



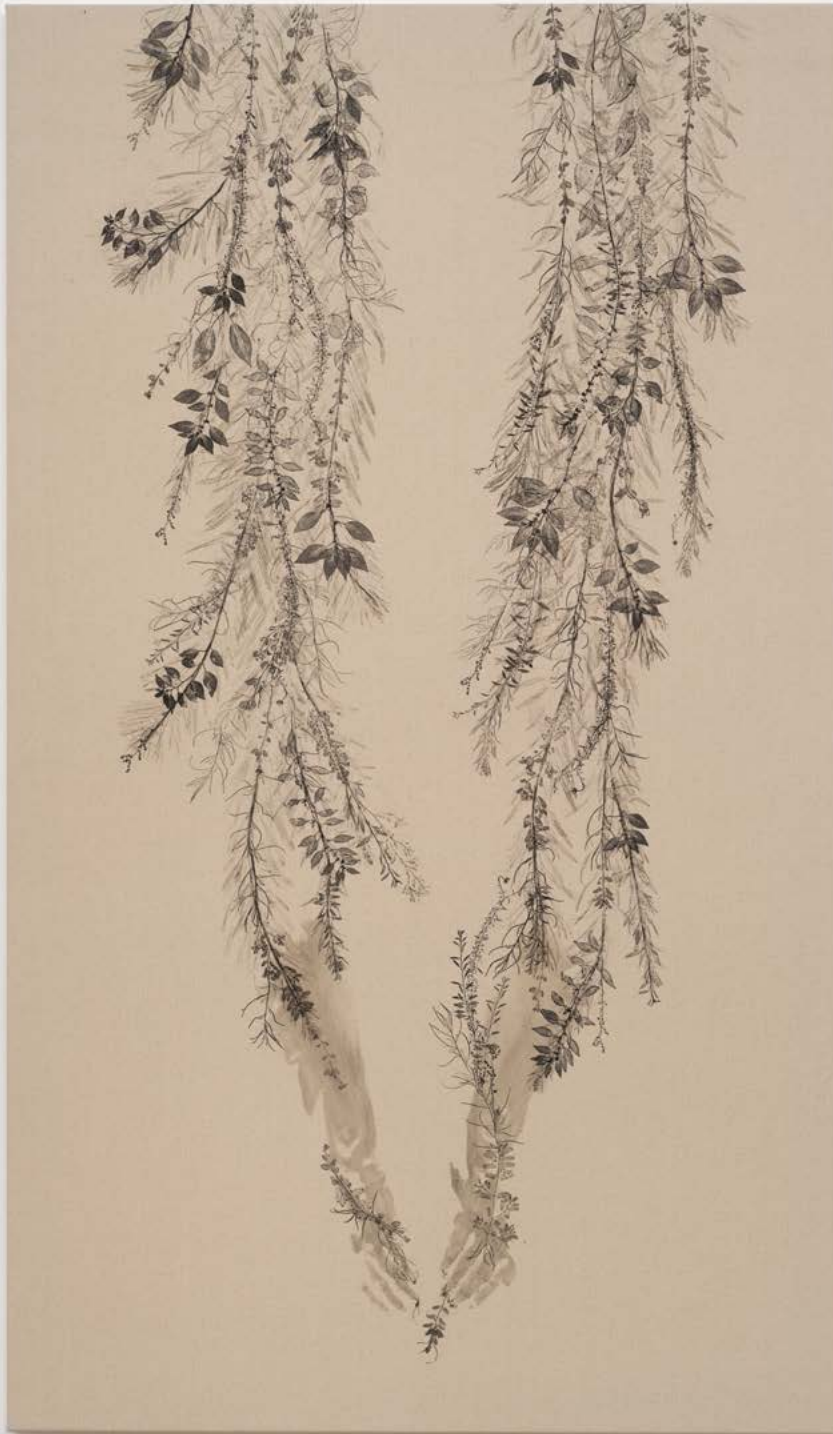
Commonwealth and Council

Frieze Seoul 2026

Booth A29

Clarissa Tossin
Fidencio Fifield-Perez
Kang Seung Lee
Gala Porras-Kim
Beatriz Cortez
Harold Mendez
Lotus L. Kang
Rosha Yaghmai
Jesse Chun
Carrie Yamaoka

Commonwealth and Council



Clarissa Tossin works across artistic mediums, including film, sculpture, and drawing, to explore the intersections of climate change and global capitalism's frontier mythologies. Born in Porto Alegre, Brazil, and now based in Los Angeles, Tossin bridges Latin American and United States histories of economic and cultural exchange to interrogate persistent legacies of colonialism. The artist repurposes consumerist detritus—specifically Amazon delivery boxes—in her material investigations of the Amazon rainforest's exploitation. In recent works, she envisions how the same ecologically disastrous cycles of human consumption on Earth will manifest in twenty-first-century space exploration.

In her most recent series, prints of parts of the artist's own body and wild vegetation gathered in Los Angeles establish a tension between the resilience of plants we consider weeds, which reproduce even under harsh conditions, and the artist's personal experience of menopause, a process of exhaustion of reproductive hormones in her own ecosystem.

Clarissa Tossin

LA Weeds: Biennial Wormwood and Sticky Weed, Downtown Los Angeles, 2026

Oil-based printing ink on canvas

59 x 34.25 x 1.25 in (150 x 87 x 3 cm)

CT2026.2

\$ 27,000.00 USD









Clarissa Tossin (b. 1973, Porto Alegre; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2009) and a BFA from Fundação Armando Álvares Penteado, São Paulo (2000). Selected solo exhibitions have been held at University of Kentucky Museum, Lexington (2026); Museu de arte de São Paulo Assis Chateaubriand (2025); Frye Art Museum, Seattle (2023); Museum of Contemporary Art Denver (2022); Moody Center for the Arts at Rice University, Houston (2022); Commonwealth and Council, Los Angeles (2022, 2017); La Kunsthalle Mulhouse (2021); Galeria Luisa Strina, São Paulo (2018); Blanton Museum of Art, Austin (2018); Wesleyan University, Middletown (2017). Selected group exhibitions have been held at Vancouver Art Gallery (2026); Nevada Art Museum, Reno (2026); Los Angeles County Museum of Art (2025); Prospect.6, New Orleans (2024); Whitney Museum of American Art, New York (2024, 2018); Shanghai Biennial (2023); Denver Art Museum (2021); Bronx Museum of the Arts, New York (2021); MASS MoCA, North Adams (2020); Dhaka Art Summit (2020); New Orleans Museum of Art (2020); SESC Pompéia, São Paulo (2020); Harvard Art Museums, Cambridge (2019); Luhring Augustine, New York (2019); 12th Gwangju Biennale (2018); Kadist Art Foundation, San Francisco (2017); and Museum of Contemporary Art Detroit (2017). Tossin is a recipient of Graham Foundation Grant (2020), Andy Warhol Foundation Grant (2020), Foundation for Contemporary Art Grant (2019), Artadia Los Angeles Award (2018), Fellows of Contemporary Art Grant (2019), and California Community Foundation Fellowship for Visual Artists (2014). Tossin has participated in residencies at American Academy in Rome (2025); LABVERDE Art Immersion Program, Manaus (2019); Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2017); Fundação Joaquim Nabuco (2015); and Artpace San Antonio (2013).

Tossin's work is in the collections of Frye Art Museum, Seattle; Hammer Museum, Los Angeles; Harvard Art Museums, Cambridge; Instituto Inhotim, Brumadinho; Kadist Art Foundation; Los Angeles County Museum of Art; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museu de arte de São Paulo Assis Chateaubriand; Museum of Fine Arts, Houston; New Orleans Museum of Art; Nevada Art Museum, Reno; Smith College Museum of Art, Northampton; Vancouver Art Gallery; and Whitney Museum of American Art, New York.



