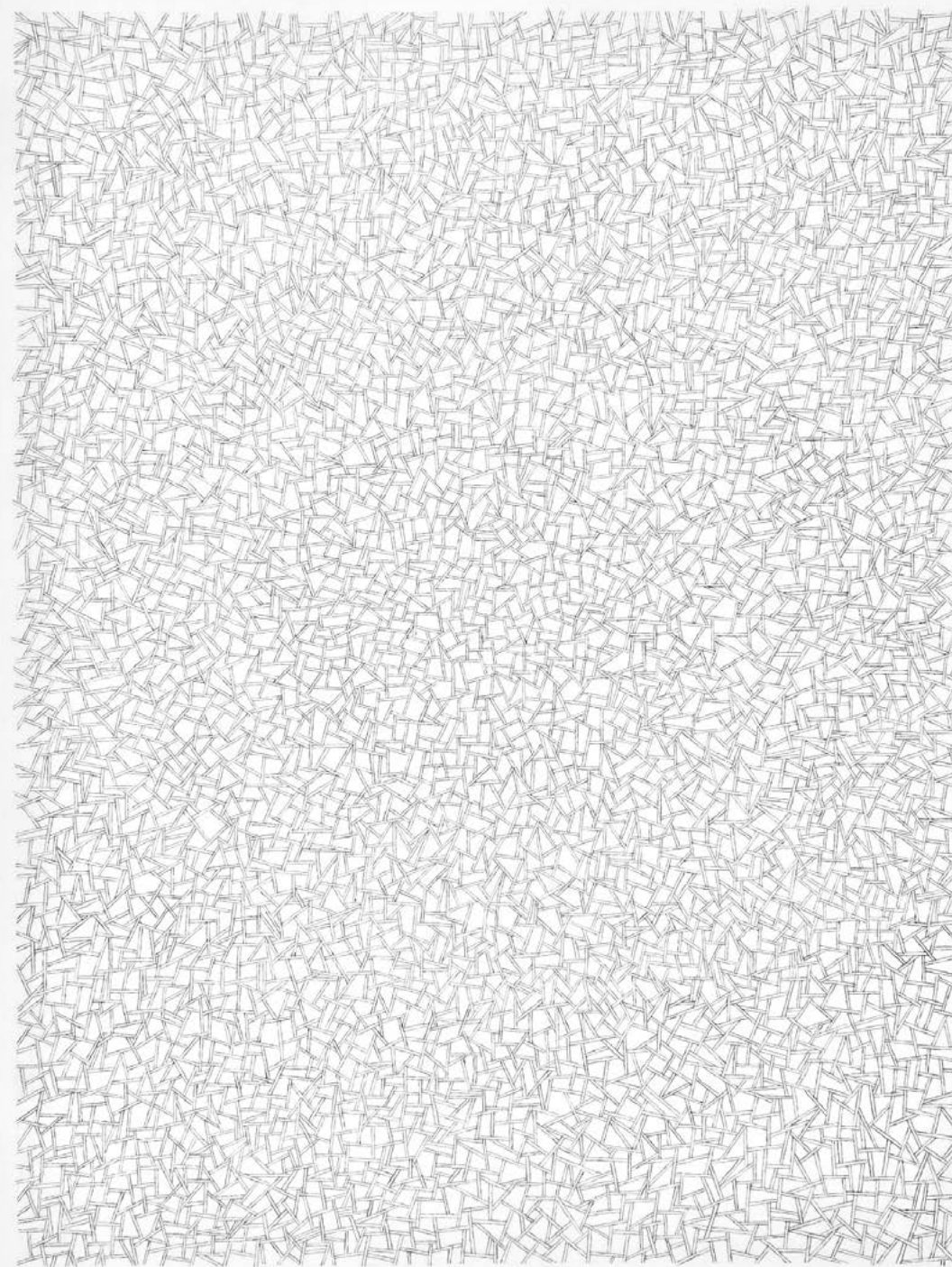
Untitled #31, 2022
Ink on paper
14 x 11 in (35.6 x 27.9 cm)