Fidencio Fifield-Perez

S's Hand, 2026

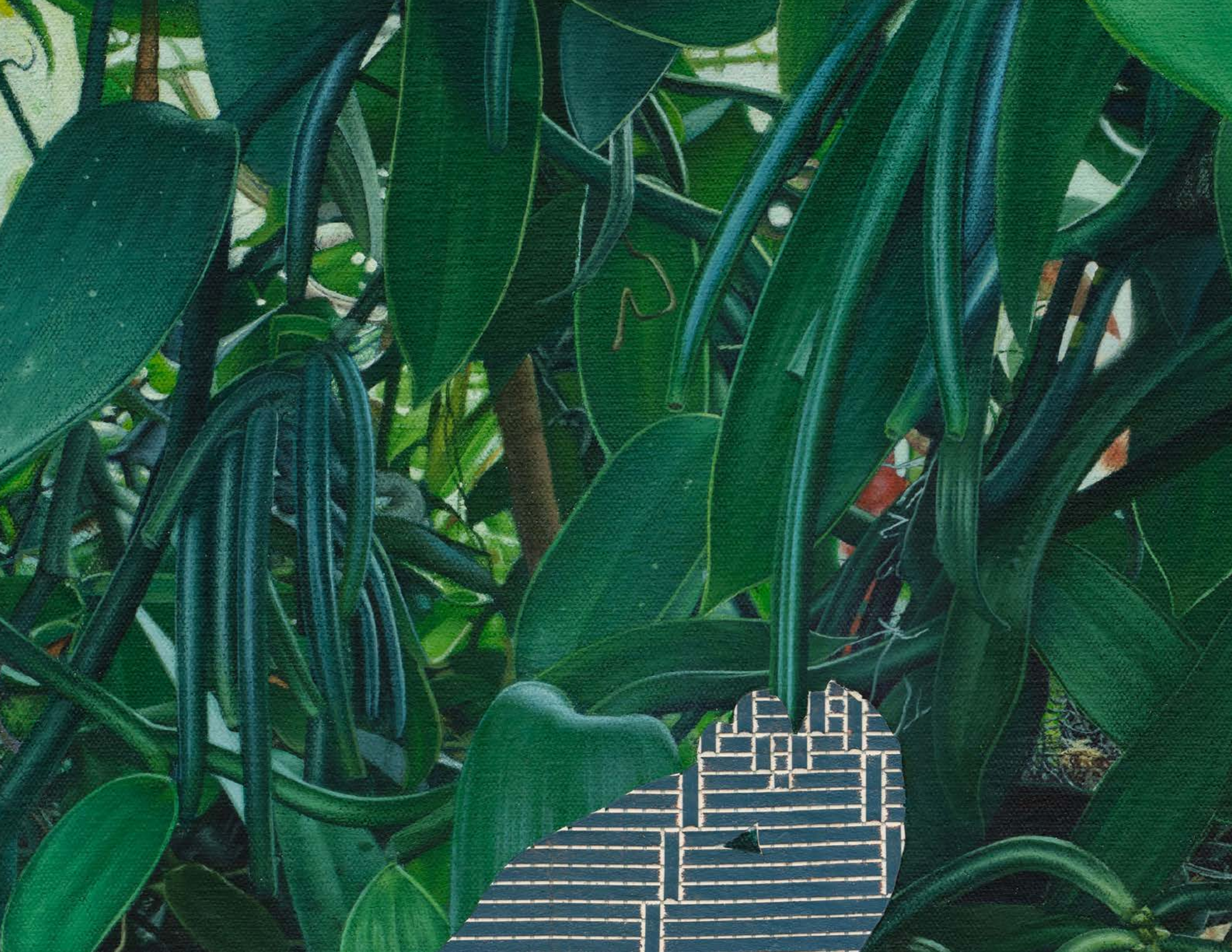
Intaglio ink on woven paper, acrylic on canvas, walnut frame

16 x 12 x 1.25 in (41 x 30 x 3 cm)

Framed: 16.75 x 12.75 x 1.5 in (43 x 32 x 4 cm)

FFP2026.4

\$ 10,000.00 USD







In what can be seen as the culmination of many of these meditations on place and self, **Fidencio Fifield-Perez** reflects in a painterly manner on the aesthetics of administration in a series called *dacament*. Each work in the series depicts a single potted plant—rendered with care on envelopes—materials from the bureaucratic processes required to prove his existence. The series emerged when, as part of applying for Deferred Action for Childhood Arrivals (DACA), Fifield-Perez was advised to begin documenting his life in minute details. During this period, friends and family began giving him plants, gestures of care that quickly filled his domestic space. Here, the plants are more than still lifes: they index intimacy, solidarity, and the Kafka-esque nature of having to prove one’s existence through paperwork. Tenderly painted, they become proxy self-portraits and witnesses to a life unfolding between vulnerability and normalcy. As a whole, *dacament* transforms the demand for legibility into a tender resistance through accumulation, relation, and form.

Fifield-Perez’s work lays bare the absurdity of a system that demands individuals become their own archivist: requiring proof of their existence through the very materials that erase their complexity. In navigating these demands, he reveals how the state’s impersonal gaze can become personal, shaping how one sees and records oneself. And yet, within this enforced archival impulse, Fifield-Perez articulates moments of care and connection. His adaptations of bureaucratic materials are not simply acts of compliance but of transformation—infusing cold forms with gestures of tenderness and memory. In embracing this paradox, Fifield-Perez turns administrative farce into something sustaining, finding a quiet and persistent form of grounding.



Fidencio Fifield-Perez

dacament 12, 2017

Acrylic on envelope, walnut frame

13 x 9.75 in (33 x 25 cm)

Framed: 15.75 x 12.5 x 1.5 (40 x 31 x 4 cm)

FFP2025.24

\$ 5,500.00 USD

Commonwealth and Council

THE UNIVERSITY OF IOWA

Office of the Registrar
1 Jessup Hall
IOWA CITY, IOWA 52242-1316



DO NOT BEND



Fidencio Fifield-Perez

dacament 21, 2019

Acrylic on envelope, walnut frame

12.5 x 10 in (32 x 25 cm)

Framed: 15.5 x 12.75 x 1.5 in (40 x 32 x 4 cm)

FFP2025.17

\$ 5,500.00 USD

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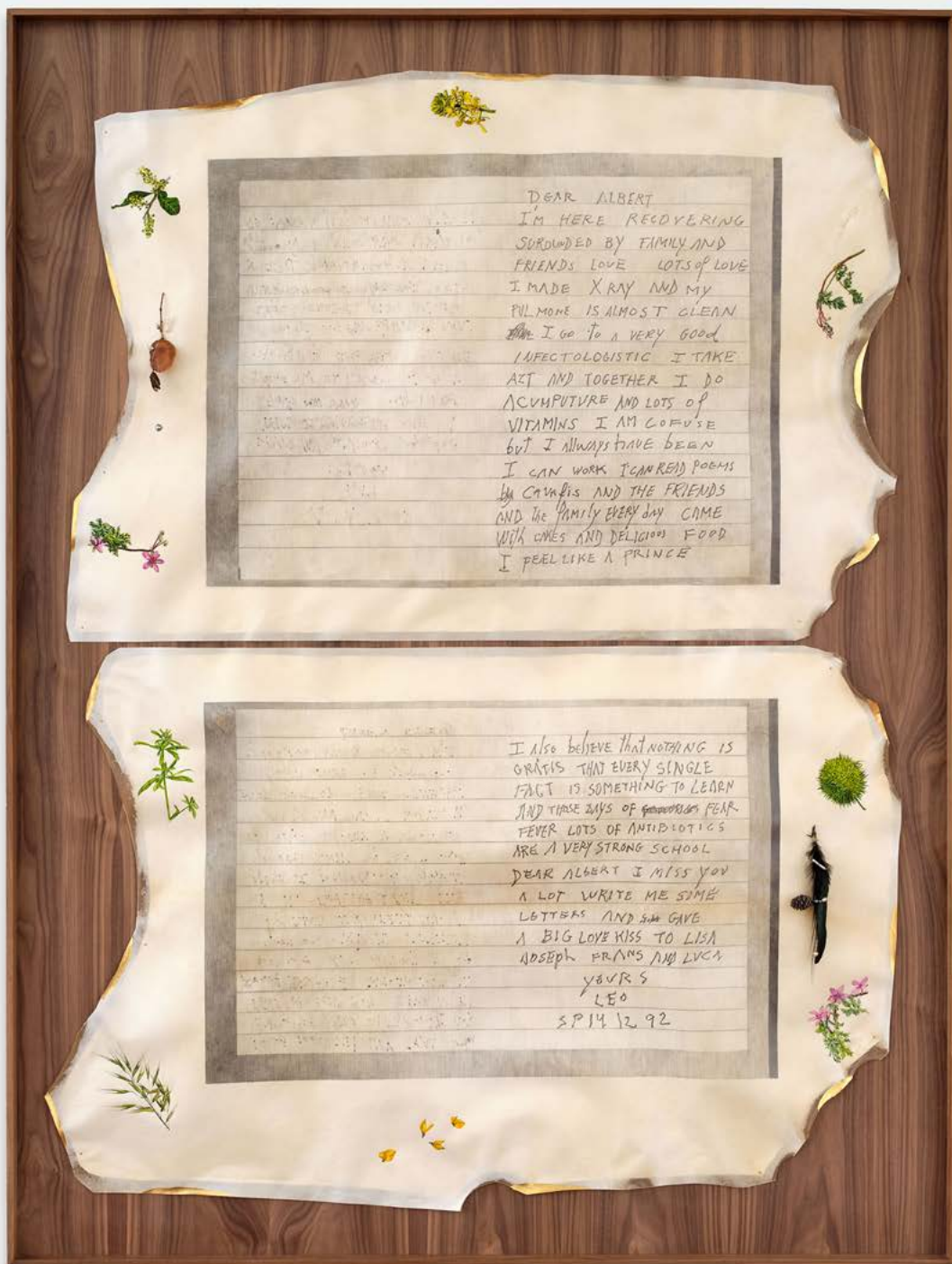
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Fidencio Fifield-Perez (b. 1990, Oaxaca; lives and works in Davis) received an MFA from University of Iowa (2015) and a BFA from Memphis College of Art (2013). Fifield-Perez is faculty at University of California, Davis. Selected solo and two-person exhibitions have been held at Dreamsong, Minneapolis (2026); Commonwealth and Council, Los Angeles (2025); Highpoint Center for Printmaking, Minneapolis (2025, 2023); Commonwealth and Council, Mexico City (2024); Vanderbilt University Fine Arts Gallery, Nashville (2021); Quincy Art Center (2022); and Craft Alliance Center of Art + Design, St. Louis (2019). Selected group exhibitions have been held at GAR Gallery, Galveston (2023); Cleveland Museum of Art (2020); International Print Center New York (2020); The Luminary, St. Louis (2019); Nerman Museum of Contemporary Art, Overland Park (2019); and Museum of Contemporary Photography, Chicago (2019). Fifield-Perez has participated in residencies at Hyde Park Art Center, Chicago (2026); Crosstown Arts, Memphis (2022); Oak Spring Garden Foundation, Upperville (2021); Salina Art Center (2020); Ox-Bow, Saugatuck (2019); and The Studios at MASS MoCA, North Adams (2019).

Fifield-Perez's work is in the collections of Bernard A. Zuckerman Museum of Art, Kennesaw; Cleveland Museum of Art; Crocker Art Museum, Sacramento; Minia University, Cairo; Le Bonheur, Memphis; University of Iowa Stanley Museum of Art, Iowa City; and University Galleries of Illinois State University, Normal.





Kang Seung Lee engages in various artistic media including drawing, embroidery, installation, and appropriation of organic materials and objects. His work involves extensive research periods that are not just documentary but also integrate imagistic elements. Lee's work is an installation based on the many narrative and iconographic possibilities of artistic figures such as Goh Choo San, Tseng Kwong Chi, Martin Wong, José Leonilson, and Joon-soo Oh, among other artists who died due to AIDS-related complications.

In *Untitled (Leonilson's Letter, 1992)*, Lee pays homage to Brazilian artist José Leonilson (1957–1993). Delicate seed pods and dried flowers from Elysian Park (a site of gay cruising to the present day) hover alongside an appropriated image of Leonilson's letter, written a year after he was diagnosed as HIV-positive. This work was originally commissioned by the Hammer Museum, Los Angeles for *Made in L.A. 2023: Acts of Living*.

Kang Seung Lee

Untitled (Leonilson's Letter, 1992), 2023

Graphite, watercolor, antique 24k gold thread, dried seeds from Elysian Park, feathers, silver wire, pearls, 24k gold leaf on parchment, brass nails, walnut veneer, walnut frame
Two parts: approx. 31.25 x 48 in (79 x 122 cm) each
Framed: 68 x 52.5 x 3 in (172 x 133 x 8 cm)
KSL2023.18
\$ 60,000.00 USD



DEAR ALBERT
I'M HERE RECOVERING
SURROUNDED BY FAMILY AND
FRIENDS LOVE LOTS OF LOVE
I MADE XRAY AND MY
PULMONE IS ALMOST CLEAN
~~THE~~ I GO TO A VERY GOOD
INFECTOLOGISTIC I TAKE
ART AND TOGETHER I DO
ACUMPUTURE AND LOTS OF
VITAMINS I AM COFUSE
BUT I ALWAYS HAVE BEEN
I CAN WORK I CAN READ POEMS
BY CAVAFIS AND THE FRIENDS
AND THE FAMILY EVERY DAY CAME
WITH CAKES AND DELICIOUS FOOD
I FEEL LIKE A PRINCE

I also believe that NOTHING IS
GRATIS THAT EVERY SINGLE
FACT IS SOMETHING TO LEARN
AND THOSE DAYS OF ~~FEVER~~ FEAR
FEVER LOTS OF ANTIBIOTICS
ARE A VERY STRONG SCHOOL

DEAR ALBERT I MISS YOU
A LOT WRITE ME SOME
LETTERS AND ~~SHE~~ GAVE
A BIG LOVE KISS TO LISA
JOSEPH FRANKS AND LUCY

YOURS
LEO

SP 14 12 92

RY SINGLE
HING TO LEARN
E ~~FORGETS~~ FEAR
ANTIBIOTICS
NG SCHOOL
I MISS YOU
E ME SOME
D ~~SHE~~ GAVE
SS TO LISA
NS AND LUCY





Kang Seung Lee

Untitled (Peter Hujar, Flowers for the Dead, Mazatlán, Mexico, 1977), 2026

Graphite on paper, wood frame

8.25 × 8.75 in (21 x 22 cm)

Framed: 16 x 16 x 1.5 (41 x 41 x 4 cm)

KSL2026.3

\$ 12,000.00 USD





Kang Seung Lee (b. 1978, Seoul; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2015). Selected solo exhibitions have been held at San Jose Museum of Art (forthcoming); South London Gallery (forthcoming); Museu de arte de São Paulo Assis Chateaubriand (2024); Vincent Price Art Museum, Monterey Park (2023); Hapjungjigu, Seoul (2019); and Artpace San Antonio (2017). Selected group exhibitions have been held at Talbot Rice Gallery, Edinburgh (2026); 8th Singapore Biennale (2025); Museu de arte de São Paulo Assis Chateaubriand (2024); Cantor Arts Center, Stanford (2024); Manetti Shrem Museum of Art, Davis (2024); 60th Venice Biennale (2024); National Museum of Modern and Contemporary Art, Deoksugung (2024); National Museum of Modern and Contemporary Art, Seoul (2023); Hammer Museum, Los Angeles (2023); Palais de Tokyo, Paris (2023); documenta fifteen, Kassel (2022); Armory Center for the Arts, Pasadena (2022); New Museum Triennial, New York (2021); 13th Gwangju Biennale (2021); MASS MoCA, North Adams (2021); Asia Culture Center, Gwangju (2020); National Museum of Modern and Contemporary Art, Seoul (2020); Daelim Museum, Seoul (2020); and LAXART (2017). Lee is a recipient of Trellis Art Fund Stepping Stone Grant (2025), Angeles Art Fund Artadia Award (2023), California Community Foundation Fellowship for Visual Artists (2019), and Rema Hort Mann Foundation Grant (2018). Lee has participated in residencies at MacDowell (2022); Artpace San Antonio (2017); and Pitzer College, Claremont (2015).

Lee's work is in the collections of Akeroyd Collection; Amorepacific Museum of Art, Seoul; Busan Museum of Art; Cantor Arts Center, Stanford; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College; Getty Research Institute, Los Angeles; Hammer Museum, Los Angeles; Kadist Art Foundation; Leeum Museum of Art, Seoul; Los Angeles County Museum of Art; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museu de arte de São Paulo Assis Chateaubriand; National Museum of Modern and Contemporary Art, Seoul; Rhode Island School of Design Museum, Providence; Singapore Art Museum; Solomon R. Guggenheim Museum, New York; Sunpride Foundation, Hong Kong; and Whitney Museum of American Art, New York.



For the 2017 Getty PST exhibition “A Universal History of Infamy,” **Gala Porras-Kim** cataloged the “109 west Mexico ceramics from the LACMA collection: Colima Index,” ordering the Mesoamerican ceramics by scale to reveal them in a strictly empirical light. Alongside, Porras-Kim presented six clay sculptures drawing on forms commonly found in Colima ceramics, each outfitted with a GPS tracking device. Unlike the artifacts on which they are based, Porras-Kim’s ceramics will continuously generate information as to location/movement, hardwiring the importance of precise data to both historical accuracy and responsible cultural stewardship.

Face reclaimed by the jungle at Piedras Negras, rendered in Porras-Kim’s signature meticulous graphite drawing, depicts a striking scene. Illustrating edaphocotropism, the roots of a tree engulf the Mayan ruins at Piedras Negras in Guatemala, openings indicating eyes and a mouth still visible. While nature has taken over the formerly splendid city-state, the dense forest has also protected the site from destruction and looting, preserving some of the finest sculptures and historical records from the Mayan civilization. With her long-running interest in conservation, Porras-Kim’s interest lies in the complex dynamics of historical archiving that edaphocotropism underscores.