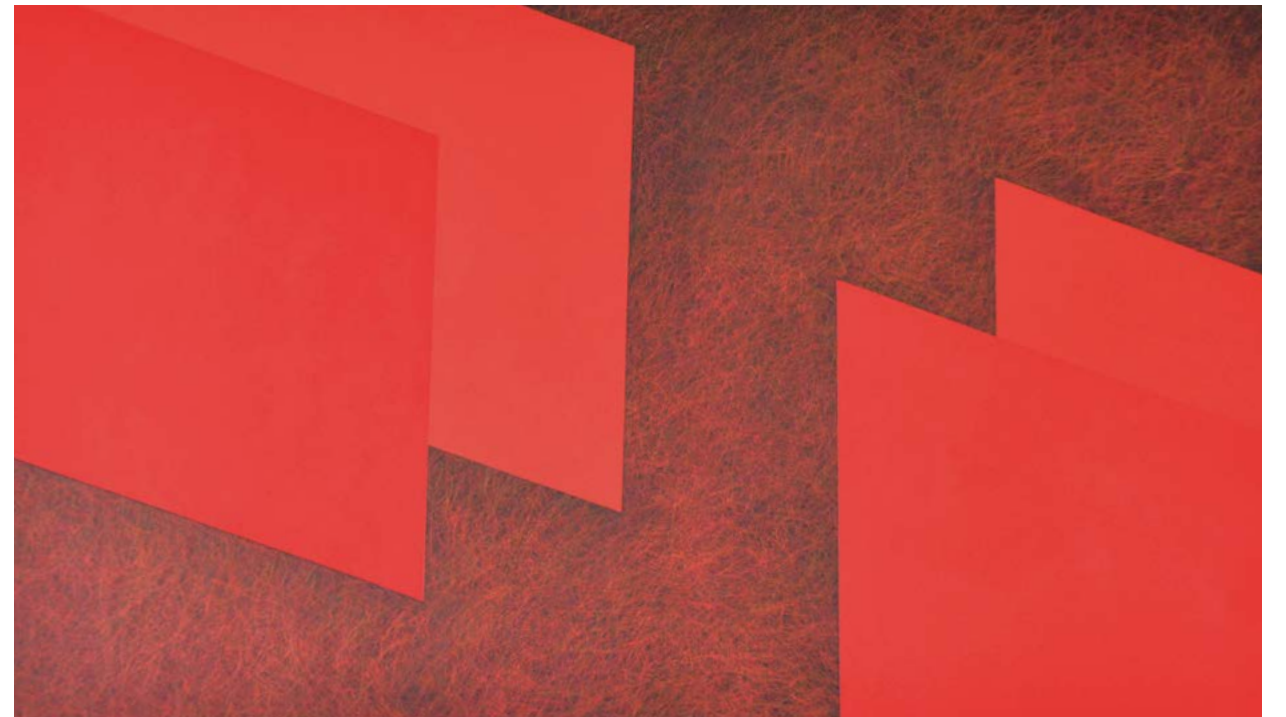


Untitled #32, 2008
Aluminium
80 x 80 x 235 in (200 x 200 x 600 cm)

Untitled #33, 2022
Graphite on paper
14 x 11 in (35.6 x 27.9 cm)



Untitled #34, 2023
Color pencil and acrylic on canvas
34 x 57 in (86.4 x 144.8 cm)