Gala Porras-Kim

Face reclaimed by the jungle at Piedras Negras, 2026

Graphite on paper

61.25 x 49.25 x 2 in (156 x 125 x 5 cm)

GPK2026.3

\$ 85,000.00 USD









Gala Porras-Kim

Future artifacts after west Mexico ceramics: Los Angeles Index, 8, 2017

Unglazed ceramic, GPS tracker

Approx. 6.75 x 6 x 6 in (17 x 15 x 15 cm); overall: approx. 8.5 x 8 x 8 in (22 x 20 x 20 cm)

GPK6.24

\$ 18,000.00 USD





Gala Porras-Kim

Future artifacts after West Mexico ceramics: Los Angeles Index, 11, 2017

Unglazed ceramic, GPS tracker

Approx. 8.75 x 6.75 x 6.75 in (22 x 17 x 17 cm); overall:
approx. 11 x 8 x 8 in (28 x 20 x 20 cm)

GPK6.23

\$ 18,000.00 USD



Gala Porras-Kim (b. 1984, Bogotá; lives and works in Los Angeles and London) received an MA from University of California, Los Angeles (2012), an MFA from California Institute of the Arts (2009), and BA from University of California, Los Angeles (2007). Selected solo exhibitions have been held at Neue Berliner Kunstverein (forthcoming); Museo de Arte Moderno de Medellín (2026); Castello di Rivoli (2025); Kunsthalle Bern (2025); Carnegie Museum of Art, Pittsburgh (2025); Museum of Contemporary Art Cleveland (2025); Museo delle Civiltà, Rome (2024); Storefront for Art and Architecture, New York (2024); Museum of Contemporary Art Denver (2024); Pitzer College Art Galleries, Claremont (2024); Leeum Museum of Art, Seoul (2023); Fowler Museum, Los Angeles (2023); Centro Andaluz de Arte Contemporáneo, Sevilla (2023); Museo Universitario de Arte Contemporáneo, Mexico City (2023); Gasworks, London (2022); Amant, Brooklyn (2022); Museum of Contemporary Art, Los Angeles (2019). Selected group exhibitions have been held at 61st Venice Biennale (2026); Diriyah Contemporary Art Biennale (2026); Museum of Contemporary Art, Los Angeles (2025); Los Angeles County Museum of Art (2025, 2021, 2017); Walker Art Center, Minneapolis (2025); Asia Art Archive, Hong Kong (2024); National Museum of Modern and Contemporary Art, Seoul (2023); Liverpool Biennial (2023); 34th Bienal de São Paulo (2021); 13th Gwangju Biennale (2021); Museum of Contemporary Art Chicago (2021, 2019); Hammer Museum, Los Angeles (2019, 2016); PinchukArtCentre, Kyiv (2019); Whitney Museum of American Art, New York (2019, 2017); Para Site, Hong Kong (2019); and Seoul Museum of Art (2017). Porras-Kim is a recipient of MacArthur Foundation Fellowship (2025), United States Artists Fellowship (2025), Heinz Award (2024), Gold Art Prize (2023), Art Matters Foundation Grant (2019), Artadia Los Angeles Award (2017), Joan Mitchell Foundation Emerging Artist Grant (2016), Louis Comfort Tiffany Foundation Award (2015), Creative Capital Grant for Visual Artists (2015), and California Community Foundation Fellowship for Visual Artists (2013). Porras-Kim has participated in residencies at Getty Research Institute, Los Angeles (2020-22); Delfina Foundation, London (2021); Radcliffe Institute for Advanced Study at Harvard University, Cambridge (2020); La Tallera, Proyecto Siqueiros, Cuernavaca (2019); Fundación Casa Wabi, Oaxaca (2016); and Skowhegan School of Painting and Sculpture (2010).

Porras-Kim's work is in the collections of Amorepacific Museum of Art, Seoul; Brooklyn Museum; Carnegie Museum of Art, Pittsburgh; Dallas Museum of Art; DePaul Art Museum, Chicago; Fonds régional d'art contemporain des Pays de la Loire, Carquefou; Hammer Museum, Los Angeles; Kadist Art Foundation; Leeum Museum of Art, Seoul; Los Angeles County Museum of Art; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Pérez Art Museum Miami; Seoul Museum of Art; Tate, London; University of Richmond Museums; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.





Beatriz Cortez

Crow Vision (Iridescence), 2025

Steel, rooster tail feathers, pheasant feathers, cotton cordon

12 x 24 x 1.25 in (30 x 61 x 3 cm)

BC2025.7

\$ 10,000.00 USD

Commonwealth and Council



Beatriz Cortez's work comprises simultaneous and converging temporalities, from geologic time to distant futures. Drawing on the artist's own experience of migration and an expansive philosophical framework, Cortez's work troubles anthropocentric perspectives and looks to ancient, futuristic, and object-centered modalities to address the pressing concerns of the moment. *Crow Vision (Multiplicity)* collapses temporalities and brings together labor practices and cultural memories of contemporary industrial workers and ancient Mesoamerican peoples. It is a symbol of power, a shield for protection, and a portal for spacetime travel.



Beatriz Cortez

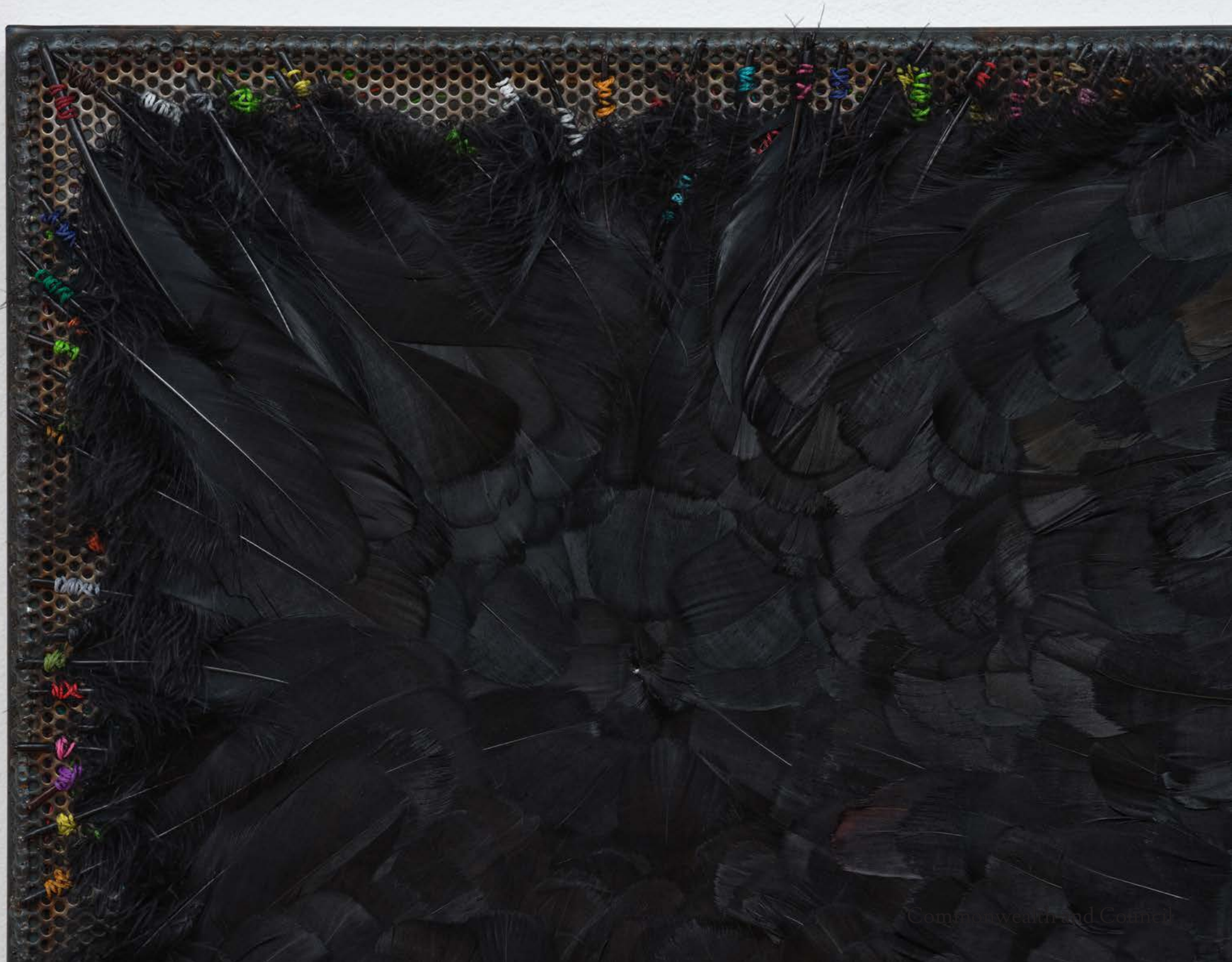
Crow Vision (Multiplicity), 2025

Steel, goose feathers, cotton cordon

23.5 x 23.5 x 1.25 in (60 x 60 x 3 cm)

BC2025.6

\$ 14,000.00 USD



Clandestine Garden transforms the practice of self-censorship in times of war, and the memory of burying one's own books in fear, into a growing garden that sprouts from the book titled *They Come and Knock on the Door* by Salvadoran poet and writer Alfonso Quijada Urías. The selection of this bilingual poetry collection, its author, its translator, and publishing house, bring together a story of survival through resilience and exile, the support of an international solidarity movement, and the transformation of self-censorship into a nomadic garden for the future.



Beatriz Cortez

Clandestine Garden, 2016/2018

Book (*They Come and Knock on the Door* by Alfonso Quijada Urías, trans. Darwin J. Flakoll, Curbstone Press, 1991), cornstarch, grass seeds, coconut coir soil pods, glass dropper bottle
Approx. 2.5 x 11.5 x 8.75 in (6 x 29 x 22 cm); installation dimensions variable

BC2.02

\$ 8,000.00 USD

Commonwealth and Council

De la

Colección
en cuyas ca
Está bien de
cuando todos
las células de

por hablar m
en contra me
y meterme en
como hablar e
y hacer el amor
No importa nad
planeando como
con un paraguas
A cada rato salg
y rentable para

La guerra sucia

a Tito, que regresó loco de New York

En las más grandes escenas de Goya nos parece que
vemos/ los pueblos del mundo/
exactamente en el momento en que/ por primera vez
alcanzaron el título de/
"humanidad sufriente"/

Las bayonetas calan y siguen calando y los ricos se
enriquecen más

y los pobres se empobrecen aún más. Todos los monstruos
de la imaginación caen en un puño de tierra,
en un país como una pulga de pequeñito. El gran
país se quema con su mismo fuego,
siembra su misma estaca, quedan sus restos en las
horcas resbalosas:

Los monstruos de la imaginación comen al monstruo
final —"el iniciado matará
al iniciador"—. Un día el gran país caminará como
el pariente pobre golpeando las paredes
donde no vive nadie, verá sus monstruos en los

mingitorios, su arrojada saliva
cien veces más podrida. ¿Qué será entonces de la bolsa
de valores? ¿Qué será de los chalecos contra balas,
los Levis y las canciones de Sinatra?

¿Estamos de acuerdo Ferlinghetti?
Goya siempre está listo, en estos casos de derrumbamien

The Dirty War

for Tito, who came back crazy from New York

In the greatest scenes of Goya we seem to be
looking at/ the peoples of the world/
at the exact moment in which/ for the first time
they earned the title of/
"suffering humanity"/

The bayonets pierce and keep on piercing and the rich
get richer

and the poor grow even poorer. All the monsters
of the imagination fall upon a fistful of earth,
in a country as small as a flea. The huge
country is consumed in its own flames,

ants its own stake, its remains dangle from
the slippery gallows;

e monsters of the imagination devour the final
monster—"the initiate will murder
initiator"—. One day the huge country will wander
like a poor relation knocking on walls
where nobody lives, will see its monsters in the
urinals, its hurled spittle

ndred times more rotten. What will happen then
to the stock market? What will become of the
t-proof jackets, the Levis, the songs of Sinatra?
Are we in agreement, Ferlinghetti?
is always at hand, in these cases of collapse.





Beatriz Cortez (b. 1970, San Salvador; lives and works in Los Angeles and Davis) received an MFA from California Institute of the Arts (2015) and a PhD in Latin American Literature from Arizona State University (1999). Cortez is faculty at University of California, Davis. Selected solo and two-person exhibitions have been held at Anahuacalli, Mexico City (2026); Commonwealth and Council, Los Angeles (2025, 2022, 2018); Americas Society, New York (2025); Commonwealth and Council, Mexico City (2024); Storm King Art Center, New Windsor (2023); Williams College Museum of Art, Williamstown (2023); Pitzer College Art Galleries, Claremont (2022); Institute of Contemporary Art, San Diego (2021); Craft Contemporary, Los Angeles (2019); Occidental College, Los Angeles (2019); Clockshop, Los Angeles (2018); and Vincent Price Art Museum, Monterey Park (2016). Selected group exhibitions have been held at Palacio de Bellas Artes, Mexico City (2026); Los Angeles Municipal Art Gallery (2026); New Museum, New York (2026); UCR ARTS, Riverside (2025); Los Angeles County Museum of Art (2025); Boston Public Art Triennial (2025); Kemper Museum of Art, St. Louis (2025); Manetti Shrem Museum of Art, Davis (2024); Montalvo Arts Center, Saratoga (2024); 60th Venice Biennale (2024); Experimental Media and Performing Arts Center, Troy (2023); Tufts University Art Galleries, Medford (2022); Los Angeles Contemporary Exhibitions (2021, 2016); Michigan State University Broad Art Museum, East Lansing (2021); Museo de Arte Contemporáneo, Panama (2021); 18th Street Arts Center, Santa Monica (2020); Wattis Institute for Contemporary Arts, San Francisco (2020); Henry Art Gallery, Seattle (2019); Museo de Arte Moderno de Bogotá (2019); TEOR/ética, San José (2019); Ballroom Marfa (2019); Socrates Sculpture Park, Queens (2019); John Michael Kohler Arts Center, Sheboygan (2018); Hammer Museum, Los Angeles (2018); and Whitney Museum of American Art, New York (2017). Cortez is a recipient of Joan Mitchell Foundation Fellowship (2026), Latinx Arts Fellowship, Mellon Foundation (2023), New School Vera List Center Borderlands Fellowship (2022–24), Artadia Los Angeles Award (2020), Rema Hort Mann Foundation Emerging Artist Grant (2018), Artist Community Engagement Grant (2017), and California Community Foundation Fellowship for Visual Artists (2016). Cortez has participated in residencies at Herb Alpert/Ucross (2025); The Arctic Circle (2023); Atelier Calder, Saché (2022); California Studio Manetti Shrem, University of California, Davis (2022); and Longenecker-Roth, University of California, San Diego (2021).

Cortez's work is in the collections of El Paso Museum of Art; Ford Foundation, New York; Getty Research Institute, Los Angeles; Institute of Contemporary Art, San Diego; Lawrence University, Appleton; Los Angeles County Museum of Art; Michigan State University Broad Art Museum, East Lansing; Mohn Art Collective; Hammer, LACMA, MOCA (MAC3); Museo Comunitario Kaqjay, Patzicía; Museo de la Imagen y la Palabra, San Salvador; and National Gallery of Art, Washington, DC.





Produced utilizing raku, a Japanese ceramic technique of fast firing at high temperatures before submerging the fired clay into combustible materials, **Harold Mendez's** unique *Commas* each bear the iridescent residue of their transformative origins. The sculptures continue Mendez's decade-long investigation into the linguistic mark of the comma, a visual and poetic indication of a pause, or connection between two or more things. Within the context of Mendez's practice, the works punctuate and collapse time, as gestural markings, traces of a now-altered body. Here, the abstract material experimentations act like impasto swaths, visually repeating the sharp curvatures of the Carthaginian lion's paw in the act of drawing blood and pointing directly at moments of violence.

Harold Mendez

Comma, 2026

Raku-fired ceramic, slag, glaze

Approx. 8 x 4 x 1 in (20 x 10 x 3 cm)

HM2026.5

\$ 3,500.00 USD



Harold Mendez

Comma, 2025

Raku-fired porcelain, slag, oxides, glaze

Approx. 8 x 3.25 x 1 in (20 x 8 x 3 cm)

HM2026.4

\$ 3,500.00 USD



Harold Mendez

At the side of the varied, 2024

Porcelain, wax crayon, plants, water (continuously replenished)

Approx. 19.5 x 1 x 1 in (50 x 3 x 3 cm)

HM2024.6

\$ 2,500.00 USD



Harold Mendez

At the side of the varied, 2024

Porcelain with physical vapor deposition, plants, water
(continuously replenished)

Approx. 19.5 x 1 x 1 in (50 x 3 x 3 cm)

HM2024.7

\$ 2,500.00 USD

Harold Mendez (b. 1977, Chicago; lives and works in Los Angeles) received an MFA from University of Illinois, Chicago (2007) and a BA from Columbia College, Chicago (2000). Selected solo and two-person exhibitions have been held at Wexner Center for the Arts, Columbus (2023); Institute of Contemporary Art, Miami (2021); Institute for Contemporary Art at VCU, Richmond (2021); Institute of Contemporary Art, Los Angeles (2020); Reva and David Logan Center for the Arts, University of Chicago (2020); Moody Center for the Arts, Rice University, Houston (2019); and Project Row Houses, Houston (2016). Selected group exhibitions have been held at John Michael Kohler Arts Center, Sheboygan (2024); Walker Art Center, Minneapolis (2023); Wattis Institute for Contemporary Art, San Francisco (2022); Museum of Contemporary Art Chicago (2021); Smart Museum of Art, University of Chicago (2019); Museum of Modern Art, New York (2018); Whitney Museum of American Art, New York (2017); Bass Museum of Art, Miami Beach (2017); LAXART (2017); Institute of Contemporary Art, Philadelphia (2017); Queens Museum (2017); Museum of Fine Arts, Houston (2017); Studio Museum in Harlem, New York (2015); and The Drawing Center, New York (2015). Mendez is a recipient of Pollock-Krasner Foundation Grant (2024), John Simon Guggenheim Memorial Foundation Fellowship (2024), Illinois Arts Council Artist Fellowship (2014), and Efroymson Contemporary Arts Fellowship (2013). Mendez has participated in residencies at John Michael Kohler Arts Center, Sheboygan (2024, 2021); Light Work, Syracuse (2020); Tamarind Institute, Albuquerque (2018); Robert Rauschenberg Foundation, Captiva (2016); Headlands Center for the Arts, Marin (2014, 2012); Core Program, Museum of Fine Arts, Houston (2015); Skowhegan School of Painting and Sculpture (2013); The Lighthouse Works, Fishers Island (2013); and Ox-Bow, Saugatuck (2001).