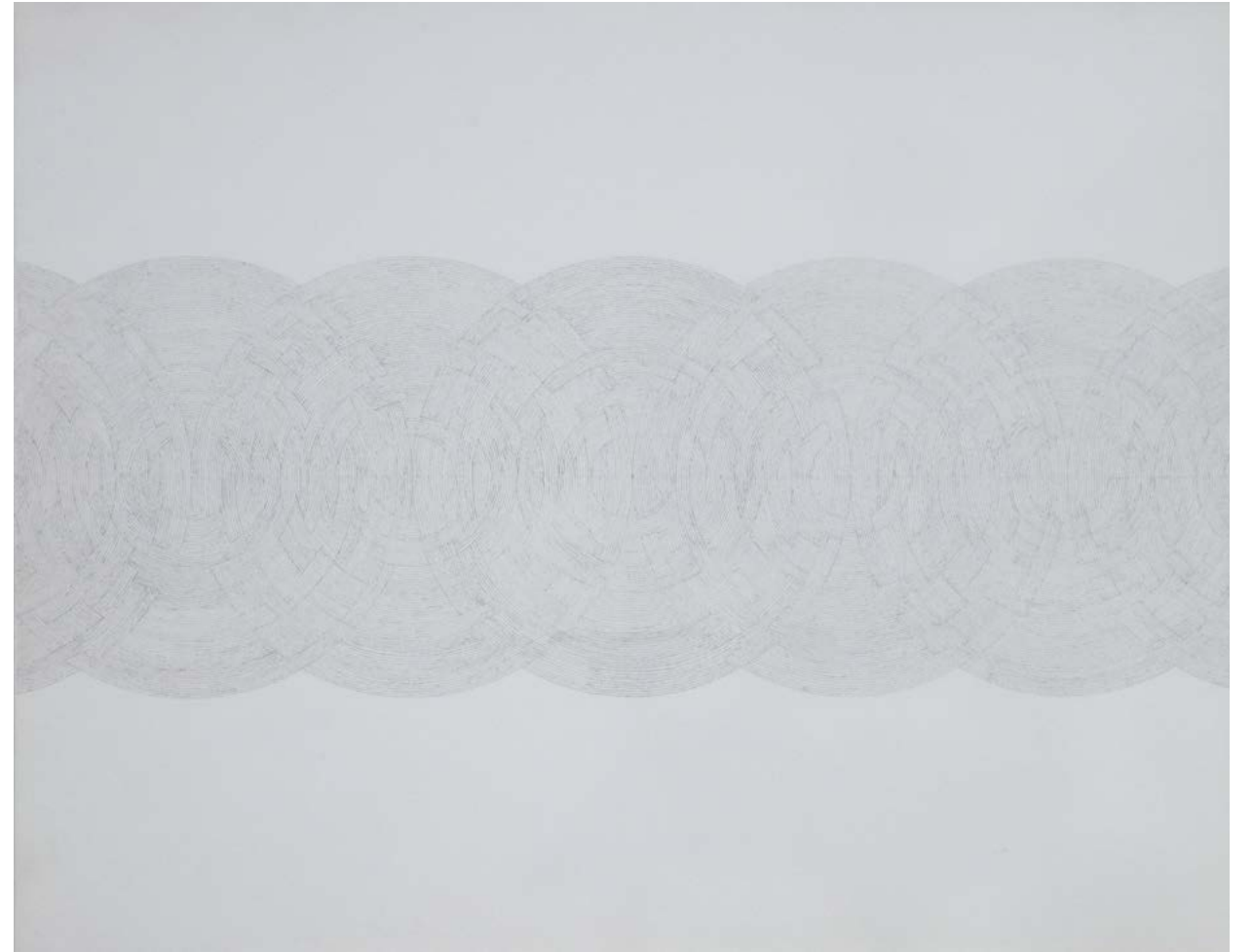


Untitled #35, 2023
Color pencil and acrylic on canvas
34 x 57 in (86.4 x 144.8 cm)