Mendez's work is in the collections of Chicago Transit Authority; Colección Diéresis, Guadalajara; DePaul Art Museum, Chicago; J.P. Morgan Chase Collection; Minneapolis Institute of Art; Mohn Art Collective: Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art Chicago; Museum of Fine Arts, Houston; Studio Museum in Harlem; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.





Lotus L. Kang's multidisciplinary practice includes sculpture, photography, and installation, often reflecting on ideas of impermanence, inheritance, memory, and time. In her iterative presentations, Kang realizes these thematic concerns by transforming materials like photographic paper and film whose light-sensitive surfaces implicate traces of surrounding architecture and bodies.

Hanging on string, the arrangement recalls how kelp or other seaweeds get caught in fishing nets. The metallic surface of the small cast kelp is reminiscent both of the way the scales of live fish shimmer when caught in-between heaps of seaweed and of a mobile or chime made of glittering objects. The references to anchovies, kelp, and other staples are a recurring motif in Kang's practice, invoking the artist's Korean-Canadian diasporan roots and family history.

Lotus L. Kang

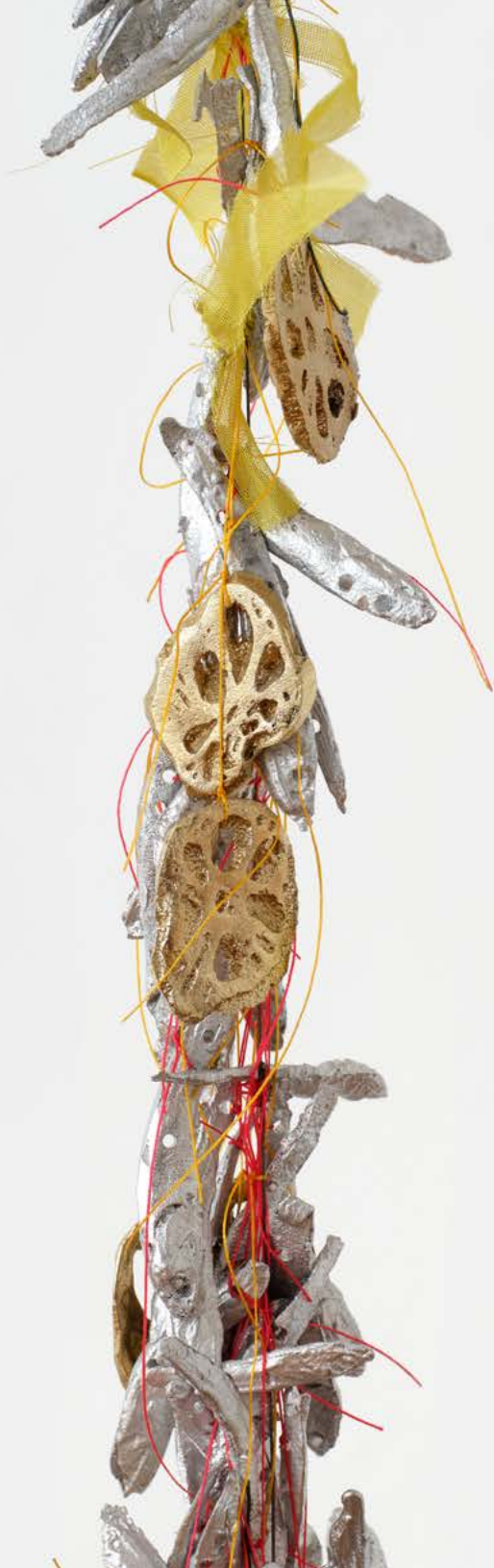
Tract LIII, 2026

Cast aluminum anchovies, cast bronze lotus roots, silk, nylon, hardware

Approx. 96 x 3.5 x 3 in (244 x 9 x 8 cm)

LLK2026.13

\$ 18,000.00 USD

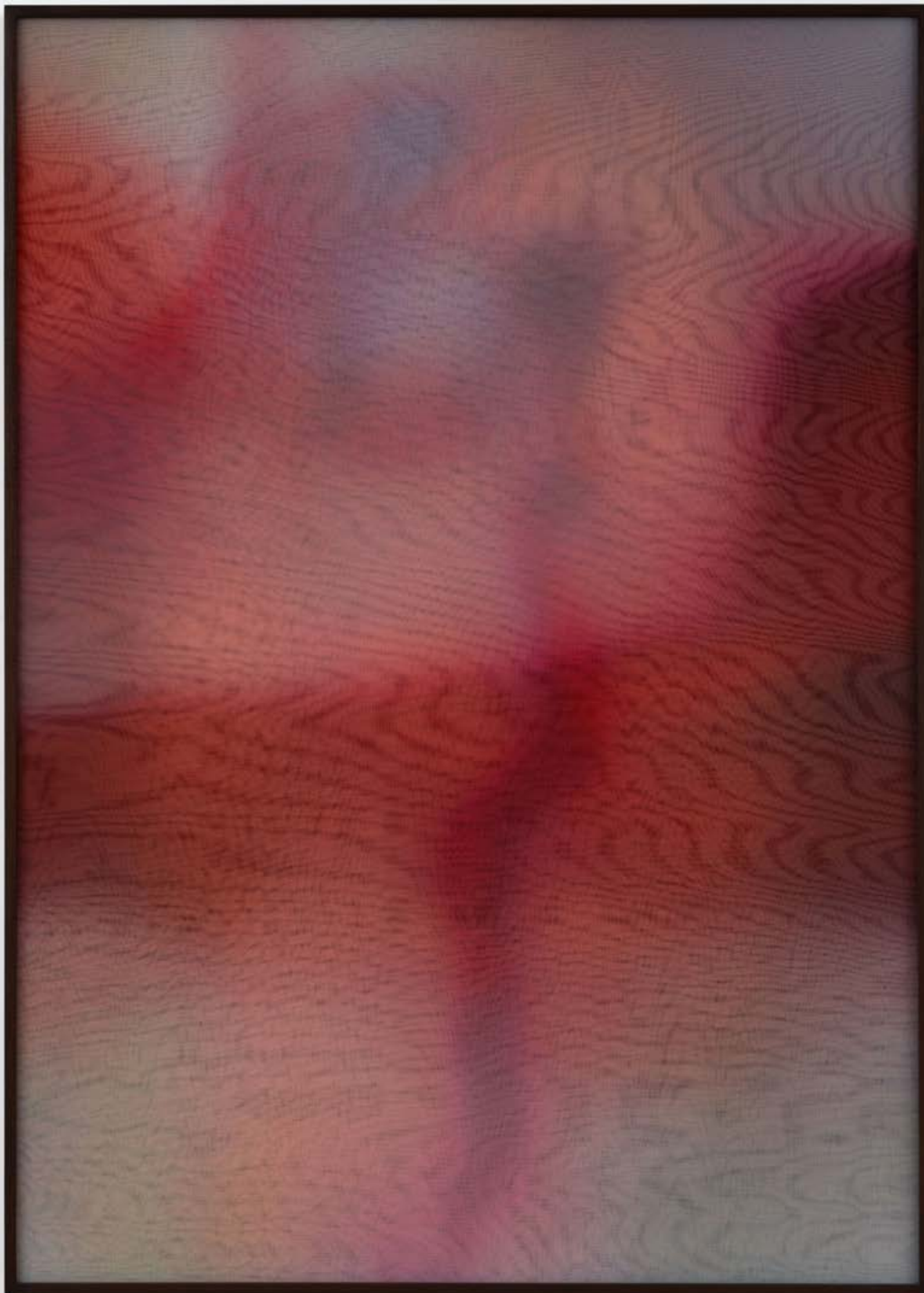






Lotus L. Kang (b. 1985, Toronto; lives and works in Brooklyn) received an MFA from the Milton Avery School of the Arts, Annandale-on-Hudson (2015) and a BFA from Concordia University, Montreal (2008). Selected solo exhibitions have been held at Frye Art Museum, Seattle (2026); Mendes Wood DM, Germantown (2026); Esther Schipper, Berlin (2025); 52 Walker, New York (2025); Museum of Contemporary Art Chicago (2023); Contemporary Art Gallery, Vancouver (2023); Chisenhale Gallery, London (2023). Selected group exhibitions have been held at 61st Venice Biennale (2026); 13th Shanghai Biennale (2025); Museum of Modern Art, New York (2025); Julia Stoschek Foundation, Berlin (2024); Kunstverein Munich (2024); Museum of Contemporary Art Toronto (2024); Whitney Museum of American Art, New York (2024); Hessel Museum of Art, Annandale on Hudson (2023); Art Gallery of Ontario, Toronto (2023); New Museum, New York (2021); and SculptureCenter, Queens (2020). Kang is a recipient of a John Simon Guggenheim Memorial Foundation Fellowship (2024). Kang has participated in residencies at Rivers Institute for Contemporary Art and Thought, New Orleans (2023), Triangle Arts Association, New York (2022); Horizon Art Foundation, Los Angeles, (2022); Banff Centre for Arts and Creativity, Alberta (2020); and Rupert Residency, Vilnius (2018).

Kang's work is in the collections of Art Gallery of Ontario, Toronto; Hammer Museum, Los Angeles; Kadist Art Foundation; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Rivoli Due Fondazione per l'Arte Contemporanea, Milan; Singapore Art Museum; Solomon R. Guggenheim Museum, New York; Tanoto Art Foundation, Singapore; Whitney Museum of American Art, New York; and Wrocław Contemporary Museum.



Rosha Yaghmai explores the dissembling of myth and history, memory, and inheritances, in her *Afterimage* works. Her phantasmagoric, luminescent paintings—created by airbrushing multiple pieces of translucent organza and then layering them to create moiré patterns that appear to vibrate and shift as one walks by them—obscure and abstract landscape compositions, to investigate the processes of refraction, estrangement, and assimilation. Alluding to her own dissociation from Persian culture as a native-born Californian of Iranian heritage, the artist positions her reimagined scenes as “afterimages” of the Persian miniature pictures that linger from her childhood home. Yaghmai removes the historical figures from the source material, abstracting and zooming in on the landscapes of the miniatures. Through this process, the work favors distortion over representation, affect over narrative. The original specific symbolisms and connotations of the miniature are obscured, providing the viewer a fresh space for contemplation and new ecumenical interpretations.

Rosha Yaghmai

Afterimage, Vein, 2024

Acrylic and ink on organza and cotton, artist's frame

60 x 43 x 2.75 in (152 x 109 x 7 cm)

RY2024.14

\$ 45,000.00 USD

Commonwealth and Council





Rosha Yaghmai (b. 1978, Los Angeles; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2007) and a BFA from School of Visual Arts, New York (2021). Selected solo exhibitions have been held at Chapter NY (2026); Commonwealth and Council, Los Angeles (2023); Museum of Contemporary Art Santa Barbara (2022); Carolyn Glasoe Bailey Foundation, Ojai (2022); Kayne Griffin Gallery, Los Angeles (2021); CCA Wattis Institute for Contemporary Arts, San Francisco (2019); Cleopatra's, Brooklyn (2016); and Weiss, Berlin (2016). Selected group exhibitions have been held at the Shepherd, Detroit (2025); Jewish Museum, New York (2024); Museum of Contemporary Art, Los Angeles (2023); Hammer Museum, Los Angeles (2018); The Aldrich Contemporary Art Museum, Ridgefield (2017); Tate St Ives, Cornwall (2017); Pallant House Gallery, Chichester (2018); The Fitzwilliam Museum, Cambridge (2018); The Finley, Los Angeles (2018); Marciano Foundation, Los Angeles (2018); Human Resources, Los Angeles (2016); Public Fiction, Los Angeles (2014); and Transmission Gallery, Glasgow (2008). Yaghmai is a recipient of California Community Foundation Fellowship for Visual Artists (2019), Villa Aurora Fellowship (2016), and Terra Foundation Fellowship (2009).

Yaghmai's work is in the collections of Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Mohn Art Collective: Hammer, LACMA, MOCA (MAC3); Museum of Contemporary Art, Los Angeles; and San Francisco Museum of Modern Art.



Working across media, **Jesse Chun** poetically deconstructs and reimagines language, forging alternative forms of communication that embrace illegibility and (un)translation. Referencing Korean folklore, ritual, and her maternal lineage, Chun enacts a practice she terms “unlanguaging”—interrogating and fracturing the English language and its dominance, visually pulling apart its systems, characters, and symbols.

Building upon Chun’s ongoing series of scores, *gravitational grammar* (score for *unlanguaging no.9.9.9*) features deconstructed janggu drumheads, upon which the artist has hand-drawn her own asemic language. Traditionally used in Korean folk music and shamanic transmission, and thought to represent the sound of rain, janggu is reinterpreted here as an expansive means of expression. Whether its effects are implied or articulated, *gravitational grammar* acts as both instrument and score, embodying sound, movement, and nature’s own elemental force.

Where language has been historically wielded as a tool of control, to make meaning opaque and knowledge collective is a decolonial act. Offering nuanced alternatives for relating to one another, Chun embraces the absence of understanding as a space of psychic freedom.

Jesse Chun

gravitational grammar (score for *unlanguaging no.9.9.9*), 2026

Ink, mineral pigment, pastel, and graphite on janggu drums, hand-scored stainless steel mirrors, stainless steel, viola strings, organza, wood, nails

50 x 26 x .25 in (127 x 66 x 1 cm)

JC2026.2

\$ 19,000.00 USD







Jesse Chun (b. 1984, Seoul; lives and works in Seoul and California) received an MFA from School of Visual Arts (2014) and BFA from Parsons School of Design (2007). Selected solo exhibitions have been held at Commonwealth and Council, Los Angeles (2024); 1708 Gallery, Richmond (2018); and Spencer Brownstone Gallery, New York (2016). Selected group exhibitions have been held at Institute of Contemporary Art, Los Angeles (2026); Berkeley Art Museum and Pacific Film Archive (2026); 80WSE, New York (2025); Gallery Hyundai, Seoul (2024); Thaddaeus Ropac, Seoul (2024); Art Sonje Center, Seoul (2024); Commonwealth and Council, Los Angeles (2024); 12th Seoul Mediacity Biennale (2023); Kadist Art Foundation, San Francisco (2023); De Appel, Amsterdam (2023); Ballroom Marfa (2023); Whitechapel Gallery, London (2023); Museum of Contemporary Art Toronto (2021); SculptureCenter, Queens (2020); Nam June Paik Art Center, Yongjin (2020); NXTHVN, New Haven (2020); The Drawing Center, New York (2019); and Queens Museum (2018). Chun is a recipient of Joan Mitchell Foundation Painters and Sculptors Grant (2020) and Triple Canopy Commission Award (2020). Chun has participated in residencies at National Museum of Modern and Contemporary Art, Seoul (2024); National Endowment for the Arts Fellowship at ISCP, New York (2019), and The Drawing Center Open Sessions Fellowship (2018).

Chun's work is in the collections of Archives of American Art, Smithsonian Institution, Washington DC.; Berkeley Art Museum and Pacific Film Archive; Kadist Art Foundation; Metropolitan Museum of Art Library, New York; Museum of Modern Art Library, New York; and Seoul Museum of Art.





Carrie Yamaoka

12 by 10 (deep blue) redux, 2011/2013

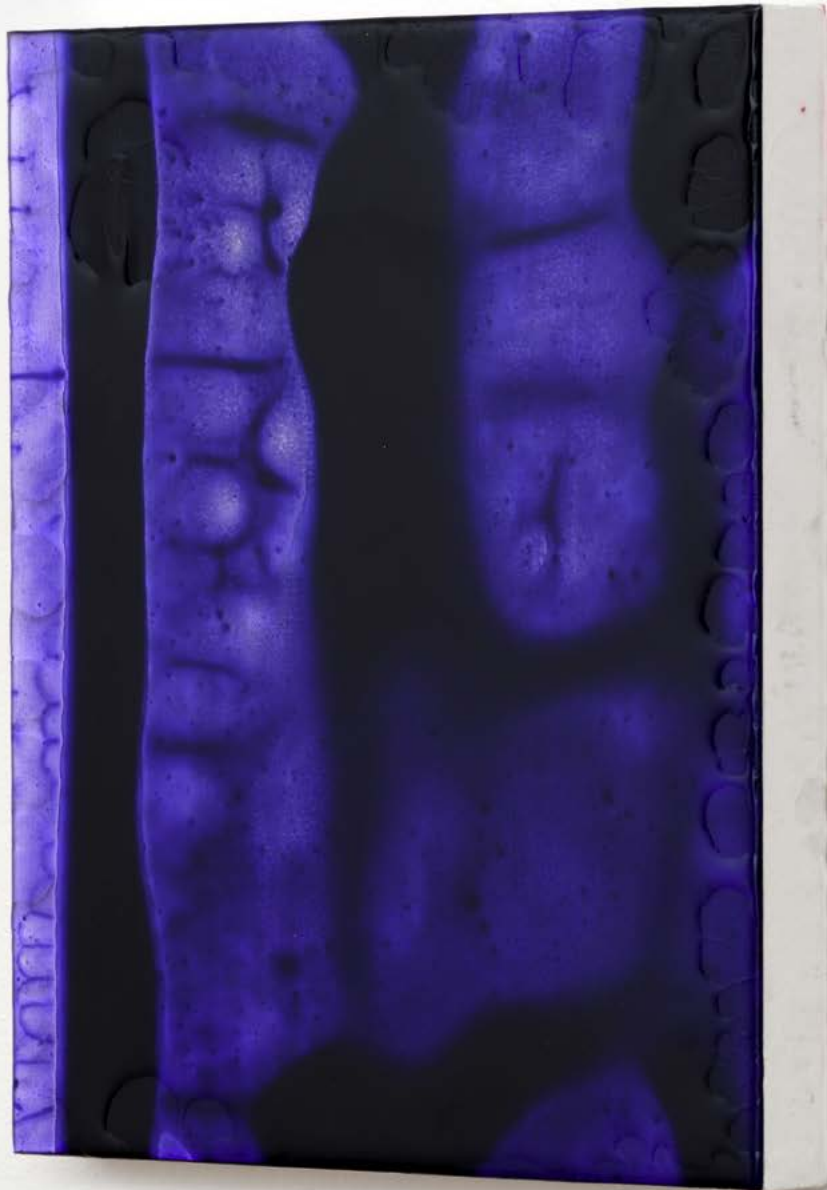
Urethane resin, reflective polyester film,
mixed media on wood panel