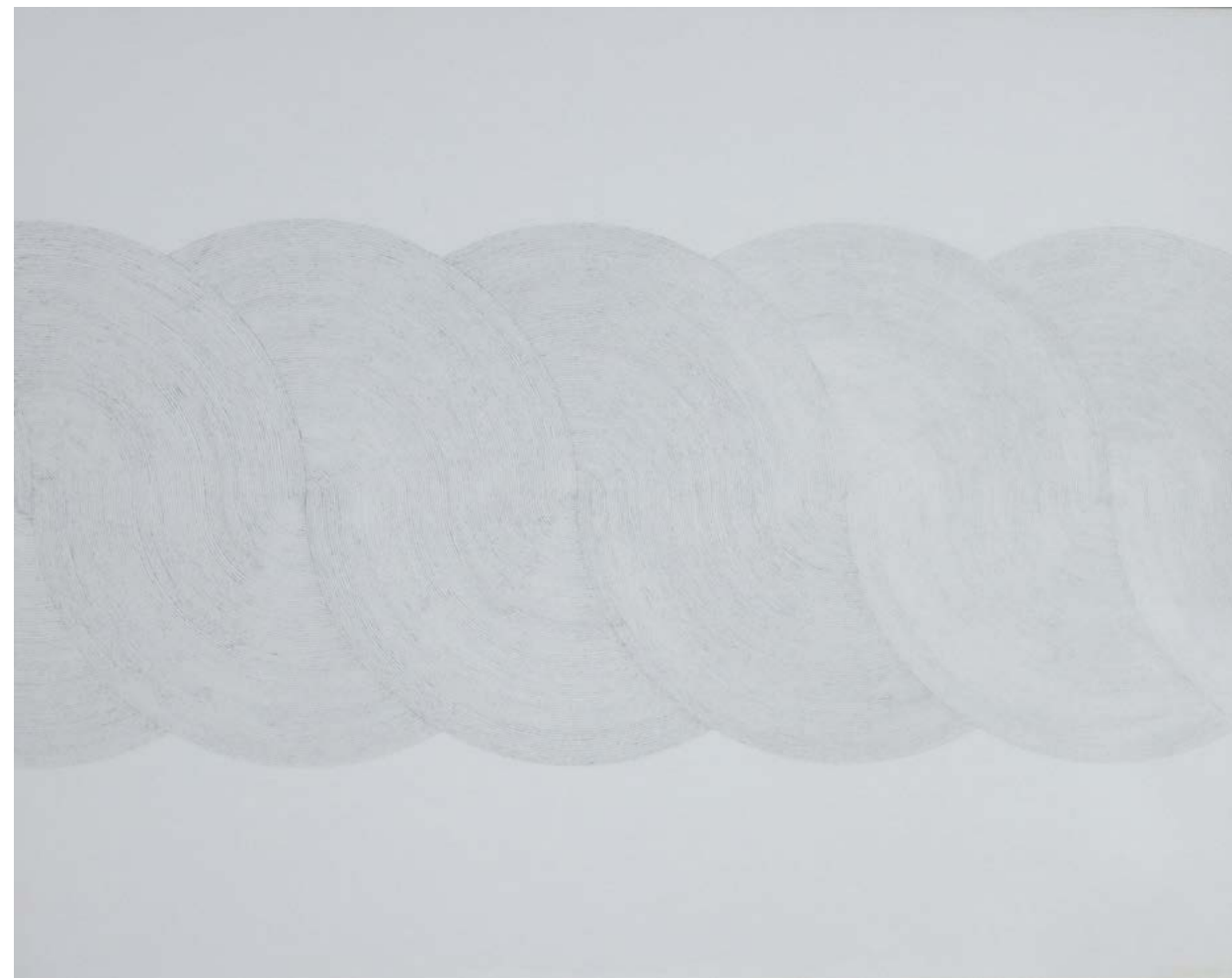
Detail



Untitled #36, 2024
Graphite on clayboard
11 x 14 in (27.9 x 35.6 cm)



Detail



Untitled #37, 2024
Graphite on clayboard
11 x 14 in (27.9 x 35.6 cm)

DE VOLDER

Born 1962, Buenos Aires, Argentina
Lives and works in Brooklyn, New York

EDUCATION

1989 Manuel Belgrano National School of Fine Arts, Buenos Aires, Argentina

SELECTED SOLO EXHIBITIONS

- 2024 *De Volder: Cadence*, Hutchinson Modern & Contemporary, New York
2021 *Beto De Volder: Landscapes & Drawings*, Hutchinson Modern & Contemporary, New York
2017 *Untitled*, Galería Del Paseo, Punta del Este, Uruguay
2014 *Untitled*, Galería Del Paseo, Lima, Peru
2013 *Untitled*, Galería Del Paseo, Punta del Este, Uruguay
2012 *Untitled*, Durban Segnini Gallery, Miami
Kabinett, Buenos Aires, Argentina
2009 *Más*, Galería Palatina, Buenos Aires, Argentina
2007 *Untitled*, Galería Palatina, Buenos Aires, Argentina
2006 *Recent Works*, Durban Segnini Gallery, Miami
2005 *Poco Color*, ZavaletaLab, Buenos Aires, Argentina
2004 *Sanacabeza*, Galería Alberto Sendrós, Buenos Aires, Argentina
2003 *Azules, rojos y amarillos*, Sonoridad Amarilla, Buenos Aires, Argentina
2002 *Es lo que ves*, Espacio Vox, Bahía Blanca, Argentina
Firulete, Arguibel Art, Buenos Aires, Argentina
2001 *Tan próximo y tan lejano*, Brodersohn Martínez de Arte Contemporáneo, Buenos Aires, Argentina
2000 *Antología*, Blanca de Arte Contemporáneo Gallery, Buenos Aires, Argentina
1995 *Agua*, Mun Gallery, Buenos Aires, Argentina
1993 *Romántico*, Centro Cultural Ricardo Rojas, Buenos Aires, Argentina
Reliquias, Centro Cultural Recoleta, Buenos Aires, Argentina
1991 *Pinturas*, Centro Cultural Ricardo Rojas, Buenos Aires, Argentina

SELECTED GROUP EXHIBITIONS

- 2024 *Contemporáneos*, Galería Del Paseo, Punta del Este, Uruguay
2023 *Grupo Arte Joven*, Centro Cultural Recoleta, Buenos Aires, Argentina
2019 *Drawn Together Again*, Flag Art Foundation, New York
Vértigo, geometría e inestabilidad, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Argentina

- 2018 *Microwave*, Josée Bienvenu Gallery, New York
Large Format. Painting & Abstraction, Durban Segnini Gallery, Miami
Secretos compartidos, Una antología del Arte Contemporáneo, Centro Cultural Borges, Buenos Aires, Argentina
2016 *Untitled*, Sobrino-De Volder, Galería del Infinito, Buenos Aires, Argentina
All Boys II, Museo de Arte Rawson, San Juan, Argentina
2015 *Installation at La Estampería*, Buenos Aires, Argentina
2014 *Raiteri- De Volder*, Mok Gallery, Buenos Aires, Argentina
2012 *Au-delà du TABLEAU, LE 19*, Centre Régional d'Art Contemporain, Montbéliard, France
Geométricos hoy, Caminos en expansión, Museo Emilio Caraffa, Córdoba, Argentina
Siquier, Dorr, De Volder II, Galería Del Paseo, Punta del Este, Uruguay
2011 *Arte argentino actual en la Colección de Malba. Obras 1989 -2010*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina
Recovering Beauty: The 1990s in Buenos Aires, Blanton Museum of Art, University of Texas at Austin
PLC, Punto, Línea, Curva, Contemporáneo, Centro Cultural Borges; Galería Vasari, Buenos Aires, Argentina
2010 *De piso a techo - Una antología del dibujo contemporáneo*, Chez Vautier Gallery, Buenos Aires, Argentina
Pentagrama, Fondo Nacional de las Artes, Buenos Aires, Argentina
Azules, líneas rojas, Centro Cultural de España, Córdoba, Argentina
Siquier, Dorr, De Volder, Galería Del Paseo, Punta del Este, Uruguay
2009 *El color en toda su diversidad*, Ciclo Contemporáneo, Centro Cultural Borges, Buenos Aires, Argentina
Escuelismo. Arte argentino de los 90, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina
All Boys x 6 en el Rosa, Museo Provincial de Bellas Artes Rosa Galisteo de Rodríguez, Santa Fé, Argentina
2008 *XII Premio Fundación Federico Klemm a las Artes Visuales*, Buenos Aires, Argentina
Las entrañas del arte, un relato material siglo XVII- siglo XXI, Fundación OSDE, Buenos Aires, Argentina
Correspondences. Contemporary Art from the Colección Patricia Phelps de Cisneros, Walton Fine Arts Center, Wheaton College, Norton, MA
2007 *Salón Nacional de Dibujo*, Palais de Glace, Buenos Aires, Argentina
Papeles Latinoamericanos, de Siqueiros a Kuitca, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina
Geometrías, Zavaleta Lab Gallery, Buenos Aires, Argentina
Orthodoxes-hétérodoxes: choisir sa ligne, Le 10neuf, Centre Régional d'Art Contemporain, Montbéliard, France
2006 Premio de Artes Visuales Fundación OSDE, Fundación OSDE, Buenos Aires, Argentina
Dibujo próximo, Centro Cultural Ricardo Rojas, Buenos Aires, Argentina
2005 Premio de Artes Visuales Fundación OSDE, Fundación OSDE, Buenos Aires, Argentina