12 x 10 x 1.25 in (30 x 25 x 3 cm)

CY12.11

\$ 8,000.00 USD

Commonwealth and Council



For over three decades, **Carrie Yamaoka** has worked with reflective materials like polyester film and resin, creating works of an inherently provisional nature, eschewing the pictorial. The artist's experimental process-driven practice spanning painting, photography, and sculpture, results from iterative layerings and interventions. Yamaoka often disrupts the surface of reflective polyester film, abrading it against everyday materials or surfaces such as bubble wrap or the studio walls and floor. Once mounted over panel, Yamaoka pours resin over the film, preserving captured patterns and noise on its surface.

The work's manipulated mirror-like surfaces impel the viewer to assume an active role in the resulting fugitive image while also remaining subject to the surface's optical mediations. Objective documentation of works proves futile, the self-timed camera on a tripod or the artist's own body present in the photograph as a ghostly record of a particular fleeting moment, in time, space, light, and life, one among infinite permutations of being and perception. The translucent viscosity of the work intimates a nascent quality, always in a state of becoming, refusing fixed pictorial or narrative resolution. Plastic initially resists the application of resin, then accepts it, settling into rivulets as if in a perpetual state of wetness. Yamaoka attempts to capture in her work the liminal moment in the darkroom, when the image begins to emerge on the print, representational, abstract, and in between, all at the same time. Improvisation and collaboration carry through in her multi-decade participation in the queer women artist collective fierce pussy, currently exhibiting together as arms ache avid aeon at the 61st Venice Biennale: *In Minor Keys*.



Carrie Yamaoka

20 by 16 (blue crease), 2026

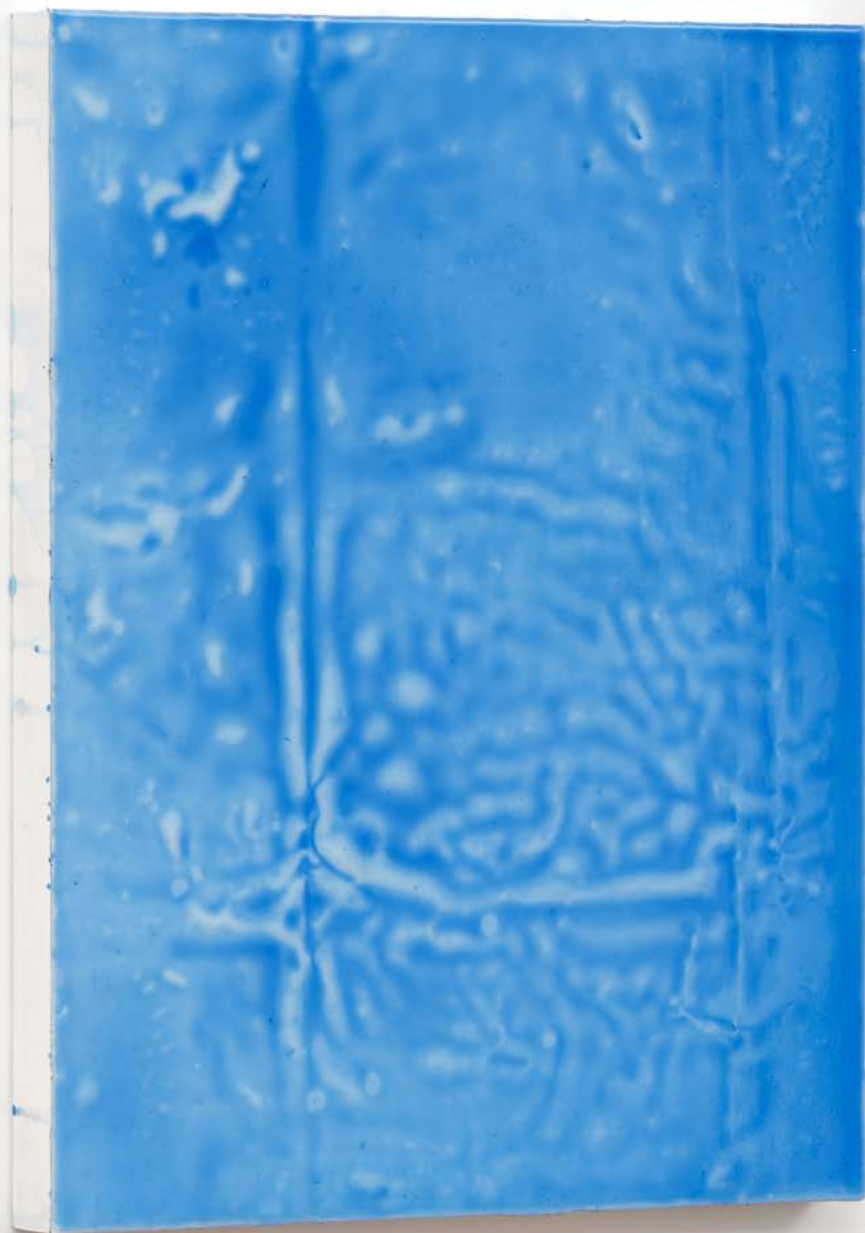
Urethane resin, white vinyl and mixed media on wood panel

20 x 16 x 1.25 in (51 x 41 x 3 cm)

CY2026.4

\$ 12,000.00 USD

Commonwealth and Council







Carrie Yamaoka

24 by 24 (no. 4) redux, 2000/2022

Urethane resin, reflective polyester film,
mixed media on wood panel

24 x 24 x 1.5 in (61 x 61 x 4 cm)

CY12.9

\$ 14,000.00 USD

Commonwealth and Council







Carrie Yamaoka (b. 1957, Glen Cove; lives and works in New York) received a BA from Wesleyan University (1979) and attended the Tyler School of Art, Rome (1977-78). Yamaoka is a founding member of the queer art collective fierce pussy. Selected solo exhibitions have been held at Manshu-in Temple, Kyoto (2025); Anonymous Gallery, New York (2025); Ulterior Gallery, New York (2024, 2019); Kiang Malingue, Hong Kong (2024); Zilkha Gallery, Wesleyan University, Middletown (2023); Commonwealth and Council, Los Angeles (2023, 2020); Henry Art Gallery, Seattle (2019); and Lucien Terras, New York (2017). Selected group exhibitions have been held at 61st Venice Biennale (2026); Participant Inc., New York (2025); Dallas Museum of Art (2024); Palais de Tokyo, Paris (2023); i8 Gallery, Reykjavik (2021); Centre Pompidou, Paris (2020); Institute of Contemporary Art, Philadelphia (2019); Transmitter, New York (2019); Albertz Benda, New York (2019); Kunstverein Rosa-Luxemburg-Platz, Berlin (2019); Columbus College of Art and Design (2018); Leslie Lohman Museum of Art, New York (2018, 2017); Fondation Ricard, Paris (2018); Galerie Crevecoeur, Marseille (2018); Center for Contemporary Art Futura, Prague (2016); and MoMA PS1, Queens (2015). Yamaoka is a recipient of Maria Lassnig Prize (2025); John Simon Guggenheim Memorial Foundation Fellowship (2019), Anonymous Was A Woman Award (2017), Rutgers Center for Innovative Printmaking Fellowship (1990), and Art Matters Foundation Grant (1988). Yamaoka has participated in residencies at Painting Space 122, New York (2009); Fenenin El-Rahhal, White Desert (2006); Braziers International Artists Workshop, Oxfordshire (1998, 1995); and Yaddo, Saratoga Springs (1986).

Yamaoka's work is in the collections of The Art Institute of Chicago; Buffalo AKG Art Museum; Centre Pompidou, Paris; Dallas Museum of Art; Henry Art Gallery, Seattle; Leslie Lohman Museum of Art, New York; Pizzuti Collection, Columbus; Sunpride Foundation, Hong Kong; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York.