- Implícito- explícito*, El Borde Gallery, Buenos Aires, Argentina
- 2004 *Colección Macro de Arte Contemporáneo*, Museo Municipal de Bellas Artes Juan B. Castagnino, Rosario, Argentina
- B/N*, Centro Cultural Borges, Buenos Aires, Argentina
- Diálogos*, Colección Cisneros, Museo de Arte de Lima, Peru; Museo Nacional de Bellas Artes Santiago de Chile
- 2003 *Tres volúmenes*, Espacio Volumen 3, Buenos Aires, Argentina
- 2002 *Fronteras Borradas*, Contemporánea Art Fair, Miami
- 2001 *Los noventa en los noventa*, Provincial Fine Arts Museum Timoteo Navarro, San Miguel de Tucumán, Argentina
- 2000 *Solidaridad 2000*, Centro Cultural Recoleta, Buenos Aires, Argentina
- 1999 *Colección Bruzzone*, Centro Cultural Ricardo Rojas, Buenos Aires, Argentina
- 1997 Premio República de Austria, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- 1995 *El Taller de Barracas*, Clásica y Moderna, Buenos Aires, Argentina
- Artistas de la galería*, Mun Gallery, Buenos Aires, Argentina
- 1994 *El Taller de Barracas*, Ruth Benzacar Gallery, Buenos Aires, Argentina
- Uno sobre otro*, Mun Gallery, Buenos Aires, Argentina
- Premio Braque, Banco Patricios Foundation, Buenos Aires, Argentina
- 1993 *III Bienal de Arte Joven*, predio Ferial de Palermo, Buenos Aires, Argentina
- Salón del Nuevo Mundo*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- 1992 *Salón Manuel Belgrano*, Museo Sivori, Buenos Aires, Argentina
- De puerto a puerto*, Museo Provincial de Bellas Artes, Bahía Blanca, Argentina
- 1991 *Premio Gunter*, CAYC, Buenos Aires, Argentina
- Premio Braque, Museo de Arte Moderno de Buenos Aires (MAMBA), Argentina

PRIZES

- 2007 Honorable Mention, Salón Nacional de dibujo, Palais de Glace, Buenos Aires, Argentina
- 1995 Scholarship Fundación Antorchas, Buenos Aires, Argentina
- 1993 *Primer Premio en Pintura*, III Bienal de Arte Joven, Buenos Aires, Argentina

SELECTED PRESS

- 2018 "Gran formato como amplificador de la expresión abstracta." *El Nuevo Herald* (Miami), December 20, 2018.
- 2007 Martínez Quijano, Ana. "De Volder. La consigna, huir de cualquier cliché." *Ámbito Financiero* (Buenos Aires), November 5, 2007.
- Verlichak, Victoria. "Las líneas bailan." *Revista D&D* (Buenos Aires), 2007.
- 2006 Casanegra, Mercedes. "Beto de Volder. Bajo vigilancia." *Arte al Día Internacional* (Buenos Aires), October 2006, 60-65.
- 2005 Tortosa, Alina. "Beto de Volder." *Arte al Día* (Buenos Aires), 2005.
- Brizuela, Fernando. "La línea interminable." *Ámbito Financiero* (Buenos Aires), September

26, 2005.

Batkis, Laura. "Beto de Volder." *Lápiz* (Madrid), July 2004.

Batkis, Laura. "Imágenes reveladoras." *Revista Noticias* (Buenos Aires), 2005.

2004 MacDonnell, Mercedes. "Beto de Volder: Sanacabezas." *Los inrockuptibles* (Buenos Aires), 2004.

2000 García Navarro, Santiago. "Una república a medida." *La Nación* (Buenos Aires), June 23, 2000.

SELECTED BIBLIOGRAPHY

- 2016 Mattos, Dennys. *Speaking of Abstraction: Language Transitions in Latin American Art*. Miami: Durban Segnini Gallery, 2016.
- 2012 Passolini, Alberto, Isabel Plante, and Santiago García Navarro. *De Volder*. Buenos Aires: Editorial Adriana Hidalgo, 2012.
- 2011 David-Villa, Úrsula. "Beto de Volder." In *Recovering Beauty: The 1990s in Buenos Aires*. Austin: The Blanton Museum of Art at the University of Texas at Austin, 2011.
- 2009 Mezza, Cintia. "Más." Galería Palatina (Buenos Aires), 2009.
- 2007 García, Marita. "Entre el proyecto y la contingencia: De Volder y sus líneas." Galería Palatina (Buenos Aires), 2007.
- 2006 Medina, Álvaro. "The Universe and Beto De Volder 's Painting." In *Beto De Volder: Recent Works*. Miami: Durban Segnini Gallery, 2006.
- 2005 Pacheco, Marcelo. "De Volder. Entrelíneas." In *Beto De Volder: Poco Color*. Buenos Aires: Galería ZavaletaLab, 2005.
- Jiménez, Ariel. "Dibujar/desdibujar: La línea que construye, la línea que fluye." In *Diálogos. Arte Latinoamericano desde la Colección Cisneros*. Lima: Museo de Arte de Lima, 2005.
- Gradowczyk, Mario. *Arte abstracto. Cruzando líneas desde el Sur*. Buenos Aires: Universidad Nacional de Tres de Febrero, 2005.
- 2004 Jiménez, Ariel. "Dibujar/desdibujar." In *Diálogos. Arte Latinoamericano desde la Colección Cisneros*. Santiago de Chile: Museo Nacional de Bellas Artes, 2004.
- Noorthoorn, Victoria. "Beto de Volder." In *Sanacabezas*. Buenos Aires: Galería Alberto Sendrós, 2004.
- 2003 Pérez Oramas, Luis. "Beto de Volder. Azul nostalgia del ruido." In *Azules, rojos y amarillos*. Buenos Aires: Sonoridad Amarilla, 2003.
- Del Carril, María. "Sin título (rojo)." In *Azules, rojos y amarillos*. Buenos Aires: Sonoridad Amarilla, 2003.
- García, Marita. "Sin título (amarillo)." In *Azules, rojos y amarillos*. Buenos Aires: Sonoridad Amarilla, 2003.
- 2002 Rizzo, Patricia. "Sin título." In *Firulete*. Buenos Aires: Arguibelart, 2002.
- 2000 Bruzzone, Gustavo. "La vuelta de De Volder." In *Antología*. Buenos Aires: Galería Blanca de Arte Contemporáneo, 2000.
- Fontes, Claudia. "En los suburbios." In *Antología*. Buenos Aires: Galería Blanca de Arte Contemporáneo, 2000.

EXHIBITION CHECKLIST

Untitled #16, 2022
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2022-8

Untitled #17, 2022
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2022-5

Untitled #18, 2022
Graphite on paper
14x11 in (35.6 x 27.9 cm)
HM&C-BDV-2022-9

Untitled #33, 2022
Graphite on paper
14x11 in (35.6 x 27.9 cm)
HM&C-BDV-2022-11

Casi simétrico, con algunos errores #1, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-1

Casi simétrico, con algunos errores #2, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-2

Casi simétrico, con algunos errores #3, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-3

Casi simétrico, con algunos errores #4, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-4

Casi simétrico, con algunos errores #5, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-5

Untitled #1, 2023
Color pencil and acrylic on canvas
14x11 in (35.6 x 27.9 cm)
HM&C-BDV-2023-8

Untitled #2, 2023
Color pencil and acrylic on canvas
46x64 in (116.8 x 162.6 cm)
HM&C-BDV-2023-9

Untitled #3, 2023
Color pencil and acrylic on canvas
30x60 in (76.2 x 152.4 cm)
HM&C-BDV-2023-10

Untitled #5, 2023
Color pencil and acrylic on canvas
30x56 in (76.2 x 142.2 cm)
HM&C-BDV-2023-11

Untitled #6, 2023
Color pencil and acrylic on canvas
22x32 in (55.9 x 81.3 cm)
HM&C-BDV-2023-12

Untitled #24, 2023
Ink on paper
11x14 in (27.9 x 35.6 cm)
HM&C-BDV-2023-13

Untitled #4, 2024
Acrylic on canvas
36x52 in (91.4 x 132.1 cm)
HM&C-BDV-2024-1

Untitled #8, 2024
Acrylic on canvas
36x52 in (91.4 x 132.1 cm)
HM&C-BDV-2024-2

Untitled #7, 2024
Acrylic on canvas
38x52 in (96.5 x 132.1 cm)
HM&C-BDV-2024-5

De Volder would like to thank
Bibi Calderaro, Inés Katzenstein, Lucas Michael, and Julio Grimblat.

Hutchinson Modern & Contemporary would like to thank Angelina Medina,
Susan Breyer and Nicolas Castelli for their collaboration and assistance in
realizing this project.

HUTCHINSON MODERN
& CONTEMPORARY

47 East 64th Street, Suite 1B
New York, NY 10065
(212) 988-8788
info@hutchinsonmodern.com
hutchinsonmodern.com



HM

& C